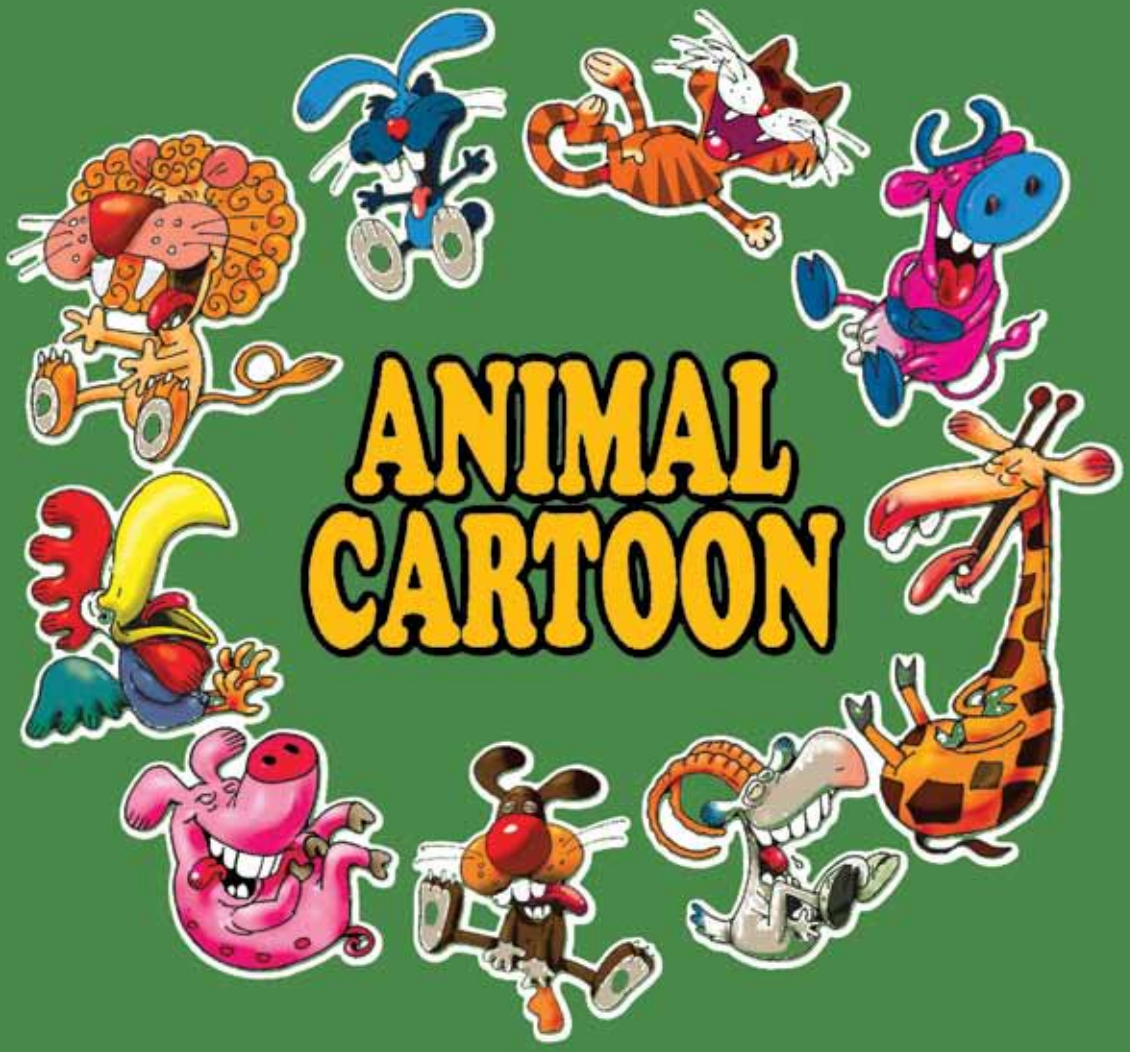
11th INTERNATIONAL CONTEST ANIMAL CARTOON 2026

DOMESTIC ANIMALS



DOMAĆE ŽIVOTINJE

11. MEĐUNARODNI KONKURS ANIMAL CARTOON 2026.



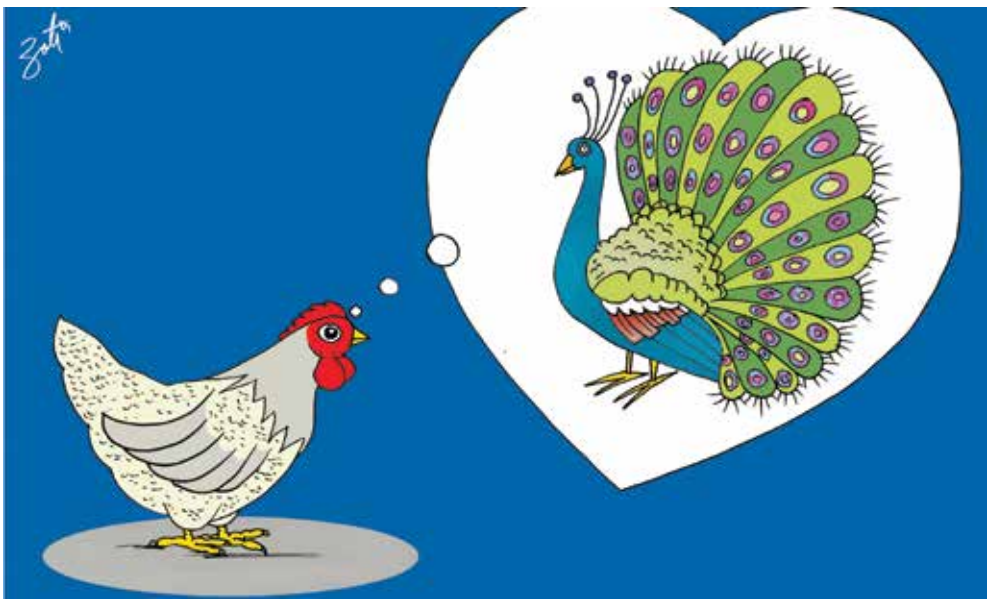
Špiro Radulović, SRBIJA
(van konkurencije/out of competition)

DOMAĆE ŽIVOTINJE
DOMESTIC ANIMALS

11. MEĐUNARODNI KONKURS KARIKATURA
ANIMAL CARTOON 2026, BEOGRAD, SRBIJA

11th INTERNATIONAL CONTEST
ANIMAL CARTOON 2026, BELGRADE, SERBIA

Zoran Mihailović SERBIA

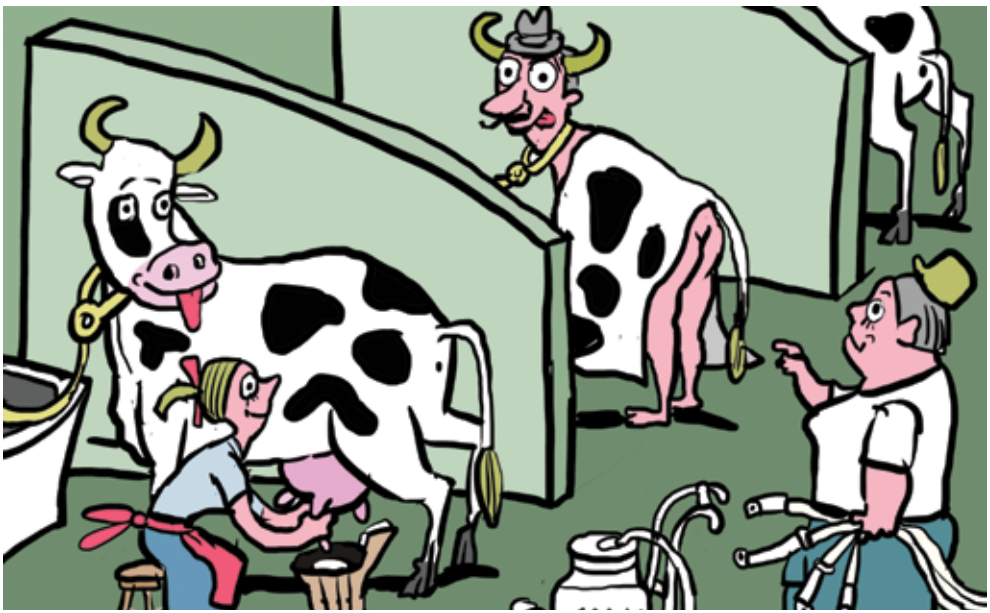


11. MEĐUNARODNI KONKURS KARIKATURA
ANIMAL CARTOON 2026, BEOGRAD, SRBIJA
Broj učesnika 343 , radova 1372 iz 56 zemalja

11th INTERNATIONAL CONTEST
ANIMAL CARTOON 2026, BELGRADE, SERBIA
Number of participans 343 , artworks 1372 , from 56 countries

Tema: DOMAĆE ŽIVOTINJE,
Theme: DOMESTIC ANIMALS

Beogradski zoološki vrt,
Mali Kalemegdan 8, Beograd
10. oktobar 2026– 10.oktobar 2027.
Belgrade Zoological Garden,
Mali Kalemegdan 8, Belgrade, Serbia
October 10, 2026 – October 10, 2027.



Istvan Kelemen HUNGARY

OSLIKANA ŽIVOTINJSKA FARMA

Vanja Bulić

Ima mnogo sličnosti izmedju remek dela Džordža Orvela "Životinjska farma" i jedanaestog po redu Internacionalnog konkursa Animal Cartoon: glavni junaci su domaće životinje. Orvel je "Životinjsku farmu" objavio 1945. godine i ušao u istoriju ne samo književnosti, a karikaturisti iz 56 zemalja su Orvelovu političku satiru svojim vidjenjem domaćih životinja nakon sedamdesetšest godina pretvorili u crtež, koji bez reči slika svet današnjice. U sjajnim karikaturama pristiglim na ovogodišnji konkurs, prisutna je i Orvelova "84", roman koji traga za ulogom istine u savremenim društvima i metodima uz čiju pomoć se može istinom manipulisati.

Pobuna i traganje za istinom su putokazi koje koriste majstori karikature. U prethodnim konkursima su u ostvarenju ovih načela koristili slona, majmuna, podvodni svet životinja, lava… Ovaj put su zakoračili u, kako mnogi tvrde, miroljubivi svet domaćih životinja. A da li je taj svet zaista miroljubiv? I da li su sve domaće životinje kao pas koji ne razume jezik kojim se čovek služi, ali razume ljudsku dušu i čini sve da joj se umili i prilagodi?

U Orvelovoj interpretaciji, umorne zbog toga što ih ljudi stalno iskorišćavaju, životinje na farmi odlučuju da se pobune i proteraju nesposobnog i stalno pijanog vlasnika farme. I majstori karikature su domaćim životinjama podarili pobunu, bez koje nema promena u svakom društvu. Ta pobuna podrazumeva pre svega sliku mentaliteta savremenog čoveka, a za takvu sliku domaće životinje su idealni modeli. Ali, nakon promena, najčešće se dogadja da opijeni vlašću pobednici učine da potčinjeni doživljavaju isto zlostavljanje i nepravde kao i ranije. A to je priča o nepredvidivoj ljudskoj prirodi, koja na karikaturama postaje sasvim predvidiva.

Da bi se objasnila uloga čoveka u svetu u kome je sam sebi najveći neprijatelj, dovoljno je posmatrati, kao na pozorišnoj sceni, kako ga u karikaturama "glume" domaće životinje. Odgovor glasi: na isti način kao u satiričnoj literaturi. Orvel je to ovako objasnio: "Čovek je jedino biće koje troši a da ne proizvodi. Taj ne daje mleko, taj ne nosi jaja, taj je previše slab da vuče plug, ne može da potrči dovoljno brzo kako bi lovio zečeve. A opet, on vam je gospodar svih životinja. On ih tera da rade, daje im samo ono najneophodnije kako ne bi umrle od gladi, dok ostalo zadržava za sebe".

Pre priče o domaćim životinjama u kojima tražimo ljudske osobine, prethodno je neophodno utvrditi mesto koje čoveku pripada u svetu živih bića. Sa biološke i naučne tačke gledišta čovek je životinja. To pokazuje i Darvinova teorija o nastanku čoveka. Drugim rečima, jer je misaono biće, čovek je, a ne lav, car svih životinja. Leonardo da Vinči kaže: "Čovek je zaista kralj životinja, jer njegova svirepost nadmašuje njihovu. Mi živimo od smrti drugih. Mi smo hodajuće grobnice". Evo još jedne Leonardove misli koja se polako ostvaruje: "Doći će vreme kada će se ubijanje životinja promatrati onako kako se danas promatra i ubistvo čovela".

Koliko smo samo puta čuli sledeće rečenice izgovorene povišenim glasom. "Svinjo jedna". "Govedo!" "Magarče glupi!". "Konju nesposobni". "Kozo jedna". "Ovco nesposobna". I tako



Valentin Georgiev BULGARIA

dalje. Uz ime domaće životinje, onaj ko želi nekoga da uvredi, dodaje i pridev kojim objašnjava uvredu. A da li je baš tako? Da li je magarac glup, a konj nesposoban? Aforističari, kao i karikaturisti, imaju drugačije miljenje. O magarcima: "Magarac je najpametnija životinja. Nikada ne glumi čoveka". O svinjama: "Što je deblja svinja, to je mesar ljubazniji prema njoj". O konjima: "Nekada su konji vukli kočije, a danas ljudi vuku konja za rukav". Narodna poslovica o petlu glasi ovako: "Petao koji prvi zakukuriče, završi u supi".

Živimo u svetu u kome i karikaturista ako prerano zakukuriže može metaforično da završi u supi. Ušesnici jedanaestog konkursa Animal Cartoon, kao i prethodnih deset godina, kukuriču iz sveg glasa, bez obzira koliko će to crtano kukurikanje zasmetati nečijem uhu i sluhu. To i jeste zadatak ljudi koji se bave humorom i, pre svega, satirom. A karikaturisti su vrhunski sastiričari koji najčešće bez reči govore gromoglasno. Ovaj put to čine uz pomoć domaćih životinja, koje nas ne samo hrane, već svojim životnim stavom i brane od nas samih. Na ovom mestu bih mogao ponovo da citiram Leonarda, ali vas zbog uštede prostora upućujem na jedan od prethodnih pasusa.

I ovogodišnji konkurs još jednom pokazuje da karikaturisti iz celog sveta čine bolji deo čovečanstva, deo koji misli na budućnost podsmevajući se sadašnjosti u kojoj se krade, laže, ratuje…

I poručuju: nije loše ponekad biti magarac, koza ili ovca.

ANIMAL FARM, ILLUSTRATED

Vanja Bulić

There are many similarities between George Orwell's masterpiece Animal Farm and the eleventh edition of the International Animal Cartoon Competition: in both, the main characters are domestic animals. Orwell published Animal Farm in 1945 and, with it, entered not only the history of literature, but history itself. Seventy-six years later, cartoonists from seventy countries have, through their own interpretations of domestic animals, transformed Orwell's political satire into drawings that, without a single word, depict the world of today. The brilliant caricatures submitted to this year's competition also bear the imprint of Orwell's 1984, a novel that explores the role of truth in contemporary societies and the methods by which it can be manipulated.

Rebellion and the search for truth are the signposts by which master caricaturists find their way. In previous competitions, they have used elephants, monkeys, the underwater world of animals, and lions… to bring these principles to life. This time, they have ventured into what many claim to be the peaceful world of domestic animals. But is that world truly peaceful? And are all domestic animals like the dog that does not understand the language spoken by man, yet understands the human soul and does everything in its power to please it and adapt to it?

In Orwell's interpretation, tired of man's constant exploitation, the animals on the farm decide to rebel and drive out their incompetent and perpetually drunk owner. The masters of caricature, too, have bestowed rebellion upon domestic animals, without which there can be no change in any society. Such rebellion above all paints a picture of the mentality of modern man, and for such a portrayal, domestic animals are ideal models. Yet, once the change has taken place, the victors, intoxicated by power, most often subject the subjugated to suffer the same abuse and injustice as before. And that is the story of the unpredictability of human nature, which in caricature becomes all too predictable.

To explain the role of man in a world in which he is his own greatest enemy, it is enough to observe how, in caricatures, domestic animals "play" him, as though on a stage. The answer: in the same way as in satirical literature. Orwell explained it this way: "Man is the only living being that wastes, yet does not produce. He does not yield milk, nor lay eggs, is too weak to pull a plough, and cannot run fast enough to catch a rabbit. Yet he is the king of all animals. He forces them to work, gives them only the bare minimum needed for survival, while keeping the rest for himself."

Before we turn to the story of domestic animals in whom we seek human qualities, it is imperative to establish the place that man occupies in the world of living beings. From a biological and scientific point of view, man is an animal. This is also demonstrated by Darwin's theory of the origin of man. In other words, it is man, by virtue of being a thinking creature, and not the lion, who is the king of all animals. Leonardo da Vinci said: "Man is indeed the king of animals, for his cruelty surpasses theirs. We live by the deaths of others. We are walking tombs." Here is another of Leonardo's thoughts, one that is slowly becoming a reality: "The time will come when the killing of animals will be regarded in the same way as the killing of a human being is regarded today."

How many times have we heard these words uttered in a raised voice: "You swine!", "You cow!", "You stupid donkey!", "You useless horse!", "You goat!", "You useless sheep!", and so on. When a person wishes to insult another, the name of a domestic animal is accompanied by an adjective that supposedly



Tommy Thomdean INDONESIA

explains the insult. But is it truly so? Is the donkey stupid, and the horse useless? Aphorists, like caricaturists, see things differently. Of donkeys: "The donkey is the wisest of animals. It never pretends to be a man." Of pigs: "The fatter the pig, the kinder the butcher is to it." Of horses: "Once horses pulled carriages; today, people pull the horse by the sleeve." A folk proverb about the rooster puts it this way: "The rooster that crows first ends up in the soup."

We live in a world in which even a caricaturist who crows too early may, metaphorically speaking, end up in the soup. The participants in the eleventh Animal Cartoon competition, as they have done throughout the previous ten years, crow at the top of their voices, regardless of how much this portrayed crowing may grate upon one's ear. And that is precisely the task of those whose job is to provide humour and, above all, satire. Caricaturists are top-notch satirists who, more often than not, speak loudly without uttering a word. This time, they do so with the help of domestic animals, which not only feed us, but, through their very way of life, protect us from ourselves. Here I could once again quote Leonardo, but, in the interest of saving space, I will refer you to one of the preceding paragraphs.

This year's competition once again demonstrates that caricaturists from every corner of the world represent the better part of humanity – those who think of the future while poking fun at the present in which people steal, lie, and wage war.

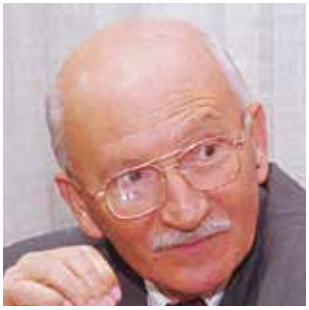
And their message is this: it's not bad to be a donkey, a goat, or a sheep from time to time.

Prevod: Marija Krstić

ČLANOVI ŽIRIJA / JURY MEMBERS



FAWZY MORSY, cartoonist,
president, EGYPT



Špiro Radulović , cartoonist, SERBIA



Slavoljub Kačarević, journalist. SERBIA



Tošo Borković , cartoonist, SERBIA



Jovo Škomac, cartoonist, SERBIA



Nikola Kostandinović, cartoonist, SERBIA



Vanja Bulić, journalist, writer, SERBIA



Milomir Djukanović, writer, SERBIA

NAGRADE / AWARDS

Prva nagrada / First prize, 300 euros, diploma
Klaus Pitter AUSTRIA
Druga nagrada / Second prize, 200 euros, diploma
Igor Vartchenko CYPRUS
Treća nagrada / Third prize, 150 euros, diploma
Soltan Soltanli AZERBAIJAN
Nagrada /Prize „Lazo Sredanović Dikan", 200 euros, diploma
Nedjeljko Ubović SERBIA

DIPLOME/DIPLOMAS

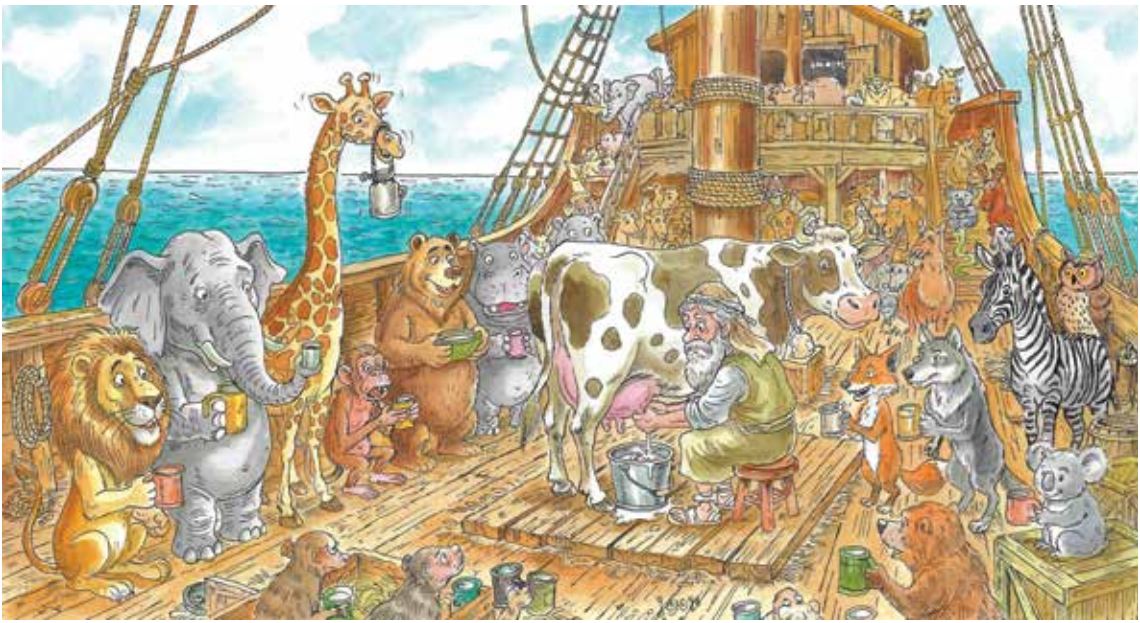
1. Tawan Chuntraskawvong THAILAND
2. Bedirhan Akagunduz TURKEY
3. Fan Lintao CHINA
4. Tayebe Khalili Mehr IRAN
5. Eduardo Baamonde SPAIN
6. Vorontsov Nikolai RUSSIA
7. Marian Avramescu ROMANIA
8. Saeed Sadeghi Naghdali IRAN
9. Doru Axinte ROMANIA
10. Valentin Druzhinin RUSSIA
11. Sava Babić SERBIA
12. Makhmudjon Eshonkulov UZBEKISTAN
13. Sergei Semendyaev RUSSIA
14. Oleg Gutsol UKRAINE
15. Yousef Alimohammadi GERMANY

SPONZORI / SPONSORS

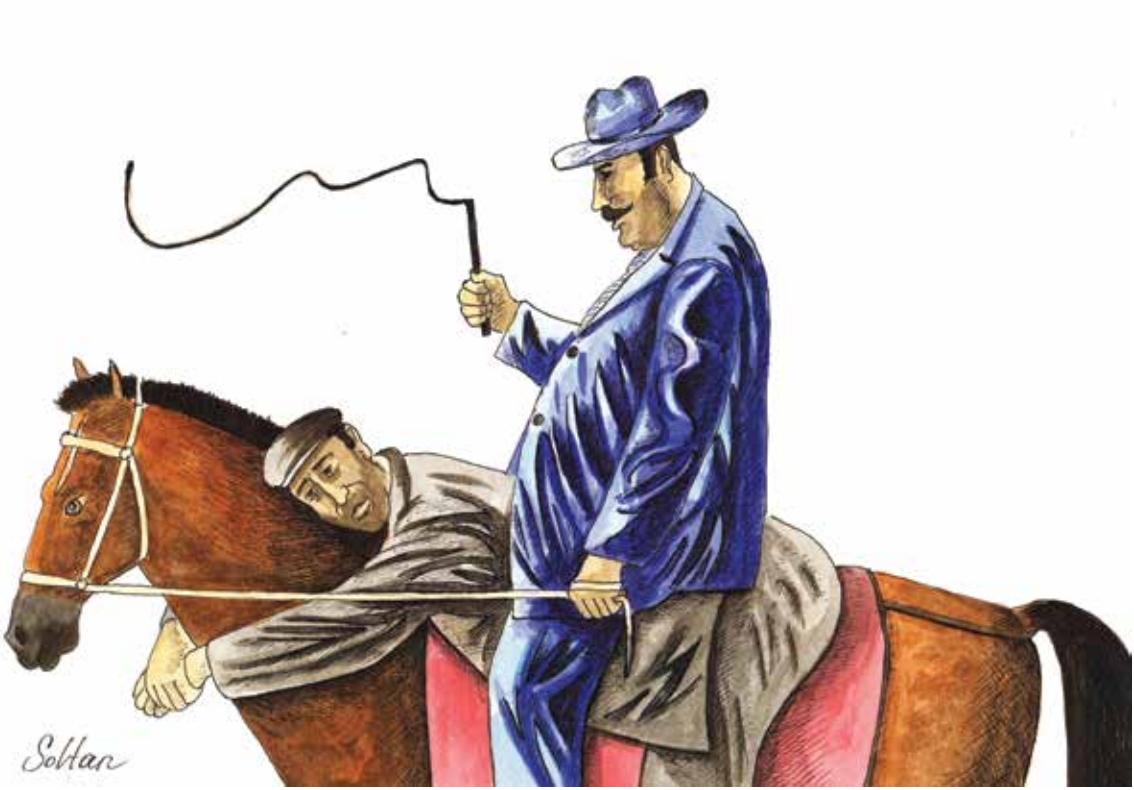
Beogradski zoološki vrt
Informatika, Beograd



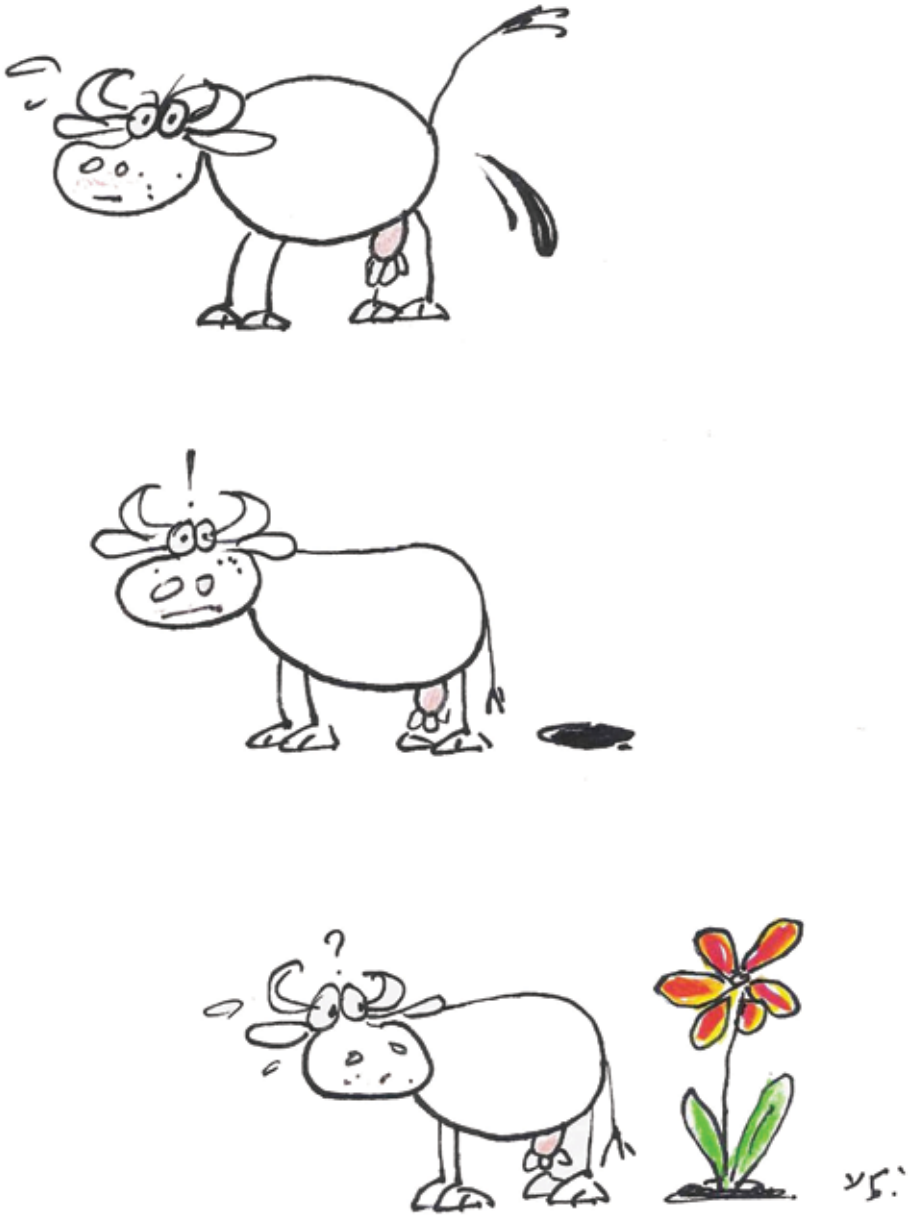
Prva nagrada / First prize
Klaus Pitter AUSTRIA



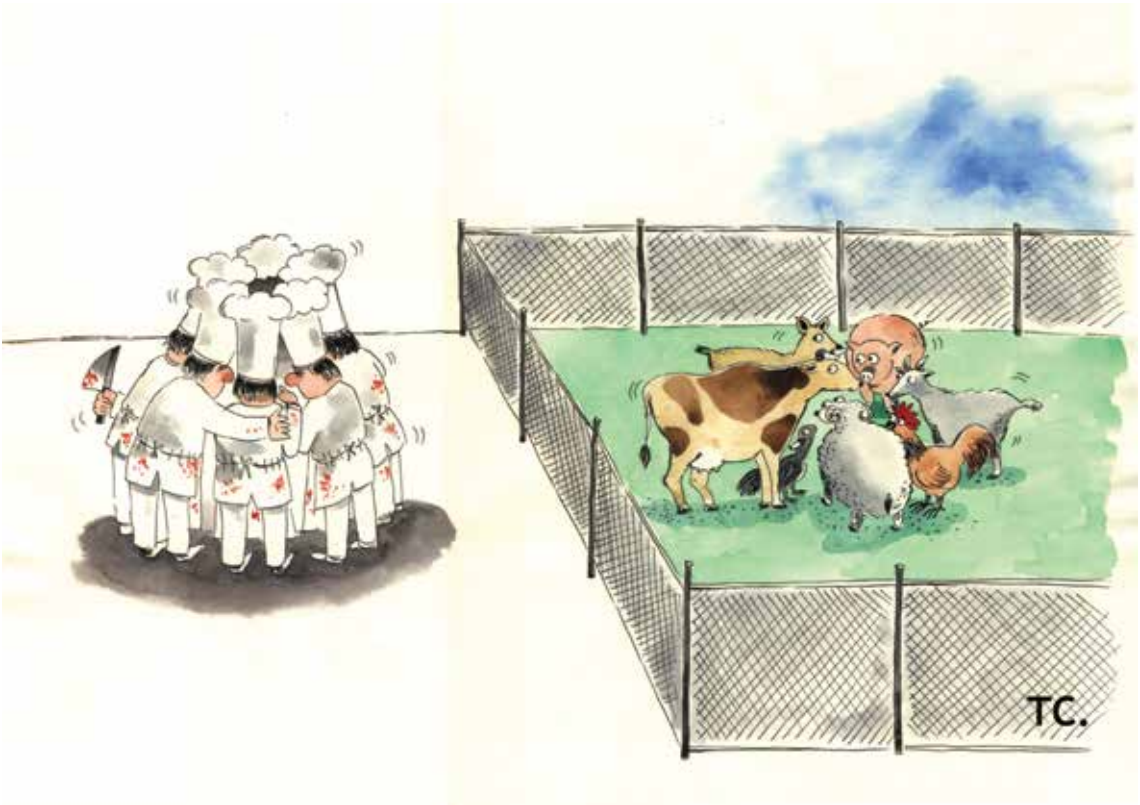
Druga nagrada / Second prize, 200 euros, diploma
Igor Vartchenko CYPRUS
10



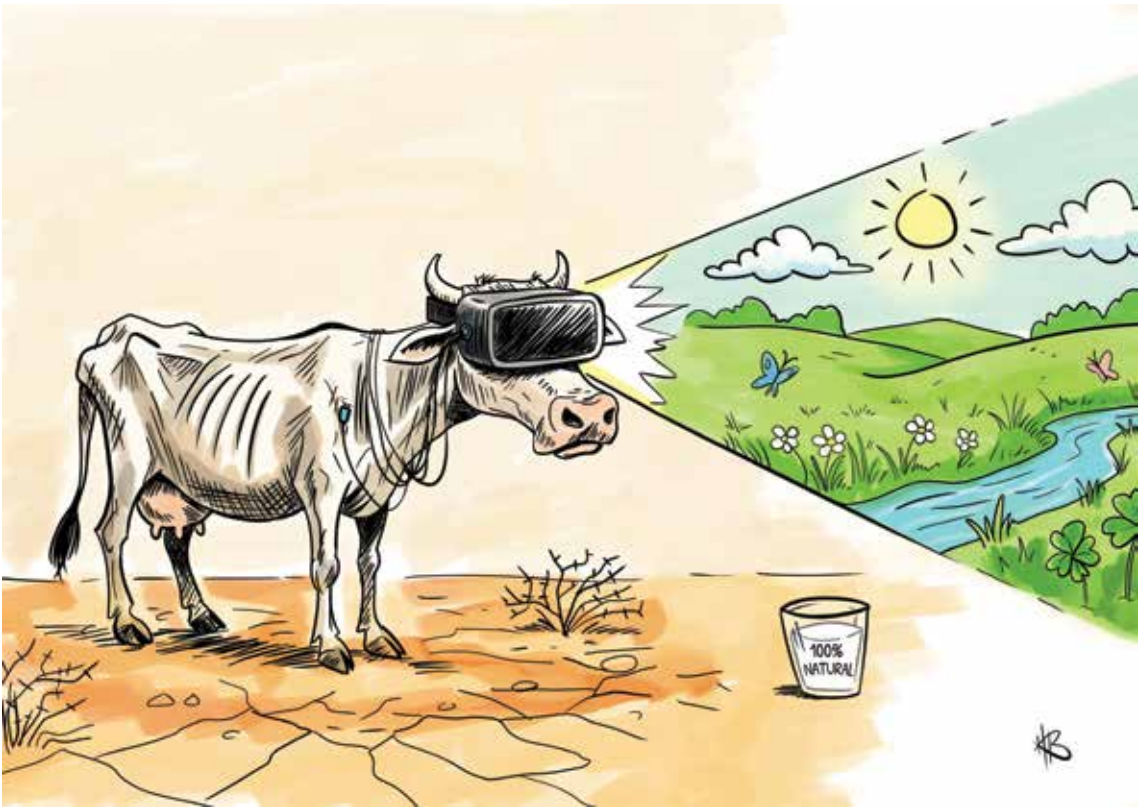
Treća nagrada / Third prize, 150 euros, diploma
Soltan Soltanli AZERBAIJAN



Nagrada /Prize „Lazo Sredanović Dikan“, 200 euros, diploma
Nedjeljko Ubović SERBIA



Diploma
Tawan Chuntraskawvong THAILAND



Diploma

Bedirhan Akagunduz TURKEY



Diploma
Fan Lintao CHINA



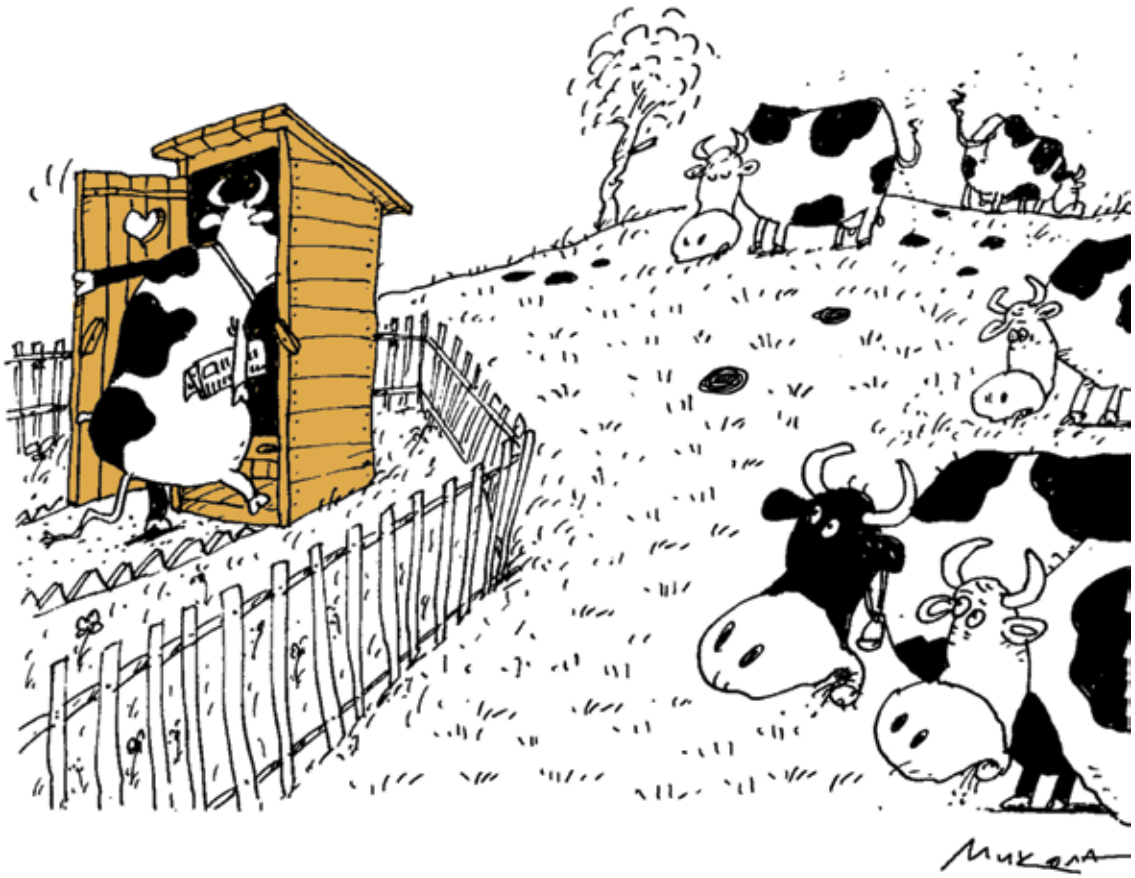
Diploma

Tayebe Khalili Mehr IRAN

16



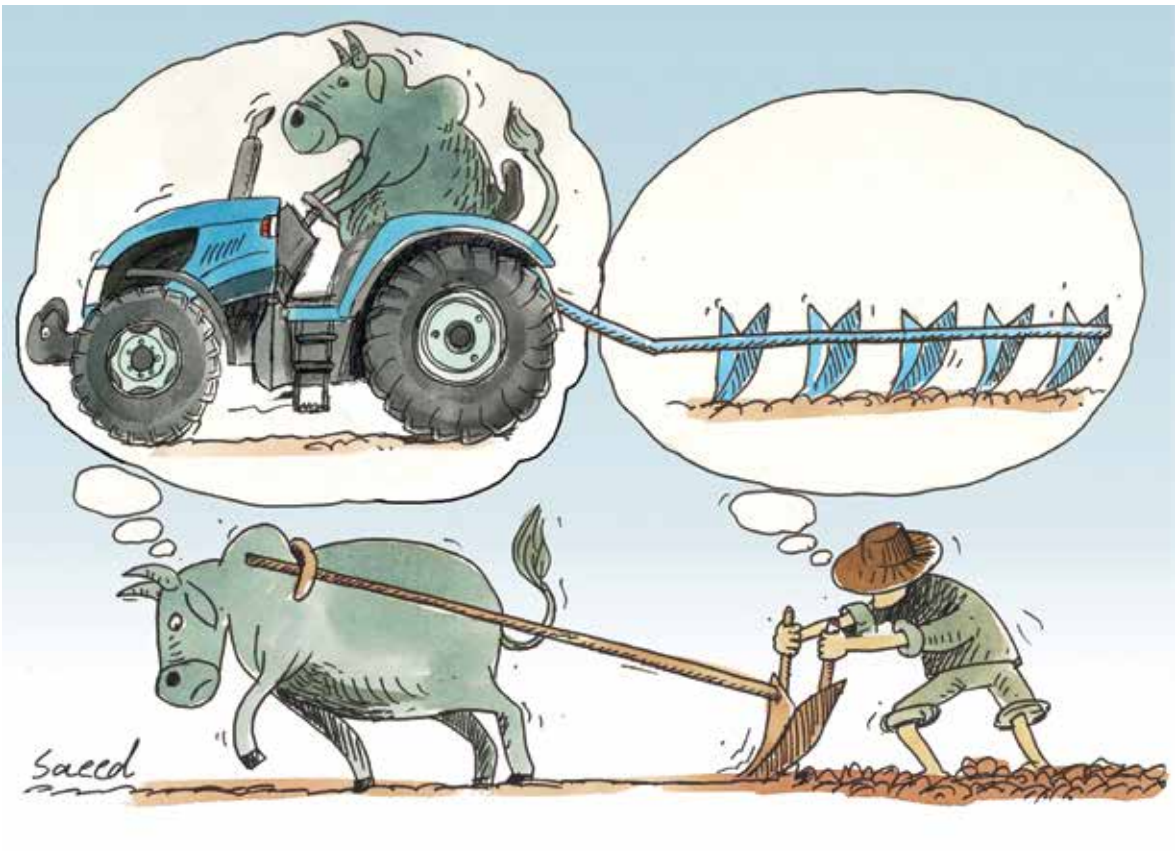
Diploma
Eduardo Baamonde SPAIN



Diploma
Vorontsov Nikolai RUSSIA



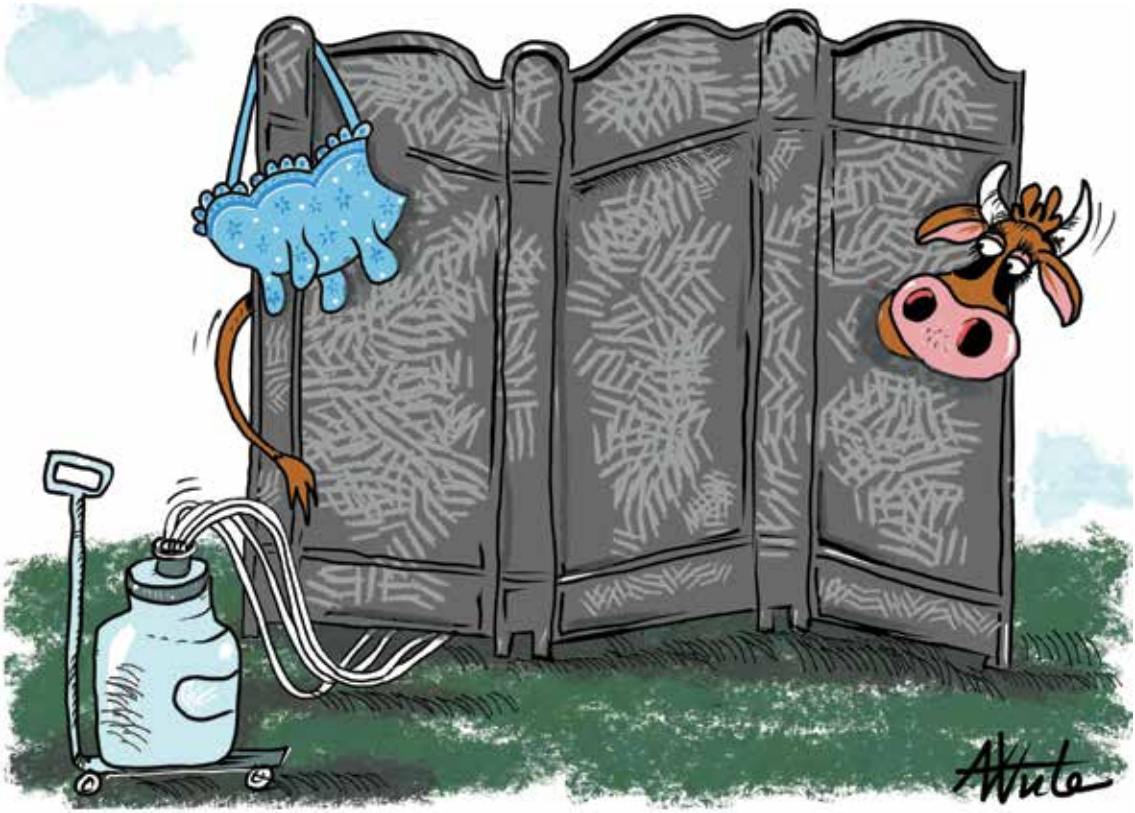
Diploma
Marian Avramescu ROMANIA



Diploma

Saeed Sadeghi Naghdali IRAN

20



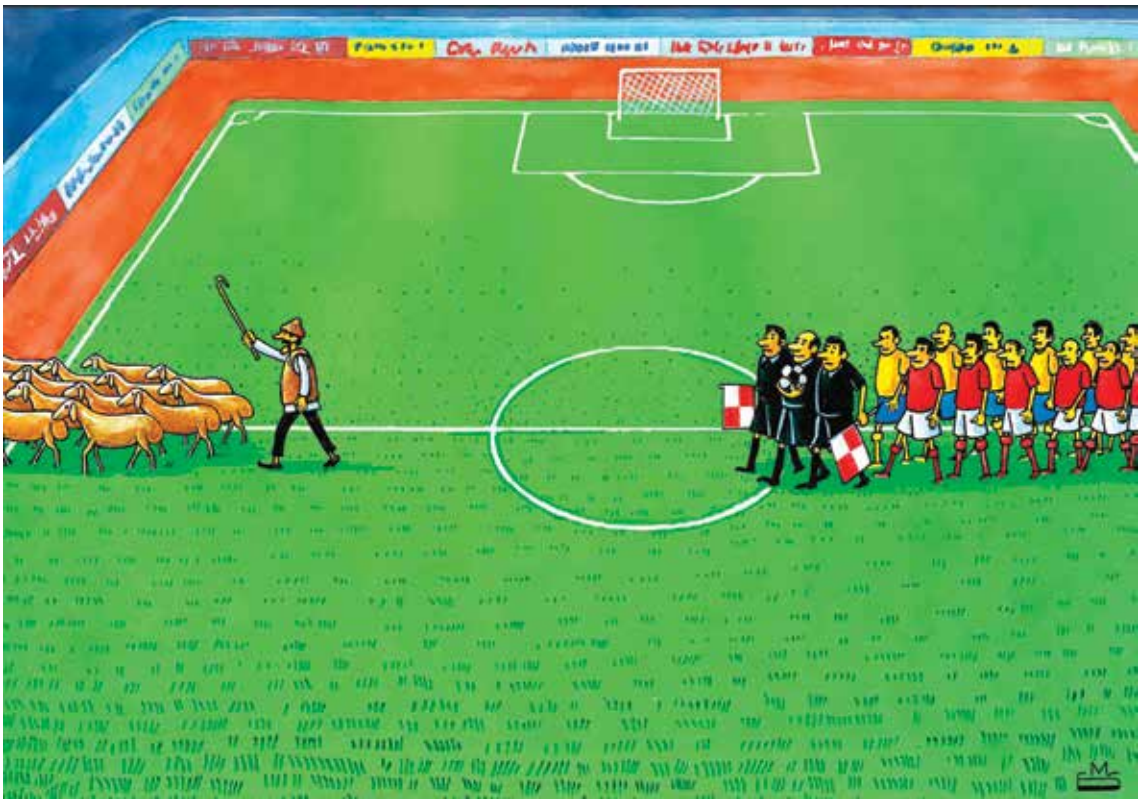
Diploma
Doru Axinte ROMANIA



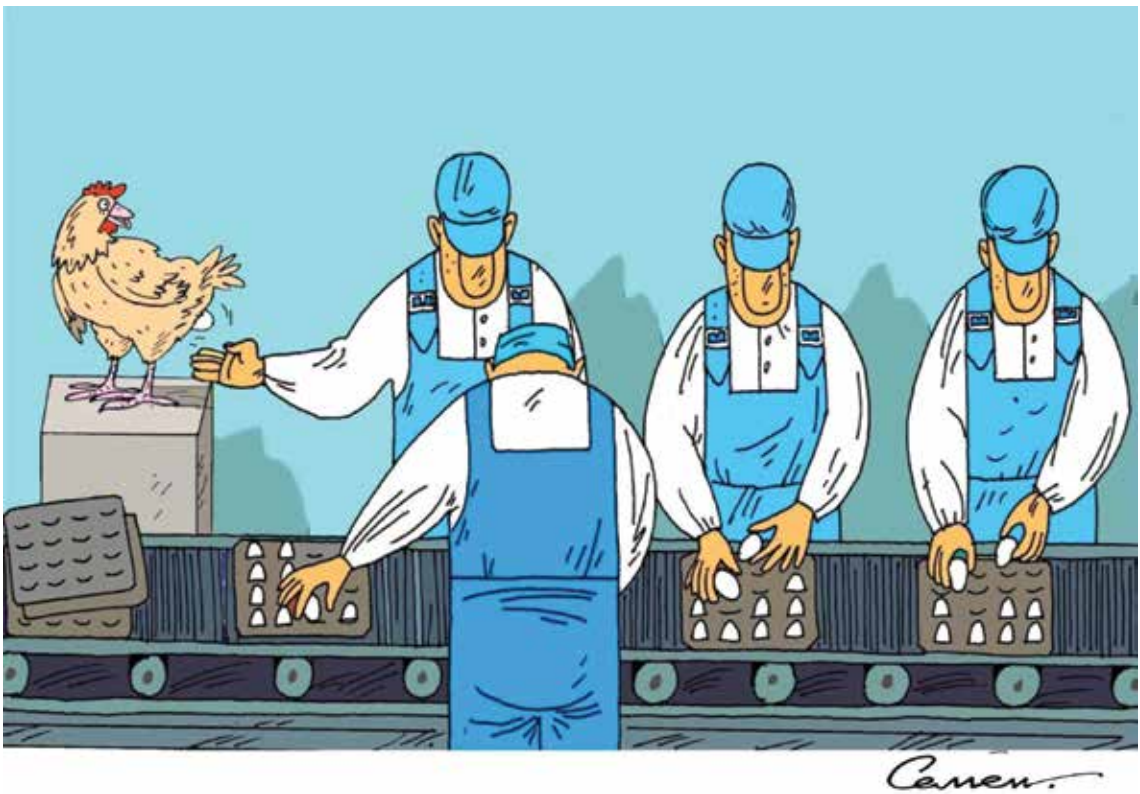
Diploma
Valentin Druzhinin RUSSIA



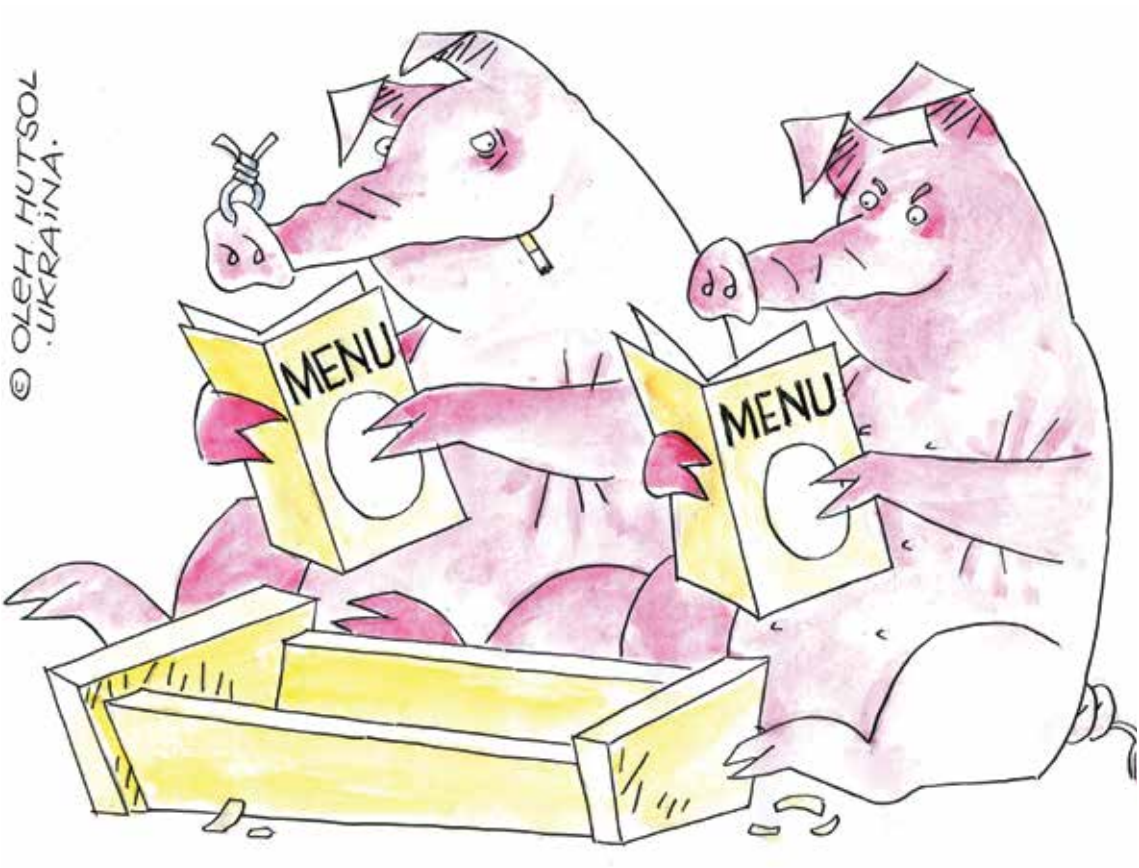
Diploma
Sava Babić SERBIA



Diploma
Makhmudjon Eshonkulov UZBEKISTAN



Diploma
Sergei Semendyaev RUSSIA

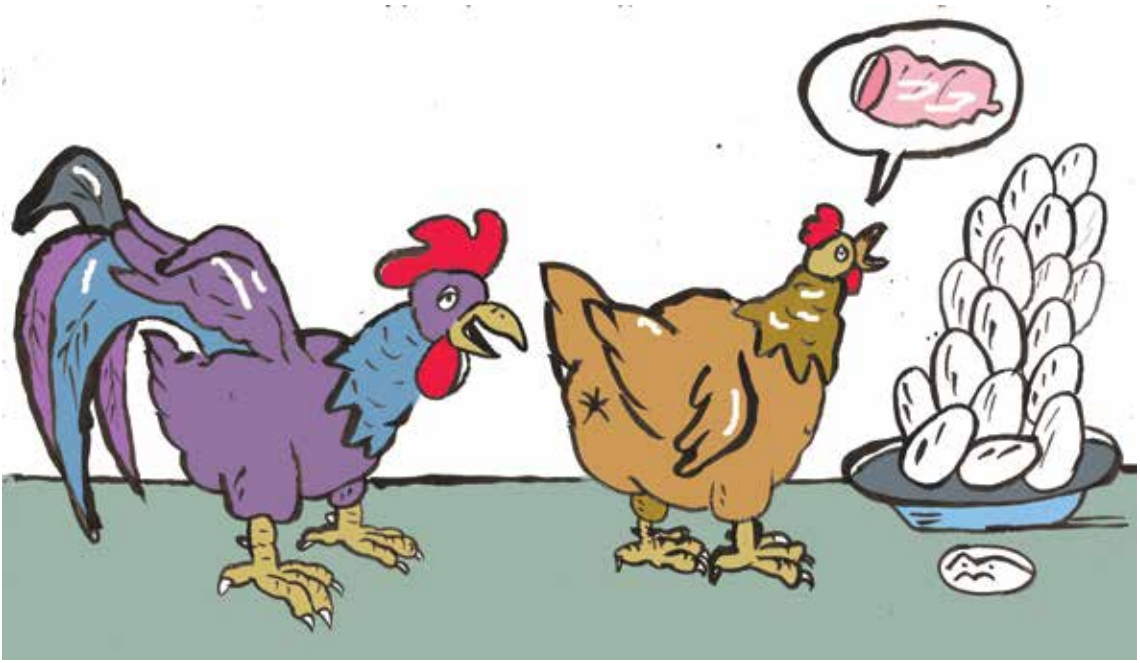


Diploma

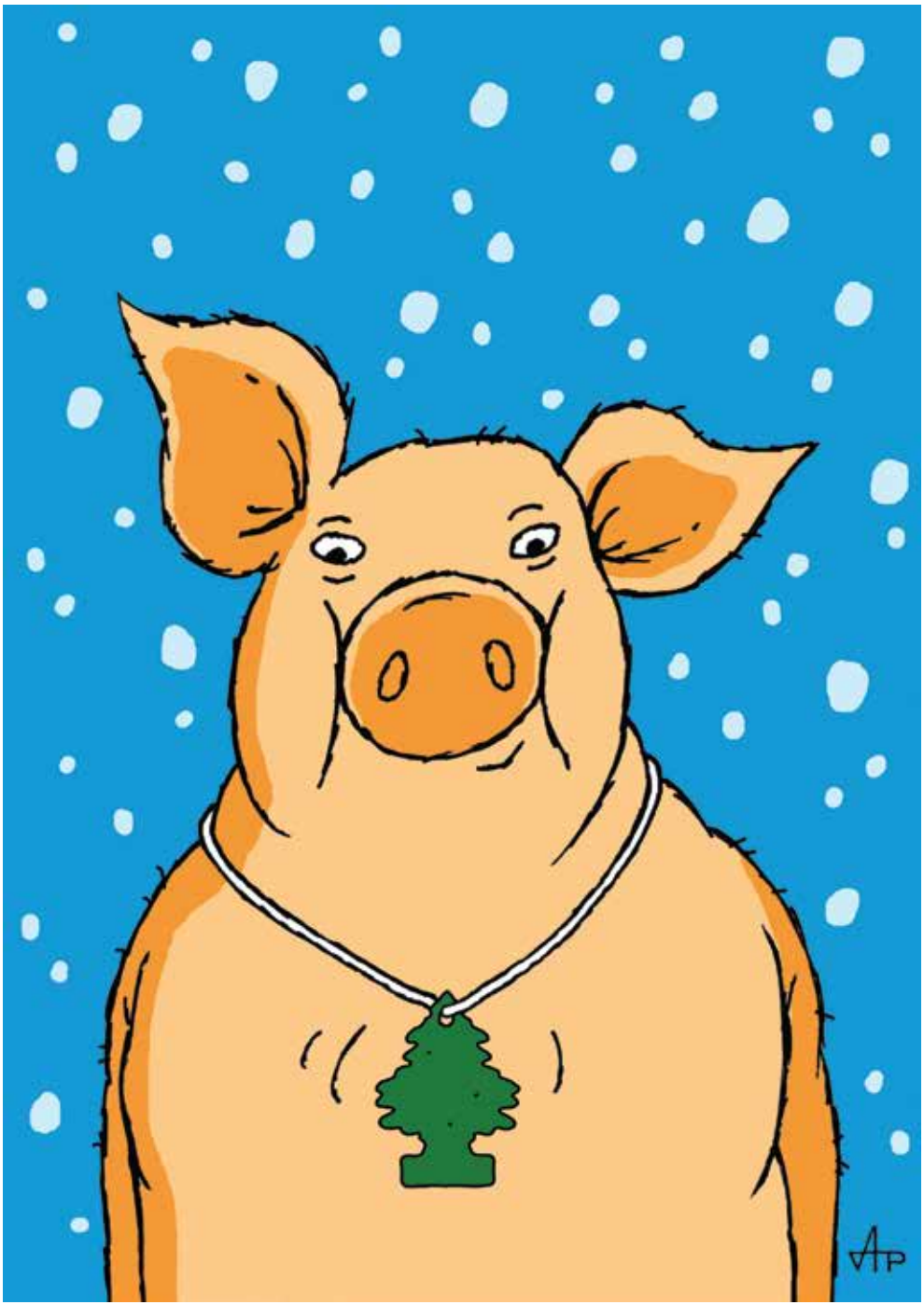
Oleg Gutsol UKRAINE



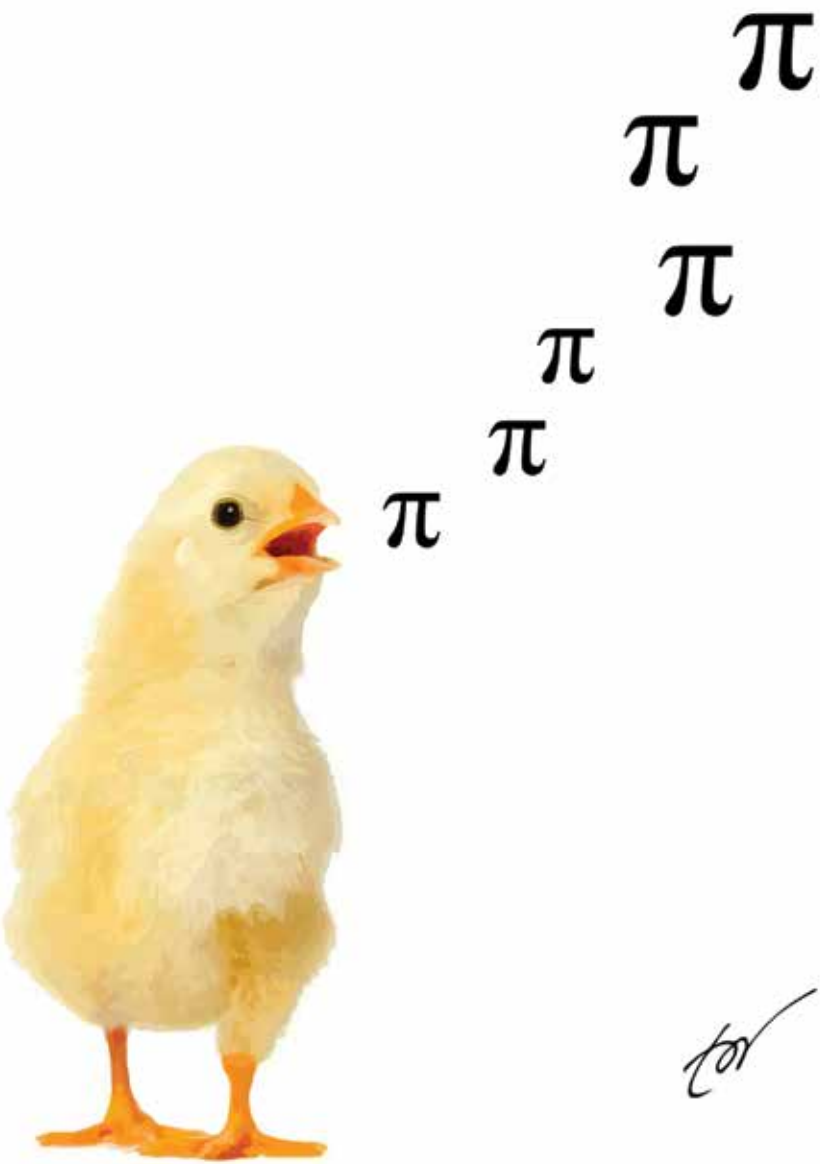
Diploma
Yousef Alimohammadi GERMANY



Mića Miloradović SERBIA



Anatoly Radin RUSSIA



Tomasz Rogowski POLAND



Yu Shixin CHINA



Louis Pol AUSTRALIA



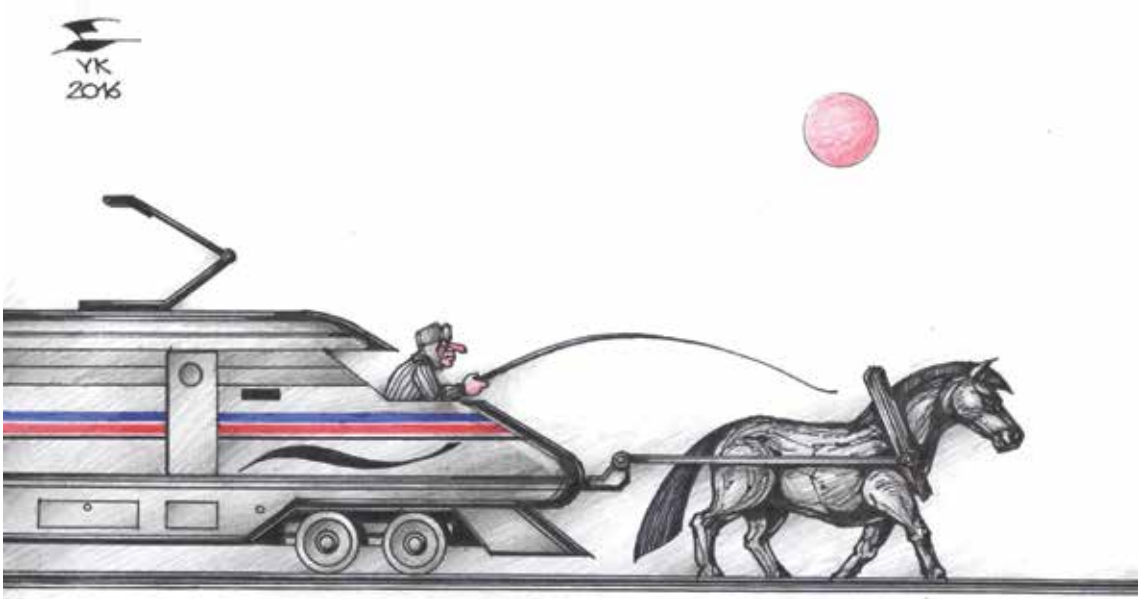
Vladimir Soldatov RUSSIA



Heibat Ahmadi IRAN



Kuang Zuhai CHINA



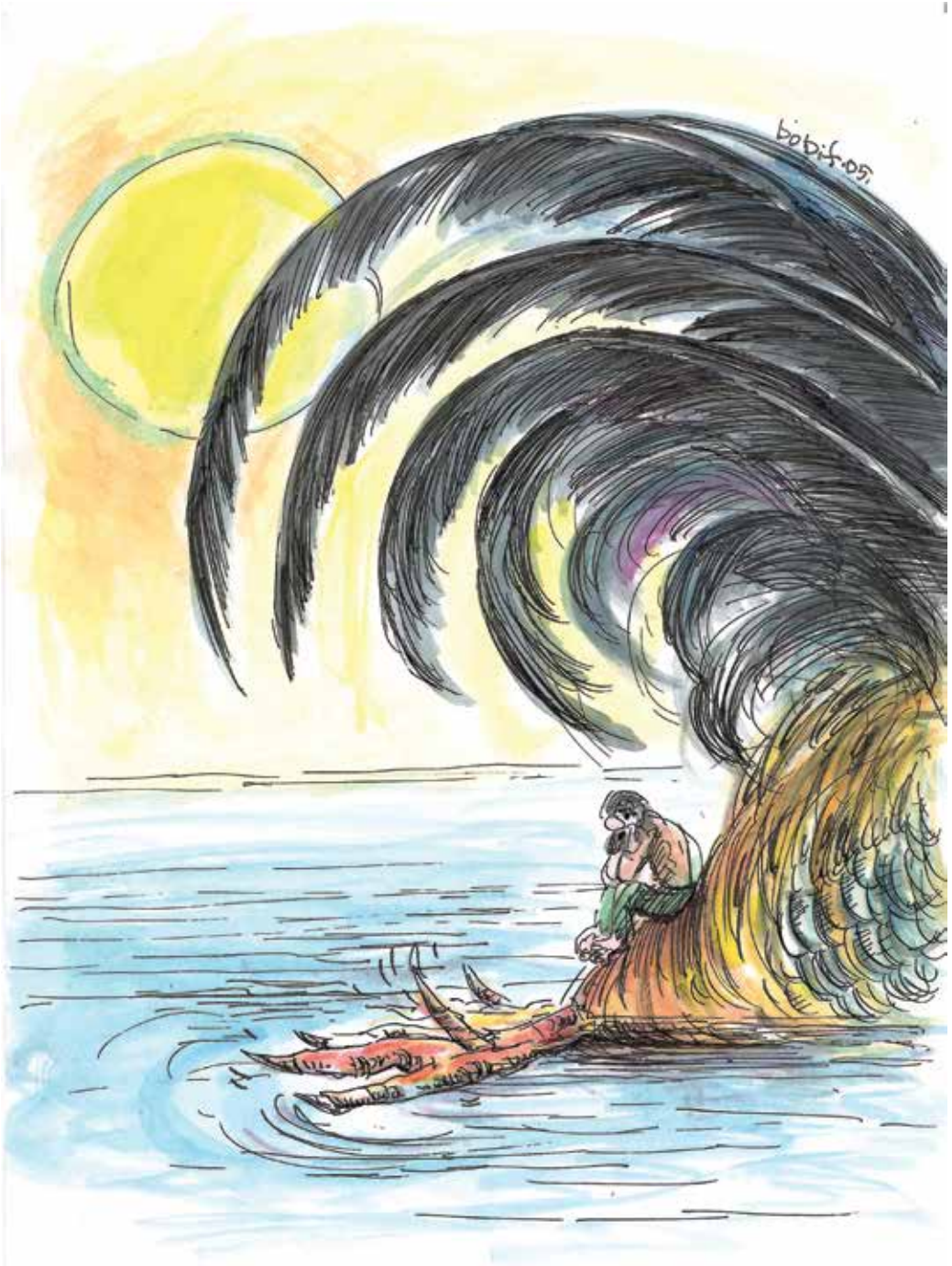
Jurij Kozarev RUSSIA



Liviu Stanila ROMANIA



Nikola Ojdanić SERBIA



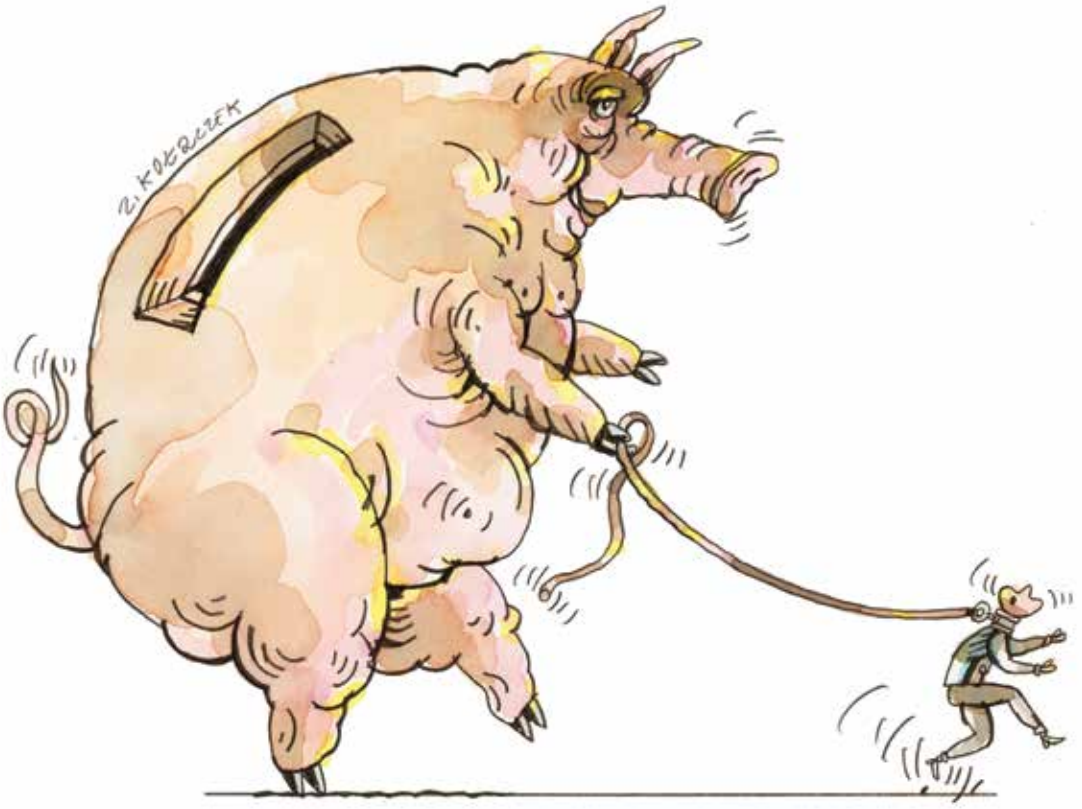
Bobiša Todorović SERBIA



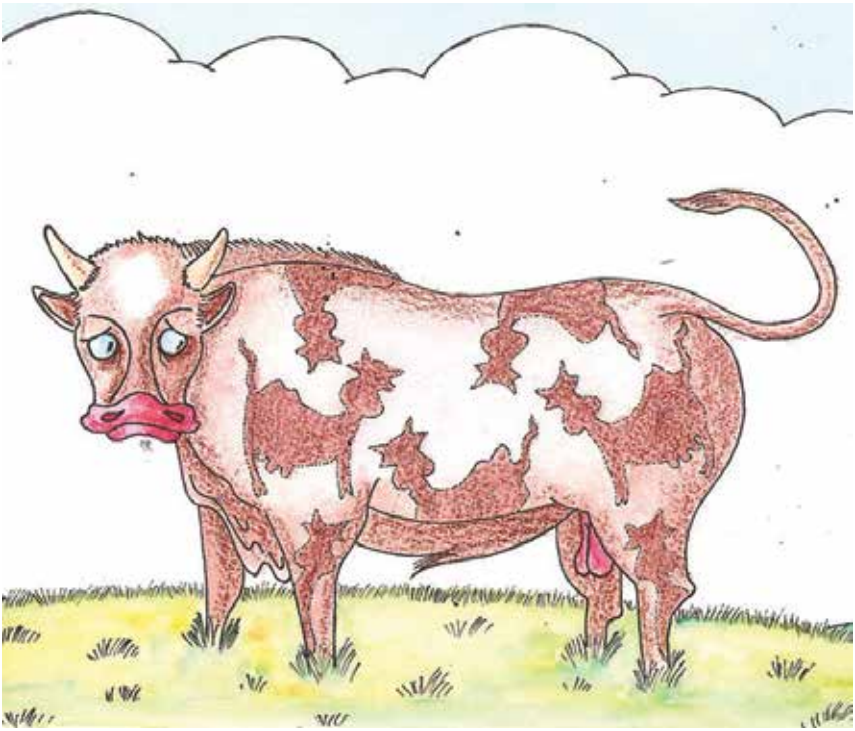
Mehdi Askari IRAN



Maya Tcholakova BULGARIA



Zbigniew Kolaczek POLAND



Vladimir Stevović Beluga SERBIA



Olena Tsuranova UKRAINE



Snežana Čomor SERBIA



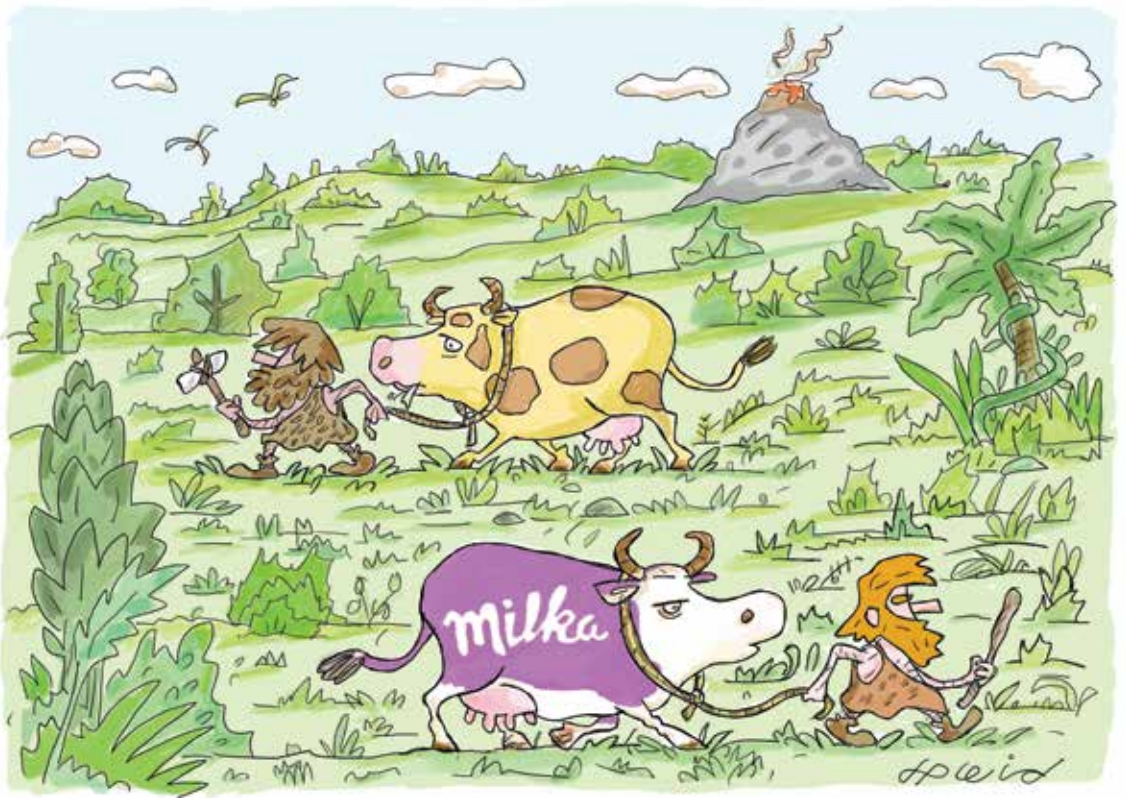
Igor Smirnov RUSSIA



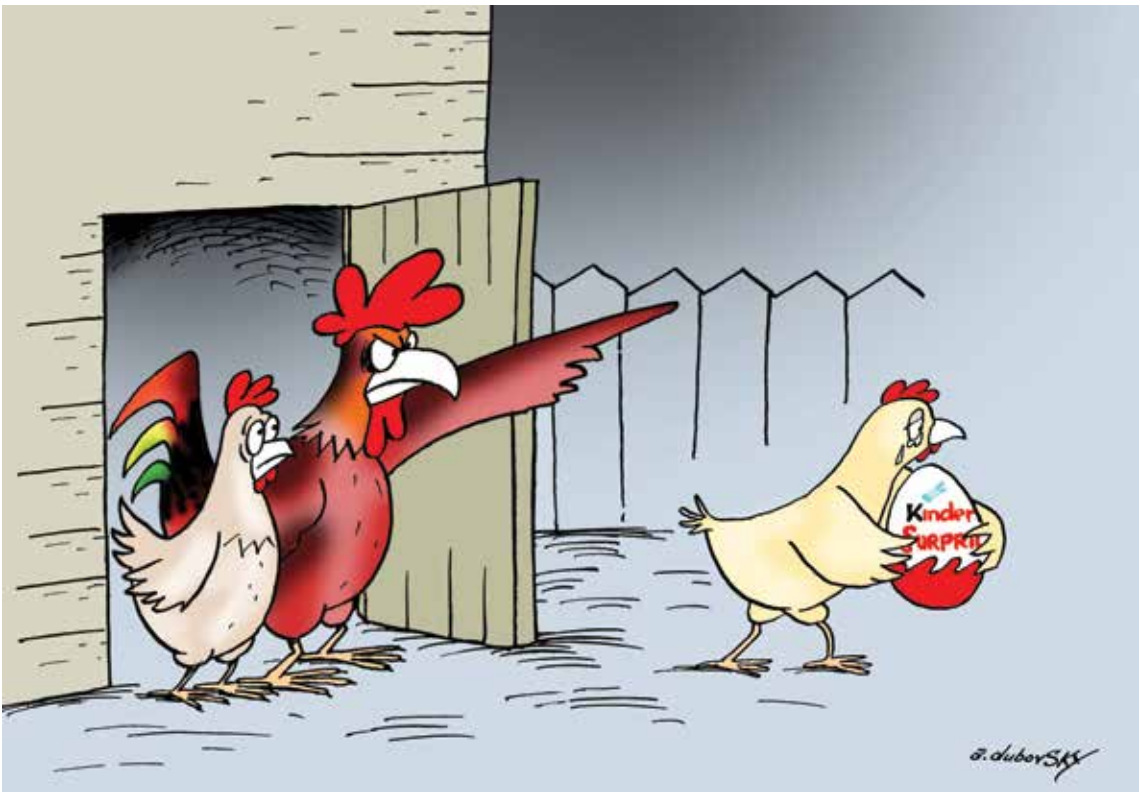
Gergely Bacsa HUNGARY



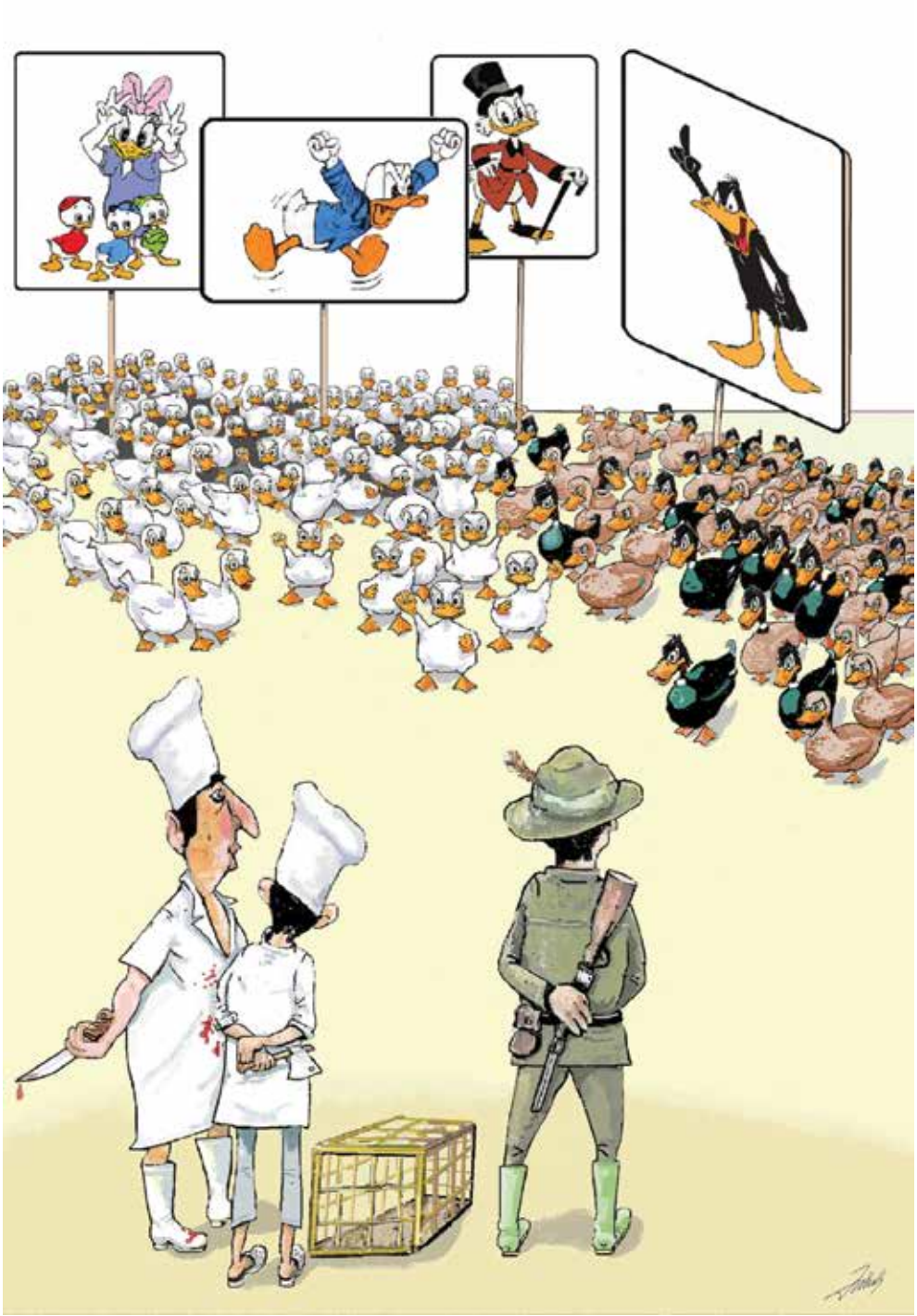
Edi Dharma INDONESIA



Evžen David CZECH REPUBLIC



Dubovsky Alexander UKRAINE



Miroslav Jakovljev SERBIA



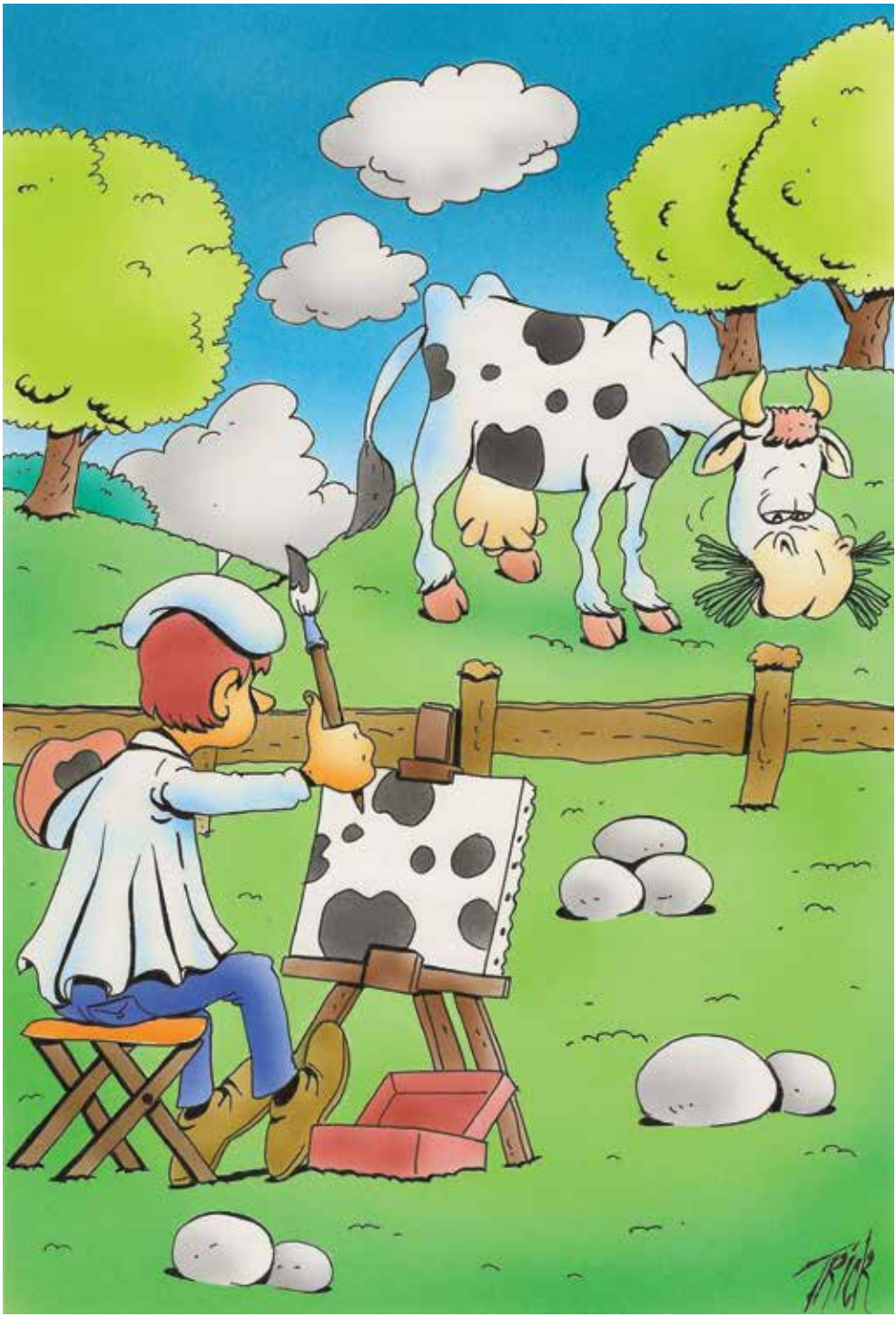
Eda Uzunoglu TURKEY



Fakhruddin Dost Mohammad PAKISTAN



Bernard Bouton FRANCE



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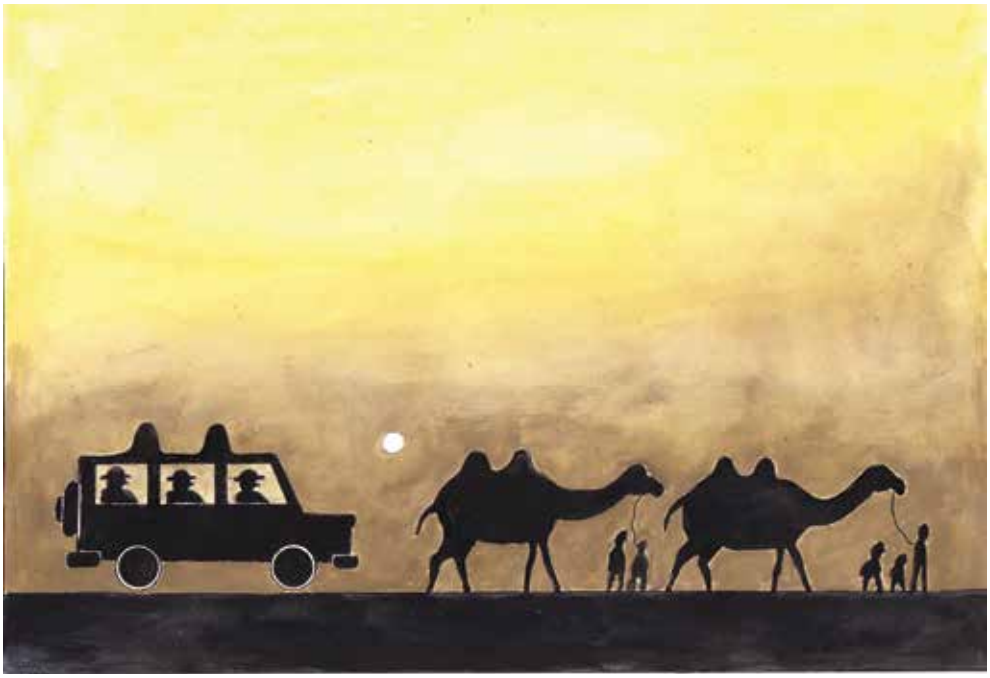

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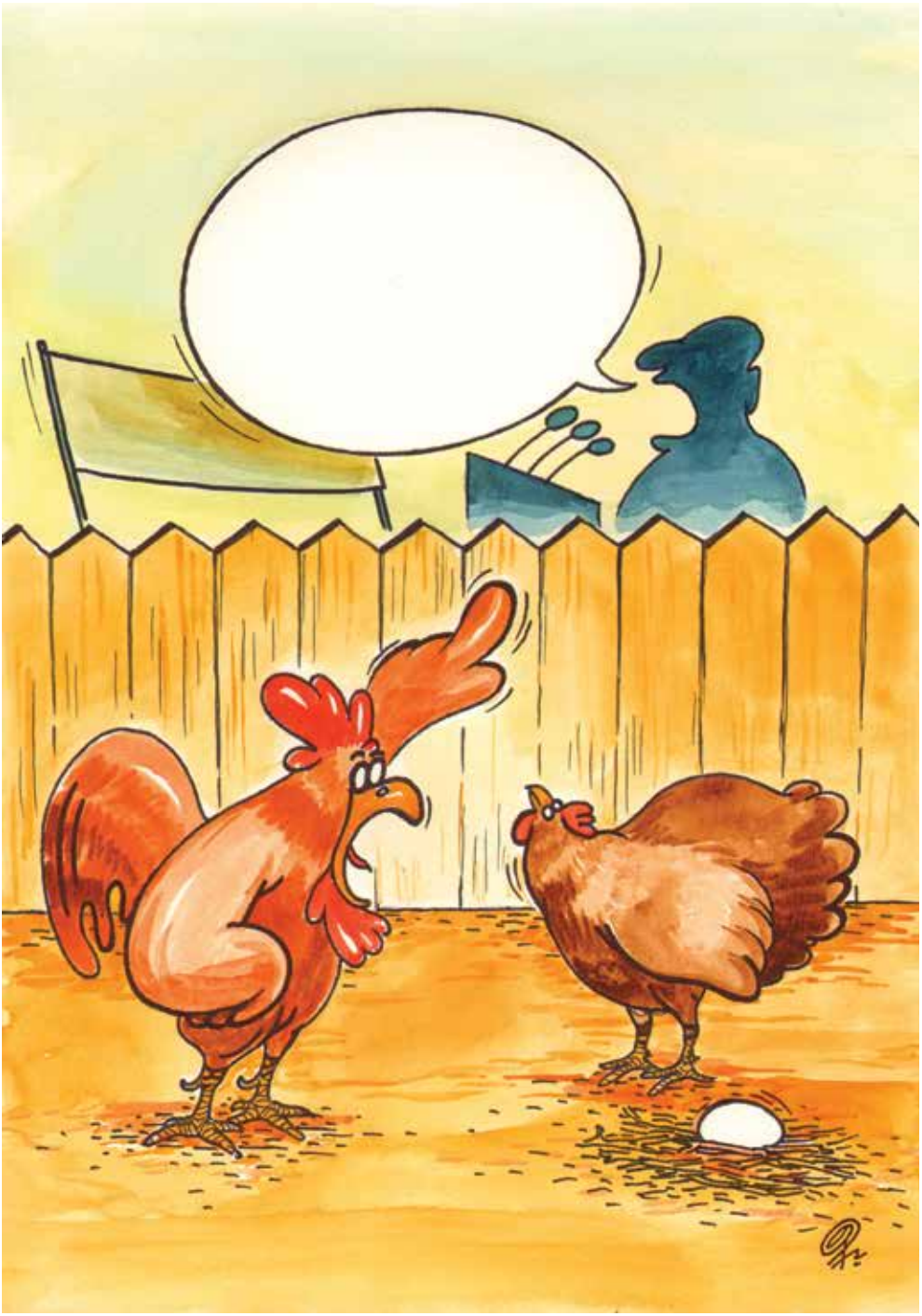

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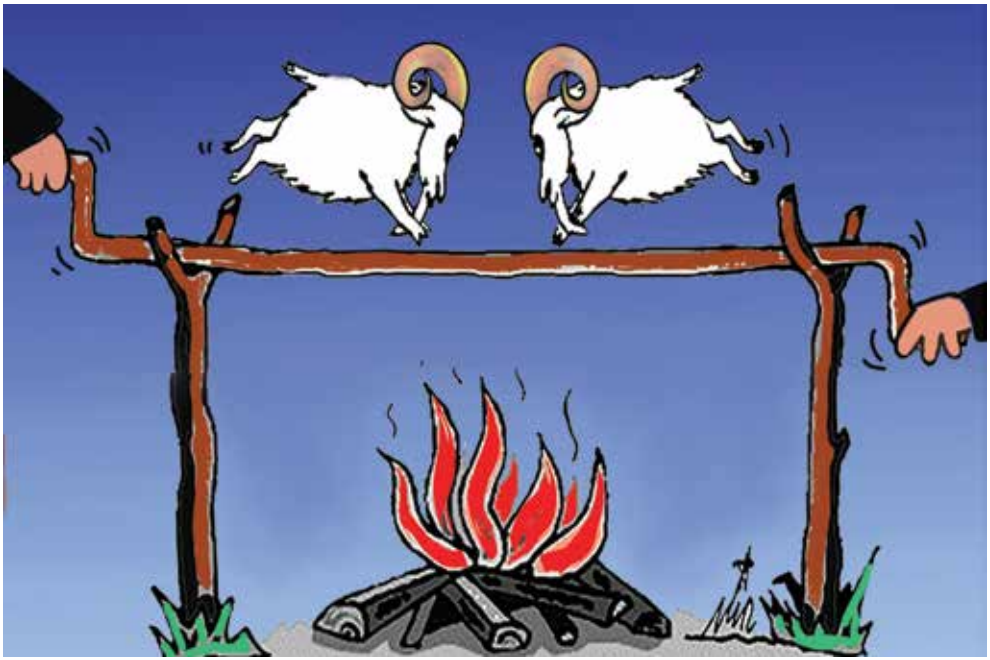

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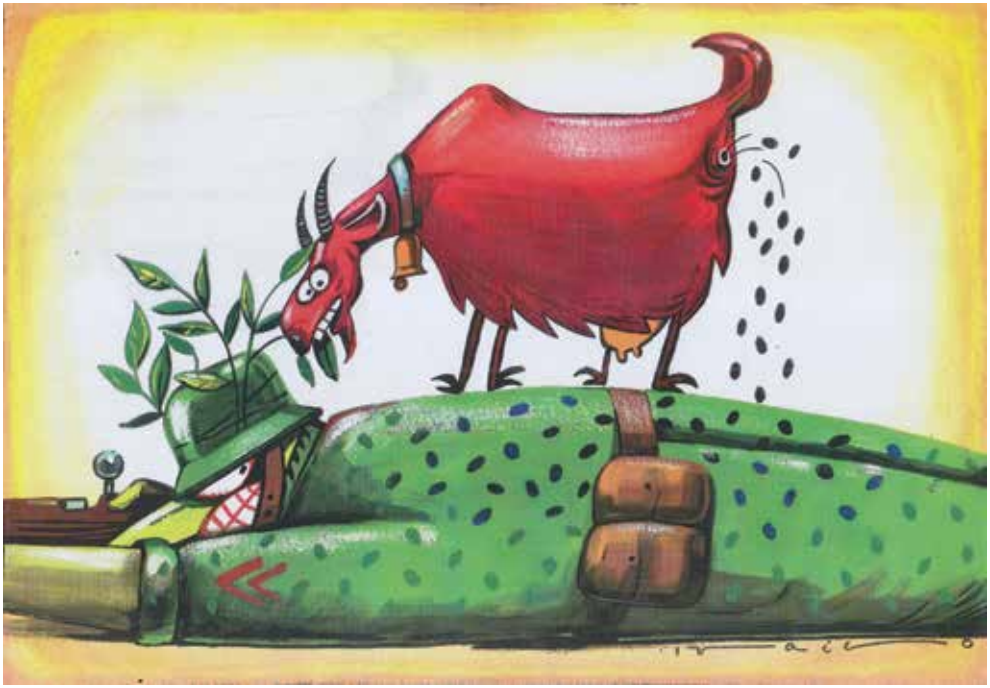

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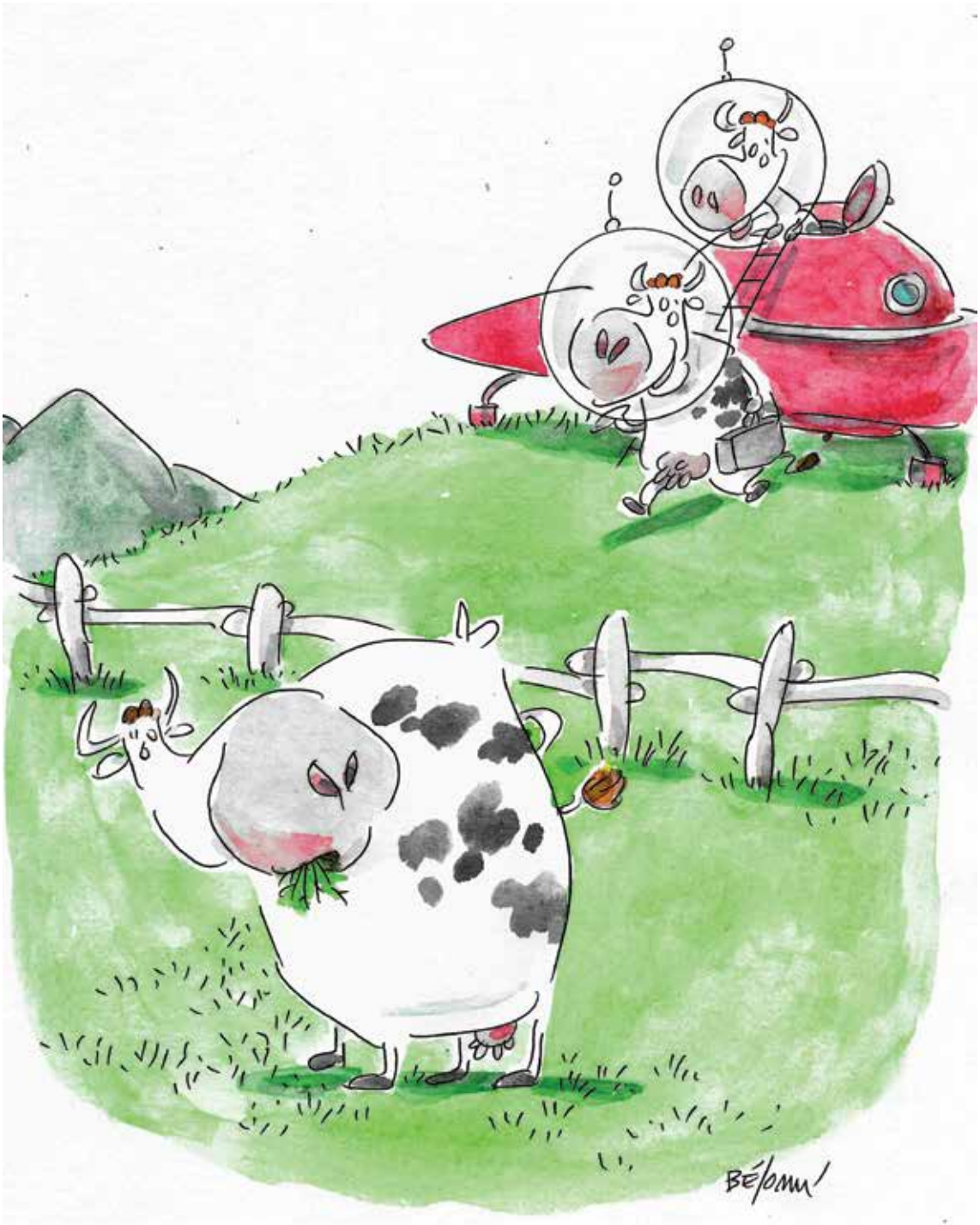

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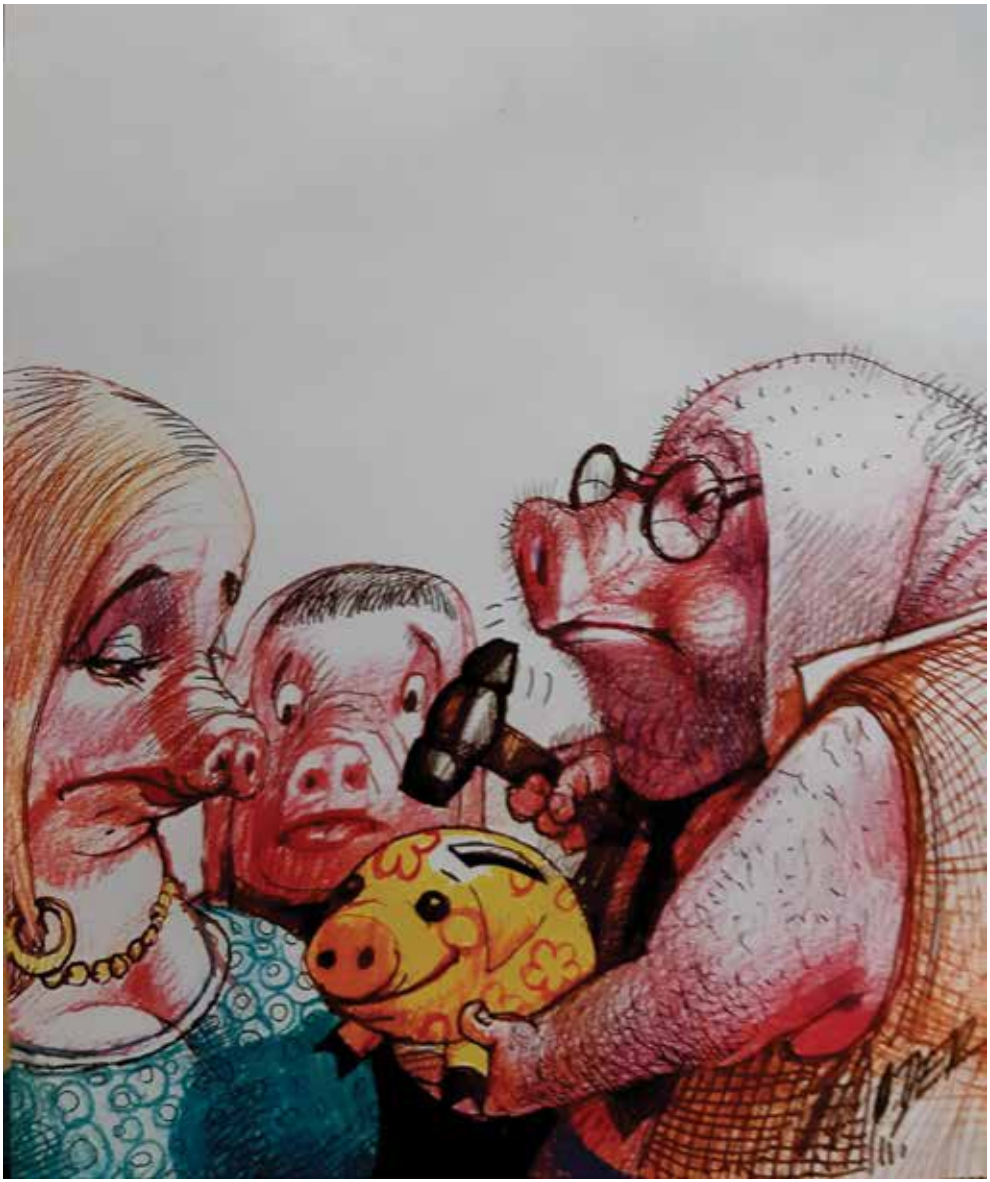

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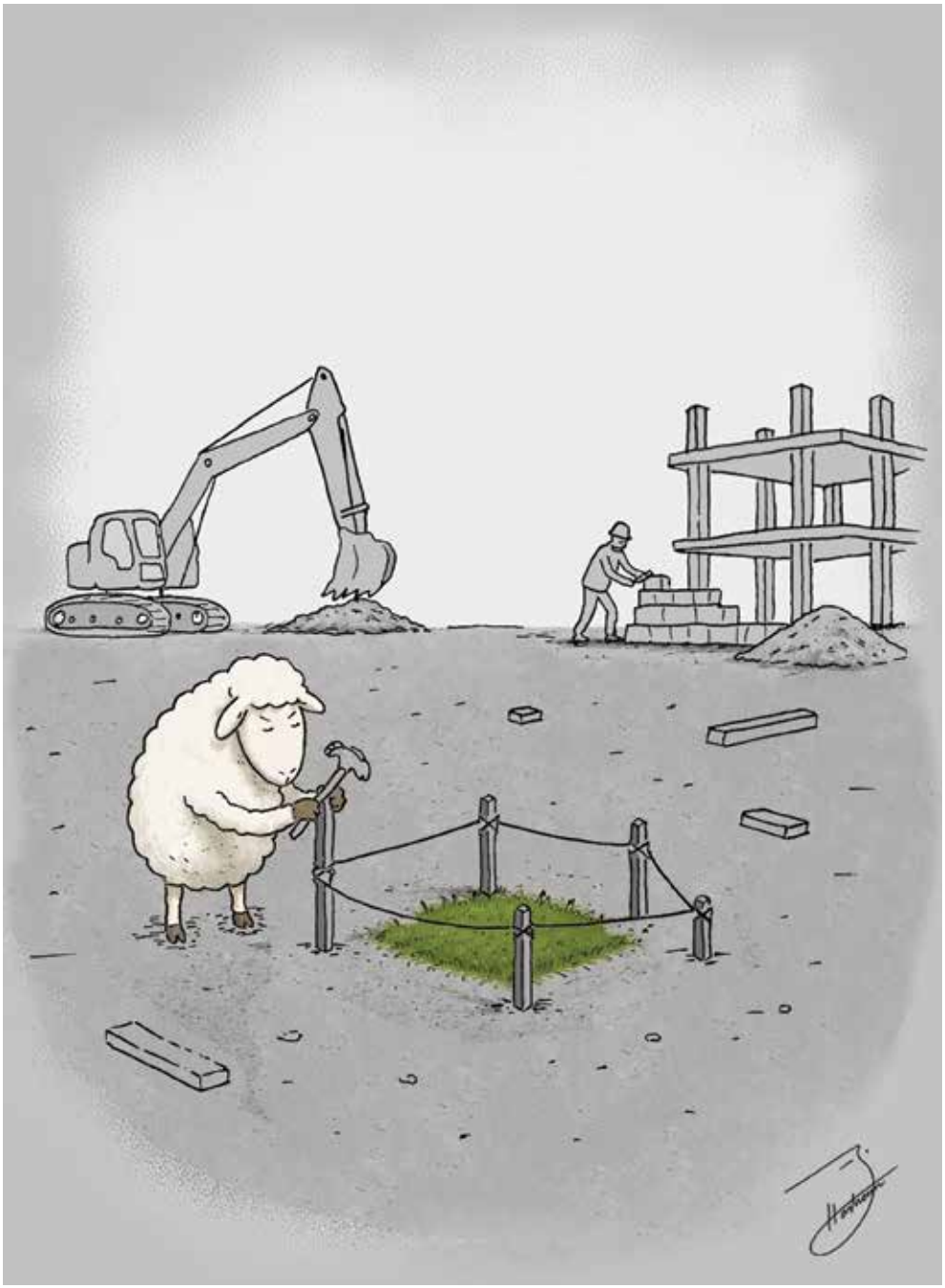

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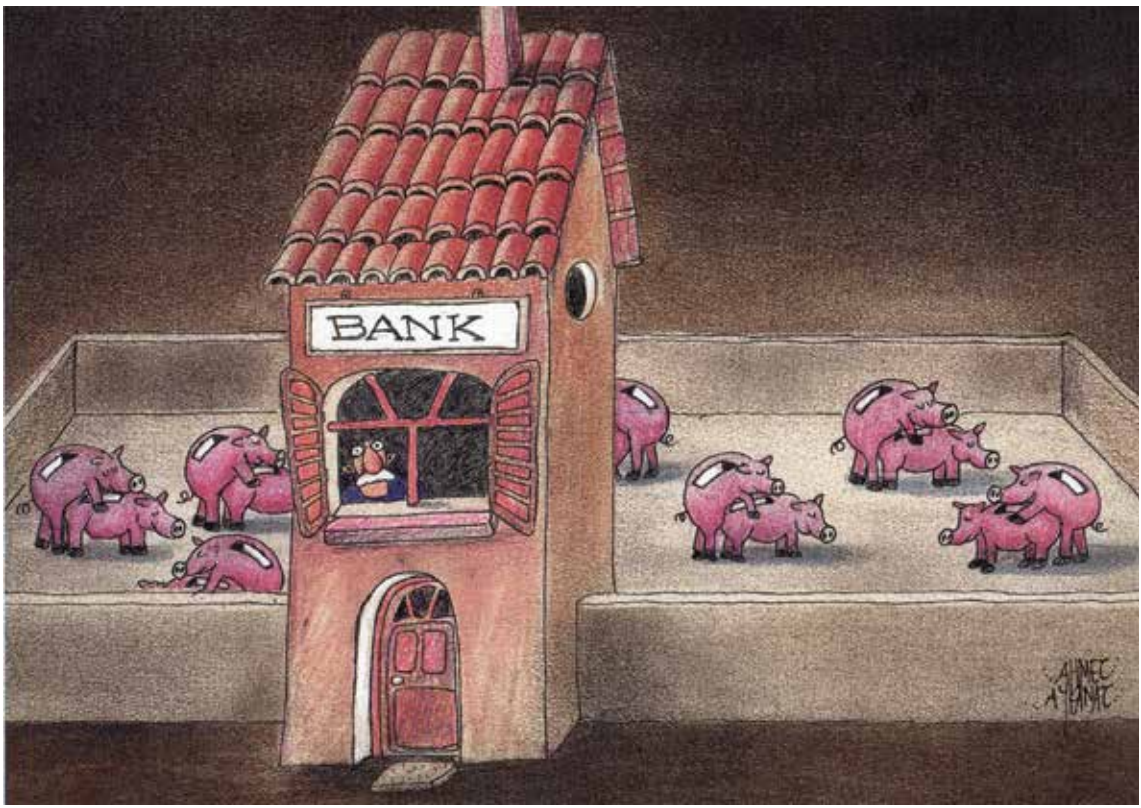

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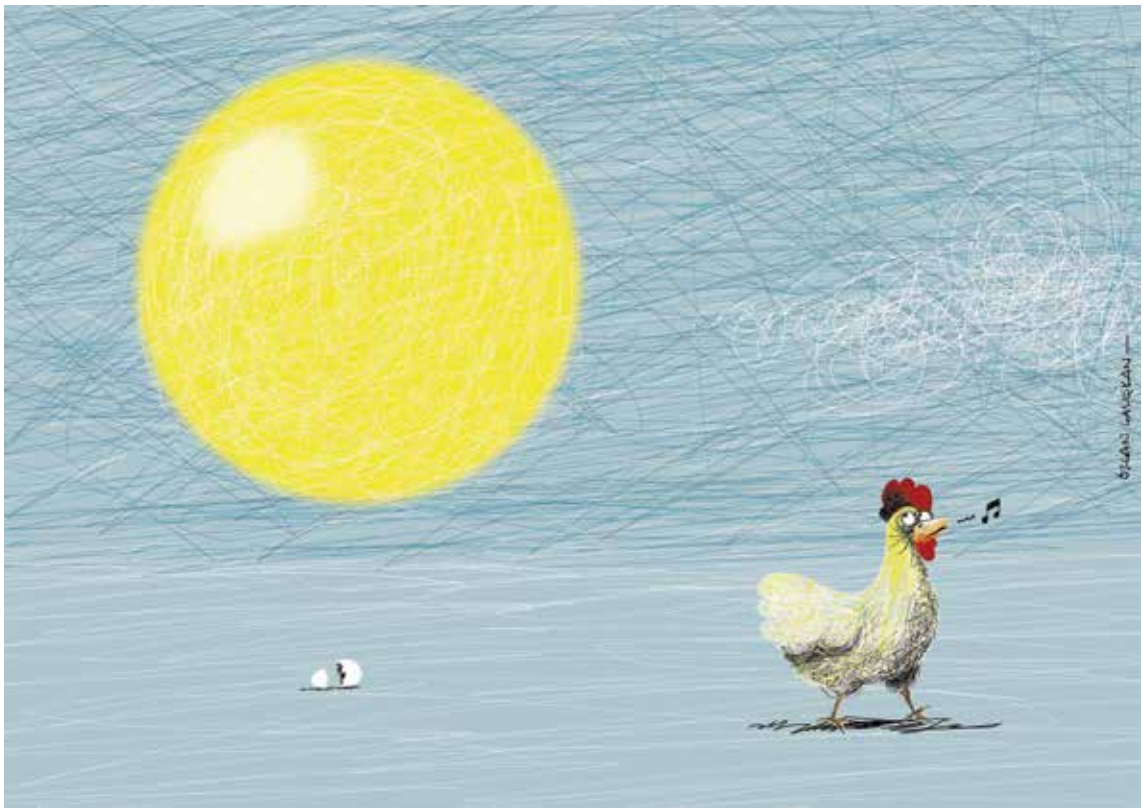

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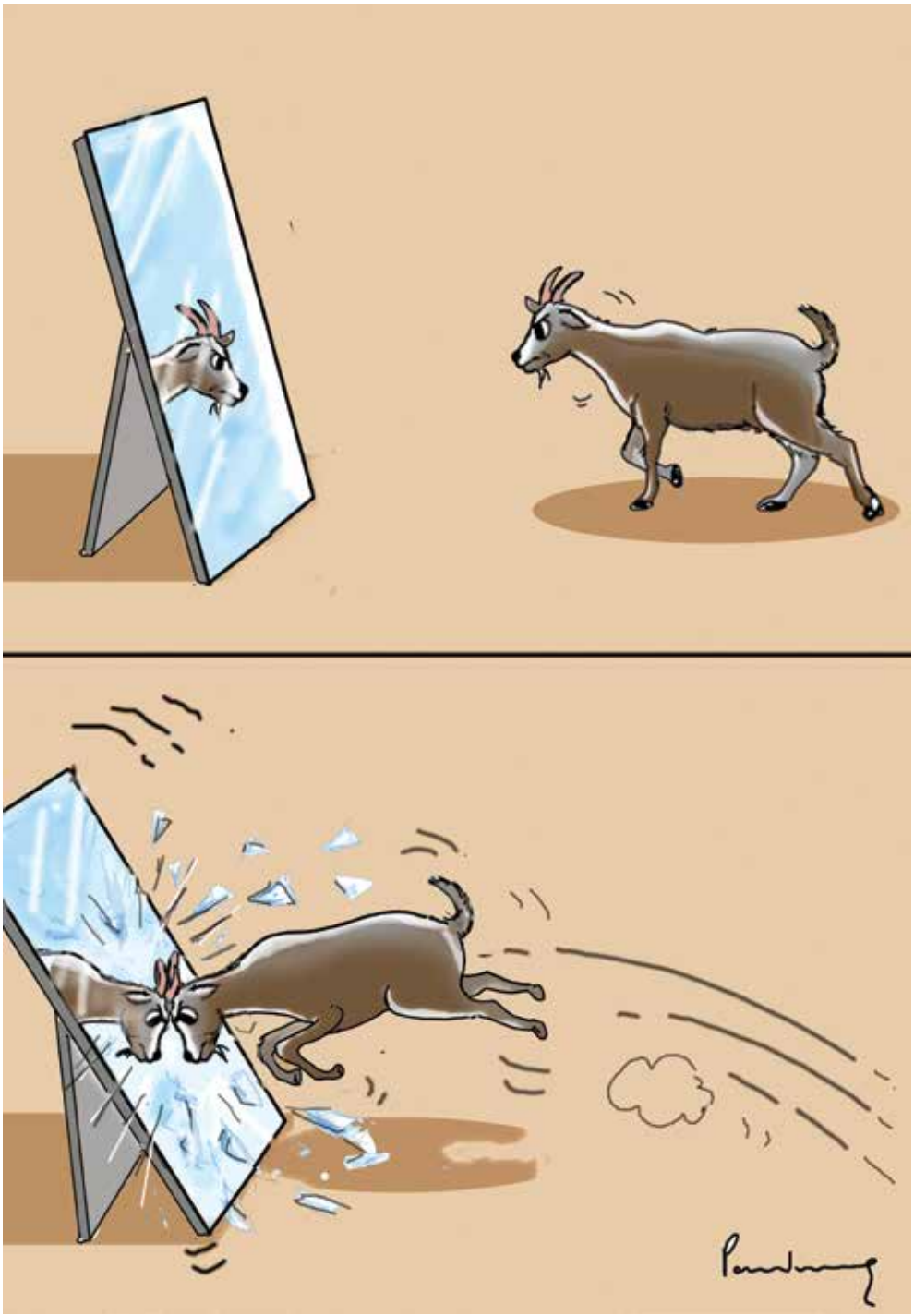

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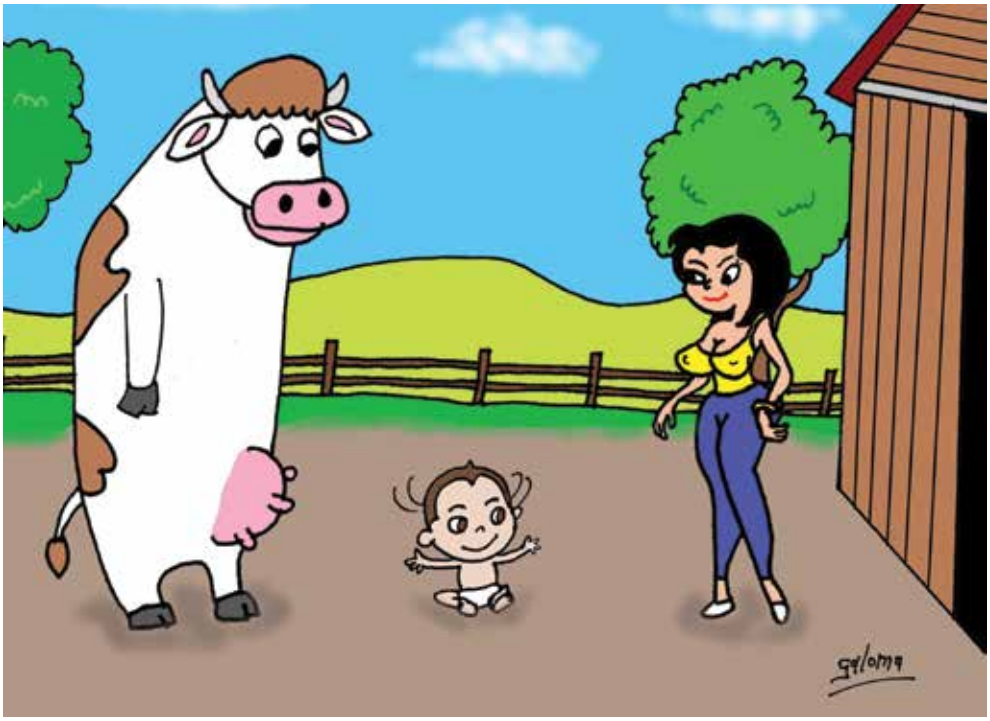

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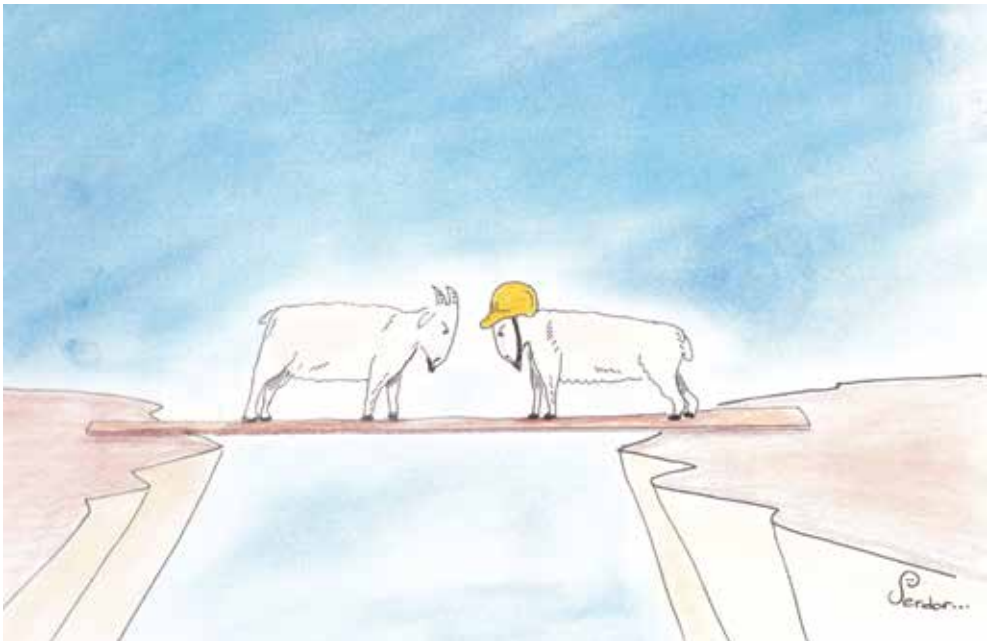

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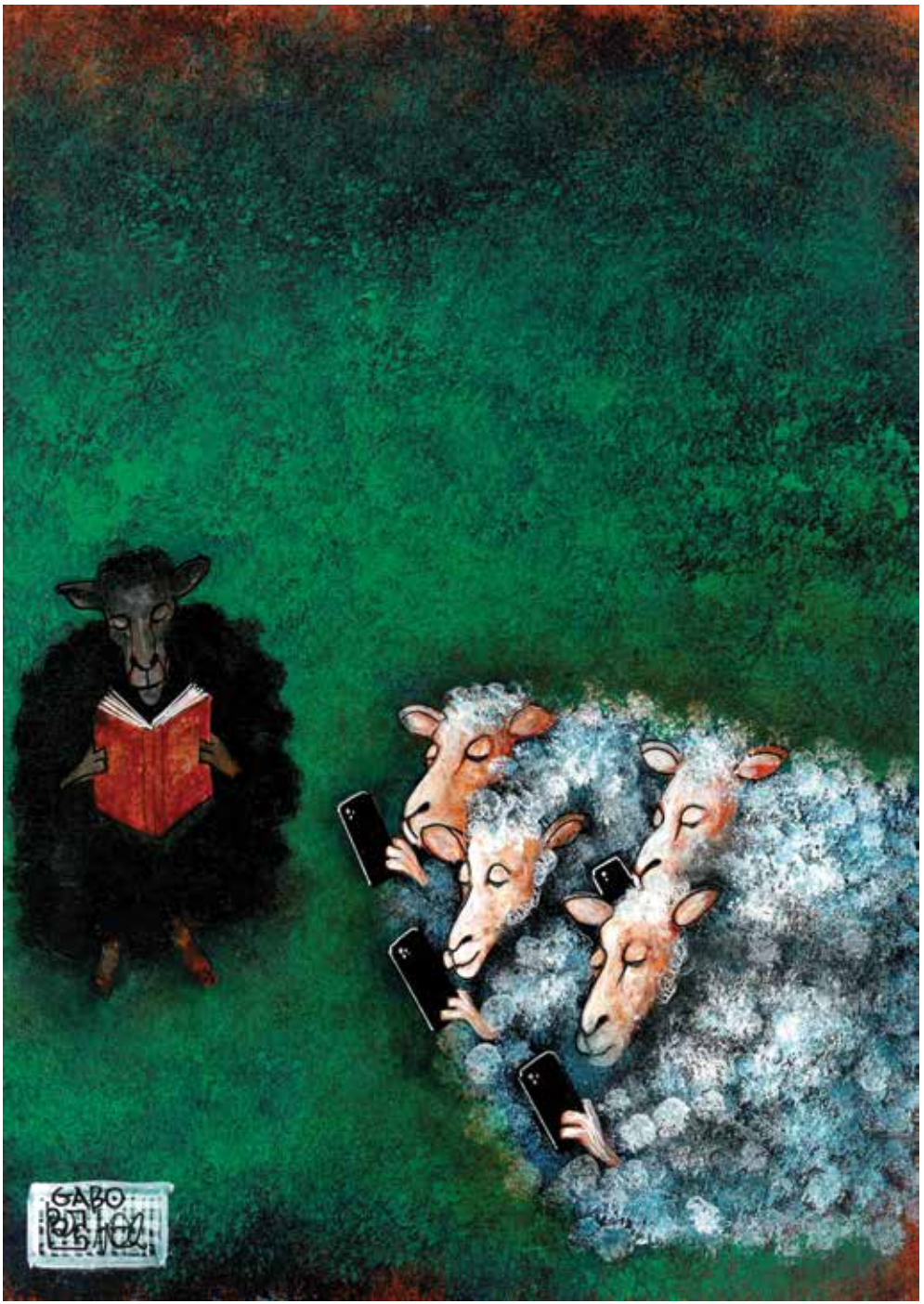

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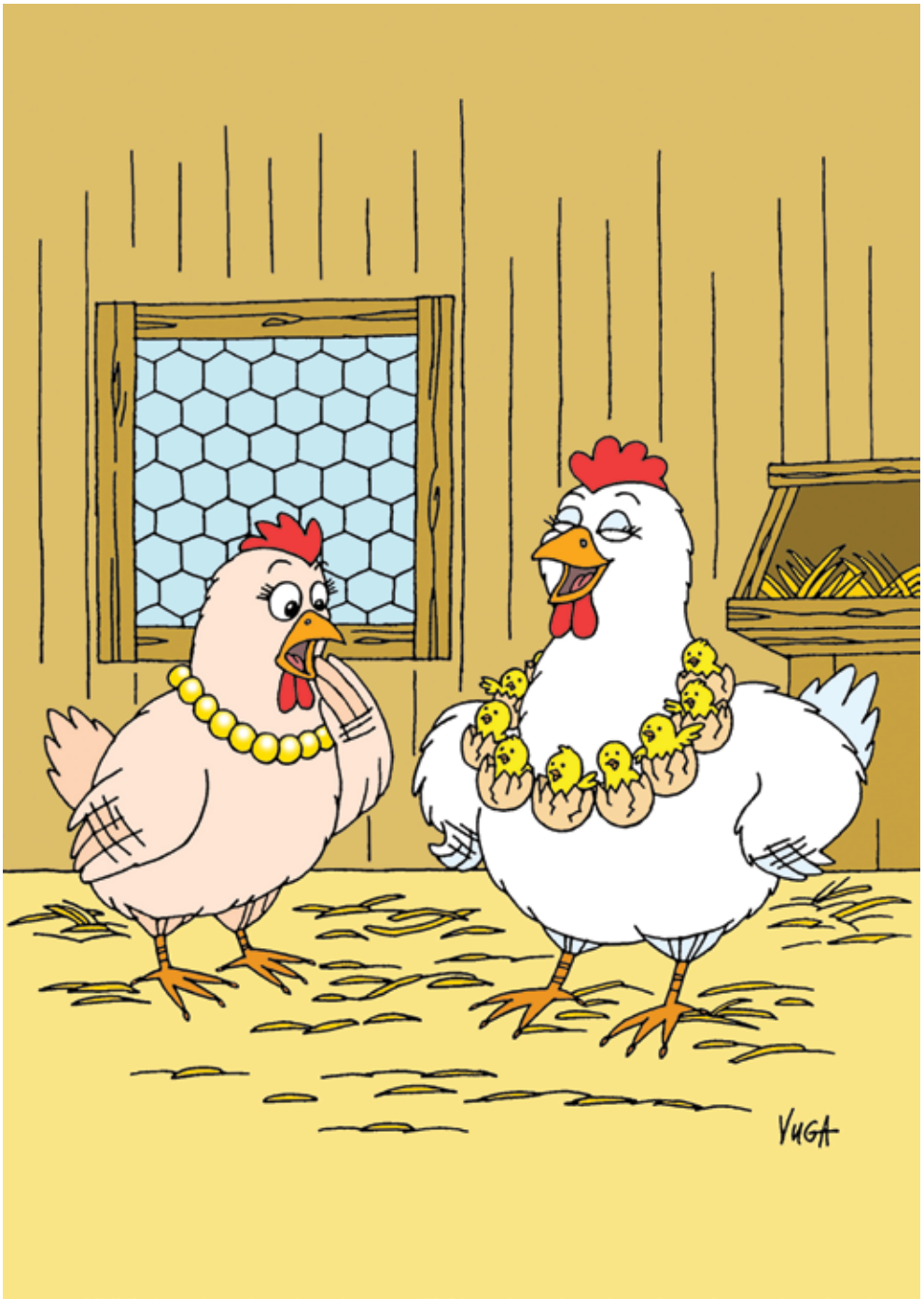

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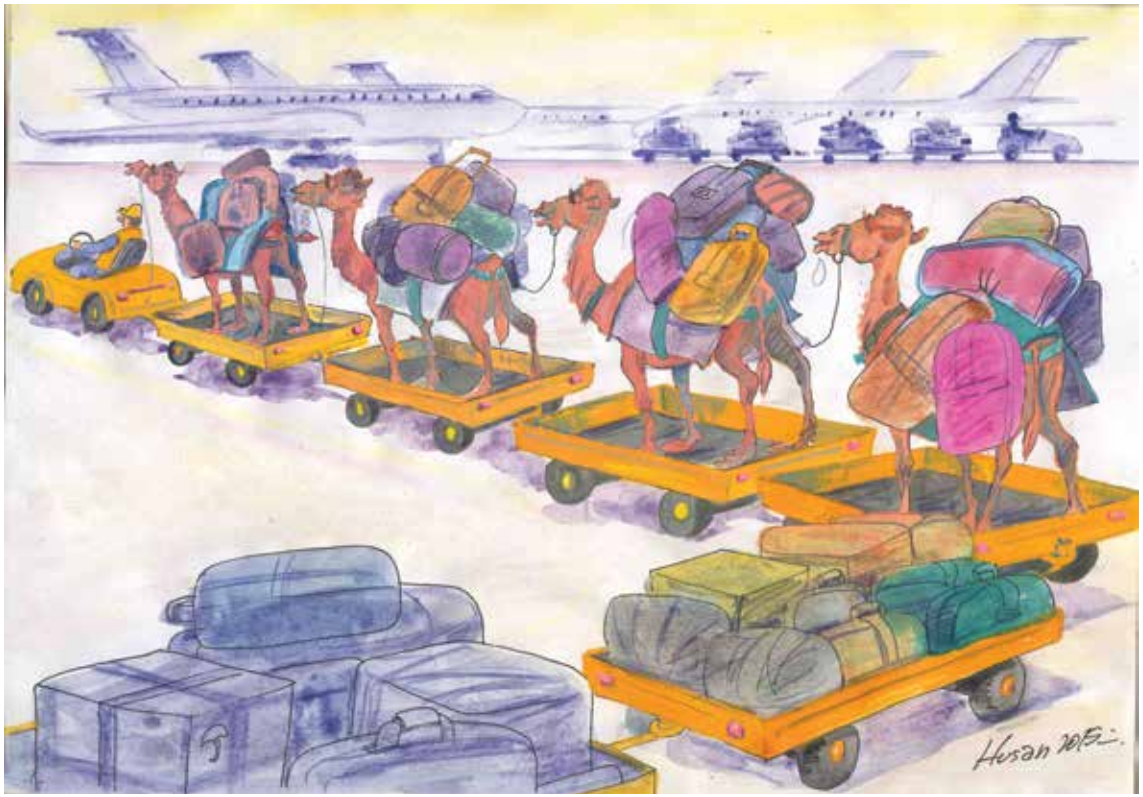

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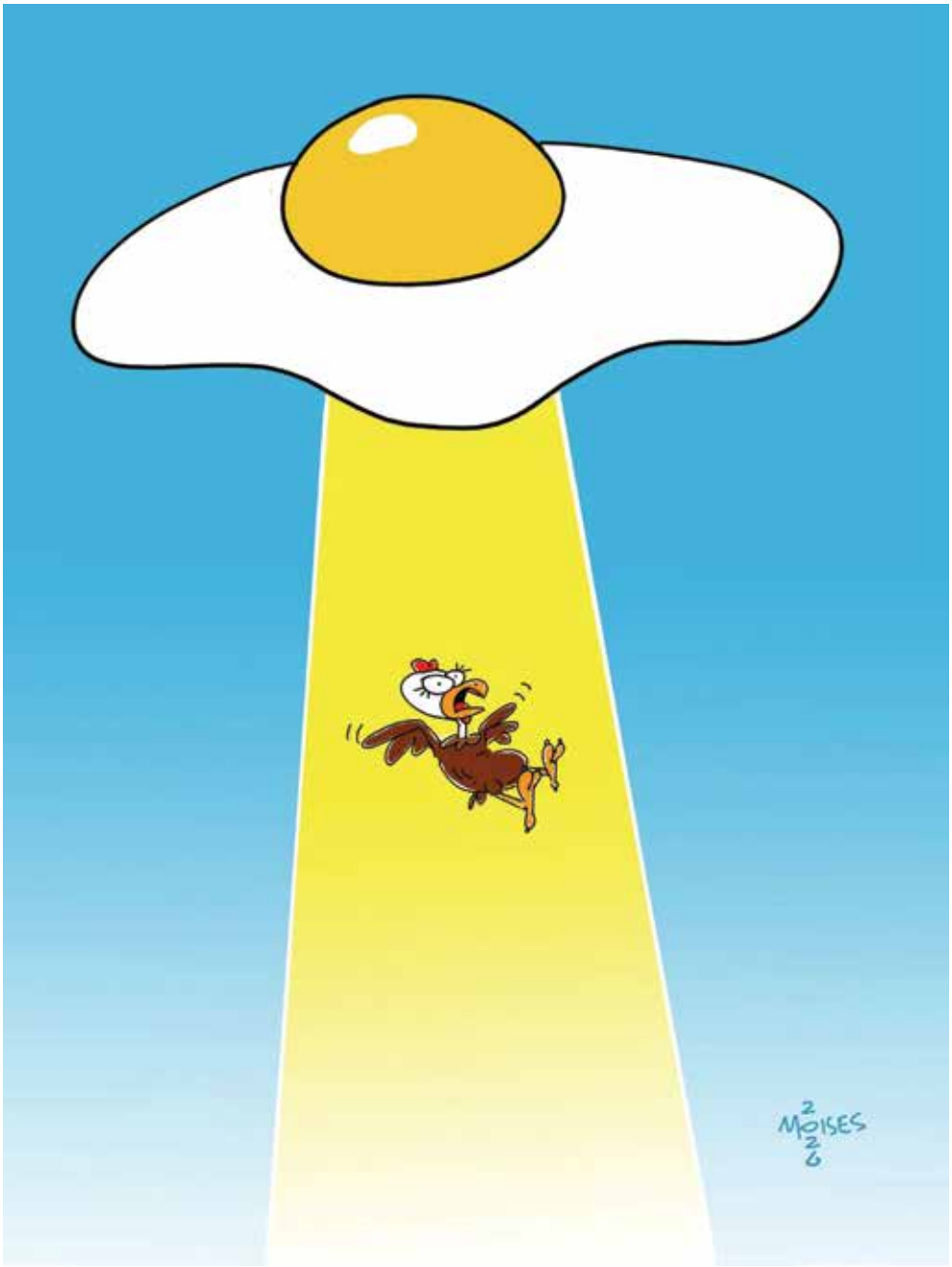

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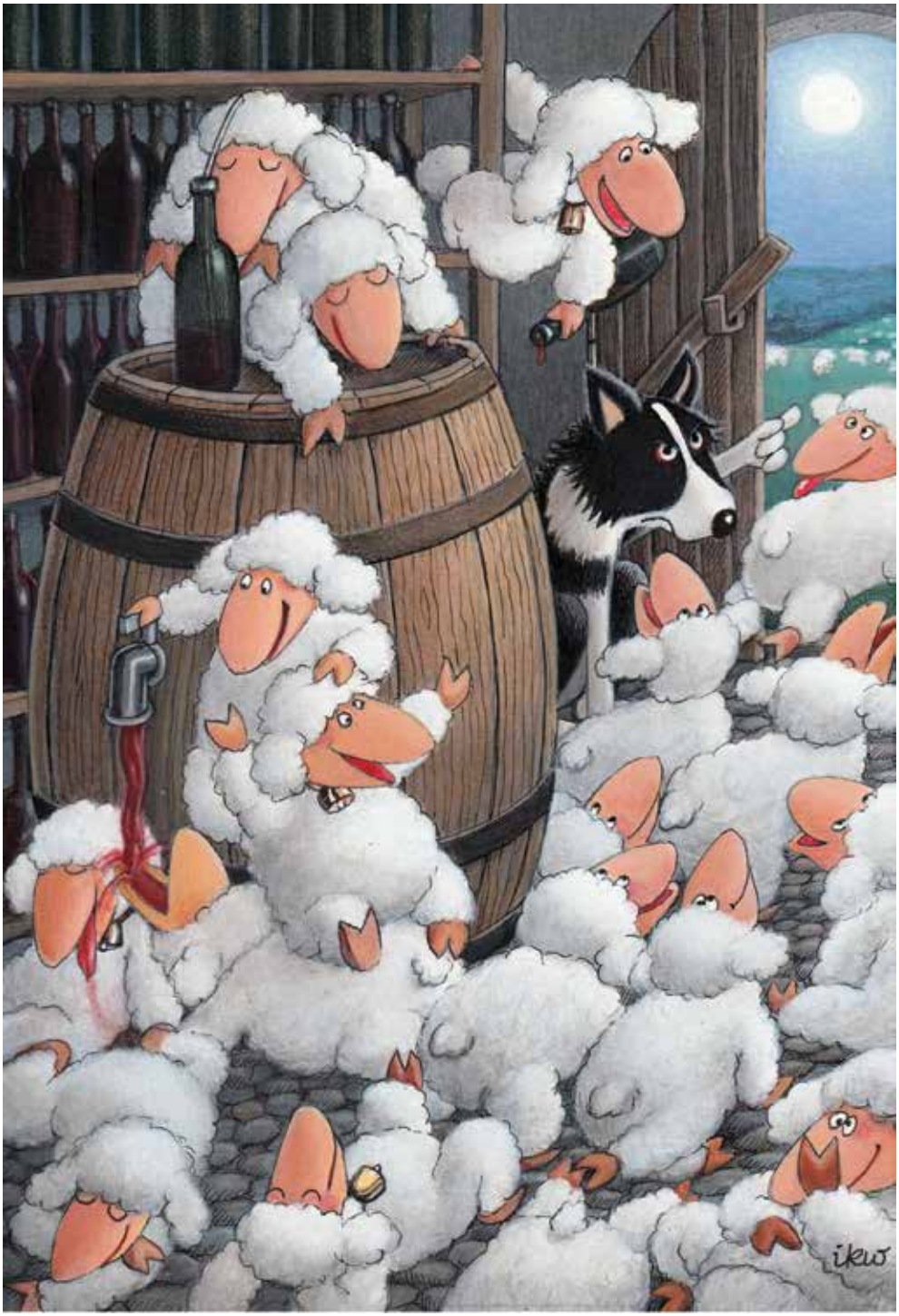

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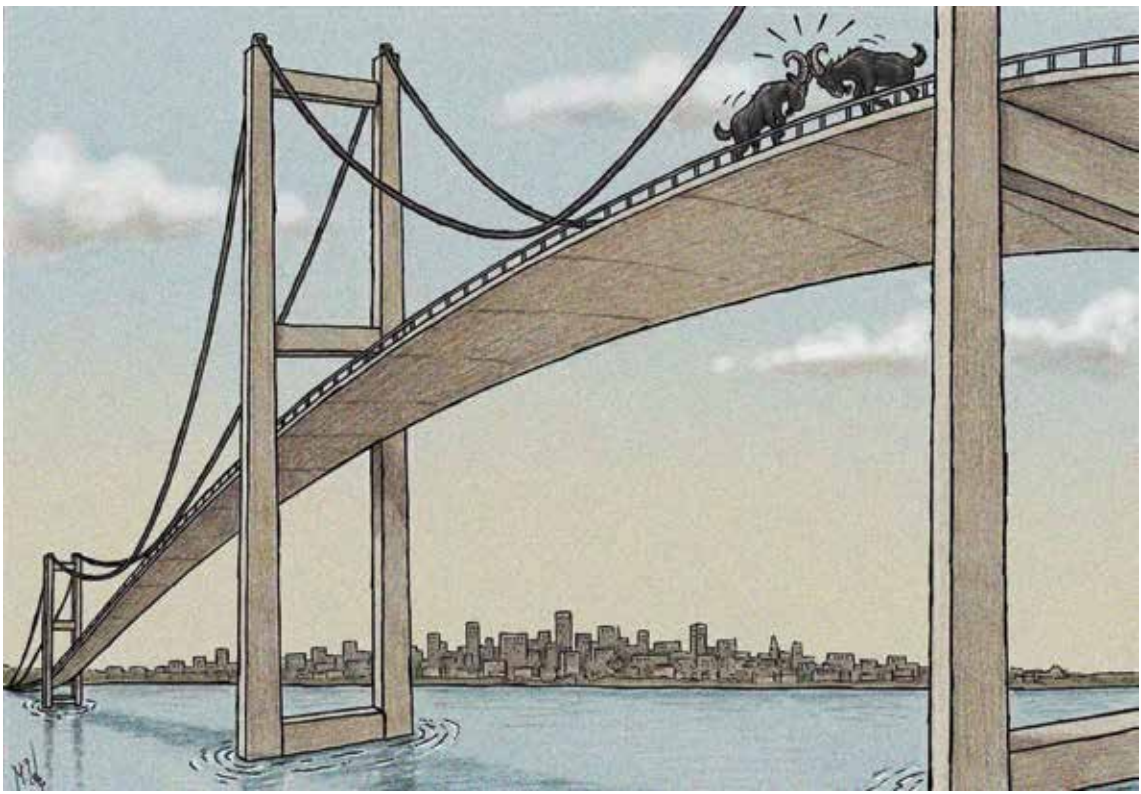

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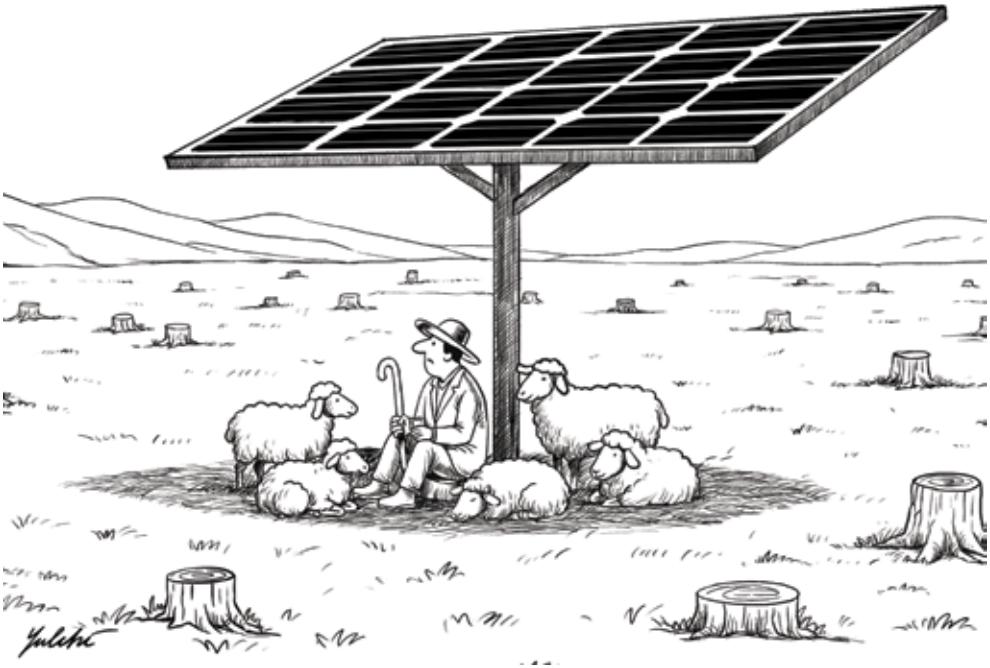

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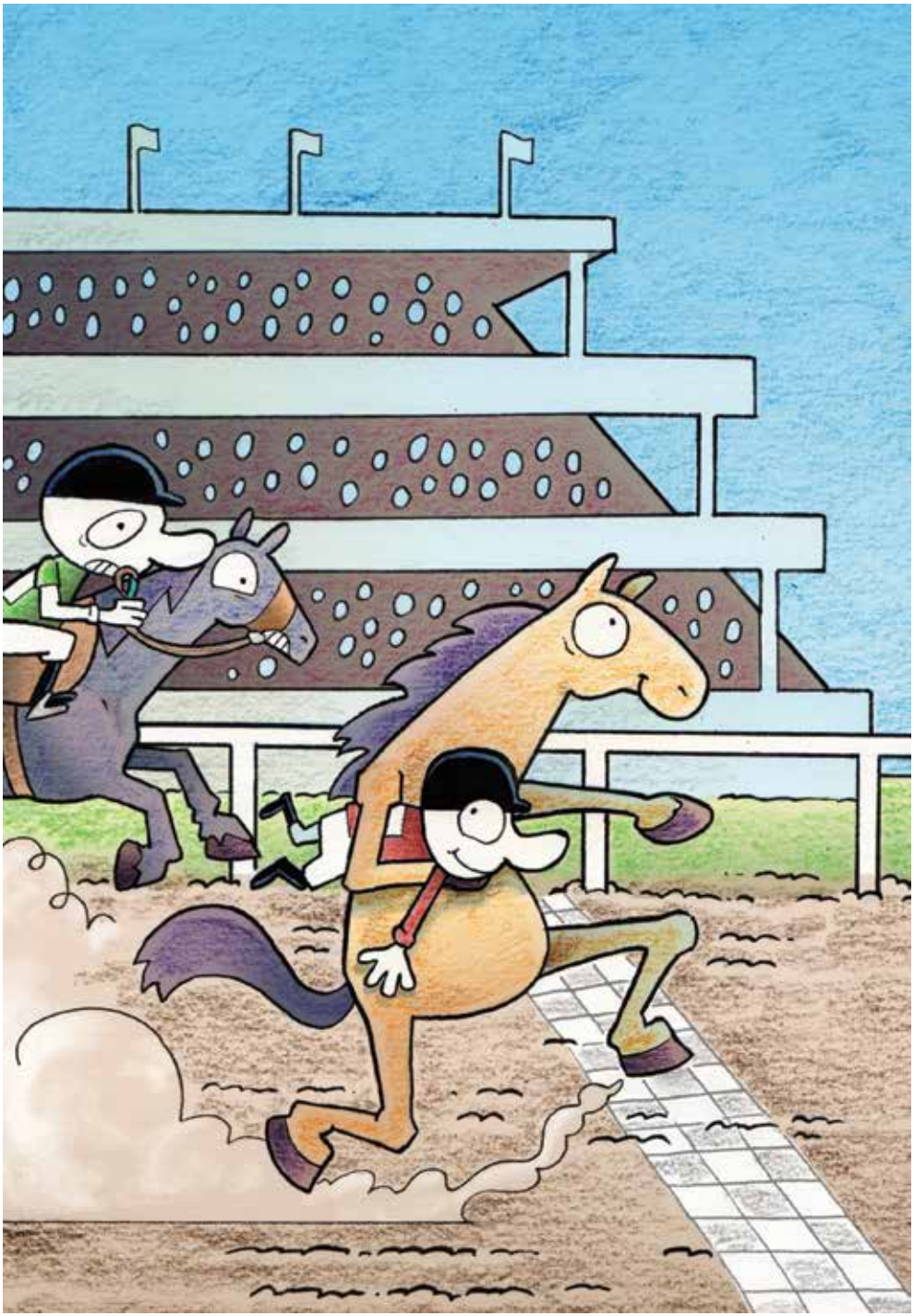

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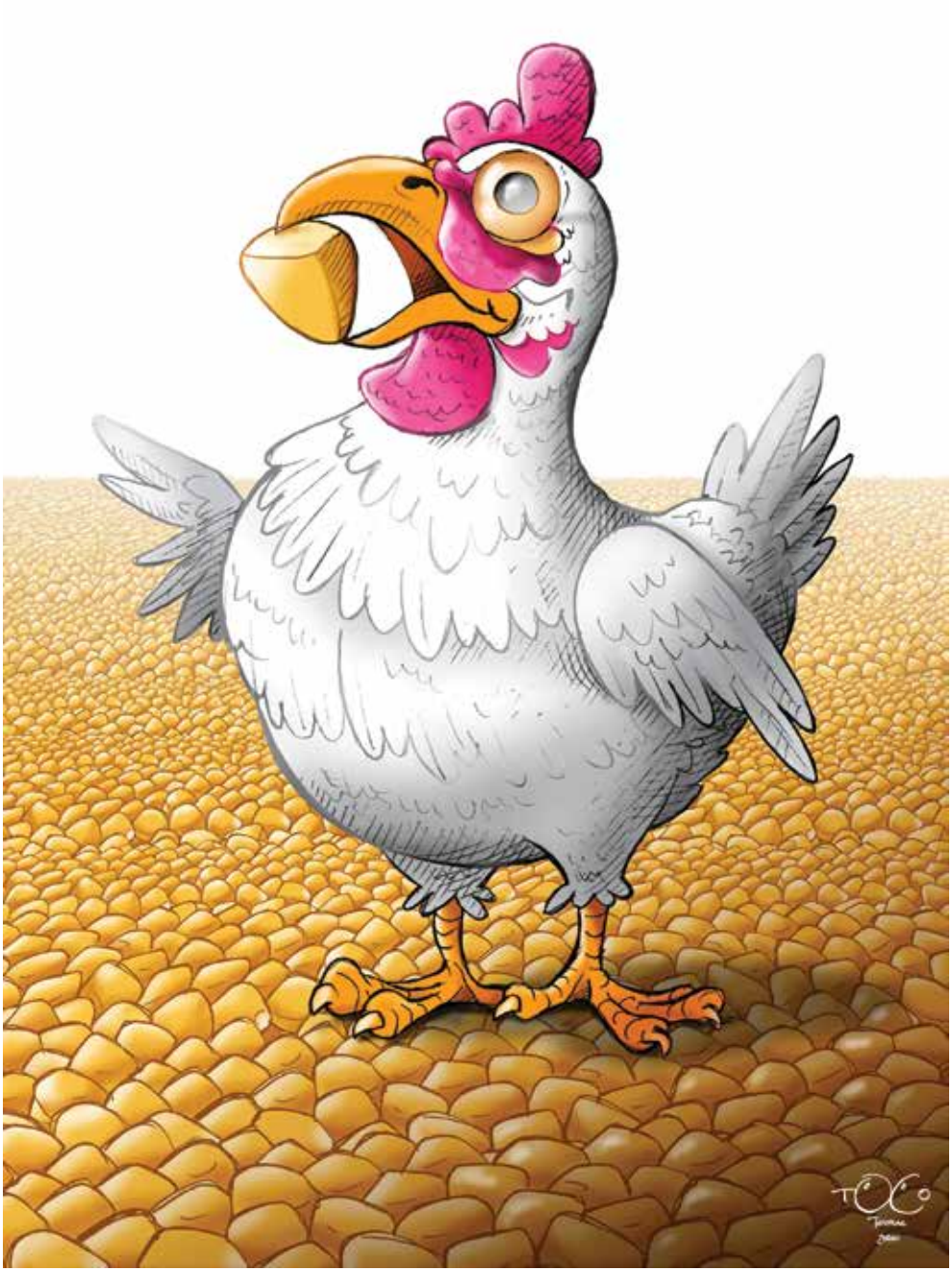


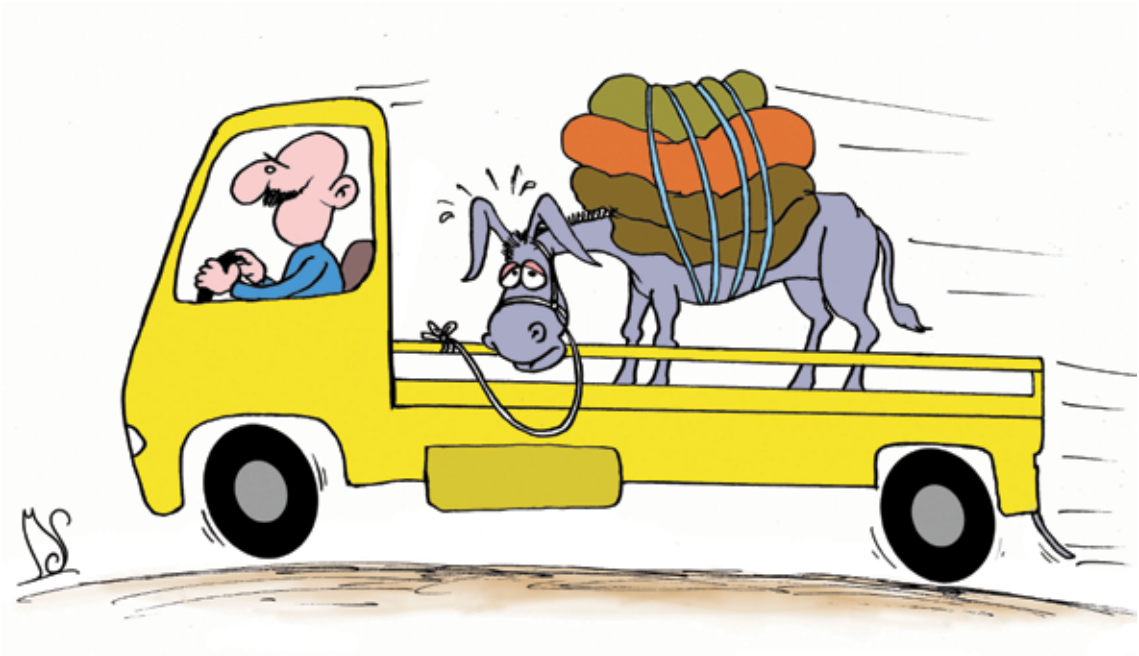
Zoran Tovirac tOcO SERBIA



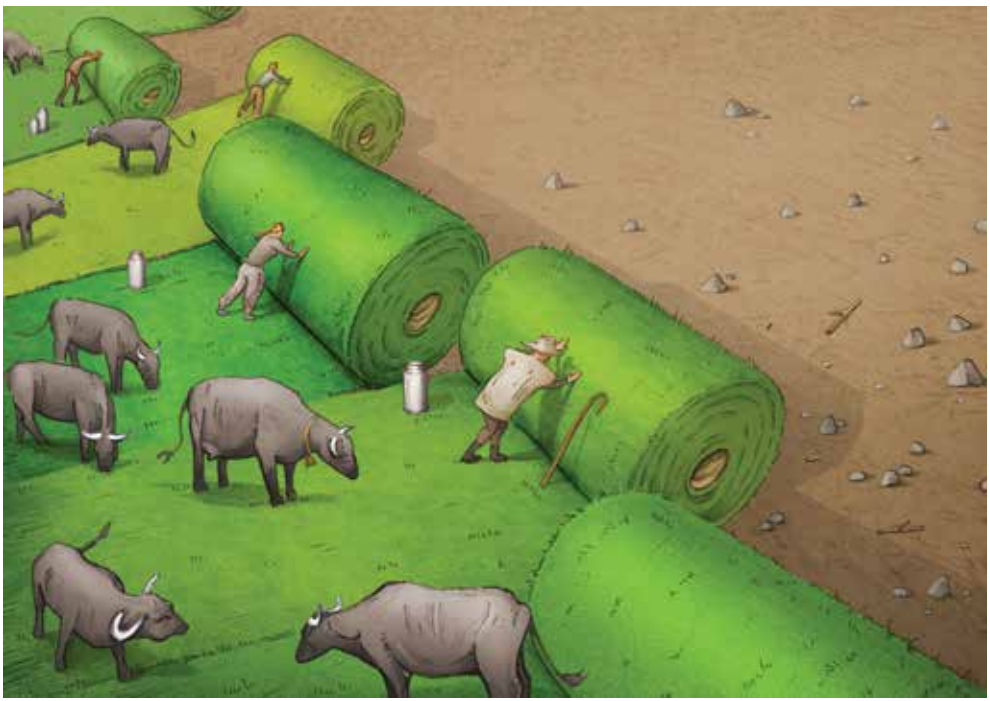
Predrag Srbljanin Srba SERBIA



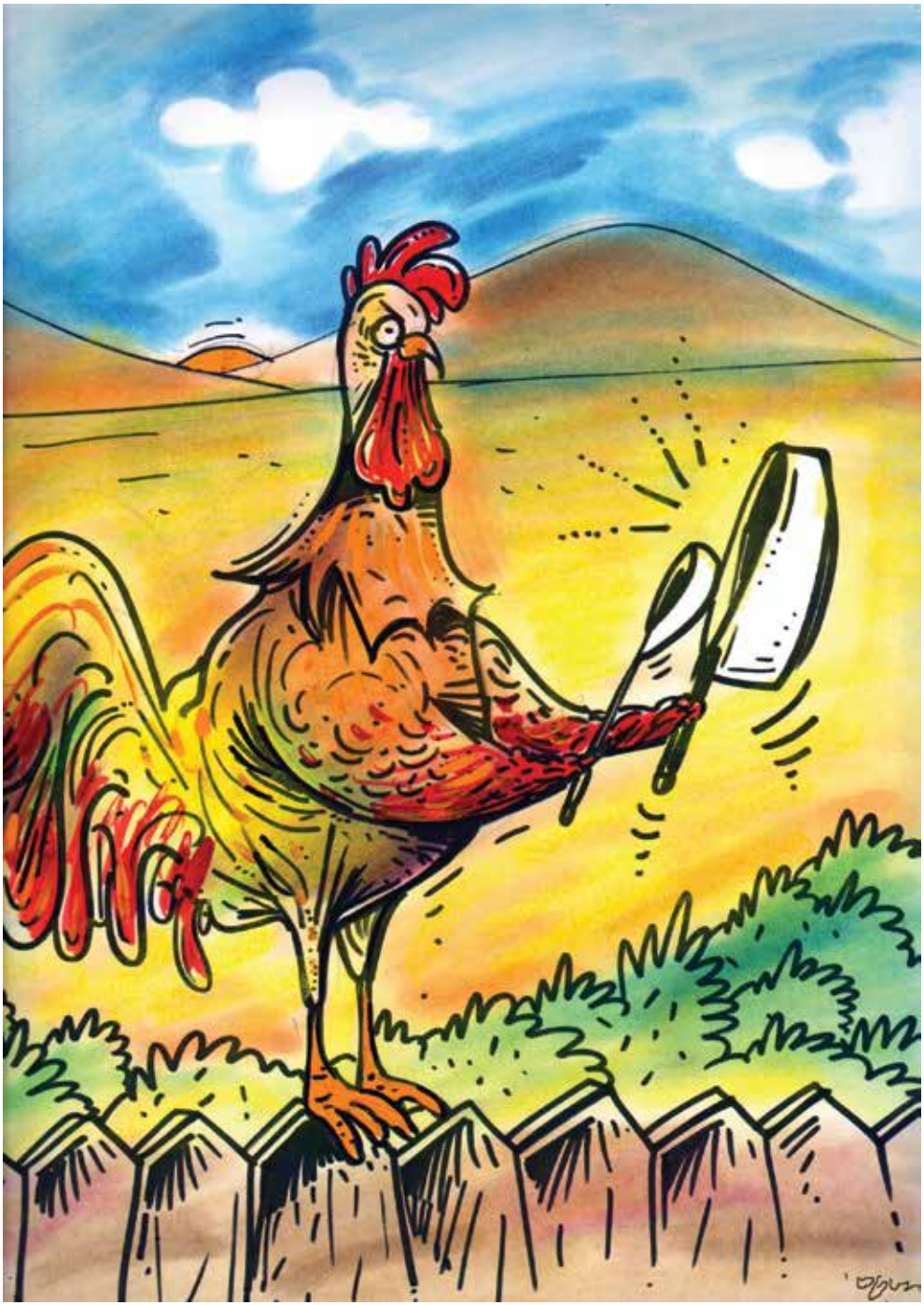
Viktor Holub UKRAINE



Mostafa Sattarian IRAN



Zeki Ozan Soyman TURKEY



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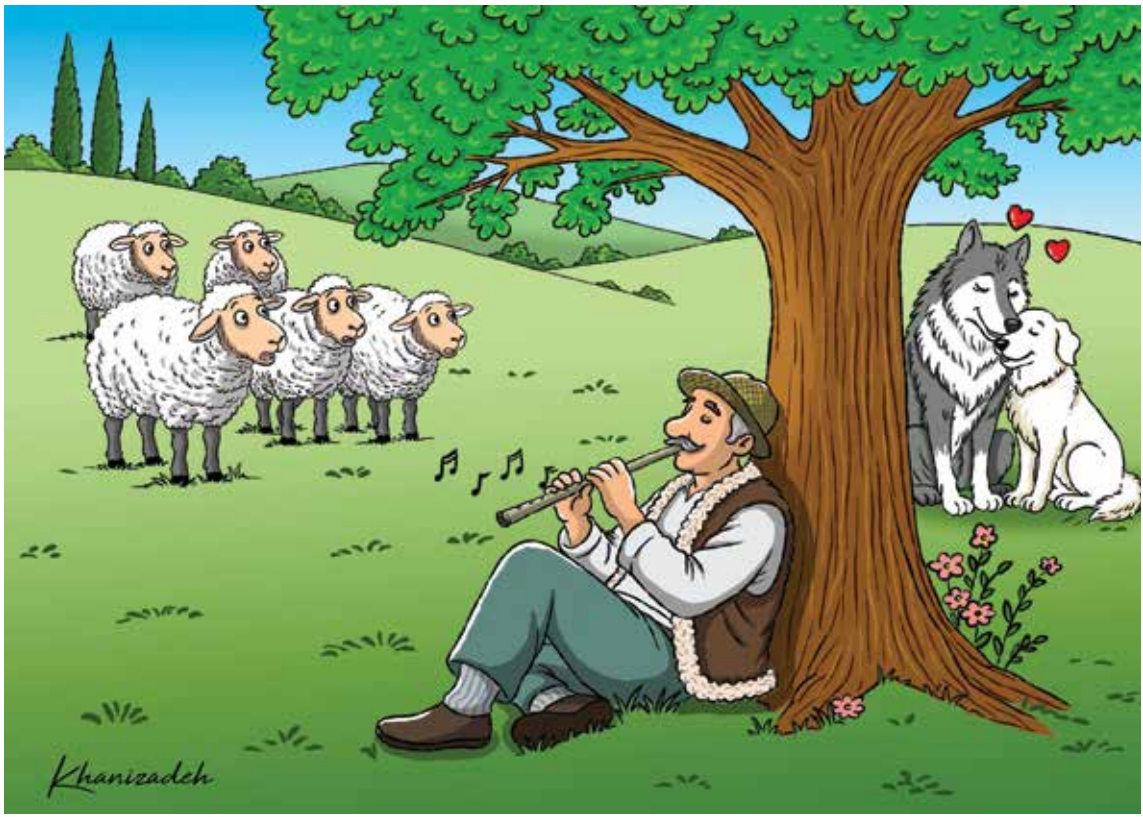

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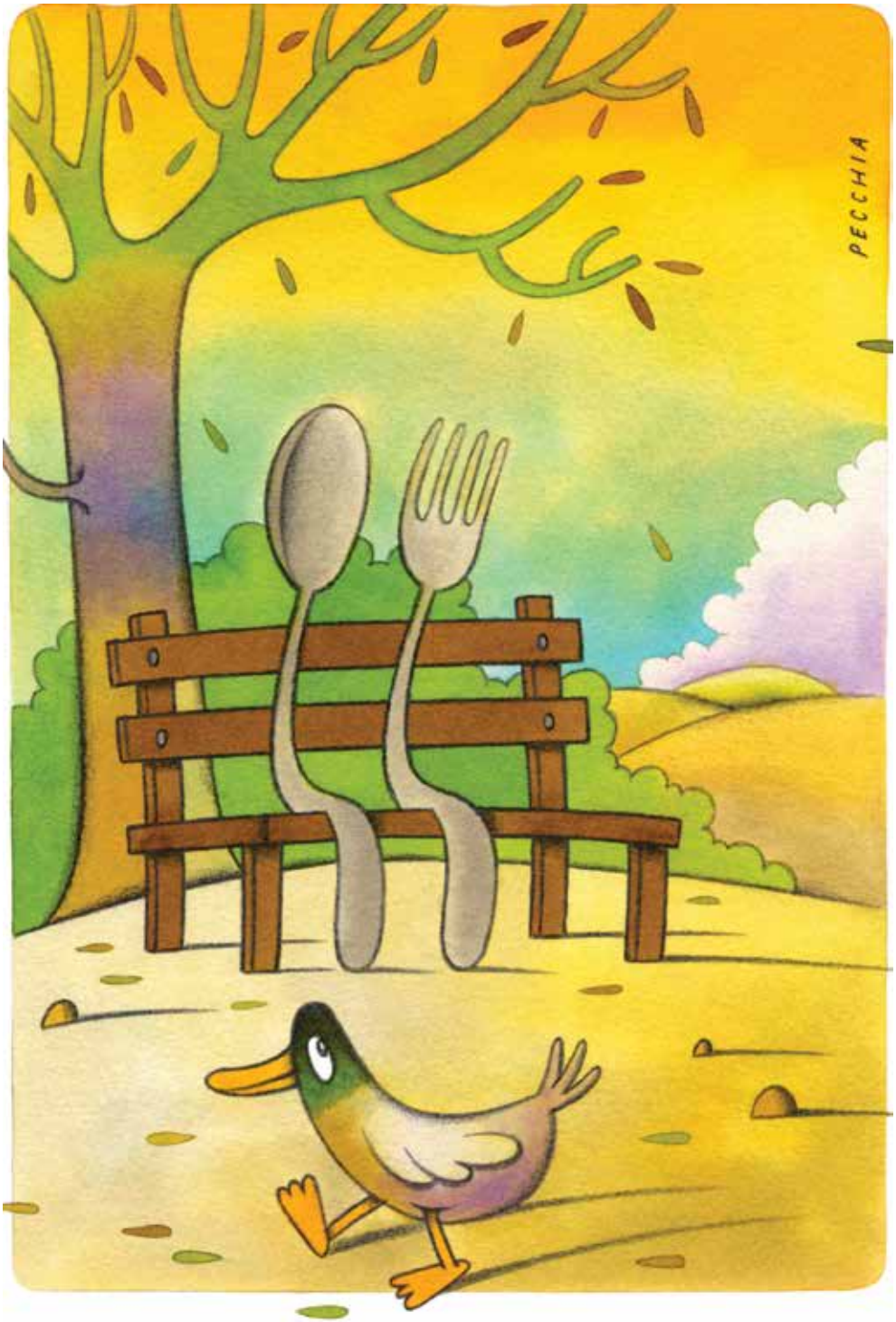


Andrea Pecchia ITALY

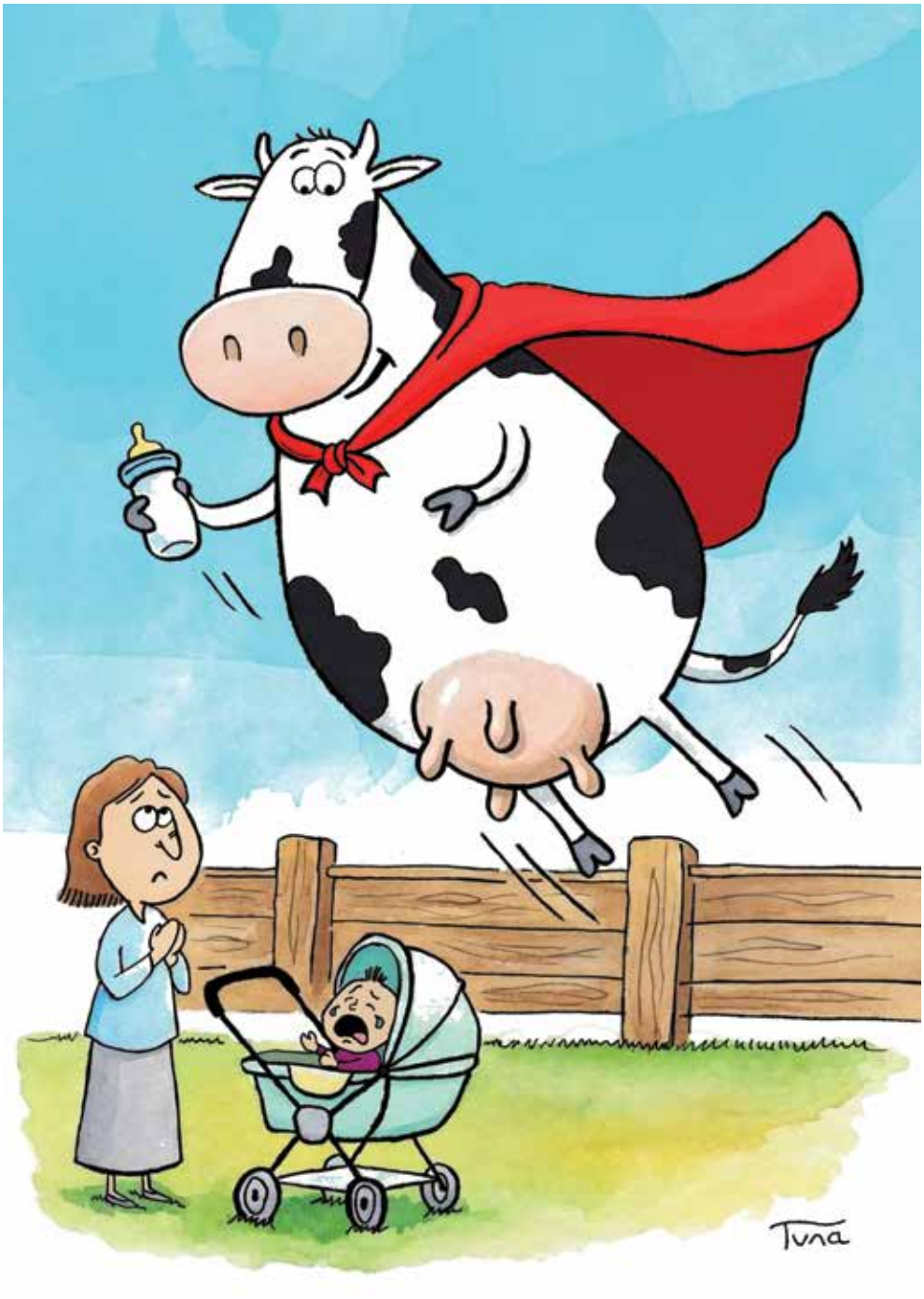




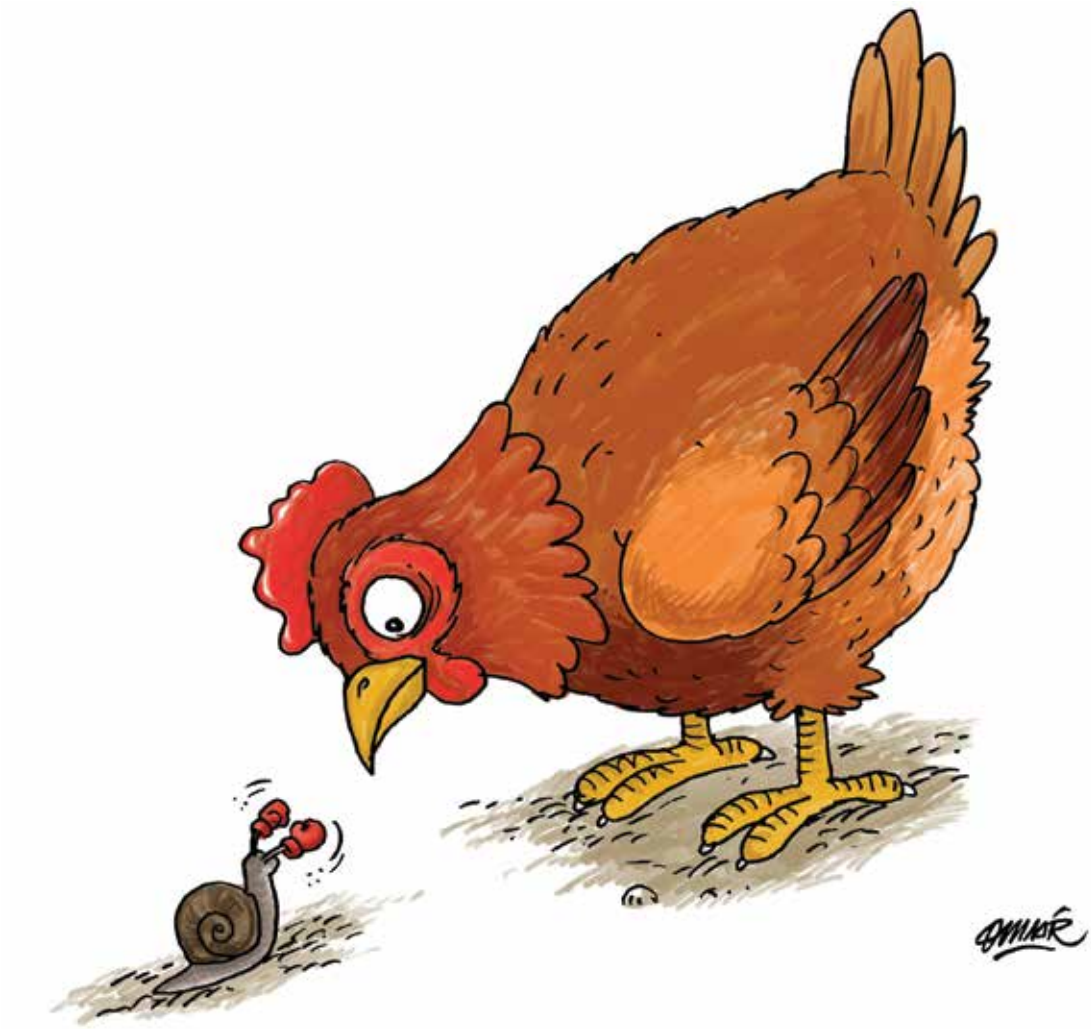




Daniele Zordan ITALY



Tuna Ceylan TURKEY



Omar Zevallos Velarde PERU



Fedor Alekseev RUSSIA



Abbas Naaseri IRAN



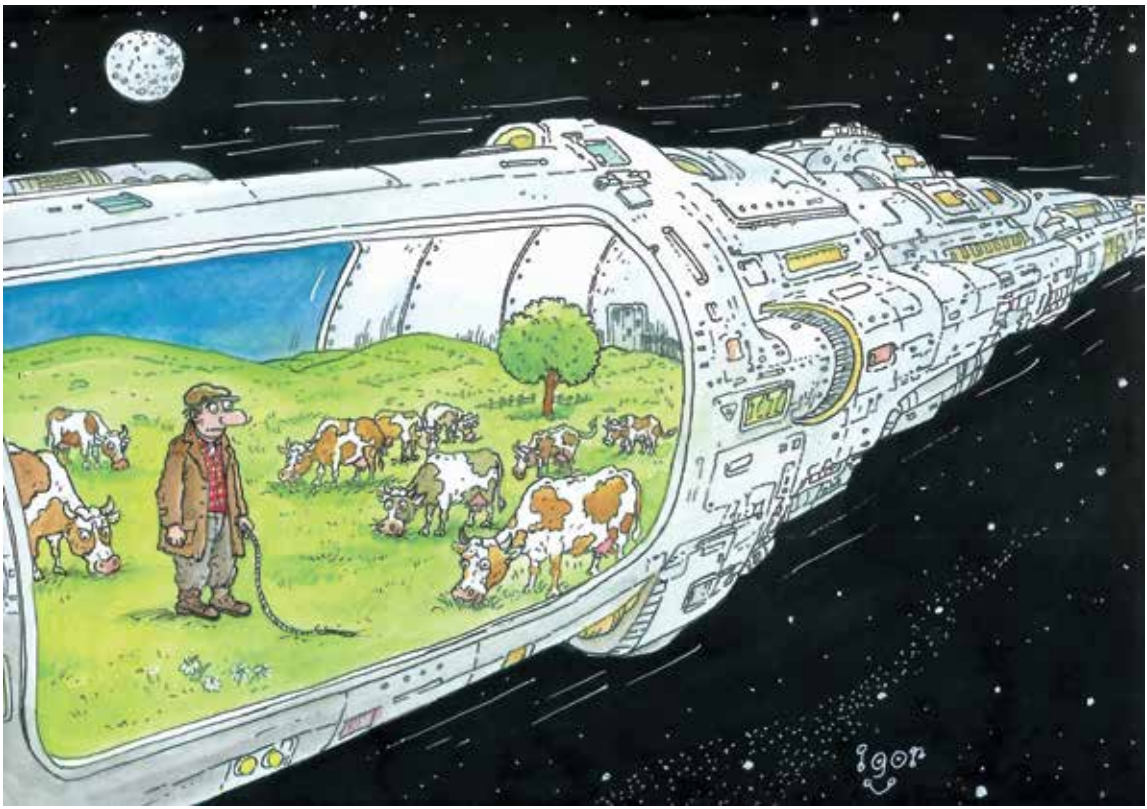
Hader Yehia EGYPT



Alexander Yakovlev RUSSIA



Ali Miraee IRAN



Igor Vartchenko CYPRUS



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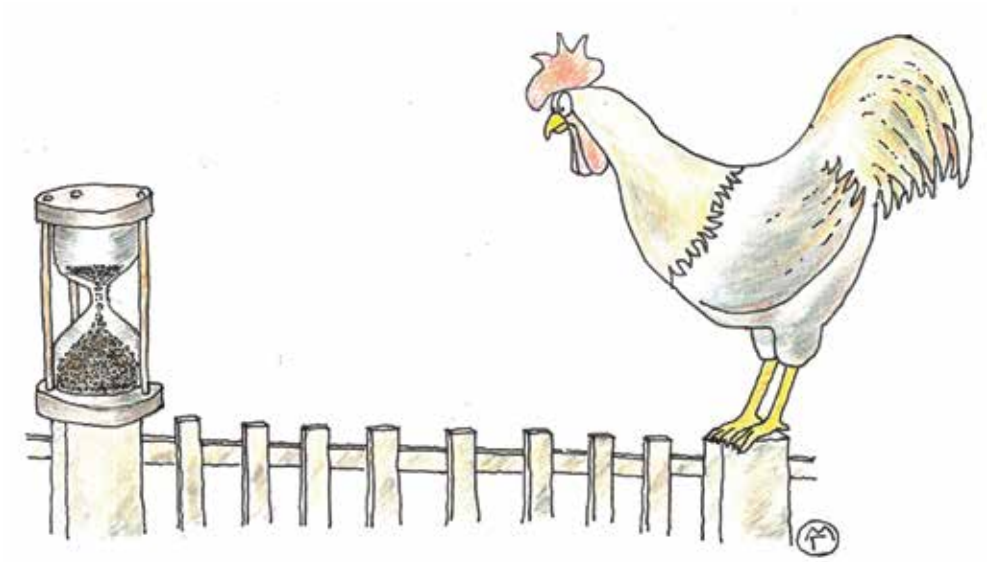

Milan Gambelić SERBIA



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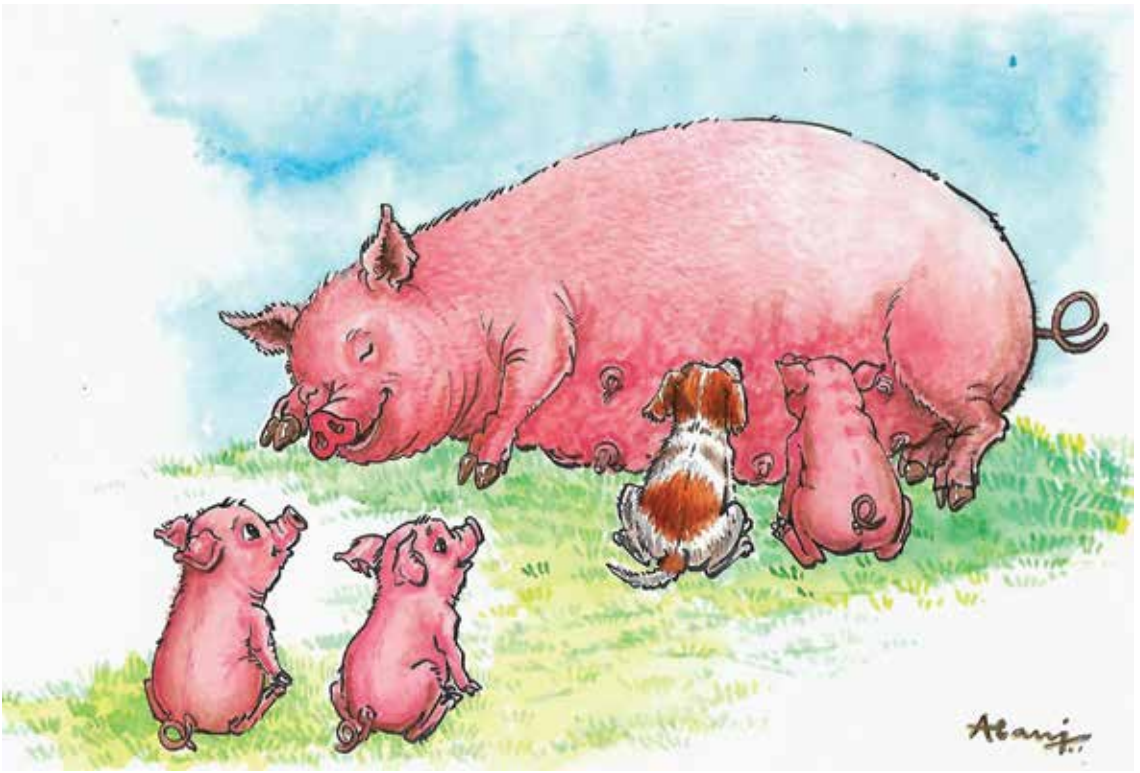

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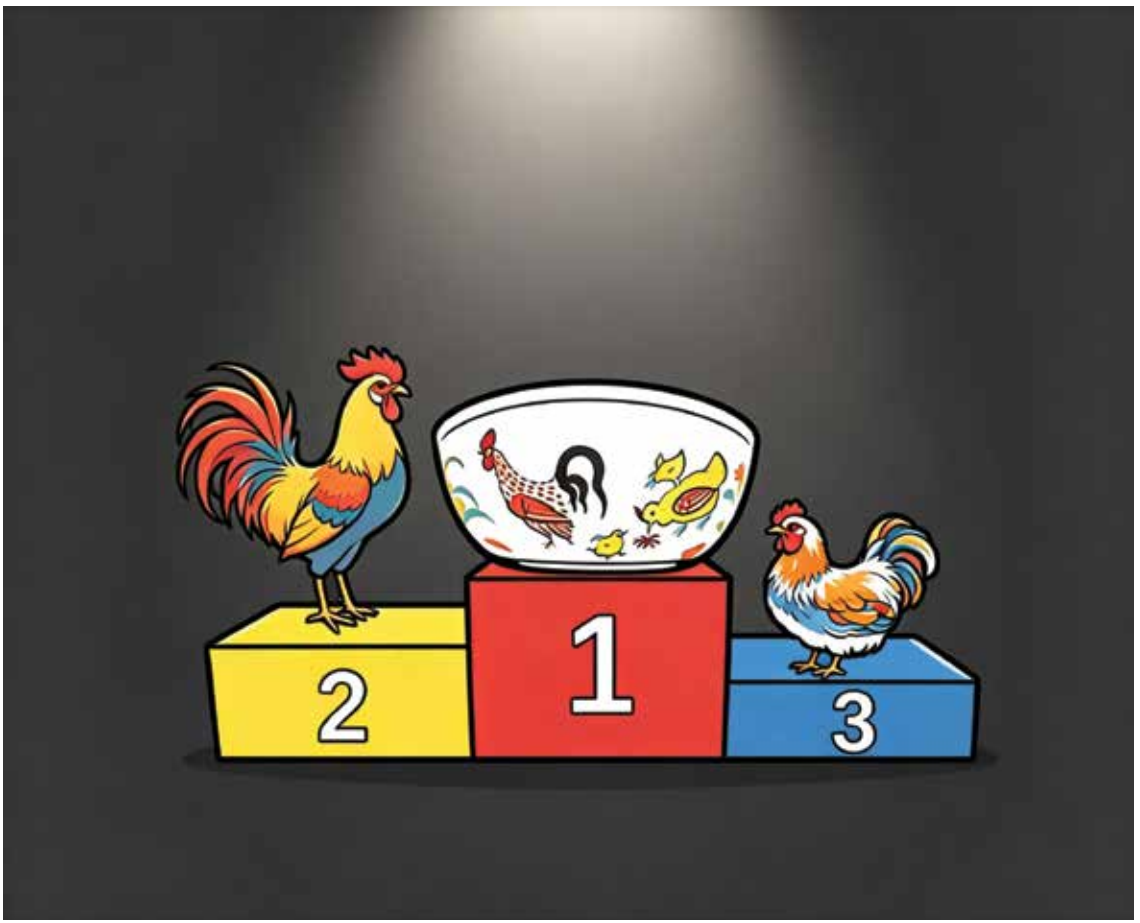

Dai Peicheng CHINA



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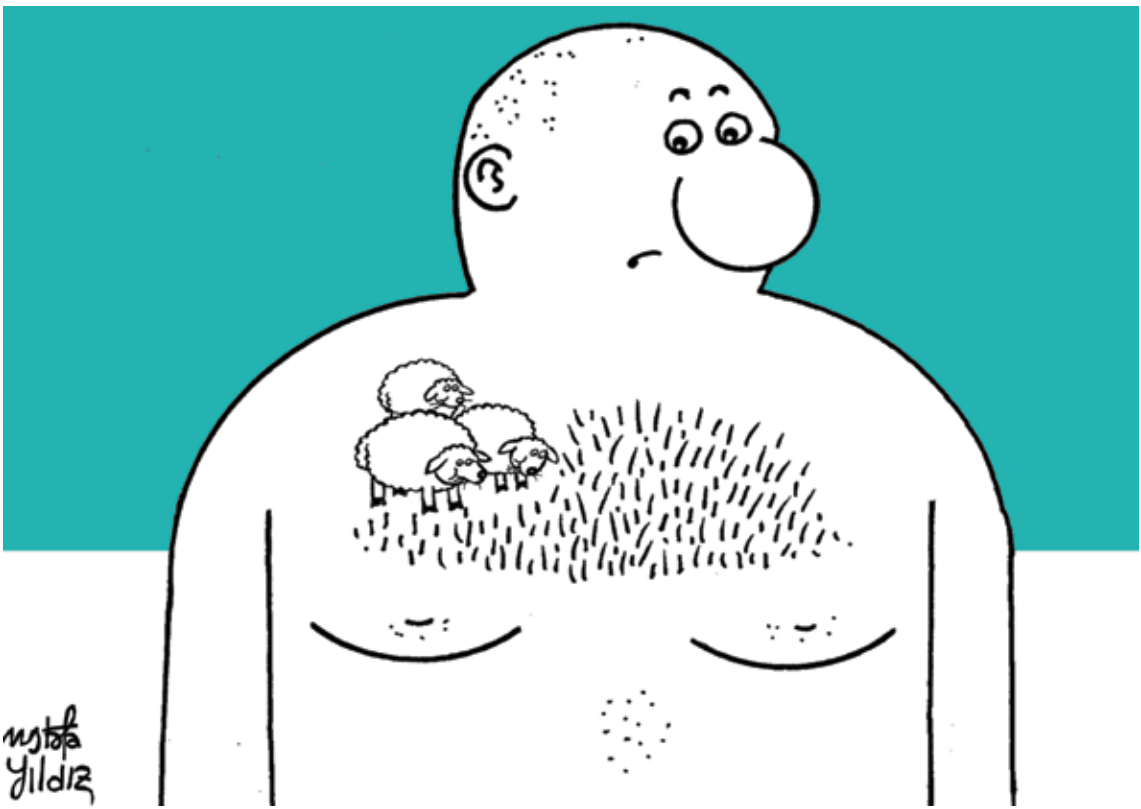

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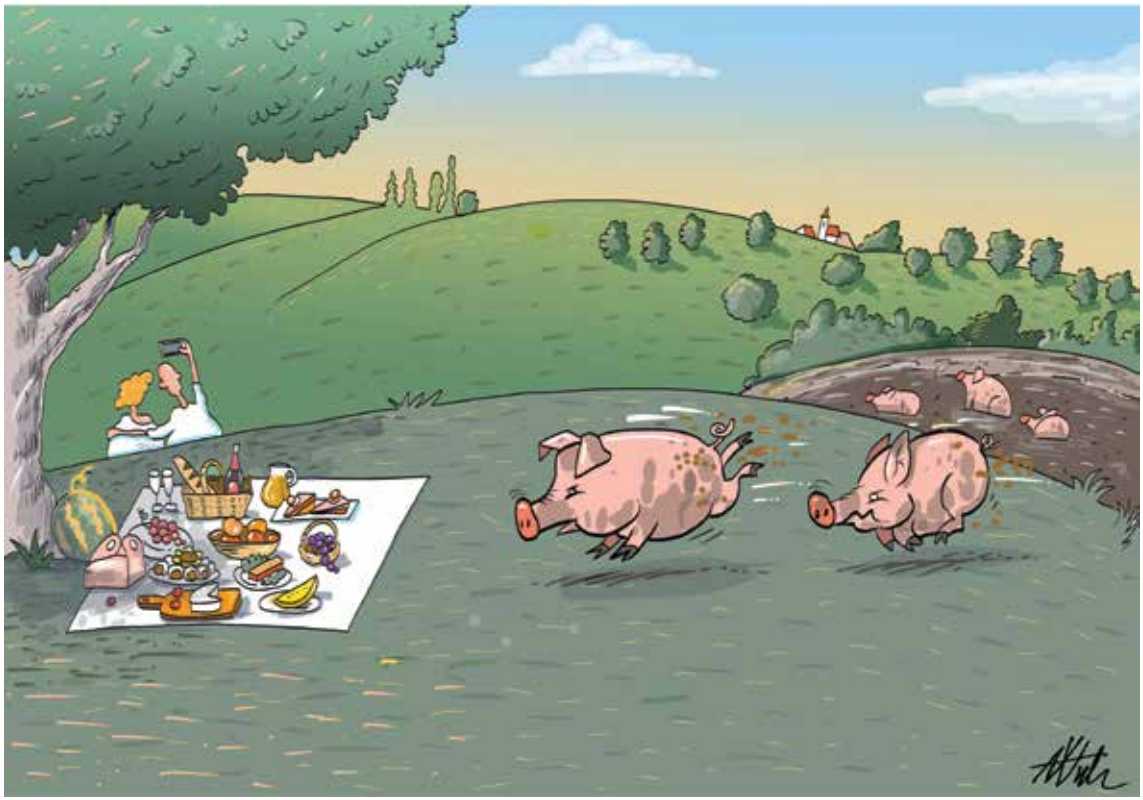

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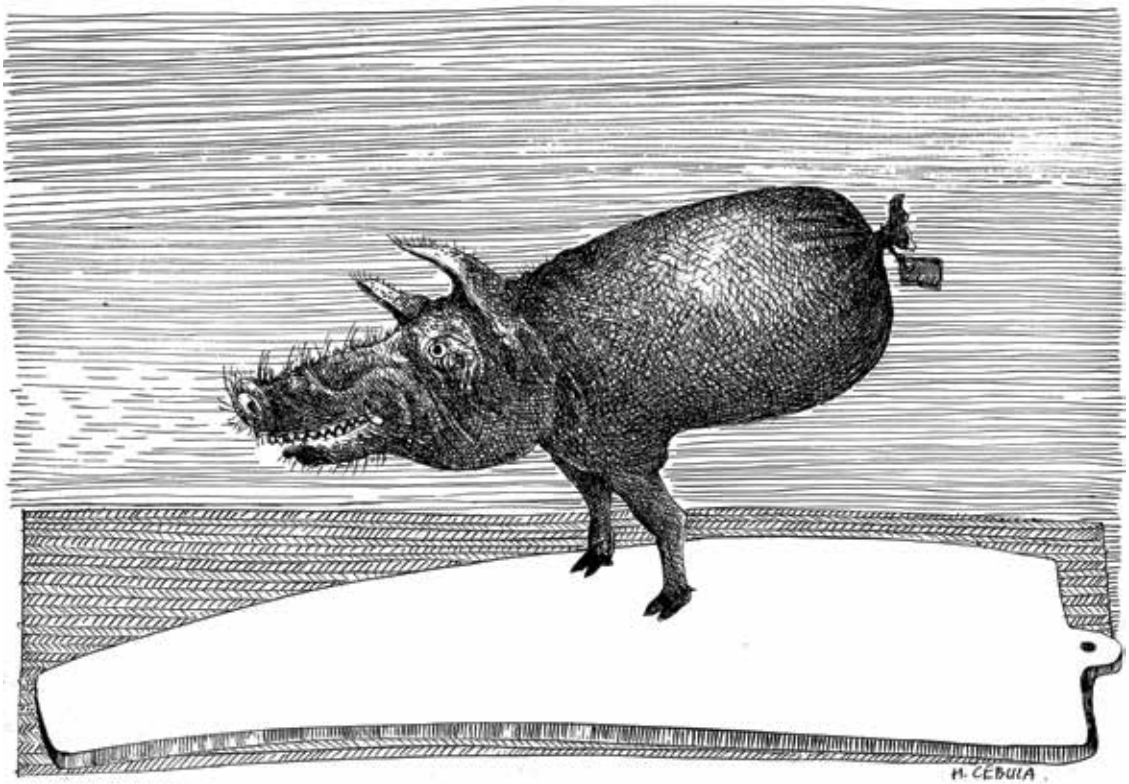

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Roman Peshkov RUSSIA



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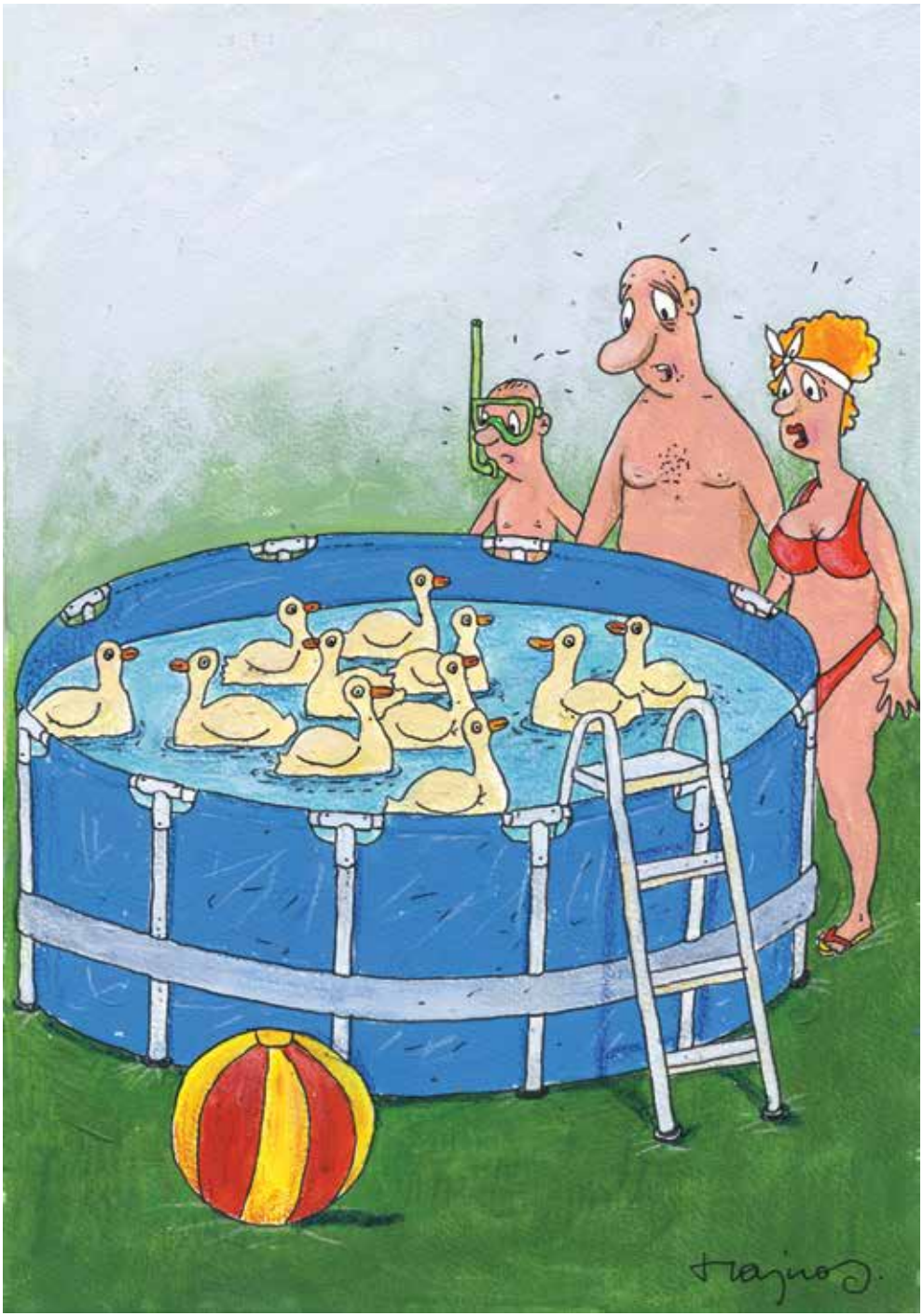

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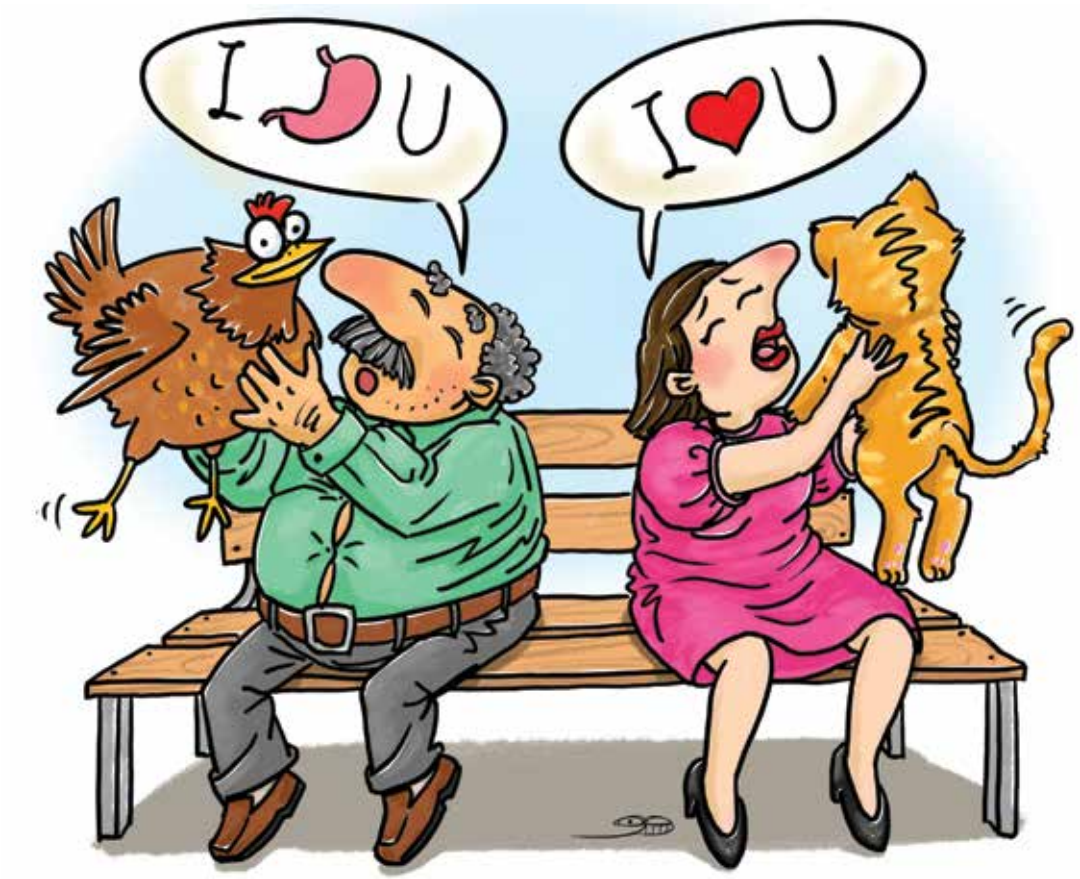

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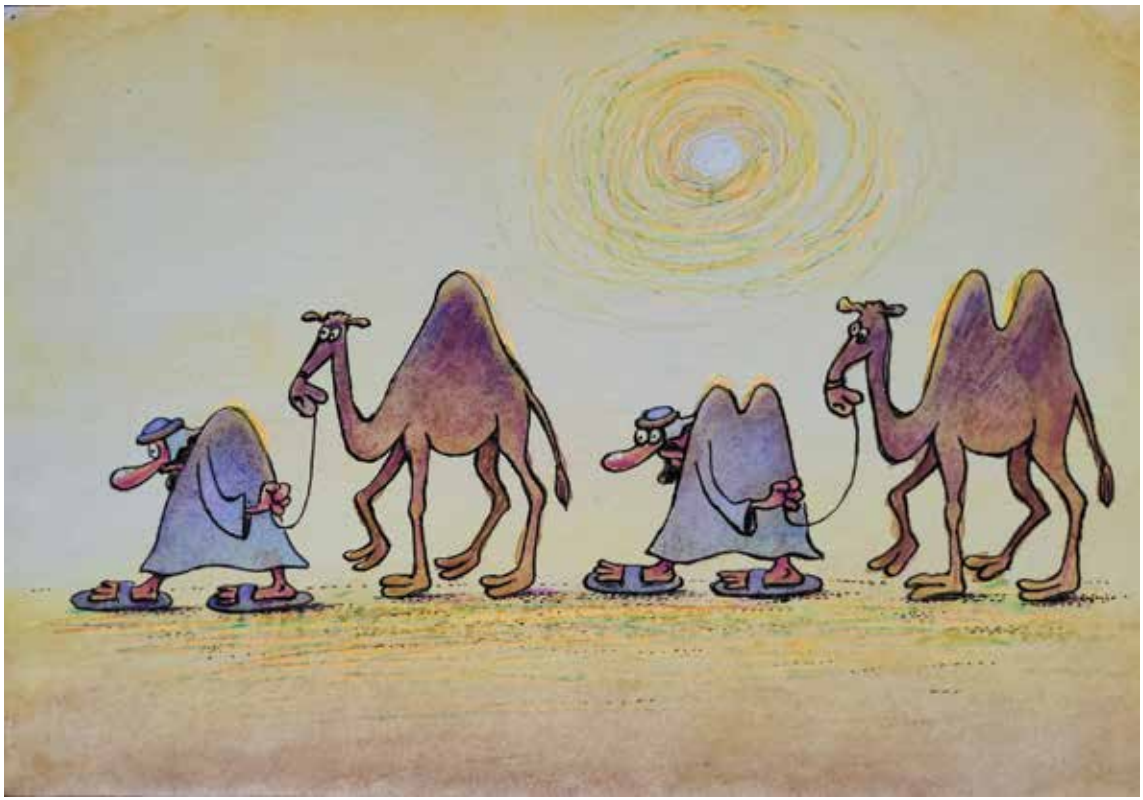

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Sergey Sichenko ISRAEL



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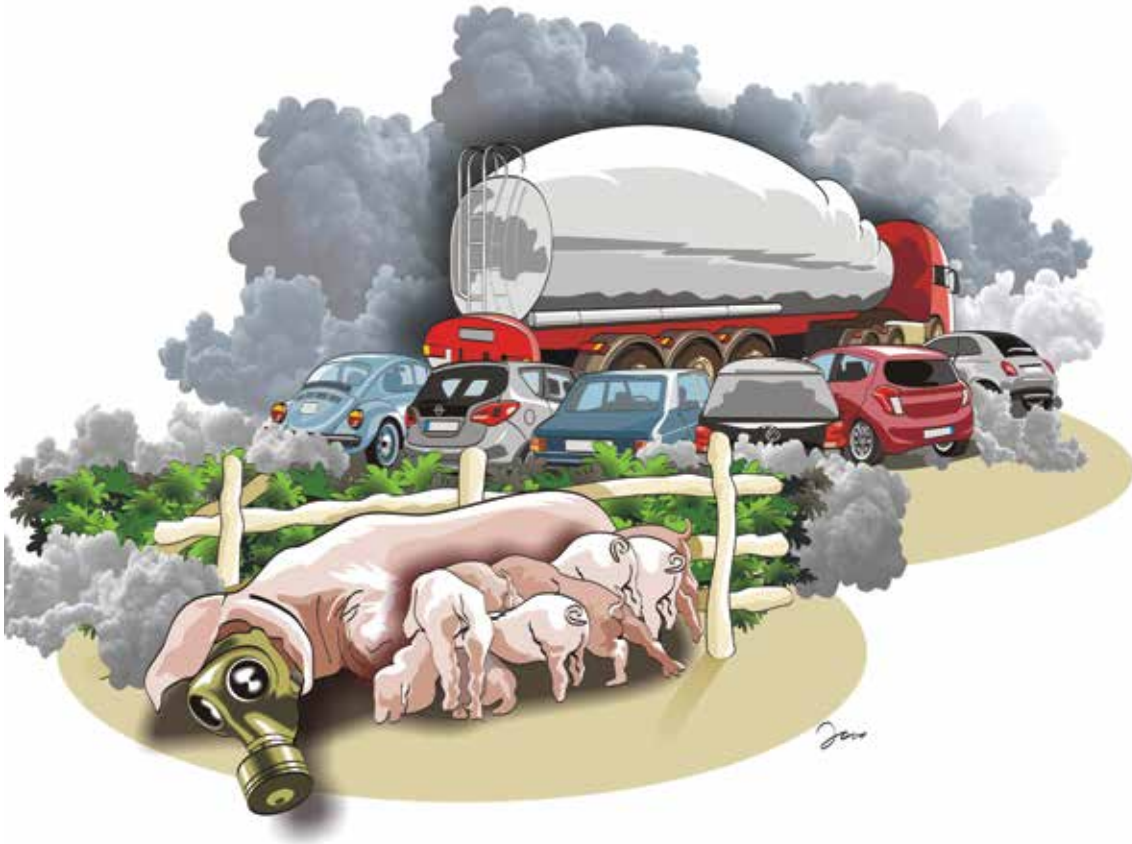

Jovo Skomac - Zagadjenje
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Za izdavača / For publisher
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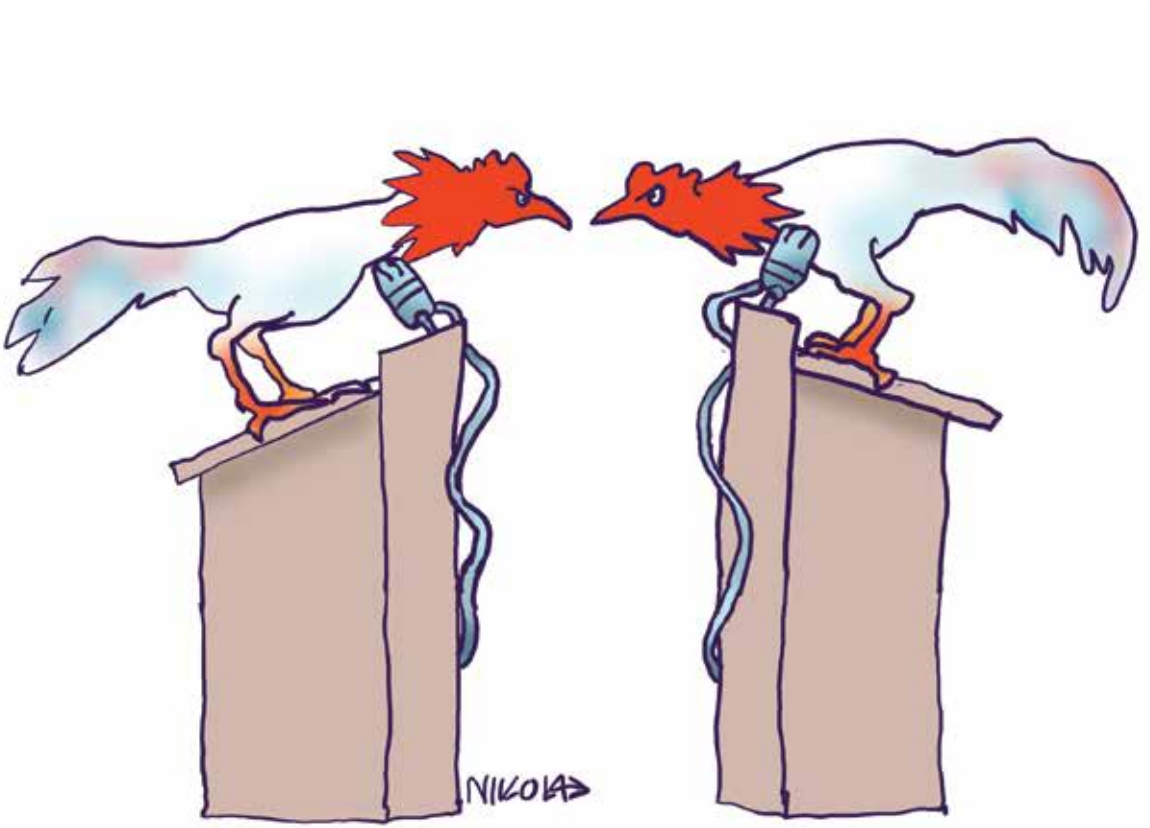
Stalni znak Animal Cartoon / Permanent sign of The Animal Cartoon
Tošo Borković

Prevod /Translation
Marija Krstić

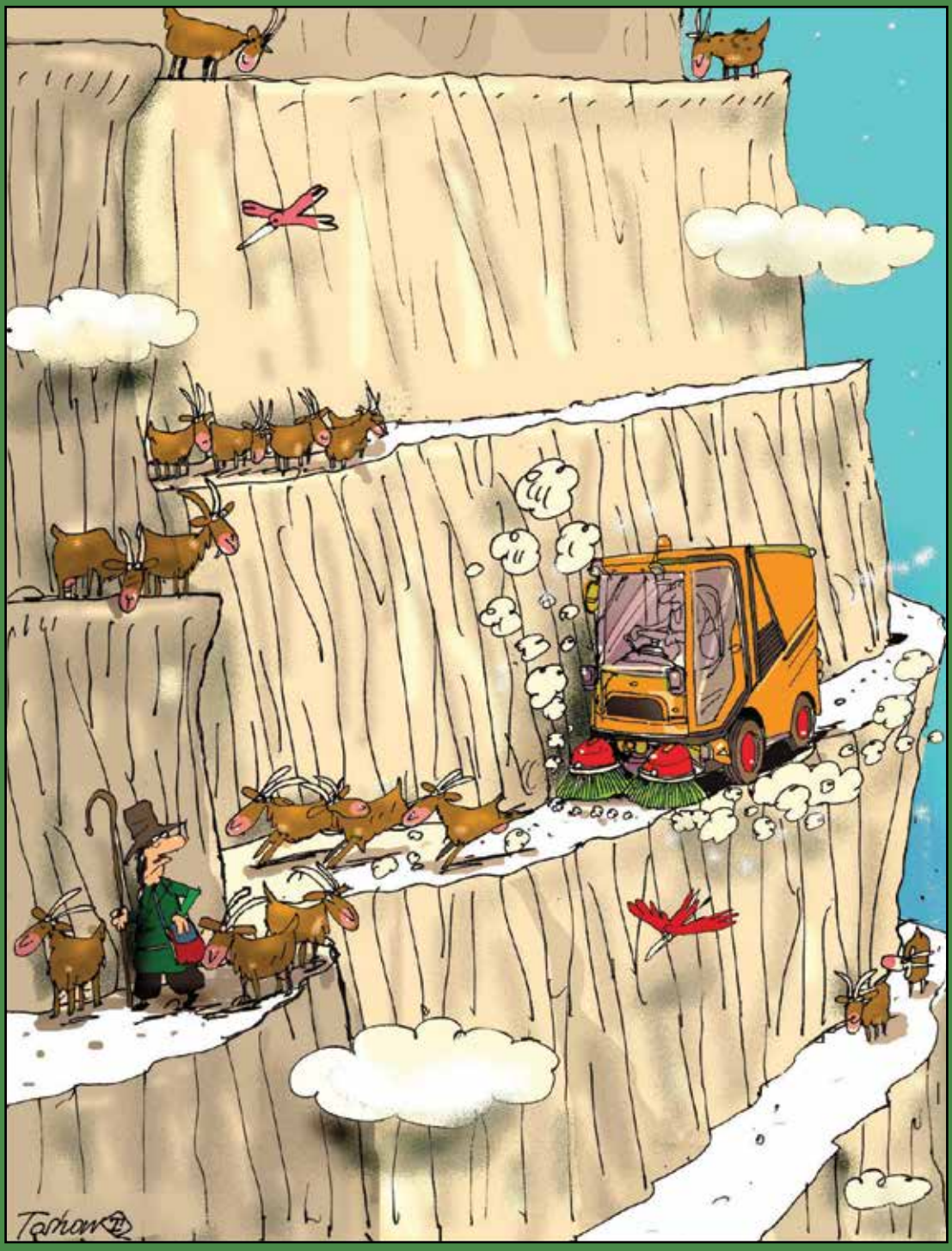
Štampa/Print
NEW IMAGE, Beograd

Tiraž /Quantity
300

CIP - Каталогизација у публикацији
Народна библиотека Србије, Београд



Nikola Kostandinović, SERBIA
(van konkurencije / out of competition)



Tošo Borković, SRBIJA
(van konkurencije/
out of competition)