





In my artistic research, I work in the space between digital and analog, organic and plastic. I am interested in how these worlds mix, and how technology is growing so fast that it starts to feel like part of our nature.

I learned most of my skills from the internet — programming, 3D tools, and building things by watching DIY videos. There is almost a tutorial for everything online. This way of learning shaped how I work. I don't separate thinking from making. I try, fail, fix, and try again.

Being an artist today, especially working with new media, feels like a constant process of DIY expressions. We build our own tools, teach ourselves, and adapt as we go. For me, these DIY expressions reflect the time we live in and the way art is made today.

*Contemporary hope*

In the middle of the room, there is a candle made from beeswax, like the ones found in churches. On the wall, there are four butterflies made from 3D-printed transparent PLA. Each butterfly has a candle and a written wish.

The visitor experiences the space like a church, especially because of the smell of candles and incense. The visitor can take the central candle and light one of the butterfly candles. When this happens, a fan turns on and blows out the candle flame, and the butterfly starts to move its wings, making the wish "come true."

The wishes are contemporary and ordinary, such as wishes for flowers, more likes, and similar desires.



<https://www.instagram.com/p/DTPo5ktCM0-/>  
3D printed PLA, veneer wood, lithium battery, heat sensor



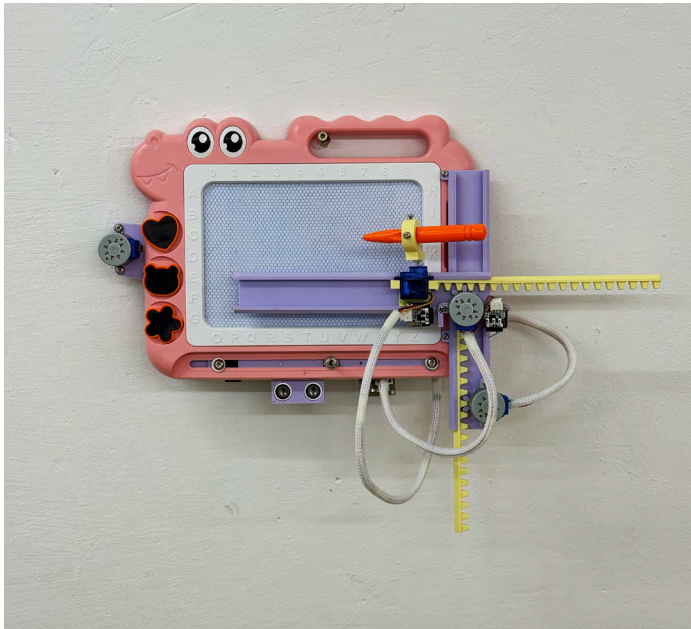


This butterfly has a battery that cannot be changed. It moves its wings and makes a beautiful show once, and then it dies.

<https://www.instagram.com/p/DTPlsHDCGHY/>

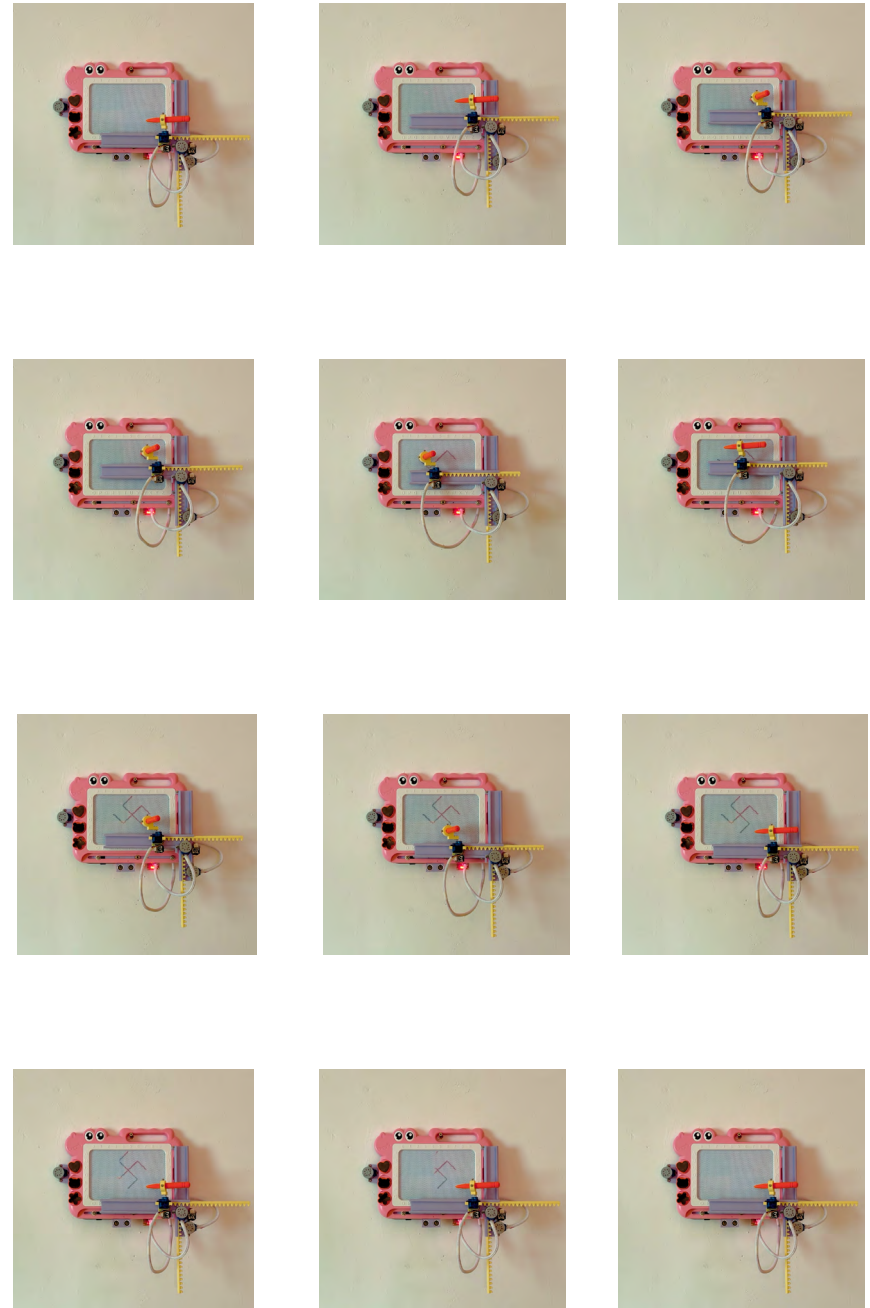


*rise and fall and rise and fall*



This artwork is activated only when someone stands in front of it. The drawing machine I built start to create a drawing the one you see in the images on the next page or at the video. Once the drawing is complete, a magnet moves in from behind and wipes it away, resetting the surface and waiting for the next cycle.

<https://youtu.be/jQqKTEP9LoA>



*Attraction Chair*







This artwork explores the human nature and our innate desire to attract attention. The piece features peacock feathers attached to the back of a wheelchair, programmed to perform a choreography that also could be adapted to the performance space. The chair moves through the space, with the feathers fluttering in a carefully orchestrated sequence, all activated with the touch of a button on an app I created.

Just as humans and other animals are biologically driven to attract, this chair is preprogrammed to capture attention. What makes this piece, and human attraction itself, unique is the interplay between technology and our ambivalent relationship with it. This tension is symbolized by the contrast between the peacock feathers, which evoke lightness, flight, and beauty, and the mechanical wheelchair, often associated with disability and burden. The wheelchair's movements impose a physical and emotional weight on the feathers, yet this very movement animates them, making them appear alive and beautiful.

This contrast invites a new perspective: the feathers may seem burdened by the wheelchair, yet their movement brings them to life and highlights their beauty. Similarly, technology both burdens and enhances us, shaping our identities and altering our perceptions of beauty.

"Attraction Chair" is an aesthetic meditation reflects on the changing nature of human experience and our complex relationship with the technologies we create.

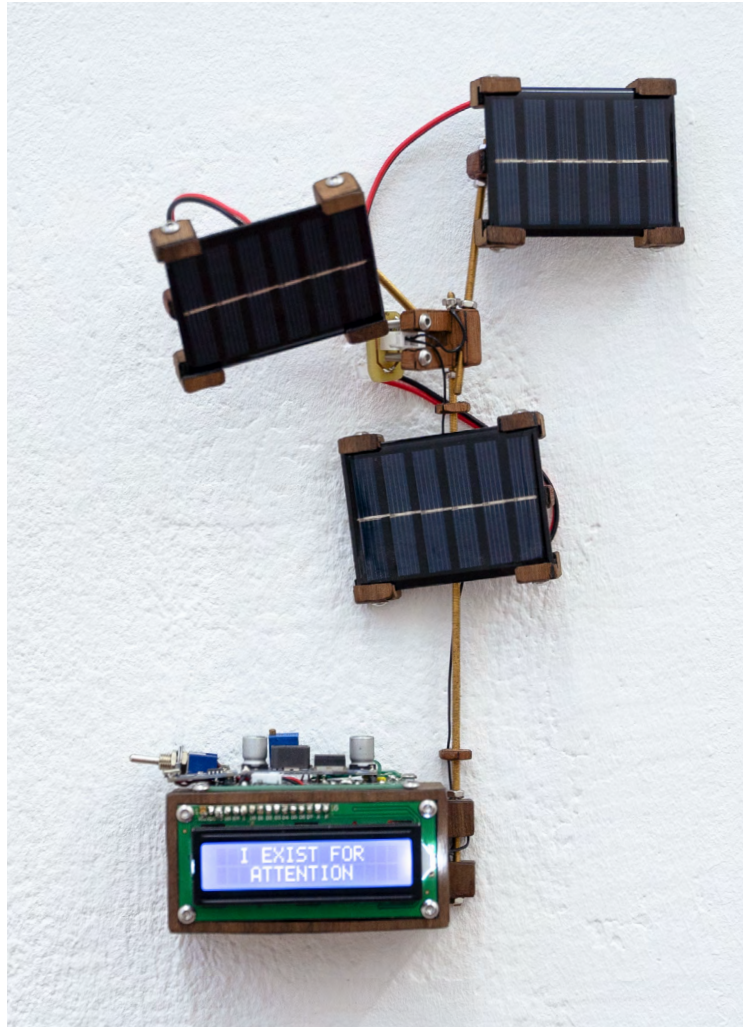
190 x 180 x 150 cm  
Wheelchair, peacock feathers, wood, gold galvanized bicycle chains, front tire PLA 3D printing, microcontroller and other electronics, powered with 2 lifpo4 rechargeable lithium battery.

*performance video*

[https://youtu.be/wE4fQ8-o\\_Xs](https://youtu.be/wE4fQ8-o_Xs)



*I exist for attention*



This artwork uses solar energy to display one sentence all the time ("I exist for attention"). It is like a flower: it lives for a while, then it dies.

*16 x 10 x 5 cm  
wood, PLA 3D printing, solar panels, screen 16x2, microcontroller and other electronics,  
powered with rechargeable lithium battery*

*Restoring Van Gogh Ear*

I have reimagined Van Gogh's "Self-Portrait with Bandaged Ear" by repainting it with new colors, giving him a different jacket, and placing him in a new background. I then created a frame with an Oriental design, using a combination of wood and 3D printing. At each of the four corners of the frame, I installed wooden gears in a planetary configuration and integrated an ultrasonic sensor. As a viewer approaches the artwork, the gears begin to turn, and a wooden, 3D-printed ear starts to move slowly towards the portrait until it reaches its rightful place, symbolically restoring Van Gogh's ear.

This piece serves as a form of ironic solace for the concept of the suffering artist, at the same time, it is also a literal reframing of Western art in a new context.

In suffering and irony, we find unity, and the borders between us begin to blur.



81 x 130 x 10cm

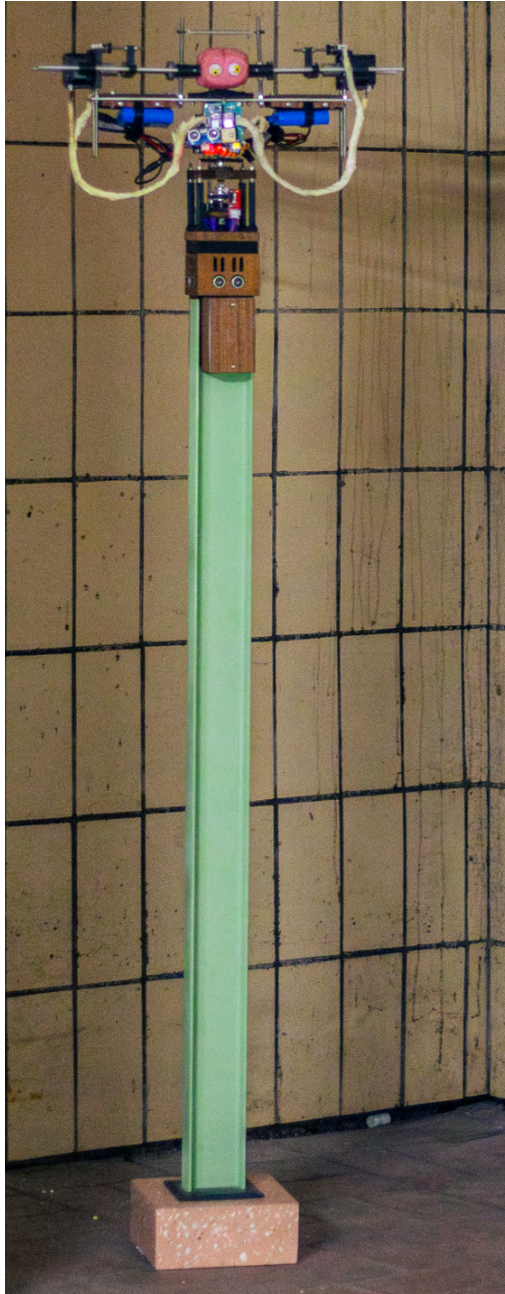
wood, PLA 3D printing, step motors ultrasonic sensor, microcontroller and other electronics, powered with lithium batteries

<https://youtu.be/vRMihHFcZyE>





*Pressure*



This kinetic sculpture reflects the overwhelming emotions and experiences of my generation. I designed it using two motors pressing against a plastic stress ball, shaped like a brain. The black plastic parts are designed, and 3D printed by me. As the brain is pressed, the eyes pop out, staring directly at the viewer, while it spins on its axis.

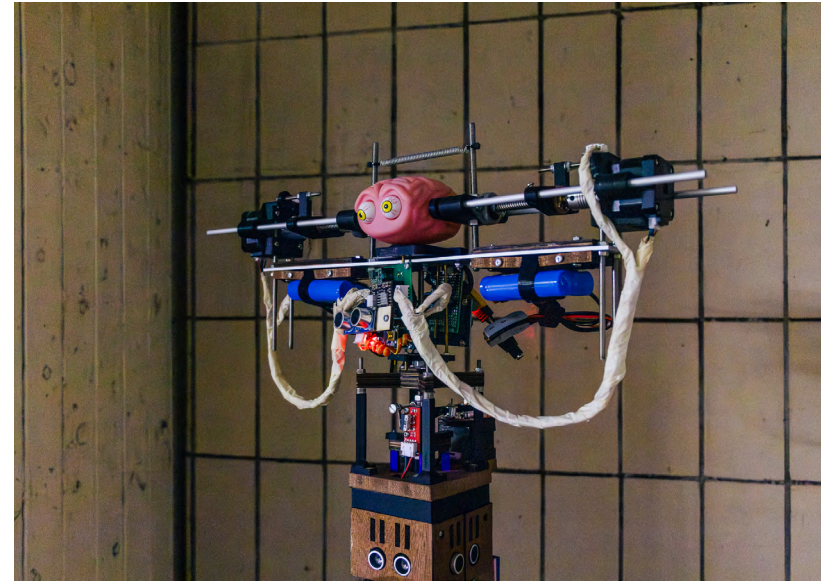
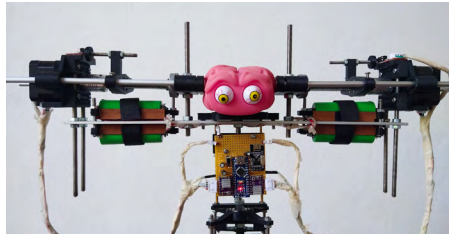
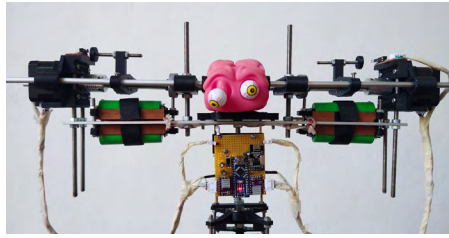
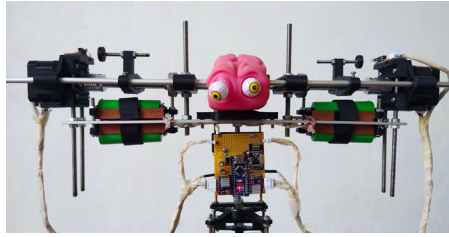
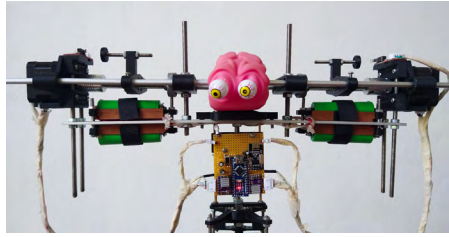
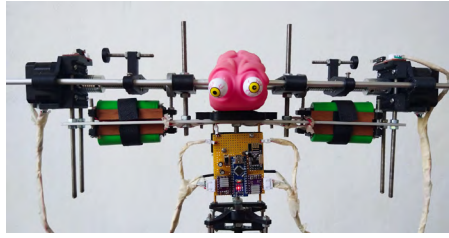
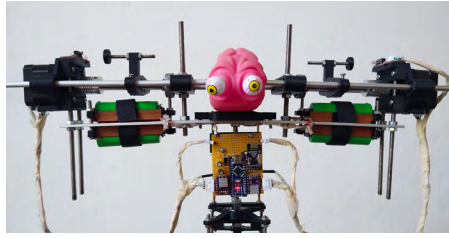
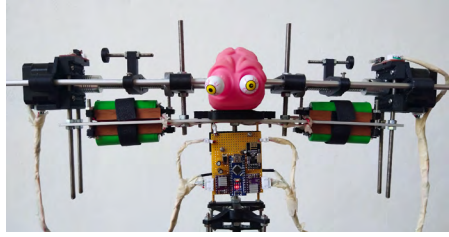
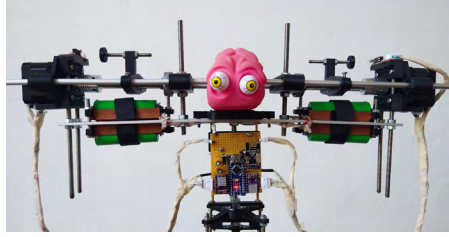
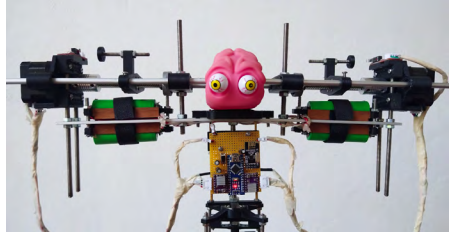
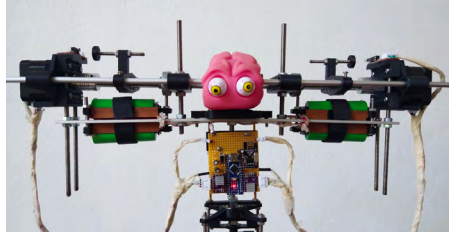
This sculpture speaks to the pressure and isolation felt by many in today's society, as well as my own struggles.

*178 x 35 x 35 cm*

*3D printed PLA, aluminum, veneer wood, metal carrier, concrete and marble stone formed as Terrazzo, batteries, two DC motors, servo motor, and electronics*

<https://www.instagram.com/p/DJ0xaqXoRWG/>





## *Nostalgic Chair*

*«Exile is not a time or a place. Exile is an endless wandering, a being out of place at all times.»*

*— Edward Said*

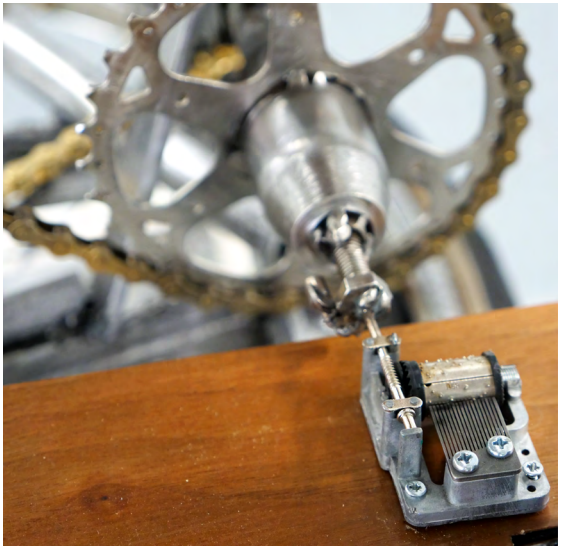
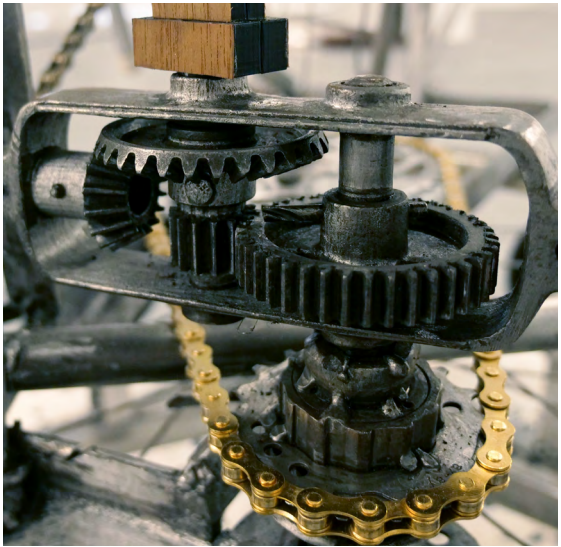
I have built a machine from an old bike, where the viewer can sit on it and turn the pedals to make the machine rotate while mechanically playing slow music, creating a nostalgic atmosphere. The centerpiece of the sculpture is a flip-flop, which is always in front of the viewer and turns with it. This flip-flop is my brother's flip-flop, which I haven't seen for a long time and is the only totem I have. It's a very human characteristic to imbue objects with emotions, which might sets us apart from other animals. The floor is made of Terrazzo as a reference to displacement, as it's piece from different warmer regions. The chain is plated with real gold, making the sculpture sacred and adding to the nostalgic magic. Nostalgia is a feeling that is not easily classified as positive or negative. The beauty of the music and the playful act of turning on the machine, combined with the humorous moment of facing the flip-flop, is both entertaining and melancholic, as it evokes memories without allowing progress.

200 x 140 x 140 cm

Old bike, a flip-flop belonging to my brother, a gold chain, gears, mechanical music box, rope, and a Terrazzo bottom

<https://youtu.be/fQ9pTviTfas>





*Understanding art*

This artwork has an ultrasonic sensor and a fan, built on top to face the book, *The Oxford Illustrated Encyclopedia of Art*. Each time a viewer tries to approach, the artwork is triggered: the fan begins to blow, moving left and right, opening for a brief moment a narrow glimpse, yet making it impossible to truly access what is inside.

155 x 40 x 25 cm  
a robot, two fans, an art encyclopedia, wood, 3D printed PLA, aluminum,  
and batteries



[https://www.instagram.com/p/DCWb\\_AzI4Cs/](https://www.instagram.com/p/DCWb_AzI4Cs/)





*Beautiful thing we share*



*Alpha Male*



*20 x 10 x 18 cm ... resin, wood, veneer wood, and 3D printed PLA*

*Watermelon*



It was the beginning of winter on Kölner Straße when I made eye contact with a watermelon alone on a shelf. I stopped to gaze and smiled before walking away, but then she spoke. "Do you know that I am a sweet scar in rounded shape; an anchor which doesn't anchor?" I was caught off guard and replied, "oh!" Watermelon continued, "I am left here... maybe left for you!" I dismissed her as garbage, but her tears and words touched my heart. I took her home, sliced into her sweetness, and felt alive. The next morning, she was gone, and I realized the power of death and missing in proving love.

This sound installation features the sound of water droplets from a watermelon hitting zinc objects below.



<https://youtu.be/bI54HIQXJ4o>

210 x 135 x 70 cm

Resin duplicate of the last watermelon left on the shelf at the beginning of winter, 3D printed PLA, aluminum, steel, zinc objects, and water.

*Sisyfish*



I created this art piece in the aftermath of the loss of my beloved father. It serves as a powerful meditation on the meaning of life and death. I wanted to explore the idea that life may be a perceptual illusion and question what it truly means to be alive. To do this, I incorporated a unique element - a robot inside the skin of a dead fish. This element raises the question of whether movement and energy define life, if it is not! Then what is the definition ?

I invite the viewer to pause and reflect on their own perceptions of life and death, and question the validity of the questions they may ask themselves. This work is a thought-provoking and a meditation on the human experience and the universal struggle to make sense of the world around us.

<https://youtu.be/7eG0rabxj38>

155 x 70 x 40 cm  
robot, dead fish, sink, blue water, and alphabet stickers



## Exhibitions:

2025:

“Giggly Watermelon” at IAH Seoul, Seoul, South Korea. Duo show

“Residency präsentation” at Weltkunsthzimmer, Düsseldorf, Germany. Duo show

„Da(zwischen-)sein“ at suermondt ludwig museum, Achen, Germany.

“Boundless Viscas the Jungle” at Weiden Space, Düsseldorf, Germany.

2024:

“Moving Parts” at Madé van Krimpen Gallery, Amsterdam, Netherlands. Solo show

“Fixed Action Patterns” at Abschluss, Kunstakademie Düsseldorf, Germany. Solo show

“Die Grosse” at Museum Kunstpalast, Düsseldorf, Germany.

“Into the Forest” at DC Open, Weiden Space, Düsseldorf, Germany.

2023:

“Wurzel Kinder” at Rundgang, Kunstakademie Düsseldorf, Germany.

“Belonging” (Virtual Exhibition).

“Fresh Positions” at BBK Kunstforum, Düsseldorf, Germany.

2022:

“Retrace the Trails” at Akademie Asta, Düsseldorf, Germany.

2021:

“Zwischen hier und draußen” at K4, Düsseldorf, Germany. solo show.

“Raum 004” at Rundgang, Kunstakademie Düsseldorf, Germany.

2020:

“Raum 004” at Rundgang, Kunstakademie Düsseldorf, Germany.

2019:

“Waiting Room” at Raum 012, Rundgang, Kunstakademie Düsseldorf, Germany.

“Fast VLT Sagar auch” at AEDT, Düsseldorf, Germany.

2018:

“Prüfungsausstellung” at Kunstakademie Düsseldorf, Germany.

“Raum 012” at Rundgang, Kunstakademie Düsseldorf, Germany.

2017:

“Malerei” at Kunsthaus Lemgo, Lemgo, Germany.

“Akademie-Arbeitstitel” at Kunsthalle Düsseldorf, Düsseldorf, Germany.

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## EDUCATION:

2024: Meisterschüler from Prof. Gregor Schneider at Kunst Akademie Düsseldorf.

2017–2024: Diplom in fine arts (Akademiebrief), Academy of Fine Arts Düsseldorf, prof Gregor schneider.

2016–2017: guest student in Katherina Grosse’s class at the Academy of Fine Arts Düsseldorf.

2009–2013: Earned a Bachelor degree in Fine Art from the University of Aleppo.

## RECOGNITION AND RESIDENCIES:

2025

Artist Residency Georgia and Armenia,  
weltkunsthzimmer Düsseldorf

2024

Rundgangspreis der Freunde und Förderer e.V  
(shortlisted)

2023

nrw:exchange – Dein UK Stipendium, DAAD

2019

Ajyal Grant.

## MEMBERSHIPS

2024– KÖX e.V.



