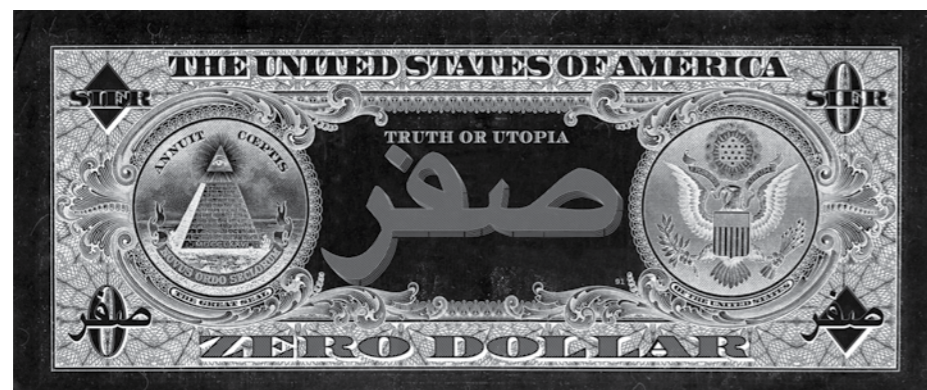


MONEY

**HADYSY**

**MONEY**  
TRUTH OR UTOPIA  
**HADY SY**





"Sifr Original" 2014 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP



"Sifr" 2014 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP



"Zero" 2014 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP

## La genèse du Zéro dollar

Connu pour son engagement relatif aux questions de société (Not for sale) et son empathie pour ses contemporains (One blood), Hady Sy consacre son dernier opus au rôle que joue l'argent dans la société actuelle et plus singulièrement dans le monde de l'art.

Le collectionneur fréquente ainsi les galeries ou les foires d'art contemporain par goût, pour des considérations artistiques, esthétiques ou philosophiques, toutefois ses acquisitions prennent aussi en compte la valeur économique de l'oeuvre, voire une spéculation financière qu'elle pourrait induire.

Ainsi naquit la première oeuvre de la série : le Zéro dollar.

Le zéro, nous les savons, est un chiffre dont la dénomination provient de l'arabe « sifr » et qui indique une quantité nulle, une absence et, de manière symbolique, le vide, l'inscription de la mort avant la renaissance. Ce signe numérique, sans valeur par lui-même, mais qui tient la place des valeurs absentes était représenté dans la mythologie Maya par un escargot symbole de la régénération cyclique, le centre du cercle attirait les éclairs, la foudre, voire le malheur avant la renaissance, et, à ce titre, Ground Zero paraît bien nommé.

Nous voici donc en présence du zéro dollar, alors, comment signifier la présence d'une absence, comment associer le graphisme d'un « rien » à la très forte matérialité de la monnaie de référence mondiale ? Comment décrire le monde à partir de ces symboles ? Tel est le projet « in progress » que mène actuellement Hady Sy.

## ZER 0 | SIFR

Without the number zero we would all be frozen in a world of worthless measurement. This is number that was devised in India but has been delegated further in the origins of numeracy in our Arab world. Zero is central to the growth of trade, exchange and modern commerce. It is an invention for instrumentality but an instrument essential for the inventive development of commerce itself.

Mohammed ibn-Musa ai-Khowarizmi was immersed in building and elaborating equations in his 9th century life. His algebra is our exercise, his calculations were algorithmically filled with motion. Yet at the heart of the movement of figures and values, numbers and their tabulations, was the denomination zero. This he called the 'sifr'. The word is at the heart of the notion of cipher, and is ever present in today's global financial system.

The number zero has travelled across continents and seas so that today it is everywhere, in each product we purchase, in countless images printed and exchanged. It is locked into our passcodes; it is there in the lightening speed hum of data centers and in the very pulse of global banking transactions. Miss one zero out and

the universe of values changes its dimensions radically.

The work shown here is a taste of working with zeros poetically over almost two years. The art project concerns itself with accounting, with the reproduction of money, and the ubiquity of the US dollar. But be warned, this is no project about counterfeiting practices or Ponzi schemes, wobbly global markets or banks being fined by regulators.

The intention has been not to just make money by through allusion and pastiche to accumulate little, not quite nothing, that allows us to look at what we value and how we accumulate what we envisage as wealth. There are no calculations, but an abacus of ideas as different works show how the denomination of the printed zeros reflects back on our own aspirations, on avarice, and then too what we must have and needed to pay for. Payment. Pursuit. Projections.

The project asks what it is we are pursuing. Just as the Babylonians added the shape of the zero to columns of figures to denote an absence. The money that has been printed is out of circulation, yet it is marked

everywhere with the dye of the gap, the denomination ZERO, tagged with a trace marker of universal use we cannot avoid in the empty label of what is absent.

Today's wealth is built on yesterday's zeros. Our current denominations of different monies are all zero tolerant. The more the better. Yet what may be monetarily amassed as wealth depends on where we place our circular shape, the zero. It's also a case of how it chimes like an instrument of value in the palaces of extreme wealth or almost whispers beneath the cold cardboard of street sleepers.

Zeros.

Divide by zero: that leaves you where? Multiply by zero: and you come full circle. Add a zero: and the cosmos of currency expands immediately. Subtract a zero: and an ice pick goes through your heart. Who holds these zeros or is there perhaps no one measuring their accumulation.

Andrew Morrison  
Professor of Interdisciplinary Design  
Director, Centre for Design Research  
Oslo School of Architecture and Design



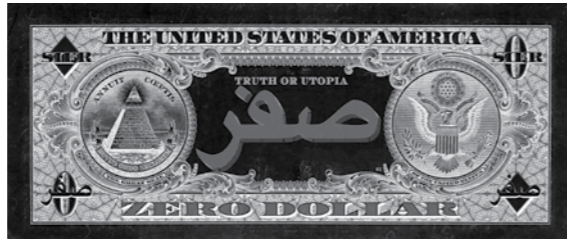
"Al-Khawarismi" 2015 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP



"Al-Khawarismi" 2015 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP



"Al-Khawarismi" 2015 | photography on fine art paper | 75x185cm | edition 1/3 + 3 AP





"Washington Wrinkled" 2014 | photography on fine art paper | 50x95cm | edition 1/3 + 3 AP



"Washington Wrinkled" *fig. 1* | 2014 | Serigraphie on canvas and acrylic | 93x140cm Tribute to Andy Warhol



"Zero Wrinkled" 2014 | photography on fine art paper | 50x95cm | edition 1/3 + 3 AP



"Washington Wrinkled" *fig. 2* | 2014 | Serigraphie on cloth and acrylic | 93x140cm Tribute to Andy Warhol

## **Money and education**

Education has increasingly become a global commercial market with scary proportions. From being defined as a key for enlightenment, social equity and a common goal, education is now focused on performance scores and international comparisons scores. It is symptomatic that it is the OECD that has taken the world leading role for education and development defining it primarily in economic terms. Technological development also imply increased commercial pressure on schools, as well as other organizations. Money rules education today, and educational impact is primarily measured in terms of economic development.

In 2016 we celebrate 100 years since John Dewey wrote his classic book "Education and Democracy". In the pure economic orientation of education today we tend to have forgotten how important education is corny retiring and developing our societies and the well-being of all people no matter of your socio-economic background.



PHOTOGRAPHY  
& MIXED MEDIA

"Flower me" 2015 | photography on fine art paper | 40x50cm | edition 1/3 + 3 AP  
Left page: "Tree of Life" 2015 | photography on fine art paper | 185x110cm | edition 1/3 + 3 AP



## MONEY

Value. Values. My sister and I were raised to respect money. We were taught that money should be well earned but gathered and used with respect for moral values. Virtue, recognition of elders, generosity, loyalty, friendship, honesty, trust, and especially humility were the values we were taught to follow. The older I grew, the more I found out, and with bitterness, that these values were becoming weaker, and now they are virtually obsolete.

We live in an age of contorted exchange values that are the product of a global financial crisis. Money is not only a flow of capital and the buying and selling of stocks, or debates about budget deficits. It's now also the actual, virtual currency of bitcoins. Against the background of debt reduction and shifting interest rates, market intervention and speculation, today the



values we were taught to respect and to aspire to are associated with gullibility and weakness. What is it then that money can buy? Nowadays, money rules the world. Whatever we own, or count as wealth, financial security or plain simple old income, in many ways money determines friendship, marriage, acquaintance and even love. You might say that money has become the only credible insurance in this world. Even climate cannot be counted on any more. It is said that money can buy you education, protection, love, impunity, respect, citizenship, freedom and independence. These are the major pillars of a vibrant society. Many of them are linked to happiness.

But can money truly buy happiness? No, after a point it does not. Research has shown that, after arriving at a certain level of comfort and satisfaction, wealth alone cannot buy you



"G8" 2016 | photography on fine art paper | 40x185cm | edition 1/3 + 3 AP

happiness. Then again, it can help you in trying to reach it. But then like maintaining your bank balance or topping up your pay-as-you-go mobile subscription you have to attain a minimum level to survive. Money rules the world, goes the adage. Money. Love. The love of money. The money of love. What it is we are saving up for? What is that we expend? When you have money, everyone wants to be next to you. It's magnetic. Everyone listens to you whatever nonsense you sprout. You are a figurehead. You are trusted. But its not that simple is it? There's attraction and repulsion. I lost friends because of money and I gained others because of money. I lost love because of lack of money but I also found love with money. I also encountered hate because of a lack of money. That's a topic we don't seem to read in the online newspapers as we negotiate our mortgages or try to balance

the books as it were. Double column emotional accounting. Love and Money. It sounds like the title of an unwritten Bond movie. Bad bonds, not only the choice or acting of some of the leading men, but also whole programmes of dodgy 'instruments' we are enticed to desire, to support, to ensure, to buy into. Money and Love. Or is it Money-Love? A new double-barrelled name for the well heeled. But then this is no new partnership. The oldest profession in the world has always asked for money up front. But you may ask, 'What is the difference in between prostitution and marrying someone only for their money?' Some say love will follow... Money is our partner, come what may. You are a refugee, you cannot take all the property you value with you but you have to take money on your person if you are to pay your way. A wholly different pay as you go

scheme you encounter as others bomb your home. Money is taking the place of the essential values that are the cradle of our society. Is it acceptable that good education, good health, good food, good water, good justice are linked to the numbers of zeros you have in the bank? Where is justice when you can pay your bail to get out of court and not even go near a prison cell, even if you are a murderer? Even if you are a banker says the guy down at the pub. Even if you are the bank says the mother in the rural Kenyan market who is seeking out a living but banking online. Money can buy citizenship regardless as to whether or not if you share the values of the country, culture, habits or traditions. What is a citizen in a country? Should he or she be someone that provides, earns, gives, deserves, invents and participates? Is money the only contribution that can make you a

citizen? So many migrants are dying on their way seeking political asylum, fleeing their homes, lands for a supposedly better life. En route, having paid middlemen, many drown. Think about it. Not yet drowning in debt. Just drowning. The drowning of economic migrants. Loving the country they are travelling to, before even knowing it. Learning the language, ready to work and contribute in any field. Adrift in the Mediterranean, a young man who has walked across almost half of Africa asks, 'Don't we deserve more than the one who simply paid 200000 US dollars for his new nationality?' The boat drifts towards Italy. The flow of hungry migrants meets an immeasurable inhospitality in parts of Hungary. What is the real value of money we should ask if it is not backed up by moral values? Money up front. Fronts for money. Which way does it flow? Whose pockets are endless? Is there



"What's on a Wo-Man's Mind" *fig: 2* | 2016 | photography on fine art paper | 105x150cm | edition 1/3 + 3 AP Tribute to Freud



"What's on a Wo-Man's Mind" *fig: 1* | 2016 | photography on fine art paper | 105x150cm | edition 1/3 + 3 AP Tribute to Freud

a hole in your pocket. Before we used to have a handshake, we 'wrote a note' about borrowing, but now we have a down payment. The lure of money or of a better life. The meaning of lure is not known today but it is certainly felt. Once it referred to what was on the falconer's hand that attracted a hunting bird, a bird masked before flight, tethered to its appetite and prowess at the same time. Whose assets are we considering? In the beginning of the world physical strength, power was man's major asset. He used it to hunt, eat, drink, pro-create and simply to live. Eventually, for women this changed, and money brought them freedom and independence. In many countries now there are more women in higher education than men, yet they are inexplicably paid less, everywhere and without their agreement. Freedom and independence. Investment bankers would not agree to these returns, surely?

The art market. Lucrative but fickle. I can make my art without money but I would not be able to convey it to the public if I were penniless. Without money, I would not have been able to buy my major needs. Art as production. A means of production! Cameras, lights, printings, canvases, paint, frames. So, of course, I love money because I love being able to work, transmit and share my thoughts. Without money it would all remain in my head. But I do not adore money. What is a value of a piece of art? Is value determined by the artist, the dealer, a buyer, an institution, socialites, the public, lobbyists, the Press or demand and supply? Perhaps it's all of these at once. Money is a very complex subject to explain, but so easy to understand. We use money as an excuse for our greed, our jealousy, our weakness, our tendency to look at others and to imitate trends, to belong. And we are always seeking more. Too

much is not enough! Everybody has money in the world. The difference between them is how many zeros are found after the initial number. It is all about one additional zero. Today, zero is perhaps the most extensive and universal symbol known. In the story of zero, something can be made out of nothing. The symbol zero existed since the Mayas and the Indians. It is the symbol of the Nothingness as well as the Infinite. Where is your zero? M O N E Y. There is a zero in there too!

My project is an intellectual reflection on money, more precisely on the use of money. It is not about money or its accumulation, but what you do with it. Look at Bill Gates' foundation or at humanitarian agencies. Does money have a moral or a physical value? Or are these amassed? I am aware that the subject of money, more precisely the dollar, has been treated by many artists ranging from the most famous like Warhol and Dali to the most obscure. Following on from earlier works of my own such as "In God We Trust", "Not for Sale", "One Blood" and "Love Strikes", I figured that the only logical follow-up to these projects would be money. It's universal in force, if not in distribution.

I chose to focus on the US Dollar for three reasons:

- 1) It is the currency that represents all moneys in the world. It's everywhere. Real and fake alike are in circulation.
- 2) It is the physical currency, ink and Paper, that rules the world. If the dollar disappeared from the market, no other currency would have any value.
- 3) It has one colour: green. With its' universal hue, it moves beyond the borders of race, religion, territory and the social. In a way it's accessible to anyone in this world yet it's anything but fairly shared.

Everybody has a relation to money. The difference between them is how many zeros are found after the initial number. It is all about one additional zero. Where is your zero?

Hady Sy



"Made in Lebanon" | 2015 | photography on fine art paper | 110x165cm | edition 1/3 + 3 AP



"Tarboush" | 2016 | photography on fine art paper | 200x100cm | edition 1/3 + 3 AP



"Faux Jumeaux" | 2014 | photography on diecut plexiglass on acrylic and cement | 98x133cm



"Time" | 2014 | photography on fine art paper | 94.5x133cm | edition 1/3 + 3 AP



"Cement" | 2014 | photography on fine art paper | 95x101cm | edition 1/3 + 3 AP



"L'Origine du Nouveau Monde" *fig: 1* | 2015 | photography on fine art paper | 60x83.5cm | edition 1/3 + 3 AP

Tribute to Gustave Courbet



"L'Origine du Nouveau Monde" *fig: 2* | 2015 | photography on fine art paper | 48.5x158cm | edition 1/3 + 3 AP



"Wash in Tone" | 2016 | photography on fine art paper | 105x157.5cm | edition 1/3 + 3 AP



"Run Zero Run" | 2016 | photography on fine art paper | 105x157.5cm | edition 1/3 + 3 AP



"Open 24/7" | 2016 | photography on neon | 66x78cm







"Umbrella" | 2016 | photography on fine art paper | 105x105cm | edition 1/3 + 3 AP



"Three Umbrellas" | 2016 | photography on diecut plexiglass on acrylic and cement | 144.5x144.5cm



"Broken Heart" | 2015 | photography on diecut plexiglass on acrylic and cement | 109x109cm



"Broken Heart" | 2015 | photography on diecut plexiglass on glass | 64.5x64.5cm



"Heart" | 2015 | photography on fine art paper | 105x105cm | edition 1/3 + 3 AP



"The Pillow" | 2015 | photography on fine art paper in silk on acrylic | 70x91.5cm



"His & Hers" | 2015 | photography on fine art paper | 60x144cm



"Prenuptial Agreement" | 2016 | photography on fine art paper | 60x83.5cm



"Money can't buy me Love. But it Helps" | 2016 | photography and serigraphy with diecut plexiglass | 85x149cm



"Migrants" *fig: 1* | 2015 | photography on fine art paper | 110x180cm | edition 1/3 + 3 AP



"Migrants" *fig: 2* | 2015  
photography on fine art paper | 165x110cm  
edition 1/3 + 3 AP



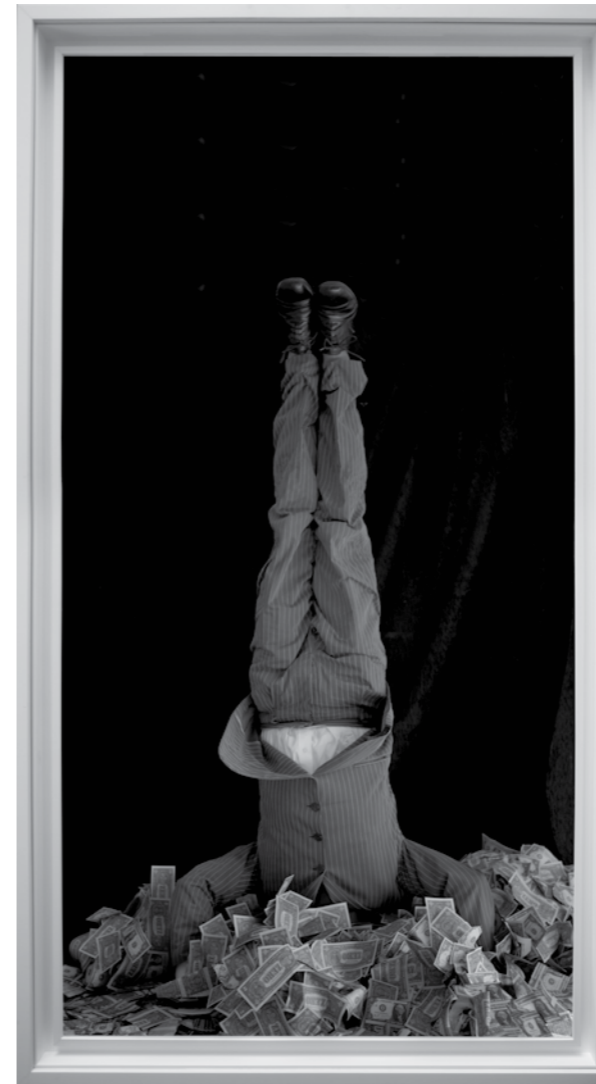
"No Comment" | 2016 | photography on fine art paper | 200x74.5cm | edition 1/3 + 3 AP



"Help" | 2016 | photography on fine art paper and diecut plexiglass | 105x105cm | edition 1/3 + 3 AP



"Min Mal Allah" | 2016 | photography on fine art paper | 60x40cm | edition 1/3 + 3 AP



"Man With No Head" *fig: 1* | 2016 | photography on fine art paper | 200x105cm | edition 1/3 + 3 AP

"Man With No Head" *fig: 2* | 2016 | photography on fine art paper | 200x105cm | edition 1/3 + 3 AP



"Breaking The Green Barrier" *fig: 1* | 2016 | photography on fine art paper | 200x105cm | edition 1/3 + 3 AP



"Breaking The Green Barrier" *fig: 2* | 2016 | photography on fine art paper | 200x105cm | edition 1/3 + 3 AP





"Barbwired Wall" | 2015 | photography on fine art paper and barbwire | 123x176cm



Fuck you money is a fancy way of saying enough money that you're completely financially independent.

In other words, you can say "fuck you" to an employer or a business proposition and it won't affect your living standards noticeably.

To try to put it in more financial terms, distinguishing between a stock and a flow, it means that you have enough liquid assets that they produce enough income from those assets to live on without depreciating or risking the principal. And maybe have some extra to splash on goodies (we're in fuck you territory here, after all).

In the United States, what's generally considered affluent is a family income of \$250K/year, because after that if your tax burden changes it's "tax cuts for the rich."

That gives us a target. Right now (and for the foreseeable future), Treasuries yield 0%. But let's assume that a basket of bonds and dividend-paying blue-chip equities would be safe and could yield, say, 3%. (Maybe you could get more, and if so that's gravy, but let's be conservative here.)

So if you need enough money that yielding 3% will give you an income of \$250K/year, that means you need  $\$250K \div 0.03 = \$8,333,333.33$ . Let's round it to 10 so you can buy a house and a BMW (and maybe angel invest -- and don't be a dick, donate to charity).

So there you go: fuck you money is officially and scientifically 10 million dollars (after taxes, in the bank).

To anyone out there with stock options, get to your spreadsheets...

Reference: Copyright Quora

"Fuck you Money" | 2015 | photography on fine art paper on wood in acrylic and cement | 104x110x90cm



"The Suitcase" | 2015 | photography on fine art paper in suitcase acrylic and cement | 58x54x68cm

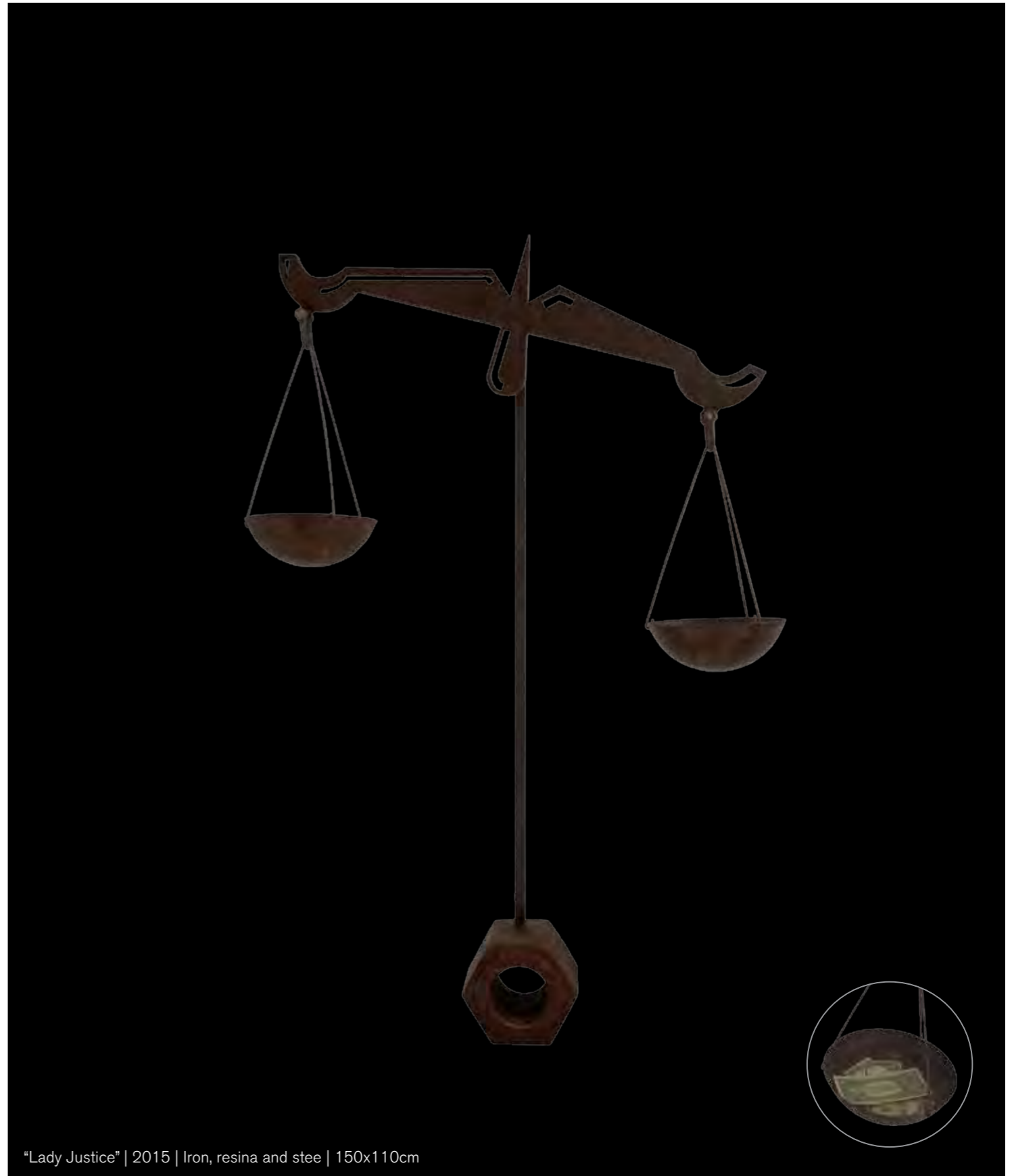




"Le Bélier" | 2016 | collage and marouflage on phoenician juniper | 320x60cm circumference



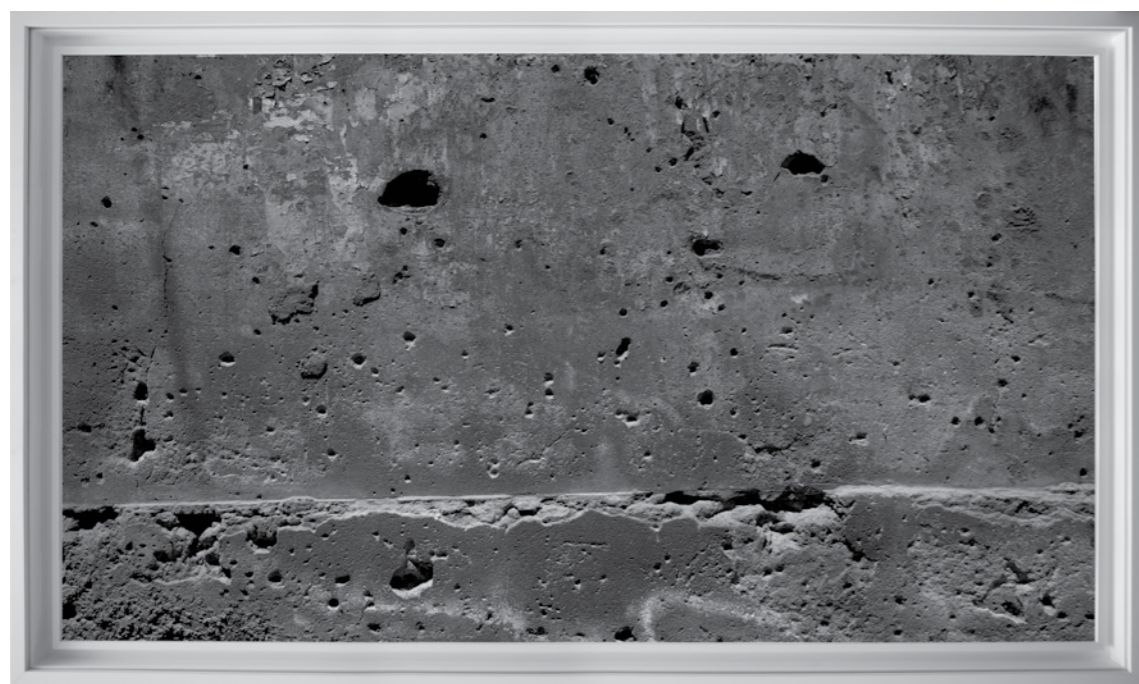
"The Scale of Justice" | 2015 | photography on fine art paper on wood in acrylic and cement | 110x135cm



"Lady Justice" | 2015 | Iron, resina and steel | 150x110cm



"Big Business" | 2016 | photography on photo paper | 300x393cm



"Big Business" *fig. 1* | 2016 | photography on fine art paper | 105x184cm



"Big Business" *fig. 2* | 2016 | photography on fine art paper | 105x184cm



"The Carrot and The Stick" | 2016 | photography on diecut plexiglass on acrylic and hay | 134.5x184.5cm



"Carrots and Sticks" *fig. 1* | 2015 | photography on fine art paper | 110x165cm | edition 1/3 + 3 AP





"Carrots and Sticks" *fig. 2* | 2015 | photography on fine art paper | 105x150cm | edition 1/3 + 3 AP

"Carrots and Sticks" *fig. 3* | 2015 | photography on fine art paper | 105x150cm | edition 1/3 + 3 AP

"Carrots and Sticks" *fig. 4* | 2015 | photography on fine art paper | 105x128.5cm | edition 1/3 + 3 AP

## Biography



Self Portrait | Beirut | 2013 | in my atelier | Unesco Palace

HADY SY has just returned to Beirut, taking up an art residency at the UNESCO Palace, to prepare for his new project. It is in his atelier that his art comes alive, nudging sleeping consciousness and shaking preconceived ideas to the core.

The son of a Senegalese ambassador, and Lebanese mother, Hady spent his early childhood between Beirut, Cairo, Jeddah and Dakar. Determined to achieve his artistic ambitions and encouraged by his mother, Hady graduates from BUC, Beirut, and EFAP, Paris, in Communication Arts then from the Sorbonne with a DESS in Political Science.

After graduation, Hady's artistic journey follows an ambitious path which leads him to the creation of the "International Festival of Fashion Photography" [IFFP] in a different city every year starting from Trouville [1989], Budapest [1990], Barcelona [Opening of the Olympic Palace in 1991], Monaco [1992], Kobe, Tokyo [1994], Paris opening of the Carrousel du Louvre in [1995], and Biarritz [1996]. As a Creative Director, he revolutionizes the field by bringing together the biggest names in the fashion industry,

designers, models, media and photographers, collaborating with fashion and design icons such as Kate Moss and Naomi Campbell, Garouste and Bonetti, André Putman, Paloma Picasso, Karl Lagerfeld, Isabella Rossellini, Jean Paul Gaultier, Frederic Mitterand, Jean Paul Goude, and Helmut Newton, and international magazines such as "The Face", "ID", "Dazed and Confused", "Purple Fashion", "Vogue France", "Harpers Bazaar US", "Mixte", "Numero", to name a few. It then comes as no surprise that Hady takes charge of the artistic direction of the book and major New York exhibition dedicated to the celebration of forty years of Yves Saint Laurent.

In New York, Hady becomes an active collaborator of the Fashion Week, "Seven on Sixth" created by Fern Mellis which now is known as "Mercedes Benz Fashion Week".

On The 11th of September 2001, in his New York loft close to the World Trade Center, Hady witnesses a major turn in world history which will ultimately affect his own. Brought up in Beirut during the civil war, Hady had already succeeded in exorcising his demons, trying to forget human insanity and

violence. It all comes back to haunt him that morning of the 11th of September, through the chaos and the burning ashes he feels the need to shout out loud a message of peace and tolerance.

He immediately sets out to work on his next exhibition "IN GOD WE TRUST". He sheds light on America for whom the word "God" has for the longest time been confused with the green dollar on which it is printed. In order to diagnose then eradicate evil, Hady sets out to take X-rays of the suffering human body starting with his own. Impressed by these images, the Ethan Cohen Gallery of Fine Arts in New York approaches Hady. It was an immediate success.

The message of peace and tolerance hit hard a nation shaken to the core, still trying to recover from the chaos, pain and absurdity that followed the attacks of that fateful September morning. While the exhibition tours Los Angeles, Paris, Moscow, Saint Petersburg and Dubai, the book is displayed for a whole month at «La Hune», the artist's favorite library in Saint-Germain Des Prés, Paris. He was then commissioned by the French Ministry of Culture,

[Le CNAP| Centre National des Arts Plastiques through Mme Agnès de Gouvion Saint-Cyr |Inspecteur Général de la Photographie], to produce his second installation "NOT FOR SALE". He showcased a detailed inventory of the most common and the most deadly weapons used in wars ever since World War I. He adopted a scientific approach to build up a "catalogue raisonné" [almost a sales catalogue] of these weapons, complete with a detailed analysis of their main features and achievements, going so far as to take X-ray pictures of them, so as to include an inside view of both the mechanism and misdeeds they can produce. The installation was first exhibited at the VISA pour l'Image, the festival of photo-reportage in Perpignan and was then acquired by [Le FNAC| Le Fonds National d'Art Contemporain in France for its permanent collection. "NOT FOR SALE" is still touring major cities around the world until this moment.

Today, Hady Sy returns to his childhood home, Beirut, after he was offered an art residency by the Lebanese Ministry of Culture at UNESCO palace to set up his installation ONE BLOOD.

# Index



"Al-Khawarismi" *fig: 1* | 2014  
photography on fine art paper | 75x185cm  
edition 1/3 + 3 AP



"Sifr Original" *fig: 1* | 2014  
photography on fine art paper | 75x185cm  
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"Sifr" *fig: 1* | 2014  
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"Zero" *fig: 1* | 2014  
photography on fine art paper | 75x185cm  
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"Washington" *fig: 1* | 2014  
photography on fine art paper | 75x185cm  
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"Al-Khawarismi" *fig: 3* | 2014  
photography on fine art paper | 75x185cm  
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"Sifr Original" *fig: 3* | 2014  
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"Al-Khawarismi" *fig: 2* | 2014  
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edition 1/3 + 3 AP



"Washington" *fig: 2* | 2014  
photography on fine art paper | 75x185cm  
edition 1/3 + 3 AP



"Washington Wrinkled" 2014  
photography on fine art paper | 50x95cm | edition 1/3 + 3 AP



"Zero Wrinkled" 2014  
photography on fine art paper 50x95cm  
edition 1/3 + 3 AP



"Washington Wrinkled" *fig: 1* | 2014  
Serigraphie on canvas and acrylic | 93x140cm



"Washington Wrinkled" *fig: 2* | 2014  
Serigraphie on cloth and acrylic | 93x140cm



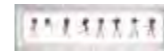
"Tree of Life" 2015  
photography on fine art paper 185x110cm  
edition 1/3 + 3 AP



"Flower me" 2015  
photography on fine art paper 40x50cm  
edition 1/3 + 3 AP



"Saving The Robots" | 2016  
photography on diecut plexi | 198x107x2cm



"G8" 2016  
photography on fine art paper  
40x185cm edition 1/3 + 3 AP



"What's on a Wo-Man's Mind" *fig: 2* | 2016  
photography on fine art paper | 105x150cm  
edition 1/3 + 3 AP



"What's on a Wo-Man's Mind" *fig: 1* | 2016  
photography on fine art paper | 105x150cm  
edition 1/3 + 3 AP



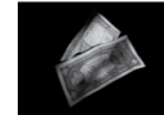
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"Tarboush" | 2016  
photography on fine art paper 200x100cm  
edition 1/3 + 3 AP



"Faux Jumeaux" | 2014  
photography on diecut plexiglass on acrylic and cement  
98x133cm



"Time" | 2014  
photography on fine art paper | 94.5x133cm  
edition 1/3 + 3 AP



"Cement" | 2014  
photography on fine art paper 95x101cm  
edition 1/3 + 3 AP



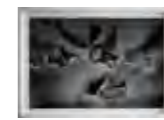
"L'Origine du Nouveau Monde" *fig: 1* | 2015  
photography on fine art paper | 60x83.5cm  
edition 1/3 + 3 AP



"L'Origine du Nouveau Monde" *fig: 2* | 2015  
photography on fine art paper | 48.5x158cm  
edition 1/3 + 3 AP



"Wash in Tone" | 2016  
photography on fine art paper  
105x157.5cm | edition 1/3 + 3 AP



"Run Zero Run" | 2016  
photography on fine art paper 105x157.5cm  
edition 1/3 + 3 AP



"Open 24/7" | 2016  
photography on neon | 66x78cm



"Umbrellas" | 2016  
photography on fine art paper | 10x195cm | edition 1/3 + 3 AP



"Umbrella" | 2016  
 photography on fine art paper 105x105cm  
 edition 1/3 + 3 AP



"Three Umbrellas" | 2016  
 photography on diecut plexiglass on acrylic and cement  
 144.5x144.5cm



"Broken Heart" | 2015  
 photography on diecut plexiglass on acrylic and cement  
 109x109cm



"Broken Heart" | 2015  
 photography on diecut plexiglass on glass  
 64.5x64.5cm



"Heart" | 2015  
 photography on fine art paper 105x105cm  
 edition 1/3 + 3 AP



"The Pillow" | 2015  
 photography on fine art paper in silk on acrylic  
 70x91.5cm



"His & Hers" | 2015  
 photography on fine art paper 60x144cm



"Prenuptial Agreement" | 2016  
 photography on fine art paper | 60x83.5cm



"Money can't buy me Love. But it Helps" | 2016  
 photography and serigraphy with diecut plexiglass  
 85x149cm



"Migrants" *fig: 1* | 2015  
 photography on fine art paper | 110x180cm  
 edition 1/3 + 3 AP



"Migrants" *fig: 2* | 2015  
 photography on fine art paper | 165x110cm  
 edition 1/3 + 3 AP



"No Comment" | 2016  
 photography on fine art paper | 200x74.5cm  
 edition 1/3 + 3 AP



"Help" | 2016  
 photography on fine art paper and diecut plexiglass  
 105x105cm | edition 1/3 + 3 AP



"Min Mal Allah" | 2016  
 photography on fine art paper | 60x40cm  
 edition 1/3 + 3 AP



"Man With No Head" *fig: 1* | 2016  
 photography on fine art paper | 200x105cm  
 edition 1/3 + 3 AP



"Man With No Head" *fig: 2* | 2016  
 photography on fine art paper | 200x105cm  
 edition 1/3 + 3 AP



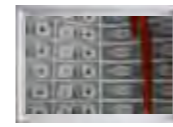
"Breaking The Green Barrier" *fig: 1* | 2016  
 photography on fine art paper | 200x105cm  
 edition 1/3 + 3 AP



"Breaking The Green Barrier" *fig: 2* | 2016  
 photography on fine art paper | 200x105cm  
 edition 1/3 + 3 AP



Left page: "Bulletproof Vest" | 2015  
 ink on aluminium and steel | 57.5x59x2cm



"Barbwire Wall" | 2015  
 photography on fine art paper and barbwire  
 123x176cm



"Fuck you Money" | 2015  
 photography on fine art paper on wood in acrylic and cement  
 104x110x90cm



"The Suitcase" | 2015  
 photography on fine art paper in suitcase acrylic and cement  
 58x54x68cm



"Metress" | 2016  
 installation | 215x100x150



"Le Bélier" | 2016  
 collage and marouflage on phoenician juniper  
 320x60cm circumference



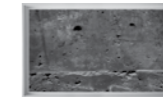
"The Scale of Justice" | 2015  
 photography on fine art paper on wood in acrylic and cement  
 110x135cm



"Lady Justice" | 2015  
 Iron, resina and steel | 150x110cm



"Big Business" | 2016  
 photography on photo paper | 300x393cm



"Big Business" *fig: 1* | 2016  
 photography on fine art paper | 105x184cm



"Big Business" *fig: 2* | 2016  
 photography on fine art paper | 105x184cm



"The Carrot and The Stick" 2016  
 photography on diecut plexiglass on acrylic and hay  
 134.5x184.5cm



"Carrots and Sticks" *fig: 1* | 2015  
 photography on fine art paper | 110x165cm  
 edition 1/3 + 3 AP



"Carrots and Sticks" *fig: 3* | 2015  
 photography on fine art paper | 105x150cm  
 edition 1/3 + 3 AP



"Carrots and Sticks" *fig: 4* | 2015  
 photography on fine art paper | 105x128.5cm  
 edition 1/3 + 3 AP



"Carrots and Sticks" *fig: 2* | 2015  
 photography on fine art paper | 105x150cm  
 edition 1/3 + 3 AP



"Working tittle" | 2016  
 photography on fine art paper | 60x40cm  
 edition 1/3 + 3 AP



Tribute to Henry Wolf