

# Portfolio

DaniKlaassen 5 jan 2026



Untitled. Detail 1.

(2 June 2025) 80 × 60 cm | Oil on canvas, oil pastels, unvarnished

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# Artist Statement / Introduction

I'm Dani Klaassen, a self-taught artist from The Hague, Netherlands, born in late 2005. My work is driven by a deep passion for self-expression; I aim to reveal who I am through my art rather than explain it. I have always been fascinated by the human soul, which I define as the essence of beautiful people, and my lifelong goal is to cultivate that beauty in myself and others. I explore this through many mediums, though sculpture holds a special place in my heart, even though I have produced more paintings to date.

For me, beautiful people are those who live fully, even in struggle; who create, shape, and transform their own worlds; who face pain and uncertainty with courage; and who bring authenticity, love, and meaning into their lives and the lives of others. This is the life I strive to lead, and the ethos that guides my work.

I aspire to be recognized, to be seen as beautiful, and to create works that hold meaning. I hope to build a life rooted in balance, peace, and love, to create a home, and to nurture children surrounded by care and beauty so they too can grow into beautiful people.

Creating art is my path toward this vision, even when the way forward is not always clear.

**In September (2025), I moved to Berlin, dedicating myself to learning and improving so that I could meet the language requirements to apply to both the UdK and Weißensee. Here, I hope to continue this lifelong quest of self-discovery, growth, and artistic expression.**



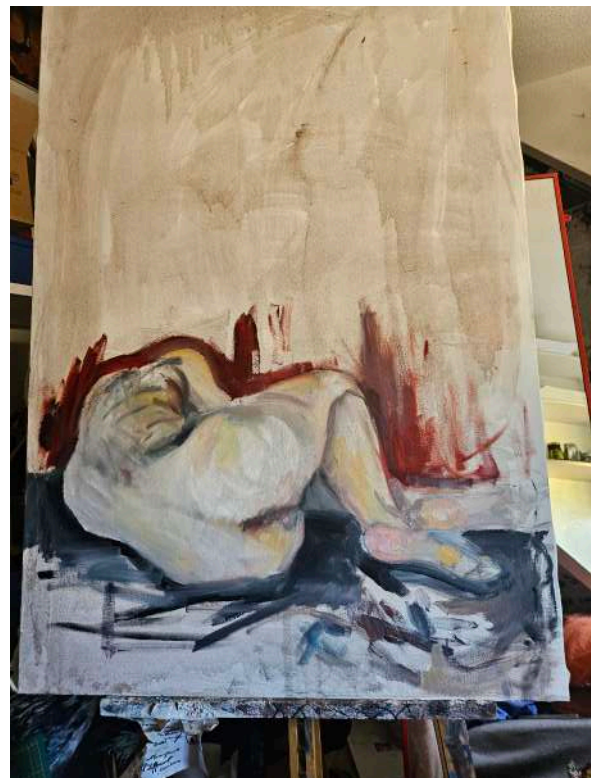
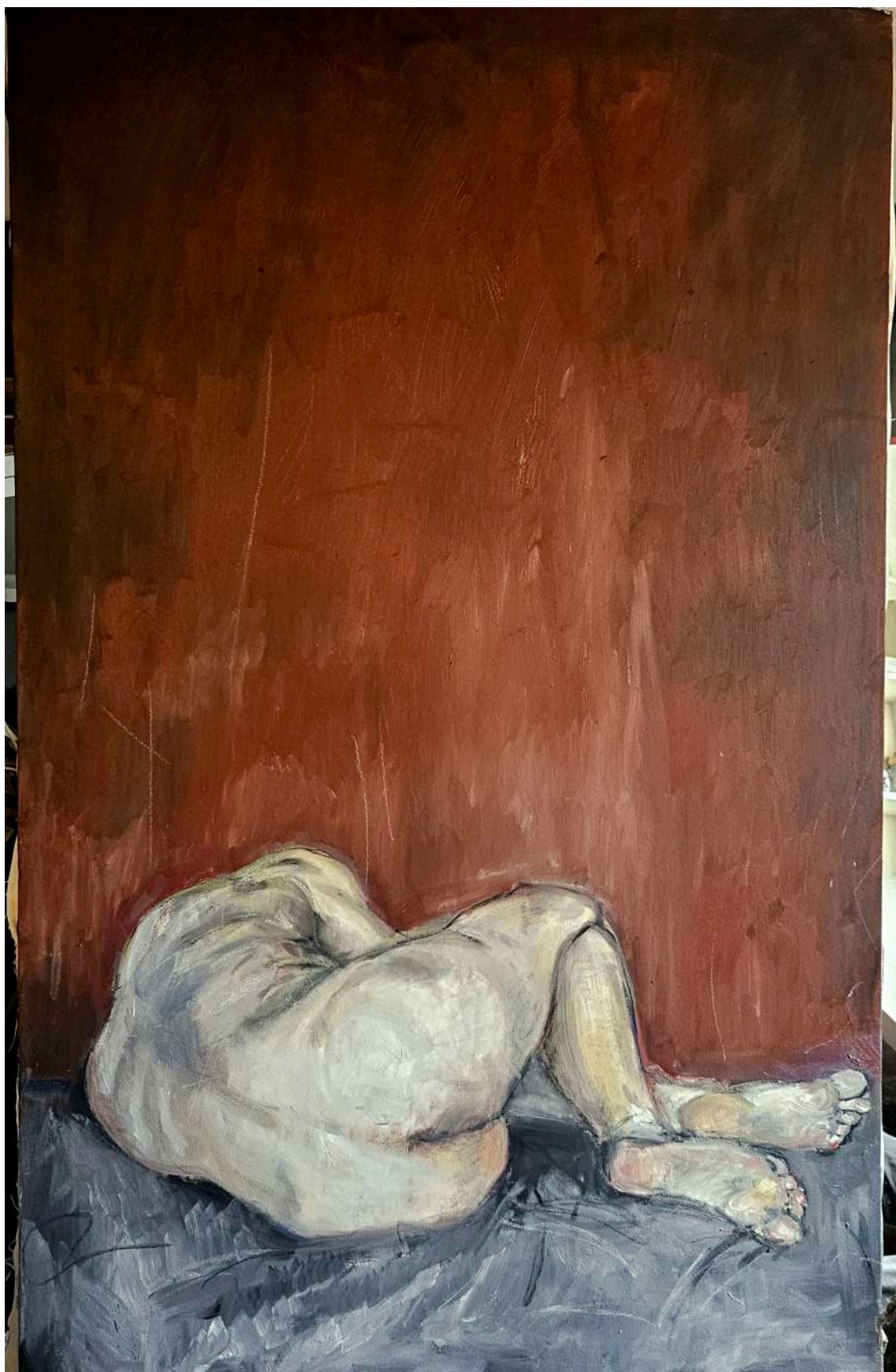
# Paintings

To me, paintings are like shards; snapshots of thoughts and visions compressed into a single image. In these works, I try to express myself in ways that words cannot capture. Each painting reveals a piece of me: my interests, my feelings, and my current state of mind. Creating them is a way of escaping my thoughts, while also bringing me closer to being recognized for who I truly am.



Wicked Me

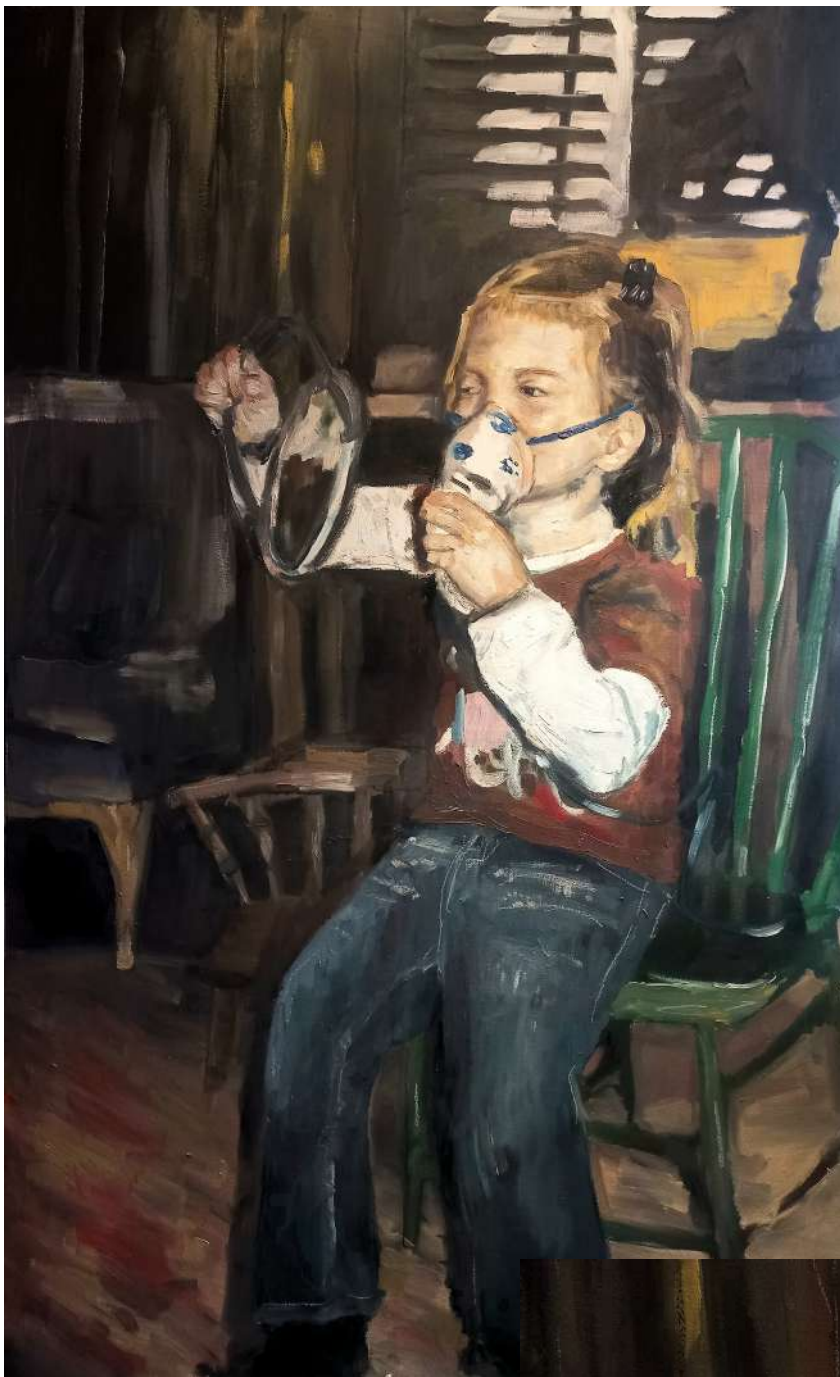
self portrait (21 March 2025) 128 × 80 cm | Oil on canvas, oil pastels, unvarnished



Untitled

self portrait

(11 August 2025) 128 × 80 cm | Oil on  
canvas, oil pastels, unvarnished



In this series of sick-looking children holding/wearing medical equipment, I am captivated by the expressions they give off and how fully absorbed they are in their own worlds, each creating a story entirely its own- trying to make sense of whats happening. Their expressions offer glimpses into their states of mind, echoing that familiar, puzzled existence we all carry from childhood. A sense of curiosity, uncertainty, and vulnerability that never fully leaves us. In this way, I try to get the works to draw the viewer closer, creating this subtle connection to these individuals and the private worlds they inhabit. Maybe showing us were we lost that beauty.

Ziekjes thuis

(A little sick at home)

(23 October 2024) 128 × 80 cm

Oil on canvas, oil pastels,  
unvarnished





Preparing for a Sleep Study II.

(7 August 2024) 60 × 40 cm | Oil on canvas,, unvarnished

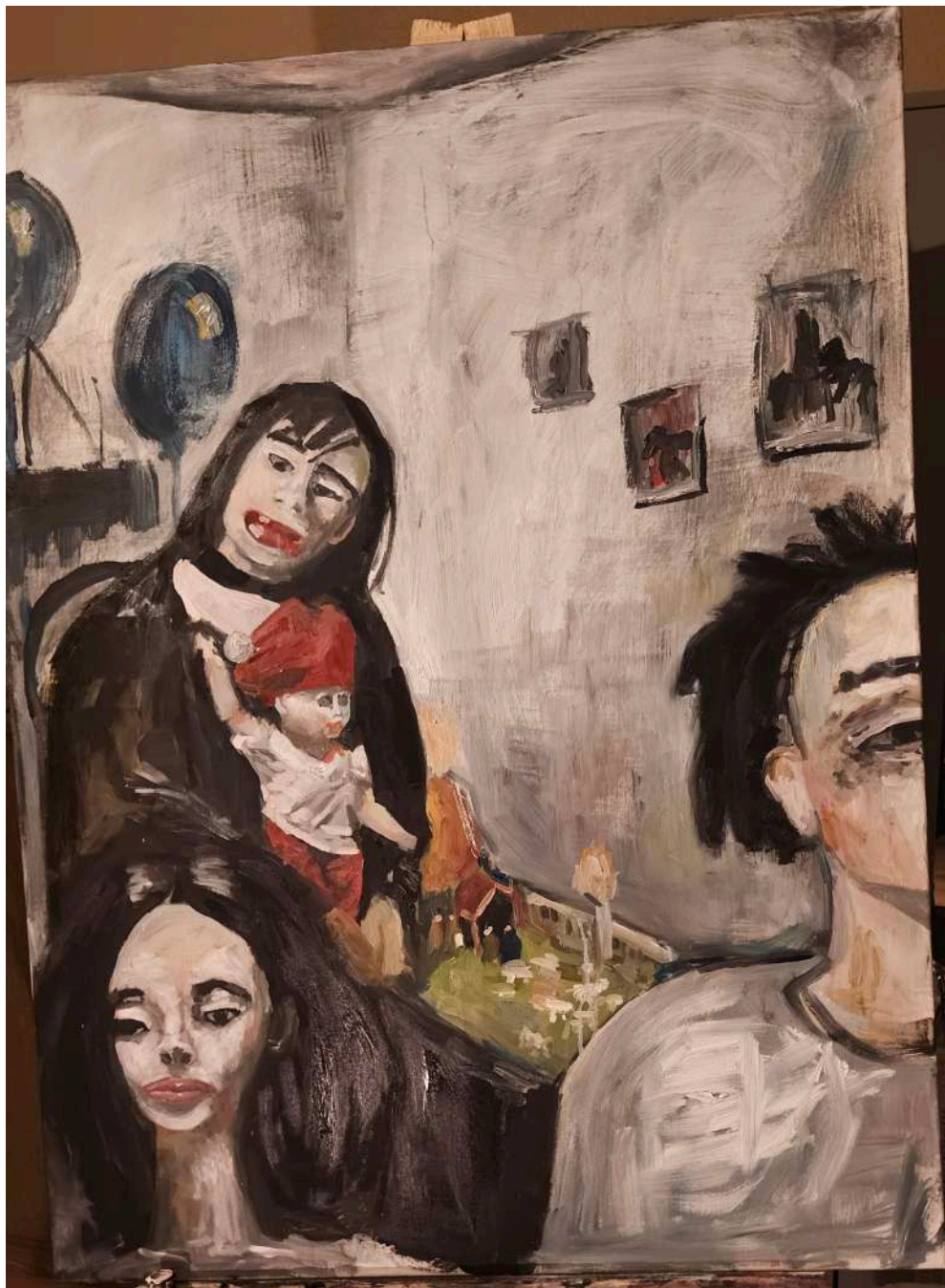


Preparing for a Sleep Study I.

(3 August 2024) 60 × 40 cm | Oil on canvas,, unvarnished

Preparing for a Sleep Study III.  
(14 August 2024) 60 × 40 cm | Oil on canvas,, unvarnished





## Object Personification

Recently, I created two works as series, inspired by an unofficially documented, mentally ill individual whose relationships with self-made dolls I call his object personification. In these works, I followed his narrative, repeating and reshaping the doll heads through my own vision. By removing the individual itself, what remains are these humanoid forms inhabiting a soulless body and world, yet in this stripped-down, self-made world, I find a strange beauty that reflects the maker's vision and care.

### Object Personification II

(21 December 2025) 120 × 80 cm | Oil  
on canvas, oil pastels, unvarnished





Object Personification I

(12 December 2025) 120 × 80 cm | Oil on  
canvas, oil pastels, unvarnished





One of the largest achievements toward the close of my high school career is when I managed to get 10/10 on the Practical Arts Exam (2024) (Tekennen, Handvaardigheid, Textiuele Vormgeving). The exam consisted of six different topics to be covered. I chose to utilize one of these topics and gave it my personal twist. The initial topic was related to a Titi statue, but I dove deeper and wanted it to symbolize the global and timeless fear of having a stillborn baby. Seeing people respond to it as something great is an incredible feeling and has really pushed me forward in my art and the meaning behind it.

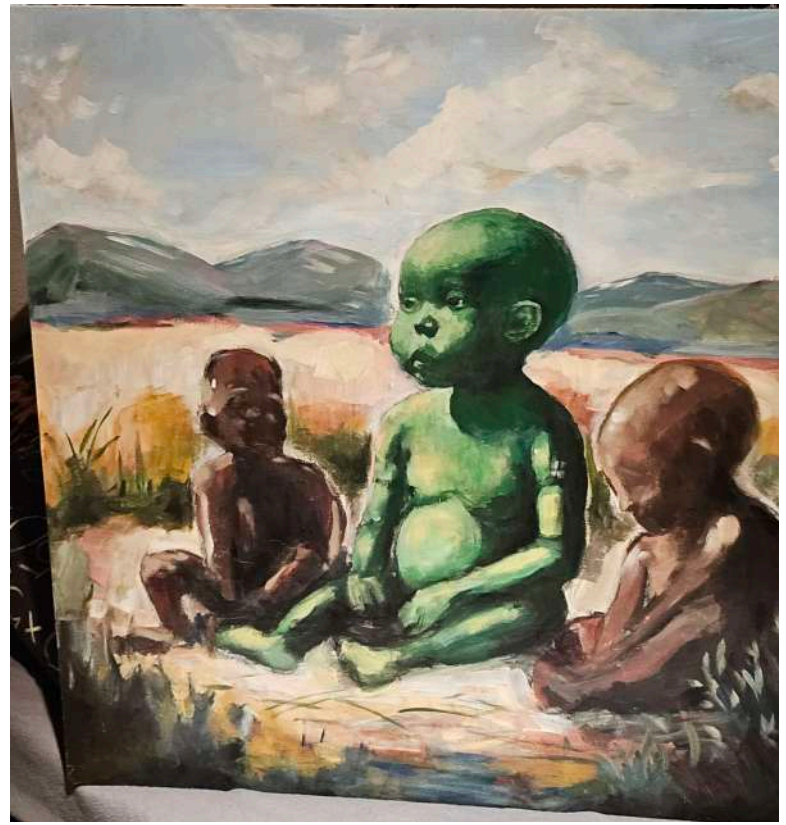


Christelijk Lyceum Delft, Delft, Netherlands July 2024



Part I

(14 May 2024) 40 × 40 cm | Acrylic on canvas, varnished



Part IV

(20 May 2024) 100 x 100 cm | Acrylic on canvas, varnished

Part III

(17 May 2024) 40 × 40 cm | Acrylic on canvas, varnished

Part II

(16 May 2024) 40 × 40 cm | Acrylic on canvas, varnished





Untitled

self portrait

(25 October 2023) 80 × 60 cm |  
Oil on canvas, varnished



# Sculptures

The following three sculptures are part of my "creatures" series. These large, black, spider-like forms with an uneven number of limbs were a joy to make and pushed me to learn a great deal through the process. Working on them left me with an even stronger urge to continue developing this series. Although limited by physical space.

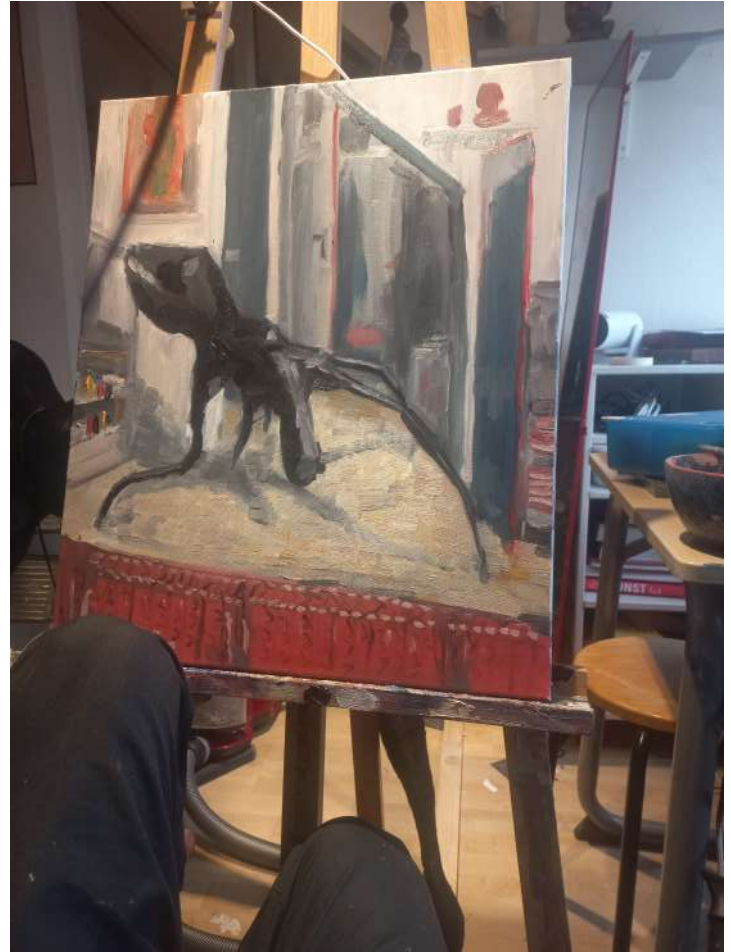
I imagine these creatures moving through space freely, not as hostile beings, but as familiar presences.

They remind me of small clay figures I used to make as a child, using bits of clay with metal screws as legs. That memory strongly influences how I approach their construction and character.

Beyond their physical form, the creatures function as reflections of something more internal. I see them as fragmented pieces of memory and emotion, crawling around in my head and taking shape in the physical world. In that sense, they are not so different from us. They feel incomplete, uneven, and constantly in motion, yet driven by an inner logic.

I consciously try to pose each creature in a way that suggests intelligence and awareness. Their stance and balance are important to me, as I want the viewer to read them as animated and intentional rather than purely monstrous. Through their poses, the creatures begin to feel alive and recognisable, inviting curiosity rather than fear.





Creature III

2025

90 x 170 x 160 cm |

PVC structured skeleton,  
papiermâché, paper clay  
acrylic paint





Creature IV

2025-

180 x 250 x 160 cm

Welded metal skeleton,  
metal mesh, fiberglass





Creature II

2025

75 x 120 x 80 cm |

PVC structured skeleton,  
papiermâché, paper clay  
acrylic paint



# Graphic Work / Posters

During my senior year of high school, I organized and led school events, managing artist bookings, event ideas, and promotional material design.

In my last year of high school, I organized school events for an audience larger and more diverse than what I typically work within. I was responsible for developing the concepts, booking the artists, and designing the promotional material. What stuck with me most was considering how ideas function once they leave the familiar environment. Working at this scale made me more considerate of context, clarity, and how creative decisions are read by others while still having to stand behind my own choices.



The origin of Binas comes from a joint personal project undertaken with a close friend. This was a rare and unrecognizable visual aesthetic that both my friend and I conceptualized through a selective niche in internet archives. Here, my key role was to design the visual and physical aspect, whereas my friend mostly handled the audio aspect. This was then used and displayed on an internet platforms whereby the visual and audio would be connected.

untitled (2024) | Digital art



Untitled (2025)  
AI-generated image using a self-built model

# Cross-disciplinary / Other Media

## Interactive digital environments

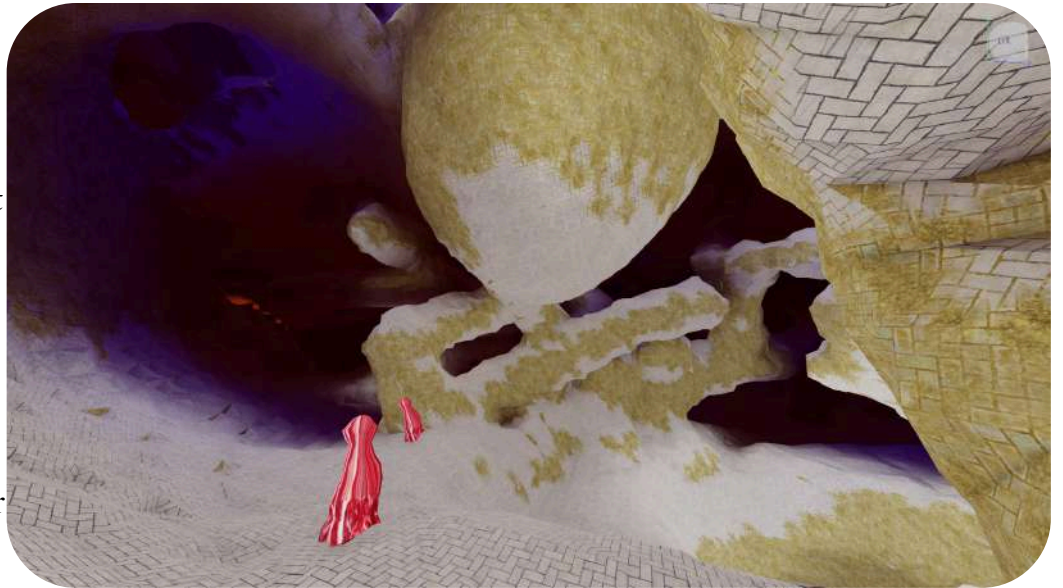
### Orbs (2025-2026)

Interactive digital environment

Orbs centers on the realization that, more often than not, confinement is not imposed but maintained. Comfort, identity, and understanding becomes walls when they remove friction. Suffering is not the enemy in this space; unconscious repetition is.

The participant sees two honest paths: one that minimizes pain by shrinking desire, and another that accepts pain as the price to pay for growth and unity. Neither path is couched positively or negatively. Progress is not moralized, only experienced.

The work argues that the failure indeed lies in mistaking familiarity for freedom, and asks what it means to remain, knowingly, within a system that feels safe, understood, and complete.



### Orange (2025)

Interactive digital environment

Orange presents a shattered world which combines pieces of memories with tales, and personal losses. The space resembles this mental desert as it contains broken memories from past connections and experiences. These have lost their original meaning. What remains are incomplete views of a past existence.

The story reveals its meaning through the empty spaces, and their continuous patterns instead of following a straightforward narrative.

The work shows how memories continue to linger after their original form breaks down and how different parts of personal identity emerge in fragmented ways when time breaks its usual path.

# website design

## Binas Archives

(2022)

Binas Archives continues the strange but pleasing aesthetic that defines the character of Binas. This was a collaborative school project in which we created a curated collection of artworks, coded in HTML. My role included coding, designing the virtual space, and contributing to the art curation, as well as audio design and visual concepts.

The project for me was more about making a space for others to enter, a way of letting people experience a glimpse of what inspires me and drives my creative projects. It became a way to share not just the work itself, but the feeling and vision behind it.



<https://blurrlovesyou.github.io/BINASARCHIVES/>



# Closing / Contact

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*Thank you for viewing my portfolio.*