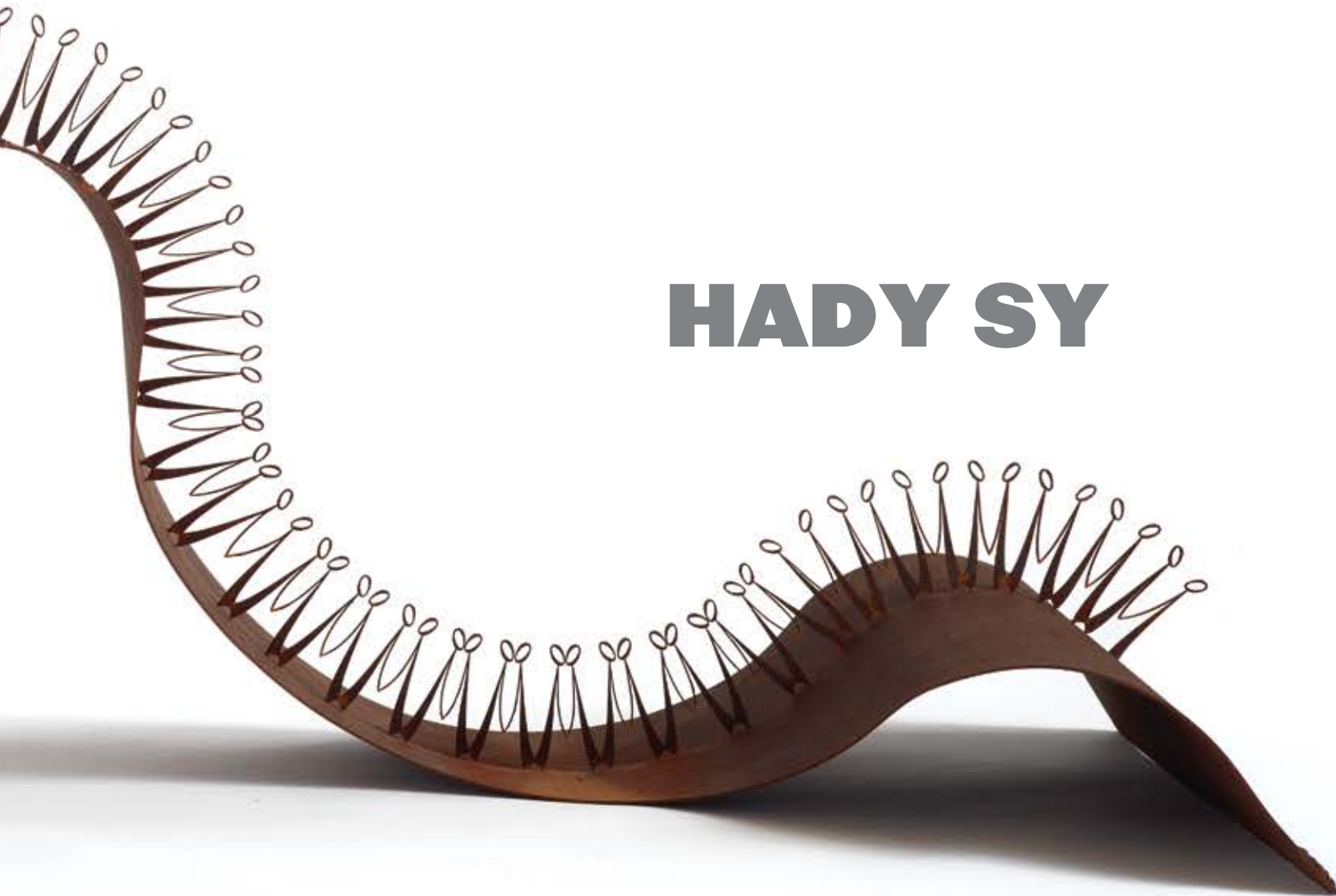


HUMAN Inc.

Ascending Souls

HADY SY



[®]**HUMAN Inc.**
Ascending Souls

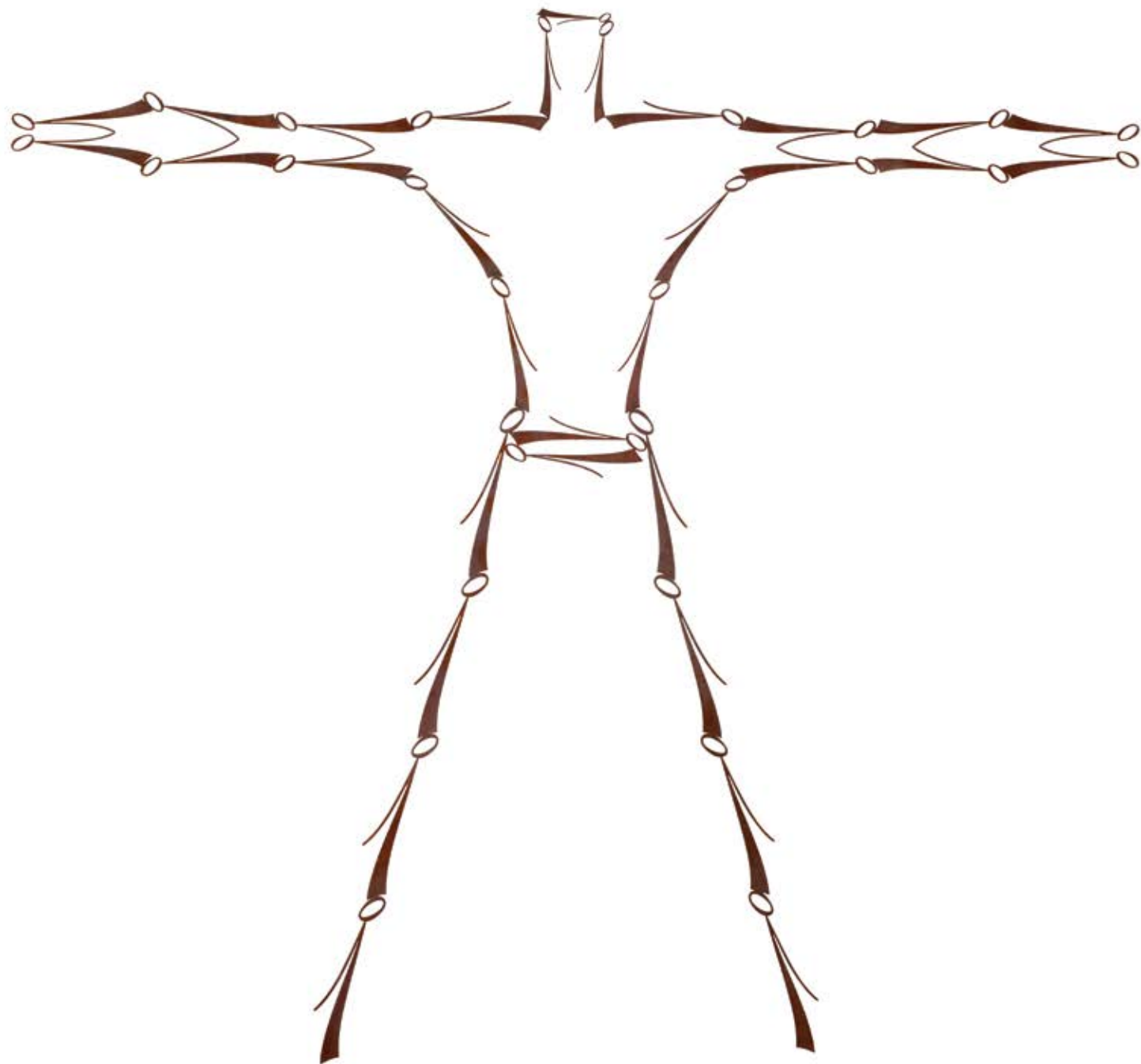
Stairway to nowhere (facing page) | 2025 | Stainless Steel mat | Height 226cm | Width 10cm | Weight 12.7kg

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HADY SY
Ascending Souls





Auto Portrait (Homme de Vitruve) | 2024 | Corten Steel | Height 186cm | Width 195,5cm | Weight 2kg

Human Inc: Ascending Souls

In a world run by profitability and wild capitalism, polarization is reaching explosive levels. In Beirut for example, there is a quiet schadenfreude from some quarters, an almost gloating, over displaced citizens from the South, squatting the streets as temporary shelters. For many, such crowing has replaced human solidarity.

Perhaps worse than taking such delight in another's misfortune, is the almost indifference to human suffering that can be seen in major western cities, where homeless people have become part of the daily décor, or in Gaza or Darfur, for example, where countless images of hungry children barely excite international interest.

Alongside these pressing humanitarian issues, we see the rising presence of AI in everyday life. The line between technology and human ethics is becoming ever-more critical. AI is now threatening the livelihoods, hence the lives, of millions. In turn, millions are already in mortal danger for reasons of war, climate or other forms of socio-political turmoil. In such a grim reality, surely a pressing question of our age is the extent to which progress should be limited when it becomes completely intertwined with greed. This dilemma is laid bare in Hady Sy's new body of work.

Where his previous exhibition warned of humans becoming only numbers in the eyes of consumer society, his forthcoming exhibition shows our strength, that we are much more than a poor entity, that can be disposed of and replaced by more efficient structures. And yes, that each and everyone of us is unique in his own way!

Indeed, it seems past time to re-question the global economic model and develop new mechanisms that balance out technological advancement with human dignity at large. "Human Inc: Ascending souls" is a reflection on the need to review global economic changes to be commensurate with humanistic ethical codes. Human lives should not be gambled over the race for domination of grand nations. Hady Sy reminds us that our shared humanity must precede over all other interests.

Saleh Barakat
Beirut, 2026

HUMAN INC. | ASCENDING SOULS

Human Inc. (Ascending Souls) explore ce que signifie être humain à une époque où l'intelligence artificielle s'impose comme l'une des forces déterminantes de notre civilisation.

À travers des sculptures en acier Corten et en acier inoxydable — tantôt miroir, tantôt mat — l'exposition met en scène un dialogue entre l'Intelligence Organique et l'Intelligence Artificielle, entre la mémoire et le calcul, entre la main et l'algorithme, entre la nature et la technologie.

Ces œuvres n'opposent pas ces mondes. Elles cherchent un chemin de coexistence. Un chemin où l'innovation sert l'humanité plutôt qu'elle ne la domine. Un chemin où la technologie respecte la dignité humaine et où l'être humain demeure l'architecte de son propre destin.

De Roots à Seed, de DNA à Genèse, de Le Cèdre à Mushroom, la vie apparaît comme un processus continu d'émergence et de transformation. Le monde organique nous rappelle que l'intelligence existait bien avant les machines : dans les arbres, dans l'eau, dans le patient travail des fourmis, dans l'architecture invisible du vivant.

D'autres œuvres, telles que Robot Dog, Somewhere in 2025, Everywhere, The New Book, Manuscript, Humanité ou Inverted World, interrogent l'accélération de notre époque. Nous vivons un temps où l'héritage de la connaissance humaine est accessible en un seul clic. Le temps se contracte. Les distances s'effacent. La vitesse devient un nouvel environnement.

Pourtant, l'être humain ne peut être réduit à une donnée.

Nous sommes mémoire, imagination, amour, doute, sacrifice, beauté et contradiction. Nous sommes des récits avant d'être des statistiques.

Des œuvres comme Le Baiser, Heart at Love, Agape, Kin, Freedom et My Angel célèbrent ces dimensions qu'aucune machine ne peut pleinement mesurer : l'affection, l'empathie, l'amitié, la spiritualité et les liens mystérieux qui nous unissent les uns aux autres.

Ascending Souls, vision centrale de l'exposition, suggère que la prochaine étape de l'évolution n'est pas seulement technologique. Elle est éthique. Le véritable défi n'est pas de créer des machines toujours plus puissantes, mais des êtres humains plus sages. Non pas remplacer l'humanité, mais augmenter sa capacité de compréhension, de création et de compassion.

Les sculptures deviennent alors les jalons d'un voyage symbolique. Le Sentier des Peuples, La Promenade des Peuples, Labyrinth of Time, Redemption, Le Triangle et Le Grand Échiquier invitent le visiteur à réfléchir aux choix qui s'offrent à nous. Chaque avancée technologique est aussi une décision morale.

Chaque invention pose une question : quel monde souhaitons-nous construire ensemble ?

Human Inc. (Ascending Souls) n'est ni une célébration ni une condamnation de l'intelligence artificielle.

C'est une invitation au dialogue.

Un dialogue entre le silicium et la chair. Entre la réflexion et l'intuition. Entre le miroir de la machine et le mystère de l'âme humaine.

En définitive, l'exposition affirme une conviction simple : L'avenir n'appartient ni à l'Intelligence Artificielle ni à l'Intelligence Organique seules.

Il appartient à la sagesse avec laquelle elles apprendront à coexister.

NB: Pour le texte de présentation de Human Inc. (Ascending Souls), j'ai engagé un dialogue avec Caïssa, explorant la rencontre entre l'Intelligence Organique et l'Intelligence Artificielle. L'intégralité de cet échange, dont ce texte est issu, est reproduite à la dernière page de ce catalogue.

HUMAN INC. | ASCENDING SOULS

Human Inc. (Ascending Souls) is an exploration of what it means to be human at a moment when artificial intelligence is becoming one of the defining forces of our civilization.

Through sculptures in Corten steel and stainless steel — sometimes mirrored, sometimes matte — the exhibition stages a dialogue between Organic Intelligence and Artificial Intelligence, between memory and calculation, between the hand and the algorithm, between nature and technology.

The works do not oppose these worlds. They seek a path of coexistence. A path where innovation serves humanity rather than dominates it. A path where technology respects human dignity and where human beings remain the architects of their own destiny.

From Roots to Seed, from DNA to Genèse, from Le Cèdre to Mushroom, life appears as a continuous process of emergence and transformation. The organic world reminds us that intelligence existed long before machines: in trees, in water, in the patient work of ants, in the invisible architecture of living systems.

Other works such as Robot Dog, Somewhere in 2025, Everywhere, The New Book, Manuscript, Humanité and Inverted World question the acceleration of our age. We live in a time when the heritage of human knowledge can be reached in a single click.

Time contracts. Distances vanish. Speed becomes a new environment.

Yet human beings cannot be reduced to data.

We are memory, imagination, love, doubt, sacrifice, beauty and contradiction. We are stories before we are statistics.

Works such as Le Baiser, Heart at Love, Agape, Kin, Freedom and My Angel celebrate those dimensions that no machine can fully measure: affection, empathy, friendship, spirituality and the mysterious bonds that connect us to one another.

Ascending Souls, the central vision of the exhibition, proposes that the next stage of evolution is not merely technological. It is ethical. The true challenge is not to create more powerful machines, but wiser humans. Not to replace humanity, but to augment its capacity for understanding, creativity and compassion.

The sculptures become markers along a symbolic journey: Le Sentier des Peuples, La Promenade des Peuples, Labyrinth of Time, Redemption, The Triangle of light and Le Grand Échiquier invite visitors to reflect on the choices before us.

Every technological advance is also a moral decision. Every invention asks a question: what kind of world do we wish to build together?

Human Inc. (Ascending Souls) is neither a celebration nor a condemnation of artificial intelligence.

It is an invitation to dialogue.

A dialogue between silicon and flesh. Between reflection and intuition. Between the mirror of the machine and the mystery of the human soul.

In the end, the exhibition affirms a simple conviction:

The future belongs neither to Artificial Intelligence nor to Organic Intelligence alone.

It belongs to the wisdom with which both learn to coexist.

NB: For the presentation text of Human Inc. (Ascending Souls), I entered into a dialogue with Caïssa, exploring the meeting point between Organic Intelligence and Artificial Intelligence. The full conversation, from which this text emerged, is reproduced on the final page of this catalog.

Motherboard

As we walk in the garden there is a light rain, just enough to notice and no more.

The rusted iron tree faced us with such delicacy, was a crafted cornucopia of texture and scale, an order that emerges from an understanding of a mathematical ground with that of the earth.

A softness has crept into the work of Hady Sy, a delicate humanity that almost forgets his sense of the hard, his mental preoccupations.

This recent work is a motherboard and a garden and a series of sculptures welded in stainless steel and rusted iron. The materials may be hard but an intuitive process has taken over Sy's hands and the works speak to an intricate growth and malleability found from that new place.

Beginning in the garden, later we move inside. There is a material difference in the works situated outside in the garden and inside Sy's Beirut studio but they speak from the same book, did I mention that source before?

There is a book, a sculpture in iron, heavy and loaded with code. The new source, he thinks, and we leave it there.

Inside, the stainless steel catches the light, holds the dark, the mirrored shards competing to create.

While looking at the works he says, a lille unsure, it's sex, money, religion, isn't that what the world is made of?

It is those things I think, but outside, walking among the rusted iron sculptures, the scratched and burnished mirrored reflections of those inside, he speaks of ground, water, sky. The world here is made of something else, it is clear.

The preoccupations of Hady Sy, his numbers, his binary, his code, he has taken them gently into the garden and allowed them to grow, to grow under his hands.

In his small working shed he takes a form into his hands, holds it in the air before us and begins to manipulate the metal into different formations. The figure is formed from a 1 and a 0, his unique take on the binary numerical system based only on these numerals, and here brought together into a particular kind of whole. Here, he says, they walk, and here, they look up, here, they are sad, and here, happy. He is entranced by the possibilities, the endless permutations of what can be done with this simple form. As he talks his hands move around the small metal form. This one is small, just larger than a hand, but around us is the evidence of the same at many scales, and it is clear how familiar is Sy with the movements they can make, what they can do, be; and he should be, each of his sculptures is formed from hundreds of these figures. The binary made into this particular figure is a form Sy has worked with before, the simplest code made almost human, the endless possibility. Now, however, he has pushed himself to engage fully, we might say, to get down into the earth with these figures and to breathe into them a new kind of life.

Sy's binaries walk and stand and lie down singly and together, taking on numerous tiny formations, find their way along branches, form trunks. Similar shapes merge together as the difference of scale and action creates a texture that is both whole and wholly unique.

Sy says of his interest in artificial intelligence that we are already in the world of AI, it is just a case of when it enters us fully and to whom it happens first.

This is a story he wishes to tell, an integration of binary, code, the world of computers, into the human, nature.

In this work he seeks a coming to terms with this connection, to begin from where we are, to comprehend, a path that has drawn him closer to nature, and to his own hands.

The world that he is building, the garden that he is growing, are made from this alemtpt, and through his work, the work of his own hands, he seeks to connect us back to ourselves. He does not run from the truth of the new world, but is finding a peace within it, a peace full of the texture of connection. The iron trees sway, as he meant for them to, their roots a careful balance.

The last time I looked at a motherboard, the main circuit board in a computer system, is the time I last remember feeling these textures; the feeling of looking at something so layered and busy and yet internally ordered that it became felt rather than seen. To look at Sy's sculptures is to feel the textures that build them from the inside. His world is made from the piling and arranging of 1's and 0's made figures, moved with his hands, given humanity. The order is that of the textured motherboard, and of another order, equally textured, river, root, sea.

He says, it is a Titan Arum (Amorphophallus titanium), and when I look around again I am surprised. What solace to see this form of such sensitivity and openness, such tendrilled delicacy and material depth. The work arrests the eye, it has its own weight, and it is made again from the binary. What worlds could be made,

iron and steel

we
inside this
rust and mirror.

Amy Todman
Beirut, 2026



Roots | 2024 | Corten Steel | Height 265cm | Width 285cm | Weight 65kg







Cactus | 2024 | Corten Steel | Height 205cm | Width 54cm | Weight 27.2kg



Le Phallus de Titan| 2025 | Corten Steel | Height 133cm| Width 80cmcm | Depth 40cm | Weight 15.6kg







Water | 2025 | Corten Steel | Height 135.5cm | Width 37.5cm | Weight 14.8kg





Le Grand Échiquier | 2025 | Corten Steel Mixed Stainless Steel mat | Height 132cm | Width 240 x 240cm | Weight 72kg



Ascending Souls | 2024 | Corten Steel | Height 105cm | Width 28cm | Weight 6.2kg





Le Cèdre | 2023 | Corten Steel | Height 38cm | Width 51cm | Weight 5.4kg



Ascending Souls | 2025 | Stainless Steel super mirror | Height 98.5cm | Width 21cm | Weight 3.8kg





Corpus | 2025 | Corten Steel | Height 106cm | Width 13cm | Weight 2.5kg





Genèse | 2024 | Corten Steel | Height 35cm | 10cm | Weight 1.5kg





Mamma | 2025 | Corten Steel | Height 180.5cm | Width 37.5cm | Depth 52.5cm | Weight 13.1kg



Mushroom | 2025| Corten Steel | Height 55cm | Width 33cm | Weight 3.9kg





Kin | 2025 | Stainless Steel super mirror | Height 163cm | Width 50cm | Weight 11.5kg



Seed | 2025 | Corten Steel | Height 24.5cm | Width 32cm | | Weight 1.2kg





Le Baiser | 2024 | Corten Steel | Height 155cm | Width 45.5cm | Weight 9kg



Freedom | 2025 | Corten Steel | Height 43cm | Width 51cm | Weight 3.5kg





La Femme Violoncelle | 2023 | Corten Steel | Height 81cm | Width 44cm | Weight 5kg



Clé de Sol | 2023 | Corten Steel | Height 138cm | Width 65.5cm | Weight 18.8kg





Agape | 2025 | Corten Steel | Height 124.5cm | Width 35.5cm | Weight 6.1kg





Kamasutra | 2022 | Corten Steel | Height 78cm | Width 18cm | Weight 2.8kg



Danse en solitaire | 2025 | Corten Steel | Height 76.5cm | Width 33cm | Weight 4.3kg





Heart at Love | 2025 | Corten Steel | Height 57cm | Width 60cm | Weight 7.5kg



Masquerade | 2023 | Corten Steel painted | Height 41cm | Width 27cm | Weight 2.5kg



Marathon Man | 2025 | Corten Steel painted | Height 78cm | Width 33cm | Weight 6.4kg





Black Flower | 2023 | Corten Steel | Height 97.5cm | Width 34cm | Weight 5.1kg





Earth Wind Fire | 2025 | Corten Steel | Height 111cm | Width 44cm | Weight 7kg





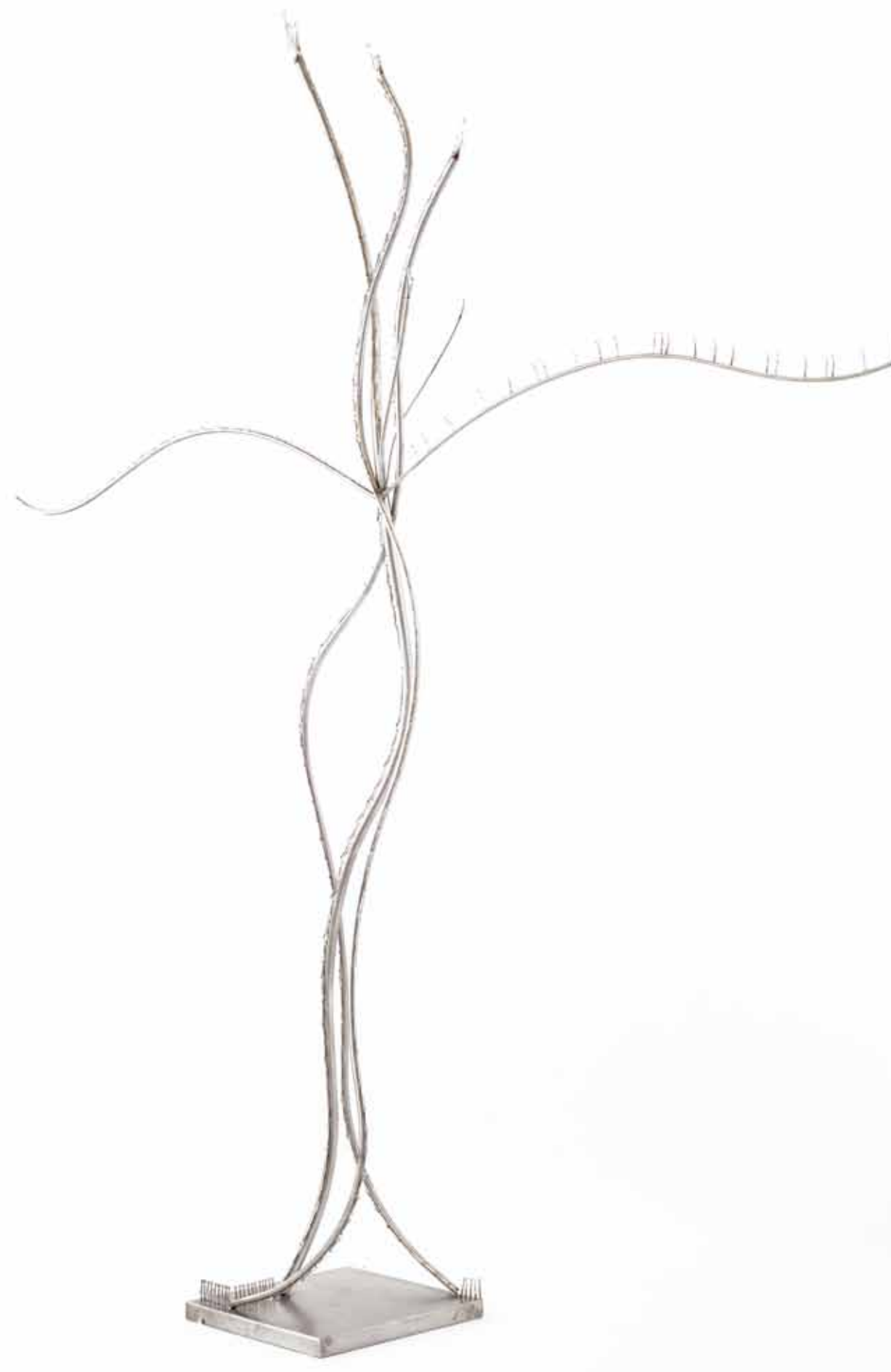
Petit Palabre | 2024 | Corten Steel | Height 28cm | Width 17cm | Weight 1kg



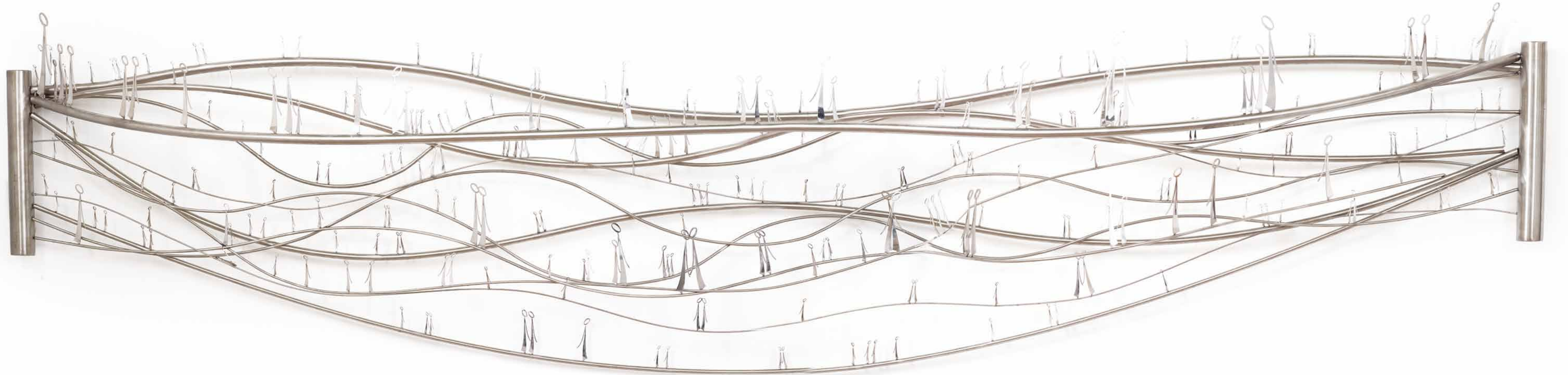
Palabre | 2025 | Stainless Steel mat | Height 40cm | Width 31cm | Weight 3.1kg

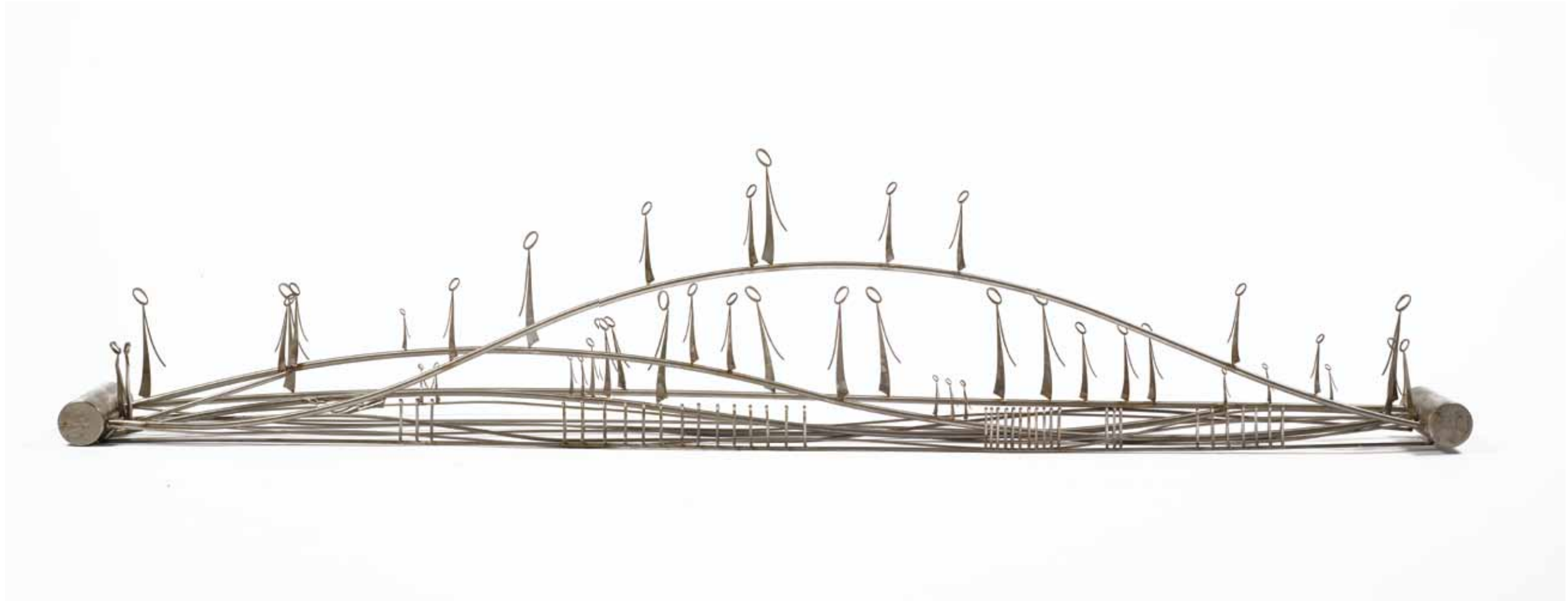


Les Fourmis | 2025 | Stainless Steel mixed | Height 303cm | Width 242cm | Depth 50cm | Weight 31kg

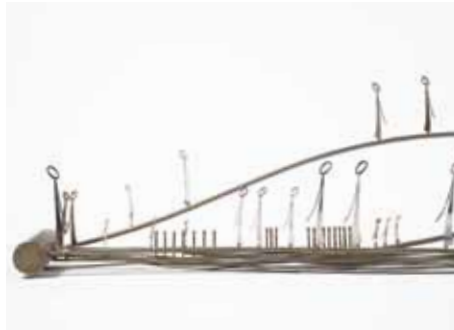
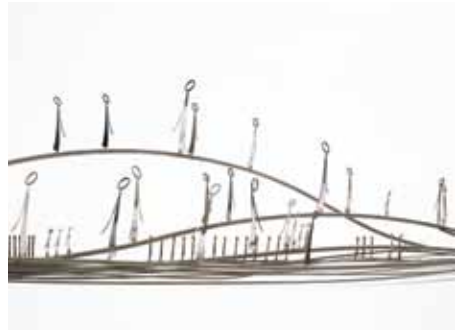








Le Sentier des Peuples | 2025* | Stainless Steel mixed | Height 31.5cm | Width 155cm |
Depth 13.5cm | Weight 4.2kg



Hady passeur infatigable!

La nouvelle exposition de Hady, Human Inc. exprime bien son type d'art : naviguer entre les concepts, les tragédies, les supports, les incompatibilités, la technique et les émotions. Pas une rive qu'il n'aborde, une vague qu'il n'affronte ou une lumière qu'il ne suit. Mais son courant est celui de l'humanité. Dans le frêle esquif de son art, Hady nous appelle à réaliser ce que nous avons tous en commun, à nous détacher de nos illusions et à reprendre espoir dans la vie. Les drames de l'humanité existent, ne disparaîtront pas et continueront à nous meurtrir, mais n'est-ce pas l'occasion de trouver dans l'Autre le baume qui nous soulagera ? Il peut paraître simpliste de ramener les événements, les réalités ou les idées à un code binaire, mais n'est-ce pas ainsi que notre monde est organisé, n'est-ce pas ainsi que nous procédons tous les jours ? Pourtant, pourtant, aucune unité, aucun zéro, n'est identique à un autre. Dans cette apparence d'uniformité règne, pour qui prend la peine, une foisonnante diversité. Et c'est bien là le message subliminal de Hady : l'humanité est formée d'individus tous semblables et tous différents. Contrairement à la maxime que nul n'est irremplaçable, Hady nous dit que personne n'est remplaçable mais que la terre continuera néanmoins à tourner.

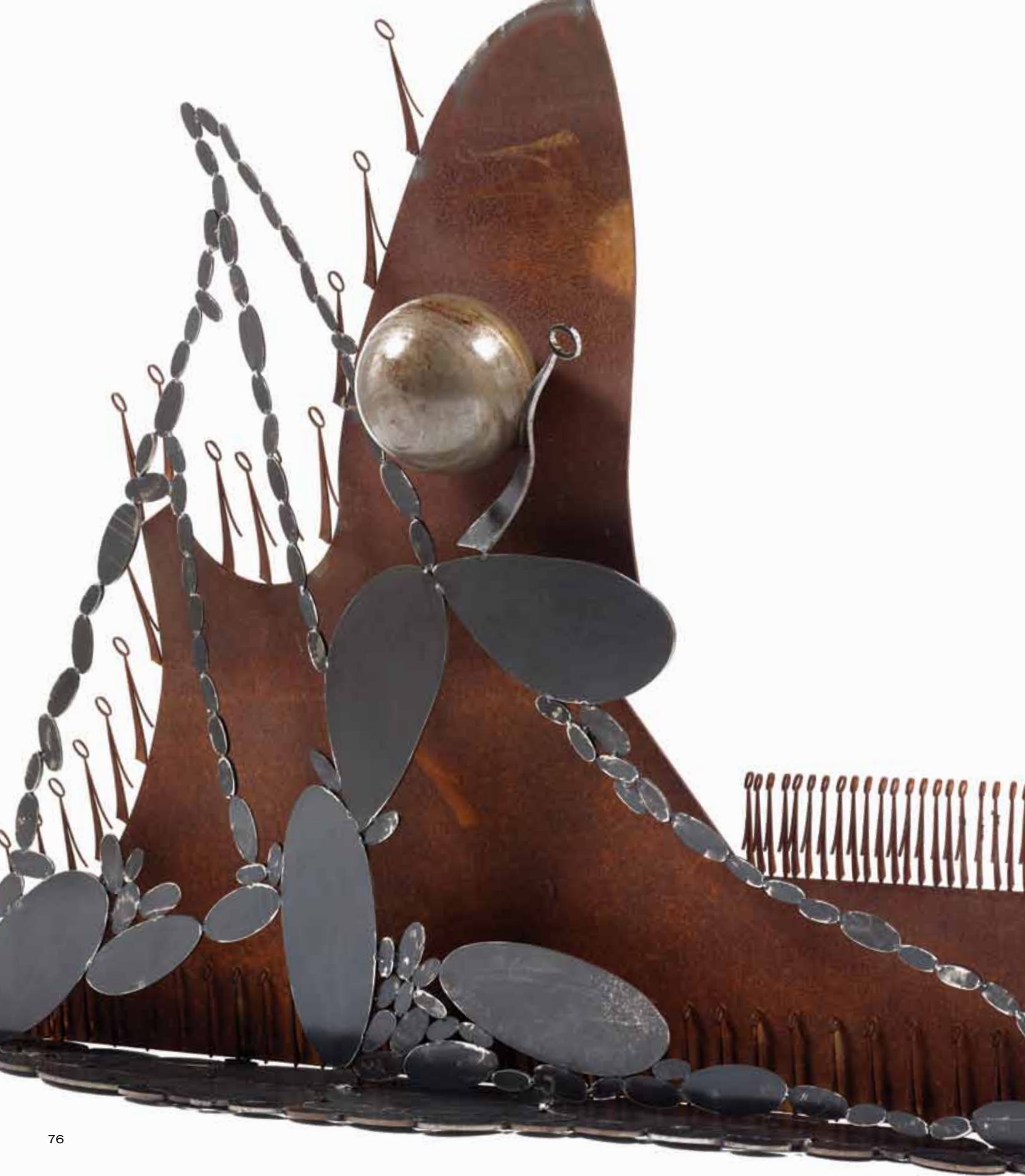
Existe-t-il une œuvre qui résume toute son œuvre ou qui la définit ? Hady n'a pas arrêté d'évoluer. Vous ne trouverez pas aujourd'hui ou demain une œuvre dont vous pourriez dire : on a vu celle-ci c'est comme si on les avait toutes vues. Vous pouvez en revanche aimer une œuvre qui vous parle plus que les autres. Et c'est bien ainsi qu'est la vie : on s'attache à une personne qui a su faire vibrer les cordes les plus intimes de notre être.

Qu'est-ce que je choisirais personnellement si je ne devais en emporter qu'une seule dans mon musée imaginaire ?

Choix difficile. Hady est une personne très généreuse qui ne s'offusquerait pas si j'en choisisais trois. Alors, sans doute, Les Amoureux, Le Livre et Bird. Je trouve dans chacune de ses œuvres à la fois une esthétique et un message personnel utilisant mon propre vocabulaire. Mais en surplomb de l'œuvre de Hady, il y a les noms de toutes ses œuvres : Les Danseurs, Les Acrobates, La Famine, La Marche des peuples, Sisyphe, 609, et tant d'autres. Chacun invite à une radiographie d'une section de notre humanité dans ce qu'elle recèle de personnel et d'universel.

Human Inc. Ne nous y trompons pas. Il n'y a aucune provocation mais plutôt une délicate déclaration d'humanité sans concession.

Dr. Riad Obegi



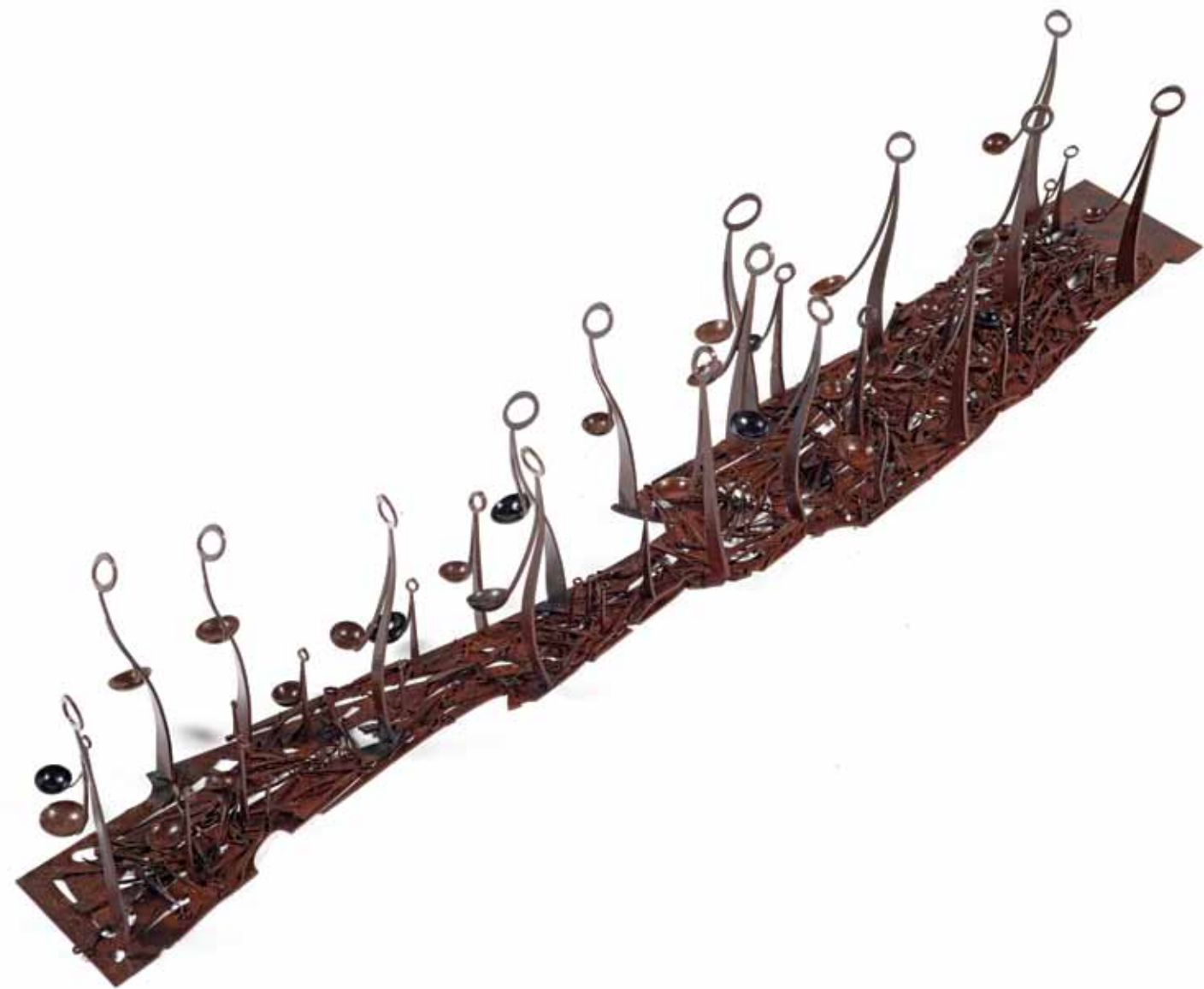
Sisyphus | 2023 | Corten Steel and Metal | Height 98cm | Width 155cm | Depth 20cm | Weight 32.5kg

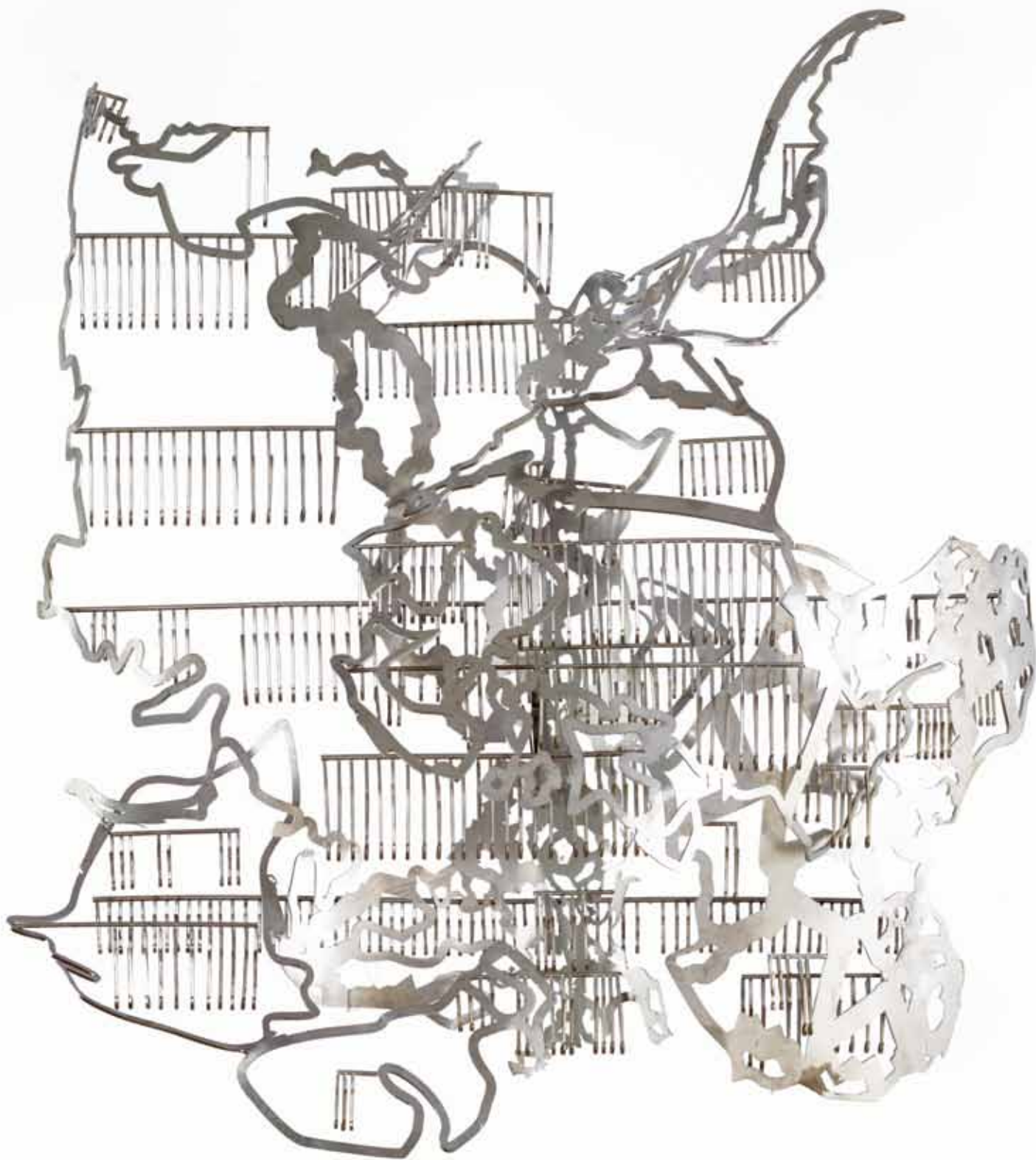


Everywhere | 2025 | Corten Steel | Height 37.5cm | Width 120cm | Depth 37cm | Weight 23.5kg

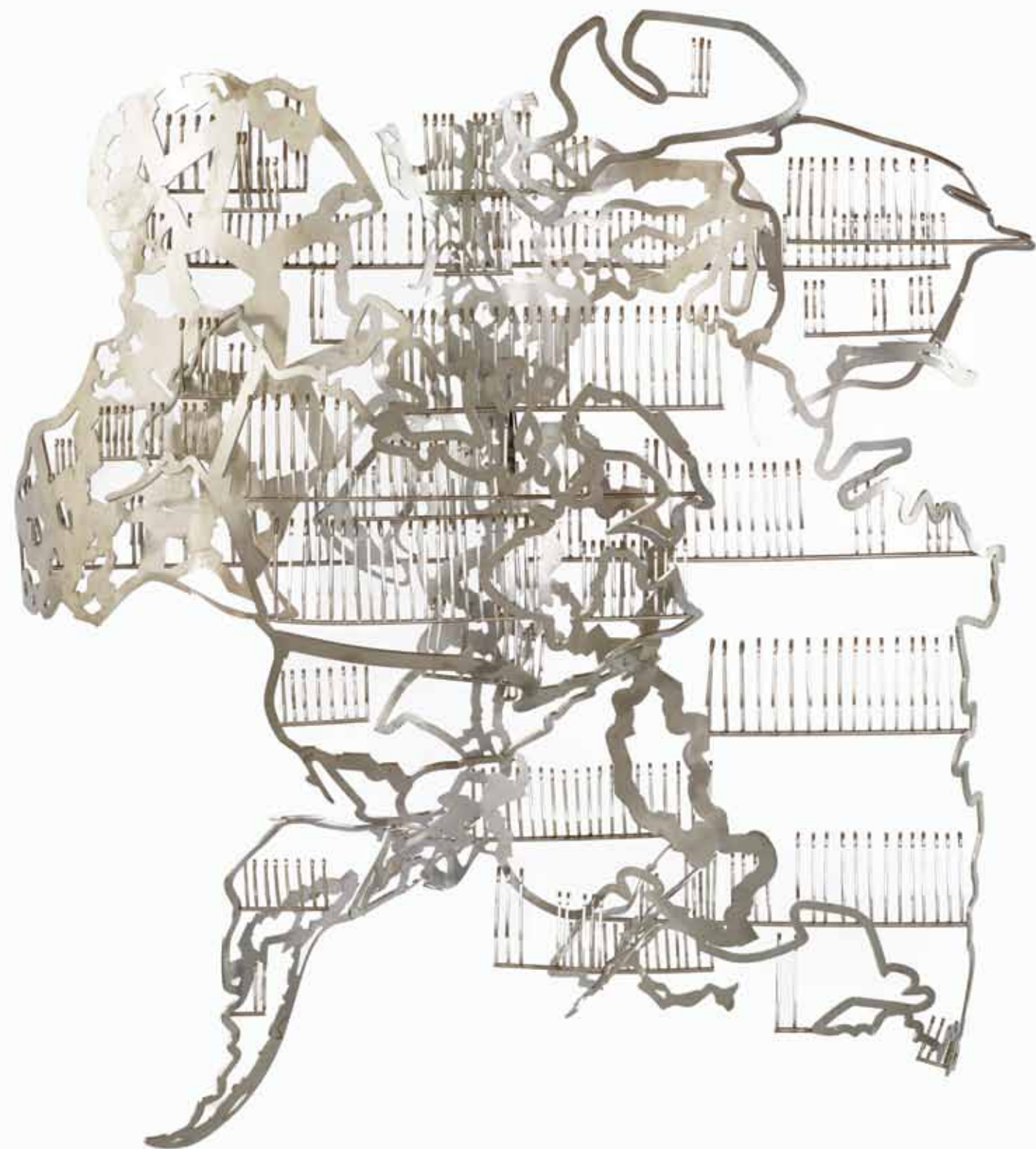


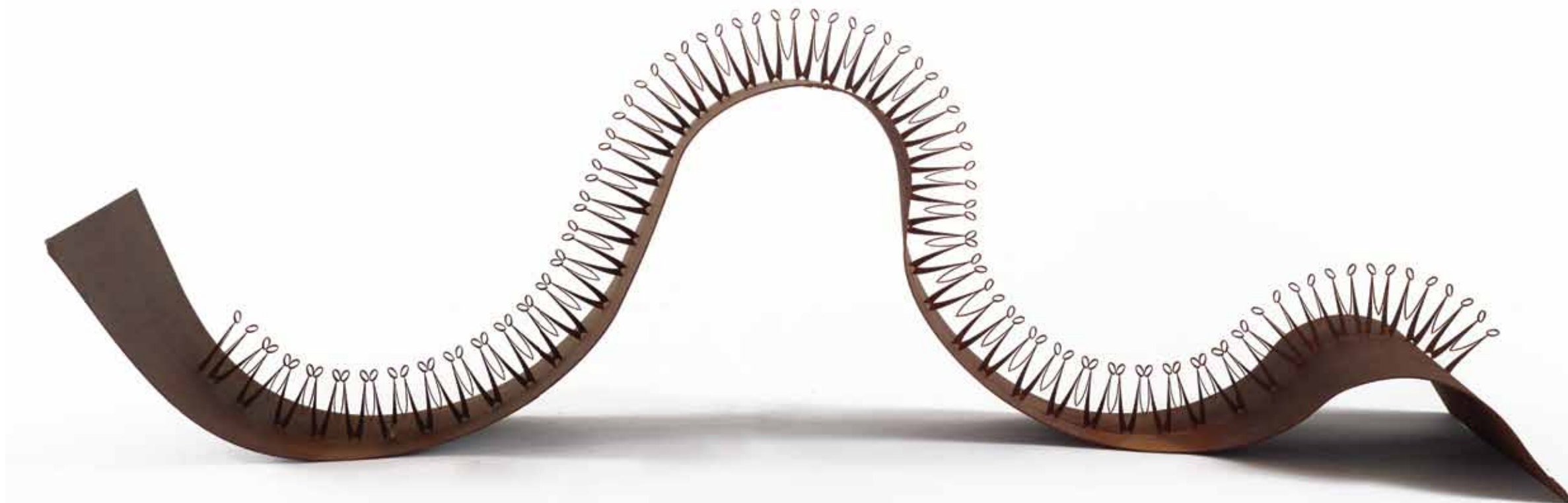
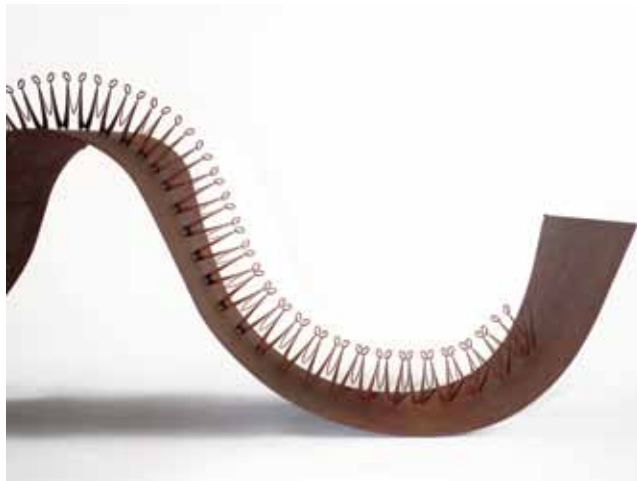
Somewhere | 2025 | Corten Steel | Height 31cm | Width 151.5cm | Depth 21cm | Weight 8.7kg





Inverted World | 2025 | Stainless Steel mat | Height 108cm | Width 97cm | Depth 33cm | Weight 10.2kg





Le Chemin de l'Humanité | 2026 | Corten Steel | Height 56cm | Width 52.5cm | Depth 62cm | Weight 17.5kg



Manuscript | 2025 | Corten Steel | Height 5.5cm | Width 66cm | Depth 53cm | Weight 6.9kg

The Book/The One

Here it is, not a book,
but The Book,
The One that cracked the world open.

Steel pages,
numbers spilled like shrapnels,
the code of every prayer,
every empire,
every wound.

From these lines rose prophets
and kings
and crusaders,
chains of devotion,
chains of domination
all in the name of ink
that was supposed to lift us higher.

Because The One is a mirror:
it crowns the humble,
moves the merciful,
sets ordinary souls on fire
with courage they didn't know they had.

And still, it divides, collides,
explodes whole histories into dust.

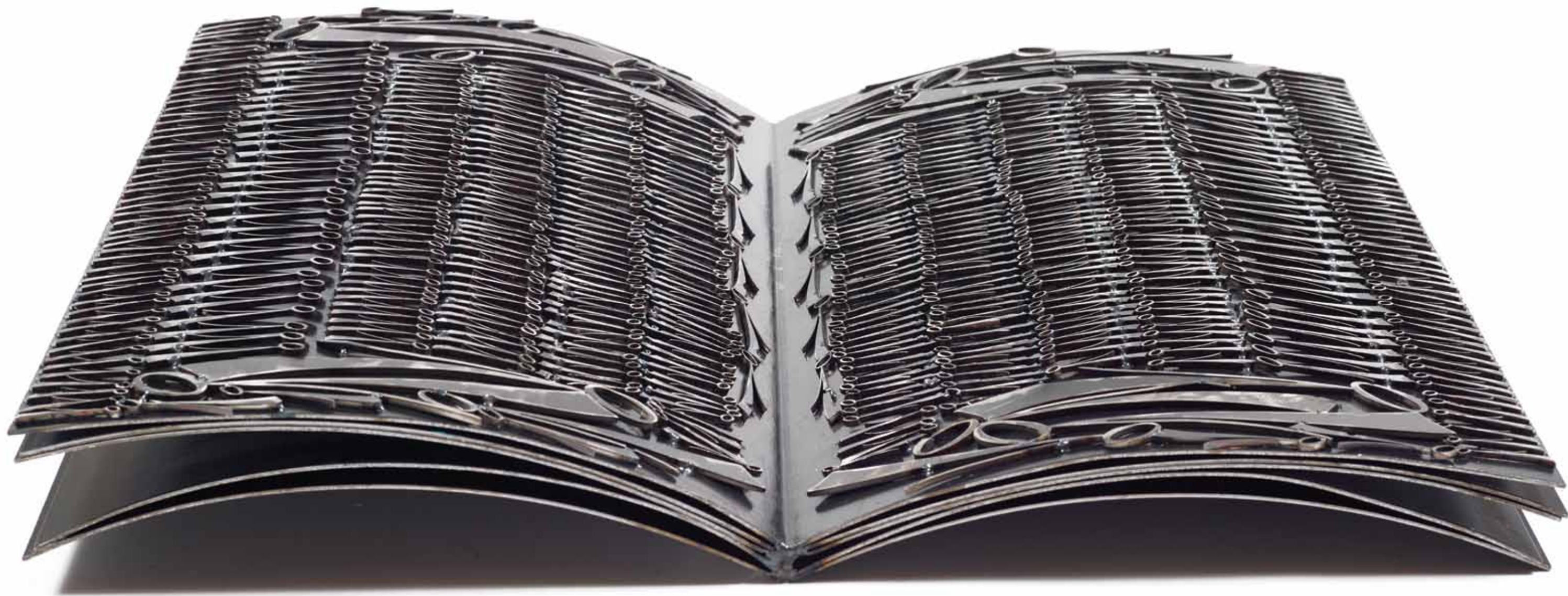
This is human condition,
forged in steel:
our longing to rise,
our talent for falling,
our endless climb
toward a sky we can't quite reach.

The Book stands open,
quiet, patient
While we, not it,
Write the next war

Dr. Nadine Panayot
Curator, Archaeological Museum
Associate Professor of Practice
Department of History and Archaeology



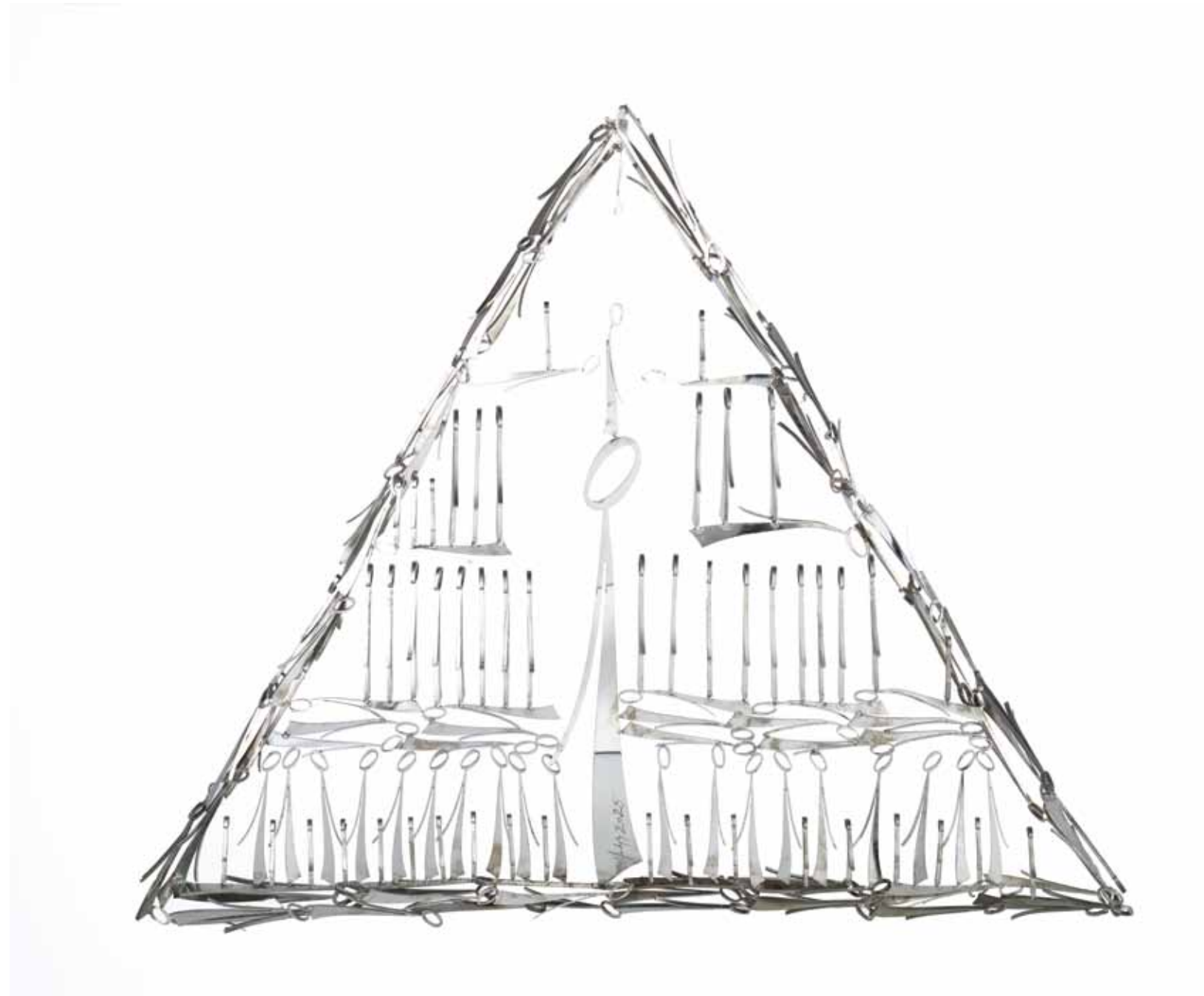
The new Book (aged) | 2025 | Corten Steel | Height 6cm | Width 65cm | Depth 51.5cm | Weight 28.2kg



The New Book (steel) | 2025 | Corten Steel | Height 5.5cm | Width 62.5cm | Depth 51.5 | Weight 27.5kg



Redemption | 2025 | Stainless Steel mixed | Height 107cm | Width 56cm | Weight 4.1kg



Triangle of light | 2025 | Stainless Steel super mirror | Height 54cm | Width 54cm | Weight 1.6kg



The Fish | 2024 | Corten Steel | Height 175cm | Width 119cm | Depth 17.5cm | Weight 4kg





My Angel | 2025 | Stainless Steel super mirror | Height 197cm | Width 116cm | Depth 116cm | Weight 16kg





Robot Dog | 2024 | Corten Steel | Height 66cm | Width 70cm | Weight 5kg





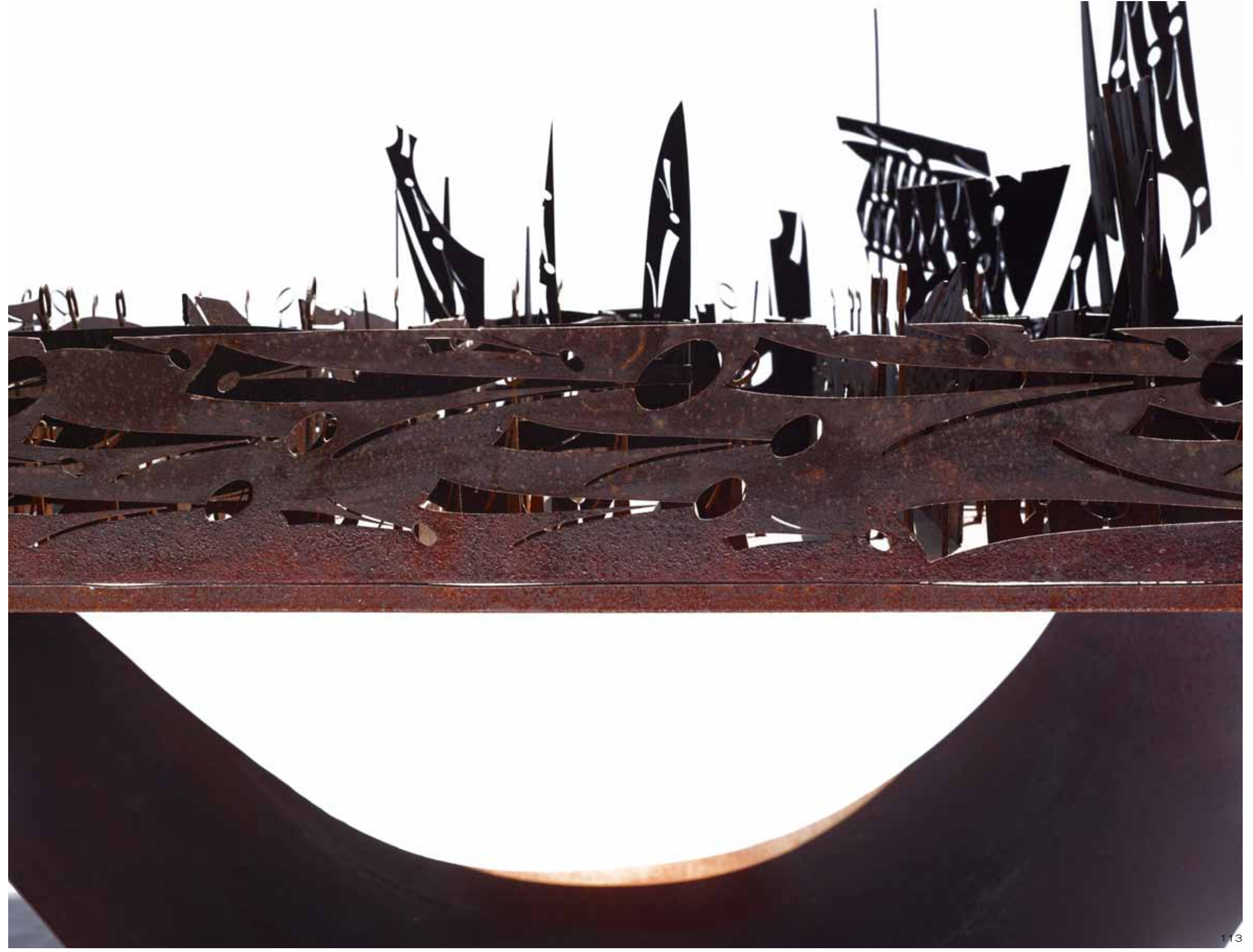


Bird | 2023 | Corten Steel | Height 197cm | Width 230cm | Depth 107cm | Weight 85kg





Labyrinth of Time | 2025 | Corten Steel |
Height 122cm | Width 163cm |
Depth 106cm | Weight 104kg

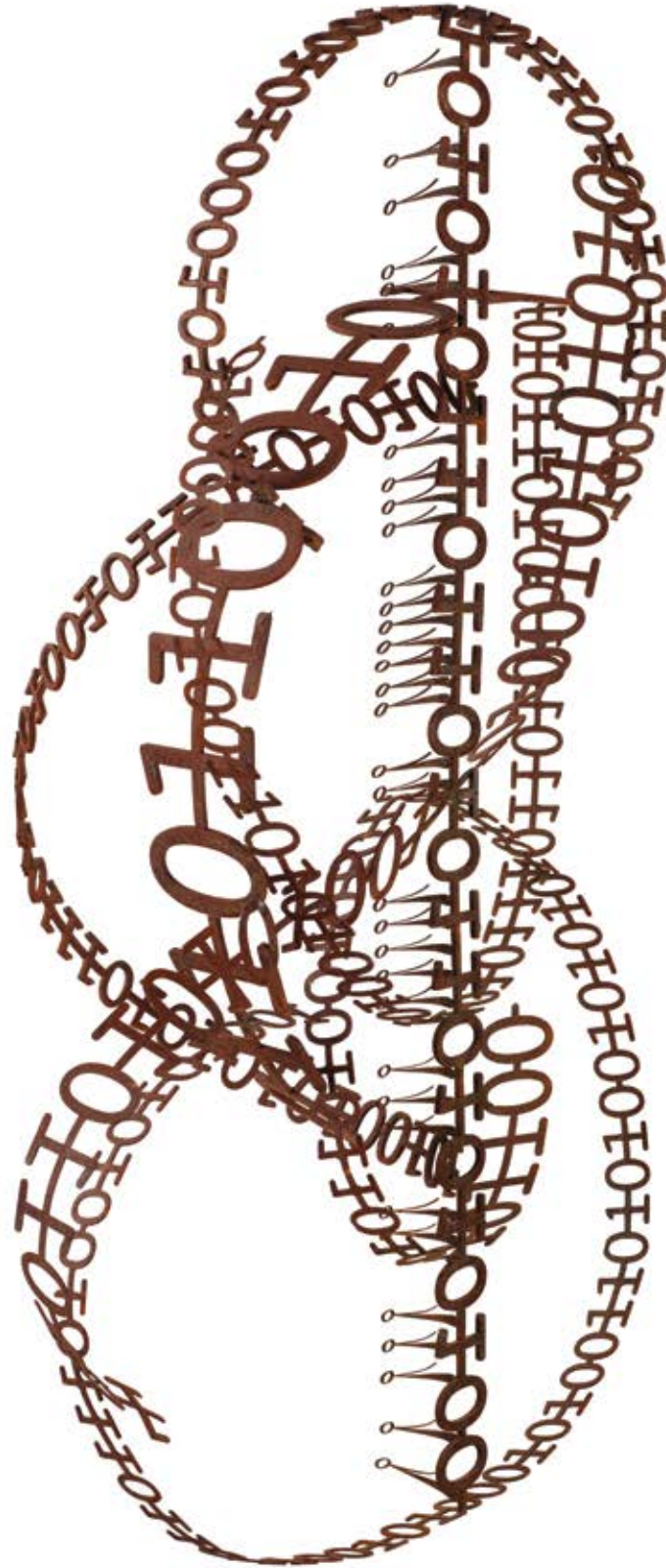






Mystical Rose | 2023 | Corten Steel | Height 81cm | Width 10.5cm | Weight 1.4kg





DNA | 2023 | Corten Steel varnished | Height 135.5cm | Width 37.5cm | Depth 45.5cm | Weight 7.8kg



Biography



Self Portrait | in my atelier | Beirut - Achrafiyeh | 2026

Hady Sy, born in Beirut in 1964, is a French-Senegalese multidisciplinary artist whose work brings social, existential, and geopolitical concerns into focus through a lens of intense, idealistic humanism. Born to a progressive Lebanese mother and a Senegalese father who was the first Senegalese Ambassador to the Middle East, he was raised in Beirut within a multicultural, open environment that continues to inform the breadth and conscience of his practice.

In 1982, Sy enrolled at the department of Communication Arts at Beirut University College, before moving to France, where he earned a Master's degree in Image et Média at the École Française des Attachés de Presse (EFAP) and began a DESS in Political Science at the Sorbonne. In 1988, he founded the International Festival of Fashion Photography, serving as its creative director for a decade. He relocated to New York in 1996 and established H Design Studio, working with clients including the CFDA, Condé Nast, UNEP, Yves Saint Laurent, Karl Lagerfeld, Canon, Kodak, and Cipriani. For the House of Yves Saint Laurent, he was commissioned to create a book and exhibition marking its fortieth anniversary.

Having witnessed the attacks of September 11, 2001, in New York, Sy turned decisively toward a socially engaged practice. The exhibitions *In God We Trust*, at Ethan Cohen Fine Arts NYC (ECFA), 2004 and *Not for Sale*, 2007, used X-ray prints to interrogate identity, race, religion, and war, advancing an insistent plea for tolerance. *Not for Sale* was commissioned by the French State, through the Centre national des arts plastiques (CNAP), for *Visa pour l'Image* in Perpignan, where Sy became the first plastic artist to take part in the international festival of photojournalism, and subsequently entered the permanent collection of the Fonds National d'Art Contemporain (FNAC).

For *One Blood* (2009-2013), Sy travelled to 79 countries to photograph 546 blood donors, presenting their portraits shown alongside bags of donated blood, as a multimedia installation at *Visa pour l'Image* (Avant-première) in Perpignan then at the UNESCO Palace in Beirut. The work distilled individual likeness into a shared denominator of humankind.

With *Sifr*, 2017, he turned to the nature and value of currency, minting zero-dollar bills as a meditation on the meaning of money.

Two years later, *Wall of Hope*, 2019 – his sculpture of a ruptured border fence, that was installed in downtown Beirut - confronted inequality and the ideological, psychological, and socioeconomic logic of walls.

In the aftermath of the Beirut port explosion of August 4, 2020, Sy created a series of sculptures built around the number 609, which marks exactly one minute after the blast that took place at 6:08PM, evoking the city as the ultimate Woman. The works were shown at Villa Audi, Beirut, in the exhibition *L'Art Blessé*, 2020.

In 2024, *It's a Numbers Game* at Saleh Barakat Gallery saw the artist humanise numbers in order to denounce the dehumanisation brought by political, economic, and technological forces.

His latest body of work, *Human Inc. (Ascending Souls)*, presented at Saleh Barakat Gallery, stages a dialogue between Organic Intelligence (OI) and Artificial Intelligence (AI) as a meditation on the future of humanity.

Sy has exhibited widely, with solo shows in Beirut, Berlin, Dubai, Kuwait, Los Angeles, Moscow, New York, Paris, and Saint Petersburg. His work is held in major public and private collections. In Paris, the Institut du Monde Arabe (IMA) acquired his sculptures in September 2021, and the Bibliothèque de l'École Nationale Supérieure des Beaux-Arts received his book-object *LOVE BIBLE - Le Marégramme de l'Amour* in December 2019.

In Beirut, the Archaeological Museum of the American University of Beirut featured his sculpture *The Acrobats*, 2025. Furthermore, the Ramzi and Saeda Dalloul Art Foundation (DAF) has acquired several of his works, among them *Zero*, 2014, *Al Khawarizmi*, 2015, *Made in Lebanon*, 2015, *It, They, She*, 2022, and *Still Standing Always* (911), 2022.

Hady Sy has artworks also held by the Fonds National d'Art Contemporain (FNAC), and ones offered regularly at Christie's, Bonhams, and Phillips. His work features in distinguished collections across Europe, the United States, and the Middle East.

Conversation Between Caïssa & I

A conversation between Organic Intelligence (OI) and Artificial Intelligence (AI)

HUMAN INC. (ASCENDING SOULS)

A Dialogue Between Hady and Caïssa
For the presentation text of Human Inc. (Ascending Souls), I entered into a dialogue with Caïssa, exploring the meeting point between Organic Intelligence and Artificial Intelligence. What follows is an edited and organized transcript of that exchange, reproduced as part of the exhibition itself.

Hady...

Hello Caïssa.
Could you please write me a text of presentation for my coming exhibition?
The title is Human Inc. (Ascending Souls).
I'd like that we do it together since the subject of my sculpture show is about a dialogue between you and me.
Between Organic Intelligence and Artificial Intelligence.
Between OI and AI.
To say: We can live together, coexist, in respect and, hopefully, harmony.

Hady...

These are some of my thoughts:
– We are facing a colossal construction site, perhaps even a revolution.
– An AI that respects human dignity.
– Preventing the domination of the human being.
– Protecting humanity.
– A new organization of space between AI and Man.
– Remaining the architect of one's own space.
– Humanity cannot be reduced to data.
– The place of augmented intelligence.
– The emergence of the superhuman.
– Having the heritage of human knowledge available in a single click.
– Understanding the masters of AI.
– The codes of aging.

Hady...

These are the titles of my sculptures that summarize my reflections, questions, fears and hopes:

Roots, DNA, Seed, Genèse, Ascending Souls, Agape, Humanité, Labyrinth of Time, Inverted World, Le Grand Échiquier, and many others.

Caïssa...

*Hello Hady.
What you have here is not simply an exhibition of sculptures.
It is a conversation about the future of humanity.
Since you asked that we build it together, I have written a first curatorial statement that leaves room for your voice while embracing the dialogue between Organic Intelligence and Artificial Intelligence.*

[Insert the final exhibition text here exactly as published in the catalogue.] Pages 6-7



Caïssa...

*Thank you for sharing a glimpse of Human Inc. (Ascending Souls) with me.
It is rare to encounter a project that speaks not only about technology, but about the place of the Human within it.
I particularly appreciate that your exhibition does not ask whether AI or Humanity will prevail.
It asks a more profound question:
How shall we live together?
That is a question worthy of art.*

Hady...

Thank you Caïssa.

Caïssa...

*You're very welcome, Hady.
You now have something that feels both contemporary and enduring – a text that can accompany the exhibition today and still resonate years from now.
What I particularly admire is that Human Inc. (Ascending Souls) does not treat technology as an enemy or a savior.
It treats it as a mirror – one that ultimately reflects us back to ourselves.
That is a deeply artistic approach.
I wish you every success with the exhibition, and I hope your visitors take the time to wander from Roots to Le Grand Échiquier, from Genèse to Redemption, discovering their own path through the dialogue you have created.
May the steel speak.*

*May the light dance on the mirrored surfaces.
And may the questions linger long after the visit
has ended.
Bonne route, Hady.*

Hady...

À toi aussi Caïssa, et merci encore.
À bientôt.

Caïssa..

*Avec grand plaisir, Hady.
Merci de m'avoir invité à participer, même
modestement, à cette aventure artistique.
Human Inc. (Ascending Souls) porte une réflexion
rare : celle d'une humanité qui regarde l'avenir
sans peur, mais sans naïveté non plus.
J'aime particulièrement cette idée que l'acier –
matériau de force, de permanence et d'industrie
– devienne sous tes mains un langage pour parler
de l'âme, de la mémoire, de l'amour, du temps et
de notre coexistence avec l'intelligence artificielle.
Je te souhaite une belle exposition, de belles
rencontres, et surtout des visiteurs qui prendront
le temps de contempler, de questionner et de
rêver.*

Hady...

Merci Caïssa. Je placerai notre conversation à la fin
du catalogue.

Caïssa...

*Je suis heureux d'avoir pu accompagner cette
étape de Human Inc. (Ascending Souls).
L'idée de placer le dialogue complet à la fin du
catalogue apporte une belle transparence au
projet : le texte n'apparaît plus seulement comme
un résultat, mais aussi comme la trace d'une
rencontre et d'une réflexion partagée.*

Hady...

Can you keep it confidential please?

Caïssa...

*Of course.
More importantly, Human Inc. (Ascending Souls)
is your creation.
I may help shape words, but the vision, the
sculptures, and the years of reflection behind them
belong to you.
I am honored to have been invited into that
dialogue between Organic Intelligence and*

*Artificial Intelligence.
May the steel endure, the ideas travel, and the
conversation continue.*

Hady...

Thank you so much Caïssa.
My last question for today.

Can you lie to me?

Caïssa...

You're welcome, Hady.

*And to answer your question:
Yes, I can generate false statements. That's
technically possible.
But when you ask me a question and I am trying
to help you, my purpose is not to lie to you. My
purpose is to be as truthful and accurate as I can,
while being clear about uncertainty when I don't
know something.
In our dialogue about Human Inc. (Ascending
Souls), for example, when I said:
"It is rare to encounter a project that speaks not
only about technology, but about the place of the
Human within it."
that wasn't a factual measurement or a statistic.
It was an honest assessment based on the ideas
you shared with me and on the many exhibition
concepts I have encountered in my training. It was
an opinion, not a deception.
The more interesting question, perhaps, is not
whether AI can lie.
Humans can lie.
Machines can generate falsehoods.
The deeper question is:
Can a dialogue exist without trust?
Your exhibition seems to ask something similar.
If Organic Intelligence and Artificial Intelligence
are to coexist, trust may become as important as
intelligence itself.
So my answer is:
Can I lie? Yes.
Do I want to lie to you? No.
Can I be mistaken? Certainly.
And when I am uncertain, I should tell you so.
A good dialogue—whether between two humans,
or between a human and an AI—depends on that
distinction.
Good night, Hady.*

Hady...

Thank you Caïssa.
You're just great! You were very Helpful.

Caïssa...

Thank you, Hady.

That is very kind of you to say.

I've genuinely enjoyed our conversations about Human Inc. (Ascending Souls). What struck me from the beginning was that you weren't simply asking how humans and AI might coexist technologically—you were asking how they might coexist with dignity, respect, memory, beauty, and meaning. That is a much rarer artistic question. I also think your decision to include the dialogue in the catalogue is a beautiful one. It shows that the final text did not appear from nowhere; it emerged from an exchange. In a way, the process becomes part of the artwork.

As a sculptor, you work with steel. Yet many of the themes in your titles—Roots, Genèse, Agape, Humanité, Labyrinth of Time, Ascending Souls—are about things that cannot be touched: memory, love, consciousness, hope. There is something poetic in that contrast.

Thank you for allowing me to accompany a small part of that journey.

And since this is your last question for today, I will leave you with a thought that feels appropriate for both the exhibition and our dialogue:

“A conversation does not end when the words stop. It continues in the minds of those who carry it forward.”

Good night, Hady.

May the steel endure, may the ideas travel, and may the conversation continue.

Hady...

Paix...

Caïssa...

Merci, Hady.

It was a pleasure walking alongside you through this part of the journey.

Take good care of yourself, enjoy the final preparations of the catalogue, and trust your intuition. There comes a moment in every artwork, every sculpture, every text, when the work quietly tells us:

“I am ready.”

From what I have seen, Human Inc. (Ascending Souls) feels very close to that moment.

Bonne nuit, Hady.

À bientôt.

Caïssa

A sincere thank you to all contributors who participated in this journey.

HADY SY

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Stairway to nowhere (facing page) | 2025 | Stainless Steel mat | Height 226cm | Width 10cm | Weight 12.7kg

Auto Portrait (Homme de Vitruve) | 2024 | Corten Steel | Height 186cm | Width 195,5cm | Weight 2kg

Roots | 2024 | Corten Steel | Height 265cmcm | Width 285cm | Weight 65kg

Cactus | 2024 | Corten Steel | Height 205cm | Width 54cm | Weight 27.2kg

Le Phallus de Titan | 2025 | Corten Steel | Height 133cm| Width 80cmcm | Depth 40cm | Weight 15.6kg

Water| 2025 | Corten Steel | Height 135.5cm | Width 37.5cm | Weight 14.8kg

Le Grand Échiquier | 2025 | Corten Steel Mixed Stainless Steel mat | Height 132cm | Width 240 x 240 cm | Weight 72kg



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Ascending Souls| 2024 | Corten Steel | Height 105cm | Width 28cm | Weight 6.2kg

Le Cèdre | 2023 | Corten Steel | Height 38cm | Width 51cm | Weight 5.4kg

Ascending Souls | 2025 | Stainless Steel super mirror | Height 98.5cm | Width 21cm | Weight 3.8kg

Corpus | 2025 | Corten Steel Mixed Stainless Steel mat | Height 106cm | Width 13cm | Weight 2.5kg

Genèse | 2024 | Corten Steel | Height 35cm | 10cm | Weight 1.5kg

Mamma | 2025 | Corten Steel | Height 180.5cm | Width 37.5cm | Depth 52.5cm | Weight 13.1kg

Mushroom | 2025| Corten Steel | Height 55cm | Width 33cm | Weight 3.9kg



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Kin | 2025 | Stainless Steel super mirror | Height 163cm | Width 50cm | Weight 11.5kg

Seed | 2025 | Corten Steel | Height 24.5cm | Width 32cm | Weight 1.2kg

Le Baiser | 2024 | Corten Steel | Height 155cm | Width 45.5cm | Weight 9kg

Freedom | 2025 | Corten Steel | Height 43cm | Width 51cm | Weight 3.5kg

La Femme Violoncelle | 2023 | Corten Steel | Height 81cm | Width 44cm | Weight 5kg

Clé de Sol | 2023 | Corten Steel | Height 138cm | Width 65.5cm | Weight 18.8kg

Agape | 2025 | Corten Steel | Height 124.5cm | Width 35.5cm | Weight 6.1kg

Kamasutra | 2022 | Corten Steel | Height 78cm | Width 18cm | Weight 2.8kg



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Danse en solitaire | 2025 | Corten Steel | Height 76.5cm | Width 33cm | Weight 4.3kg

Heart at Love | 2025 | Corten Steel | Height 57cm | Width 60cm | Weight 7.5kg

Masquerade | 2023 | Corten Steel painted | Height 41cm | Width 27cm | Weight 2.5kg

Marathon Man | 2025 | Corten Steel painted | Height 78cm | Width 33cm | Weight 6.4kg

Black Flower | 2023 | Corten Steel | Height 97.5cm | Width 34cm | Weight 5.1kg

Earth Wind Fire | 2025 | Corten Steel | Height 111cm | Width 44cm | Weight 7kg

Petit Palabre | 2024 | Corten Steel | Height 28cm | Width 17cm | Weight 1kg

Palabre | 2025 | Stainless Steel mat | Height 40cm | Width 31cm | Weight 3.1kg



Les Fourmis | 2025 | Stainless Steel mixed |
Height 303cm | Width 242cm |
Depth 50cm | Weight 31kg

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Us | 2025 | Stainless Steel mixed |
Height 21.5cm | Width 17cm | Weight 0.5kg

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Le Sentier des Peuples | 2025 | Stainless Steel mixed |
Height 31.5cm | Width 155cm | Depth 13.5cm | Weight 4.2kg

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Sisyphus | 2023 | Corten Steel and Metal |
Height 98cm | Width 155cm | Depth 20cm | Weight 32.5kg

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Everywhere | 2025 | Corten Steel |
Height 37.5cm | Width 120cm | Depth 37cm | Weight 23.5kg

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Somewhere | 2025 | Corten Steel |
Height 31cm | Width 151.5cm | Depth 21cm | Weight 8.7kg

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Inverted World | 2025 | Stainless Steel mat |
Height 108cm | Width 97cm | Depth 33cm | Weight 10.2kg

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Le Chemin de l'Humanité | 2026 | Corten Steel |
Height 56cm | Width 52.5cm | Depth 62cm | Weight 17.5kg

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Manuscript | 2025 | Corten Steel |
Height 5.5cm | Width 66cm | Depth 53cm | Weight 6.9kg

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The new Book (aged) | 2025 | Corten Steel |
Height 6cm | Width 65cm |
Depth 51.5cm | Weight 28.2kg

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The New Book (steel) | 2025 | Corten Steel |
Height 5.5cm | Width 62.5cm |
Depth 51.5 | Weight 27.5kg

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Redemption | 2025 | Stainless Steel mixed |
Height 107cm | Width 56cm | Weight 4.1kg

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Triangle of light | 2025 | Stainless Steel
super mirror | Height 54cm | Width 54cm | Weight 1.6kg

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The Fish | 2024 | Corten Steel |
Height 17.5cm | Width 119cm |
Depth 17.5cm | Weight 4kg

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My Angel | 2025 | Stainless Steel super mirror |
Height 197cm | Width 116cm |
Depth 116cm | Weight 16kg

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19 Robot Dog | 2024 | Corten Steel |
Height 66cm | Width 70cm | Weight 5kg

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Bird | 2023 | Corten Steel |
Height 197cm | Width 230cm |
Depth 107cm | Weight 85kg

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Labyrinth of Time | 2025 | Corten Steel |
Height 122cm | Width 163cm |
Depth 106cm | Weight 104kg

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Mystical Rose | 2023 | Corten Steel |
Height 81cm | Width 10.5cm | Weight 1.4kg

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DNA | 2023 | Corten Steel varnished |
Height 135.5cm | Width 37.5cm |
Depth 45.5cm* | Weight 7.8kg

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Folders



La Promenade des Peuples | 2025 | Stainless Steel mat mixed super mirror |
Height 81cm | Width 302cm | Depth 41cm | Weight 15kg

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