

Trigger #6 ————— Taous Dahmani (ed.)

# ASSEMBLIES

Trigger: publication for reflection on photography, initiated by FOMU, published by Fw:Books

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Assemblies

Guest editor: Taous Dahmani

Assemblies is a collection of photographs, images, and personal essays that reimagine what socio-political gatherings are, could be, or might become. Moving across the SWANA region, the book traces the many shapes and forms of coming together — from protest to ritual, from informal circles to fleeting encounters—to reflect on what remains, and what comes after. At its heart, *Assemblies* considers the politics of gathering when gathering is the last thing left to do.



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~~of the archive through a narrative that responds to my research experience in colonial archives and my walking methodology in the fragmented landscape of occupied Palestine. It stops at certain historical events that took place under the British colonisation of Palestine as Palestinians struggled for self-determination—the Buraq Uprising of 1929 and the 1936–1939 Arab Revolt, for example. I tune in to the words of my predecessors to understand and connect generational experiences of archival practice on and about occupied Palestine. I’m interested in how an ethnographical approach to the archive can help create and contextualise local knowledge—reclaiming the narrative with a focus on the present, so we can see ourselves as part of its ongoing story.~~

~~Working and searching within the realm of the haptic, I follow what the archive evokes in me. My practice reckons with the limitations of the archive and aspires to liberate it from its episteme. Filmic fabulation takes me outside the frame of the archival photograph to capture soundscapes in the present that allow me to engage with the nameless/unknown Palestinian objects in the archival record. Through these soundscapes, I create a gaze that grants agency to Palestinian women in the archival record, representative of the living body of Palestinians in both a social and corporeal sense. In this process, I question the meanings that filmic representations create in our understanding of historical narratives in present contexts and in their projection into the future.~~

~~*The Silent Protest: 1929 Jerusalem* was shown in the context of *Assembly* at Jaou Tunis in October 2024, a collective exhibition that brought together subversive artistic practices in urgent conversation. Its presence there reaffirmed the role of archival work—not as a static act of preservation but as a living, insurgent practice. Through its audio-visual documentation of grassroots political protest, the work insists on the persistence~~

~~of collective memory and the political agency of image-making. In the context of genocide and systematic erasure, such practices do more than recall—they resist. The exhibition posed a vital question: What is the role of artistic creation when history is being obliterated in real time? In response, the archive emerges not only as witness, but as participant—offering a space where memory becomes a form of assembly, and where the act of documenting is itself a gesture of refusal.~~

<sup>1</sup>  
Saidiya Hartman, ‘Venus in Two Acts’, in *Small Axe: A Caribbean Journal of Criticism* 12, no. 2 (June 2009): 43.

<sup>2</sup>  
Hartman, ‘Venus in Two Acts’, 11.

<sup>3</sup>  
Matiel Mogannam, *The Arab Woman and the Palestine Problem* (Herbert Joseph Limited, 1937).

<sup>4</sup>  
Ann-Laura Stoler, ‘Colonial Archives and the Arts of Governance’, *Archival Science* 2 (2002): 87.

## Yesterday, Come Closer — Ibrahem Hasan

Editors’ introduction

‘Perpetual revolution is perpetual prophecy / We came in full light and no one saw us’: These lines from *Jebu*, Etel Adnan’s famous poem about Palestine, appear like an incantation in Palestinian visual artist Ibrahem Hasan’s *Yesterday, Come Closer*.<sup>1</sup> They surface not as explanation, but as atmosphere, nested among a vast constellation of photographs, posters, drawings, writings, archival documents, maps, and typographies. Together, these materials form a disordered, expansive matrix that resists definition, insisting instead on the multiplicity of Palestinian life and the impossibility of containing the weight of its memory.

*Yesterday, Come Closer* is not only a 728-page publication; it also lives as an open-source research platform, an immersive digital archive, and a sound system developed in collaboration with Radio Alhara. The work weaves Hasan’s own photography, words, and design with contributions from a wide community of artists and writers, unified by the insistence that Palestinian life cannot be erased. More than a fixed archive, it is a realm of affect, where fragments of image, voice, dream, and memory are gathered not to cohere but to resonate. *Yesterday, Come Closer* functions as a counter-archive—one that centres presence over preservation. Here, memory is not an object to be indexed, but a field to be entered, a texture to be dwelled in, fractured, layered, and very much alive.

**Ibrahem Hasan** is a Palestinian American artist and visual storyteller born and raised on Chicago’s South Side and now based in Brooklyn. Formerly a senior creative director at Nike, he uses photography, film, text, and installation to explore authenticity, memory, and belonging. His recent book

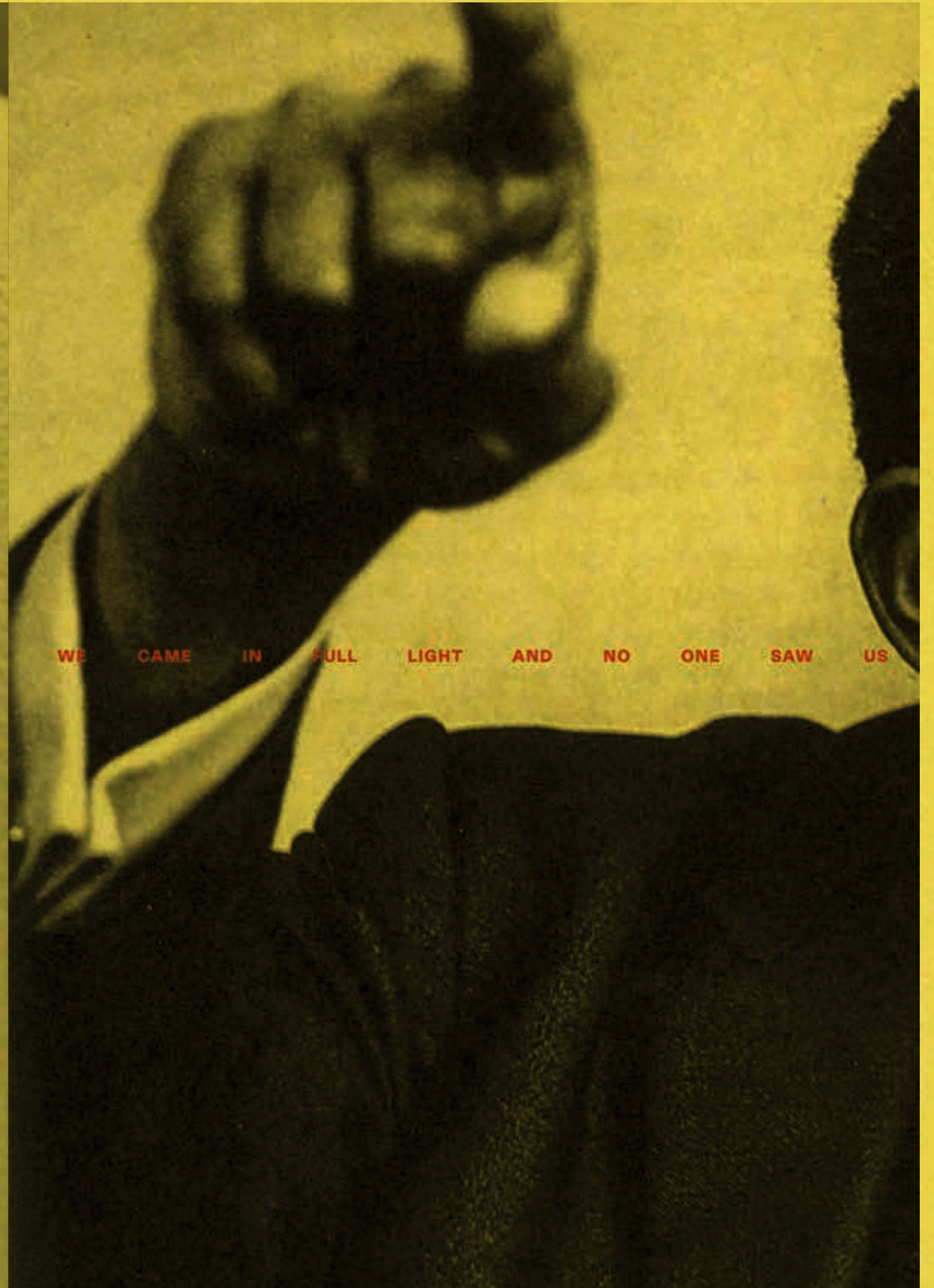
*Yesterday, Come Closer* (2024), a 728-page non-linear exploration of Palestinian collective memory, received widespread acclaim. Hasan’s work emphasises elevating marginalised voices and forging emotional connections through nuanced visual narratives.

It is through the act of assembly that *Yesterday, Come Closer* crystallises. It takes shape not only in images, voices, writings, and documents, but also in the gaps between them—in what’s missing, withheld, or unsaid. Its non-linear method of gathering mirrors the complexity and multiplicity at the heart of Palestinian memory and life. In this way, assembly becomes a form of resistance: to isolation, to linearity, to the archival—and contemporary, genocidal—impulse that seeks to pin down that which is still alive. It is a testament to what archives can become when they are guided by feeling rather than institution, by rupture rather than chronology, by multiplicity rather than singularity.

<sup>1</sup>  
Etel Adnan, ‘Jebu’, quoted in Ibrahem Hasan, *Yesterday, Come Closer* (Self-published, 2024).



PERPETUAL REVOLUTION IS PERPETUAL PROPHECY



WE CAME IN FULL LIGHT AND NO ONE SAW US

Caption

00. Rabih Mroué  
Titel
00. Omar's Poem
00. Ala Younis  
Titel
00.   
Nermine Hammam  
Titel
00. Introduction by Taous Dahmani  
Titel
00. Rana Issa  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Farah Abdessamad  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Kegham Djeghalian & Rehaf Al Batniji  
*Reading Assemblies*
00. Hoda Afshar  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Céline Semaan  
Myriam Boulos  
*Reading Assemblies*
00. Archive section's order  
Mashid, Joyce, Tashattot, Nadia, Mahassen, Ibrahem, Ferhas, Êvar, Sara, Nadine, AIF, finish with Mo'min Swaitat
00. Christina Hazboun  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Maen Hammad  
*Reading Assemblies*
00. Abdessamad El Montassir  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Rushdi Anwar  
*Reading Assemblies*
00. Ahmed Alaqra  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Roï Saade  
*Reading Assemblies*
00. Darkroom Amman  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. TAWLA  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Abdo Shanan  
*Reading Assemblies*
00. Imen Bahri  
*Reading Assemblies*
00. Hajer Boubaker  
*Reading Assemblies*
00. 7. Khaled Barakeh  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. yasmine eid-sabbagh / Annette Krauss  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Larissa Sansour  
*Reading Assemblies*
00. Aytak Dibavar  
*Reading Assemblies*
00. Didem Pekün  
*Reading Assemblies*
00. Hend Elbalouty  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Bilal Akkouche  
*Reading Assemblies*
00. Jumana Manna  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Dima Srouji / Adam Rouhana  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Conversation Abdullah & Brigitte  
*Reading Assemblies: Reflections on Collective Acts of Liberation*
00. Lydia Saidi  
*Reading Assemblies: Reflections on Collective Acts of Liberation*

