

reality with imagination. We also find beautiful things in his depiction of reality: inside homes, in nature, birds and animals. He gives us an idea about the different faces of life, the beautifully bright face, the distorted faces, the strong faces that bear the marks of resistance and the challenge of age. This is the artist's style in expressing the humanitarian content of his painting.

Saad Yagan [1950] exaggerates in his distortion. He puts man in a tragic situation and his forms reflect a state of frustration, collapse and debacle in the human drama of life. To monitor the extreme human collapse, he combines red and blue hues in a sharply condensed manner.

So does Youssef Abdelki [1952] in his exaggerations, when he distorts the realistic shapes in a caricaturist way. His art becomes a technique of social criticism, of accurate distortion and expressive colors.

Hammoud Shantout [1956] pictures tragic atmospheres based on the relationship between light and darkness. He plays with shadows and shapes to expose human isolation. His themes, all handled in the same style, lead us to his special concept of expressionism. This is based on his study of the contemporary human being in relation to his environment and on the shapes that reflect the anxiety and confusion of man in the modern age.

Waheed Magharbé [1942] returns to the old tradition, to the folkloric popular tradition specifically, to find what may help him reflect the tragic state. He has his own special language that takes old faces and turns them into expressively new ones.

In the production of Shalabiyya Ibrahim [1944], we find an attempt to recreate the familiar world and to reform it within surprising new relationships. We find birds, flowers and animals recreated anew, their features changed and their bodies and faces irrationally elongated. She is able to impose artistically, if not rationally, her point of view, due to her ability to recover the past in retrospect and merge it with the present. She brings images closer to each other and bestows upon us her special world, full of beauty and love mixed with pain and unhappiness. Therefore, she not only recovers the past, but also presents reality and provides us with hope for the future.

The techniques and styles that lead to portraying the reality of the human being and his tragedy are numerous, providing endless shapes that reflect the expressive forms of each artist.

- ولد في القامشلي.
- تخرّج من كلية الفنون الجميلة بدمشق عام ١٩٧٦. وحاز على دبلوم في فن الحفر من المدرسة الوطنية العليا للفنون الجميلة في باريس عام ١٩٨٦. ونال درجة الدكتوراه في الفنون التشكيلية من جامعة باريس الثامنة ١٩٨٩. يقيم ويعمل في باريس.
- يعمل في مجالات غرافيكية متعددة منذ عام ١٩٦٨، صمّم عشرات الملصقات وأغلفة الكتب والشعارات. له عدة كتب عن تاريخ الكاريكاتور في سورية والعالم العربي.
- أقام وشارك في عدة معارض في البلاد العربية وفي أوروبا.
- يتميز أسلوبه بالتحوير وبالروح الانتقادية الساخرة.
- أعماله موجودة في المتحف الوطني بدمشق ووزارة الثقافة ولدى مجموعات خاصة.

- Born in Qamishleh.
- Graduated from the Faculty of Fine Arts, Damascus, 1976; received a diploma in engraving from the National Academy of Fine Arts, Paris, 1986. Received a Doctorate in plastic arts from the University of Paris VIII in 1989. Lives and works in Paris.
- Has been working in many fields of graphic art since 1968, including posters, logos and book covers. Wrote several books on the history of caricature in Syria and the Arab world.
- Individual and group exhibitions in Arab countries and Europe.
- His style combines satire and caricature, with special focus on the design dynamics of black and white.
- His works are found in the National Museum of Damascus, the Ministry of Culture and in private collections.

باستيل وكولاج على ورق
٦٨ x ١٠٠ سم
١٩٩٤
مجموعة خاصة

pastel + collage on paper
68 x 100 cm
1994
Private collection

يوسف عبدلكي

