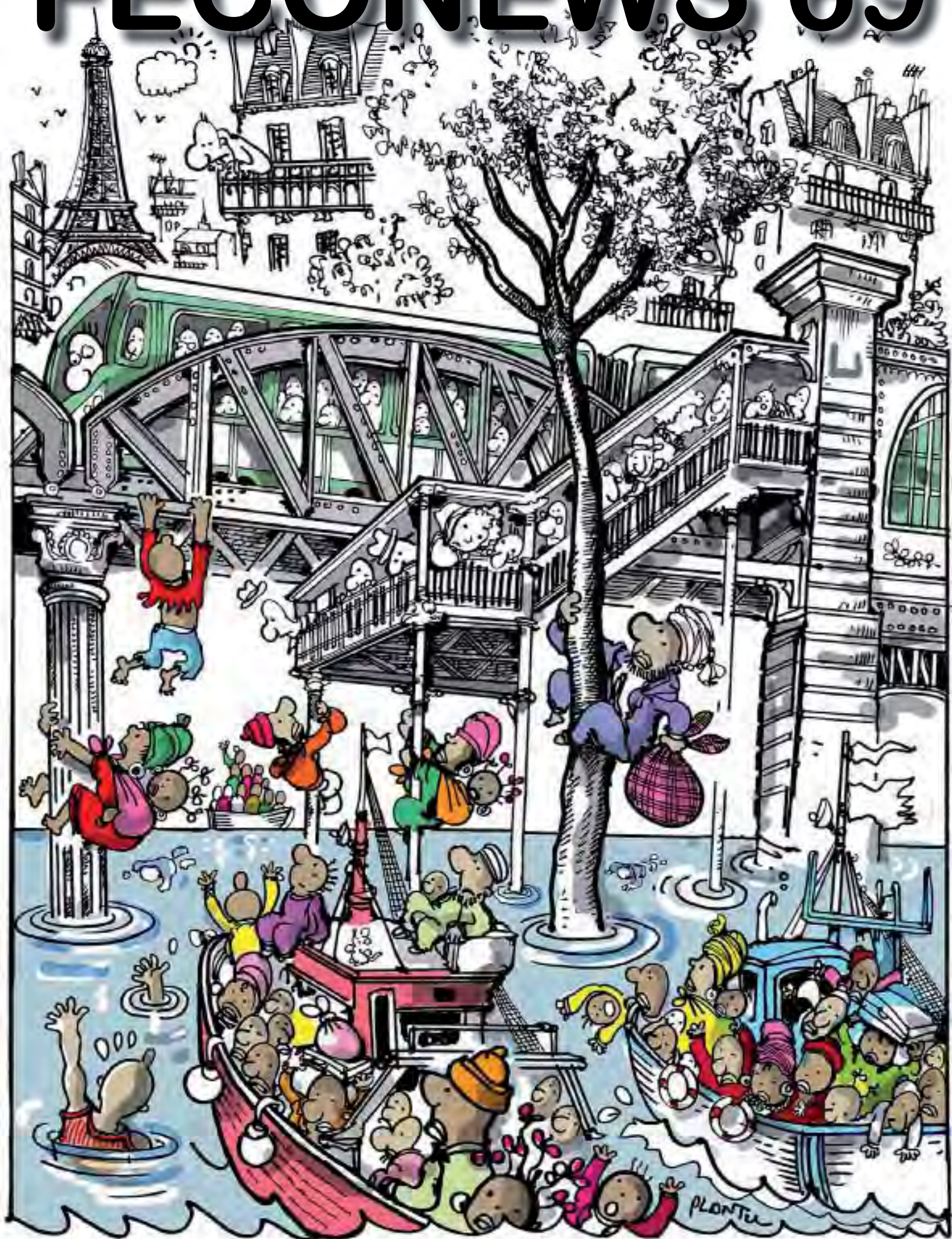


FECONES 69





Dear colleagues and friends

SAD NEWS

Once again I have to write about sad news. Ronald Libin (BING) at the age of 77 years old (Belgium) and Albert Moolenaar (The Netherlands) at the age of 75 passed away. See also pages 5 and 9 of this magazine.

NEW YOUNG 'LEADERS'

Well the age of our members is high! I am happy to see that also younger members joined FECO. It is very important to continue our work for cartoonists worldwide.

The FECO Board today has a reasonable 'old' age. For the near future we're looking for people to take over the jobs of President General, Vice-President, Treasurer General, Editor of the FECO website, The Bulletin, FECONWS Magazine. Important tasks that need people (man or woman of course) who can write and speak English, who are able to use internet, who can make a magazine (printed editions or digital editions that will be distributed more times a year.

NEW GROUP PRESIDENTS

As you can see on the pages 30 and 31 we're pleased to announce that we have a new FECO Chief in Bulgaria (Anatoliy Stankulov) who took over the presidency of Ivailo Tsvetkov) and a new one for Iran (Saeed Sadeghi) who formed a brand new group in his country. Of course we're very happy to welcome them. And... we hope to welcome more member countries in the near future (Norway? Italy? Brazil? Mexico? Ireland?)

If you have time and the right spirit to put your shoulders under FECO. please contact me personally: peternieuwendijk47@gmail.com.



Athens 2006

CARTOON CONTESTS AND PROBLEMS

I remember the year 1984 when I started to contribute for the first time to an international cartoon contest. In that time I counted (maybe) 25 international contests...

Today we can participate in more than 100 contests; serious ones, good-olies, new ones, non-serious ones, digital, facebook ones or others.

As FECO we receive many complaints (not special in this period of Covid 19) but also before this 'terrible' period for all of us. Complaints of not receiving the trophy, the prize money, the catalogue, an invitation for the opening etc.

I tried to make a list of this all. It is a very long list. I send it to the organisers together with a letter asking for support and help the cartoonist-victim! Sometimes it helps...

I do think it is important that you only participate in well-known contests in which colleagues has good experience.

By participating in all kind of new or un-known festivals/contest in which you only receive a diploma or a digital catalogue, you support or larger this problem. If you're pleased or happy with just a diploma, no prize-money, no opening or visit; it's ok for me. But do not complain about that.

FECONWS MAGAZINE 70

Hopefully we can produce before the end of 2020 the next issue. It all depends of you. Send me your materials. We like to receive cartoons, pictures (separate from the text) in JPEG minimal 260 dpi. , articles in Word for windows of compatible kind, news about your countries, festivals, contests, problems, stories, history, happenings, book reviews etc.

(see some memory pictures on this page and on the backside of the cover)



Olympia 2006

PETER NIEUWENDIJK

FECONews MAGAZINE 69

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Mailing address:

Leidsestraat 177, 2182 DL Hillegom
international.fecocartoon@gmail.com

Editor in Chief: Peter Nieuwendijk
peternieuwendijk47@gmail.com

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TREAT OUR FUTURE

TREAT OUR FUTURE AS IF YOU CARED

Climate change is gradual and tends
to be invisible until it's too late.

Paul Krugman, Nobel Prize in Economics

Talking about climate change has become fashionable and we owe this in part to a 15-year-old teenager, Greta Thunberg who, loaded with her protest banner, started a strike in front of the Swedish Parliament on a Friday in August 2018, protesting solitary and solitary against the indifference of your Government to the climate crisis. Her attitude has had an extraordinary repercussion, becoming a climate change activist who has opened the doors of international fields to expose her ideas and who is followed by millions of adolescents around the world, to demand from politicians that they treat their future as if they care.

It is surprising that Greta's testimony has had more repercussion than the warnings from Greenpeace, ecologists and experts in urban planning, as well as from scientists and personalities from various fields who for many years have been warning that we were charging the planet with gas emissions greenhouse effect.

The disorderly growth of cities, the use of polluting energy, uncontrolled industrialization, the garbage that invades our oceans and exacerbated consumerism has taken us where we are.

The modification of the 1988 Coastal Law that José M^a Aznar made was one of the most serious plans to attack the environment, filling the beaches with brick. Now, when we see the waves pass over the front-line buildings, many town halls wonder if it makes sense, after three onslaught left by the fox-promenades, to invest again in something that sooner rather than later, will be devastated again by another Gloria, Concha, Emilia or Mari-Carmen.

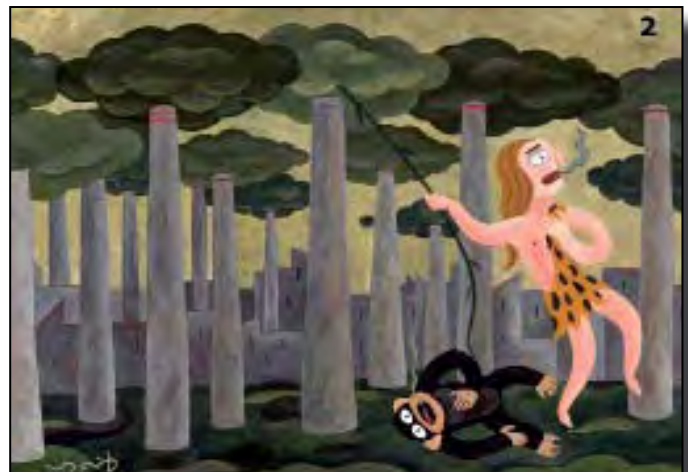
The consequences of not reducing Co2 are the increase in temperatures and the danger of desertification, the acceleration of thawing at the Poles and the growth of sea level, poor air quality, hurricanes, fires and floods.

When we talk about these issues, we always lift the accusing finger towards the highest decision-makers: the US, China, India and Russia, the most polluting countries that, for economic interests, have a lukewarm attitude, neglect to act or even dedicate hundreds of millions to promoting denialism, intoxicating social networks and confusing millions of people; but this fact does not exempt us from a responsibility that is shared. Now we can no longer plead ignorance, we cannot fall into the temptation that „since what



1. cartoon by Ermengol

2. cartoon by David



happens is not my fault and I am too insignificant to solve it, I will play dead, trusting that if the situation worsens there will always be someone who can find solutions".

Climate change can be a big problem for our children and grandchildren, but how many of us are willing to give up our present comfort for their future? Is our way of life a conquest or a nonsense? Those at the top of the pyramid drag the rest. We all want the expensive car, traveling by plane, the largest television screen, consuming, consuming, consuming.

The summits of Kyoto, Copenhagen, Paris and Spain have served little more than to break promises.

I am not unaware that renewable energies (solar, wind and nuclear), although they are reducing costs, are expensive, but making greenhouse energies more expensive and investing massively in new technologies could lead us towards an awareness of the problem.

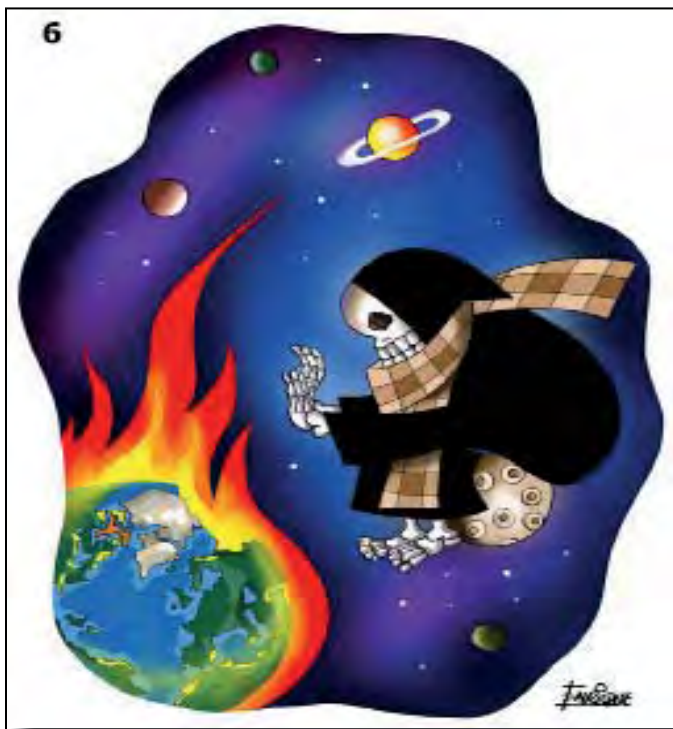
It is also true that hundreds of thousands of jobs will be lost, but we are facing the „scare or death" situation.

The European Union has stopped looking the other way and, led by Úrsula von der Leyen, is determined that the green revolution be the touchstone of her mandate, launching the European Green Pact that contemplates the change in personal habits in order to advance towards new technologies; To achieve this, it seeks to mobilize a trillion euros that it would invest over a decade in order to boost it.

The Dutch Supreme Court has ordered the government to reduce greenhouse gases, because it must protect the citizen from the deterioration of the environment and considers that the fight against climate change is a matter of general interest. That's where you start.

JULI SANCHIS AGUADO "HARCA"

Vice President of FECO Spain



- 3. cartoon by Harca
- 4. cartoon by Endyk
- 5. cartoon by Pohle
- 6. cartoon by Enriue

SOCIAL HUMOR - THE EARTH: A PLANET WITHOUT PLAN B.

The association of cartoonists FECO Spain offers, from the hand of the University of Alicante, a new edition of the exhibition Social Humor, an annual event that has become, due to merit and constancy, an obligatory reference to take the pulse of our society .

On this occasion, the cartoonists take as an object of their reflections the situation of the environment of our planet. Issues as urgent as global warming, the fierce desertification of many countries, the increasing number of fires, and uncontrolled pollution rates are some of the topics covered in the works that make up the twentieth edition of the exhibition.

Under the title "The Earth: a planet without plan B", FECO Spain alerts us about the dangers we face, about the need for a forceful response, and about the profound and immediate impact that the lack of measures to face these situations. And it alerts us, as always, with the most useful tool to face uncomfortable truths: humor.

The talent of the FECO members parades before our eyes with the usual lucidity, with the responsibility of these notaries of humor, who do not rest on their responsibility towards the problems of society. The University of Alicante is proud to host this exhibition once again, to which we invite you to visit and enjoy.

MANUEL PALOMAR SANZ
Rector of the University of Alicante

RONALD LIBIN 1942-2020



BING, AN IMPORTANT PART OF THE FECO HISTORY

Born in Ostend (Belgium) Ronald Libin studied at the Academy of Arts in Gent. From the beginning he supported the creation of the Belgium Cartoon Association KEVER together with Bob Vincke.

A short history in which Bing played an important role. It all started in 1983, when I was Chairman of the Dutch Cartoon Association, and

Bob Vincke, Chairman of the Belgian Cartoon Association. We met on several occasions to discuss the possibility of forming a "European Union of Cartoonists". Both already had experience of organizing cartoon festivals (the Dutch Cartoon Festival in The Netherlands and the Euro Kartoenaal in Beringen Belgium).

In 1984 I happen to meet **Les Lilley**, Chairman of the Cartoonists Club of Great Britain, at a cartoon festival in Skopje. This festival was arranged by **Ane Vasilevsky** chairman of the Macedonian Cartoonists' Association. Here the idea of a Federation of European Cartoonists Organizations was first suggested and shortly afterwards a draft constitution was written.

An inaugural meeting was held in the winter of 1984, when Great Britain, Holland, Belgium, Macedonia and Croatia **Senaïd Serdarevic**, (Chairman of the Croatian Cartoonists' Association), approved the constitution and became the five founder members of FECO.

In February 1985 Bob Vincke, Les Lilley and I had a meeting in Knokke-Heist, Belgium, for their first council meeting. This was organized with the help of **Eric Parez** (organizer of the Knokke-Heist International Cartoon Festival) and **Manu De Sutter** (member of the Belgian Parliament).

I was chosen as the first FECO President-General. A secretariat was established at Knokke-Heist for the first year. Numerous meetings were held in Holland, Belgium and Great Britain. After the first few years the secretariat was transferred to The Netherlands, where it has remained for several years under the management of the Secretary-General.

The British cartoonist and international prize-winner **Roland Fiddy** designed the FECO logo. **Ronald Libin** (Belgium) undertook the editing and production of FECONews, later (starting with no 16) taken over by me (today's editor-in-chief) and called **FECONews Magazine**. (Still a printed magazine with more than 28 pages and a colored cover so you can see in number 69, or many others on the FECOwebsite)

In 1986 FECO started successfully to distribute the **FECO Press card** for members only.

In 2001 the FECO Board (under British Presidency of **Roger Penwill**) changed the meaning of the abbreviation of the word FECO into **FE**deration of **C**artoonists **O**rganizations and went worldwide with members from Australia, Japan, Egypt, Argentina, Israel, Taiwan, Korea and Iran.

In 2002 **Keith Spry** started to produce **FECONews Bulletin**



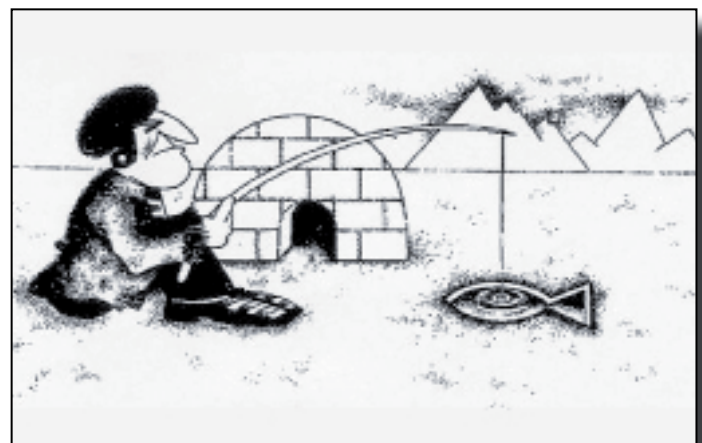
1990



1994



2016 with daughters fanny & shirley



MARCO D ANGELIS



every two months (a digital magazine with news and up-to-date contest information). In 2007 **Mark Baars** (The Netherlands) continued the production of **the Bulletin**. Today **the FECO Bulletin and website** is produced by Vice-president **Bernard Bouton**.

Because Bob Vincke could not take over the presidency of me (Bob was still working as a teacher), Ronald Libin took over and became the 2nd FECO President General from 1988 until 1991. He had his 2nd period as PG from 1998-2001. After these years he had to resign for some 'unclear' reasons.

From the beginning BING (his cartoonist name) Libin was very active and made contact with many cartoonists during meetings in Saint Just Le Martel, Slovakia, China and Russia. He created together with Croatian cartoonists the Anti-War Contest, build up a traveling exhibition called This is FECO! He organized bus trips to the Dutch Cartoon festivals with all members of the Belgian Cartoon Association KEVER, travelled around the world and tried to make promotion for FECO and to collect friends.

Personally I have met Bing more than fifty times. Funny travels! Always something strange! I remember our travel to Bratislava (Contest Archicatura) where he and his wife Noëla had to leave the train at the border of Austria because he could not show his passport at the customs... Another time I visited him in Ostend but it was a meeting before his door (we could not get in). He forgot his keys. They were inside.

At the airport in China he had to pay \$ 600 for overload, because his Chinese friends gave him so many presents, he could hardly bear. Another time he burned his feet because he was sitting too close to the heater.

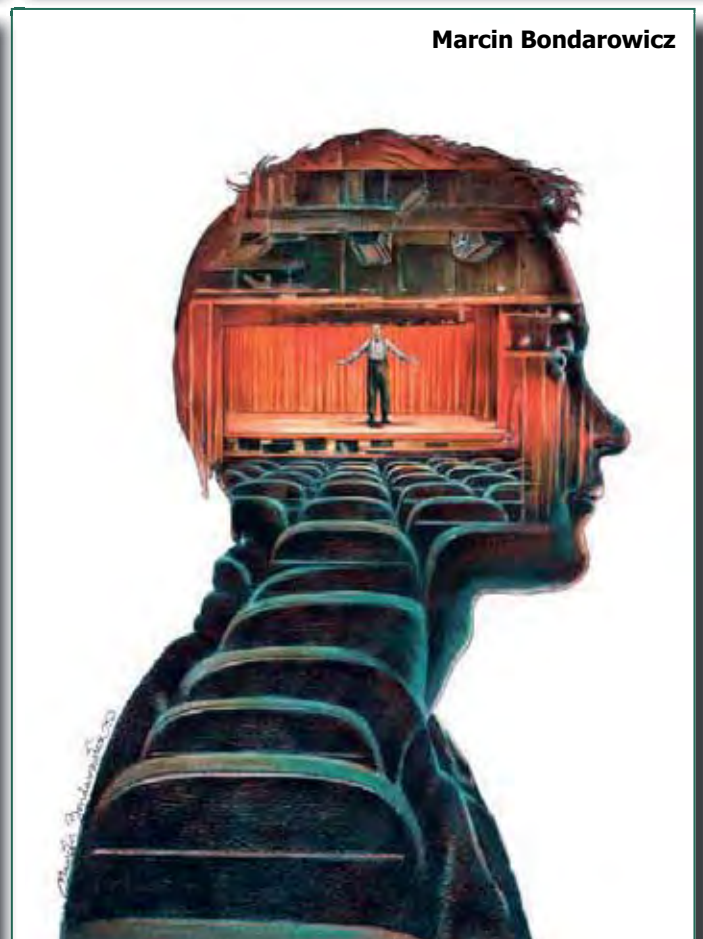
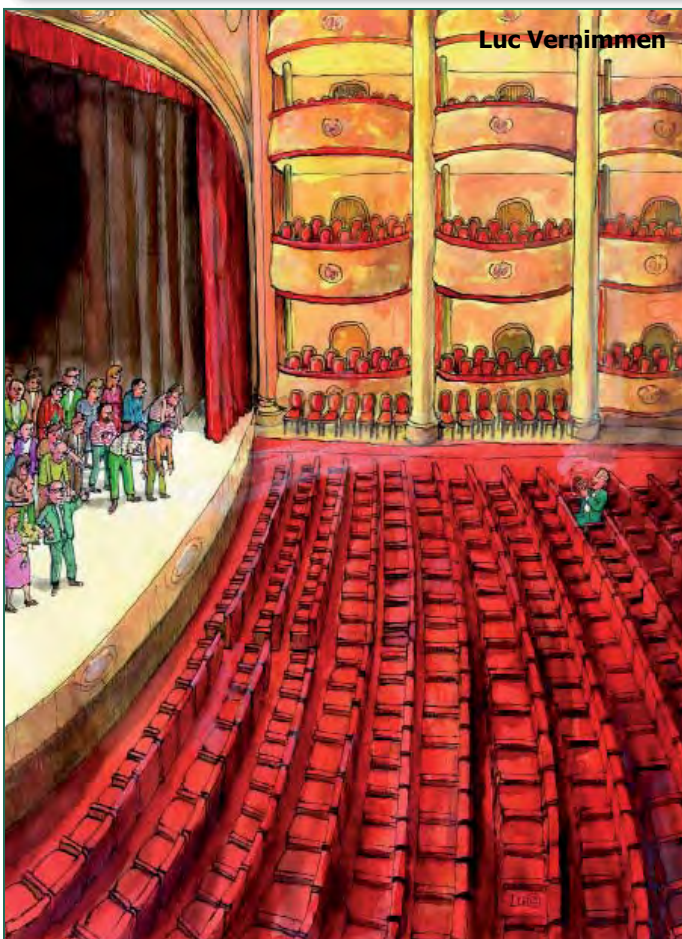
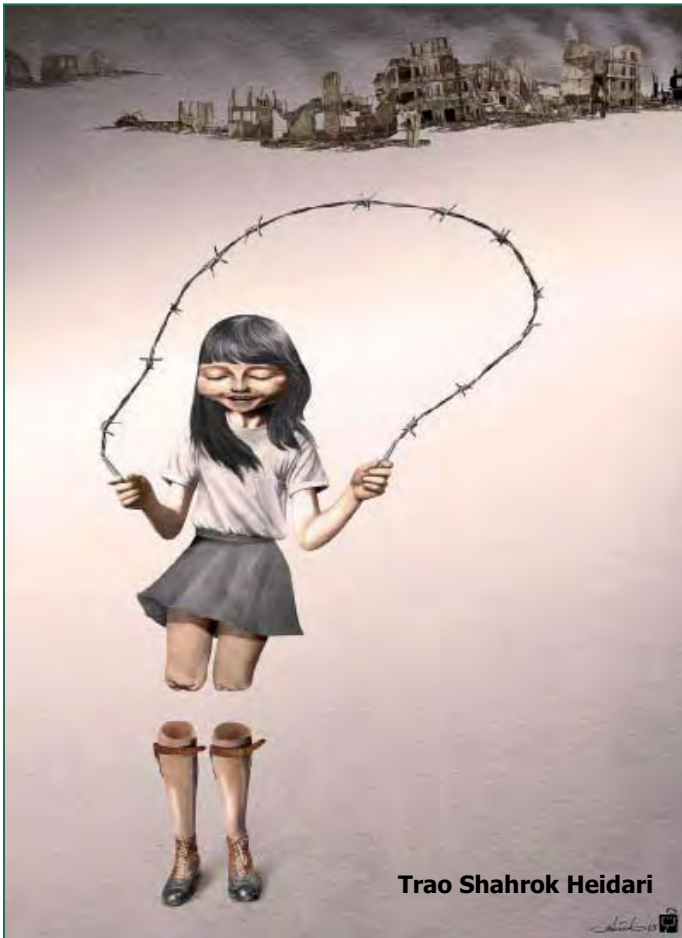
One of the reasons he had to finish his presidency for FECO was, because he organized an exhibition for the Japanese members, but the frames were too small, so he cut the cartoons to be fitted. Besides this all he kept on organizing exhibitions and was a member of the Belgian Cartoon Association until he died.

Two and a half years ago, when I was in Knokke-Heist, I visited my old friend. He was sitting in a wheelchair, could not move properly, but his mind was still clear. He gave me beer and coffee and wanted to know how things were going in the cartoon world. He was very happy to receive some copies of recent issues of FECONews Magazine which he started in 1985. He had still ideas and plans for the future.

Very sad was that his wife Noëla could not visit him in the hospital the last days of his life according to Covid 19. We will remember him as a great artist, organizer and stimulator of the cartoon art.

PETER NIEUWENDIJK

WORLD CARTOONISTS



DR ARIF ALI ALBAYRAK

Dr. Arif Albayrak was born in Cyprus (Paphos) on 21 October 1956. In 1980, he graduated from the Medical Faculty of Ege University, as a Medical Doctor. Between 1981-1985 he became an Obstetrician and Specialist in Gynaecological Diseases.

In 1994, he received training on the 'Surgical Techniques of Laparoscopy' in Oregon, Ohio (USA). He wrote a book called 'Gynaecological Laparoscopy' and translated Arnold Cohen's book, 'Obstetric and Emergency Cases in Gynaecology' into Turkish (1980). Albayrak has delivered more than a hundred papers and scientific publications.

He has been a board member or member of the Turkish Cypriot Caricaturists Association (KTKD), the Federation of European Caricaturists Organisations (FECO), the Turkish Cypriot Doctors Union (KTTB), the Friends of Poetry Association (ŞDD), and other social, cultural, political, sports and artistic organisations.

Dr. Albayrak has been drawing caricatures since 1989. Until today he has participated in hundreds of national and international competitions; his caricatures have been published in catalogues and he has been members of various juries, as well as won various awards. Albayrak also has work in the field of art and he has exhibited his paintings in various exhibitions.

Albayrak's poems have been published in 3 different anthologies. They have also been published in magazines like Mısra-lık, Ana, Hisler Bulvarı, Ozan, Simav Anadolu, Elçi Sanat Dergisi, Kıyı and some newspapers. In 1996, he produced a poetry cassette called 'Loneliness in Twos'. His first poetry book, 'Time Doesn't Stop Hereabouts' was published in 2001 and his second poetry book, 'The Autumn in your Eyes' in 2011. His poetry translations have been published in Azerbaijani under the name of 'Always You' in 2008 and under the name of 'Double Loneliness' in Romania, into English and Romanian.

Arif has been making music since 1995. Since then, he has composed 130 songs, 20 of which have been broadcasted on TV and the radio. His various songs have been sung by various singers. He is still working as a medical doctor and continues to produce songs, poetry, painting and photography. He was also a member of Parliament from 2003 to 2018 in North Cyprus. He is married and has two children.



Dr. Arif and Peter Nieuwendijk together with Derya Köröglü from the famous Turkish musicgroup Yeni Türkü

AB MOOLENAAR 1944 - 2020

Another sad message from Holland. Mister Moolenaar passed away.

I knew him since 1984 when he visited the 2nd Dutch Cartoon festival in the Netherlands. We recently (in 1983) had formed a Dutch Cartoon Association and Ab (Albert) was willing to be a member of our board. He was a cartoon collector (many books) and made frequently some cartoons for a magazine.

From the 5th Dutch festival till the 10th we also worked together by organising these contests and exhibitions.

Together we travelled around the world to visit colleagues and festivals. So we were in Beringen, Knokke and Kruishouten (Belgium), in Romania (where we met for the first time Cristian Topan, Albert Poch, George Licurici, Pavel Constantin, VEM and many others). In Romania we stayed at former homes of Nicolae Ceausescu. I could sleep in Nicolae's room, Ab got Elena Ceausescu's room!

We were present at the funerals of Les Lilley and Roland Fiddy in Great Britain. We went to Seoul in 1993 where we organised a FECO exhibition at the SICAF (where we met John Lent and Wonsoo-Yi). To Montreal for a Dutch Tulip exhibition with international cartoons. We eat a club sandwich in the English speaking part and a croque-madame in the French speaking part of Canada. In Egypt we made a boat trip on the Nile with Effat and we were horse riding around the pyramids in the late afternoon.

In St. Just Le Martel we stayed three times together. We visited Pisek by car and spend the night in one of the houses of Miroslav Bartak in Prague (our neighbour was Vaclav Havel!)

In Hannover we visited the Wilhelm Busch museum. In Istanbul we were jury member in a contest organized by Izel Rozental. Drinking Guinness at the British Cartoon Club in London, took part at the festival in Ayr (Scotland) where we celebrated Burn Night.

We went to East Berlin (through checkpoint Charly) to visit the editors of Eulenspiegel Verlag and also after the Wall to drink coffee on Berlin Alexanderplatz.

We were in Damme (Belgium) where Bob Vincke organized a book cartoon exhibition. Ab slept together with Roger Pennwill in one house (he did not sleep because Roger was snoring the whole night!).

For the Dutch festivals in Eindhoven (7th till 10th) he helped to frame all the works.

In 1985 we started to create a Dutch Cartoon Magazine called SIC (later named SICK because of the cooperation with our Belgian sister-association). In that period it was still made without a computer, all by hand. In 1994 the last issue of SICK magazine for humour & satire (nr 35) was made.

In the mean time we supported an English project (of Graham Cooke): Cartoon Aid. A book as heavy as an old telephone book with comix and cartoons all sent in for free by the artists. The project collected more than 75.000 € for the Red Cross 'project in Africa. I was in that time chairman of the Dutch Section, Ab was vice-chairman.

We always had a funny competition. Wherever we went, we always wanted to score cartoon books in bookshops. It was always a real fight to have the most interesting ones....

A similar competition we had with hotel rooms. I always went to Ab's room asking or telling him that his room was rather small comparing to my room, also the view in my room was "always" better. And ever time (more than once) he looked in my room seeing that we had the same size and the same view. The only exception was in Ayr, where he slept downstairs at the back of the hotel and I had a room with a view seaside!

We were mates (something between friend and acquaintance). He was present at my second marriage as best man. He promised me to give me a cherry tree in 1986 (which he finally delivered in 1996!). He could be very funny, lazy and very careful with spending money.

After the 10th Dutch Cartoon festival, he started his own contest for Keukenhof. I continued the Dutch Festival until two years ago (the 19th Biennial) with the support of Frans Mensink, Willem Rasing, my brother Paul and my wife Peggy.

Ab stopped with his job as assurance agent and went in politics. He was member of the city parliament for many years. Ten years ago he resigned. He lived 4km from my home and once a year we drank some coffee and talked about the past. I invited him several times for the jury of the Dutch Festivals (so we also did that together in Beringen between 1986 and 1995) where Bob Vincke invited us 8 or 9 times.

7th Dutch Festival with Olympic champion judo Anton Geesink



In Romania with Pavel Constantin and VEM



Cartoon Aid with the Belgian King Albert



At the home of former Romanian dictator Nicolae Ceausescu



Ab struggled the last ten years with his health. He had a heart attack and got nine by-passes. He started to lose weight. Five years ago they gave him two new metal hips. He was swallowing many medicines. So I worried if he could survive Covid19. Last April I phoned him to ask how he felt. He spoke slowly but was very optimistic. Three months later I got a phone call by Ab's Indonesian girlfriend Anny telling me that he died early in the morning of August 3.

I know for sure that many cartoonists will remember him. I was very often asked (on my travels around the world) "How is mister Moolenaar?"

PETER NIEUWENDIJK

FECO MAROC NEW MEMBERS



Hafsaoui

Anaflous

Akkaf



The newcomers of FECO Morocco: (see pictures above) Kamal Hafsaoui director of the Festival of press cartoon and humor in Morocco has just joined Morocco feco with other Moroccan artists such as Mustapha Anaflous the dean of the Moroccan cartoonists and the cartoonist Akkaf Nizar

Kamal Hafsaoui is director of the Press and humor drawing festival of Morocco.

Kamal Hafsaoui director of the Press and humor drawing festival in the oriental of Morocco was delighted to join FECO. He is also president of an Amal organization for development and culture financial by the Embassy of France in Morocco and in partnership with FIGO Morocco with the pleasure of announcing the organization of the 3rd edition of Festival of press and humor cartoons under the theme freedom of expression between laws of the press and censorship of authority.



President of Morocco FECO Naji Benaji and the poster of the 3rd edition cartoon festival of press and humor of Morocco that i will take place in oujda in the east of Morocco

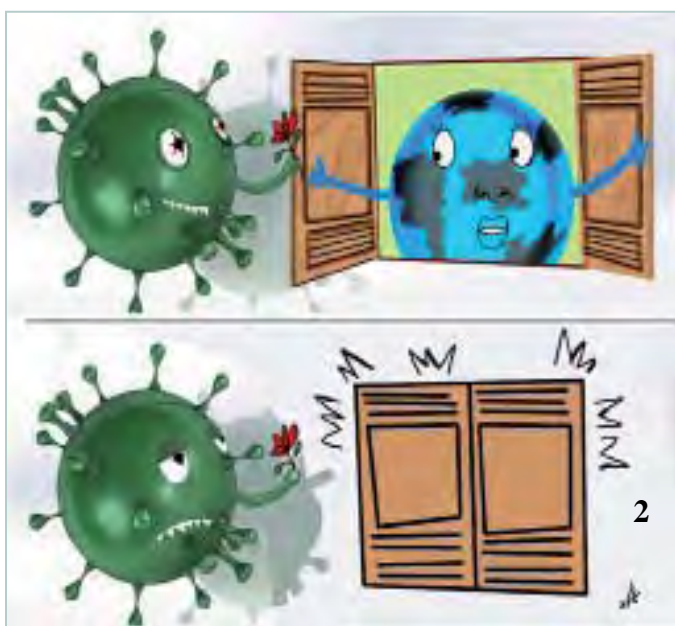
The organizers of the fica have postponed the date of the international festival of caricature in africa until the month 11 hoping that Coronavirus will be completely eradicated from Morocco, because in the current situation, we cannot organize the festival of fica



FECO MAROC



cartoon 1 by Jallal Hajir
cartoon 2 by Rachid Amghouze
crtoon 3 by Naji Benaji



REMEMBERING BRANKO



JUGOS WINE CARTOONS



IT IS TRUE...

It is true, the best cartoon ever, the best, it is true..." Not very hard to make a fool of the present president of the United States of America. The 'Make America great again' guy is a walking cartoon all by himself you could say. Nevertheless, 'thanks' to Trump, a number of renowned cartoonists have lost their positions with major newspapers over the years. How can that be possible?

Obamacare

My American friends tell me that they don't know anybody who voted for Trump. The reason for this is the social group they belong to. More Democrat than Republican so to speak. They probably read a daily newspaper that has the tone and voice they feel comfortable with. If that newspaper bashes Trump constantly that will not be a big problem. But what if, for instance, The New York Times (the number one newspaper in the world by web ranking*) carries negative cartoons about Trump and you are, let's say, a Trump fan, or you cherish objectivity, all these Trump bashing cartoons become just too much after a while. You feel like it is too easy to shame him. On the other side of the Atlantic British Newspapers never tire of filleting Theresa May, nor do their readers. Fans and haters alike. Must be the typical 'British humour' factor.

Vice president Dick Cheney wrote the foreword for the two-times Pulitzer prize winner Michael Ramirez' book: 'Give me liberty or give me Obamacare' He writes that Obamacare is an unconstitutional scam and a threat to liberty. And that is basically what the entire book is about. Without exception all cartoons are negative about president Barack Obama.

Unbalanced

Personally I like president Obama. In this I am not alone. His popularity is still high in the western world, The Netherlands included. Obamacare, as being like a copy of the Dutch Health Care System- although our version is now close to bankruptcy, can't be that bad.

Normally a well-designed collection of skilfully drawn cartoons is nothing but a treat to me, but not so the case with Ramirez' book. After 34 of the total 270 pages, I got fed up with his picking on poor Obama. And that is exactly what happened with many US newspaper readers and editors (in chief) after Trump's election. A constant flow of negative cartoons making Trump look ridiculous can be too much after a while, even in its own right.

Many top talent cartoonists, much to their own horror and surprise, lost their privileged corner on the pages of major newspapers; just because they refused to go easy on Trump every now and then.

From page 50 I started to look with a different attitude at the cartoons of Ramirez. Now I could appreciate his exceptional talent as a cartoonist. You could see he was right on so many subjects if you are honest and address matters in an unprejudiced manner. Yes, it is true, the media loved Obama and maybe it blinded them to the many mistakes that he, as any other president, before him, made. Relations between Trump and the media are, to put it mildly, disturbed. A good cartoonist is always alert as to what is really going on, not influenced by the general public's opinion. To attack a popular president on the public stage doesn't make you popular as a cartoonist. It doesn't mean it isn't your job, duty even, to look for the not so obvious things or the darker side of a glamorous mediagenic politician, which is what Obama is. It wouldn't surprise me if history would learn that Trump turns out to be the sole president who wasn't caught up in all kinds of scary secret controversial deals we will never know about!!! Even if that might not be his own achievement per se.

Fact is, we like to hear and read opinions that we agree with or were ours to begin with. Our ability to keep an open mind towards the world is declining. The consequence is that we do not accept



criticism towards the issues we favour and vice versa. Against this is the content marketing of our (social and digital) media and we only see and read what we already agree on. A different point of view is no longer tolerated.



IS IT TRUE...



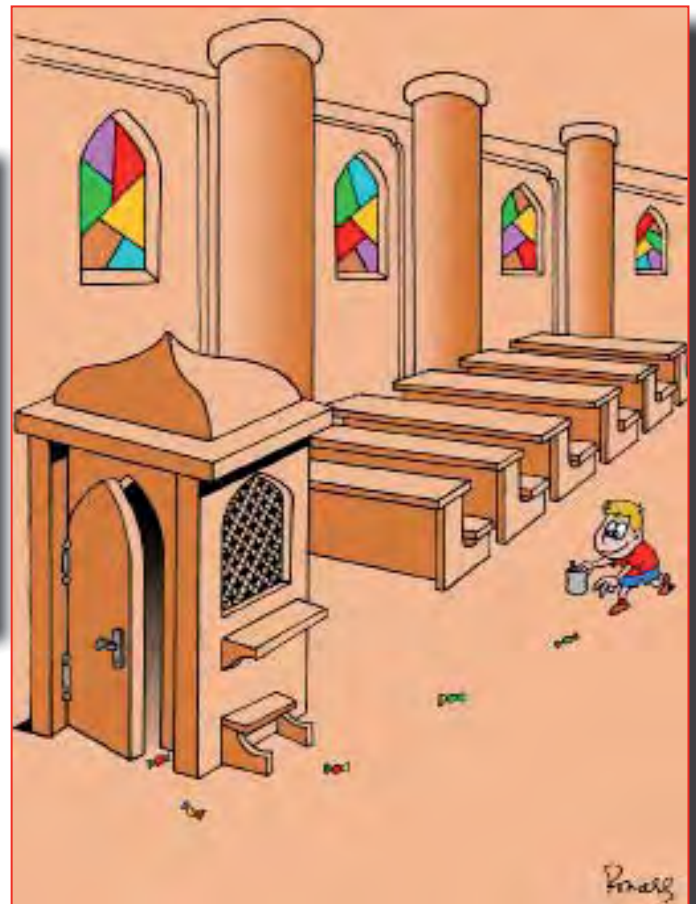
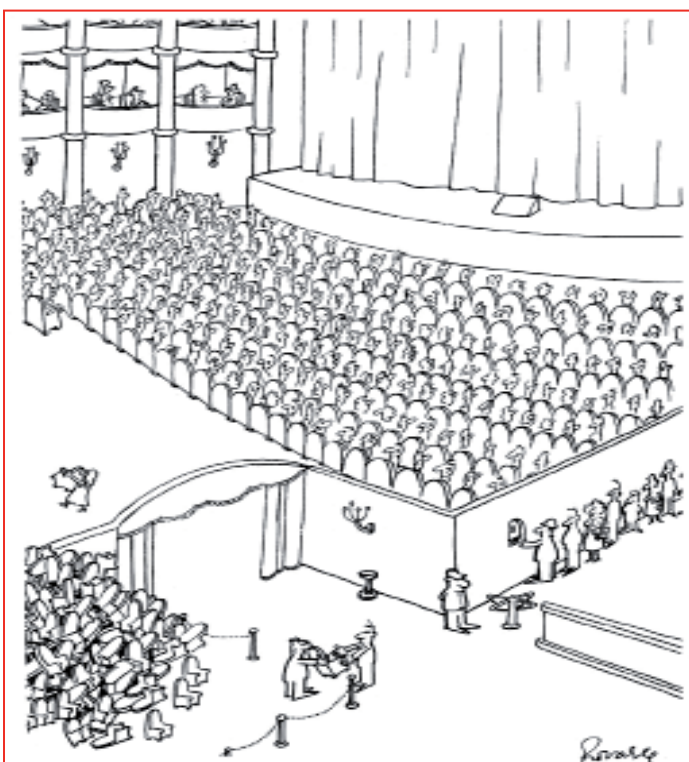
British 'humour'

There is a big difference with British-made cartoons published in the British press. The entire political conduct is different and inimitable for non-Brits. There is seemingly no limit to what they can do to ridicule a political head figure or even a Royal. Poor Theresa May had to suffer not only in her real-life battle but cartoonists tore her to shreds the entire road to Brexit and beyond. Not even after her resignation did they leave her in peace. Though most hounds had already started to bite off her successor's throat. It is a more 'sophisticated' sense of humour, I suppose.

*In the top newspapers of the world by circulation, 'USA Today' comes third, behind two Japanese papers. (The New York Times is not in the top 10.)

PETER J DE VRIES (cartoonist PEJO)

RONALDO CUNHA DIAS



Ronaldo Cunha Dias

(Vacaria, July 20, 1951)

is a Brazilian cartoonist. Besides cartoonist, is also a surgeon.

It has won numerous awards at home and abroad, and today is one of the most awarded Brazilian cartoonists in halls of humor. With several group and solo exhibitions, he has authored three books: The Man Who Laughs, I can laugh now, Doctor and Smile ... you're endangered.

He participated in several compilations with other authors.

Serving as a designer began in 1985 when he won the first prize PB Magazine Search New Humorists . Since 1995 is the Pioneer newspaper cartoonist, of Caxias do Sul, and Zero Hora newspaper contributor. He published his drawings in the United States, through Cartoonist & Writers Syndicate, and Europe, Cartoonstock, U.K.

Ronaldo was invited to participate in the publication of the eighty years of the newspaper Le canard enchaîné in France.

Ronaldo is one of the most awarded Brazilian cartoonists, inside and outside the country. There were more than 100 awards in addition to having participated as a judge of the 35th International Festival of Khartoum Knokee-Heist, Belgium.

In Brazil, won the first places in various states humor contests, the last achievement reached in the Salão Internacional de Humor de Piracicaba.

Some of the countries in which the cartoons have played Ronaldo was Japan, Spain, Belgium, Indonesia, Turkey, Yugoslavia, France, South Korea, Croatia, Portugal and Germany, winning international recognition.

SERKAN SÜREK



A new young FECCO -CYPRUS member named **Serkan Sürek** presents his first cartoons in our Magazine.

HOLIDAY IN SYRIA

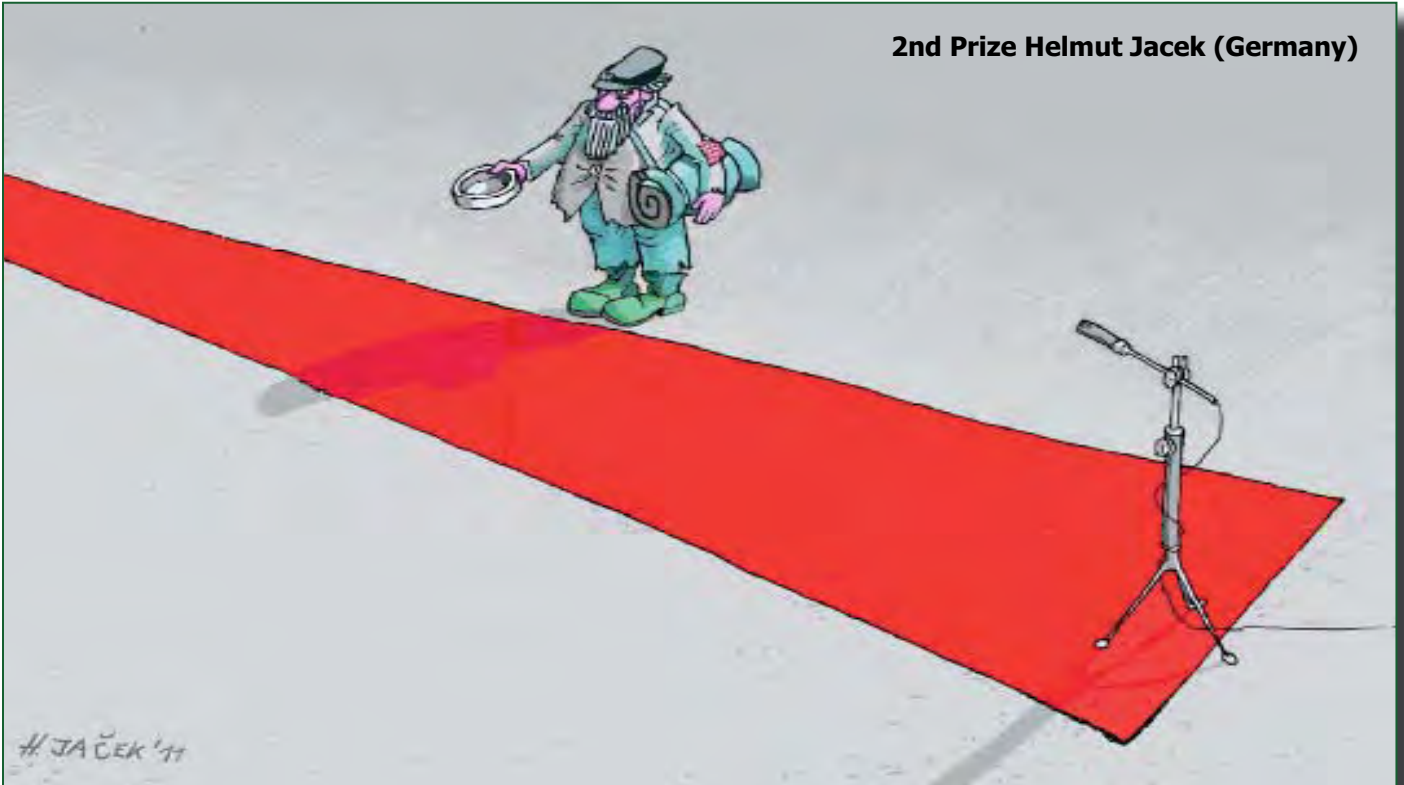


MIORADOVIC



PORTO XXII WORLD FESTIVAL 2020

2nd Prize Helmut Jacek (Germany)



SPECIAL EDITION

Well the twenty-second edition of the Porto World Cartoon festival is a very special one. Because of the Covid 19 problems I had to cancel my flight to be present at the jury meeting. For the first time in all those years we could not touch the works or see the cartoons live. Also other members of the jury were forbidden to travel to Porto in April 2020.

So creative Luiz made a decision. He contacted all the jury members, made digital pictures of all the cartoons that were sent in and send it to us jury-members. There was also contact by Skype, so we could talk and see each other. All by all it was a heavy job, but a special one!

We saw all the entries and made a first selection, followed by many other selections. At the end there were still lots of excellent cartoons left. In all categories there were outstanding works and that made the jury job not easy at all. But finally we voted and the result was perfect. Great cartoons from great cartoonists are the winners of this year.

Hoping that when this catalogue is printed, the exhibition can be shown. And people can visit the museum some day (soon) to admire those international treasures.

Maybe (when FECONews 69 is printed and distributed, things has changed)

**(Grand Prix: PLANTU see cover FECONews 69)
PETER NIEUWENDIJK**



JURY MEETING BY DIGITAL PROCESS

Covid-19 has made the humor much more urgent. For that, the PortoCartoon can't stop at this time. With digital technology, we must do more than to think about a delay to next year.

With the 'coronavirus', we have to do the humor vaccine.

The meeting Jury would be at 16 and 17 march but the closure of airports requires the holding of jury meetings by videoconference. All members of the jury accepted the challenge for their first distance jury. Ok, the first of lockdown.

With this agreement, we need to define the work process. The important thing was to welcome everyone's opinions, debate, and achieve good results. The model was simple and had several steps.

The first was to make a selection of about 300 drawings from around 2,500 competing works, a task is done by the Museum team (3rd week of March).

After the selection, we had to scan all the works (drawings and sculptures). They are divided into four groups: main theme, free theme, Einstein and Chico Buarque (April 4).

Next step: each member of the jury should choose their favorites, according to this choice:

up to 8 works in the main theme; up to 6 the free theme; up to 5 - Einstein; up to 5 - Chico Buarque.

After each selection, we made a list of all the selected cartoons and caricatures. The list was sent to all members of the jury. Then each member of the jury chooses their top 3 in each category.

Result: a list that would serve as the basis for the final meeting of the jury through videoconference. For the final analyzes and votes.

Some members participated in a small meeting via skype and after several evaluations, each member gave his grades from 0 to 5 to the works for the final list.

The sum of the votes dictated the final choices in honorable mentions, prizes, and Grand Prize.

After the opinions expressed by the different members, the virtual meeting ended on April 25.

It was a long process, into a new experience. With a good ending. And with very good winners.

Only one problem: we don't toast with port wine!

I hope this can happen soon.

PORTO XXII



With or without port wine, this digital experience shows that we are beginning a new era in the field of Cartoon festivals. Humor is a vaccine against any type of virus. If COVID-19 is drama, humor is a scream. A battle cry with no weapons!

LUIZ HUMBERTO MARCOS

PortoCartoon-World Festival

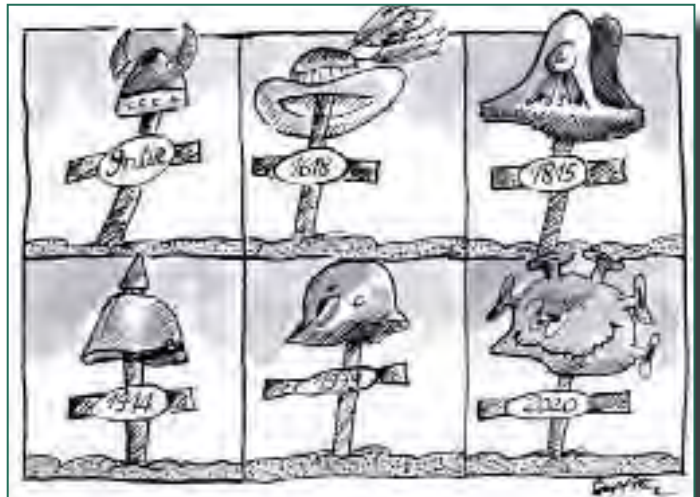
1st prize Chico Buarque (Dalcio Machado / Brazil)



3rd prize David Vela / Spain



JAHSNOWSKI



SHORT PROFILE 1



TAMER YOUSSEF INTERVIEW

1. Do you make your cartoons by hand?
Yes. Freehand and Mixed Media.
2. When making cartoons, do you listen to music?
Yes absolutely. Sometimes I sing too using my own lyrics.
3. Who is your favorite musician (can be also a group)?
Name a few.
Dalida, Lara Fabian, Eric Clapton, John Lee Hooker, Vaya Con Dios, Gipsy Kings, The Beatles, The Animals, Camel and Pink Floyd.
4. Where were you born? Which year?
Cairo, Egypt. 1974.
5. Do you have another job besides being a cartoonist?
Filmmaker and Creative Director.
6. Who is your favorite cartoonist?
Name a few.
The Egyptian Cartoonist Salah Jahine on the top of the list.
7. What is your favorite movie?
The Good, the bad and the ugly, Forrest Gump.
8. What is your favorite comedian?
Charlie Chaplin and Bill Cosby.
9. What is your favorite country if you had to leave yours?
Morocco, Thailand, France and The Netherlands.
10. Your favorite dish?
Lamp vegetable tagine.
11. What do you like to drink?
English Breakfast Tea, Indian Chai, Mediterranean Mint Lemonade and Turkish Coffee.
12. Last book you read?
La Nuit de L'Erreur / Tahar Ben Jelloun.
13. If someone gave you € 100 to spend straight, on what?
On Books.
14. What is your most important plan for the near future?
Publish my own catalogue.
15. Do you have any children?
Yes, 2 boys.



CARTOON CONTEST 3 JMELIK

The results of the 3rd international competition of satirical drawings "Jmelik"

Virtual Award Video To be seen on: <https://www.facebook.com/KZdmckst/videos/315797196245395/UzpfSTE1NjQwNTE2NjU6MTAyMTc1NTQ1Njc5MjcwODg/?id=1564051665>

Competition jury:

Alexander Kizima (director of KP Dolina-Invest, Dolina), Yuri Freyev (artist, musician, local historian, Dolina), Evgeny Samoilov (artist, cartoonist, Poltava), Mikola Dmitrukh (Honored Artist of Ukraine, Ternopol), Konstantin Kazanchev (cartoonist, designer).

Grand Prix: Ivaylo Tsvetkov



Diploma: Mehdi Afradi, Iran



Winners (adult category):

Grand Prix: Ivaylo Tsvetkov, Bulgaria
1st place: Igor Pashchenko, Russia
2nd place: Igor Talalay, Ukraine
3rd place: Dubovsky Alexander, Ukraine

Diplomas

Semendyaev Sergey, Ukraine
Hamid Ghalijari, Iran
Andrey Saenko, Ukraine
Larisa Shaposhnichenko, Ukraine
Makhmud Eshonqulov, Uzbekistan
Mehdi Afradi, Iran
Cartoon Association Diploma
Valeri Tarasenko (Russia)

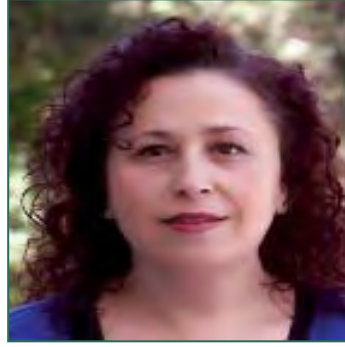
1st place: Igor Pashchenko



Diploma: Valeri Tarasenko (Russia)



SHORT PROFILE 2



13. If someone gave you € 100 to spend straight, on what?
Definitely I would spend it all on stationery. I can spend a whole day in a stationery shop without understanding how fast the time passed.

14. What is your most important plan for the near future?
I want to publish my catalogue that has been waiting for ten years.

15. Do you have any children?
Yes, I have two children, a daughter and a son. My daughter is an expert historian, my son is studying computer engineering.

MENEKŞE ÇAM INTERVIEW

1. Do you make your cartoons by hand?

Yes, I always like to work in traditional style. I also like works done professionally in digital form, but I believe that someday everyone will return to the traditional style. The works on papers with real pencils, paints and brushes sound to me more intimate.

2. When making cartoons, do you listen to music?

For me, music is a must while I'm working.
I usually listen it out loud, but if it is late at night, I show compassion to other family members sleeping at home and then I prefer headphones.

3. Who is your favourite musician (can be also a group)?

I love nostalgic songs and the groups. (Turkish or foreign)
My favourites : Edith Piaf, Bob Marley, The Beatles and Queen.

4. Where were you born? Which year?

I was born and grew up in İzmir/ TURKEY in 1966.

5. Do you have another job besides being a cartoonist?

I'm an Art Teacher. I retired from my official duty in 2013 but still I give painting lessons to the some students who are preparing for Academy of Fine Arts and need support.

6. Who is your favourite cartoonist?

Turhan Selçuk, Guillermo Mordillo.

7. What is your favourite movie?

I watched almost all the movies of some of my favourite artists:
Denzel Washington, Morgan Freeman, Sandra Bullock.

8. What is your favourite comedian?

Ben Stiller, Robert De Niro, Dustin Hoffman, Barbra Streisand

9. What is your favourite country if you had to leave yours?

Greece. Because both of my grandparents were born there.

10. Your favourite dish?

Yaprak Sarması ve Musakka. They are the only two of Turkish dishes very delicious.

11. What do you like to drink?

Margarita.

12. Last book you read?

Ela Gözlü Pars Celile. (Hazel-Eyed Leopard, Celile)
It tells the life of the world-famous poet Nazım Hikmet's mother who was a painter. It also includes Nazım's childhood, early youth years, the years he spent in prison and also some details which belong to the period of the War of Independence.



MARLENE ON THE ROAD

Marostica, Speyer, Feldkirchen, Buenos Aires, Rosario

The unexpected and feared Covid-19 paralyzed us at first, but after the first fears we realized that for some important reason the human being is a creative specimen: creativity to survive.

In recent months, cartoon contests continued their march, but as the world quarantine did not allow personal encounters, many contest organizers found a way to make virtual exhibitions in a unique and interesting way.

Marostica, Italy

The most creative and beautiful virtual exhibition was, in my opinion, that of the Umoristi a Marostica Contest, in Italy, in which and thanks to the technique, the lecturer got into one or another cartoon and related sayings and thoughts of well-known authors and that matched the subject of the drawing. The site can still be seen on YouTube under Umoristi a Marostica 2020.

In this same Contest I had the joy of being among the ten selected for the INTERNATIONAL AWARD "UMORISTI A MAROSTICA".



In Germany, Zoran Petrovic, very annoyed with the Covid-19 monster, made fantastic drawings day after day, which we could see on social media. At the end of July he presented his works and a catalog with them, „Quarantäne-Tagebuch“, at the Kulturraum Gallery in the city of Speyer. These drawings, in which the politicians alternate with their insecure decisions, the citizens more scared to death than by the Corona Virus, the vaccine seekers, some of them sinister, the exhausted doctors and nurses in their astronaut suits, were widely accepted by the public and the press. As a result, our Austrian friend Werner Mosing, who has a long tradition of supporting cartoons and cartoonists, offered him an exhibition in the beautiful rooms of the Amthof in Feldkirchen, Austria, which continues until the beginning of September.



Buenos Aires and Rosario, Argentina

Continuing with the virtual, there were homages to two great Argentine cartoonists, Mordillo and Fontanarrosa, with exhibitions, films and videos that could be seen partly online and partly at the Roberto Fontanarrosa Cultural Center in Rosario.

Of Mordillo, Buenos Aires (1932-2019), there was a super interesting exhibition with many of his colorful and fun works that everyone knows.

Of Roberto Fontanarrosa, Rosario (1944-2007), videos and exhibitions were seen, such as his famous speech that he gave during the Congress of the Language, in Rosario, where he makes a very funny comment about swear words. In his honor, Friendship Day is celebrated in Argentina on July 20.



MARLENE ON THE ROAD

I also want to remember two Argentine colleagues and friends, great cartoonists and magnificent people, who also left a short time ago. They are Eduardo Maicas and Nando, I was with them in Buenos Aires in 2016, during the exhibition "Humor is a serious thing" that brought together many Argentine cartoonists. They both disappeared too soon. We continue through the virtual technique. Ingenuity and graphic creativity continue, despite or thanks to Covid-19.

KARRY (JULIO CARRIÓN CUEVA) – August 2020

From Peru I always get warm greetings from colleagues and friends. On social media you can see very good works by some Peruvian cartoonists, such as Karry a cartoon enthusiast, winner of several important awards and whom I met on a trip I made to Lima and Cusco in 2010. At that time we talked about FECO and Karry promised to convey to his colleagues the advantages of belonging to this Federation. Today he tells me that he tried many times to form the FECO PERÚ and noticed that the interest exists, but in South America, unfortunately, the interest and the desire cannot overcome the daily needs.

Karry is not only a very good cartoonist, but he also loves drawing and has created a school with the motto "The art of making humor". Here he transmits his knowledge to young people and adults and holds events, with the help of municipalities of Lima. Currently Karry, who regrets that there are no more schools of graphic humor in Peru, is trying to include courses in communication science programs, to modernize the concept of what it is to be a graphic artist or social communicator.

At FECO we highly value the talent of our colleagues, but also the courage and desire to commit to our valuable work tool for freedom of expression.

Professor John Lent, an old friend of FECO and a great promoter of Cartooning around the world, congratulated him and sponsored the Cartoon School „KARRY STUDIOS“. Thus was born KARRY STUDIOS, the first cartoon school in Peru.

The UWC (Union of World Cartoonists) of Turkey has appointed Karry as its representative in Peru.

Two of the latest international awards given to Karry are: Special prize "Don Quichotte", Germany 2020, on violence against women.

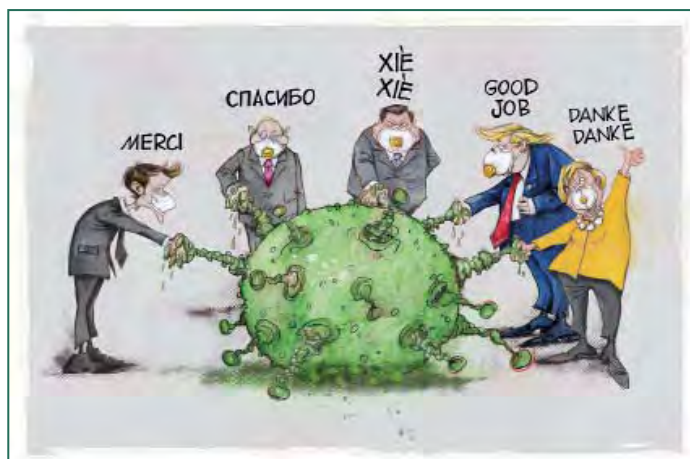
And a special prize „Umoristi a Marostica“, Italy 2020, Gentleness.

(see also for more)

<https://www.facebook.com/karryestudios>

<http://karry-premios.blogspot.com>

MARLENE POHLE



ZORAN PETROVIC

Speyer, Germany - Feldkirchen, Austria:

In Germany, Zoran Petrovic, very annoyed with the Covid-19 monster, made fantastic drawings day after day, which we could see on social media. At the end of July he presented his works and a catalog with them, „Quarantäne-Tagebuch“, at the Kulturraum Gallery in the city of Speyer. These drawings, in which the politicians alternate with their insecure decisions, the citizens more scared to death than by the Corona Virus, the vaccine seekers, some of them sinister, the exhausted doctors and nurses in their astronaut suits, were widely accepted by the public and the press. As a result, our Austrian friend Werner Mosing, who has a long tradition of supporting cartoons and cartoonists, offered him an exhibition in the beautiful rooms of the Amthof in Feldkirchen, Austria, which as shown until the beginning of September.

RADU CLETIU



KRUISHOUTEM ECC

THE ECC IS OPEN EVERY SUNDAY ON RESERVATION

The ECC is open for visitors every Sunday and only on reservation. The pub is also open again! Book your visit and read all the measures we take to ensure you a safe visit. Two exhibitions till 20 september 2020



Klaus Pitter was born 1947 in Timelkam, Austria. He studied Graphic Arts at the University of Applied Arts in Vienna. He lives and works in Vienna as free lance cartoonist and illustrator.

He illustrated books on environmental education „Umweltspürnasen“, many schoolbooks and some cartoon- and comicbooks. His cartoons have been published in German and Austrian papers and magazines, today in the Austrian magazines „konsument“ and „Weltgewissen“. He had solo-exhibitions in Austria, Germany, Switzerland – and Belgium..! He partizipated in cartoon- and poster-exhibitions worldwide, and was awarded at many international cartoon contests. He has been drawing comics with kids („Comic-Werkstatt“) in Vienna for some years and took part in international „plenairs“ in Czechia and Ukraine.

“It all started when I was about 15 years old. Twice a year my class used to go to Vienna by train to attend a classical concert. At that time classical music was extremly boring for me and the concerts seemed to last an eternity. To shorten the time I began to think of little stories which I wanted to draw later on at home. I had to remember them all our way home, where I finally rushed into my room to bring them to paper.

I had a book at that time which I loved a lot. I looked at it over and over again: „Who is Who of Cartoonists“. There where all my heroes... Bosc, Sempé, Ronald Searle, André Francois, Saul Steinberg, Paul Flora... I loved them all and I admired their unique styles. I was terribly afraid of getting too similar to one of my idols. I was never satisfied...

It's quite different today. I don't think the „style“ is an end in itself... the way you draw should support your ideas to come out clearly. The first and most important step is the idea – the „style“ will emerge from the idea and is just a tool to express your thought.



Jean-Loic Belhomme (Belom) was born in 1950 near Rennes. He was obsessed by the adventures of Mickey and Tintin, before he tried to start drawing himself. He studied at the School of Fine Arts in Rennes before obtaining a University Diploma in Literature and Psychology and a BTS in advertising.

After working in a graphic design studio, Belhomme became artistic director for various advertising agencies. In 1982, encouraged by the publication of his first drawings in Le Pèlerin, La vie, Djin or Formule 1, he gave up advertising to go into comics and cartoons.

In the press, Belom's publications are numerous (Ouest-France, Presse-Océan, Circus, Lui, A Suivi, Pilote ...) and have earned him recognition, in particular by Jacques Glénat, who published 'Ça occupe' (1983) and 'Et que ça saute' (1984). These are the first two books in a long series that Bèlom will sign as a designer and/or screenwriter. He also draws for Spirou, Télérama Junior, Fluide Glacial, Le Point, Marianne, Détective, Le Figaro Littéraire, J'aime J'aime, The team ...

Having participated in numerous exhibitions around the world, Belom received in 2018 the 1st Prize of the World Gallery of Cartoons and in 2017 the 2nd Prize in the Euro-kartoenale 'The Soul' (after Peter Nieuwendijk) in Kruishoutem. And last year he did receive the Prize of the ECC in our



SHORT PROFILE 3



SAEED SADEGHI INTERVIEW

1. Do you make your cartoons by hand?

Yes, I make most of my cartoons by hand.

2. When making cartoons, do you listen to music?

Yes, I listen to music.

3. Who is your favourite musician (can be also a group)?

Leonard Cohen.

4. Where were you born? Which year?

Jahrom 1974

5. Do you have another job besides being a cartoonist?

Yes, I am an art teacher and I also do graphic design.

6. Who is your favourite cartoonist?

There are a few of my favorite cartoonists, but I liked Rip Yuri Kosobukin cartoons.

7. What is your favourite movie?

Gladiator (2000)

8. What is your favourite comedian?

Rowan Atkinson (Mr. Bean)

9. What is your favourite country if you had to leave yours?

Netherlands and Portugal

10. Your favourite dish?

Glass

11. What do you like to drink?

Red wine

12. Last book you read?

The Blue Elephant (is a book by a friend about brainstorming)

13. If someone gave you € 100 to spend straight, on what?

I am buying an art tool

14. What is your most important plan for the near future?

I would like to re-enter the world of painting and start a project

15. Do you have any children?

Yes, I have two daughters



BASEL BRECHT EVENS



Cartoon Museum Basel presents works from **Brecht Evens** from September 12, 2020 until January 31, 2021.

Open from Tuesday – Sunday 11 am – 5 pm. More information you can find on www.cartoonmuseum.ch

Special guided tours are available for schools, groups, company outings and other group visits. Address to visit this special Museum in Switzerland: St. Alban-Vorstadt 28, CH 4052 Basel (phone +41 (0)61 2263360).



ROUSSO

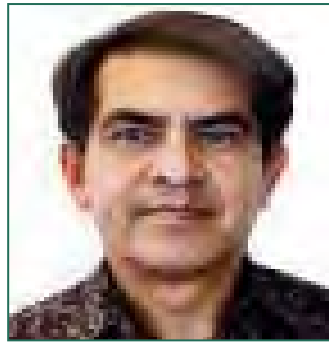
Chers Amis proches ou lointains
Pas étonnant qu' à 82 balais je n' ai pas encore sorti d' album quand on voit le boulot que ça représente !
Heureusement que Cesare, de l' excellente revue Zélium, s' occupe de tout avec efficacité et patience...
Le plus extraordinaire c' est qu' il arrive à me supporter (alors que moi j' sais pas faire). Mais il y a aussi autre chose, et là je ne pense plus au bouquin, ce sont vos témoignages de sympathie et vos encouragements, chers collègues et chers inconnus qui ne le sont plus...
J' ai envie de vous dire que rien que pour ça, ça valait le coup... même si ça devait s' arrêter maintenant.
Quoique... si ça continue je n' y verrai aucun inconvénient !
Voici le lien : <http://bit.ly/brainxit>

Dear close friends, or faraway
No wonder that a 82 old timer like me have not yet released an album when we see the job that it represents !
Fortunately Cesare, of the excellent review Zélium, takes care of everything with efficiency and patience...
The most extraordinary thing is that he manages to support me (whereas I do not know how to do it
But there is also something else, and I' m not talking about the book, and that' s the outpouring of sympathy and your encouragements, dear colleagues and dear former strangers (as they are no longer...
I want to tell you that only for that, it was worth it... even if it had to stop now. Although... if it continues I will not see any problem !
That' s the link : <http://bit.ly/brainxit>

See you very soon www.leblogaroussso.com



SHORT PROFILE 4



FELIPE GALINDO INTERVIEW

1. Do you make your cartoons by hand?

In the past few years I switch to a mixed process: I sketch in pencil, add ink, scan it and add colour digitally.

2. When making cartoons, do you listen to music?

Ever since I was a kid I liked to listen to music while drawing.

3. Who is your favourite musician (can be also a group)?

I have many favourites but first in my top ten is Genesis (Peter Gabriel era.)

4. Where were you born? Which year?

I was born in Cuernavaca, Mexico in the 20th century (1957).

5. Do you have another job besides being a cartoonist?

Mostly cartoons and illustrations but I also create personal art projects that I later exhibit, and animations. I've also designed a public art commission. In the past 10 years I've been a teaching artist, an educator. It is very rewarding to share my artistic passion with younger generations. Always a freelance artist.

6. Who is your favourite cartoonist?

I have many: Rius, a Mexican political cartoonist (we ended up being good friends), and Quino, from Argentina (whom sadly I've never met,) especially his caption less cartoons

7. What is your favourite movie?

Alien (the first one) and Blade Runner.

8. What is your favourite comedian?

I don't have a favourite but Larry David is pretty good and outrageous.

9. What is your favourite country if you had to leave yours?

I already left mine almost 40 years ago for New York, a city-country by itself (an accidental immigrant, I just wanted to stay 6 months!) If I had to move again, I'd like to live in Paris.

10. Your favourite dish?

Mole! (Mexican spicy chocolate sauce.)

11. What do you like to drink?

Red wine.

12. Last book you read?

The historical novel "Berlin Noir", a trilogy of pre and post WW2 by Philip Kerr.

13. If someone gave you € 100 to spend straight, on what?

Books...and wine!

14. What is your most important plan for the near future?

Survive the Covid pandemic! And continue drawing and travel again hopefully!

15. Do you have any children?

No but occasionally I like to behave like one!



CAIROCATURE 2020 EGYPT



INTERNATIONAL CAIROCATURE CARTOON CONTEST 2020

(THE SCIENTISTS)

The jury members as follow :

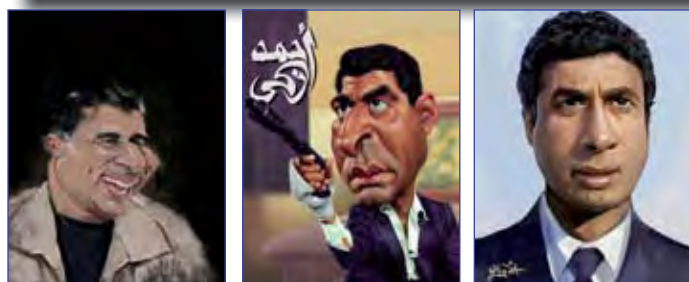
Peter Nieuwendijk – Netherlands, Imad Hajjaj – Jordan, Bernard Bouton – France, Oleksiy Kustovsky – Ukraine, Horia Crisan – Romania, Izabela Kowalska – Poland, Seyran Caferli – Azerbaijan, Silvano Mello – Brazil, director (Samira Saeed)

Winners 2nd contest 2020

- 1- Michel Moro GOMEZ, (Cuba)
- 2- Vladimir KAZANEVSKY, (Ukraine)
- 3- Oleg GUTSOL (Ukraine)

Special Prizes

Ahmet Yazici (Turkey), Doru Axinte (Romania), Ivailo Tsvetkov (Bulgaria), Klaus Pitter (Austria), Makhmud Eshonkulov (Uzbekistan), Padri Legowo, (Indonesia), Victor Skopintsev (Russia) and Zbigniew Kolaczek (Poland)



CAIROCATURE INTERNATIONAL CONTEST 2020

The jury members as follow:-

Amir Taqi – Iraq, Theodossis Teneketzidis – Greece, Luiz Carlos Fernandes – Brazil, Jitet Koestana – Indonesia, director (Samira Saeed)

Winners 3rd contest

- 1) Pedro Silva - Portugal
- 2) Omar Zevallos Velarde - Peru
- 3) António Santos - Portugal

Special prizes

Adrian Brondoni – Argentina, Marco D'agostino – Italy, Oleksiy_Kustovsky_Ukraine, Carlos Cunha – Brazil, Cival Einstein – Brazil, Monyque Leite Pereira – Brazil, Elias Gabriel Oliveira De Sousa – Brazil

Hadi Asadi-Iran, Jiwenk – Indonesia and Susthanto - Indonesia

Honourable Mentions

Islam Mahmoud – Egypt, Ulisses José De Araujo Brazil, J.Bosco – Brazil, Andreas Sutikno – Indonesia, Edi Dharma –Indonesia and Yustinus Anang Jatmiko – Indonesia



Pedro Silva Portugal



Omar Zevallos Peru

FECO THEATER CONTEST 2020

Whereas a lot of contests were devoted to the Corona virus this year, "Theater" was the theme of the second FECO contest ; but, despite this, Covid19 was omnipresent on the theater stage, one of the stars of the contest.

Of course, Hamlet was also there, among the characters, beside Trump.

We received 578 cartoons from 294 artists from 58 countries. Following the selection process, 62 works were chosen as a first step.

Then, the seven members of the jury, Marlene Pohle (Argentina), Huseyin Cakmak (Cyprus), Tamer Youssef (Egypt), Peter Nieuwendijk (Holland), Felipe Galindo (USA), Steffen Jahnsnowski (Germany), Bernard Bouton (France) proceeded with the final vote.

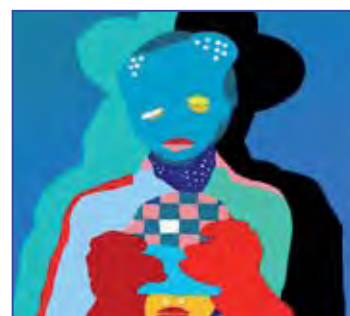
And the winner is: Elena Ospina from Colombia (29 points)

(see also page 28 of thgis issue)

Second Prize: Liang Weichi from China (28 points)

Mentions: Fadi Abou Hassan (Norway) 27 pts, Agim Sulaj (Italy) 25 pts, Jan Tomaschoff (Germany) 19pts, Damir Novak (Croatia) 19pts, Constantin Sunnerberg (Belgium) 18pts.

The exhibition of selected works will be held in 2021. On that occasion the Public Prize will be awarded. To be continued ...



1e prize Elena Ospina

2nd prize Liang Weichi

Special mentions

Agim Sulaj

Fadi Abu Hassan

Jan Tomaschoff

Damir Novak

Constantin Sunnerberg

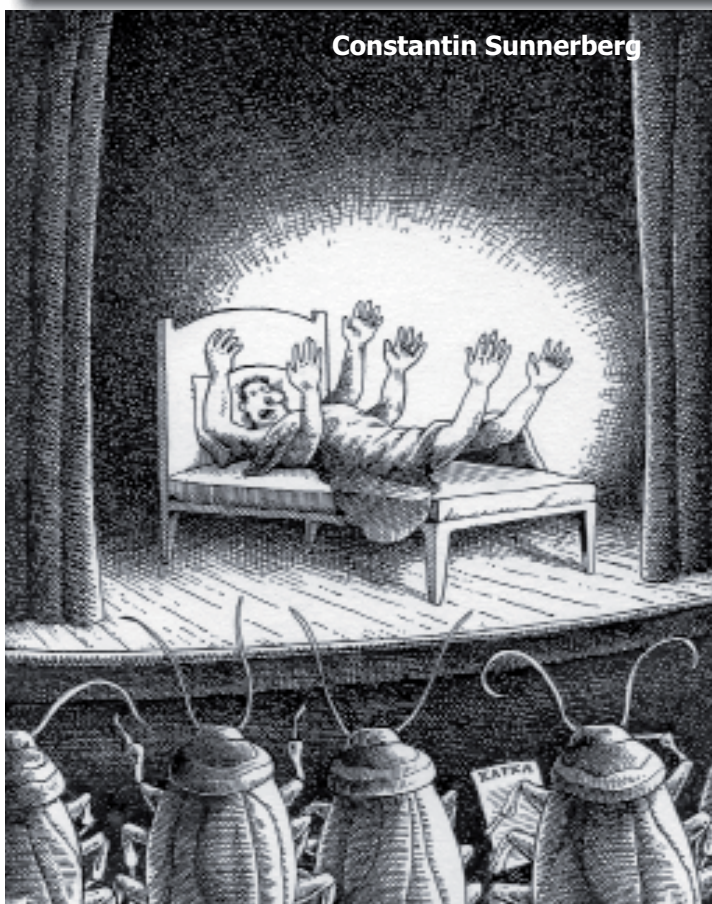


FECO THEATER CONTEST

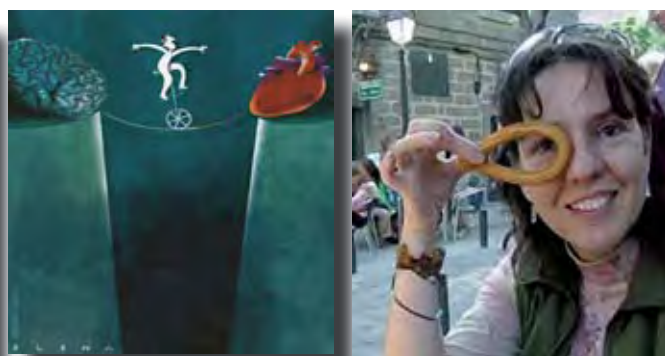
Agim Sulaj



Constantin Sunnerberg



ELENA OSPINA



Despite being trapped by the coronavirus quarantine in a small town in the mountains of Antioquia in Colombia, we managed to contact the illustrator and cartoonist Elena Ospina, who has had an experience of several months, "living in the countryside with what absolutely basic and in contact with nature, but I also think about those who are in very difficult circumstances and that saddens me a lot".

"It is difficult to explain how a drawing is conceived, because in some you have a clear idea and in others it requires more work. I start from forms, associations and concepts. I'm adjusting everything until I like the result. I work with synthesis, play and chance, the latter is the one I like the most because in the end you don't know what turn it's going to take and sometimes I end up making several very different drawings with the original idea. In the case of my award-winning drawing with Shakespeare as the protagonist, I began by synthesizing as many elements as possible and from there composing everything".

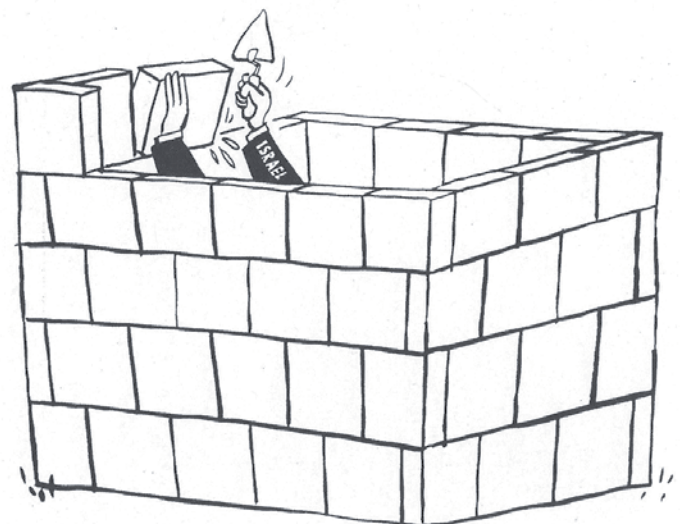
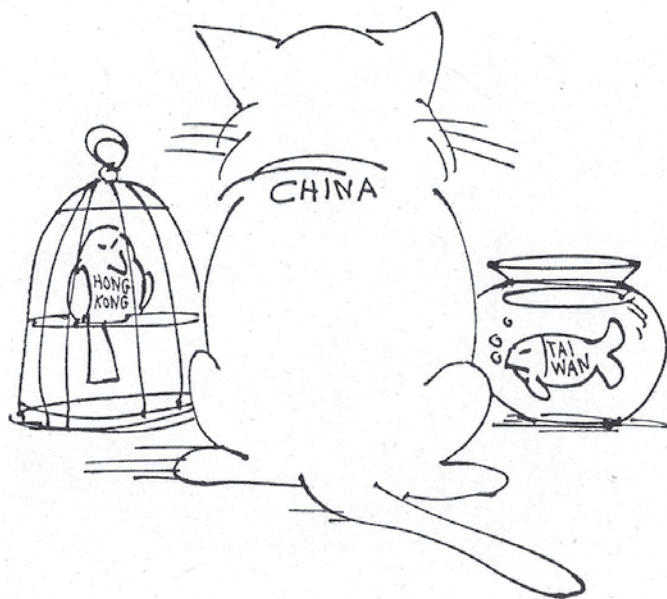
"When I drew it," she adds, "and added the skull-bulb, I thought of Hamlet, but I really did not want to represent a particular play but this master of literature and his theatrical classics."

Elena Ospina began her work in the newspaper El Espectador. In the 90's she worked for several book publishers. She has obtained more than 60 awards in graphic humour and illustration competitions in Italy, France, Germany, China, Mexico, the United States, Israel, Belgium, and others. In 2019 she received the "Notary of humour" award, awarded by the University of Alicante, Spain. In her broad and varied work, she has expressed her concern for children's rights, gender equality, freedom of expression, ecology, and peace in the world, among other issues.

For Elena, the situation caused by the pandemic is very complicated and she recognizes that great economic and social problems are looming, derived from this crisis. taking advantage of the pandemic to set up their own circus and abuse power... and so the world goes, moving between comedy and tragedy".

FRANCISCO PUNAL SUAREZ

WORLDCARTOONIST: MAT RIJNDERS





PETER NIEUWENDIJK
President General FECO
Editor FECONews
feco.international@planet.nl



FELIPE GALINDO
Secretary General FECO
feggo@mail.com



MARLENE POHLE
Vice-President General
marlenepohle2@gmail.com



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



STEFFEN JAHNOWSKI
Vice-President General
steffen.jahnowski@gmail.com



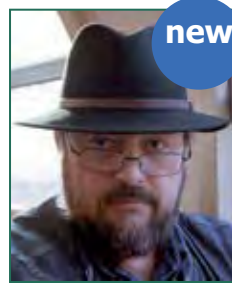
ROLF HEIMANN
heimann@primus.com.au



BAYRAM HAJIZADEH
azercartoon@gmail.com



LEJON DE BORGER
lejon.deborger@skynet.be



ANATOLIY STANKULOV
cartoonstan@abv.bg



ZHU CHENG
zhuchenart@126.com



NIKOLA PLECKO
niktatinikstudio@gmail.com



HUSEYIN CAKMAK
cakmak@kibris.net



RADOVAN RAKUS
r.rakus@seznam.cz



TAMER YOUSSEF
tamerhops@gmail.com



SAMIRA SAEED
cairocature@gmail.com

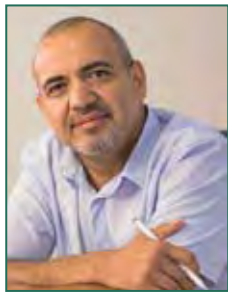


FRANK HOFFMANN
hoffmanncartoon@web.de



GIANNIS GEROULIAS
ggeroulis@ath.forthnet.gr





EMAD HAJJAJ
hhajjaj@gmail.com



NAJI BENAJI
najitoon@gmail.com



WWILLEM RASING
w.rasing1@chello.nl



SHINOHARA YUKIO
hukurokuji1972117@yahoo.co.jp



RADU CLETIU
raducletiu2000@yahoo.com



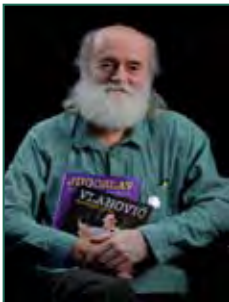
CRISTIAN TOPAN
ctopan@yahoo.com



GRZEGORZ SZCEPANIAK
niepart@gazeta.pl



JITET KUSTANA
kustanajitet@gmail.com



JUGOSLAV VLAHOVIC
jugovlah@yahoo.com



TALAL NAYER
talalnayer@gmail.com



ENRIQUE PEREZ
enriquedibujante@gmail.es



CHRISTOPHER WEYANT
christopherweyant@gmail.com



LARS REFN
lr@ing.dk



info@humorhouse.bg
TATYANA TSANKOVA



portocartoon@museudaimpresa.pt
LUIS UMBERTO MARCOS



SAEED SADEGHI
saeedcartoon@gmail.com



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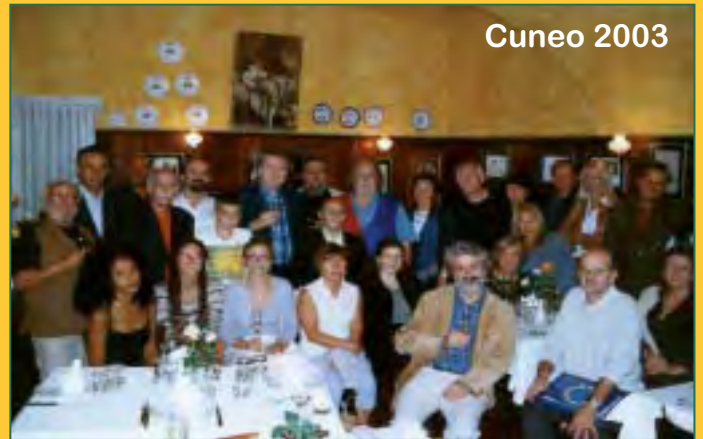
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