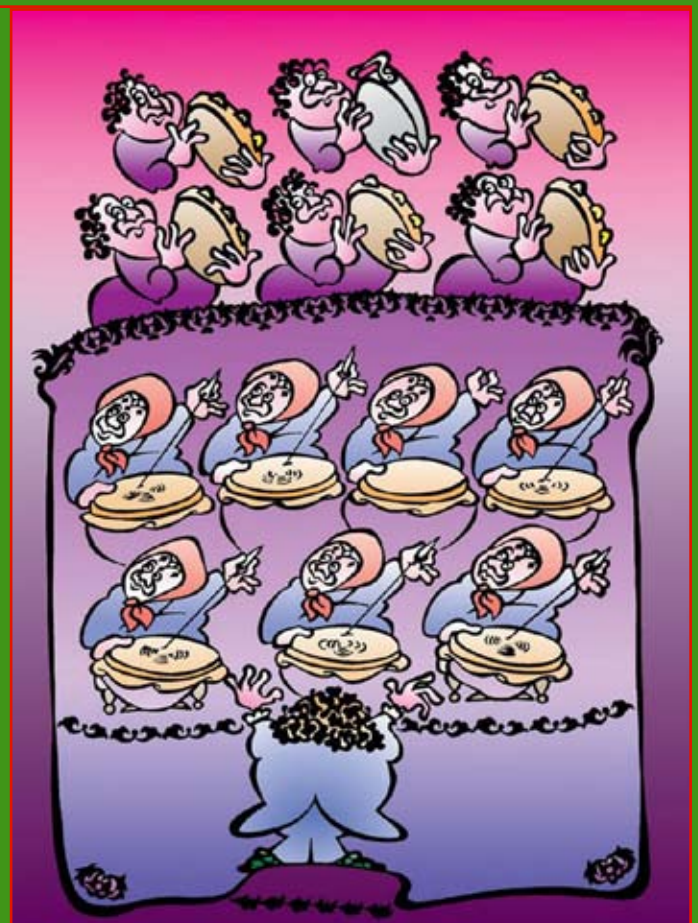
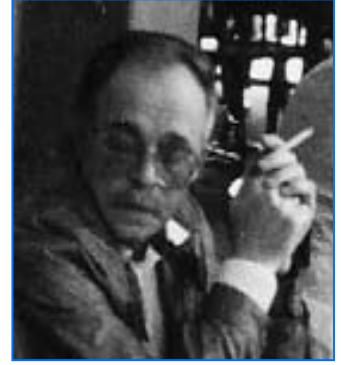
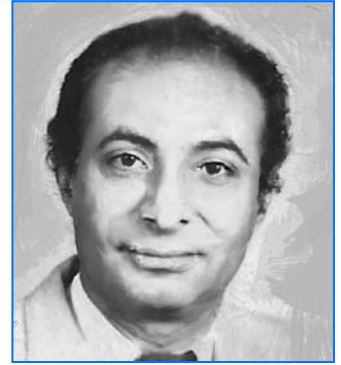
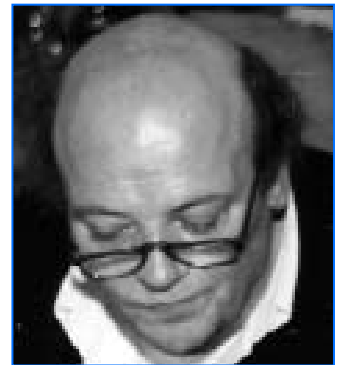
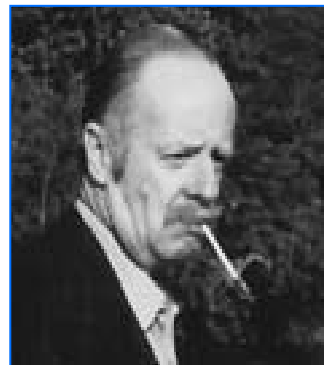


FECONEWS MAGAZINE 76



Dear friends on this page I like to bring another salut to colleagues.
Sad, that they are no longer among us. Good to have known most of them.
Part one of MEMORIES you can see in FECONEWS 75.



Dear colleagues,

If you have any material for FECONEWS 77, please send it to me. We want to produce the Magazine 3x a year. Send pictures, cartoons, interviews, news etx. Please in Word (text) and pictures or drawings in JEPEG high resolution.
The deadline for 77 is October 22 this year.

FECONEWS MAGAZINE 76

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FAN LINTAO



MILETA MIORADOVIC



КОЛОНИЈА КАРИКАТУРИСТА 2022

БАЈА - МАЂАРСКА



ПО ДВАНАЕСТИ ПУТ МАЂАРСКИ КАРИКАТУРИСТА ИШТВАН КЕЛЕМЕН, ОРГАНИЗОВАО ЈЕ У СЕПТЕМБРУ 2022. ГОДИНЕ КОЛОНИЈУ КАРИКАТУРИСТА ИЗ

ОКРУЖЕЊА, А У САРАДЊИ СА ЕДУМ (ОБРАЗОВНИ ЦЕНТАР) ИЗ БАЈЕ. УЧЕСНИЦИ СУ БИЛИ МАРИЈА ПЛОТЕНА ИЗ ЧЕШКЕ, МИРОСЛАВ ХАЈНОС - ПОЉСКА, ДАМИР НОВАК ИЗ ХРВАТСКЕ, А ИЗ СРБИЈЕ: ЈУГОСЛАВ ВЛАХОВИЋ, ЗОРАН МИХАИЛОВИЋ, НИКОЛА КОСТАДИНОВИЋ И МИЉА МИЛОРАДОВИЋ. ДОМАЋИНЕ СУ ПРЕДСТАВЉАЛИ ИВАН ВИДОВИЋ И ИШТВАН КЕЛЕМЕН.



ДОБРИ И ЉУБЅНИ ДОМАЋИНИ СУ НАС ВОДИЛИ ДА ОБИЂЕМО ОКОЛИНУ, ВИНСКО СЕЛО И ПРЕЛЕПИ ДВОРАЦ ВАРВОК КАСТЕЛ. УПОЗНАЛИ СМО ОВАЈ ПРЕЛЕПИ ГРАДИЋ, САГРАЂЕН НА ОБАЛАМА ДУНАСВА И ШУТАВИЦЕ, А ВОДА ИМА КЉУЧНУ УЛОГУ У ЖВОТУ ГРАДА. ПРИРОДНЕ ЛЕПЈОТЕ У ОКОЛИНИ И ПРЕДИВНА ГРАДСКА АРХИТЕКТУРА, ДАЈУ ШАРМ ГРАДИЋУ ОД 30.000 ЖИТЕЉА.

БАЈА ЈЕ САМО 20 КИЛОМЕТРА ДАЛЕКО ОД ГРАНИЦЕ СА МАЂАРСКОМ, ПА СМО БРЗО НАШИ НАШЕ ОДРЕДИШТЕ. ТУ НАС ЈЕ ВЕЋ ЧЕКАЛА ШТАЈКА ЕКИПА, НАОРУЖАНА ПРИБОРОМ ЗА РАД И ПОНЕКОМ ФЛАШОМ.

ПОЗНАТО ЈЕ ДА ЈЕ БАЈА У 18. ВЕКУ БИЛА ВЕТИНСКО СРПСКО МЕСТО. СТАНОВНИЦИ СУ БИЛИ ГРАНИЧАРИ, КОЈИ СУ СПРЕЧАВАЛИ УПАДЕ ТУРАКА. НЕКАДА СУ ОВДЕ ПОСТОЈАЛЕ И ТРИ СРПСКЕ БОГОМОЉЕ. САДА СРПСКА МАЊИНА БРОЈИ МАЊЕ ОД ПЛОМ ПРОЦЕНТА.

У ЦЕНТРУ ГРАДА СЕ НАЛАЗИ ХРАМ СВЕТОГ ОЦА НИКОЛАЈА, У ЧИЈОЈ БЛИЗИНИ ЈЕ СРПСКА ЛОКАЛНА САМОУПРАВА.

У БАЈИ ЈЕ РОЂЕНО МНОГО ПОЗНАТИХ СРБА, ОД СЛИКАРА ПАВЕЛА БУРКОВИЋА 1772., ОЦА СРПСКОГ ТЕАТРА ЈОАКИМА ВУЉИЋА 1772., ЕПИСКОПА ЛУКИЈАНА БОГДАНОВИЋА 1867. ДО ГУВЕРНЕРА РАДОВАНА ЈЕЛАШИЋА 1968. ГОДИНЕ



Српска православна црква у Баји



ИСТОРИЈА, КАЖЕ, ДА ЈЕ 1. 12.1918. ГОДИНЕ, ПРОГЛАШЕНО ПРИСАЈЕДИЊЕЊЕ ОВОГ РЕГИОНА, КРАЉЕВИНИ СХС. АЛИ ЈЕ МИРОВНА КОНФЕРЕНЦИЈА У ПАРИЗУ 14. АВГУСТА 1921. ГОДИНЕ, СЕВЕРНЕ ДЕЛОВЕ БАНКЕ, И БАРАЊЕ ДОДЕЛИЛА МАЂАРСКОЈ.

Mileta Miloradović



Miloradovic

Born 1948 in Kragujevic (Serbia)

Works for Magazine Osicani Jez (Beograd)

Many cartoons were published in newspapers and magazines. Till now he had 7 solo-exhibitions and was the winner of many important prizes and special mentions.

RASING



MIKHAIL ZLATKOVSKY



Mikhail Zlatkovsky was born in 1944 in Tambov (Russia) in the family of a veteran of the Soviet army. During his youth, he studied at the Moscow Nuclear Physics Institute.

In 1971, he became a freelance cartoonist. Between 1999 and 2001, he left for the United States and then returned to Russia where he became artistic director of a press group. Currently, Zlatkovsky lives and works as a political cartoonist in Moscow.

He has won more than two hundred awards around the world and is considered by his peers as one of the most important of them. His drawings are large frescoes where he deals with the great themes of freedom and democracy. Today, he is forbidden to draw Vladimir Putin, which leads him to regret the liberal era of Boris Yeltsin.

He is a member of the Union of Artists of Russia, Secretary of the Union of Journalists in Russia, honorary member of the International Academy of Pedagogy, the French Academy of the Humorous Arts and the Russian Academy of the Art Maestros. He was also President of the Union of Cartoonists of Russia, Vice-President of FECO (World Federation of the Cartoonists Organization) and received the Legion of Honour in 2009 (on the picture with Georges Wolinski)

Zlatkovsky is a political cartoonist and illustrator living in Moscow, but his original education was on the field of nuclear physics. He had been preparing for his Doctor of Science thesis, when in 1971, because of political reasons; he suddenly quit all his research and became a freelance artist/cartoonist.



Almost immediately, he started participating in international cartoon competitions and soon became a familiar face on the cartoon world's horizon.

He has won over 200 honours, about 50 of which grand and first prizes. His one-man shows graced the galleries of Belgium, Canada, Estonia, France, Italy, Malta, Poland, Russia, Turkey, and the United States. Then in a 1992 worldwide survey of cartoonists Zlatkovsky was voted the best by his peers. In the early to mid-90s, he lived in the United States, and then moved back to Moscow, where he became a professor at Moscow State University as well as chief art director for a group of national magazines and newspapers. His satirical illustrations are collectibles.

He is an honorary member of the French Academy of Humorous Art, the International Academy of Education, and the Saint Petersburg Academy of Masters.

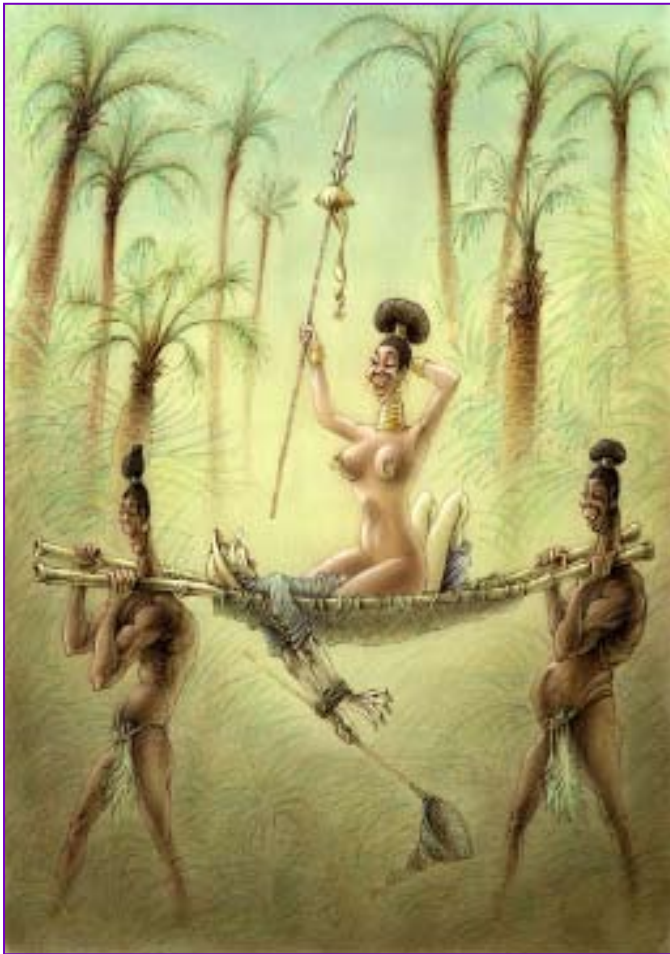
His successful international performance became a natural source for invitations to preside over and/or be a member of cartoon/art juries in many countries.

Ten years ago Zlatkovsky wrote a letter together with Kazanevsky and Darko Drelevec. They comment





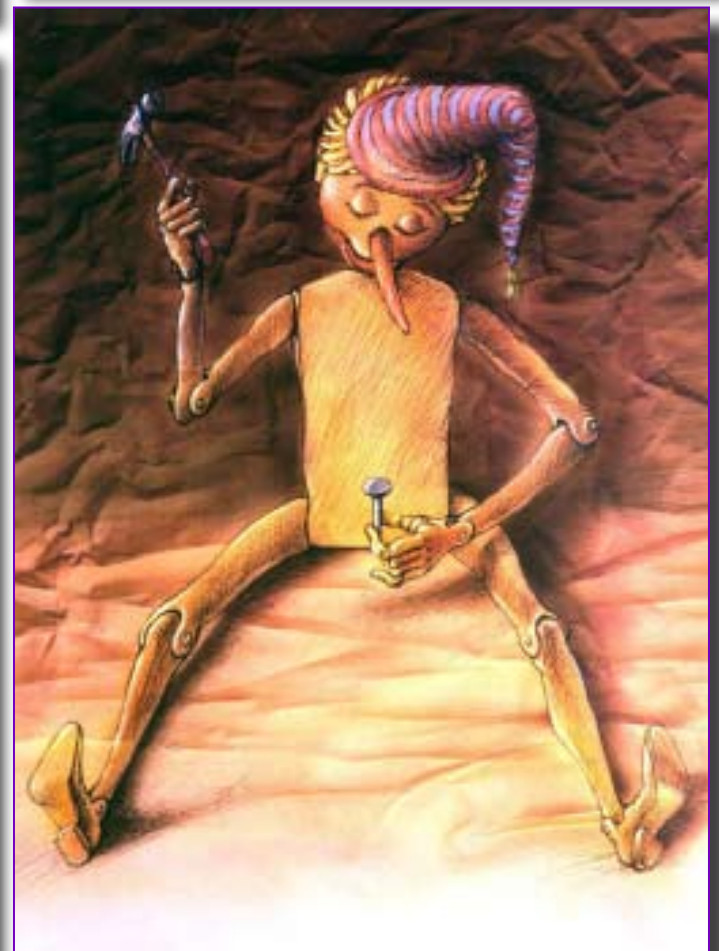
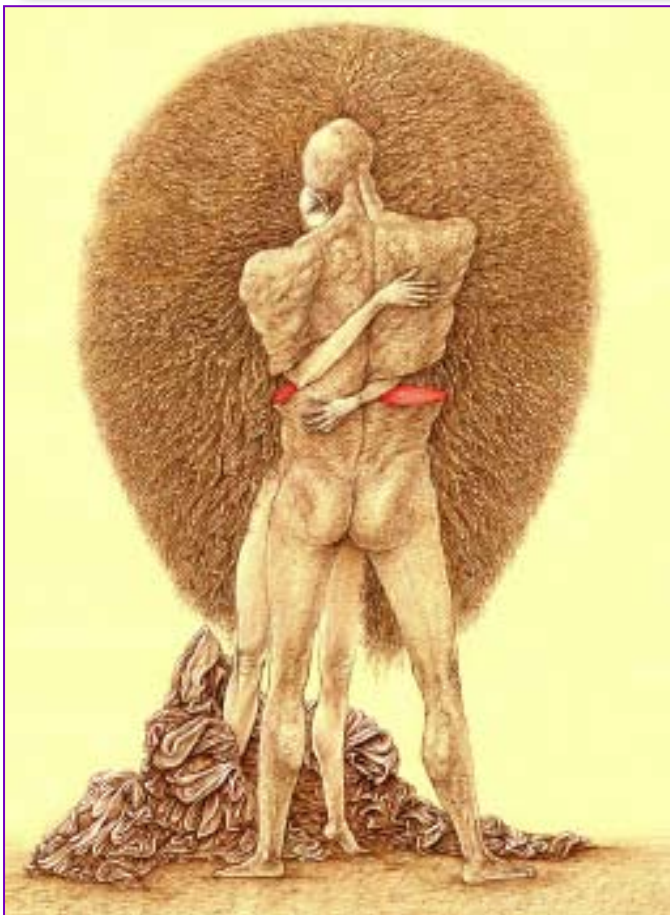
MIKHAIL ZLATKOVSKY



FECO and started a new group called World Wide Cartoonist of World Association. They were no longer member of FECO.

Nevertheless Peter Nieuwendijk kept close contacts with all three cartoonists. Freedom of expression and freedom of speech is more important than disagreement with groups or colleagues.

The situation for cartoonist today in Russia is very bad. Nevertheless Zlat is still giving his comments on society.



AHMED KHABALI



Ahmed was born in :1973 Morocco .

1991 He was the start of creativity in the field of cartoon and caricature, after it formed an important source of information about this great art.

2003 He received an award from Amnesty International.

2004 He worked as a cartoonist for a local newspaper in Tangiers.

In 2008 He released 4 colouring books for children Member of the Association of Cartoonists in Morocco

He holds several international and Arab certificates in the art of caricature .

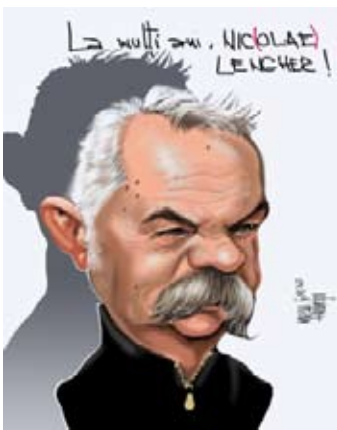
He Participated in solo and group exhibitions at home and abroad Currently,

He publish His works in the virtual space on Facebook, waiting for the emergence of a real world that supports the creative youth energies .

He loves the art of cartoon and caricature.



NICOLAE LENGHER



Report from Nicolae Lengher

Viking runes are an ancient system of writing that originated from the Norse and Germanic cultures during the Viking Age (8th-11th centuries). These enigmatic symbols, typically inscribed on stones, wood, or metal, continue to captivate modern audiences with their mysterious beauty and rich history.

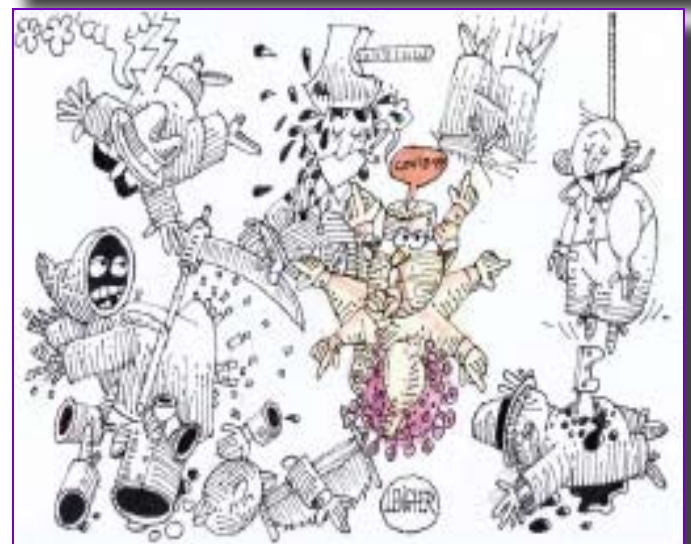
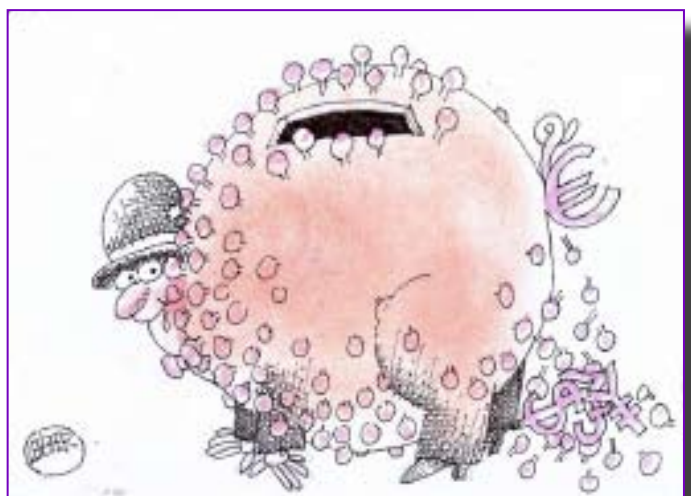
The runic alphabet, known as the Futhark, consists of 24 characters, each with its own name and corresponding sound. The earliest known runic inscriptions date back to the 2nd century, and they were used for various purposes, from commemorating important events to marking graves or personal possessions.

One of the most intriguing aspects of Viking runes is their mystical and divinatory significance. Runes were believed to possess magical properties and were often used for casting lots or divination to seek guidance or gain insight into the future. Runestones, in particular, served as powerful monuments that conveyed messages, honoured the deceased, or invoked blessings from the gods.



runes are not only a form of writing but also a window into the Viking culture and mindset. They reflect the Vikings' deep connection with nature, their beliefs in the gods and the supernatural, and their warrior spirit. The study of runic inscriptions, their meanings, and their cultural context provides valuable insights into the Viking Age and sheds light on their language, religion, and way of life.

Today, Viking runes continue to inspire modern interpretations in art, literature, and popular culture, serving as a symbol of mystery, adventure, and Norse heritage. Whether you're a history enthusiast, a fan of Norse mythology, or simply captivated by the beauty of these ancient symbols, delving into the world of Viking runes is a fascinating journey into the past, where the secrets of the Vikings await to be discovered and appreciated.



ARES 60



Inauguration of exhibition for the 60 years of the cartoonist Ares

"For Ares! A toast with humor" is the title of an exhibition that opened today at the Ariguanabo Foundation in the Artemiseño municipality of San Antonio de los Baños, to celebrate the 60th anniversary of the life of Cuban cartoonist and painter **Aristides Hernández Guerrero, known as Ares.**

As part of the XXIII International Biennial of Graphic Humor, the exhibition brings together 21 works by this creator who becomes one of the most faithful exponents of the event in Artemiseña land.

Isel Chacón, a member of the Ariguanabo Foundation, said that Ares is among the most important graphic humorists in Cuba and also in the world, with cartoons winning notable awards in national and foreign contests.

Chacon said that the exhibition that opens this Wednesday ranges from political satire, general humor to personal caricature, with a remarkable thematic variety.

He stressed that Ares remains active in the Ariguanabo graphic humor biennials, not only as a contestant, but as an organizer of the event, which brings together creators of that genre in the country.



Cuba 2001, young 38 years old Ares with Garrincha, Peter and Marlene

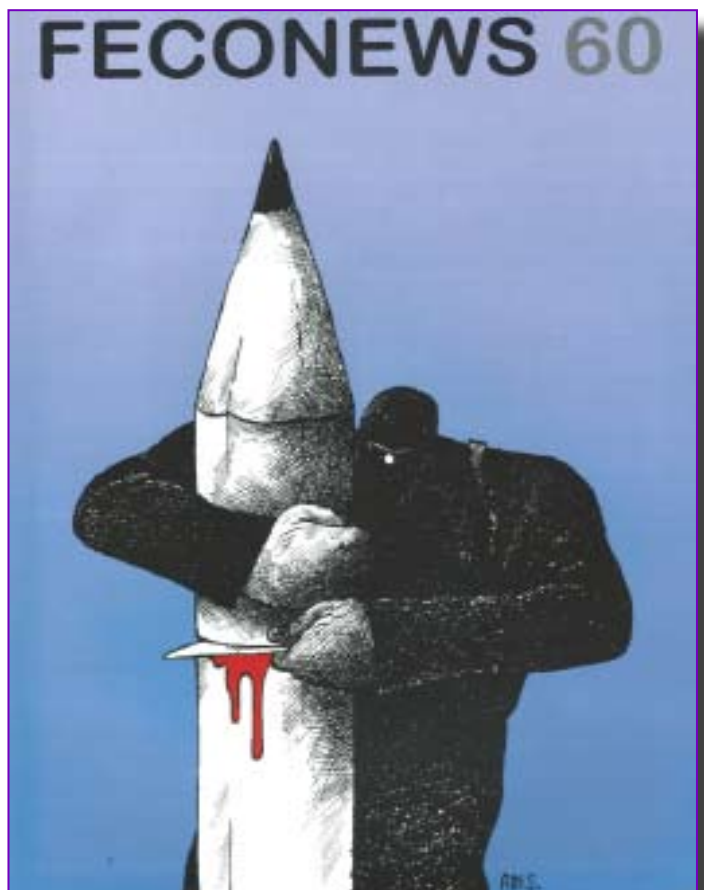
The artist easily travels through painting, humor from the graphic and illustration of books for children and adults, skills that have made him worthy of the Distinction for National Culture and the National Humor Award in 2020, he said.

From Mexico, Ángel Boligán, Cuban cartoonist and cartoonist, stressed that Ares is an insatiable creator who at the drawing table has traced his brilliant career, taking humor very seriously, with discipline and self-demand. Boligán said that he has developed a graphic identity and a personal style of impeccable craftsmanship that place him among the most visible and successful figures of the Caribbean nation and the world.

He commented on the author of *Tocar madera* that he has other texts of great value such as *Historia del humor gráfico en Cuba* and the three volumes of *Caricatura cubana contemporánea*, which organized research regarding this section of artistic creation.

Ares, a doctor specialized in psychiatry, holds awards for his works such as the Latin American Institute of Israel, the World Caricature Exhibition "Valle de Aburrá" in Colombia, the International Anticoronavirus Contest of China, as well as numerous awards at the international biennials of Graphic Humor of San Antonio de los Baños

AYLIN HERRERA REYES



BRITO 80

TALKING WITH BRITO

France throughout history has been a stronghold of free speech as well as a beacon of press caricature. Along with England, they were the real promoters and promoters of the art of modern cartoonism, with their artists being the main masters of graphic humour in the world. To better understand what goes on in the French humorous mind, we spoke with the cartoonist **Carlos Brito Ferreira do Amaral**, a French-Portuguese who emigrated there in the early sixties and there, not only won in the hard terrain that is the French press, how he has experienced the changes of more than half a century of Gallic life.

Brito: In terms of my nationality, in addition to Portuguese, I am also French, this has been naturalized for almost 40 years. Eventually, you can consider me as a French between quotes but the fact is that in terms of experience I am much more French than Portuguese as I have already lived about 56 years in France while only 21 and a half years in Portugal as well as 1 year in Germany. I also emphasize that I have been a duly registered citizen of the world for at least 20 years. In fact, not being very Portuguese anymore and, on the other hand, not being completely French, you can consider me as a culturally hybrid being and nationally little defined. Which suits me perfectly. France, along with England, has been an international beacon of graphic humour and caricature. Does this make French humour universal, or is there a specific French humour?

Brito: I much prefer the so-called English humour to French humour, which, by the way, I don't appreciate very much. I also don't appreciate Portuguese humour. Which doesn't stop me from appreciating certain French comedians as well as some Portuguese comedians. And to appreciate, of course, the English, but not the Americans. I also appreciate Jewish humor, but not humorless Jews who pretend that only they can tell anecdotes full of "Jewishness"... France is a huge country and the Occitan culture is different from that of northern France, that of the Britons is different from the Alsations... Do you notice these differences in France? What characterizes French humour?

Brito: I don't think there are big differences between Breton, Alsatian or Parisian « humour ». By the way, I don't think Breton humour exists, like Alsatian or Parisian humour... Parisian from Paris or Parisian from the Parisian region? Among the many French comic artists that I have come across throughout my professional life, I have not felt any differences

linked to the geographic origin of this or that one. For most of them were sadly lacking in what I call humor and which is a very singular and restrictive version of what most people call humour... And I happen to fully assume the elitism that this implies on my part. Finally and without any form of racism, the humour I appreciate the most is black humour.

I don't know what characterizes «French humour» and I don't believe in its universality. But I believe in the universality of Humour which, whatever latitude it may be, transforms tragedies into human comedy.

Can it be said that cinematographic, literary, graphic humor is different? Are there differences according to artistic genres?

Brito: I think that each form of expression of human creative genius, as well as its imbecility, has its own codes, but these can eventually circulate between the different communication supports that we have. As far as I'm concerned, I think I can relate to the humor of silent films. But without piano as background sound. Perhaps for this reason, a few years ago I presented an exhibition in Saint-Just-le-Martel entitled "Cent dessins sans paroles": the drawings had neither titles nor dialogues and at the end of the exhibition there was a list of titles that visitors were invited to to match the drawings. Unfortunately I couldn't find anyone who wanted to present the version "One hundred drawings without words" in Portugal...

There have always been great humorous newspapers in France and you ended up working in some of them. How was humour lived when you arrived in France in the sixties?

Brito : The big break in the sixties happened thanks to "Hara Kiri" by Cavanna and Choron and to designers like Siné, Topor and other contributors to this publication. In a way, like the cinematographic New Vague, it can be considered that there was a small revolution in the field of French humour thanks to Reiser, Gébé and Cabu, although cartoonists like Bosc, Mose or Chaval had already worked in depth on such terrain .

Do you think that the turn of the millennium and new technologies ended up negatively influencing French humour and irreverence? Today we live in a global village with many more susceptibilities...

Brito: The very evil «politically correct» imported from the United States (like very recently the infamous «cancel culture», which proves that we have a very imbecile propensity to import the worst of the «intellectual» production made in USA) had a very harmful influence on the expression of humor everywhere and also in France. Today, comedians

BRITO 80



like Desproges or Coluche would be the object of lynching on social networks or even in the public square and would eventually be translated in court as anti-this-and-that or pro-anything else. The director of "Charlie Hebdo" himself, the artist Riss, sadly participated in the accusation of anti-Semitism launched in the United States against the artist António...

Naturally, the terrorist, fundamentalist attack on «Charlie Hebdo» was a heavy blow to religious imbecility, human stupidity, now by Islamic idiots, but whose human idiocy unfortunately also proliferates in other (so-called) religions, philosophies, clubisms or ideologies. They say that intelligence is a dominantly human gift, but it is not true. Apart from all this current scenario, was the attack on «Charlie Hebdo» a hard blow to the freedom of expression of French humour? «The hypocrisy of many self-proclaimed «je suis Charlie» both in the political field and in the French media is evident to me because the space dedicated to press design is progressively reduced and the last stronghold will end up being the Internet.

How would you define contemporary French humor and what is its future? Are you going to remain as irreverent as ever or are you going to be increasingly politically correct like the rest of the world?

Brito: Today, many of the drawings that I published in "Le Monde", where I collaborated regularly for 28 years, would not be published... I think this answers your last question.

OSVALDO MACEDO DE SOUSA



CHILI



Inaugurated in Chile the Museum inspired by El Chupacabras de Pirque

The expected day arrived, and everything unfolded with joy, laughter and excitement!

At last the entrepreneur and one of the characters of the book, Edmundo Sovino and the Cuban author nationalized Chilean, Pepe Pelayo, of recognized trajectory in Chile and Latin America, inaugurated the Museum based on the book El chupacabras de Pirque, to encourage reading in children over ten years old through pleasure, humor and fantasy!

With the assistance of local authorities, students of the Colonial School of Pirque, its director Luis Campos Orellana, who was the master of ceremonies, directors and teachers of nearby schools, representatives of the Editorial Santillana (Loqueleo), Carlos Caszely, soccer idol, among other personalities, the institution was opened.

This book, which has the illustrations of Alex Pelayo, was born in 2003 by the hand of Pepe Pelayo with Juan Manuel Betancourt "Betán", Cuban writer already deceased and published by the Alfaguara Infantil y Juvenil Editorial, current Editorial Loqueleo (Santillana), tells the story of Ricky, a boy fan of basketball, jokes and police genre books, who decides to discover the murderer of the strange deaths of dogs, chickens, turkeys and other animals, which occurred in the commune of Pirque.

Pepe Pelayo, Cuban-Chilean writer and contributor to MUNDIARIO, had the honor, along with Edmundo, of cutting the opening ribbon, and guided the children through the Museum, who were entertained with the stories told, hobbies, games, and took photos. Pelayo performed a Reading Concert and signed many books to the joy of the students.

FRANCISCO PUÑAL SUÁREZ

ENDYK 77

AGING WITH HUMOR, TALK WITH PETER

The first question that arises: If it is true that the first problem of advancing bodily age is the vision and power of firm hands, creativity, disguised as isms, such as pointillism's, expressionisms, impressionisms, cubism's, futurisms... overcome these handicaps over time, with new techniques, with alternative instruments recreating the personal trait? That is, the handshakes, the eyes fail, but the mood persists, or not? **Yes sure, but it all depends on your personal creativity. When I hurt my right hand (and could not use my arm for 2 years) I started to use my left hand and I taught myself to paint and draw left-handed. Also with left I taught myself to use photoshop as a helping hand.**

Does aging also harm the philosophical view of humour, making it vinegary? With age, with the weight of having lived, existed, criticized repeatedly... does the look become more satirical or ironic? **More ironic. I have seen it all. History repeats himself as younger people do the same things as in the past and they think it is original or brand-new! More satirical, more ironic, but what about me-too? Wars? Environment? Hunger? Climate? Colour? Influencers? Many jokes made 20 years ago are no longer accepted. But it is always a small group who is complaining and who is spreading gossip around by social media, trying to take the power!**

Of course, there are big differences in society, in countries, in geopolitical influences and this always influences the artist's vision, so it's redundant to ask if there are differences between his mood when he started and now, but he can explain what it is in different?

See answer above. A good cartoonist is never afraid to give his opinion, Always with humour in his message and always understandable and easy "to read" within 6 seconds.

In the beginning I started just with graphical jokes with a small message. Getting older, the message and the humour both are important!

All their lives, others expect a comedian to be a cheerful, fun person. With age, do they continue to ask for the same thing, or do they accept that they too can make vinegar? Or has a comedian always been a vinegary as a dispenser of complicit smiles?

For me it has nothing to do with age. I am still the same person. But I think I have more experience in life to give a clear point of view, overseeing the history, the always repeating history! Getting older does not mean that I am getting weak, more cynical yes, sharper yes, complaining yes (I have seen it all: human kind is not the best kind there is; history proves that!)

What is more difficult to accept as you get older? Does it take more effort to maintain the mood every day, or is i

ENDYK 77

t no longer strength, but a weakness? Do you feel aged? What is old age for you?

Yes getting older means that you got physical problems, not every day is the same, not every day you're in good mood or sharp enough to create. I always start with coffee, newspaper, making a crossword (or a crypto) to practice my brain.

Old age means that you will be lonely, more lonely losing good friends. I have lost in the past 20 years many good friends, feeling more and more the survivor and getting invitations to speak at funerals; which I did 19 times until now. Always trying to put some humour in the speeches! Well it is my second nature!

When looking at the past, is it important to keep the most humorous moment's alive, relegating tragedies to oblivion, or do they have more force and destroy the best moments of life?

See answer above. It does not destroy best moments. I keep the memories and cherish those days and years. They're always on my mind. I carry them with me. Ordinary friends and cartoon colleagues. I know I cannot bring those happy moments back, but it is part of my history, part of my life. Still happy knowing all those moments and persons.

Is it easier to look at the old age of others than at your own physical "decay"? **Yes.**

What worries you more, lack of memory or physical problems?

Lack a memory seems to me the worst! For physical problems I can take pills or use a mobile car, steps or other orthopaedic materials.

When you do humour as a hobby, in retirement, it continues as an escape. If you've been a professional for decades, retirement, in principle, is finally rest, but in humor, don't you miss this constant exercise of looking at life in reverse? Is it completely abandoned or does it become an entertainment hobby?

I have always seen it as a hobby. In the first place I am a painter and sculptor who makes also cartoons. I stopped many years ago already to contribute regularly for papers and magazines. I was in the position to make the past 25 year's only works on request. A paid hobby I guess. That also counts for my contribution in cartoon contests worldwide. I have been published in more than 200 catalogues and won several prizes and special mention. In the beginning I proudly kept all books, but today I give them away or sell them to collectors.

How was the adaptation to new technologies? The speed of change has been vertiginous, which, on the one hand, has facilitated certain technical procedures; it has also complicated those who did not like the change. How did it happen to you? Do you still prefer classic techniques?



ENDYK 77

Starting 45 years ago by making all works by hand (pencil, paint etc.), I still use paint and pencil but after that I scan the works and add some colour or graphical "jokes" into the work. It is really progress all those technologies. Problem is that many people can make cartoons by computer. Or think they can make (missing the right spirit) But the real cartoonist will always be known and seen between those amateurs who cannot draw properly.

Basically, there are many years of witness to changes in society, in political and social behaviour, in addition to the technical ones, that is, you are not only part of history but also a chronicler of that same history. What else has changed? How do you see this evolution, mainly in the activity of the cartoonist (comedian)?

It is a pity that today a few jokes are not possible. Mainly based on stupidity or misinformation. Especially about religion, sex or colour, it seems hard to make funny jokes today. In that way the world has changed. What could be funny in 1960-70-80 or even the nineties will be seen today as not funny. Nevertheless I think it is going always in a kind of wave. Maybe in 2030, more will be accepted!

Technologies change, Humor is the same, but society has changed and put other more complicated obstacles to the freedom of humour. Is there as much or more creative freedom today than before? Political correctness, plus the idiotic susceptibilities of small groups, tribes, clubs, parties... didn't it make censorship more present in published works?

See answer above. There is a form of self-censorship among some cartoonists. It is a pity to discover that.

How does the society where you live view the elderly?

Some young people blame all the problems on the elderly people. They have built up this society. But they forget their own responsibility. It is easy to blame problems on others. Many young people has the idea that you should be happy every day, otherwise they call a bad day immediate a burn-out, not understanding that there cannot be a good day without a bad day. Most are much influenced by social media!

Is it different in the cartoon environment?

For it did not change, but for publishers it did. Some (or even many) magazines and newspapers use some kind of self-censorship!

What is humor for you and what is its importance in society?

Without humour there is no good life nor understanding. To put (also problems) in an easy funny drawing, it makes life better to survive, to enjoy, to comment, to understand, and to make it lighter and bare able.

Is senile dementia a variant of absurd humor?

Yes it is!

Do you believe that humor can help people to better accept aging and be a contribution to the daily optimism of physical decay?

I do not know. The best way to survive is making jokes about yourself and your situation, or age, sickness or whatever. Always smile or try to smile and trying to see the good things in life. However they are sometimes not easy to find.

Can mental decay be countered by humorous creativity? That is, if there are 12 anecdotes, the rest are already variations in the Bible. With age, is there a tendency to recover old ideas, trying to make new variations, trying to improve them? Is recycling important in humor?

Problem is that there are just 9 ways to produce a cartoon. All others are variations on the same style or theme. I wrote about that (together with John Lent from the University of Philadelphia)

In old age what is funnier to play with, or to warn others? Physical, mental, social or political issues? **Yes it is.**

Is it easier, or more difficult, for an elderly person to look to the future with humour?

Yes it is. Sometimes thinking over the past and the near (short) future is not always easy. It will always depend on the moment of the day, whether you are today in good shape or not.



Does death scare you or is dying laughing the best way to close this cycle? Are you concerned about the future of your work after you have left?

Yes I want to live 99 years, but I am afraid that I will not have any friends than. So 88 will be ok for me. No I am not concerned about what will happen with my cartoons. They will be found back now and then in publications and maybe someone will discover the greatness of it all! I am more concerned what will happen with my artworks (the paintings). I am happy that more than 95 works are today in private collections in Holland, Belgium, Germany and France. So people can enjoy, after I passed away. I got the feeling to live longer than. The artworks remain longer than me.

OSVALDO MACEDO DE SOUSA

ENRIQUE P. PENEDO



ECC KRUISSHOUTEM + EGYPT

Exhibition of cartoons from Egypt

The European Cartoon Centre in the Belgian city of Kruishoutem hosts the first caricature exhibition of its kind, titled "Cartoons from Egypt", in which a group of the most important cartoonists in Egypt participate.

The opening was witnessed by the Belgian Prime Minister Alexander De Croo, in the presence of Mr. Rudy Gheysens President of the European Cartoon Centre and Mrs. Saskia Gheysens Director of the Centre, Mr. Ludo Rochette, former Belgian Deputy Ambassador to Egypt, artist Fawzy Morsy, founder of the Egypt Cartoon Blog, Mr. Ibrahim Abla, Director of the Caricature Museum in Fayoum, and a group of the most important caricature artists in Belgium and the world, with a group of those interested in the art of caricature. The European Cartoon Centre in the Belgian city of Kruishoutem hosts the first caricature exhibition of its kind, titled "Cartoons from Egypt", in which a group of the most important cartoonists in Egypt participate.

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The exhibition deals with many social issues in a satirical way such as climate change, peace, and women. It includes a collection of rare caricatures of the most important and famous pioneers and illustrators of Egyptian caricature. It also includes a group of caricatured portraits of celebrities of art and culture in Egypt and the world, such as the international Egyptian writer Naguib Mahfouz, And the Egyptian footballer Mohamed Salah, Mahatma Gandhi, Marquis, Charlie Chaplin, and others.

It is held as part of the activities of the International Cartoon Exhibition, Euro Kartoonaale in its 24th edition, where Egypt was chosen to be the guest of honor this year, also it is an important opportunity for the Belgian public to see a unique collection of the pioneers of caricature art in Egypt, as well as the works of distinguished contemporary artists.

The exhibition includes more than 80 works of art, and a group of the most important cartoonists in Egypt participate in it, and they are in alphabetical order: Alexander Sarokhan, Ahmed Toghan, Ahmed Hegazy, Ahmed Geaisah, Ahmed Khallaf, Adham Lutfi, Arkan Al-Zaidi, Tharwat Mortada, Gomaa Farahat, George Bahjouri, Hassan Hakem, Hassan Farouk, Khaled Al-Marsafi, Khedr Hassan, Juan Santis, Rita Kevorkian, Zuhdi Al-Adawi, Saeed Badawi, Samir Abdel Ghani, Sherif Arafa, Abdel Aziz Taj, Ghada Mostafa, Farouk Moussa, Fawzy Morsy, Mohamed Effat, Mohamed Hakem, Marwa Ibrahim, Mustafa El Sheikh, Mustafa Hussein, Nora Makram, Hani Abdel Gawad, Hadeer Yahya, Yasser Gaessa.

FAWZY MORSY



TORTORERO 1ST EDITION

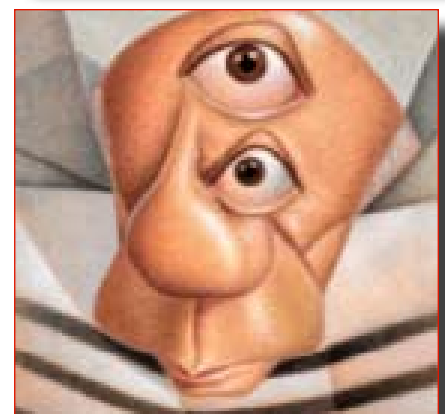
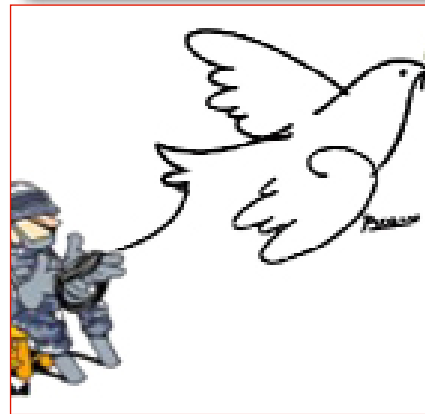
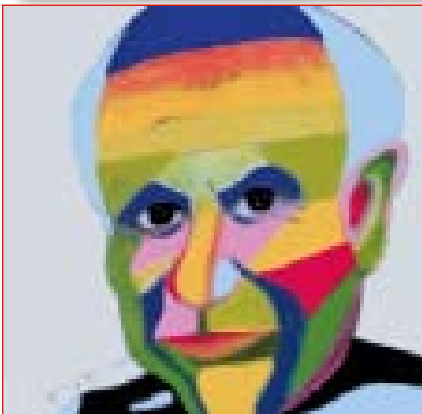
AWARD WINNERS



- "Black box" by Darko Drljevic (Montenegro)
- "Construction" by Ömer Çam (Turkey)
- "Women worker" by Mahmood Nazari (Iran)
- "Safe woman" by Luc Descheemacker (Belgium)
- "Misure estreme di prevenzione" by Sergio Tessarolo (Italy)
- "Sicurezza sul lavoro" by Paolo Dalponte (Italy)
- "The impact of safety at work" by Alireza Pakdel (Cyprus)
- "Online self-employment" by Angel Boligan Corbo (Mexico)
- "Safety helmet" by Nahid Maghsoudi (Iran)
- Ilcabi Demirci (Turkey)
- "Princess" by Matthias Kiefel (Germany)
- Galym Boranbayev (Kazakhstan)
- "Safety" by Sunnerberg Constantin (Belgium)
- "Safety at work" by Fabio Sironi (Italy)
- "Cut to cut" by Shiram Husabnis (India)
- "Safety book" by Muzaffar Yulchiboev (Uzbekistan)
- "Infortuni al galoppo" by Marilena Nardi (Italy)



PICASSO



The art of painting is perhaps the most personal art that an artist can have. It's him and the blank canvas for all or nothing.

Picasso, one of the most famous painters of all time, has always been extremely dedicated to his canvases.

But he also knew how to identify that it was time to create beyond everything that existed and gave us an infinity of new graphic ideas.

PICASSO

The cartoonists immediately grasped this message and knew how to show the step beyond in graphic humor as well.

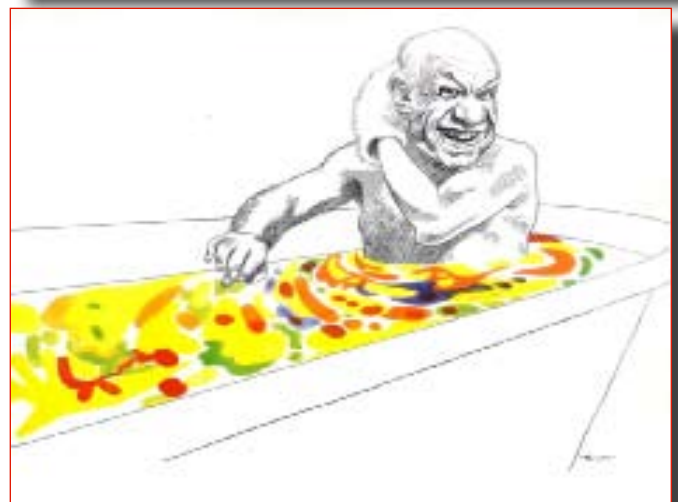
Therefore, Picasso was not just a painter of an era, but an instigator of graphic creativity.

This exhibition, with more than 220 drawings from around 35 countries, gives us an idea of these roots when Picasso himself is the object of inspiration in the different styles.

This is the best tribute we could do to this restless soul who will always be among us.

We are grateful for the support of the Spanish embassy, especially Ambassador Maria del Mar Fernández-Palacios Carmona, who gave us a video where there is a presentation on Picasso and us makes this tribute feel really something special.

We started this exhibition with a drawing by Chico Caruso made for his book "Pablo Mon Amour", which was part of an exhibition organized by André Barroso on the occasions of 20 years without Picasso, at the Legislative Assembly of Minas Gerais and 30 years without Picasso .



JULI SANCHIS 'HARCA'

VINCENT VENTURA AWARD

The University of Valencia has awarded to Juli Sanchis HARCA the Vicent Ventura 2023 prize for his social commitment through the publication of his drawings for more than 40 years in the magazine "SAÓ".



ZAGREB 28



28. MEĐUNARODNA IZLOŽBA KARIKATURA
28TH INTERNATIONAL CARTOON EXHIBITION

ZAGREB 2023

TEMA / THEME:
KUĆNI LJUBIMCI / PETS



FIRST PRIZE: ZVONIMIR CACIC (Croatia)



ZAGREB 28



ERDOGAN KARAYEL & NEZIH DANYAL

A master who removed the borders of cartooning in the world: Nezh Danyal

Why did I pick this title? Nezh Danyal is exactly such an artist.

For twenty years, the Karikatür Vakfı, of which he was the founder, played an important role in world cartoon literature by organizing the "International Ankara Cartoon Festival."

He published many caricature albums and books. He held exhibitions in many countries and received awards. He created cartoons and children's programs for TRT.

Born in 1945 in İzmit, the artist has been drawing for over fifty years. He is one of the rare artists who draws motifs around the world. Each of his figures is embroidered like a miniature.

It brought cartoon artists from Türkiye and around the world together every year with the International Ankara Cartoon Festival. He made this art accessible to children through the cartoon courses he opened.

Erdoğan Karayel visited Nezh Danyal, who continues to draw regardless of his failing health, and invited him to the "Çizgiyle Konuşanlar" program.

To get to know the artist better, let us give you a short excerpt from the interview.

EK: What is it like being Nezh Danyal?

ND: It's bad. (Laughs) Every year there are many talks shows, programs, etc. I also started a new project. Time is not enough.

EK: Nezh Danyal's figures are very unique and motif-based works. What is the source of this?

ND: I have been interested in motifs since my childhood. The motifs took me to completely different realms. My works attracted great interest over time. My portfolio has expanded over time. I held many exhibitions and made albums.

EK: Motifs are like digging a well with a needle. I wonder how you found that time.

ND: I was not sleeping at night. I drew every detail, and I was never tired.

EK: We learned a lot from previous generations. We developed our style in a "master-apprentice" relationship. Karikatür Vakfı has done great things. Can you tell us a bit about the foundation?

ND: Karikatür Vakfı has done its part. We invited the

masters from all over the world. The Ministry of Culture always supported us. However, in recent years, such events have become rarer due to the pandemic.

And I'm tired too. The Ministry of Culture was the most saddened when I decided to end Karikatür Vakfı's twenty-year activity.

So, we did the right things.

EK: The world has really changed. The pandemic has changed everything. I think there is no hope left in people. They cannot see the future. What do you think?

ND: We live in a strange world. I realize that we are in a vicious circle. Uncertainty prevails and the cartoon is no exception.

EK: The world is facing a migration crisis. Youths find the solution in migrating to developed countries. Doctors, for example, have started to go to the West from our country. What will this migration lead to?

ND: Young people have a hard time. Difficult times await them in the countries they go to. Unfortunately, I cannot say anything positive.

EK: I used to ask every guest at first. But let me ask you now. What is caricature, who is a caricaturist?

ND: Caricature, "expression". The caricaturist is also "expressionist".

EK: We can also define caricature as an art of "anger". What do you think?

ND: Let's say "wrong" rather than "anger". The caricaturist draws whatever he sees wrong.

EK: I believe that the foreign caricaturists who attended the Cartoon Festival, which ran for twenty years, made significant contributions to the art of caricature.

ND: Exactly. They both broadened the horizons of Turkish caricaturists and contributed significantly to children's enthusiasm for the art of caricature.

EK: Every caricaturist has a philosophy of life. Some of them prefer to follow their own philosophy of life, others not. What do you think about that?

ND: A caricaturist must be able to draw everything. In addition to their own philosophy of life, they must have the skill to draw on almost any subject with empathy.

EK: Groupings have increased in the caricature community. Even gangs formed. This is not only the case in our country, but also in the world. Where is the caricature going?

ND: I'm sorry to say that but caricature is going backward. A caricaturist must be an intellectual, an enlightened person. But on the contrary, the caricature is going towards primitivism. And of course, the caricaturist too...

EK: Do you think the Internet has helped or harmed caricature?

ND: The internet has certainly helped caricature. First of all, more people can reach it faster. But information pollution, copied and stolen works have also increased. This is sad.

EK: What do you see when we compare Turkish caricature with world caricature?

NEZIH DANYAL



ND: Actually, there's not much difference. It is as if we are looking at the same things, drawing the same things. But the different lines of different cultures add a different wealth. Caricature is an art that removes borders.

EK: The Caricaturists' Association has lost its functionality in the last twenty years. The bond between caricaturists was severed. Naturally, the caricature was also negatively affected. What do you think?

ND: I absolutely agree. But it is a matter of "consciousness". If the person leading this work does not have that consciousness, naturally there will be no consciousness in the work they do.

EK: What advice would you give to people who are interested in caricature or want to learn more about it?

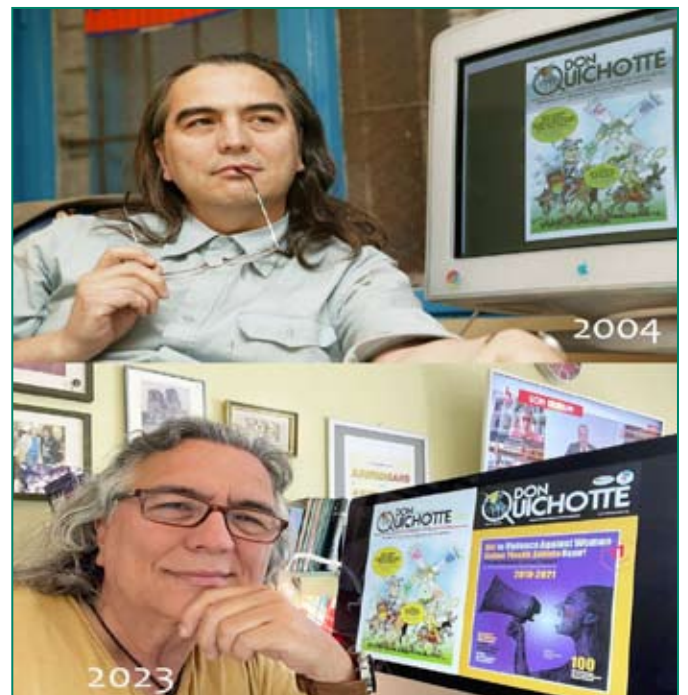
ND: Caricature is an art for two people. You think it's just a single-person drawing, but you see the result of the fight, the conflict you have with yourself on the paper.

EK: Now that's a master. I feel like I am talking to a philosopher, not just a caricaturist. (Laughs) It was a great interview. Thank you very much, master.

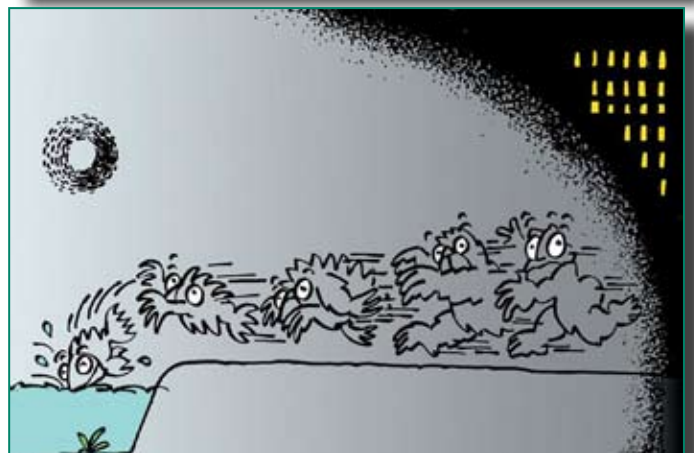
ND: Thank you very much. I had a great time. I'm so glad I'm here.



This interview was conducted for the program "Çizgiyle Konuşanlar," which is part of the YouTube channel "Karantina TV" and is hosted by Erdoğan Karayel. "Çizgiyle Konuşanlar" has taken its place in caricature history as a unique and one-of-a-kind talk show with 101 Turkish and foreign caricaturists as guests.



NEZIH DANYAL



NEZIH DANYAL



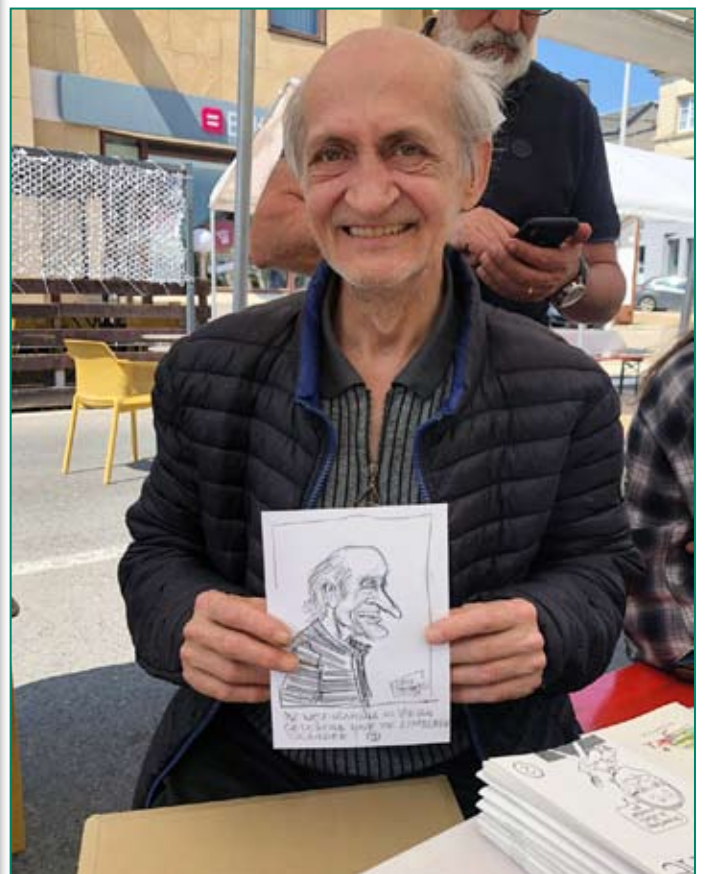
VITRON

12e festival international de la caricature,
du dessin de presse et d'humour de Virton
02, 03 et 04 juin 2023 Avenue Bouvler Virton

Les Vieux Cons



Avec les dessinateurs: Nol - Nalair - Savignac - JM Renault
Sondron - Moine - Jaminon - Rafagé - VYP - Dauga - STEF
Gouders - Ray Meyer - Bert & Vanco



VITRON

Located in the lovely hills of the Gaume, in the south of Belgium, lies the town of Virton. On June the 2nd, 3rd and 4th, Virton was the location of the 12th Festival de dessin de presse et d'humour.

This festival has been around since 2010, and took place at various locations in and around Virton. For two years it was located in Bastogne.

The men behind this festival are Rafagé, nom de plume of cartoonist Raphael Donay, and Angelo Frade, and of course some volunteers.

At its peak the festival hosted 80 cartoonists from around the world. Unfortunately since Covid the number of attendees has shrunk considerably. This year 12 cartoonists were invited.

Apart from some sponsoring from some local shopkeepers, the festival is entirely financed by Raphael and Angelo. It seems that this year the town didn't contribute a single euro.

So far the bad news.

This year's theme was "les Vieux cons" which could be translated to "the old farts", an inspiring theme for cartoonist !

The festival took place in front of, and inside Raphaels beautiful "Grand cafe L'Avenue".

On the first floor of the café were exhibitions of individual cartoonists, and on the closed street before the café were racks and stands, where more cartoons accompanied by the cartoonists biographies were exhibited. Another exhibition of Cécile Bertrand, Belgian cartoonist, was to see in the "Espace Marguerite Brouhon"

The Virton festival is an easy going festival, informal and it doesn't seem bound by a very strict schedule. One never knows for sure, what is where and when going to happen. But for me that's the charm of this festival, no stress, no pressure all happens in good time, the relaxed Walloon way.



There are stands where the public can get its caricature drawn and have a chat with the artists. Some visitors are so friendly to buy drinks for the artists as they do the caricatures for free.

La Gaume is well known for its specialties like the famous Orval Beer and cheese, aperitifs like "Zigomar" and "Le Soup", paté gaumais etc. The organization is very generous and food and drinks are well provided.

On Sunday morning we were invited for a little excursion and an aperitif by the "Confrérie Royale des Zigomars" at their "factory". It was located on a very beautiful spot near a well in the woods.

So again, it was a very pleasant weekend with some drawing, eating, drinking chatting.

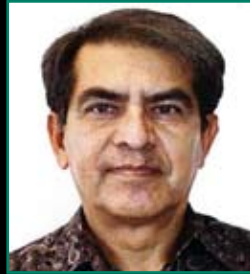
And the weather gods were kind this year.

Hopefully the festival can get more resources in the future. Because the disappearance of this charming festival would be a shame

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