

galerie  agnès b.

in collaboration with Collectif MAAN

presents

حَبَّة قلوبنا

The Grain of Our Hearts

Samaa Abu Allaban • Adel Al-Taweel
Rehaf Al-Batniji • Amer Nasser
Taysir Batniji • Maisara Baroud

Opening on Thursday, March 26, 2026
with the artists

27 March → 17 may 2026

Place Jean-Michel Basquiat, Paris 13

***The Grain of Our Hearts* ***

A group exhibition featuring Samaa Abu Allaban, Adel Al-Taweel, Rehaf Al-Batniji, Amer Nasser, Taysir Batniji & Maisara Baroud.

For this group exhibition, Galerie du Jour agnès b. is partnering with the MAAN for Gaza Artists collective. The MAAN Collective (“Together”) was founded in October 2023 following the exhibition What Palestine Brings to the World at the Institut du Monde Arabe in Paris.

After a roundtable hosted at La Fab. in June 2025 and the commitment of the agnès b. endowment fund alongside the initiatives led by MAAN, this collaboration now takes the form of an exhibition. It continues a sustained commitment to artistic creation as a space for reflection, memory, and projection, In the context that Gaza is going through, which profoundly affects lives, places, and narratives. Supporting artists means enabling them to pursue work that connects the intimate and the collective, the present and—also—the future.

The Grain of Our Hearts brings together works by three generations of artists: Taysir Batniji (1966), Maisara Baroud (1976), Rehaf Al-Batniji (1990), Amer Nasser (1991), Samaa Abu Allaban (2000) and Adel Al-Taweel (1995). Working across photography, video, drawing, printmaking, collage, and installation, their practices unfold visual languages attentive to gestures, traces, objects, and stories that shape our lives. From one work to another, the exhibition weaves sensitive correspondences around essential questions: How do we inhabit the world? How do we carry a history? How do we transmit it?

The artists explore the persistence of images, the fragility of places, the memory embedded in objects, and the invisible ties between beings. Maps, keys, landscapes, archival fragments, and everyday gestures become forms of poetic resistance—ways of holding together what has been, what is, and what remains possible.

The title, borrowed from poet Donia Al-Amal, evokes what endures at the deepest level: an irreducible core of sensitivity, memory, and desire. Like a shared heartbeat, it connects these works without reducing them, leaving space for their differences in language, generation, and perspective.

* Title of a poem by Donia Al-Amal, Palestinian researcher and writer currently in France as part of the PAUSE program, under the aegis of the Inalco Foundation.

Through this exhibition, **Galerie du Jour** and the **MAAN collective** affirm a conviction close to their hearts: art is a space of connection, circulation, and attention. As agnès b. puts it: *"I wanted to create a gallery to show what I love. They call it a gallery, but it could also be called a place to reveal the underside and the alongside of things."*

The works on display fully embody this philosophy, revealing what endures, is passed on, and is shared—often far from immediate images.

All proceeds from the exhibition will be given to the participating artists as well as to the MAAN collective.

To approach it through exile: a country – how to find the way back to it, how to return, (...)

To approach it through the threshold: for how does one enter? (...)

To approach it through the map: there is a place in the body, in each and every one, that is a map, (...)

To approach it through darkness: there is a somewhere in your sky, there where you bristle, a fragment of death that grows, (...)

To approach it through violence: the world collapses, our world collapses, a light-year from your fierce flesh, (...)

To approach you through tenderness: for you are that, that above all else, (...)

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Excerpt from the text *Cinq tentatives d'approche* (English: Five Attempts at an Approach) by Karim Kattan, to be discovered in its entirety in the exhibition.

Karim Kattan



Karim Kattan is a writer from Bethlehem, in Palestine.

His latest novel, *L'Eden à l'aube*, was published in 2024 by Elyzad, and he recently released a collection of poems, *Hortus Conclusus*, with L'Extrême Contemporain.

DONIA AL-AMAL

THE GRAIN OF OUR HEARTS

On a pale cold
winter's night
the tents sleep
bitter in mouth
and heart.
With subdued sound
running after an escaping sun,
they remove their morning dress
off bodies
patched with jokes
and painful laughter.
The tents become lilies
sleeping on sadness
and pale moans.
Hallucinating with the names of absent
lovers,
martyrs,
and women promising
stories
poetry
and a touch of madness
The tents sleep
without a balcony filled
with music
and longing.
They rewrite history
and geography.
They dry the pains of the lands
with a laugh,
a bloodless carnation.
Possessing nothing but essence
and longing
in voids of absence.
The tents sleep
and cleanse
their dreams of immortality.
They chew the night unhurriedly
leaning against their shadows
and bending toward the sea
for healing.

This war
is startling with all its losses.
It bakes its food from the grain of our hearts.
The giants curse it
and the Canaanites.
Our Mother Ghoul chews
whenever her spirit sighs
with fleeting desire on the shoulders of passersby.
It prepares the loaves of death
for goers
comers
who are clad in life's agony
and hope spilt
on a misleading road.
It never was
a lifeline.
But war it is
unloading its cargo
of losses.
So we lose
and lose
and lose



COLLECTIF MAAN

"We consider this initiative essential for the good of humanity, of art, and of culture in their most universal dimension."

—agnès b., stylist, collector, and patron, sponsor of the MAAN collective's fundraising campaign

THE WORK OF MAAN FOR GAZA ARTISTS

For the past two years, the MAAN collective has been organizing residencies for 55 artists from Gaza within museums, art centers, art schools, universities, and French grandes écoles.

Supporting artists means enabling them to continue work that is creative, reflective, and hopeful. It is also a way of preparing for the future.

To provide artists from Gaza and their families with stays in France lasting one to two years, cultural and academic institutions host them in residencies adapted to their needs. These initiatives are carried out in partnership with the PAUSE program of the Collège de France for professionals and with Campus France for students.

To date, 26 artists have been evacuated to France to continue their work through residencies organized with partner organizations and institutions. Their families have also been evacuated, with more than 150 people thus provided with safe shelter.

In addition, 29 other artists—PAUSE program laureates and students—are expected by institutions ready to host them but remain waiting for governments to open evacuation channels so they can leave Gaza.

**THE ARTISTS
AND THEIR WORKS**

SAMAA ABU ALLABAN



Samaa Abu Allaban is a visual artist from Gaza, hosted at the Beaux-Arts de Paris since October 2024, whose dynamic and thought-provoking work explores the intersections of art, identity, and humanity. Born in Gaza and trained in graphic design, Abu Allaban delves into the depths of human experience through a variety of media, including animation and digital tools. Her work powerfully reflects the complexities of home, human resilience, and the transformative power of oral history.

Constantly pushing the boundaries of traditional artistic forms to evoke deep emotion and provoke critical reflection, Abu Allaban's innovative approach to storytelling and visual representation has been featured in exhibitions around the world.

Alongside her exhibitions, she has illustrated several children's books, where her distinctive artistic style blends with sensitive narratives to inspire and educate young minds.

Through her striking work, Samaa Abu Allaban seeks to instill a sense of wonder and curiosity in the next generation, while fostering empathy and understanding of the diversity of human experiences.



Genocidal Kitchen, 2025 © Samaa Abu Allaban
Collage sur papier

REHAF AL-BATNIJI



Rehaf Al-Batniji is a Palestinian visual artist and photographer from Gaza, currently based in France, hosted at the Beaux-Arts de Marseille and recipient of the Artist Protection Fund fellowship. Self-taught in a context where access to formal art education was nearly impossible, she developed her practice through careful observation, experimentation, and an unwavering commitment to storytelling. Over the years, her work has become a powerful exploration of memory, displacement, and the fragile relationship between personal and collective histories.

Through her projects, Al-Batniji navigates the intersection of photography, archival material, and documentary practice, interrogating the role of images in preserving constantly threatened identities. In *Original Copy (2)*—a photographic archive spanning more than a decade—she examines how ordinary photographs in Gaza become urgent documents of existence, capturing lives in a space where time is continuously fragmented by violence and loss. Meanwhile, *Fables of the Sea* focuses on Gaza's coastal ecosystem, where the sea, once a refuge, has become a contested space of survival and uncertainty.

Al-Batniji's work has been exhibited internationally, including at the Institut du Monde Arabe, Gulf Photo Plus in Dubai, Farc Gallery in Metz, and in Arles. Her works have also been published in newspapers *Le Monde diplomatique* and *Libération*. Beyond her artistic practice, she has dedicated over a decade to creating creative spaces for emerging artists in Gaza, mentoring and inspiring young creators.

Through her lens, Al-Batniji continues to challenge dominant narratives, using photography both as a form of resistance and as a means of preserving what history often seeks to erase.



*Not an archive, 2023 © Rehaf Al-Batniji
Jet Ink on paper*

TAYSIR BATNIJI



© Sophie Jaulmes

Born in Gaza in 1966, Palestinian artist Taysir Batniji graduated from An-Najah University in Nablus (BA, 1992) and from the École Nationale Supérieure d'Art (ENSA) in Bourges (DNSEP, 1997). Since then, he has lived and worked between France and Palestine. Within this geographical and cultural in-between, he has developed a multidisciplinary artistic practice in which the image—photography and video—has been central since 2001.

Marked by impermanence and fragility, Taysir Batniji's work draws inspiration from his personal and intimate history, as well as from current events and history at large. Through a distanced approach, he diverts, stretches, and plays with his initial subject in order to offer a poetic, sometimes acerbic, perspective on reality.

Following his first solo exhibition in Paris in 2002, his work has been widely exhibited in Europe and internationally, notably at the Venice, Istanbul, Berlin, and Lyon Biennials; at the Centre Pompidou and the Jeu de Paume in Paris; at the Rencontres d'Arles; at Aperture in New York; at the Martin-Gropius-Bau in Berlin; at the Kunsthalle Wien; at Witte de With in Rotterdam; and at the V&A Museum in London.

Taysir Batniji was awarded the Abraaj Group Art Prize in 2012 and, in 2017, the "Immersion" program of the Fondation d'Entreprise Hermès in partnership with the Aperture Foundation. His works are included in the collections of several prestigious institutions, including the Centre Pompidou, the FNAC (Fonds National d'Art Contemporain), the CNAP (Centre National des Arts Plastiques), the MAC VAL, and the Musée National de l'Histoire de l'Immigration in France; the V&A, the Imperial War Museum, and Tate Modern in London; IVAM in Spain; the Queensland Art Gallery in Australia; the Zayed National Museum in Abu Dhabi; Mathaf in Doha; and Art Jameel in Dubai.

Several institutions have dedicated major monographic exhibitions to his work: the Rencontres d'Arles (2018), MAC VAL (2021), Mathaf in Doha (2022), and the Palazzina dei Giardini Ducali in Modena (2025–2026).

Taysir Batniji is represented by Sfeir-Semler Gallery (Hamburg, Beirut) and Galerie Éric Dupont (Paris).



Just in Case #2, 2024 © Taysir Batniji
Series of 243 color photographs, matte paper prints,
texts inscribed in pencil

Courtesy of the artist and Sfeir-Semler Gallery, Beirut/Hamburg

MAISARA BAROUD



Maisara Baroud, visual artist. born in Gaza in 1976, He obtained a Bachelor of Fine Arts from An-Najah National University in Nablus and a Master of Fine Arts from the College of Fine Arts in Cairo.

Black-and-white dichotomy takes over Maisara`s art practice. Using his own techniques, he attempts to shape suffering in works with a human dimension. It is an aesthetic cry that describes what people suffer in different parts of the world and the Palestinian suffering in particular.

He has held seven solo exhibitions addressing diverse themes and humanitarian issues, focusing on suffering related to freedom of movement, migration, refuge, detention, war, and identity deprivation.

Maisara`s works have been widely exhibited around the world, including in France, the United States, Japan, Italy, Russia,Canada, Qatar, Egypt, Algeria, the UAE, Lebanon, Jordan, Tunisia, Kuwait, India, Finland, the Netherlands, Germany,South Africa, Spain, and Belgium. His collections are held in the Palestinian Museum in Birzeit, Barjeel Art Foundation, Museum of European and Mediterranean Civilizations (MuCEM) in Marseille, and by many art enthusiasts.



I am still alive, 2023–2025 © Maisara Baroud
Ink on paper

ADEL AL-TAWEEL



Adel Al-Taweel was born in 1995 in the Nuseirat refugee camp in Gaza, Palestine. He earned a BA in Fine Arts from the Faculty of Fine Arts at Al-Aqsa University in Gaza, then continued his studies with a diploma in Art History at the École Nationale Supérieure des Beaux-Arts in Paris, France. He is a member of the Palestinian Artists Union. Since arriving in France in 2024, he has been living in Paris, where he continues to develop his artistic practice.

The artist focuses on humanitarian and social issues, drawing on archives and memory in his work to bear witness to the past, the present, and the details of daily life in times of war. He works across various media—including drawing, printmaking, sculpture, and installation—to address contemporary themes, notably Palestinian identity and the experience of refugee camps. He also engages in research on cartography and on the post-genocide condition within the context of wars.

Al-Taweel has participated in numerous local and international group exhibitions and has taken part in research seminars and international workshops alongside artists such as Nicolas Kumbauer and Hakim Juman. In addition to his artistic practice, he was also a speaker and principal participant in the film *Who Is Still Alive*, extending his artistic and humanitarian commitment.



Comment sont devenues vos cartes, 2025

© Adel Al-Taweel

Water-based printing ink, linoleum, Canson paper

AMER NASSER



© Nour Shamia

Amer Nasser (born in Gaza in 1991) is a Palestinian photographer and filmmaker. Situated at the intersection of documentary practice and a sensitive, personal approach, his work explores everyday life in Gaza, the experience of displacement, and the memory of places.

A recipient of the PAUSE program grant from the Collège de France, he also undertook an artist residency at the Cité internationale des arts in Paris in 2016. Since 2025, he has been teaching cinema at the Kourtraimé Film School in Marseille.

His works have been presented in Europe and Asia, and he is recognized in Japan as a contemporary artist.

He received the Tasweer Awards in 2025 and was a 2024 laureate of The Lens of Dialogue call by the Anna Lindh Foundation. He regularly collaborates with filmmakers Arab and Tarzan Nasser, notably serving as assistant director on the short film *Condom Lead* (2013), selected at the Cannes Film Festival. He is also the screenwriter of the film *Once Upon a Time in Gaza* (2025), awarded at the Cannes Film Festival in the *Un Certain Regard* section.



The Battle of Endurance, 2023
© Amer Nasser
Pigment print on Hahnemühle Photo Rag paper

INFORMATION

ABOUT LA GALERIE DU JOUR AGNÈS B.

Founded in 1984 on rue du Jour, next to the historic agnès b. boutique, and after twenty years of activity on rue Quincampoix, Galerie du Jour is now located on the first floor of La Fab. in Paris's 13th arrondissement. Five exhibitions per year are presented in a modular space of approximately 200 square meters. Through its exhibition program and sales activity, the gallery continues its commitment to discovering and supporting French and international artists.

ACCESS

Galerie du Jour / La Fab. - Place Jean-Michel Basquiat - Paris 13e

Wednesday–Saturday 11:00 am–7:00 pm / Sunday 2:00 pm–7:00 pm

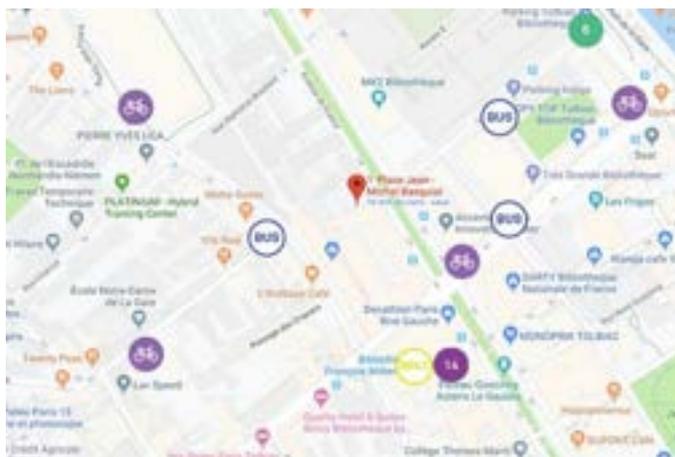
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