

FECONEWS 66



Dear friends and colleagues,

We're proud to announce that we can welcome two new members in the FECO family.

FECO Indonesia and a second group in Egypt: **FECO Cairo**.

According to the FECO rules it is possible to have more than one group in a country. If the groups cannot cooperate or will not, there is a possibility to accept both groups. So we did in Romania (and in the past with Greece)

I'm very glad that all FECO Groups has accepted some years ago the new rules of the FECO Board.

We lowered the FEO Fee. We save a lot of printing costs by producing FECONEWS Magazine in this way. So we send 1 printed copy to the FECO President and a DVD with a PDF version so you can copy that or print it in your own country (probably much cheaper). It seems to work, if all presidents send it around!

For the next issue (FECONEWS 67) that will be ready before November 2019 you can send in materials before September 15, 2019. Please be aware of these important rules, so we can use your materials.

Send your pictures and cartoons always with text in English. who's work is it, who is on it?
Send your news ore articles always in English (that's the language we use)

Of course you all were informed of the sad news from Saint Just Le Martel. Personally I visited from 1986 until 2013 fifteen times St. Just. It was always a great joy to see our friends. To make new contacts and above all to see the lovely Gérard who was always there. I will enclose hereby a touching in memoriam from Carlos Brito who visited St. Just more than 20 times.

PETER NIEUWENDIJK
 President General FECO



Our beloved Gerard Vandenbroucke in the middle of all his cartoon friends many years ago in the shelter at the Salon in Saint Just Le Martel (sweet memories...)



Farewell, dear Gérard !

I met Gérard Vandenbroucke for the very first time 36 years ago at the second Salon du Dessin de Presse et d'Humour de Saint-Just-le-Martel. Since that time, I went there almost every year as this is the most important cartoonists meeting all over the world. It is the most important but also the finest place to go when you wish to meet all kind of cartoonists of any political or skin colour and several faith confessions... or not. But first of all, to be received as a king by Gérard Vandenbroucke, the best friend of cartoons in the world.

Gérard started organizing this Salon together with just a few friends in their small village of 2000 people. I don't remember how many cartoonists we were at the beginning of this crazy adventure invented by Gérard, but I think not much. Anyway, Gérard and his village friends started building, step by step and year after year, the biggest cartoonists meeting, first in France, then in Europe and finally in the world.

In this village next to Limoges, somewhere in the middle of France, far away of everything and everybody but very close to the limousine cows pastureland a miracle happens every year. Because it's right there, at Saint-Just, that lives a beautiful cow named Justine, the «Grand Prix de l'Humour Vache ». So, all the cartoonists coming to Saint-Just fall in love with Justine, but only 37 of them like, for example, Tignous, Loup, Wolinski, Pétilion, Cabu and somme 32 others, have been accepted by her. Justine loves cartoonists but she is very selective.

Unfortunately, Gérard decided to leave us on the 15th February 2019. A very bad and sad decision that we all regret. I don't know what the future reserves to this very important cultural event for France and the world, but I want to believe that it will go on for the very great cartoons glory all along the next centuries. So we can make laugh and peace, not war.

We will miss you so much, dear Gérard. Farewell to our best cartoons friend !

CARLOS BRITO

FECONEWS MAGAZINE 66

cover: Marcin Bondarowicz

Publisher: Endyk Producties Hillegom Holland

Mailing address:

Leidsestraat 177, 2182 DL Hillegom

info: feco.international@planet.nl

Editor in Chief: Peter Nieuwendijk

Copyright 2019 :

**This magazine is periodically published for
FECO Members. Reproduction in whole or part
without permission of the Chief Editor
is prohibited.**



WILHELM BUSCH

**Exposition „Wilhelm Busch: Pictures and Stories“
at the LA8, Baden-Baden, Germany**

The exposition presents Wilhelm Busch (1832 – 1908), the famous author of funny and sharp-witted picture stories and a progressive as well as experimental painter of landscapes and portraits. His popular characters like “Die fromme Helene” (Pious Helen) or “Max und Moritz” can be seen together with his innovative paintings, which might be classified between observation of nature and gestural painting. His picture stories earned him great public and financial success; today, his drawings are regarded as early precursors of the comic strip. Turning away from the public, he developed his serious painting through radical trial and continuous search.

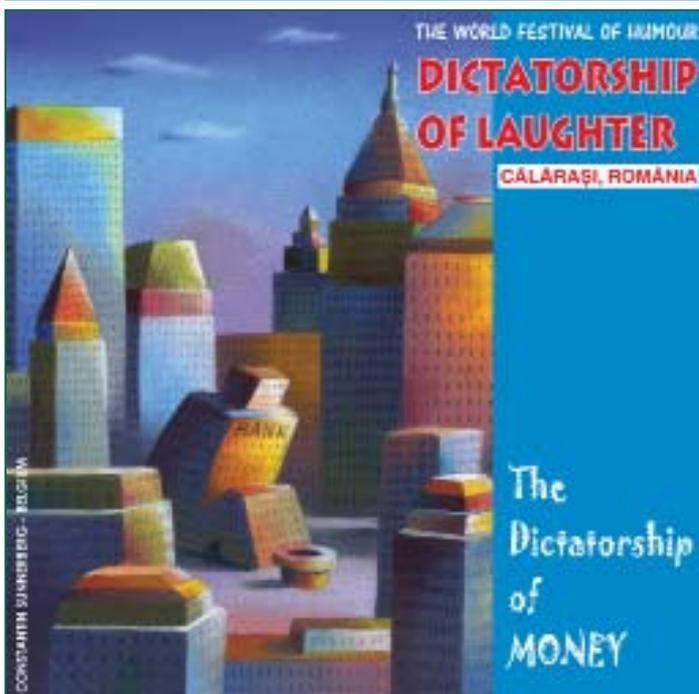
Both creative fields are connected by the unfinished, which he, in a masterful manner, built up with picture wit and speed in his picture sequences. His paintings, however, were not understood because in this field he was ahead of his time.

ERWIN PISCHEL

FECO Germany



DICTATORSHIP OF LAUGHTER 2018 CALARSI



"THE DICTATORSHIP OF MONEY"

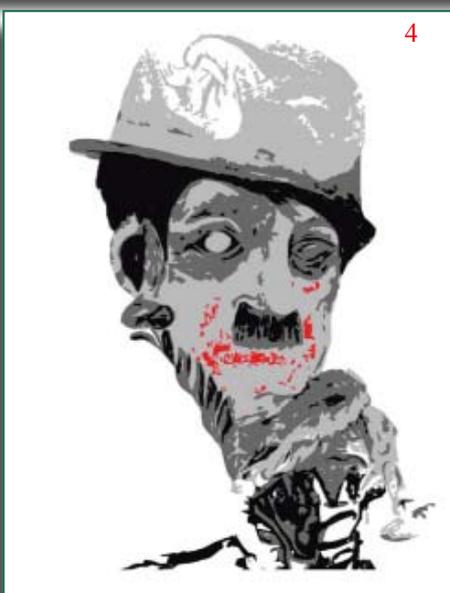
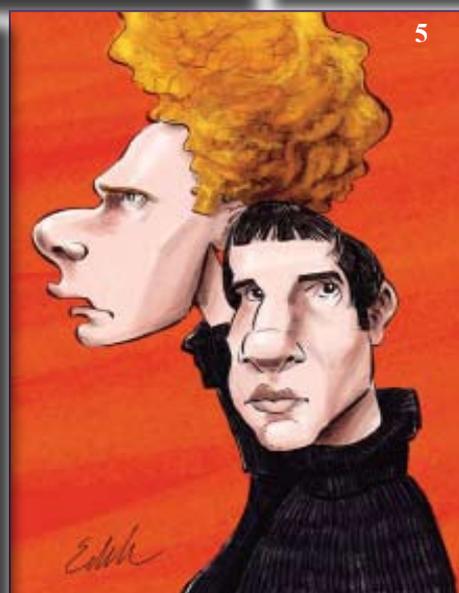
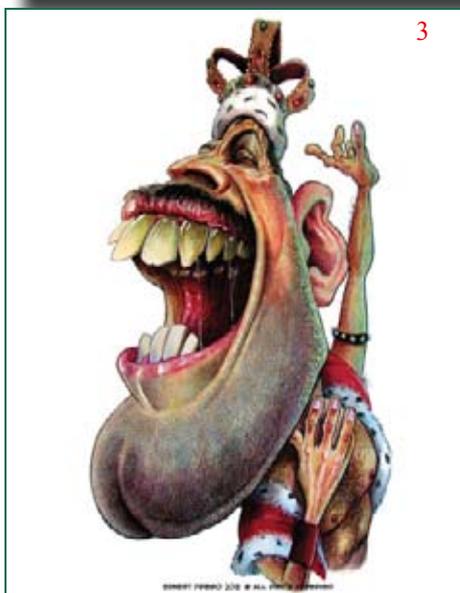
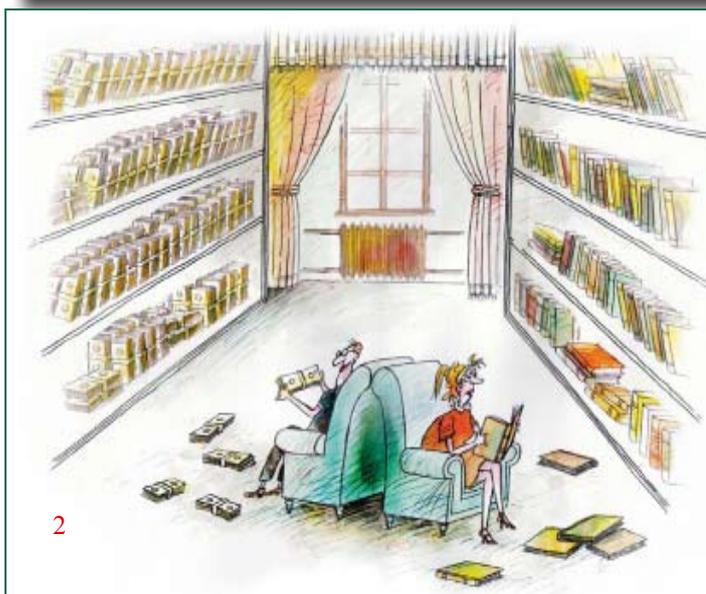
- GRAND PRIZE -MOJIMIR MIHATOV, CROATIA (1)
- FIRST PRIZE-CONSTANTIN PAVEL, ROMANIA (2)
- SECOND PRIZE-Mihai IGNAT, ROMANIA (8)
- THIRD PRIZE-MARLENE POHLE, ARGENTINA (6)
- EXCELENCE PRIZES: VALENTIN DROZHININ, RUSSIA, EMAD SALEHI, IRAN, ZORAN PETROVIC, GERMANY, SPIRO RADULOVIC, SERBIA, IZABELA KOWALSKA WIECZOREK, POLAND, DORU AXINTE, ROMANIA, MUSA GUMUS, TURKEY, KONSTANTIN KAZANCHEV, UKRAINE

PORTRAIT:

- GRAND PRIZE-ERNESTO PRIEGO MARTIN, SPAIN (3)
- FIRST PRIZE-IVAILO TSVETKOV, BULGARIA
- EXCELENCE PRIZES: ALEXANDER SERGEEV-RUSSIA, CODRIN CARDU, ROMANIA, EMAD SALEHI, IRAN, PETER NIEUWENDIJK, NETHERLANDS (4), OVIDIU STANCIU, ROMANIA, PETRONELA MILEA, ROMANIA, RANDAL ENOS, U.S.A, EDIK BOGOSIAN, ARMENIA (5), JOSEF PROHAL, SPAIN

DIGITAL HUMOUR:

- GRAND PRIZE -HORIAN CRIŞAN & BOGDAN PETRY, ROMANIA
- FIRST PRIZE -TOSO BORKOVICH, SERBIA (7)
- SECOND PRIZE-JUGOSLAV VLAHOVIC, SERBIA
- THIRD PRIZE-Mihai VICTOR EUGEN, ROMANIA
- EXCELENCE PRIZES: GARABET FARES, GERMANY, KLAUS PITIER, AUSTRIA, ILYA KATZ, ISRAEL, MARKO IVIC, CROATIA and PETER NIEUWENDIJK, OLANDA



CALARASI 2018

6



8



The jurymembers:
TOPAN, LIVIU, STANKULOV, RUSU
and SORIN Danci

7



ANATOMIC LESSON WILLEM RASING



XXI PORTO 2019



FUNNY LANGUAGES OF THE WORLD

A great theme in the 21st Porto Cartoon World Festival this year. A very interesting subject to ask cartoonists from all over the world to contribute in this international contest about languages.

Also every year there is a special caricature contest about a famous person. This year well-known musician and poet Bob Dylan and Fernao Magalhaes a great Portuguese person in history for all his discoveries in the world.

An international jury made their choice. A difficult choice because the quality was this year extreme high, so (I was a member) we had to work very hard to judge all those works seriously. A very difficult task! So many countries. So many different cultures. So many different languages. Nevertheless most cartoonists had very various views on the theme. What is the value of international languages? Speaking with two tongues? Misunderstanding?

The larger the population in the world grows, the more important it is for the people who live in it to realise that their world is built on common values, understanding each other, even if they do not speak the same language. Understanding can mean to spread democracy, stability and security across most of the continents.

Cartoonists speak an international language. Without words they can tell us a story. They can make us clear what is happening, they spread their message in a serious joke. They cannot solve international problems, but they can tell us in a



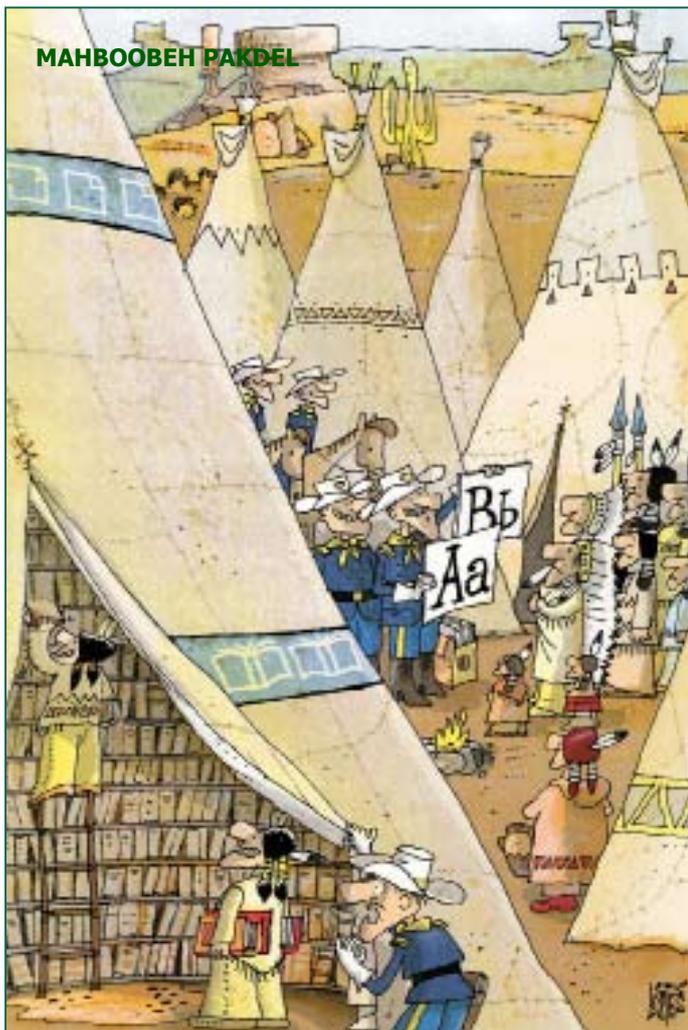
humorous way what's going on. And they make people think by drawing the problem!

The first price is a wonderful example of the way some people think today: Money is a world language! The second price shows us that we sometimes need someone who whispers in our ear. Many people need a prompter who helps us from his prompter's box. But there are several other interpretations on the main theme. The best works are printed in the catalogue and can be seen in the Museu da Imprensa in Porto (the international printing museum). Enjoy this great selection!

PETER NIEUWENDIJK
President General FECO

XXI PORTO 2019

MAHBOOBEH PAKDEL



**Belgian artist wins Grand Prize of PortoCartoon 2019
Caricature Special Prizes of Bob Dylan and Fernão
Magalhães (Magellan) for Brazil and Portugal**

The Belgian artist Luc Descheemaeker won the Grand Prize of the 21st PortoCartoon-World Festival, organized by the Portuguese Printing Press Museum under the theme LANGUAGES AND THE WORLD.

The winning work is entitled "Money Language" and represents Trump, with a dollars' tongue. The Second Prize was awarded to Mojmir Mihatov of Croatia and the Third Prize was to David Vela of Spain. Due to the quality of the works received the international jury gave 20 Honorable Mentions to artists from different countries: Germany, Australia, Austria, Belgium, Bulgaria, Croatia, Cuba, Indonesia, Iran, Portugal, Romania, Russia and Turkey.

There were received 2700 works of more than 620 artists from 73 different countries from all continents.

These numbers mark a record never registered in the previous editions, in terms of artists and works.

Dylan and Magellan prizes were given to Brazil and Portugal. This year's edition the two Special Caricature Awards were to the figures of Fernão de Magalhães (aka Magellan), evoking the 500 years of the circumnavigation trip, and Bob Dylan, musician and Literature Nobel Prize.

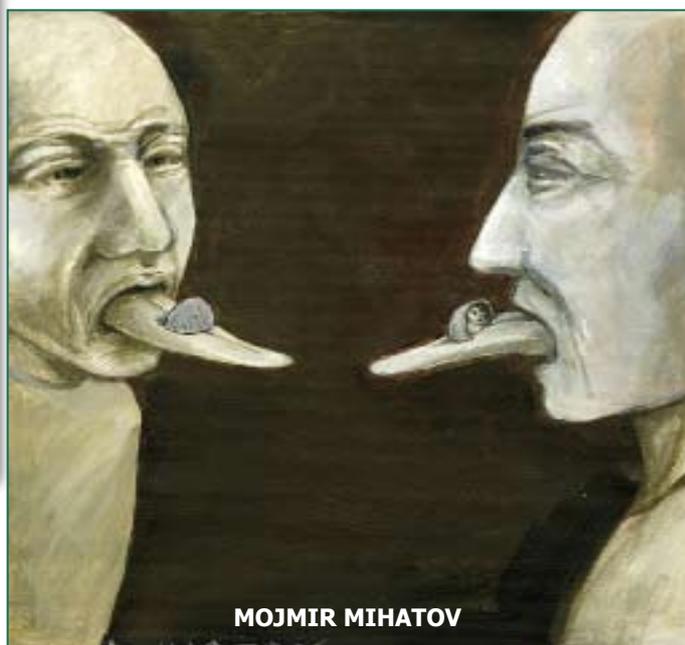
The winners were, respectively, Pedro Ribeiro Ferreira (Portugal) and Luiz Carlos Fernandes, from Brazil.

Iran, Turkey, Brazil and China were the countries with the highest participation.

This 21st edition PortoCartoon reinforces the place of this event on the podium of the international contests of humor and shows the relevance of the classification of Porto with the 'Capital of the Cartoon', proclaimed in 2008.

The International Jury of the 21st PortoCartoon was the Honorary President Georges Wolinski (cartoonist of Charlie Hebdo murdered in 2015 in Paris, who for a decade had been president to PortoCartoon Jury), Peter Nieuwendijk (president of FECO), Maria Milano (an Italian designer and professor), Roberto Merino (stage director), Xaquín Marín (founder of the Fene Humor Museum, Spain), António Ponte (representative of the Magalhães Mission / Ministry of Culture) and Luiz Humberto Marcos (director of the Portuguese Printing Press Museum).

The winners of the 21st PortoCartoon will receive the trophies (designed by Siza Vieira) and the Prizes during the opening ceremony of the exhibition, which will be held at the Portuguese Printing Press Museum and other locations in Porto in June, as usual.



MOJMIR MIHATOV

Grand Prize: LUC DESCHEEMAEKER Belgium "Money Language"
Second Prize: MOJMIR MIHATOV Croatia "Without Words 3"
Third Prize: DAVID VELA Spain Untitled

Honorable Mentions

WERNER ROLLOW Germany, LOUIS POL Australia, KLAUS PITTER Austria, CONSTANTIN SUNNERBERG Belgium
VALENTIN GEORGIEV Bulgaria, NIKOLA LISTES Croácia, JITET KUSTANA Indonesia, MAHBOOBEH PAKDEL Iran
MIHAI IGNAT Romania, VALENTIN DRUZHININ Russia, MUSA GUMUS Turkey

Special Price for Caricature FERNÃO DE MAGALHÃES

First Prize PEDRO RIBEIRO FERREIRA Portugal
Second Prize REZA GHORBANIAN Iran
Third Prize (ex-aequo) AURÉLIO MESQUITA Portugal + VITOR NEVES Portugal

Special Prize for Caricature BOB DYLAN

First Prize LUIZ CARLOS FERNANDES Brazil
Second Prize (ex-aequo) DAVID ROWE Australia + ANTÓNIO SANTOS – SANTIAGU Portugal
Third Prize OMAR FIGUEROA TURCIOS Spain

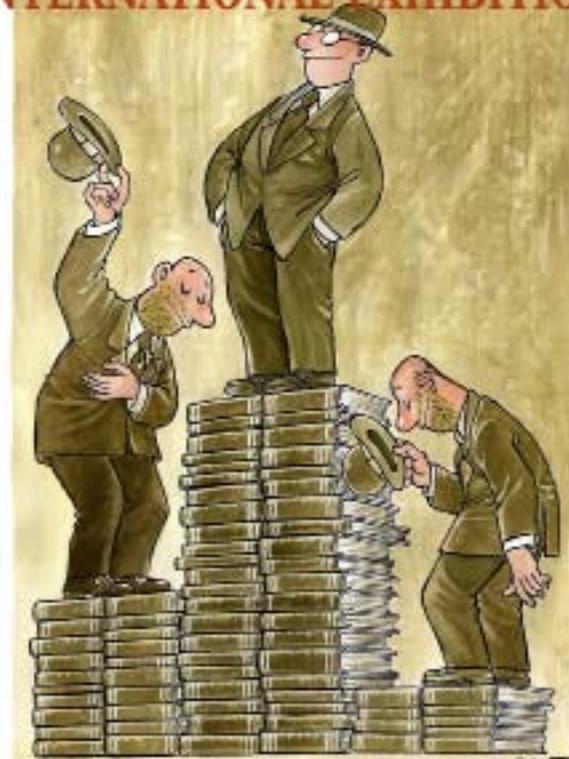
XXI PORTO 2019

PEDRO RIBEIRO FERREIRA



SAINTE FOY LES LYON

SAINTE FOY-LES-LYON 28 AVRIL
INTERNATIONAL EXHIBITION



BOOK DAY

Jitot Kusérinta

The 52nd Book Fair kept its promise in Sainte Foy-lès-Lyon (France) in late April 2019

More than 4.000 books were sold on this occasion.

An international exhibition of cartoons on the theme "Books" was organized as a side event of the fair.

We received more than 400 works by 219 artists from 42 countries.

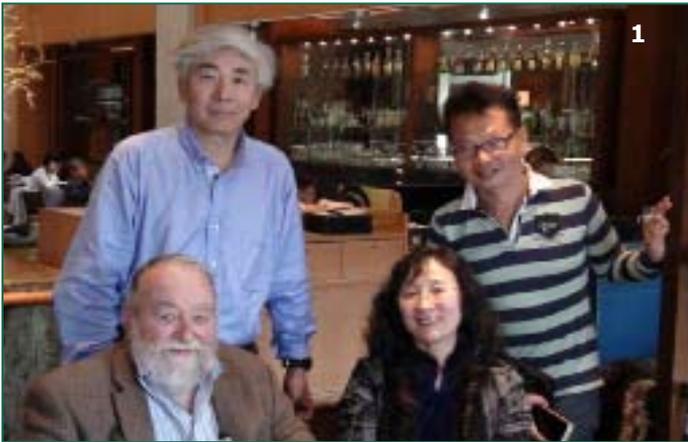
Many thanks to the organizers and thanks to the cartoonists.



WERNER ROLLOW



TALKING WITH JOHN LENT



A Journey into Asian Cartoons

Dr. John A. Lent caricatures himself as a crazy man; his wife added he is brave. Both are right!

Positive craziness and braveness drove this American professor to devote himself to cartooning. Aged 83, he has authored or edited 85 books, and is still in the fight. In the past few years, he has travelled to interview hundreds of Asian cartoonists in 20+ countries for his new research-based book *Political Cartooning in Asia*. Rather than view the world's largest collections of ancient Chinese arts in NPM Taipei, Dr. Lent prefers to interview cartoonists and collect our views. While artist leader Tang Jianfeng toured his wife through a historic temple, he'd rather stay in an old bookstall doing some research. What an enthusiastic and passionate fighter!

Honorably, I was his first stop in Taiwan. I treated him and his researcher wife Xu Ying to lunch in Sheraton Grand Taipei, which was Taiwan's Secret Police headquarter of the White-Terror era. We talked a lot about political issues, e.g., that the state apparatus still asks all social platforms to hand in all users' information (UDN, 2018), the bad state of the judiciary, and that air pollution remains. I showed him related cartoons in popular news here and the western world about 20 years ago. Unlike China, Taiwan allows political cartoons, which will never be changed. Maybe the new P.M. (his daughter was one of Dr. Lent's students) can just do it. I showed John some of my political cartoons being exhibited in my web-sites which are tops on Bing, Yahoo, and Google, about Taiwan issues. The one he shared most with his Chinese wife was "elephant" Trump poking the "bear" (Chinese leader Xi) with a long stick with "salmon" (Taiwan president Tsai) on the front end. Foreign Policy had selected Tsai as the world's leading thinker for "poking the bear."

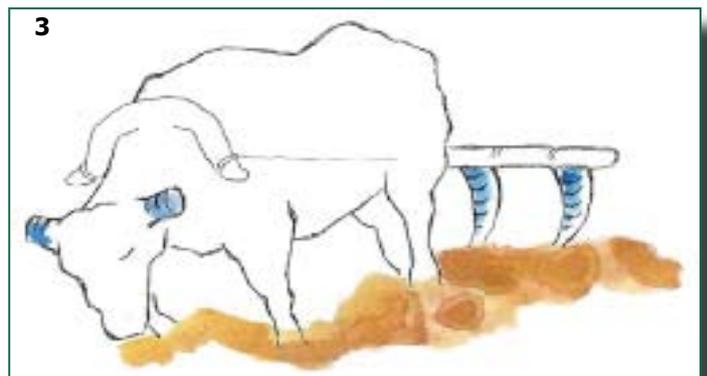
Dr. Lent was impressed that this relatively small country produces renowned cartoonists popular in other places besides Taiwan (e.g., Ron Chu, Chen Uen [鄭問, died 2017]), and the way Taiwanese cartoonists survive one way or another under the circumstances of a dwindling market. Some Taiwanese cartoonists have collaborated with local businesses to sell ideas or images; some others moved to China, such as top cartoonists Ron Chu (朱德庸), C.C. Tsai (蔡志忠), AO(敖幼祥), and Jimmy Liao(幾米). China has established a museum for one of them and has given great opportunities to others. According to UDN, from 2001 to 2010, Ron Chu earned USD 9.7 million topping all Chinese writers and cartoon-artists. Prof. Lent expressed admiration for other innovative comics-related features in Taipei: Taiwan Comic Base, the city comics library, and the Jimmy Liao public art exhibitions.

In film & cartooning expert Lent's eyes, China currently does not have real political cartoons, but they do have an emerging comic book industry. Japan's situation is serious in another way; many Japanese political cartoonists have had to shift their interests elsewhere. *Yomiuri*(読売新聞), once the world's largest circulation newspaper, no longer supports cartoons. Most Japanese newspapers don't have staff political cartoonists, and many don't have any cartoonists. Political cartoons are surviving in Japan mainly, in Lent's view, because of KYODO News, whose six cartoonists supply cartoons to 50 newspaper clients. Taiwan is no less severe than Japan, owing to saving costs, most newspapers don't have any staff cartoonists; most cartoonists are freelance artists. Tang briefed Lent about Taiwan newspapers and their cartoons that are void of international influences and subjects.

The most impressive thing about Taiwan to Dr. Lent is that all the people he met were very friendly and very cooperative. I treated John to a 5-star buffet, then a cartoonist leader, leading cartoonists, and cartoon experts treated him to 5-star buffets one after another. That's Taiwanese culture, worth-the-value trumps Michelin stars.

We all look forward to treating him again and reading his new book *Political Cartooning in Asia* soon; he must reveal a lot of Asian cartooning secrets there.

ZOLA ZU

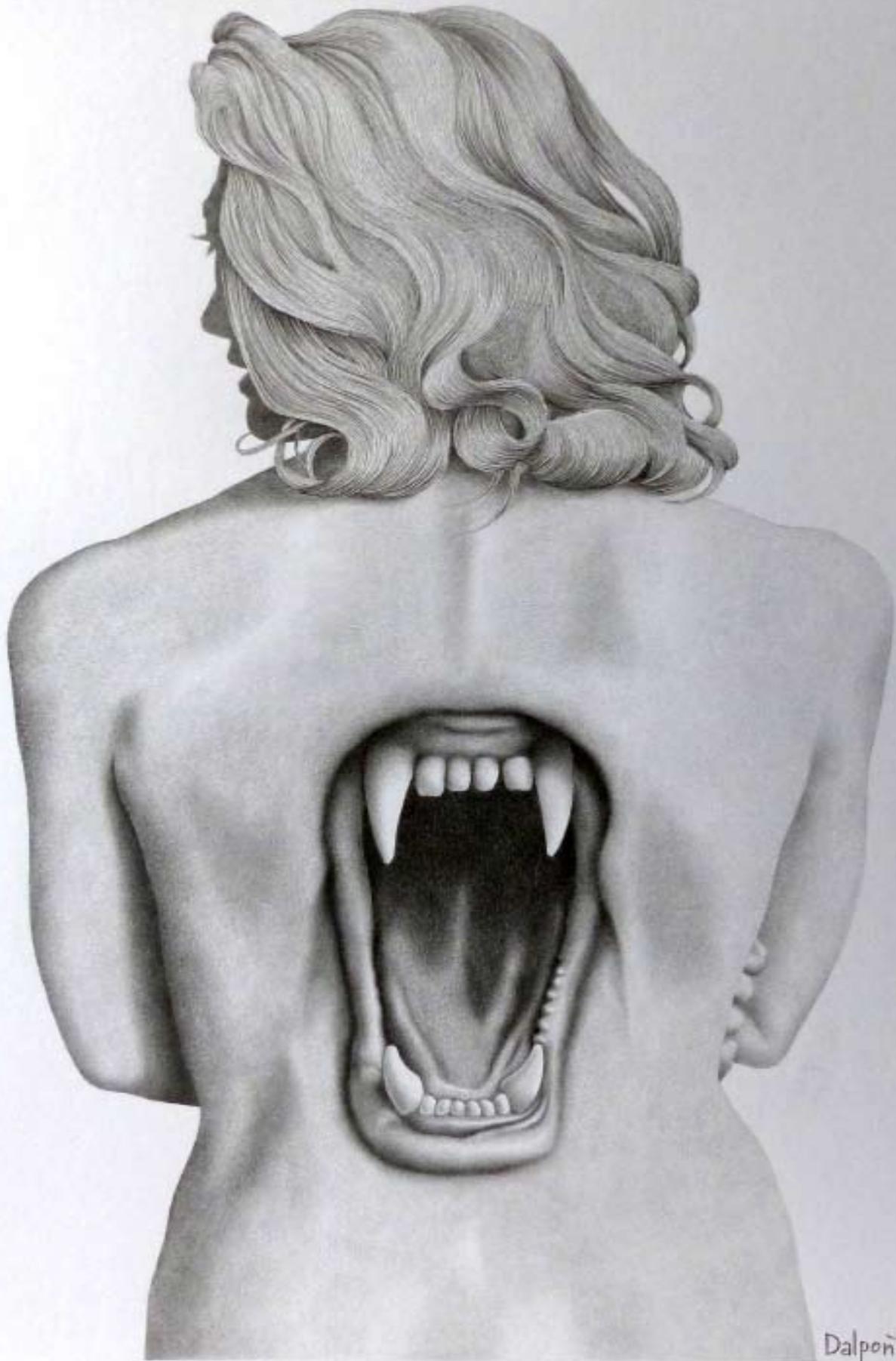


By the pictures:

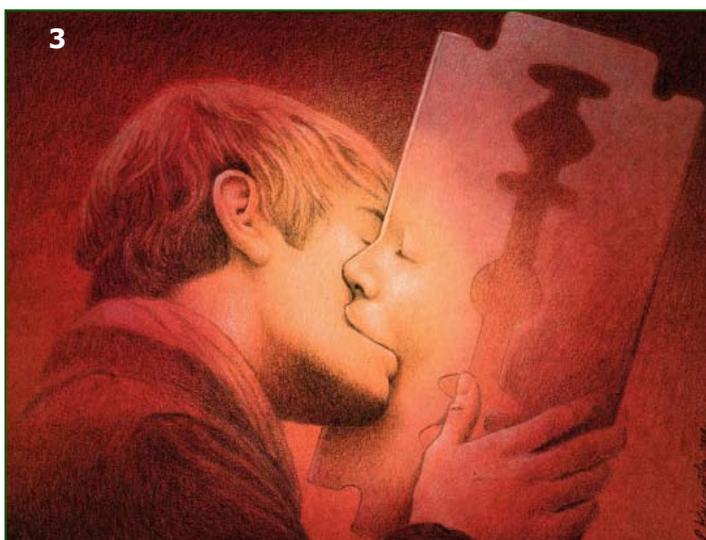
1. Dr. Lent, his young pretty wife Xu, professor H.C. Shiau, and Zola Zu
2. In the studio of Tang, leader of TW artists

Two of the Zola Zu cartoons from his websites, were the object of discussion with Dr. Lent

3. the state apparatus' monitoring system to control the people
4. Obedient and realistic Taiwanese (exhibited in Tokyo Japan)



24th INTERNATIONAL CARTOON EXHIBITION ZAGREB

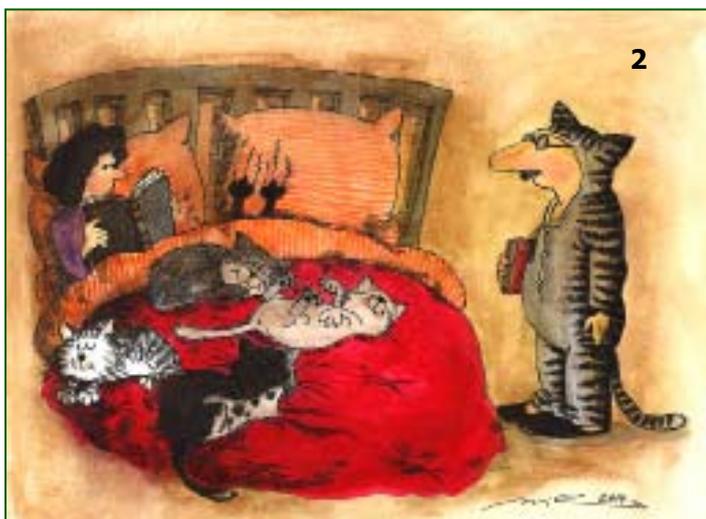


24th INTERNATIONAL CARTOON EXHIBITION ZAGREB

The exhibition was opened on Wednesday, on the 8th of May 2019 at Klovicevi Dvori Museum in Zagreb, the capital of Croatia in front of a large audience of cartoon lovers.

The organizers are the Croatian Cartoonist Association and the theme was MALE-FEMALE RELATIONS.

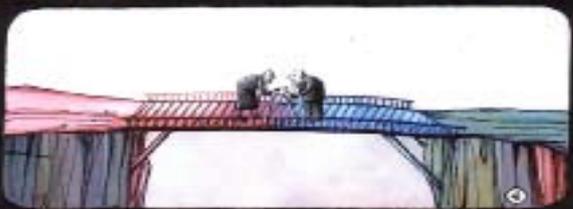
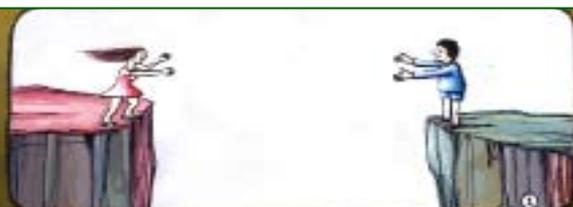
There were received 1007 entries from 420 authors worldwide and the jury, led by Mikhail Zlatkovsky from Russia, chose the winners.



FIRST PRIZE:
LUKA LAGATOR (Montenegro) 1
SECOND PRIZE:
MIROSLAVA RAKOVIC (Serbia) 2
THIRD PRIZE:
PAVEL KUCZYNSKI (Poland) 3

SPECIAL MENTIONS:
SLOBODAN BUTIR (Croatia)
ISTVAN KELEMIN (Hungary)
MOJMIR MIHATOV (Croatia)
JULIAN PENA-PAI (Romania)
SERGEI SEMENDYAEV (Ukraine)

You can find the catalogue here:
http://www.hdk.hr/vijesti/slike/MIK2019_katalog.pdf



ART OF CARTOONING IN SUDAN

A Diary of A Revaluation:

The 4th Democracy and the Art of Cartooning in Sudan

Political situations profoundly influence the art of cartooning in Sudan. Forms of governance and political circumstances became very decisive and contributed significantly to the matter of appearance and continuity of cartoonists. Also, it had a strong influence on the issues discussed by the artists. Every political regime brought a new vision and widely contributed to the formation of the conditions for art and culture in the country.

After the success of Intifadat April² in 1985, the newly elected government of Al-Sadiq Al-Mahdi² sent the main army-generals of The Second Dictatorship* of Ja'afar Neimeri² in prisons. Everybody was cheering joyfully to see the dictators behind bars. The Sudanese cartoonist Salah Hamadah² was editing and drawing a satirical page entitled In (Minn Ghair Za'all * in al-Seyasa newspaper. Hamadah was responding to the letters had been sent to his page in May 1989, a message came from a reader who made fun of the imprisoned army generals that seemed under total control of the newly born Sudanese Democracy:

Reader: From where did you gain this aristocratic attitude?

Hamadah: ...after visiting the prisoners of Intifadat April!

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

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

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

Hamadah wasn't sure about the situation of the unsecured democracy. al-Seyasa means in Arabic (The politics), and the respond of Hamadah could also say and understood as: "I am afraid about our politics (our democracy) of the Coup d'état."

The whispers and the conspiracy theories about the coup were spread out around Khartoum since the Islamist officers in the Sudanese Army sent a memorandum to the Prime Minister al-Sadiq al-Madhi on February 20, 1989. Everybody was considering the note as rumors that cannot be a threat to the ruling coalition or democracy. But after four months, the prophecy came from the dark joke of Salah Hamadah turned to be a nightmarish reality:

The Coup d'état took over the politics and democracy. The military troops attacked the young Sudanese democracy again; it was the Coup d'état of the Islamic National Front², and from there it was the beginning of The Third Dictatorship on June 30, 1989, and which is ruling until now.

Omar Al-Bashir orchestrated the military coup changed the country dramatically; in a few days after the Coup d'état the Islamists opened detention centers where many civilians were had been tortured and killed. Al-Bashir is ruling Sudan by iron-fest for 30 years, years full of blood, tears, and fire.

After many broken and defeated uprisings during the last 30 years, in December 2019 arrived the latest wave of the revolutionary uprisings to hit the position of Omar Al-Bashir who was preparing himself to the elections of 2020. The 75 years old dictator was planning to remain power forever after changing the constitution a few weeks ago, but now his authority is surrounded by doubts, and ringed by the protesters, and the artists have their share of promoting and popularizing the revolution.

The political cartoonists in Sudan face challenges to communicate with the ordinary audience and traditional newspapers, but they took advantage of the internet platforms and social media in a smart zig-zag move of to trick the censorship of the ruling military government of Omar al-Bashir. Charles Darwin once said:

"It is not the strongest of the species that survives, nor the most intelligent that survives. It is the one that is most adaptable to change". The Cartoonists are artists of re-adaptation and surviving because they can always sharp their minds and find a way to escape if there are harsh conditions: firstly artists had started to paint on walls of caves and churches, and now they publish their drawings in the Cyberspace when they face censorship. The artists were drawing by pens and paints, now some of them bring by pixels. The political cartoonist is living proof that cartooning is the art of surviving.

I guess the role of the cartoonists and the artists went beyond "documentation the events," to involve in the movement that supporting democracy and freedom in Sudan. The Sudanese artists are the natural ally of all freedom fighters in the country. Woody Allen² said once: "There are worse things in life than death. Have you ever spent an evening with an insurance salesman?". If Woody Allen was born in Sudan, he would not mention insurance-sales-associates; instead, he will criticize the brutal militarists who legalize censorship and break records on illegalities of human rights. I had solitary with all artists who are anonymously active, and I hope someday they will find people appreciate their efforts to support and promoting democracy and will celebrate it publicly someday.

The experience of art usually puts the cartoonists in an existential self-confrontation about the meaning of individuality and the question of self-definition among the society, and about the role of art in front of politics. This uprising is living proof that the cartoonists have enough sensitivity to take in their consideration the value of the individuals and the strong solidarity and bring a political statement, an opinion against the generalizations and stereotypes, a unique idea with fantastic drawings.

The seriousness of political cartoonist comes that he/she stands at the intersection of many creative fields, and the cartoonist can freely borrow tools and abilities from these arts and after some installation and rearrangements he/she creates a machine full of high effectiveness; a mechanism that could originate and change the public opinion, a device with destructive capability. In little colorful cartoons, many cartoonists highlighted astutely about global politics.

The cartoonists generally had the impressive power that could create the possibility of a positive contribution that could rehabilitate the world, and make it a better place of living. The Ninth Art; cartooning, has the ability of interpenetration between all the other eight branches of art. That could contribute to the reinforcement of acceptance of others.



SUDAN

***The Second Dictatorship:** First, Second, and the Third Dictatorship are terms used commonly in the Sudanese political contest to describe the military regimes. The First Dictatorship was under Ibrahim Abboud (1957-1964), and the Second Dictatorship was (1969-1985), and the Third Dictatorship (1989-now)

***Ja'afar Neimeri (1930-2009):** Neimeri was the President of Sudan from 1969 to 1985. A military officer, he came to power after a military coup in 1969. With his party, the Sudanese Socialist Union, he initially pursued socialist and Pan-Arabist policies.

***Salah Hamadah (1960-2009):** Hamadah was a Sudanese cartoonist and satirical writer.

***Minn Ghair Za'all:** A satirical page of al-Seyasa newspaper edited the Sudanese cartoonist Salah Hamadah from 1986 until 1989. Minn Ghair Za'all means in Arabic, (Without Anger).

***Islamic National Front:** The Sudanese branch from Muslim Brotherhood (in Arabic Jamā'at al-Ikhwān al-Muslimīn) which is a transnational Sunni Islamist organization founded in Egypt by the Islamic scholar and schoolteacher Hassan al-Banna in 1928.

***Woody Allen:** Allen (Born: December 1, 1935) is an American director, writer, actor, and comedian

***Pablo Ruiz Picasso (1881 – 1973):** Picasso was a Spanish painter, sculptor, and printmaker.

TALAL NAYER



TABRIZ



The 7th of April is the day of cartoons and cartoonists. On this day in 1906, a cartoon in Molla Nasreddin magazine was published in Tbilisi. Later, this magazine continued in Baku (Republic of Adygea) and Tabriz (northwest of Iran), and according to Bravn, the renowned British Orientalist, this magazine shook the East because using the cartoons of German artists such as shemerlin and roter and cartoonist of Tabriz such as Behzad and Bakuki, such as Azim Zadeh, Haji and Musazadeh he was able to play a major role in the health, the prevention of superstition, the defense of the revolution against the kings and the rights of women.

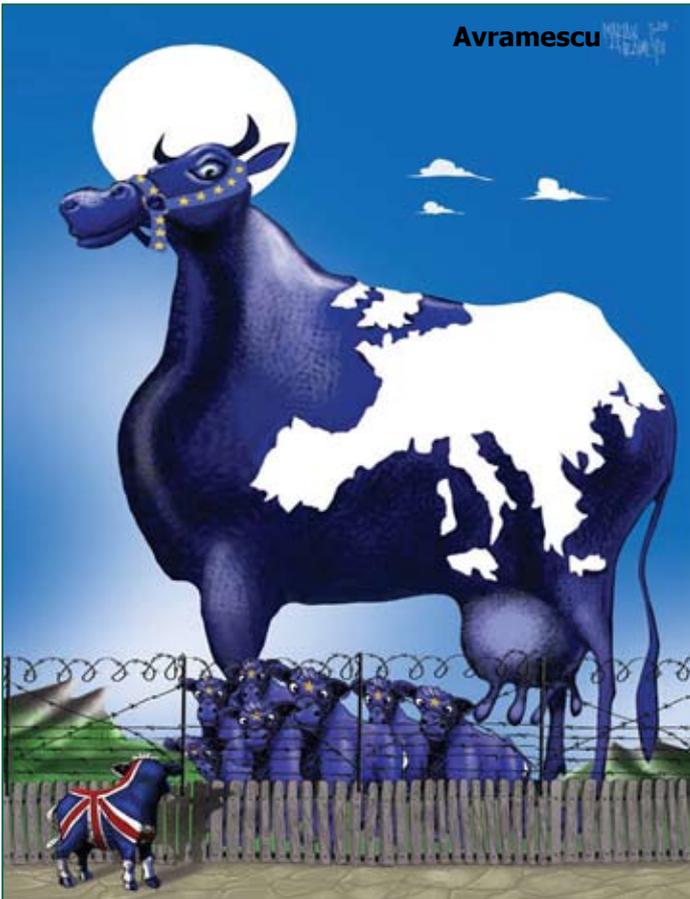
The Tabrizi artists gathered in the cartoon museum of Tabriz on this day, and Rahim Moses spoke about the history of Molla Nasreddin in human rights. He also spoke about exaggerations in the ancient art of Azerbaijan, saying that there are 5-10,000-year-old rocks in Azerbaijan Exaggerated and the first examples of the cartoon are exaggerated intentionally, and they thought they were leaving the human soul out of the human eye, so that they would carve their eyes bigger.

Elaheh Mousavi



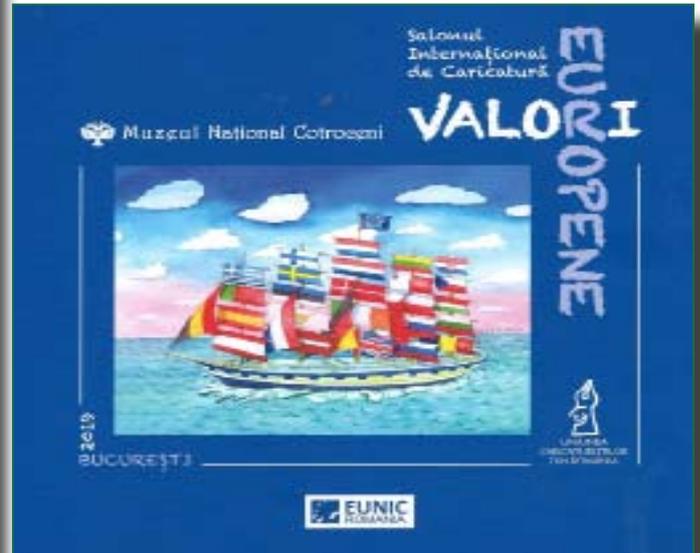
EUROPEAN VALUE IN BUCHAREST 2019

Avramescu



Cartoonists make jokes about this all. They mention the differences. They make remarks. They make people think. They represent an important value...

PETER NIEUWENDIJK
President General FECO



EUROPEAN VALUE

A very difficult one! So many countries. Too many? So many different cultures.

Nevertheless most countries are trying to work together without losing their own identity.

Maybe the European Union was growing too quick. Some countries with social problems were welcomed just to make Europe more interesting and bigger as a counterbalance against USA, Russia and China. Strategically, it gives the union more weight in the world. Of course that is an important value.

Through the centuries there have been many wars in Europe. I counted from -60 before Christ until +1945 after Christ a total of 63 wars on the European continent! So a big value is that we do not have any war during 73 years!

The larger the EU becomes, the more important it is for the people who live in it to realise that their union has been built on common values, which has helped to spread democracy, stability and security across most of the continent.

The EU contains countries that are geographically close to each other. People at one end of the European continent may feel very different to those at the other end...

Today the EU is seen by some more as a tool that helps national governments to deliver benefits that no single country can achieve on its own. That's another value.

The cooperation is not yet optimum. They talk a lot in Brussels and they do not agree on everything. There are still intercontinental problems to solve. Where are the borders? What about the immigrants from other continents? What about rules that counts for all EU countries? Some countries are not yet able to use the Euro coins. But let's hope that this will change in the coming years.

Balaban



EUROPEAN VALUE IN BUCHAREST 2019

The Bucharest meeting & exhibition & some gossip

Funny and well presented. The picture Pierre B. published was taken before I arrived. They made a new one when everybody was there (with me and 1/2 Pierre Blablaba). Everybody asked who the hell is mister B. He was not cooperative, sometimes he went out on his own, sometimes he got lost. He seemed to be very jealous and unhappy too.

I saw he was just presented with one cartoon to the exhibition. As I has 4 cartoons on the wall I asked him "where are your works?" He answered "Eye ditte not look yettt!"

Because I had a very good and warm contact with Paolo Dalponte (who welcomed me as Capo Generale di FECO and asked Pierre B. if he was also a FECO member on which question he did not answer because he had to find something in his pocket!, Klaus Pitter, Pavel Constantin and his son Gabi, Cristi Topan, Gabriel Rusu (old friends since 1993) and also Silviu Turculeț, Marian Avramescu, Doru Axiunte and others who wanted to have a picture with me....

Most of the time P.B. had to phone with the French Institute. At the table he was telling to Aurel Stefan Alexandrescu (who speaks three words French) that he was a friend of Brito and Antonio Antunes! And that they will reorganize St. Just!

When I asked him if I could be a member of the French cartoonists, because my sister-in-law made a family tree at it seems that my grand-grandparents left Metz in 1813 (the family Aaronson and Levison who moved to Belgium and later to Holland) he faked that he did not understand it and had to go to the toilet suddenly.... No sense of humour at all!

I also asked him "How is my friend Rousso. Still alive?" He looked at me as he could not understand if I was serious. But he answered Rousso has a heart prrroblem and remarried with the frind of Madeleine".

Nevertheless it was good to make good contact with the Italian Paolo and the Austrian Klaus and seeing old friends. Most asked what is wrong with mister Pierre B.? Why is he acting so strange etc.



I think he made himself a fool. Nobody asked where he was the day after the opening (he left the same evening) Nobody missed him.

Did you know that he is a close friend with Brito? That is what he told us.....

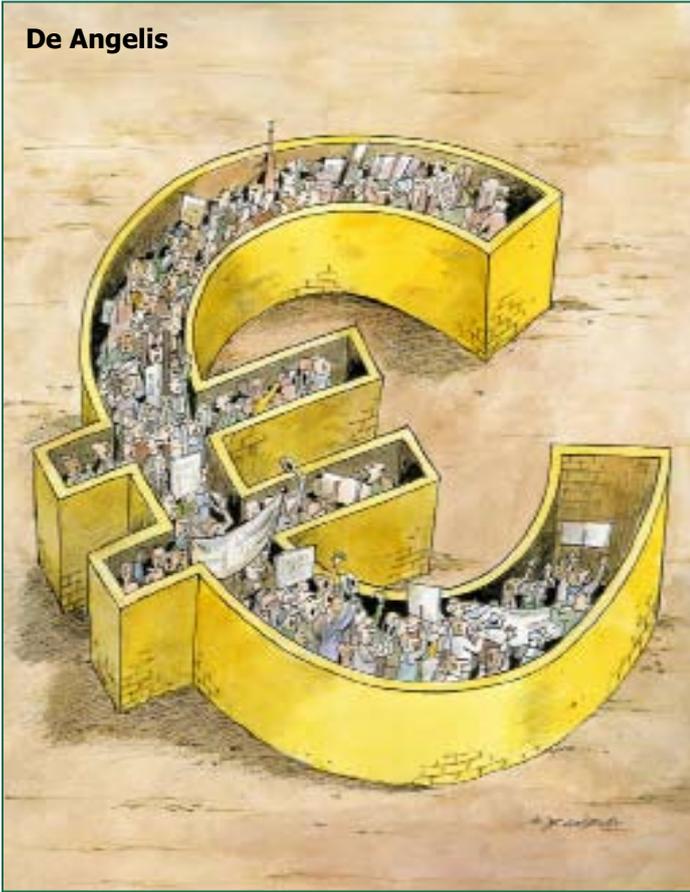
Hereby a typical picture (1) of Pierre B. and the official photo of the group that he did not published because (I think) I was on it.

picture 2 without me (waiting, see arrow), picture 3 with me.

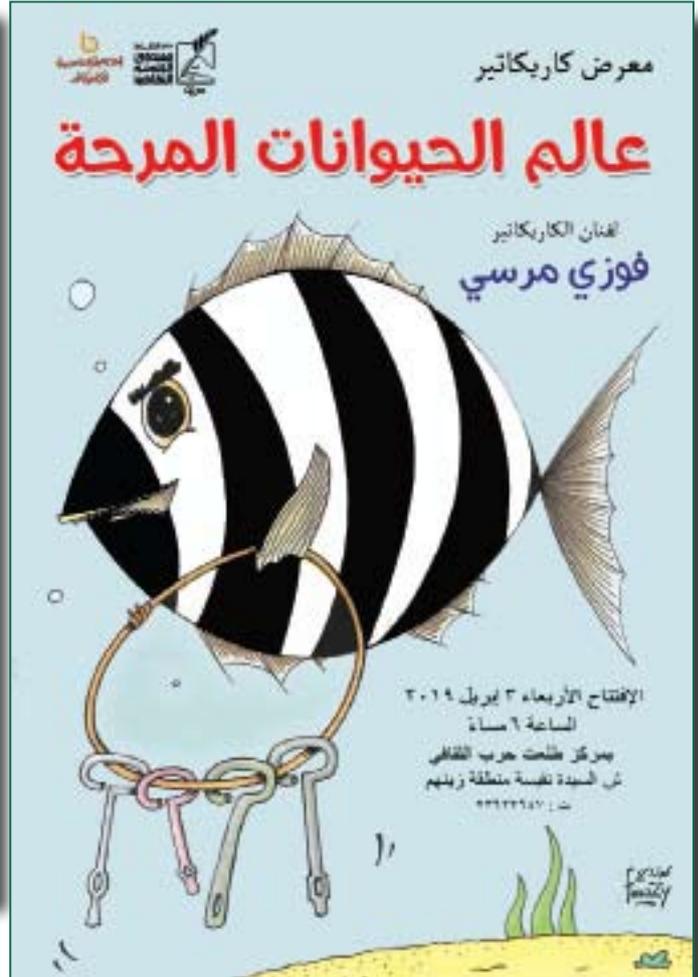


BUCHAREST 2019

De Angelis



ANIMALS IN EGYPT



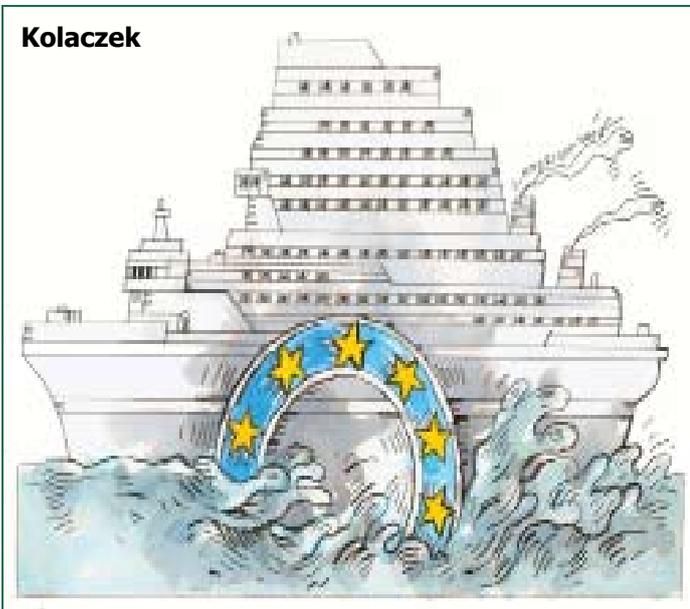
Exhibition in Egypt: "The World of Fun Animals"

As part of the celebration of the Creativity Centers at the Ministry of Culture on Orphan Day, the Talaat Harb cultural center, organized by the Cultural Development Fund, in cooperation with the Egyptian Cartoon Society, 6 o'clock, will organize the "Fierce World of Animals" exhibition by Fawzi Morsi.

The exhibition features 35 children-oriented comics on a group of animals with a variety of fun situations, such as elephants, giraffes and other animals.

Fawzi Morsi, a cartoonist for the October magazine, is the co-host of the International Cartoon Forum, published in Qatar Al Nadi magazine and several children's magazines and has participated in hundreds of local and international exhibitions.

Kolaczek



22nd EUROKARTOENALE KRUISSHOUTEM

The jurymeeting 2019 in the European Cartoon Center and opening op 2 exhibitions (Jitet Kustana and Cristina Sampaio) in April 2019 at Kruishoutem (Belgium)



The ECC a real Center for cartoonists and cartoons It was 1978. The Kruishoutem branch of 'The Willemsfonds' (a Flemish sociocultural organisation with a secular and liberal character), were planning to make a cultural contribution to the "Golden Egg Festival" in Kruishoutem by organising a cartoon exhibition. It was such a success that it was decided to remodel the next edition of the exhibition into a competition for Flemish cartoonists.

In 1981 the contest was held again and was made accessible to participants from every European country : this was the origin of the biennial 'Euro-kartoenale'. This event continued to flourish and soon bypassed it's European boundaries. Every new edition saw an increase in not only the quantity but also the quality of the drawings submitted. Similarly our own collection of cartoons, cartoon books, archived material and documentation grew enormously. Unfortunately, visitors to the exhibition only had a limited time to enjoy the cartoons, for a few days once every two years. So how could we now find an opportunity to make all these cartoons accessible to the general public?

With the support of the province of East Flanders and the municipality of Kruishoutem the ECC was built and opened it's doors in June 2007. The Argentinean cartoonist Mordillo was the first to present a personal exhibition.

The ECC does not aim to be an ordinary museum but rather to represent a true hub, a haven for the cartoon, a home for cartoonists and cartoon enthusiasts. A centre that continually strives to endorse the rights of each and every cartoonist. The ECC is the result of hard work from a dedicated team of volunteers who are passionate about cartoons. This team has acquired and



22nd EUROKARTOENALE KRUISSHOUTEM

developed significant expertise, and is the backbone of the ECC. Every 3 months exhibitions by national and international cartoonists are organised. We endeavour to present a broad composition of different styles and disciplines, as cartoons are so much more than just a comic picture in a daily newspaper. Activities, lectures and events relevant to cartoons are organised in the centre for all age groups. Since 2007 the ECC edits the only Flemish periodical dedicated to cartoons, "Scherper". Another of the ECC's ambitions is to become one of the most important centers of expertise and documentation for cartoons, caricatures and cartoon drawings in Europe.



In 2019 it is exactly 30 years ago that the Berlin Wall fell. Today we see new boundary walls erected all over the world. This inspired us to the theme for this 22nd edition of the Eurokartoenaal Kruishoutem: 'The Wall - in all its forms'. For this edition, no less than 985 cartoonists from 87 countries (an absolute record) sent in 2750 cartoons. Boundary walls, prisons, walls between people... all these themes inspired the participants.



22nd EUROKARTOENALE

The international jury faced a very difficult task.

The first prize of the 22nd edition of the Euro-kartoennale biennale was awarded to Dogan Arslan from Turkey. Luis Demetrio Calvo Mecho of Costa Rica and Jalal Pirmarzanad (Iran) won respectively the second and third prizes.

Andrzej Krawczak (Poland) received the prize for the best cartoon from the European Union and the best Belgian entry was from Herwig Beyaert. The prize of the European Cartoon Center went to Jean-Loïc Belom from France.

There were also honorable mentions for Valentin Druzhin (Russia), Nikola Listes (Croatia), Mahmood Nazari (Iran) and Mikhail Zlatkovski (Russia). The cover award was for Agim Sulaj (Italy).

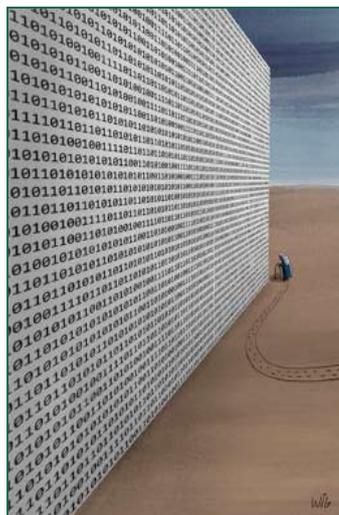
You can visit the exhibition of some 150 cartoons in the ECC from 21 April till 30 June 2019, every Sunday from 10 to 12am and from 2 to 5 pm. Groups of 10 persons or more are welcome on other days by appointment.



Herwig Beyaert



Luis Demetrio Calvo Mecho



HUMORDEVA 2018



THE WINNERS of HumoDEVA 2018: 1630 SELECTED WORKS - 24 PRIZES

GOLD PRIZE, ex aequo Special Honor Diploma and a Personal Gallery on BestCARTOONS.net

Oguz Demiry (Turkey) and Doru Axinte, Romania

SILVER PRIZE Special Honor Diploma and a Personal Gallery on BestCARTOONS.net: Stefaan Provijn, Belgium

BRONZE PRIZE, ex aequo Special Honor Diploma and a Personal Gallery on BestCARTOONS.net: Gelu Pascal, Romania and Firuz Kutal, Norway

THE SPECIAL PRIZES of the Jury for Portrait and a Special Honor Diploma: Paulo Pinto, Portugal

EXCELLENCY - Galym Boranbayev, Kazakhstan, Marco Dagostino, Italy, Damir Novak, Croatia, Askin Ayrancioglu, Turkey, Yuksel Cengiz, Turkey, Amir Khaleghi, Iran, Rafael Correa, Brazil, Marco DeAngelis, Italy, Oleg Gutsol, Ukraine, Izabela Kowalska Wiczorek, Poland, Toso Borkovic, Serbia, Mohsen Zarifian, Iran, Manuel Arriaga, Spain, Paulo Vilanova, Brazil, stvan Para, Romania, Armen Hamonangan, Indonesia and Ali Mirae, Iran

The Special Prize of CRISAN Publishing House and a Special Honor Diploma: Manuel Arriaga, Spain



Galym Boranbayev

WORLDCARTOONIST KLAUS PITZER



WORLDCARTOONIST ENRIQUE PEREZ



CARTOONING FOR PEACE



Thanking the Government of the Federal democratic Republic of Ethiopia, the African Union, UNESCO and Cartooning for Peace for their contributions to the organization of this seminar and to the process of this declaration. UNESCO strives for peace and works for each citizen of the world to enjoy the full freedom of expression, the pedestal of democracy, of development, and of human dignity. As part of this fight for peace and freedom of expression, UNESCO promises and supports the freedom of the press in general, and the freedom of cartooning in particular.



THE ADDIS-ABABA DECLARATION FOR THE RECOGNITION OF CARTOONING AS A FUNDAMENTAL HUMAN RIGHT

We the signatories of this declaration « For the Recognition of Cartooning as a Fundamental Human Right », represented or assembled in Addis-Ababa on may 3 2019 at the World Press Freedom Day 2019 of the UNESCO, Recalling that drawing, illustration, painting, graffiti, etc., form a specific and universal language: the language of the image, that is present in all cultures since the origin of humanity.

Recalling that, like language, images express both the whole of the culture and the individual as well as their respective particularities: the uniqueness of a culture as subjectivity inherent in the artist's point of view. The diversity of cartooning reflects the richness and vitality of a democratic society. It is constitutive of culture, and therefore, of humanity itself.

Recalling that freedom of expression is an essential indicator of the quality of social life and a condition that is indispensable to the right of opinion and freedom of conscious; it is also enshrined in the Declaration of Human Rights. Recalling that cartooning, which entered our "modern" societies in the 19th century, is one of heirs and one of the forms of this image-language. By telling her or his story, the cartoonist can bring debates or emerging phenomenon to light. She or he can even constitute a real counterforce: the freedom to critique any government or institution is the affirmation of the citizen's right to scrutinize public affairs. The right to scrutinize is the pedestal of democracy. Recalling that cartooning is a means of expression that requires specific attention because of its uniqueness: it is a means of expression based on an assumed connivance between the cartoonist and the reader. This connivance is founded on the codes of language, and notably, humor, derision, reflection, satire, exaggeration, irony, or metaphor... this method of expression is thus particularly subject to subjective interpretation. The development of the internet, a tool that circulates cartoons from all over the world instantly, thus favoring its de-contextualization, has fueled the tensions and feelings around this means of expression.

Recalling that, today, the freedom of cartooning is especially threatened. Reports from Cartooning for Peace, Human Rights Watch, The International Federation for Human Rights, Reporters Without Borders warn about the situation of cartoonists suffering from censorship, prosecution, unfair dismissal, imprisonment, or death threats.



We declare the following:

1. We solemnly recall that the freedom to draw is a fundamental right enshrined in Article 19 of the Universal Declaration of Human Rights, under which "every individual has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers." Similarly, the UNESCO General Conference Resolution 25 C/104 of 1989 recalls the right to "the free circulation of ideas by work and by image at national and international levels."
2. We recall the intangible right to the physical integrity of the cartoonist and our opposition to all threat or pressure of any kind to the cartoonist. We propose that a specific report be submitted each year to the UNESCO General Directorate and transmitted to Member States.
3. We call on the Member States and the international community to open processes of discussion and reflection on "the right to satire and irreverence".
4. We take up the initiative envisioned by several press organizations and we ask UNESCO to establish an International Day of Cartooning.
5. We ask the UNESCO General Directorate to transmit this declaration to the international community at the next UNESCO General Conference.

FECO CAIRO

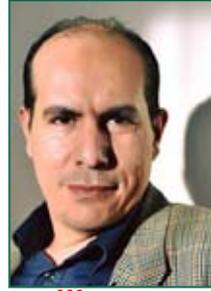
We welcome a second FECO Egypt group. Below you see some members and their works.



Tawfik



Samira



Wesam



Asma



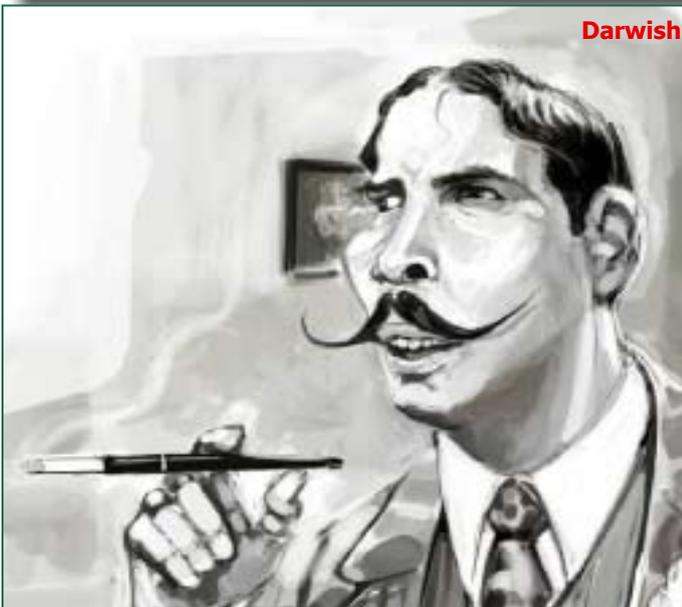
Darwish



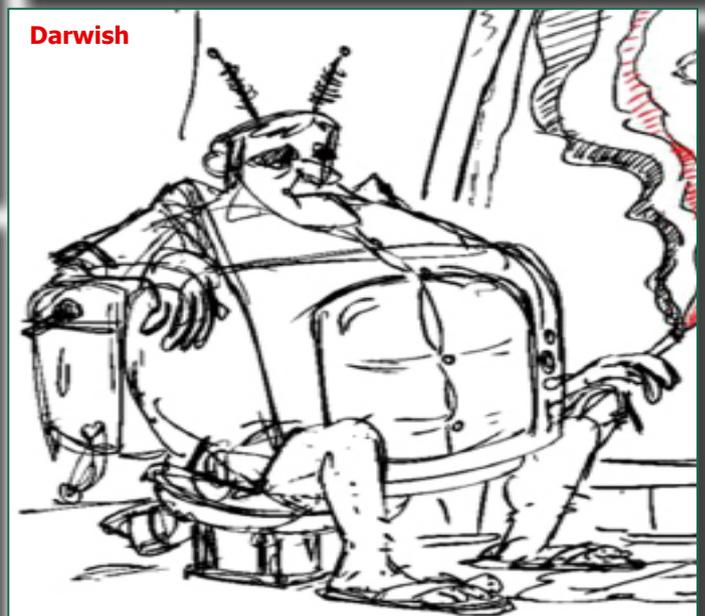
Tawfik



Asma



Darwish



Darwish



Samira

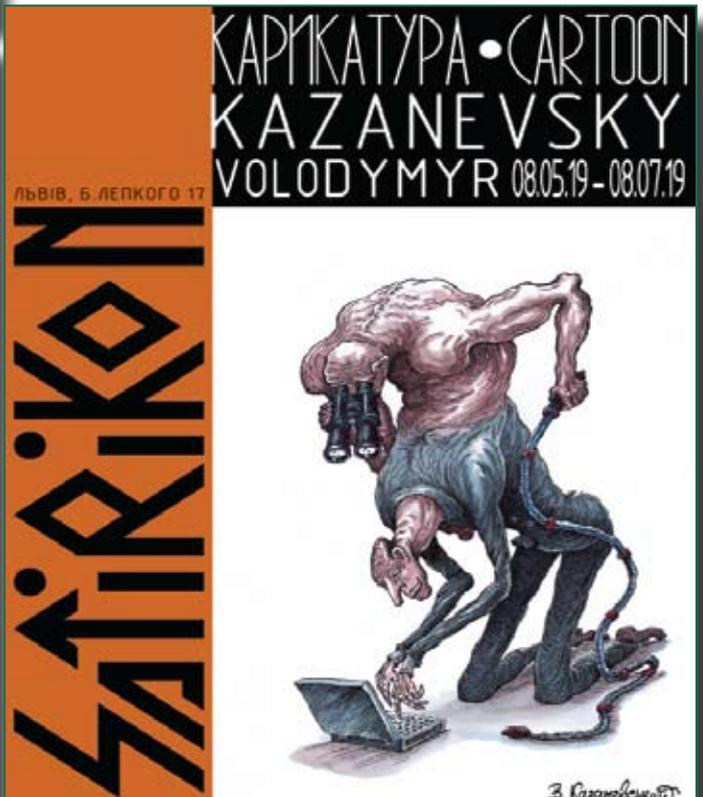
FROM JUGO

1. Krusevac, Serbia, the Golden Helmet festival 2019. Expecting to get 3 Awarded cartoons files from organization (bad printed in catalogue) I send you Jaksa (1) and my cartoons, we got diplomas. also a picture of the drawing event there (2)
2. Calarasi and Bucharest (funny poster from WC) (3), Romania a few months ago
3. Belgrade: Serbian cartoonists at their regular monthly meeting at Don Gedza Restaurant. Jugo with red hat, Danja helps him to stand up. (4)



KAZANEVSKY

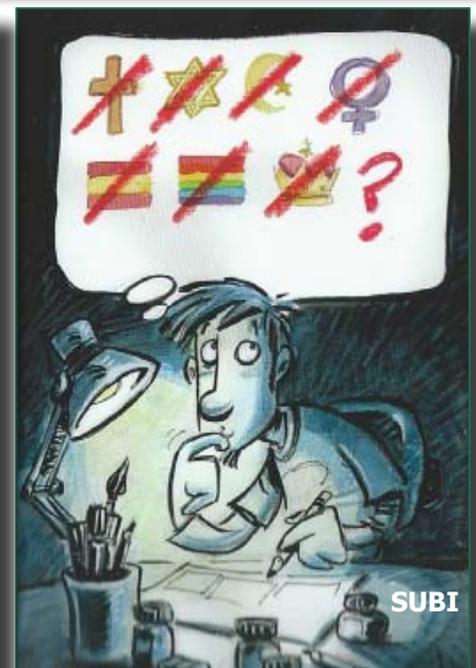
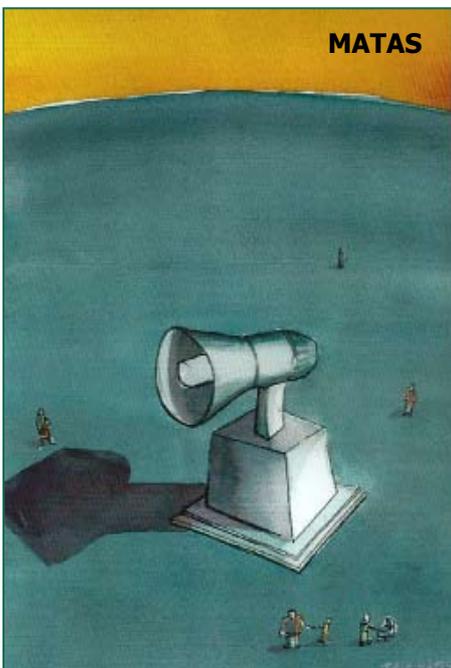
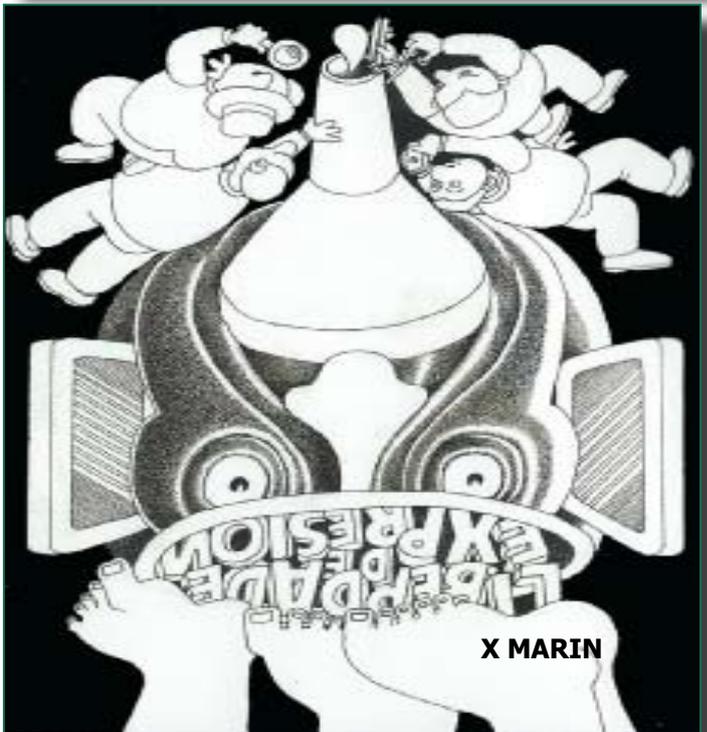
Personal cartoon exhibition by our dear friend Vladimir Kazanevsky named "Cotton Knees" in the gallery SATIRIKON in Lviv city. **Address: Lviv, B. Lepkogo Str. 17. The exhibition will be open until 8th of July.**



FECO SPAIN : LIBERTAD DE EXPRESION



On May 16 we inaugurated the 19th Social Humor Exhibition. The theme of this edition is Freedom of Expression, something that is handled but which, unfortunately, is still topical. We will celebrated this event on May 16 and 17, for which we have organized a conference where, from a survey, we will reflect on FECO. There was also be a talk-talk about "Archeology of Humor, Humor before Christ" and a round table on Freedom of Expression. Soon more news from Spain.





PETER NIEUWENDIJK
President General FECCO
Editor FECCONEWS
feco.international@planet.nl

FELIPE GALINDO
Secretary General FECCO
feggo@mail.com

MARLENE POHLE
Vice-President General
marlenepohle2@gmail.com

BERNARD BOUTON
Treasurer General
Vice-President General
b.bouton@fecocartoon.com

STEFFEN JAHSNOWSKI
Vice-President General
steffen.jahsnowski@gmail.com



ROLF HEIMANN
heimann@primus.com.au

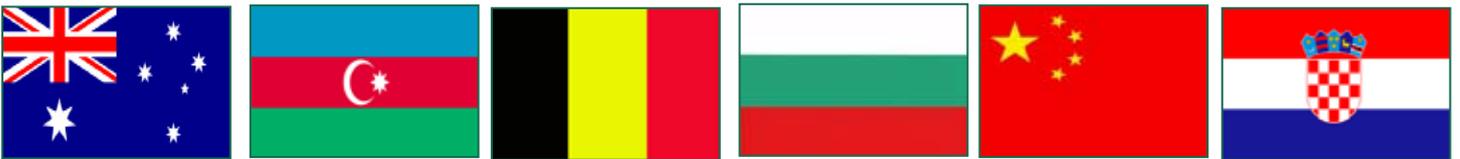
BAYRAM HAJIZADEH
azercartoon@gmail.com

LEJON DE BORGER
lejon.deborger@skynet.be

TRAYKO POPOV
studio@trayko.eu

ZHU CHENG
zhuhenart@126.com

NIKOLA PLECKO
niktatinikstudio@gmail.com



HUSEYIN CAKMAK
cakmak@kibris.net

RADOVAN RAKUS
r.rakus@seznam.cz

MOHAMED EFFAT
effatcartoon@hotmail.com

FRANK HOFFMANN
hoffmanncartoon@web.de

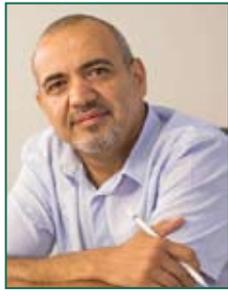
GIANNIS GEROULIAS
ggeroulias@ath.forthnet.gr

NIMROD RESHEF
isracartoon@gmail.com





RAHIM ASGHARI
rahim@tabrizcartoons.com



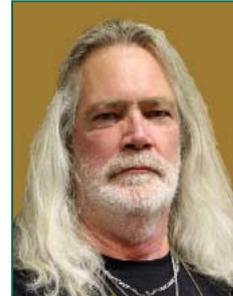
EMAD HAJJAJ
hhajjaj@gmail.com



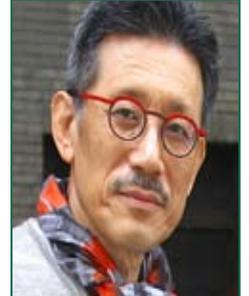
NAJI BENAJI
najitoon@gmail.com



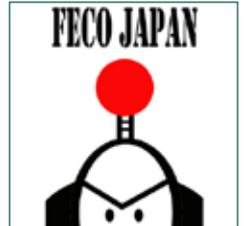
RADU CLETIU
raducletiu2000@yahoo.com



WWILLEM RASING
w.rasing1@chello.nl



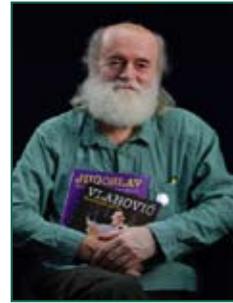
SHINOHARA YUKIO
hukurokouji1972117@yahoo.co.jp



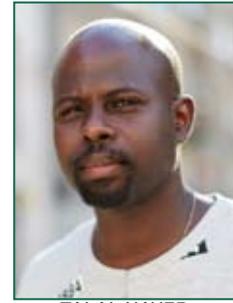
GRZEGORZ SZCZEPANIAK
niepart@gazeta.pl



CRISTIAN TOPAN
ctopan@yahoo.com



JUGOSLAV VLAHOVIC
jugovlah@yahoo.com



TALAL NAYER
talalnayer@gmail.com



ENRIQUE PEREZ
enriquedibujante@gmail.es



CHRISTOPHER WEYANT
christopherweyant@gmail.com



JITET KUSTANA
kustanajitet@gmail.com



SAMIRA SAEED
cairocapture@gmail.com



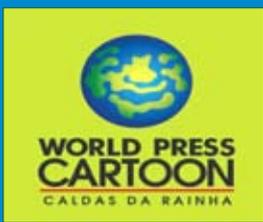
KAMEL BERRANI
kamelberrani8@yahoo.fr



WITH FECO ON THE ROAD



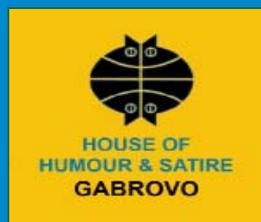
CARTOON ORGANISATIONS MEMBERS



info@worldpresscartoon.com
ANTONIO ANTUNES



FEDERATION OF CARTOONISTS BULGARIA



humorhouse@mail.bg
TATYANA TSANKOVA



FEDERATION OF CARTOONISTS BULGARIA



portocartoon@museudaimpresa.pt
LUIS UMBERTO MARCOS

DRAWING THE WORLD TOGETHER



WWW.FECOCARTOON.COM

