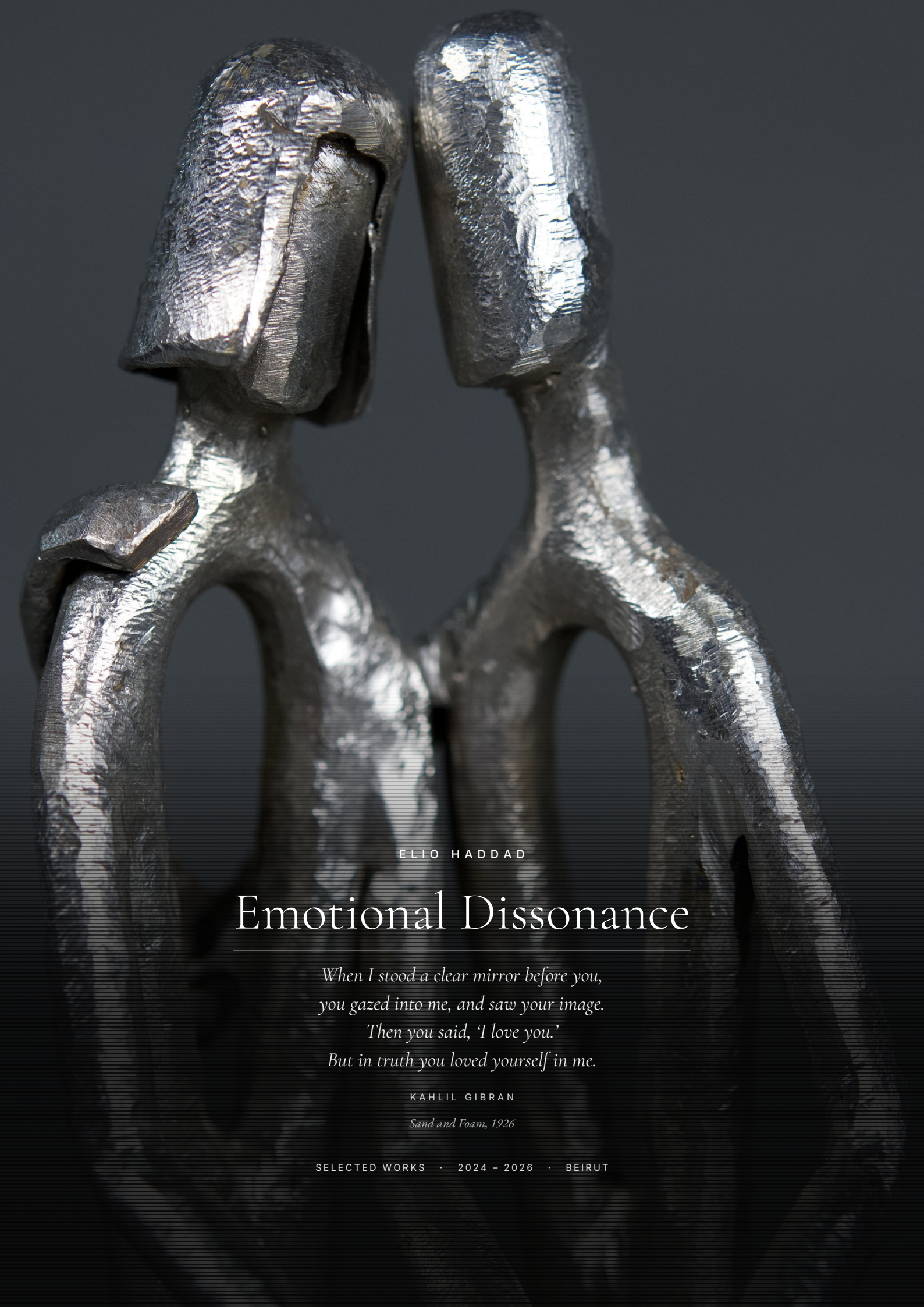




ELIO HADDAD

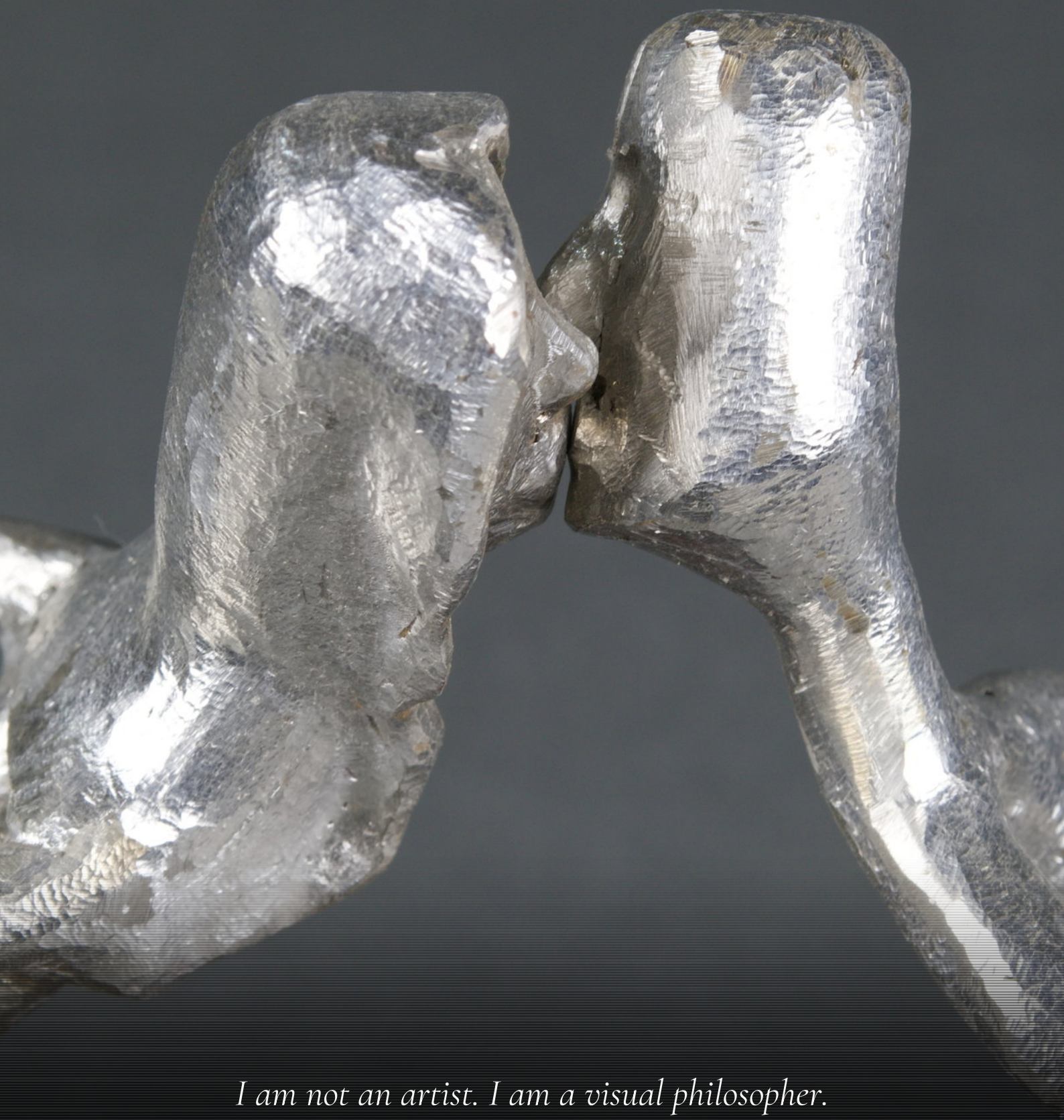
Emotional Dissonance

*When I stood a clear mirror before you,
you gazed into me, and saw your image.
Then you said, 'I love you.'
But in truth you loved yourself in me.*

KAHLIL GIBRAN

Sand and Foam, 1926

SELECTED WORKS · 2024 - 2026 · BEIRUT



I am not an artist. I am a visual philosopher.

ELIO Y. HADDAD

Emotional Dissonance

MATERIALS	Stainless steel and recycled granite
YEARS	2024 – 2026
EDITION	Unique works. No mold, no repetition.
STUDIO	Beirut
WORKS IN THIS PRESENTATION	15 of 30

*When I stood a clear mirror before you,
you gazed into me, and saw your image.
Then you said, 'I love you.'
But in truth you loved yourself in me.*

KAHLIL GIBRAN
Sand and Foam, 1926

I agree with Gibran. And I add one thing: the first relationship is the one with yourself. Everything else comes through it. If you don't know the one who is looking, you will love the mirror and call it another person.

What are we? A gathering of emotions and experiences. That's it. We can't step out of them. We try to stand in someone else's shoes, and it is still our perspective, in their shoes.

This series lives in the space between. Between two lovers. Between a people and the power that arranges their lives. Between a believer and the answer. The gesture is only the skin. I go under it: the fear, the need, the small lie, the second of trust.

I chose the material on purpose. Stainless steel: the same inside and out, nothing to hide. It resists. It stays. Like those who truly love this country, who resist everything, and stay.

The granite is recycled, and not only for the earth. It is permanence, rebirth, rebuilding: a stone that was something else, beginning again. One is bright, one is dark, and each answers the other.

I don't judge. I don't explain a sculpture first. Look, and tell me what you see.

— *Elio Y. Haddad, Beirut, 2024–2026*

Elio Y. Haddad

I am not an artist. I am a visual philosopher.

Elio Y. Haddad is a sculptor based in Beirut. His practice spans sculpture, installation, photography, painting, and writing, and is shaped by a life lived between Lebanon and Brazil.

He studied graphic and industrial design at Faculdade da Cidade, Rio de Janeiro, and sculpture at Atelier Fleuri Menezes, with further study at Escola de Artes Visuais and Centro de Artes Calouste Gulbenkian. Public installations include Congratulations & Condolences at Sursock Garden, Gemmayzeh, and a permanent work at Bossa Nova Hotel, Beirut, as well as Aqua and the video installation Phoenician at Zico House.

The work treats form as a way of thinking about the human condition: the complexity of contemporary relationships, the search for meaning, and what language cannot hold. Three words govern the studio. Simple, accurate, deep.

SELECTED EXHIBITIONS AND INSTALLATIONS

Congratulations & Condolences — Sursock Garden, Gemmayzeh, Beirut
Congratulations & Condolences II — Bossa Nova Hotel, Beirut (permanent)
Phoenician — video installation, Zico House, Beirut
Aqua — cultural centre installation
Exhibition — Brazilian Center, Rio de Janeiro

Simple, accurate, deep.

THREE WORDS THAT GOVERN THE STUDIO

Five movements

Fifteen sculptures are gathered here, drawn from a series of twenty-nine. All of them carry the human figure, and they are sequenced so that each work answers the one before it.

The series moves outward. It begins with two bodies close enough to touch, then widens through the distances people hold, the trust they extend and withdraw, the company they invent when none is available, and finally the larger contracts of money, belief, and power that arrange us without asking.

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|---|---|---------|
| I | <h2>Proximity</h2> <p>Two bodies at close range. Weight shared, and the small failures inside that sharing.</p> | 6 WORKS |
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| II | <h2>The Measure Between</h2> <p>Distance as a material. Balance, asymmetry, and the thin line that still connects.</p> | 4 WORKS |
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| III | <h2>Trust and Its Opposite</h2> <p>What is offered, what is concealed, and the vulnerability that both require.</p> | 2 WORKS |
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| IV | <h2>Substitutes for Company</h2> <p>The animal, the walk, the open sky. Solitude furnished with something to hold.</p> | 1 WORK |
|----|--|--------|
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|---|---|---------|
| V | <h2>The Wider Contract</h2> <p>The crowd, the market, the altar. Relationships arranged by systems rather than by people.</p> | 2 WORKS |
|---|---|---------|
-



The Space We Share

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

20 × 34 × 26 cm

HEIGHT × WIDTH × DEPTH



The Space We Share, continued



Kiss Me

Stainless steel and recycled granite
2024 – 2026
UNIQUE WORK

DIMENSIONS

20.5 × 42.3 × 14 cm
HEIGHT × WIDTH × DEPTH



The Eternal Moment

Stainless steel and recycled granite
2024 – 2026
UNIQUE WORK

DIMENSIONS

31.5 × 37 × 16 cm
HEIGHT × WIDTH × DEPTH



Is Love a Crime?

Stainless steel and recycled granite
2024 – 2026
UNIQUE WORK

DIMENSIONS

8 × 39.5 × 24 cm
HEIGHT × WIDTH × DEPTH



The Refuge We Make

Stainless steel and recycled granite

2024 – 2026

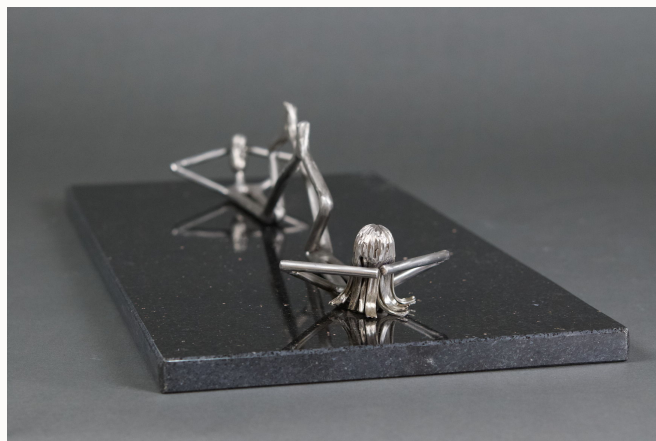
UNIQUE WORK

DIMENSIONS

19.8 × 37 × 15 cm

HEIGHT × WIDTH × DEPTH





Love Still Plays

Stainless steel and recycled granite
2024 – 2026
UNIQUE WORK

DIMENSIONS

11 × 53.3 × 26 cm
HEIGHT × WIDTH × DEPTH



Distance

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

65 × 64 × 64 cm

HEIGHT × WIDTH × DEPTH



Inevitable Collision

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

25.8 × 20.1 × 30 cm
HEIGHT × WIDTH × DEPTH



Asymmetry of Devotion

Stainless steel and recycled granite

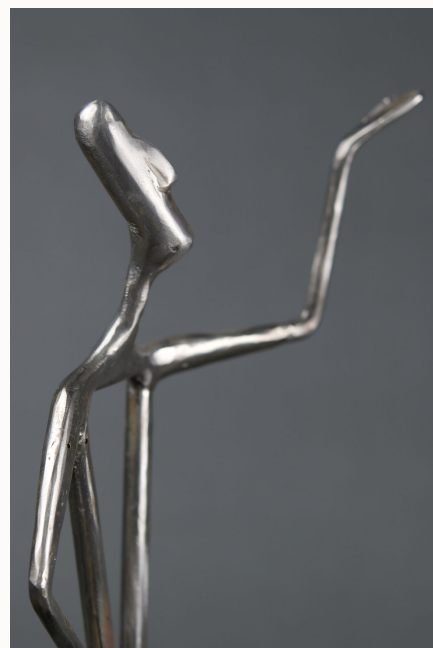
2024 – 2026

UNIQUE WORK

DIMENSIONS

50 × 82 × 30 cm

HEIGHT × WIDTH × DEPTH



The Mirage of Perpetuity

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

43.7 × 32.6 × 24 cm
HEIGHT × WIDTH × DEPTH



The Trust Momentum

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

21 × 30 × 20 cm

HEIGHT × WIDTH × DEPTH



Hidden Intentions and Vulnerabilities

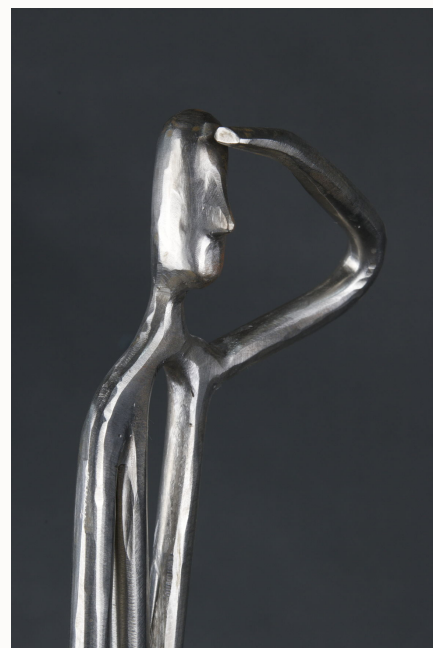
Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

25.5 × 22.6 × 15.2 cm
HEIGHT × WIDTH × DEPTH



Can You See?

Stainless steel and recycled granite
2024 – 2026
UNIQUE WORK

DIMENSIONS

81.5 × 12.2 × 39 cm
HEIGHT × WIDTH × DEPTH



Follow the Money

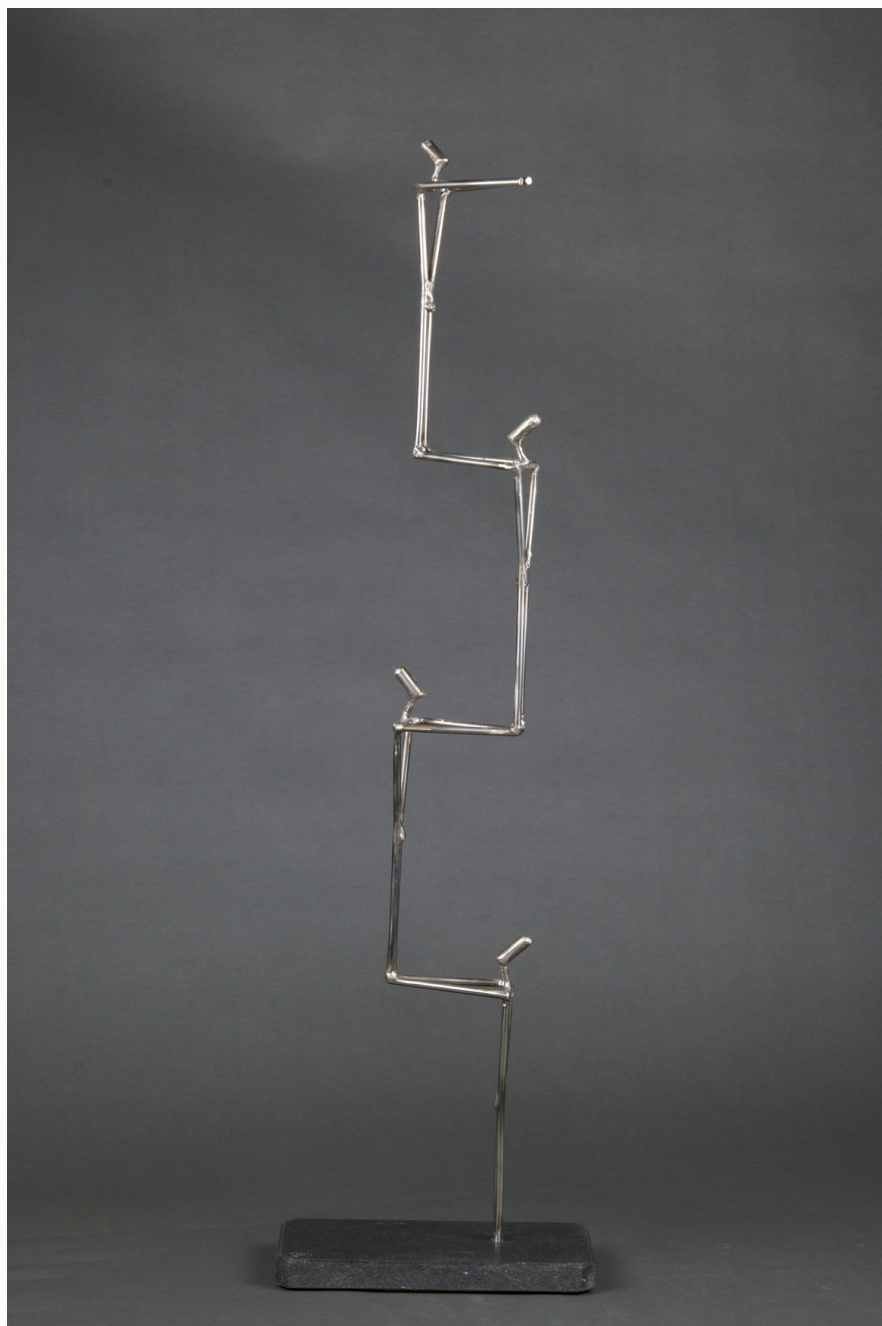
Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

33.5 × 49.2 × 15 cm
HEIGHT × WIDTH × DEPTH



The Winner Takes It All I

Stainless steel and recycled granite

2024 – 2026

UNIQUE WORK

DIMENSIONS

85 × 23 × 24 cm

HEIGHT × WIDTH × DEPTH

List of works

ALL WORKS UNIQUE · STAINLESS STEEL AND RECYCLED GRANITE · 2024 – 2026

DIMENSIONS (H × W × D, CM)

01	The Space We Share	20 × 34 × 26 cm
02	Kiss Me	20.5 × 42.3 × 14 cm
03	The Eternal Moment	31.5 × 37 × 16 cm
04	Is Love a Crime?	8 × 39.5 × 24 cm
05	The Refuge We Make	19.8 × 37 × 15 cm
06	Love Still Plays	11 × 53.3 × 26 cm
07	Distance	65 × 64 × 64 cm
08	Inevitable Collision	25.8 × 20.1 × 30 cm
09	Asymmetry of Devotion	50 × 82 × 30 cm
10	The Mirage of Perpetuity	43.7 × 32.6 × 24 cm
11	The Trust Momentum	21 × 30 × 20 cm
12	Hidden Intentions and Vulnerabilities	25.5 × 22.6 × 15.2 cm
13	Can You See?	81.5 × 12.2 × 39 cm
14	Follow the Money	33.5 × 49.2 × 15 cm
15	The Winner Takes It All I	85 × 23 × 24 cm

ELIO HADDAD

Emotional Dissonance

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15 UNIQUE WORKS · 2024 – 2026