

SINR

THE UNITED STATES OF AMERICA

SIXTY

ZERO

TRUTH OR UTOPIA



SIXTY



ZERO

ZERO DOLLAR

ZERO

MONEY
TRUTH OR UTOPIA
HADY SY



PHOTOGRAPHY
& MIXED MEDIA



"My Pants" | 2015 | photography on fine art paper | 150x100cm | edition 1/3 + 3 AP

SIFR

Sifr is a solo show by the multimedia artist Hady Sy that surveys the role of capital in society and politics. Coinciding with the 2017 edition of Photomed, the exhibition covers the ways in which capital shapes the world at large, and the art world in particular. Through word play and pastiche, *Sifr* begins with local manifestations of a universal condition, and moves into their global reverberations. It traces how capital mediates intimate (often gendered) relationships, and even more assertively, how it structures our very thoughts.

The object from which the entire exhibition emerges is the "Zero dollar". Hady Sy appropriates the globally recognized currency of the US dollar but purportedly voids it of value by changing its content to provoke the spectator-collector. Can money, he asks, whose value is null sell for money? Yes, he speculates. As Hady Sy reveals, the zero has been historically significant in finance since Al-Khwarizmi's algorithms. What his work gestures towards is the problem with the value-form itself.

Natasha Gasparian

MONEY

“Being good in business is the most fascinating kind of art. Making money is art and working is art and good business is the best art.” (Andy Warhol)

“Warhol really brought money into the equation. He made it acceptable for artists to think about money. In the world we live in today, money is a big issue. It's as big as love, maybe even bigger. » (Damien Hirst, *The Observer*, 2009)

People seek happiness, and they preferably seek it together. In the economy of the City, this “well living” was reached due to the exchange and the use of money. This is at least what Aristotle taught us. His *Politics* and *Nicomachean Ethics* offer the most fundamental reflections on money as a necessary human institution. Aristotle defines the difference between the use value and the exchange value, taken up later by modern economy. He also decries the excesses that could threaten the access to happiness in its political and economic meaning.

Within the framework of an “economy of symbolic goods”, of course the issue of value arises in a far more problematic way. Through this notion applied to the exchange of intellectual and cultural objects, Pierre Bourdieu wanted to highlight the analogy between this market and regular markets: in both cases, goods are exchanged and acquire value. However, value is conceived as part of a system of values where the monetary dimension comes second. But in the speculation context that prevails in today's globalized economies, and the fact that the market of contemporary art works the same way as big financial markets where the issue of value doesn't have the same meaning, make it less and less evident that the market value of a work of art is a consequence to its artistic “qualities”. It became more and more the story of an encounter: when a piece of work meets the market...

What should the value of a work of art be made of? Perhaps we should first question the concept of “work” (work of art), which refers to activity and to the reality of labor. Like any object, the work of art contains an intrinsic value related to the work it involves. During the Middle Ages, the artist was an artisan like everyone else, and his work was remunerated according to his expertise, the cost of the material and the work volume which was determined by the number of characters represented or the surface covered by the work. During the Renaissance, artists have gained a status that distinguished them from artisans, then academies defined the norms of art and stated the criteria of value: this one refers from now on to a “quality estimated by judgment”. This is how the aesthetic judgment was elaborated. And since the aesthetic judgment can be hampered by the vicious circle of interest, Kant reminds us in *Critique of Judgment* that “a judgment on the beautiful which is tinged with the slightest interest, is very partial and not a pure judgment of taste”. After all, the issue of aesthetic judgment refers to the definition of art and what we expect from it. Therefore, the *Salon des refusés* was the breach that ripped apart the academy and its monopole. Nobody is the norm holder anymore. Art criticism is fallible. Art dealers highlight artists and make their work circulate. This is the triumph of the market. Then by displaying a urinal in a museum, Marcel Duchamp finally proved that the value of the work of art is not necessary determined by aesthetic quality. The value doesn't even depend on the work of art itself.

Value is definitely the issue that Hady Sy chooses to treat in the exhibition “Money”. In this aesthetic and critical variation on the topic of money and its power, major political and social issues of immigration, frontiers and ecology are approached in their relation to economy.

Money, a sort of Moloch that gets his power from the sacrifices made for him, is the incarnation of power itself in Hady Sy's exhibition. The artist intends to approach this topic through multiple media layers that involve drawings, photographs, 3D objects, various materials (acrylic, cement, resin, wood, plexiglas, paper, aluminium, steel, canvas, fabric, silk) and different techniques (the serigraphy in particular as an allusion to Andy Warhol). This complex device situates his work in a supra materiality, the one of money and the undulating world to which it refers. Those multiple media are an attempt to approach and to appropriate the ambiguous object which is subject to hatred and violent fascination.

Truth or Utopia? Game of reflections and mirages, “behind the scenes” that the artist succeeds to reconstitute through, among other works, the skeletons of migrants who perished along the way on beds of dollars they vainly paid in order to reach some hypothetical countries of asylum.

Behind the scenes where migrants are the *transis* of an art that became funeral and where the ode to money and its power turns into a powerful elegy and a song of death. There is, on a deeper level, in this three dimension vanity, the idea that the world dies and that money can't help it.

Because after all, the “nothing” is at the heart of the subject. The zero dollar – the “sifr” – is the touchstone on which Hady Sy's work is based. The zero dollar that has the power to make present the absent is this big vanity to which the artist invites us, in a sort of a “pop” meditation on the ambiguity and the absurdity of money's value. What does art become? This is the ultimate question that Hady Sy's work asks. An object of transactions and speculations, an accumulation of zeros or “nothings” and the place for a deep crisis of meaning that affects the definition of art itself.

But it's getting late and one's got to live. And the artist needs this “Money” to create. The whole complexity that the artistic work and its status are caught in is revealed between the lines. Hady Sy's work mainly tells us the complex relation between art and money, a relation that becomes after all, for each artist, the place for a negotiation, the political space where the relation between the freedom of the artist and the power of the market and the institutions is continuously discussed and reconsidered. A space of definition of what we call the “art worlds”.

Vincent Van Gogh once wrote to his brother Theo: “The day will come, though, when people will see that they (my paintings) are worth more than the cost of the paint.” A century later, in 1990, his *Portrait of Doctor Gachet* was sold at auction for 82,5 million dollars. Because art also gains value by standing the test of time. This is at least what we still need to believe. And from the moment a work of art enters a museum, its sustainability is guaranteed, and consequently its value too.

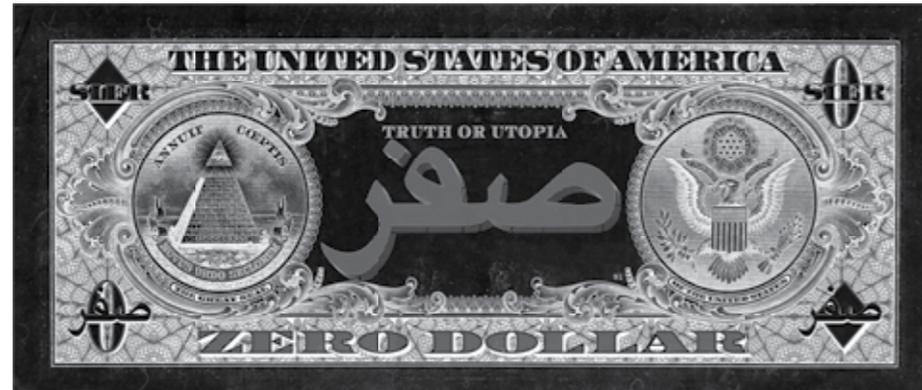
What will tomorrow's museums be made of? Works that will have succeeded to question our present and tried to take a critical eye on our times that we wanted better because we believed it was possible? Or works that we will have preserved, because they will have sold well? Objects that reflect us, maybe, certainly. Inconstant, volatile and grave. Because they give, at the beginning of this century that's struggling to define itself, an image, probably the most accurate, of our disquietude. This certainly deserves our attention because this is about us.

Since its creation and until its preservation, the work of art is presented to us in its absolute contemporaneity. And this contemporaneity scares us. Because every time it occurs, it makes us face the same question: the one of meaning and value. It brings us face to face with ourselves and with judgement that we are scared to use, because judgement reminds us our solitude in a world that evolves without us, and finally, it puts us face to face with our helpfulness. Yet if we want to continue to believe that art is emancipation, we should then admit that so is criticism. At a time where independent thinking is threatened by political and religious issues, it is necessary more than ever to build an emancipated relation with the world.

It's probably impossible to live this disturbing contemporaneity otherwise than as a mode of distance and resistance, because “those who are truly contemporary, who truly belong to their time, are those who neither perfectly coincide with it nor adjust themselves to its demands. They are thus in this sense irrelevant. But precisely because of this condition, precisely through this disconnection and this anachronism, they are more capable than others of perceiving and grasping their own time. (...) An intelligent man can despise his time, while knowing that he nevertheless irrevocably belongs to it, that he cannot escape his own time”. (Agamben, “What is the Contemporary?”)

Nayla Tamraz

Writer | Professor | Curator
Head of Literature | Art Criticism and Curating
Saint-Joseph University | Beirut



"Sifr Original" | 2014 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP



"Sifr" | 2014 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP



"Zero" | 2008 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP

ZERO | 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 the 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 al-Khwarizmi 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 of the 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 artist's work shown here is a taste of working with zeros poetically over almost three years. Hady Sy's 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 allusion and pastiche so as to accumulate a little cultural public value. The denomination sifr suggests that we look at what we value and how we accumulate what we envisage as wealth. There are no calculations geared to monetary triumphalism. Instead we encounter an abacus of ideas as different works show how the denomination of the printed zeros reflects back on our own aspirations, but also on avarice. What is it that we must have paid and in what manner, to whom and for what reason. Payment. Pursuit. Projections.

This artist 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 a gap, the denomination ZERO. It is tagged with a trace marker of the universal use we cannot avoid, reminding us too though 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

Writer | Professor of Interdisciplinary Design
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Oslo School of Architecture and Design

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 le 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.

Agnès de Gouvion Saint-Cyr

Historienne de l'art | Commissaire d'exposition
Ex-Inspecteur général de la photographie | Ministère de la Culture Français



Al-Khawarismi | 2015 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP



Al-Khawarismi | 2015 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP



Al-Khawarismi | 2015 | photography on fine art paper | 75.6x180cm | edition 1/3 + 3 AP



"Washington Red" | 2016 | photography on fine art paper | 75.6x180cm | edition 1 + 1 AP



"Sifr Arabic Red" | 2016 | photography on fine art paper | 75.6x180cm | edition 1 + 1 AP

Zero dollar | A sign of time

In the world today, we use paper money without much thinking. A symbol of an unsubstantial entity, we tend to confuse paper money with real value. We believe it carries intrinsic value, although most of us would be hard pressed to define what that value is. Hady Sy's *Zero dollar* confronts us with a conundrum. The American dollar bill, the familiar and ubiquitous world currency, displays a Zero, a symbol of nothingness, the absence of value. A brilliant conceit, real in its materiality and reproducibility, it is a symbol without a referent, valueless, and unsettling. The Artist's devalued dollar stands for a world gone awry, a world that has lost its moral compass, where money trumps all human values. Tapping into our collective reservoir of images, popular songs, and expressions, and shifting from somber to humorous, profound to light-hearted, he constructs powerfully evocative works that conjure up the role money has in our lives. As a single dollar bill, or in stacks, stashed in pockets, suitcases, pillows, and bags, as shadowy presence in our craniums, or growing on trees, the *Zero dollar* show, wistfully and with humor, builds a thematic on the pernicious role of money in our personal, social and political lives, and our value systems today. Corruption. Venality. Greed. Selfishness. Cruelty. Violence. Poverty. Wars. It is an unhinged, dystopian world, where a man stands upside down, his head buried in a pile of dollar bills; the scales of Justice tip under the weight of money; people die in their pursuit of happiness; medicine is a commodity; and wars and destruction are perpetuated with profits in mind. In a world saturated with images, Hady Sy's *Zero dollar* endures in our imagination, less for its shock value, then for the ominous shifts and uncertainties it elicits. *Zero dollar* is a fitting symbol of the time.

May Farhat

Professor
University of Holy Spirit | Kaslik
Ph.D. Harvard University | Department of the History of Art and Architecture



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



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



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



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



"The Carrot and The Stick" | 2016 | photography on diecut plexiglass on acrylic, gravels 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



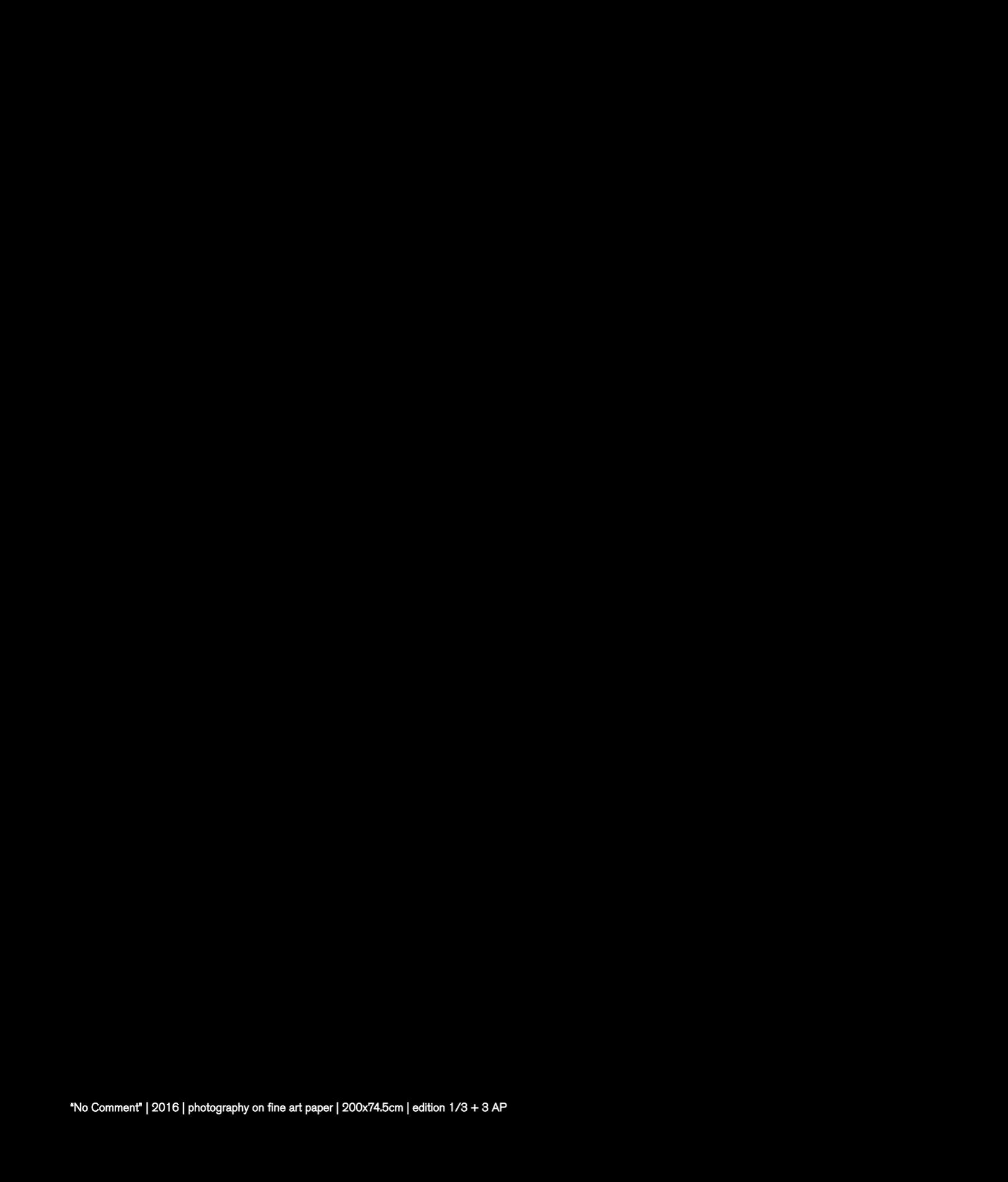
"Zero Wrinkled" | 2014 | photography on fine art paper | 50x90cm | edition 1/3 + 3 AP

"Washington Wrinkled" | 2014 | photography on fine art paper | 50x90cm | 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







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



"Migrants" *fig. 1* | 2015 | photography on fine art paper | 110x180cm | 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

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





"Saving The Robots" | 2016 | photography on diecut pvc | 233x124x2cm | edition 1/3 + 3 AP



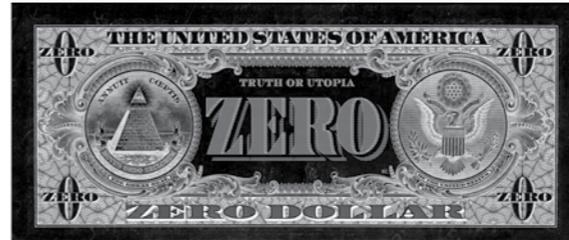
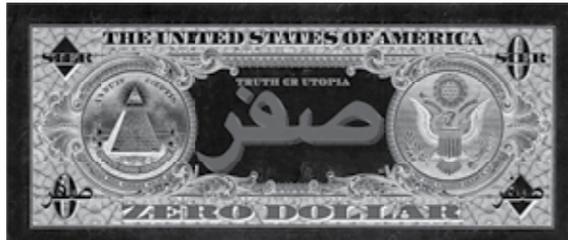
"Saving The Robots" *fig. 1 & 2* | 2016 | photography on fine art paper | 200x112cm (each) | edition 1/3 + 3 AP



"La Déclaration universelle des droits de l'homme" | 2016 | photography on fine art paper and silkscreen on acetate | 58x132cm | edition 1/3 + 3 AP



"Barbed Wire Wall" | 2015 | photography on fine art paper and barbed wires | 123x176cm





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







"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

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 | Installation | photography on fine art paper on wood in acrylic, lime and cement | 104x110x90cm



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



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

Tribute to Magritte



"Bulletproof Vest K" | 2015 | ink on pounded aluminium and steel | 57,5x59x2cm c m y

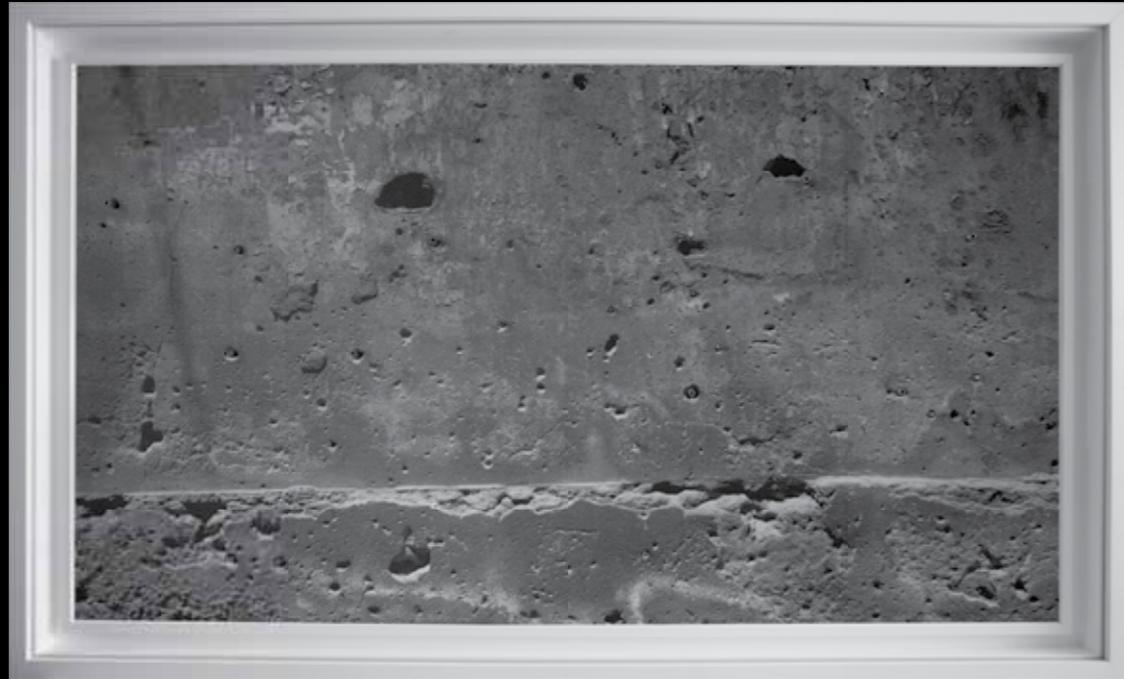


"Umbrellas" | 2016 | photography on fine art paper | 110x195cm | edition 1/3 + 3 AP





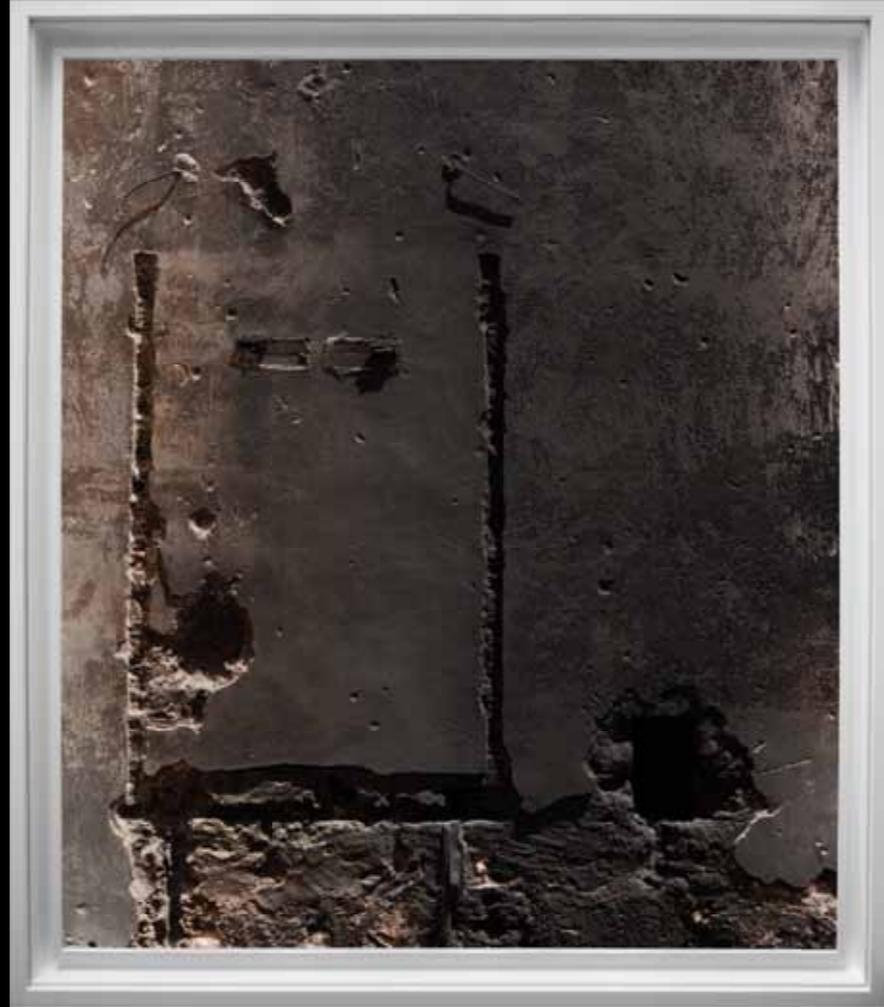
"Big Business" | 2016 | installation | photography on photo paper | 233x300cm



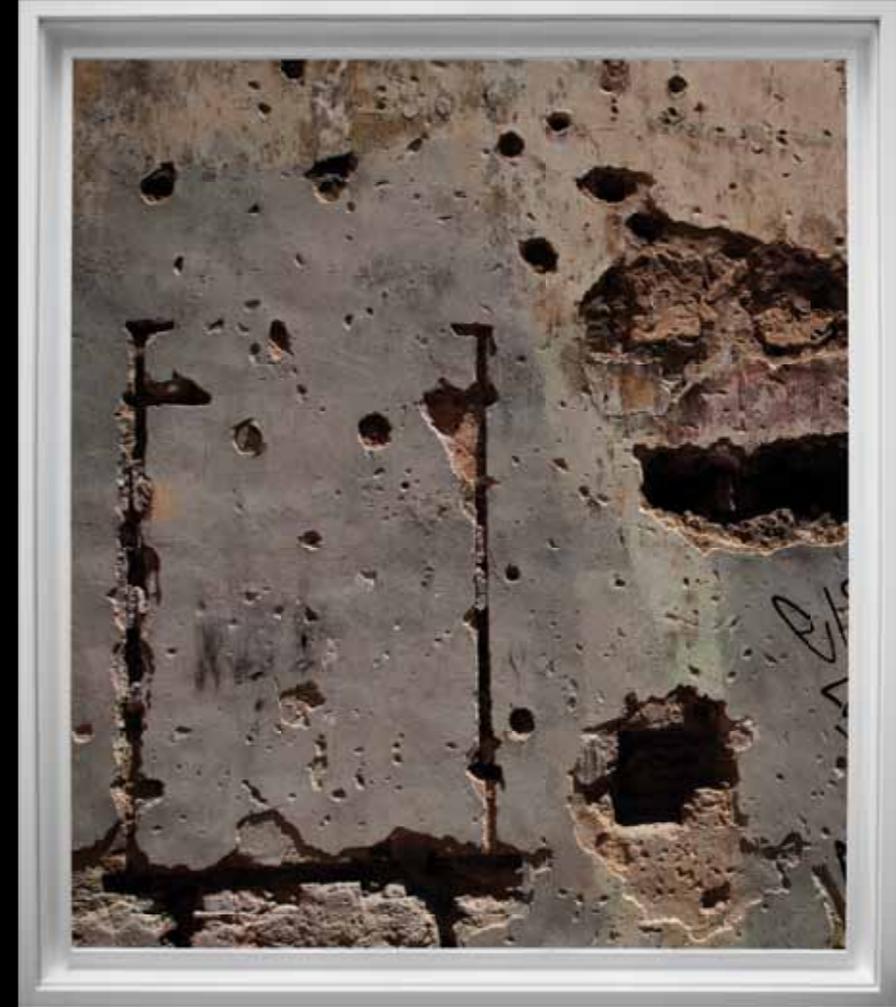
"Big Business" *fig. 1* | 2016 | installation | photography on photo paper | 100x150cm



"Big Business" *fig. 2* | 2016 | installation | photography on photo paper | 100x150cm



"Big Business" *fig. 4* | 2016 | installation | photography on photo paper | 150x132cm



"Big Business" *fig. 5* | 2016 | installation | photography on photo paper | 150x132cm



"Prenuptial Agreement" | 2016 | photography on fine art paper | 75x105cm | edition 1/3 + 3 AP



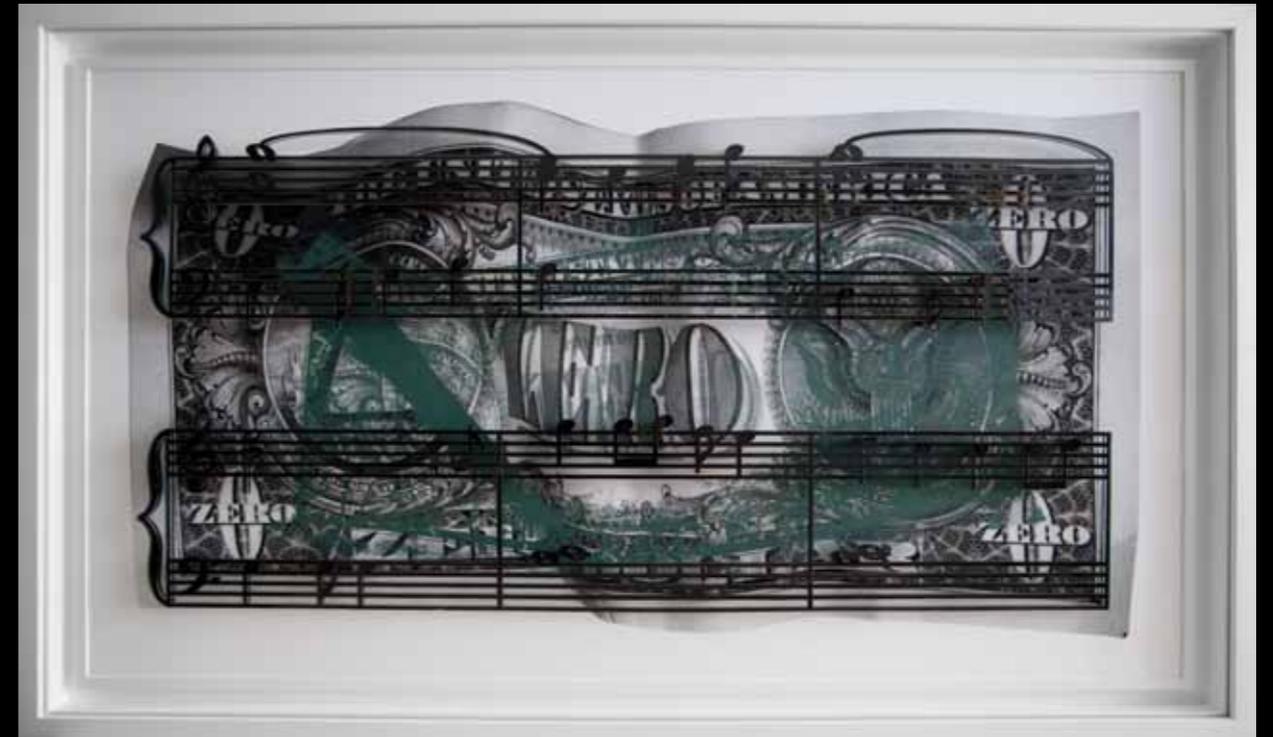
"Help" | 2016 | photography on fine art paper and diecut plexiglass | 105x105cm



"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

Tribute to Henry Wolf



"Money on Ice" | 2015 | photography in silk in resina | 50x70cm



"L'Origine du Nouveau Monde" fig. I | 2015 | photography on fine art paper | 105x130cm | 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



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



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



"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



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



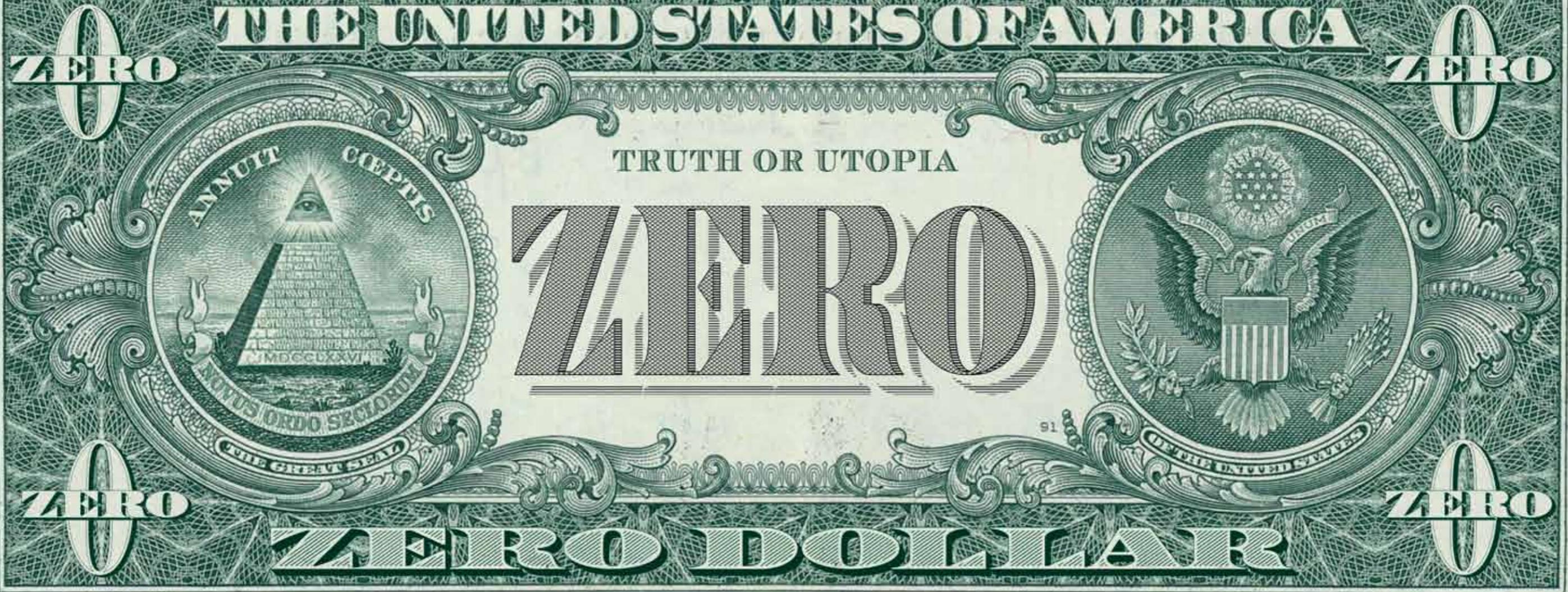
"Heart" | 2015 | photography on fine art paper | 105x105cm | edition 1/3 + 3 AP



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



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



THE UNITED STATES OF AMERICA

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TRUTH OR UTOPIA

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THE GREAT SEAL

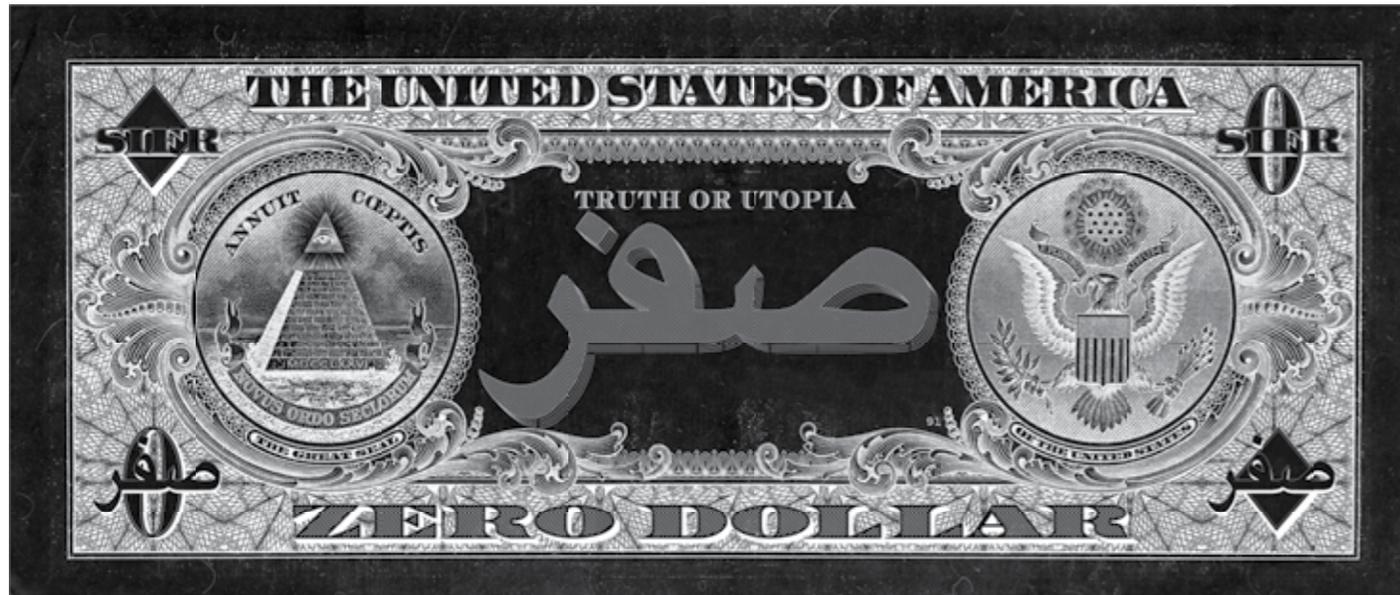
OF THE UNITED STATES

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ZERO DOLLAR

91



X-rays, Blood and Zero: a Portrait of the Artist as a Citizen of the World



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

Hady Sy was born in Beirut in 1964. His mother, a progressive Lebanese lady from a prominent family of civil servants, and his father, the first Senegalese Ambassador to the Middle East region, succeeded in building a multicultural, open-minded family based on their strong humanistic values that determined the essence of Hady's being and deeply impregnated his artistic world.

Hady spent his early childhood living between Beirut, Cairo, Jeddah and Dakar. He was only nine when he tragically lost his father, which brought the rest of the family back to Beirut, directly into the turmoil of the Lebanese civil war. In the midst of daily war horror and suffering, Hady finished high school and then studied Communication Arts at the Beirut University College in 1984. That same year, thanks to his French Senegalese citizenship, Hady was able to leave for Paris where he continued his studies at EFAP and joined a post-graduate program DESS in Political Science at the Sorbonne.

During the mid-1980's, Paris was constantly under various terrorist attacks and Hady felt that the political violence, conflicts and bloodshed were pursuing him.

Nevertheless, he settled there and started an ambitious career in the artistic and creative field. In 1988 he founded the International Festival of Fashion Photography (IFFP), which he guided and developed as a creative director until 1998. That outstanding project became a true trendsetter for fashion photography of the decade, encompassing the globe by taking place in a different city every year and bringing together the biggest names of the booming fashion industry, including designers, models and photographers such as Karl Lagerfeld, Paloma Picasso, Jean Paul Gaultier, Kate Moss, Naomi Campbell, Frederic Mitterand, Jean Paul Goude, Helmut Newton, Juergen Teller, Terry Richardson, Mario Sorenti and many more.

In 1996 Hady moved to New York, the city that he deeply felt he belonged to, the only place where he was not "too white to be black and too black to be white", but where he finally found his place as a citizen of the world. Pursuing his ever-growing career, in 1998 he became the president of H Design Studio in New York and took charge of the artistic direction of the book and the New York exhibition dedicated to the celebration of forty years of Yves Saint-Laurent.

On the 11th of September 2001, in his New York loft close to the World Trade Center, Hady was again taken hostage of the human history of terror, hatred and insanity. From Beirut to Paris to New York, the spiral of violence was once again tightening around his personal destiny. Shaken to his very core, Hady did not have other choice but to rebel. This decisive event of the modern world history marked a turning point in Hady's artistic universe: a real epiphany. It became self-evident to him that he had to turn his art into his weapon.

The first expression of this new direction was his exhibition "In God We Trust", shown in the Ethan Cohen Gallery of Fine Arts in New York in 2004. As a result of his reflection on identity, race, religion and war, this exhibition was a genuine plea for peace and tolerance in form of a series of highly esthetical life size x-ray photographic images of his own body and of various weapons. The exhibition was a huge success and travelled to Los Angeles, Paris, Moscow, Saint Petersburg and Dubai. Eventually, it resulted in a book presented in the legendary bookstore La Hune at Saint Germain des Prés in Paris.

Three years later, a new exhibition entitled "Not for Sale" made a similar impact. Shown at Visa Perpignan in 2007, it was again an ambitious and thought-provocative project. Through the same original aesthetics of x-ray photographic images that had become his signature, Hady offered a "*Catalogue Raisonné*" of 35 most lethal guns used since the beginning of the 20th century. Implying that behind the necessity of taking an x-ray, there is always a hidden illness, Hady went deeply under the visible layers of reality to enter into the secret world of mechanisms that decide of life and death. This installation was acquired by the French Fonds National d'Art Contemporain (Le FNAC) for its permanent collection.

In 2008 Hady Sy returned to Beirut responding to the Lebanese Ministry of Culture that offered him an art residency at UNESCO Palace to set up his installation "One Blood". This four-year project of gargantuan dimensions led him to 76 countries worldwide to make portraits of 546 blood donors and take photos of samples of their blood. Through this highly emblematic and committed project, presented as a multimedia installation, the artist succeeded in transforming an infinite mosaic of individuals into a common denominator of human race.

From X-rays to Blood and to Zero, mixing cosmopolitan spirit with profound humanism, uncompromisingly confronting the most relevant issues of our world and transcending them through the immaculate aesthetics of his art works, Hady Sy undeniably belongs to the world-transforming breed of visionary artists of today.

Defining himself as a humanist, a bohemian artist, a contemporary nomad and a committed citizen of the world, Hady Sy continues to surprise, provoke, impress and inspire with every new project he conceives.

Dijana Sulic

Journalist, Filmmaker
Ph.D. in Comparative Literature
(Sorbonne-Paris IV)

EPILOGUE

IN GOD WE TRUST

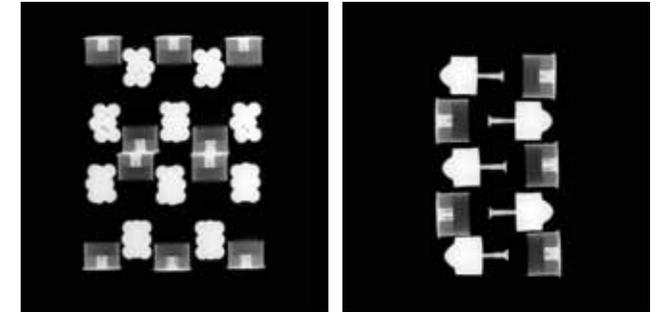


Race, identity, war and religion are central to the life size x-ray photographic images of my skeletal self and weapons, exhibited unframed on black or white backgrounds. I wanted to challenge people to see structurally behind the mirror surfaces of self and militarism.

Show NYC 2004, ETHAN COHEN FINE ARTS (ECFA).



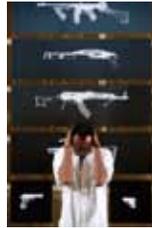
Music Collaboration with Camille, singer. Singing the three monotheistic religions. "GOD IS SOUND".



The flag "100% COTTON MADE IN CHINA" | nyc 2001
photography on fine art paper | 115x110 cm

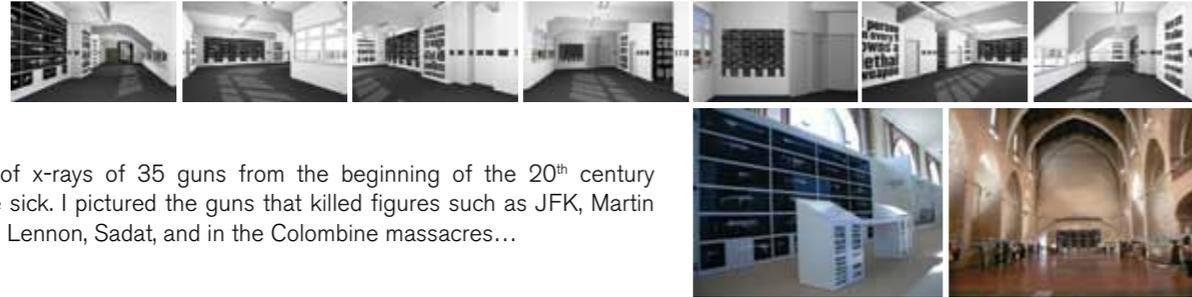


Book | "IN GOD WE TRUST" | published in 2004 | signed and numbered 1/200.



NOT FOR SALE

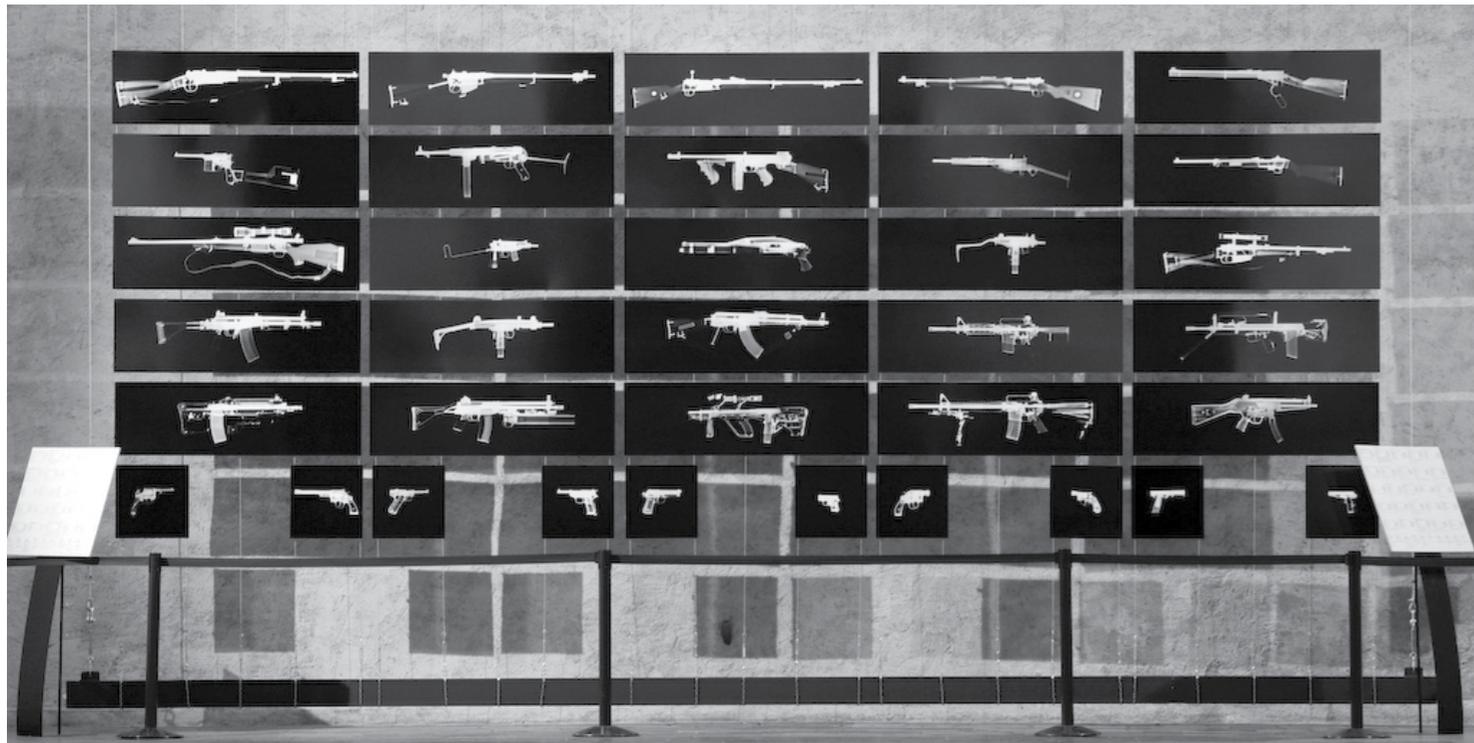
Catalogue Raisonné



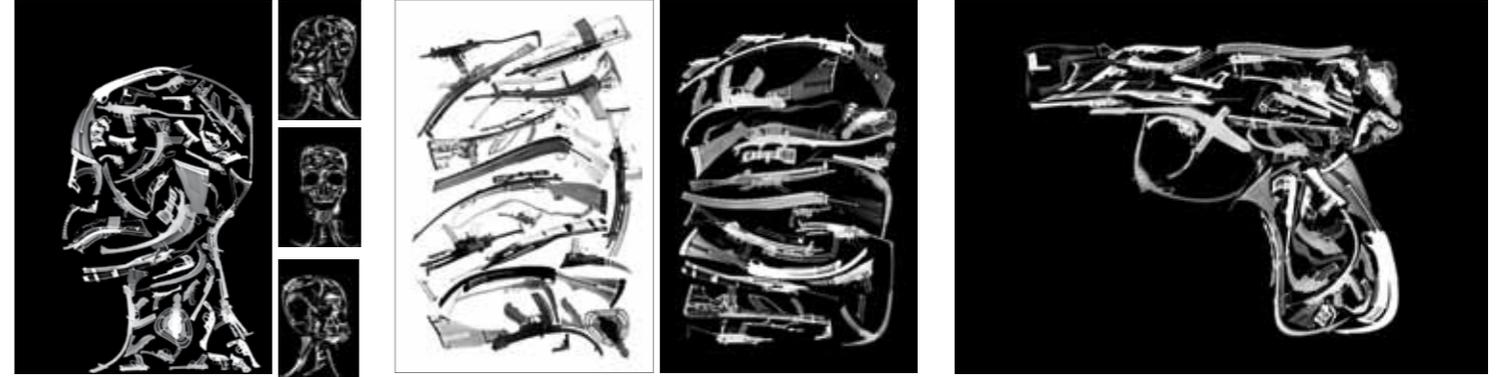
This Catalogue Raisonné of x-rays of 35 guns from the beginning of the 20th century demonstrates that they are sick. I pictured the guns that killed figures such as JFK, Martin Luther King, Rabin, Ghandi, Lennon, Sadat, and in the Colombine massacres...



installation "NOT FOR SALE" | x-ray on fine art paper | 220x95cm | 1/3 + 3 AP
Private Collection



installation "NOT FOR SALE" | Visa perpignan 2007 | x-ray on photo paper | 735x275cm | scale 1
Acquired in December 2007 by The "FONDS NATIONAL D'ART CONTEMPORAIN" | (LE FNAC) France | for its permanent collection.



Private Collection

Private Collection



Private Collection

Beretta 84

Country: Italy
Manufactured by: Pietro Beretta
Caliber: 9mm parabellum
weapon used by Yigal Amir
on november 8, 1995
to assassinate Yitzhak Rabin.
A similar version of the beretta was
used by Gopal Godse
on august 30, 1948,
to assassinate Mahatma Gandhi.



Book | "Catalogue Raisonné NOT FOR SALE" | Unpublished.

ONE BLOOD



- 4 years project
- 546 portraits
- 18 to 93 years old
- 393 blood bags
- 153 blood drops
- 8 blood groups
- 153 professions
- 161 origins | nationalities
- 140 beliefs
- 79 countries/locations
- 276 places of birth | residence
- 467 names
- 182000 miles
- 102 flights

In this globally devised work of 546 portraits and donation of 493 blood bags and 153 samples, I wanted to work on blood that is given and not blood that is shed. I wanted to show that we might be different on the outside but on the inside we're the same.

Show Beirut, UNESCO Palace, 2013
Mecene BANK AUDI



installation "ONE BLOOD" | photography | scans | on fine art and photo paper | 330x473cm circle.



Show UNESCO Palace | 2013 | "ONE BLOOD".

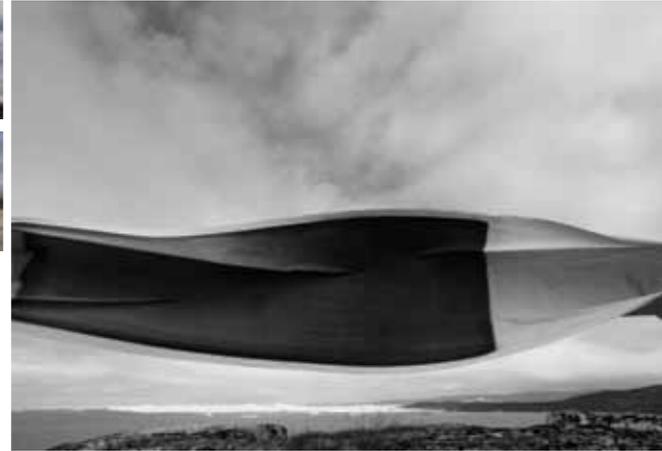


Book | "ONE BLOOD" | Unpublished.

THE CANVAS



The Canvas was my only and unique companion during my journey. It served as the common background of all the 546 portraits I photographed, from 18 to 93 years old, 467 names, 161 origins and nationalities, 140 beliefs, 79 countries and locations, 276 places of birth and residence, 153 professions, 182000 miles traveled, 102 flights, 393 blood bags given, 153 blood drops taken from 8 different blood groups.



"THE CANVAS" | 2011 | photography on canvas | 130x180cm



"THE CANVAS" | 2012 | China
The great wall
photography on canvas | 130x180cm
Private Collection



"THE CANVAS" | 2012 | Nepal | "on my way to Kathmandu" | photography on canvas | 130x180cm



"THE CANVAS" | 2012 | Bhutan Paro
photography on canvas | 130x180cm



"THE CANVAS" | 2011 | Greenland Ilimanak
photography on canvas | 130x180cm



"THE CANVAS" | 2011 | Greenland Iceberg
photography on canvas | 130x180cm

Private Collection



"THE CANVAS" | 2012 | Nepal | "on my way to pokhara"
photography on canvas | 130x180cm



"THE CANVAS" | 2012 | Nepal Chitipani
photography on canvas | 130x180cm

LOVE STRIKE



Private Collection



Without Love there is no Life, yet it can be addictive and hard to resist. This show took up the notion of a love strike as an act of resistance, an endurance of denial and assertion of self in the face of the lure of love.

Show at Agial Gallery | Beirut Art Fair 2014.



"Aimer tue" | "Loving Kills" | 2014 | photography on fine art paper 100x100cm



"Al Hob yaktol" | "Loving Kills" | 2014 | serigraphie on canvas and acrylic 87x87cm



Private Collection



"UnUnited Colors of Lebanon" | 2014 | serigraphie on canvas and acrylic | 200x330cm

Private Collection



Private Collection

"Loving Kills" | 2014 | serigraphie on canvas and acrylic | 130x130cm



"At 18 we're meant to be adults" | 2015
photography on fine art paper |100x114cm

Private Collection



"It is time" | 2011 | X-ray on platinum paper |100x130cm

Private Collection

Index



"Min Mal Allah" | 2016
photography on fine art paper | 105x70cm
edition 1/3 + 3 AP

p | 6



"My Pants" | 2015
photography on fine art paper | 150x100cm
edition 1/3 + 3 AP

p | 8



"Sifr Original", "Sifr" | 2014, "Zero" | 2008
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 12



"Al-Khawarismi" *fig: 1, 2, 3* | 2015
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 15



"Washington Red", "Sifr Arabic Red" | 2016
photography on fine art paper | 75.6x180cm
edition 1 + 1 AP

p | 16



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

p | 18



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

p | 19



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

p | 20



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

p | 21



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

p | 22



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

p | 23



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

p | 24



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

p | 24



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

p | 25



"Zero Wrinkled" | 2014
photography on fine art paper | 50x90cm
edition 1/3 + 3 AP

p | 26



"Washington Wrinkled" | 2014
photography on fine art paper | 50x90cm
edition 1/3 + 3 AP

p | 26



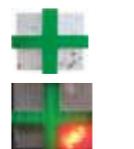
"Washington Wrinkled" *fig: 1* | 2014
Serigraphie on canvas and acrylic | 93x140cm

p | 27



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

p | 27



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

p | 28, 29



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

p | 30, 31



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

p | 32



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

p | 33



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

p | 34



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

p | 35



"G8" | 2016
photography on fine art paper | 60x200cm
edition 1/3 + 3 AP

p | 36, 37



"Saving The Robots" *fig: 1 & 2* | 2016
photography on diecut pvc | 233x124x2cm
edition 1/3 + 3 AP
photography on fine art paper | 200x112cm
edition 1/3 + 3 AP

p | 38, 39



"La Déclaration universelle des droits de l'homme" | 2016
photography on fine art paper and silkscreen on acetate | 58x132cm
edition 1/3 + 3 AP

p | 40



"Barbed Wire Wall" | 2015
photography on fine art paper and barbed wires | 123x176cm

p | 41



"Zero" | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Al-Khawarismi" *fig: 1* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Sifr" *fig: 3* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Washington" *fig: 2* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 54



"Sifr Original" *fig: 1* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Zero" *fig: 3* | 2008
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 44, 45



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

p | 55



"Sifr" *fig: 1* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Washington" *fig: 3* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"The Scale of Justice" | 2015
wood, acrylic and cement | 110x135cm

p | 46, 47



"Bulletproof Vest K" | 2015
ink on pounded aluminium and steel | 57.5x59x2cm

p | 56



"Zero" *fig: 1* | 2008
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Al-Khawarismi" *fig: 2* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 48, 49



"Umbrellas" | 2016
photography on fine art paper | 110x195cm
edition 1/3 + 3 AP

p | 57



"Washington" *fig: 1* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Sifr Original" *fig: 2* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 50



"Metress" | 2016
installation | 215x100x150

p | 58, 59



"Al-Khawarismi" *fig: 3* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Sifr" *fig: 2* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 51



"Big Business" | 2016
installation | photography on photo paper | 233x300cm

p | 60, 61



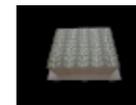
"Sifr Original" *fig: 3* | 2014
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



"Zero" *fig: 2* | 2008
photography on fine art paper | 75.6x180cm
edition 1/3 + 3 AP

p | 42, 43



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

p | 52, 53



"Big Business" *fig: 1* | 2016
installation | photography on photo paper | 100x150cm

p | 62



"Big Business" *fig. 2* | 2016
installation | photography on photo paper | 100x150cm

p | 63



"Big Business" *fig. 4* | 2016
installation | photography on photo paper | 150x132cm

p | 64



"Big Business" *fig. 5* | 2016
installation | photography on photo paper | 150x132cm

p | 65



"Prenuptial Agreement" | 2016
photography on fine art paper | 75x105cm
edition 1/3 + 3 AP

p | 66



"Help" | 2016
photography on fine art paper and diecut plexiglass | 105x105cm

p | 67



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

p | 68



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

p | 69



"Money can't buy me Love". (But it Helps). | 2016
photography, serigraphie and diecut plexiglass | 85x149cm

p | 70, 71



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

p | 72



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

p | 73



"Money on Ice" | 2015
photography in silk in resina | 50x70cm

p | 74



"L'Origine du Nouveau Monde" *fig. 1* | 2015
photography on fine art paper | 105x130cm
edition 1/3 + 3 AP

p | 75



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

p | 76



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

p | 77



"Le Bélier" | 2016
Installation | collage and marouflage on phoenician juniper
320x60 cm circumference

p | 78, 79



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

p | 80



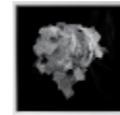
"Flower me" | 2015
photography on fine art paper | 40x50cm
edition 1/3 + 3 AP

p | 81



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

p | 82



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

p | 83



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

p | 84



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

p | 85



"Breaking The Green Barrier" *fig. 3* | 2016
photography on fine art paper | 45x30cm
edition 1/3 + 3 AP

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