

Curriculum Vitae

Daniel Maalman

Born in Delft in the Netherlands on the 19th of November 1981

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Education

2006 – 2010 AKI-ArtEZ, Academy for Fine Art Enschede (NL)

Direction: Mixed Media / Media Art

2013 – 2014 1st semester Dirty Art Department on Sandberg Institute

Exhibitions

In\Visible Cities Festival, Gorizia (IT) june 2015

Oddstream Festival, - Nijmegen (NL) sept 2014

TecArt – Fenix Loods – Rotterdam (NL) feb 2014

Art in Red Light – Beurs van Berlage – Amsterdam (NL) dec 2013

Twente Biennale – 21 Rozendaal – Enschede (NL) may 2013

RE:Rotterdam – Kunstmanifestatie – Rotterdam (NL) feb 2013

K.O. Anti-Sportsbar – Tetem Kunstruimte – Enschede (NL) dec 2012 – jan 2013

Mindmap Kunstmanifestatie – Venray (NL) may-oct 2012

RE:Rotterdam – Kunstmanifestatie – Rotterdam (NL) jan 2012

Gestuurde Natuur – Kunst & Cultuur Overijssel, Zwolle (NL) nov 2011

User Generated Art / Grenswerk – TETEM, Enschede (NL) sep 2011

Festival Hongerige Wolf – Groningen (NL) july 2011

Live Art/Love Art, Art in Amsterdam – Trouw, Amsterdam (NL) may 2011

Twente Biennale – Creatieve Fabriek, Hengelo (NL) may 2011

Museumnacht Rotterdam – Fotogalerie Rotterdam (NL) march 2011

Ongekend, Young Masters@auction – Roodkapje, Rotterdam (NL) feb 2011

Humanoid –Sign, Groningen (NL) jan 2011

Youngblood Award Exhibition – PlanetArt, Volkskrantgebouw Amsterdam (NL) oct - nov 2010

Gogbot Festival – Nominee Youngblood Award 2010 (NL) sep 2010

Rijksmuseum Twente & Tetem, Enschede (NL) juni – aug 2010

Contour Mechelen, European forum for young artists (BE) 2007

Curatorial / Organisation

TecArt 2014, curating and scouting, dec 2013 – feb 2014

Ism. (A.I.R. & Projectspaces), Rotterdam (NL) sep 2011 - heden

Alter Ego Project, Landbouwbelang, Maastricht (NL) 2009

Specfete, Kunst & Spektakelfestival, Het Lab Delft (NL) 2005

Nominations / Prizes

Youngblood Award 2010 (nomination & first prize)

Artist Statement

Daniel Maalman is a visual artist and musician and he moves back and forth between those two worlds which sometimes cross each other, and sometimes have an overlap. Technology and electronics play in both disciplines an important role. Daniels installations and sculptures are conceptual and often have an interactive element. The meaning of his works is in most cases only visible when the audience participates in his work. Each work has a specific theme and functions as a petridish in the laboratory of the artist, where the reactions and the behavior of the visitors form the results of that particular research. Daniels work has a socially critical undertone with plenty of irony and an absurdistic finish. Communication is a reoccurring theme in his work, often with the emphasis on the social side effects of the convenience factor.

Biography

In 2010 I graduated from the AKI/ArtEZ Academy for Fine Art in Enschede (NL), in the department Media Art/Mixed Media. My work mainly consists of large scale interactive installations with a conceptual undertone. The audience participation is always an important part of the work, and sometimes even necessary to complete the artwork. Psychology and communication are important motives that I use with the aid of absurdism, design and technology to create 'dysfunctional inventions' that the audience can interact with. After my studies, I worked autonomously on developing new installational works that I exhibited on several artfairs and exhibitions.

I have been involved in media-art (interactive installations), video, drawing, conceptual art, writing and electronic music. My motivation behind getting into art is that from an early age on, I had an interest to communicate a certain thought or idea in a conceptual, imaginative way to others.

This is a strong motivation for me in my artistic choices: how the audience perceives my work is an intrinsic part of the work. It seems to me that this motive is the motor for my ideas: to be able to suck the audience into an idea to communicate the thought, with their input or participation as a catalyzer. I realised that an important motive for me is that I want the viewer to become part of the work.