

«Patrick Arguella...His father is from Nicaragua...His mother is from the USA...He studied in Switzerland...He was martyred for Palestine.»

The Front also published posters in solidarity with the Iranian revolution, the People's Front for the Liberation of Oman (PFLO), the Moroccan national movement and the National Democratic

shift the balance of power in the revolution's favor. On the poster of the 10th anniversary of the Front was the slogan: «No to imperialist settlement, No to treason - Yes to the protracted people's war for liberating Palestine.» Another poster for the same anniversary read: «Continuing the struggle for a democratic Palestine.» The poster of the Front's

nian and Arab artists in this field. The establishment of new, special schools in the skill and art of the poster also contributed to this progress. Among the artists who contributed in this period were Yousef Abd Laki, Yousef al Nasser, Haseeb al Jasem, Hilmi al Touni, Kamal Nicola, Jihad Mansour and Imad Abdel Wahab.

The eighties - continued progress in the political poster

The eighties also witnessed dramatic events which affected the course of the revolution and its framework: the Israeli invasion of Lebanon and the siege of Beirut, the resistance's departure from Beirut, the Sabra-Shatila massacre, the inter-Palestinian fighting in Tripoli, Arafat's visit to Cairo, the illegitimate PNC in Amman, the Amman accord and the worsening of the PLO's crisis. How did these events affect the political poster of the PFLP and how was this expressed?

First: There were new occasions to be remembered. The poster issued by the PFLP on its 15th anniversary depicted the siege of Beirut, showing a silhouette of the destruction in the background and a side view of a Palestinian fighter - the witness, defender and martyr. The slogan read: «Beirut: Symbol of Steadfastness.» The PFLP published several special posters to commemorate the Sabra-Shatila massacre. On the first anniversary of this massacre, a poster was issued with the slogan: «Massacres will never stop the fight for freedom.» It showed a hand in a pool of blood. From the hand were sprouting olive branches, symbolizing the continuation of life, growth and struggle.

Second: The posters of this period have conveyed the Palestinians' sense of anxiety more intensively than ever before. Most events were dominated by a feeling of tragedy.

Third: In this period, the Front's political poster advanced in terms of artistic skill and creativity. Many new artists contributed to this progress.

In conclusion, this historical overview of the development of the political poster in the Front is a living history of our militant heritage. We intend this review as a first step towards giving this matter the attention it deserves from all factions of the Palestinian revolution. We hope it will encourage all to further develop this work and archive it as part of the militant history of the Palestinian people and organizations.



Front in North Yemen. Many posters were made expressing the mutual solidarity between the Palestinian and Lebanese people.

Third: Political posters were made addressing the crucial issues facing the revolution at that time. These posters called for resolving the doubts and differences that arose concerning the line of settlement, in a way that would serve to

11th anniversary had the slogan: «With armed struggle, the sun of the worker and the peasant will rise in Palestine.» Following Sadat's visit to Jerusalem, the Front issued a poster that read: «Sadat has betrayed the homeland - You must respond!»

Fourth: On the artistic and technical level, the poster made great progress due to the participation of many Palesti-