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Appendix A: Images

1. Earliest posters in the Liberation Graphics Collection (Ismail Shammout, 1965)



See all posters in the Collection at: <https://www.palestineposterproject.org/liberation-graphics-collection-of-palestine-posters-memory-of-the-world-nominated>

2. The physical storage space for the Palestine Poster Project Archives, of which the Liberation Graphics Collection is a fonds



3. Each poster in the Liberation Graphics Collection has a web page that indicates its original copy number and portfolio.

Articles (3231)

See All Posters (17947)

Special Collections (892)

Wallpapers

Iconography

Liberation Graphics Collection of Palestine Posters/Memory of the World (Nominated)

See All Original Copies

See All Portfolios

Duplicates/Exchanges

Year of Publication

Country of Publication

Nationality/Artist

Related Videos

Palestine: A Homeland Denied - Liaho



Artist / Designer / Photographer

[Rafiq Liaho](#)

Year

1979

Wellspring

[International Artists/Agencies](#)

Special Collection

[Demo/Downloads](#)

[Liberation Graphics/United Nations Conference on the Question of Palestine Exhibit \(1983\)](#)

[Liberation Graphics Collection \(RAM\)](#)

[Palestine: A Homeland Denied \(1979\) London](#)

[Liberation Graphics Collection of Palestine Posters/Portfolios: Memory of the World \(Nominated - 2016-2017\)](#)

Iconography

[Dove](#)

[Olives / Trees / Branches](#)

[Orange / Citrus](#)

Publisher

[Iraq Cultural Center \(London\)](#)

Language

English

Credit/Provenance/Source

[Purchased by Liberation Graphics](#)

Related links

[Wikipedia essay on Palestine](#)

Published in

[United Kingdom](#)

Duplicates

1

Status / Acquisition Goals

The PPPA has an original copy of this poster

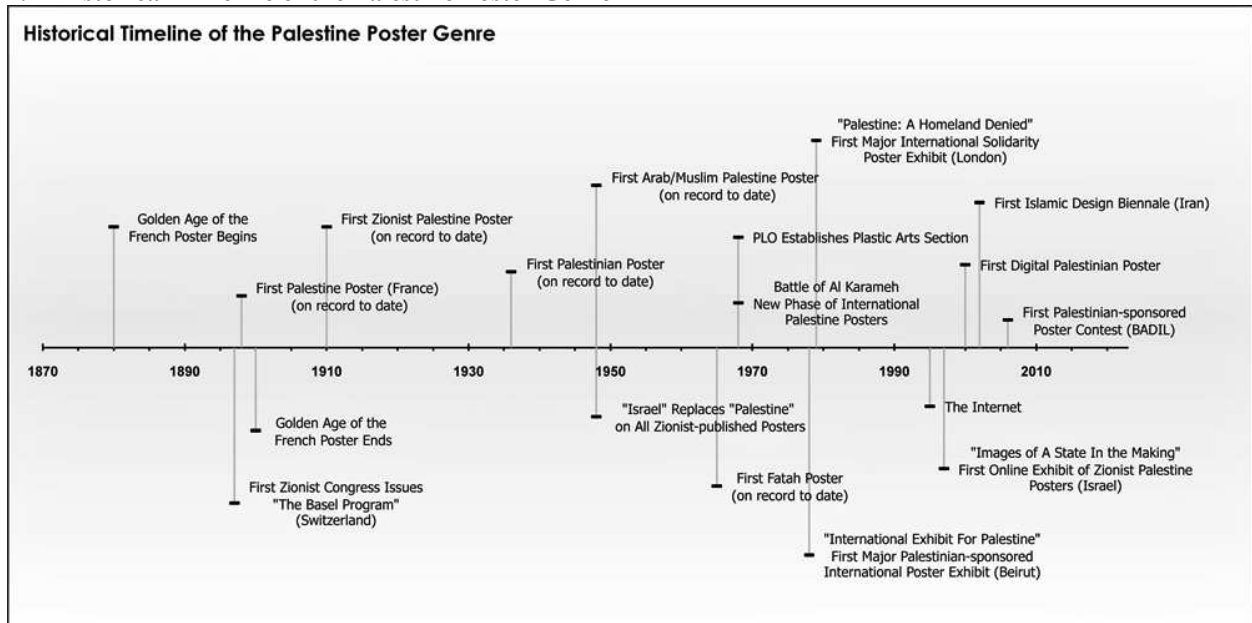
Original Copy Number

1008

Original Copy Location

Portfolio 1001 - 1100

4. Historical Timeline of the Palestine Poster Genre



5. Examples of posters from the Liberation Graphics Collection incorporating embroidery



Helmi Altouni (1977) <https://www.palestineposterproject.org/poster/jerusalem-is-in-the-heart-2>

Abed Rahman Al Muzain (1978) <https://www.palestineposterproject.org/poster/peace>

Artist unknown (circa 1980) <https://www.palestineposterproject.org/poster/palestinian-heritage>

Sliman Mansour (1988) <https://www.palestineposterproject.org/poster/salma>

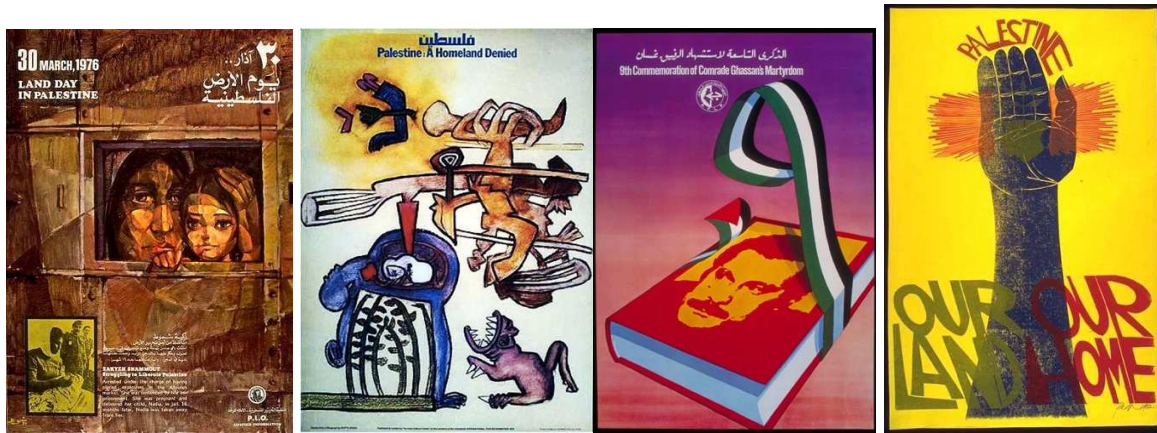
The above posters are contained in the Liberation Graphics collection.



Posters (many from the Liberation Graphics Collection) included in a Labor of Love exhibit on Palestinian embroidery, at the Palestinian Museum (2018). <https://www.palestineposterproject.org/special-collection/labor-of-love-exhibit>

See also the “embroidery” special collection of all posters at the Palestine Poster Project Archives: <https://www.palestineposterproject.org/special-collection/palestinian-womens-traditional-garmentsembroiderytatrez>

6. Examples of artists, including some of the most celebrated and accomplished political poster artists of their time, who have contributed works to the Palestine poster genre:



Ismail Shammout (Palestine, 1976) <https://www.palestineposterproject.org/poster/zakyeh-shammout>

Roberto Antonio Sebastián Matta Echaurren (Chile, 1979) <https://www.palestineposterproject.org/poster/palestine-a-homeland-denied-matta>

Marc Rudin (Switzerland, 1981) <https://www.palestineposterproject.org/posters/comrade-ghassans-martyrdom>

Paul Peter Piech (United Kingdom, 1988) <https://www.palestineposterproject.org/poster/our-land-our-home>

Doug Minkler (USA, 1989) <https://www.palestineposterproject.org/poster/in-celebration-of-the-state-of-palestine-lena-minkler>

Sliman Mansour (Palestine, 1988) <https://www.palestineposterproject.org/poster/salma>

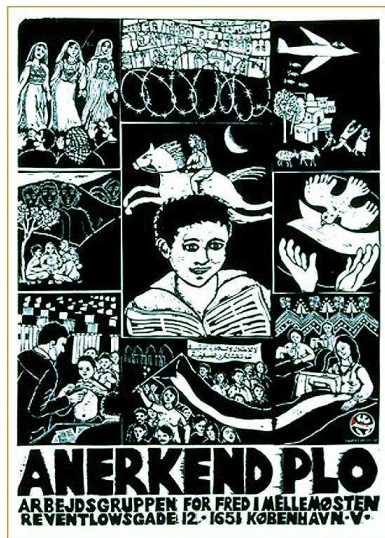
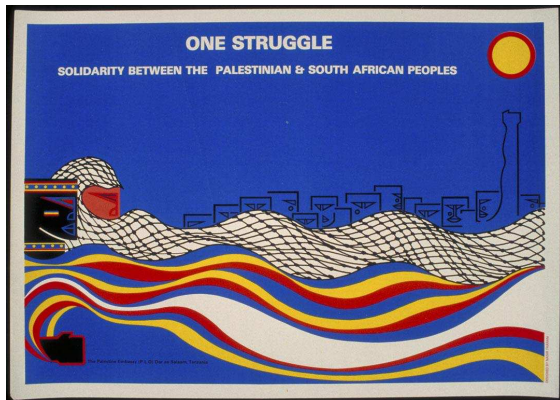
Rafael Enrique (Cuba, circa 1984) <https://www.palestineposterproject.org/poster/palestine-filistin>

Dia al Azzawi (Iraq, 1978) <https://www.palestineposterproject.org/posters/exhibition-palestine>

Claude Lazar (France, 1979) <https://www.palestineposterproject.org/posters/central-issue-palestine>

The above posters are contained in the Liberation Graphics Collection.

7. Examples of the global political iconography in Palestine posters



Example of coordination between South African artists and the PLO

<https://www.palestineposterproject.org/poster/one-struggle>

Example of fusion of Danish woodblock style with Palestinian iconography: Thomas Kruze (1979)

<https://www.palestineposterproject.org/poster/palestine-a-homeland-denied-kruze>

Example of image remixing:

Artist unknown (1988) <https://www.palestineposterproject.org/posters/incredible-journey>

Rene Castro (1988) <https://www.palestineposterproject.org/posters/celebration-state-palestinela-pena-castro>

The above posters are contained in the Liberation Graphics Collection.

8. Original and remixes of “Visit Palestine”



Franz Krausz (1936; in 1995 reproduction by David Tartakover)

<https://www.palestineposterproject.org/posters/visit-palestine-tartakover-reprint>

Amer Shomali (2009) <https://www.palestineposterproject.org/posters/visit-apartheid-original>

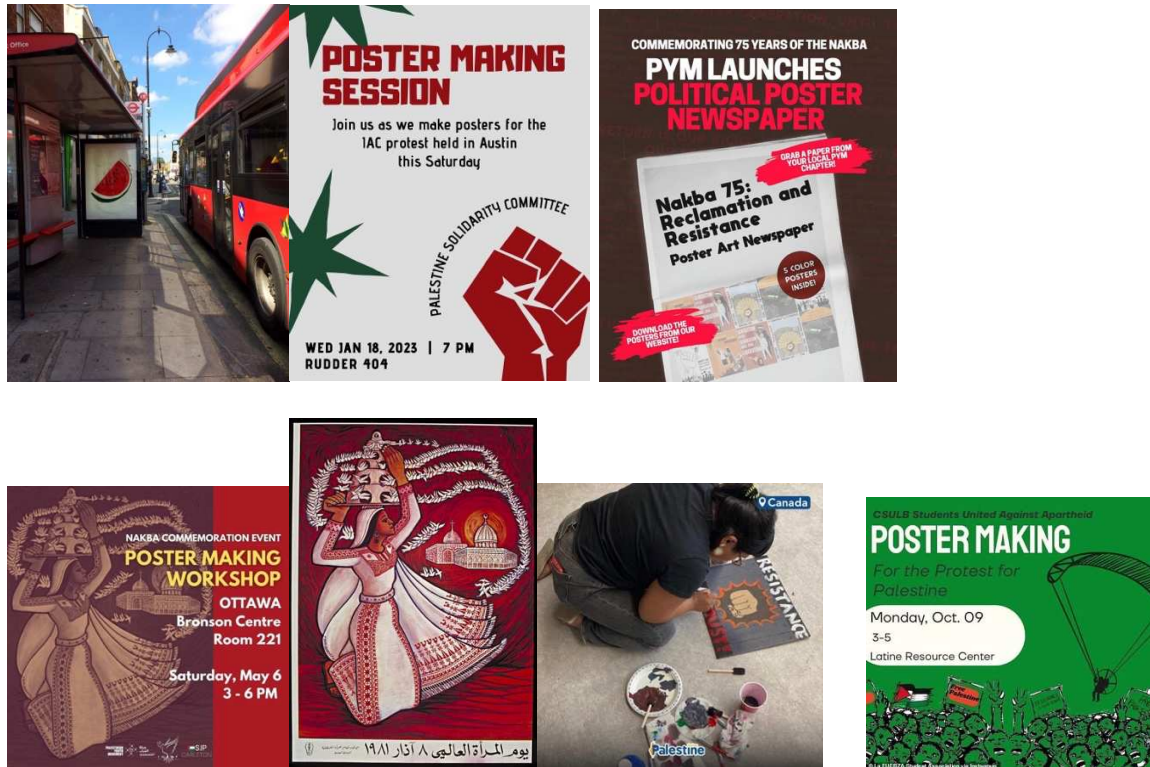
Colin Junius (2012) <https://www.palestineposterproject.org/poster/les-10-ans-dal-kamandjati>

Halima Azziz (2023) <https://www.palestineposterproject.org/posters/visit-palestine-aziz>

The Tartakover poster is contained in the Liberation Graphics Collection.

See other remixes of Visit Palestine posters here: <https://www.palestineposterproject.org/special-collection/remixvisit-palestine>

8. Examples of contemporary Palestine poster production



The Al Muzain poster is contained in the Liberation Graphics Collection.

Poster by Project Stencil sighted in London (2021). Note: The watermelon became a symbol of Palestinian resistance after a 1980 Israeli law banned use of the colors of the Palestinian flag (black, red, green, and white) <https://www.palestineposterproject.org/poster/resistance-watermelon>

Poster promoting a poster making session sponsored by the Palestine Solidarity Committee, Austin TX (2023) <https://www.palestineposterproject.org/posters/we-make-posters>

Poster promoting a poster art newspaper, Palestinian Youth Movement (2023) <https://www.palestineposterproject.org/poster/poster-art-newspaper-pym>

Poster promoting a poster making session sponsored by the Palestine Youth Movement in Ottawa, Canada (2023) <https://www.palestineposterproject.org/posters/poster-making-workshop-ottawa> which incorporates the image from an original poster by Abdel Rahman Al Muzain (1981) <https://www.palestineposterproject.org/poster/dance-of-peace>

Indigenous woman creating a Palestine poster at the Ottawa event (2023) <https://www.palestineposterproject.org/posters/palestine-online-4>

CSULB Students Against Apartheid poster to promote a poster-making event <https://www.palestineposterproject.org/publisher/csulb-students-united-against-apartheid>

10. Posters incorporated in book covers



2010 book incorporating image by Helmi Eltoni (1975)

<https://www.palestineposterproject.org/poster/the-palestinian-revolution>

2020 book cover incorporating poster image by Rafael Enriquez (circa 1984)

<https://www.palestineposterproject.org/posters/problems-palestinian-military-experience>

2022 book cover incorporating poster image by Marc Rudin (circa 1906)

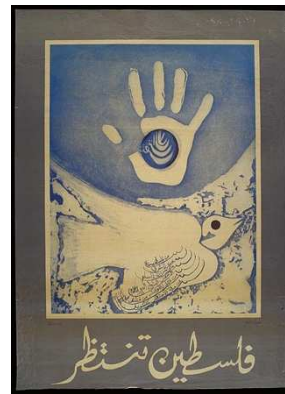
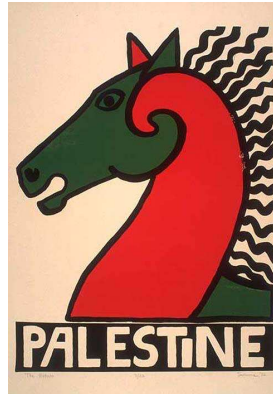
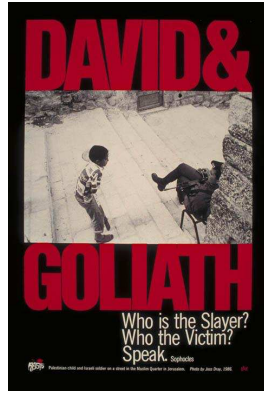
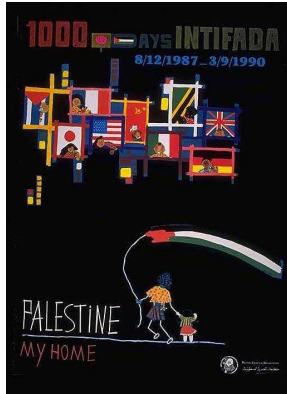
<https://www.palestineposterproject.org/posters/en-palestina>

2023 book cover incorporating poster image by Mohammed Chabaa (1978)

<https://www.palestineposterproject.org/posters/geometric-palestinienne>

The depicted posters are contained in the Liberation Graphics Collection.

11. Examples of posters by women artists



Natasha Al Maani (1990)

<https://www.palestineposterproject.org/poster/palestine-my-home-2>

Lily Farhoud (with Joss Dray and Kamal Boullatta, 1986)

<https://www.palestineposterproject.org/poster/who-is-the-slayer-who-is-the-victim>

Suzanne (1982)

<https://www.palestineposterproject.org/poster/the-return>

Latifa Tigani (circa 1982)

<https://www.palestineposterproject.org/poster/palestine-awaits>

The above posters are contained in the Liberation Graphics Collection.

12. Examples of posters depicting women as essential, co-equal partners in the struggle, as workers of the land, and as contributors to society



Zaid Wahba (circa 1969)
<https://www.palestineposterproject.org/poster/glory-to-the-workers-and-fighters>

Artist unknown (circa 1971)
<https://www.palestineposterproject.org/poster/to-whom-does-palestine-belong>

Abdel Rahman Al Muzain (1977)
<https://www.palestineposterproject.org/poster/memories-of-the-harvest>

Burhan Karkoutly (circa 1978)
<https://www.palestineposterproject.org/poster/in-solidarity-with-palestine>

Sliman Mansour (1979)
<https://www.palestineposterproject.org/poster/the-struggle-goes-on>

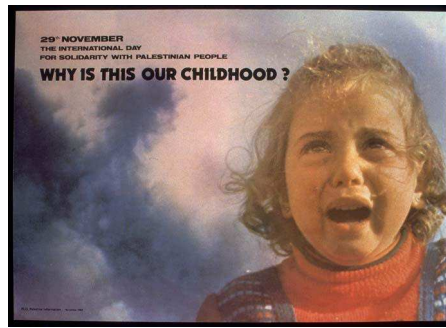
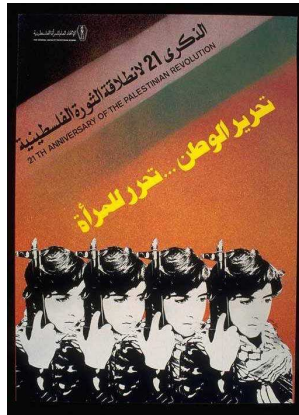
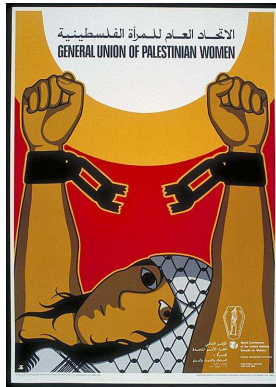
Tawfiq Abdel Al (1976)
<https://www.palestineposterproject.org/poster/eternal-beacons>

Kamel Al Mughanni (circa 1980)
<https://www.palestineposterproject.org/poster/women-essential-as-water>

Emad Abdel Wahhab (1984)
<https://www.palestineposterproject.org/poster/fighters>

The above posters are contained in the Liberation Graphics Collection.

13. Examples of posters addressing issues of concern to women, such as their liberation, International Women's Day, and the plight of children



Marc Rudin (1988)

<https://www.palestineposterproject.org/poster/general-union-of-palestinian-women-reprint>

Muwaffaq Mattar (1986)

<https://www.palestineposterproject.org/poster/liberation-of-the-woman>

Artist unknown (circa 1985)

<https://www.palestineposterproject.org/poster/international-womens-day>

Artist unknown (1983)

<https://www.palestineposterproject.org/poster/why-is-this-our-childhood>

The above posters are contained in the Liberation Graphics Collection

14. Examples of posters depicting Palestine metaphorically as a woman



Helmi Eltouni (1976)

<https://www.palestineposterproject.org/poster/7th-anniversary-dflp>

Mohammed Roukwi (circa 1990)

<https://www.palestineposterproject.org/poster/uprising-continues>

Sliman Mansour (1981)

<https://www.palestineposterproject.org/poster/palestinske-kunstnere>

The above posters are contained in the Liberation Graphics Collection

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- Art In Solidarity with Palestine Exhibition Catalog* (English and Arabic). 1978. Beirut: Plastic Arts Section, Palestine Liberation Organization.
- Baghdad International Poster Exhibition Catalog*. 1979. London: Iraqi Cultural Center.
- Youth Art Second Experimental Festival Catalog, 2003-2004* (Farsi). 2002. Tehran: Islamic Republic of Iran's Academy of Art. <https://www.palestineposterproject.org/posters/twp-art-palestinian-embroidery>
- For a list of exhibits of Palestine posters, go to <https://www.palestineposterproject.org/special-collections-by-category/908>

COLLECTIONS CONTAINING DUPLICATES OF PALESTINE POSTERS GIFTED FROM LIBERATION GRAPHICS

To see acknowledgement letters from institutions which have received posters from Liberation Graphics, including

- Booth Family Collection
- British Library British Museum
- Center for Palestine Studies
- Columbia University
- Georgetown University
- International Institute of Social History
- Museum of Design Zurich
- U.S. Library of Congress

go to <https://www.palestineposterproject.org/special-collection/pppa-gifted-postersacknowledgement-letters>

To see all posters gifted by Liberation Graphics, go to <https://www.palestineposterproject.org/special-collection/pppa-gifted-posters>

RELATED UNESCO INSCRIPTIONS

UNRWA Photo and Film Archives of Palestinian Refugees. 2009 (registration year). International Registry of the Memory of the World <https://en.unesco.org/memoryoftheworld/registry/207>

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Appendix C: Statement of Sorcha Amy MacGregor Thomson

Attn: Memory of the World 25 October 2023

The world-historical significance of the *Liberation Graphics Collection of Palestine Posters* is demonstrated by the wealth of design and political traditions represented amongst the Palestinian poster art it contains, constituting an internationalist tradition of poster design and political visual culture. This is visible in the circulations that can be identified with other national poster art traditions (for example in stylistic influences with and from Cuba), the artists who produced posters with Palestinian organisations or engaged artistically with the question of Palestine from different parts of the world, and the evidence of historic connections between liberation movements, anticolonial struggles, and revolutions that appear in the poster collection (with examples of connections between Palestine and Vietnam, South Africa, Chile, Ireland and more).

The posters – as well as the artwork that appears on magazine covers, exhibition invitations, and bulletins – in this collection are a record of the varied uses of art, graphics and photography that played a significant role in the historical trajectory of the Palestinian cause and the Palestinian national liberation movement. The creative practices contained within the collection were part of a set of political practices that shaped a shifting perspective on the Palestinian people over the course of the second half of the twentieth century – from Palestinians viewed as a stateless mass of refugees in need of humanitarian assistance, to Palestinians viewed as a people with political and national rights. The collection highlights the place of Palestinian agency in that historical development, as people who represented their culture, history and icons in visual culture to the world – in communication, collaboration and mutual exchange with artists, activists, and social and political movements from that world.

In this collection, moments of commemoration are highlighted through which a distinctively Palestinian resistance identity and ideology was articulated and mobilised (such as in the posters commemorated Nakba Day, Land Day, or Palestinian Prisoners' Day). Also made visible in the collection are the images and iconographies that circulated to communicate this resistance identity and ideology across the world (in repeated symbols of *fedayeen* fighters, the *keffiyeh*, or the key of return). Further, the posters in the collection contribute important historical knowledge of the range of groups, organisations and individuals who were part of the Palestinian national movement, including the various Palestinian political parties, leaders, mass unions, cultural institutes and more.

It is in the documentation of Palestinian agency as part of an internationalist tradition that this collection represents a contribution of world-historical significance. It provides evidence of Palestinian agency *in relation to* other social, artistic and political movements, as such highlighting a history of Palestine that is not exceptionalised or isolated from global historical processes and themes, but rather part of and shaping world history. The particular richness of this collection in covering the period of Palestinian history from 1948 to 1982, the years in which a Palestinian Revolution (*al-thawra al-filastiniyya*) was launched to change the status of the Palestinian people on the international stage, in a struggle that won landmark victories for the Palestinian national movement including the 1974 recognition of the Palestine Liberation

Organisation (PLO) as the “sole legitimate representative of the Palestinian people” at the United Nations General Assembly, also contributes to the value of this collection not only to the heritage of Palestine, but to world heritage.

During those years, the Palestinian national movement, as a growing body of academic scholarship has shown, became recognised globally as a symbol of liberation that inspired generations of people and built connections of solidarity and exchange between social and political movements. The status of Palestine in the world today cannot be separated from the history of those years, in which Palestine and the Palestinian people became visible globally. This collection is the single largest and most significant collection of that Palestinian visibility known to this referee. When the documentation of this global and Palestinian history continues to struggle against the challenges of archival scattering, loss, theft and destruction, the preservation and continuation of this collection is of utmost importance to the memory of the world.

Signed: Sorcha Thomson

Sorcha A M Thomson

Sorcha Amy MacGregor Thomson
Ph.D. Fellow
Department of Social Sciences and Business
Roskilde University, Denmark

Appendix D: Statement of Bahia Shebab



The American
University in Cairo
School of Humanities
and Social Sciences

Bahia Shehab
The American University in Cairo
Cairo-Egypt
October 7, 2023
To Whom It May Concern:

I am writing to express my utmost appreciation and support for the Liberation Graphics Collection of Palestine Posters. This remarkable collection of posters holds profound historical significance, reflecting the enduring struggle for justice, freedom, and human rights in Palestine. It is a testament to the power of art and visual communication in shaping the narrative of a people's aspirations and resilience.

The Palestine poster stands as a unique and enduring form of political art that has successfully transitioned from the 20th century into the 21st century and continues to thrive and evolve. As an educator of Arab design history, the collection is an instrumental educational tool that I use in my courses to engage and educate a younger generation of designers on the political history of the region. Every semester we make new analyses and discoveries because more posters are being produced and added from diverse sources, with artists from various countries, collectives, schools, and traditions contributing to this living and lively archive.

One of the remarkable aspects of the Palestine poster's endurance is its adaptability in the digital age. Thanks to the internet and digitization, this art form has the potential to be completely rebuilt and conserved, ensuring that its legacy is preserved for future generations. This adaptability underscores the importance of recognizing the Liberation Graphics Collection as a crucial part of our global cultural heritage. I use it to teach my students at the American University in Cairo and also my students at the Victoria Commonwealth University in Qatar and VCU in Richmond-US. It is an educational tool that is not limited to the physicality of the place and can be used in any classroom around the world.

The inclusivity and solidarity of the Palestinian revolution are unparalleled in the world of liberation struggle art. The sheer number of countries from which Palestine solidarity posters emerge, currently numbering at 101, and the number of prominent artists that it features are a testament to the universal appeal and impact of the Palestine poster. The collection not only captures the essence of the Palestinian struggle but also contributes to the global discourse on social justice and human rights.

In conclusion, the Liberation Graphics Collection of Palestine Posters is a document of world significance. It reflects the history of a people's struggle for freedom, justice, and self-determination. Its impact extends beyond national boundaries and enriches our understanding of global history and culture. We hope that this invaluable heritage is preserved for future generations.

Best Regards,

A handwritten signature in blue ink, appearing to read 'BS' followed by several vertical strokes.

Bahia Shehab, PhD
Professor of Design
Department of the Arts
The American University in Cairo

Appendix E: Statement of Zeina Maasri



Attn: Memory of the World,

As a cultural historian and scholar of the Modern Middle East, *the Liberation Graphics Collection of Palestine Posters* has been vital for my research and teaching over the past twenty years. I have relied on its archive of primary historical sources in all three of my academic books, *Off the Wall* (2009), *Cosmopolitan Radicalism* (2020) and *Transnational Solidarity* (2022). This incredibly rich collection of carefully annotated posters covering the Palestine/Israel conflict is not to be found anywhere else in the world. While Palestinian statehood is contested and the broader Middle East region is an area of increasingly violent conflict, such archival collections if/when they exist have suffered from wartime damage, loss due to forced displacement, and, not least, looting by the occupying forces.

This is thus the only comprehensive collection of posters focussed on Palestine. Not only is this documentary heritage itself unique but the digital documentation of the collected posters and their public accessibility through an online web-platform makes this archive invaluable for scholars, students and anyone wishing to learn about one of the longest conflicts in modern history. As artifacts of visual and material culture, posters offer insight into peoples' cultural history that conventional war historiographies of the Middle East often leave out. Posters attest to peoples' political imaginaries, to their collective sense of identity, their dreams, fears, and struggle for freedom. As one of my former students once noted in class: "Posters don't lie!". This might sound like a peculiar statement when, indeed, she perfectly understood that posters are rhetorical tools. What she meant is that when examined as historical documents and material culture artifacts, just like the archaeological traces of ancient civilizations, modern posters can greatly enrich our understanding of the past.

The posters in this collection constitute a significant repository of the Palestinian struggle for national liberation across several generations and exiled locations. They also, and crucially, testify to the transnational solidarities that have been built historically in support for Palestinians' right to self-determination. The documentary heritage that lies in the *Liberation Graphics Collection of Palestine Posters* is a necessary antidote to a globally pervasive "memoricide".

Sincerely,

Dr. Zeina Maasri
School of Humanities
9 Woodland Road, Bristol BS8 1TB, UK
+44 (0)123 12 12345 zeina.maasri@bristol.ac.uk

bristol.ac.uk

8 November 2023

A handwritten signature in black ink, appearing to read "Zeina Maasri".

Appendix F: Images and Graphics for Publicity Purposes

1)

<https://www.palestineposterproject.org/poster/glory-to-the-workers-and-fighters>

Original Copy Number

518

Original Copy Location

[Portfolio 501 - 600](#)

2)

<https://www.palestineposterproject.org/poster/camel-of-heavy-burdens-first-printing>

Original Copy Number

1057

Original Copy Location

[Portfolio 1001 - 1100](#)

3)

<https://www.palestineposterproject.org/poster/the-palestinian-revolution>

Original Copy Number

1328

Original Copy Location

[Portfolio 1301 - 1400](#)

4)

<https://www.palestineposterproject.org/poster/land-day-in-palestine-1>

Original Copy Number

1143

Original Copy Location

[Portfolio 1101 - 1200](#)

5)

<https://www.palestineposterproject.org/poster/waiting-at-the-threshold>

Original Copy Number

810

Original Copy Location

[Portfolio 801 - 900](#)

6)

<https://www.palestineposterproject.org/poster/one-struggle>

Original Copy Number

389

Original Copy Location

[Portfolio 301 - 400](#)

7)

<https://www.palestineposterproject.org/poster/hiya-french-elle>

Original Copy Number

925

Original Copy Location

[Portfolio 901 - 1000](#)

8)

<https://www.palestineposterproject.org/posters/jerusalem-ours-victory-ours>

Original Copy Number

1220

Original Copy Location

[Portfolio 1201 - 1300](#)

9)

<https://www.palestineposterproject.org/poster/open-bir-zeit-university>

Original Copy Number

1080

Original Copy Location

[Portfolio 1001 - 1100](#)

10)

<https://www.palestineposterproject.org/poster/palestine-a-homeland-denied-erol>

Original Copy Number

1019

Original Copy Location

[Portfolio 1001 - 1100](#)

Appendix G: Agreement Granting Non-Exclusive Rights

Title(s): Liberation Graphics Collection of Palestine Posters

Video:

Audio:

Photo: 10 images

hereunder referred to as the 'Work(s)', hereby grant to UNESCO free of charge the nonexclusive right to exploit, publish, reproduce, diffuse, communicate to the public in any form and on any support, including digital, all or part of the media object(s).

b) These rights are granted to UNESCO for the legal term of copyright throughout the world. c) The name of the author(s) will be cited whenever his/her Work is used in any form.

2. I certify that:

a) I am the sole copyright holder of the Work and am the owner of the rights granted by virtue of this agreement and other rights conferred to me by national legislation and pertinent international conventions on copyright and that I have full rights to enter into this agreement.

b) The Work is in no way whatever a violation or an infringement of any existing copyright or licence, and contains nothing obscene, libellous or defamatory.



Daniel J. Walsh, MAAS
Owner of the Liberation Graphics Collection of Palestine Posters
Box 2863 Silver Spring, Maryland USA 20915
+1 703 599 8320
ppparchives@gmail.com

Nov. 15, 2023

Appendix H: Checklist

Summary completed (section 2); DONE

Nomination and contact details completed (section 3); DONE

Declaration of Authority signed and dated (section 4); DONE

If this is a joint nomination, section 4 is appropriately modified, and all Declarations of Authority obtained; N/A

Legal information (section 5); DONE

Details of custodian if different from owner (section 5); N/A

Details of legal status completed (section 5); DONE

Details of accessibility completed (section 5); DONE

Copyright permission for images completed (section 5); DONE

Catalogue and registration information (section 6); DONE

History/provenance completed (section 6); DONE

Bibliography completed (section 6); DONE

Independent referees identified (section 6); DONE

Significance – primary criteria (section 7); DONE

Significance – comparative criteria (section 7); DONE

Statement of significance (section 7); DONE

Details of consultation with stakeholders completed where relevant (section 8); DONE

Assessment of risk completed (section 9); DONE

Summary of Preservation and Access Management Plan completed, or strategy proposed (section 10); DONE

Any other information provided – if applicable (section 11); DONE

Additional scanned documents, including suitable reproduction quality photographs identified to illustrate the documentary heritage (300dpi, jpg format, full-colour preferred); DONE