

Mikal Brejaart | Rotterdam | 2026

PORTFOLIO



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EXHIBITIONS & PUBLICATIONS

Exhibitions

Exhibitions and projects.

- 2025 Pakje kunst pakt uit. Kobalt en Co, Rotterdam.
- 2025 Mary Chapel. Park Nieuwe Plantage, Rotterdam
- 2024 Electrolyte. The Grey Space in the Middle, Den Haag.
- 2024 Electrolyte. Worm, Rotterdam.
- 2024 Graduation Show. Willem de Kooning Academie, Rotterdam.
- 2024 Freedom writing. Amnesty International, Utrecht.
- 2023 Electrolyte. Time is the New Space, Rotterdam.
- 2023 VOGUE sixth edition. Boomer Gallery, Tower Bridge District Londen.
- 2023 With Flying Colors. Upscale Galerie, Rotterdam.
- 2023 Dream creatures. De Woonkamer van de Burgemeester, Rotterdam.
- 2023 Giro 555. Heilige Boontjes, Rotterdam.
- 2023 Expositie Kobalt en Co. Kobalt en Co, Rotterdam.
- 2023 Paper + Post. Paper Post Boise, Boise, Idaho.
- 2022 Expositie Kobalt en Co. Kobalt en Co, Rotterdam.
- 2022 Achterban. Worm, Rotterdam
- 2022 Aan tafel met Collectief 22. Zadkine, Rotterdam.
- 2022 FOMO. POING, Rotterdam.
- 2022 Route der Verworpenen. Dadakademia, Leiden.

Publications

Published articles.

- 2024 Oblivion no. 2. Oblivion Magazine.
- 2024 Graduation Show. Willem de Kooning Academy.
- 2023 VOGUE Sixth Edition. Boomer Gallery.
- 2022 Teaching and Fine Art - Netherlands. What Artists Wear.
- 2022 Aan tafel met Collectief 22. Zadkine.
- 2022 Route der Verworpenen. Dadakademia.

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INTRODUCTION

In 2024 I graduated as part of a collective of five women, a collaboration we have continued after our graduation. I completed the part-time teacher training programme at the Willem de Kooning Academy, where I developed my practice at the intersection of art, education, and collaboration.

For the past three years, I have been teaching at Zuiderpark College in Rotterdam South. At this VMBO school, I work with first- and second-year students and developed the CKV programme for third-year students. In my teaching, I focus on creating space for experimentation, ownership, and critical reflection. I see the classroom as a studio: a place where making, thinking, and dialogue come together.

Alongside my work in education, I maintain my own artistic practice in my studio, where I work one day a week.

In addition, I volunteer as a coach and curator for Kunstbende in the exhibition category. Guiding young makers in presenting their work has strengthened my belief in the importance of visibility, context, and mentorship within the arts.

This portfolio brings together my work as an artist, educator, and collaborator, three roles that continuously inform and challenge one another.

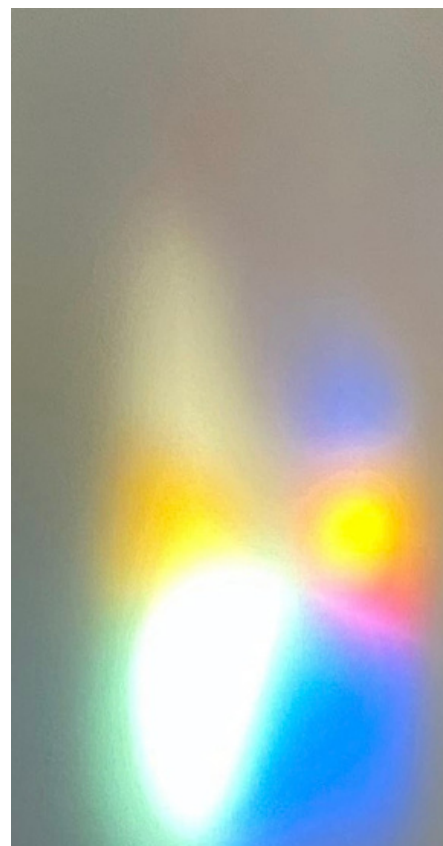
Mikal Brejaart

2026



MARY CHAPEL ROTTERDAM

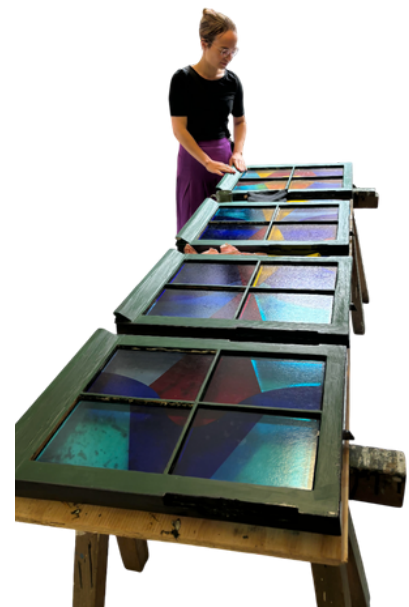
ON THE EDGE OF DE NIEUWE PLANTAGE PARK, AT OUDEDIJK 222A (3061 AH ROTTERDAM) STANDS A MONUMENTAL BUILDING DATING FROM 1898. ORIGINALLY, IT WAS PART OF THE INDUSTRIAL INFRASTRUCTURE SERVING THE NEARBY GASWORKS. IN 2025, THIS MONUMENT WAS GIVEN A NEW PURPOSE AS A MARY CHAPEL FOR THE LOCAL COMMUNITY.



I was commissioned to design and create the chapel's windows over a six-month period. For this project, I drew inspiration from the classical religious colour palette, in which each colour carries its own symbolic meaning. At the same time, I wanted to translate this tradition into a contemporary visual language.

The windows are executed in a modern style and made entirely of fused glass, without using traditional stained-glass techniques. Each pane was cut by hand, resulting in 6 mm thick glass panels. Working without lead lines required me to rethink structure, composition, and rhythm. The interplay of line and surface became central to the design, giving the chapel a contemporary character that resonates with both the surrounding neighbourhood and the landscape of De Nieuwe Plantage park.

This project marked an important step in my self-development as an artist. It challenged me to balance heritage, symbolism and abstraction, craftsmanship and experimentation. Over the course of six months, I deepened my technical knowledge of glass, refined my visual language, and strengthened my ability to translate a conceptual narrative into a site-specific work. The process demanded patience, precision, and reflection that continue to shape my practice.



A close-up photograph of a wooden door, showing vertical planks and metal bolts. The wood is dark brown and shows signs of wear and aging. The metal bolts are dark and appear to be made of iron or steel. The lighting is dramatic, highlighting the textures of the wood and metal.

*Mary Chapel
Rotterdam,
2025*

CLUBBING

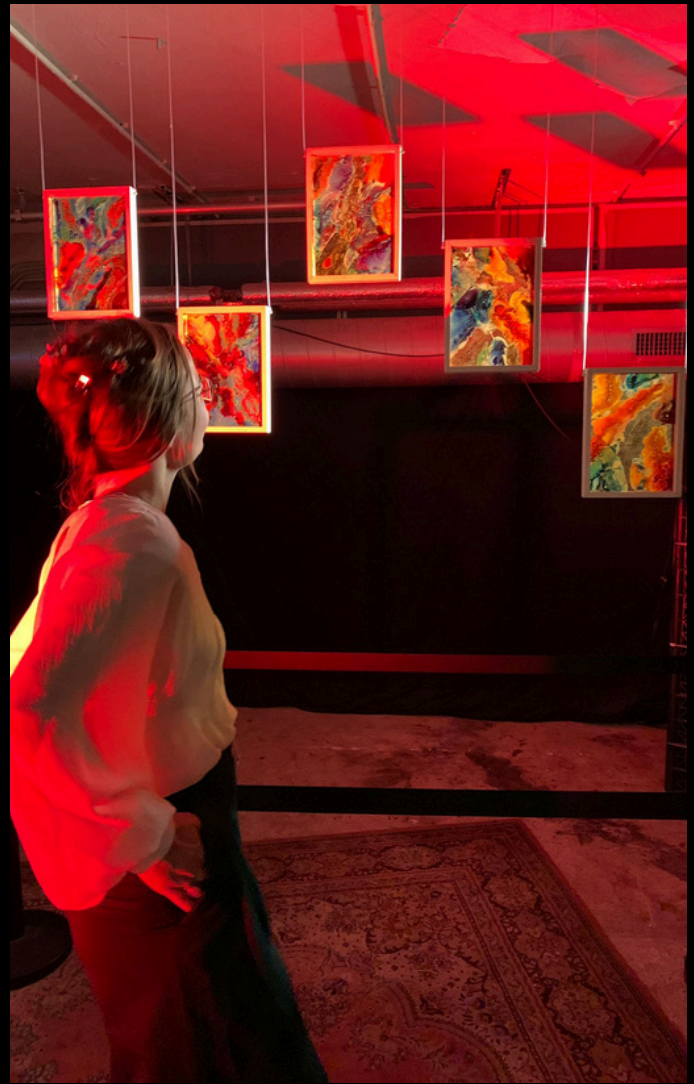
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ART



A few years ago, I worked as a club artist, presenting my paintings on a unique scale and in unconventional locations. The work was created on ten meters of kraft paper and displayed on a bridge of giant hogweed. This installation was part of my exploration of material, scale, and interaction with the environment. In addition, my work has been exhibited multiple times at Worm, as well as in Times Is the New Space, a project space focused on experimentation and pushing boundaries.

The process of creating these works was particularly instructive for me. Working with large formats and unconventional surfaces forced me to rethink my painting techniques, composition, and use of materials. Each roll and placement of the paper required a conscious balance between control and chance. Through this experimental work, I deepened my understanding of space, movement, and audience interaction.

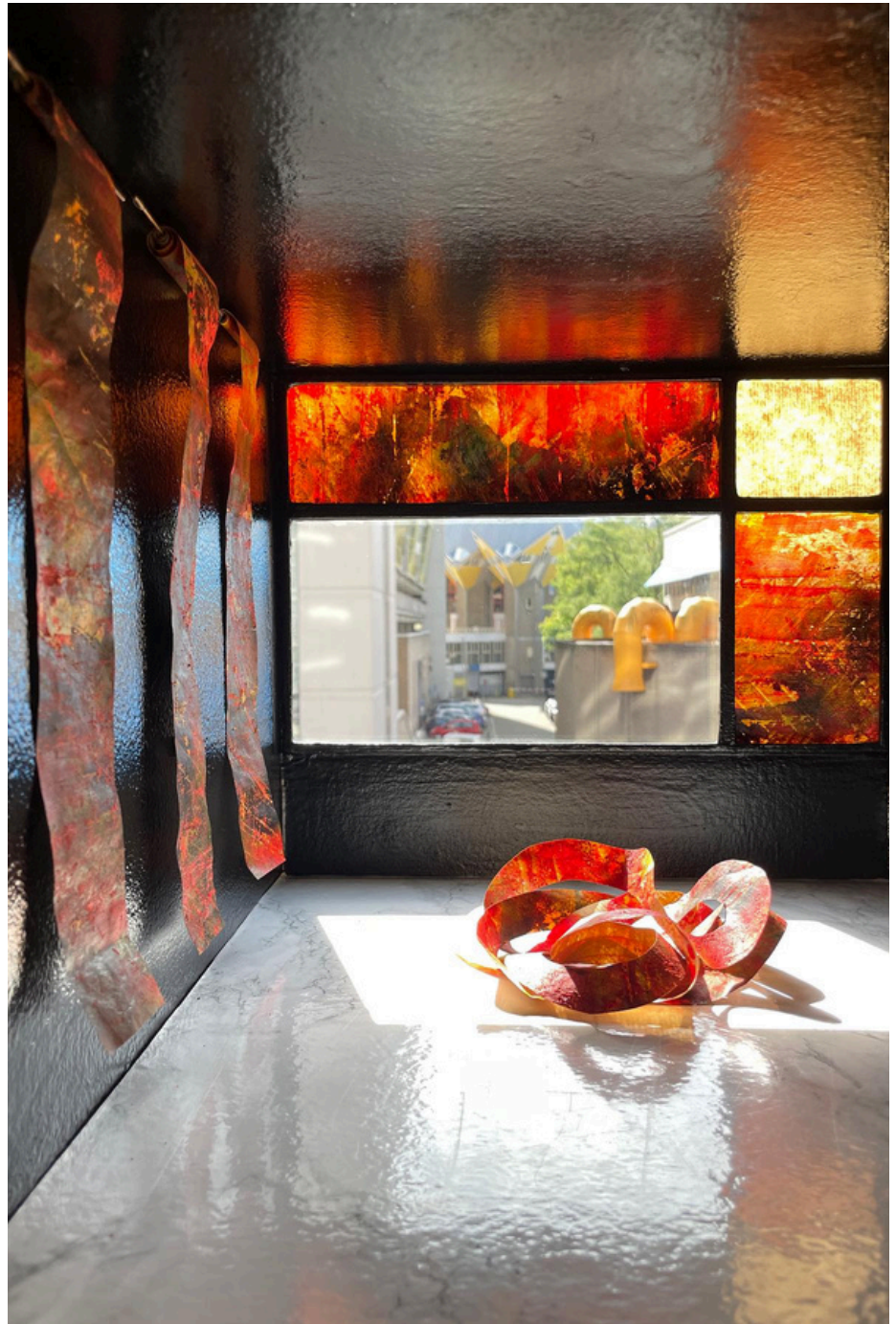
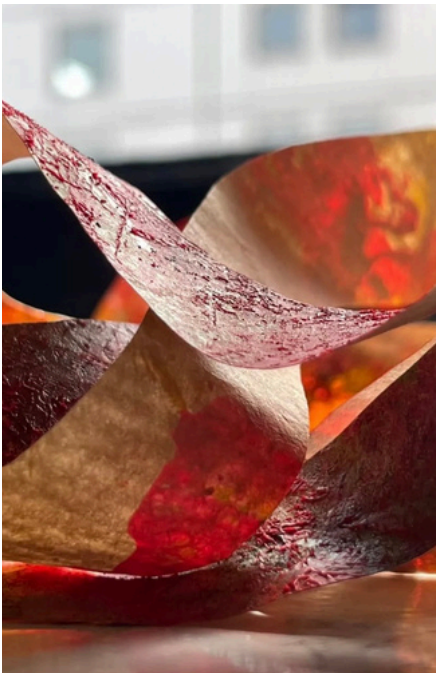


A View from Above (2024) is an installation consisting of an illuminated series of glass paintings, treated with 24-karat gold. The work takes us into the vastness of the universe and positions us in relation to our place on Earth.

The installation was inspired by my travels through the Sahara. Under the expansive night sky and in the silence between the mountains, made entirely of sand and stone, I experienced a deep sense of calm and a connection to something greater than ourselves.

Working with glass and gold required precision, patience, and attention to the smallest detail. Every layer, every line, and the way light interacts with the surface had to be carefully considered.





My work has been exhibited at the Upscale Galerie, a setting that provides both space and attention to detail, light, and material. Exhibiting in such an environment challenges me to bring out the full potential of my work and to explore the interaction between the artwork and the viewer.

Much of my inspiration comes from personal experiences and my immediate surroundings. Travel, nature, urban landscapes, and the quiet of specific places often serve as the starting point for my artistic exploration. By observing these elements and translating them into my work, I aim to make moments of emotion, connection, and wonder tangible for the audience.



EDUCATION

Zuiderpark College is a VMBO school in Rotterdam South, a diverse neighborhood where students come from a wide range of backgrounds. Teaching at this school requires an approach that balances structure with creativity. I strive to create an environment in which students discover their own voice, build self-confidence, and learn actively through doing.

Developing the CKV programme for third-year students is an important part of my role. This programme enables students to experience art and culture in a personal way and encourages them to experiment, reflect, and make their own artistic choices. Working in this context has deepened my understanding of how art and education can reinforce each other and how creativity can contribute to personal growth and self-expression.

A VISIT TO THE FENIX MUSEUM



As part of the CKV programme, I took my students on a visit to the Fenix Museum. For many of them, it was their very first time in a museum. For some students, art is not always encouraged at home, or they have grown up with the idea that it is not something you can make a living from, which can make it seem less appealing. This visit offered them a new experience: a chance to engage with art up close, to explore it, and to discuss it in a safe and inspiring environment.

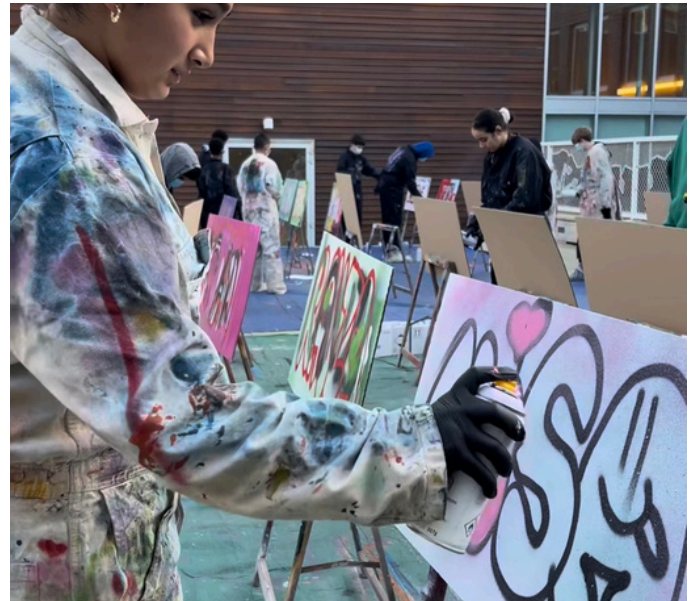
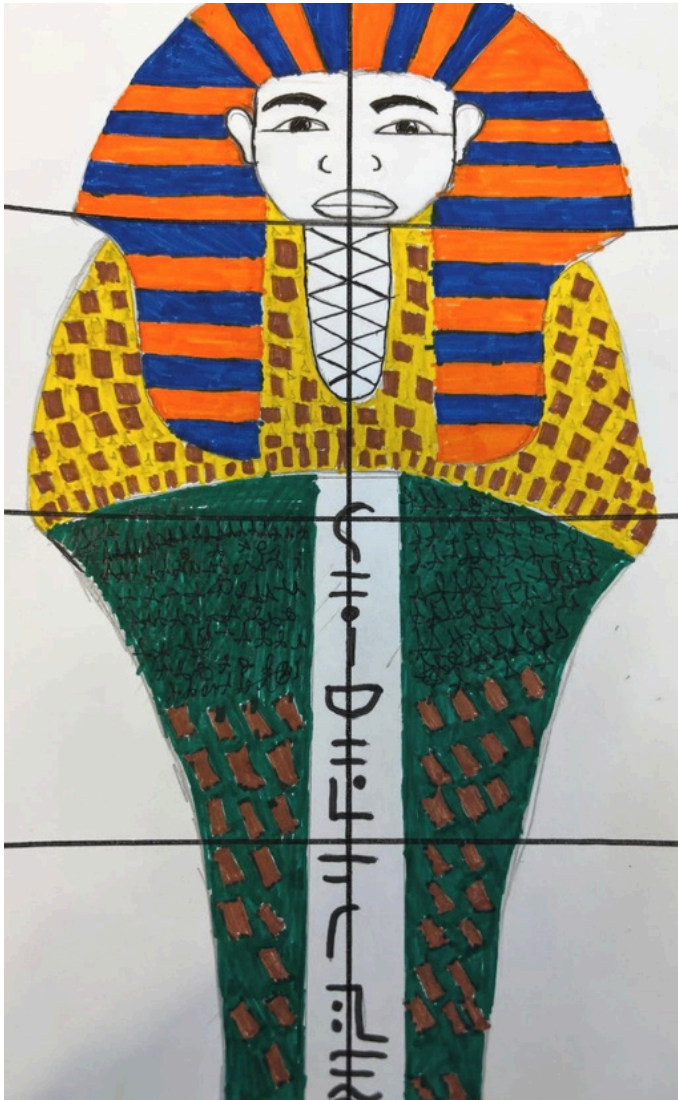
During the visit, one of the students, a refugee, shared his personal story and the significance that art has had in his life. His story deeply moved the group and created a stronger connection with the works on display. It was remarkable to see how this experience inspired the students, broadened their perspective, and sparked conversations about art and self-expression. For many, the museum became not just a place to look at art, but also a space to discover themselves and find their own voice.

ERASMUS + PROGRAMME



Since 2026, Zuiderpark College has been participating in an internationalisation programme focused on student exchange. As part of this initiative, I travelled to Sweden to visit a partner school, meet colleagues, and gain insight into their educational system and approach.

The programme provides valuable perspectives on different teaching practices and cultural contexts. Next school year, we will travel to Sweden with a group of students, giving them the opportunity to gain international experience, collaborate with peers abroad, and broaden their worldview.



In my work at the VMBO, I have developed my own lessons on art history. The school curriculum did not include a separate art history course, while students themselves showed a great deal of interest and curiosity about the subject.

In addition to theoretical lessons, I also organize active, hands-on projects, such as graffiti workshops, where students can experiment with materials, techniques, and self-expression in a safe and guided environment. These activities give them the opportunity to explore their creativity, collaborate with others, and develop their own voice within an artistic context.

By combining theoretical knowledge with practical experience, I aim to give students a broad and personal understanding of art, in which learning by doing and discovering for themselves is central.



STUDENTS' WORK

WE ALWAYS BEGIN THE TIMELINE WITH THE LASCAUX CAVES IN FRANCE. USING PASTELS, WE CREATE BEAUTIFUL DRAWINGS TOGETHER AS A CLASS, EXPLORING THE ORIGINS OF HUMAN EXPRESSION AND THE WAYS PEOPLE HAVE USED ART TO COMMUNICATE FOR THOUSANDS OF YEARS. THIS ACTIVITY ALLOWS STUDENTS TO CONNECT WITH ART HISTORY IN A HANDS-ON WAY AND ENCOURAGES THEM TO EXPERIMENT, COLLABORATE, AND DEVELOP THEIR OWN CREATIVE VOICE.



KUNSTBENDE ZUID-HOLLAND



For Kunstbende Zuid-Holland, I work as a curator and coach for the Expo category. In this role, I guide young makers in developing and presenting their work, supporting them in translating their ideas into a clear and compelling exhibition format. I assist them in refining their concepts, strengthening their visual language, and building confidence in sharing their work with an audience.

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COLLECTIEF22





I created these drawings as a representation of the collective. With the collective, I graduated in 2024. Working together allowed us to combine our individual perspectives, experiment with different media, and develop a shared vision that connected artistic practice with education.



I developed this project together with my collective. I organized and planned a series of interviews in which we discussed education and our individual perspectives on it. In response to these conversations, we created works using different materials, reacting to one another's ideas and processes.



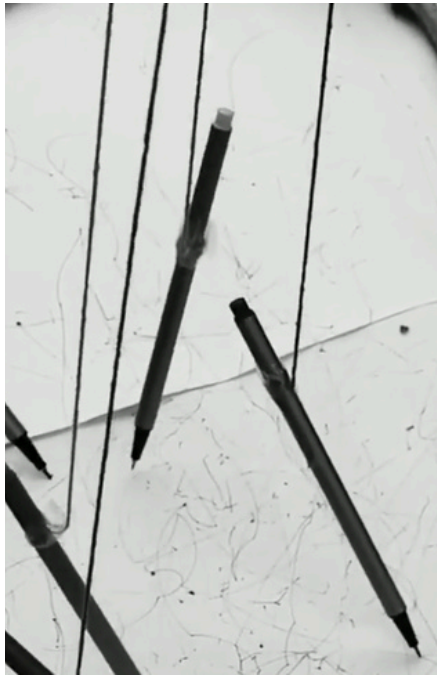




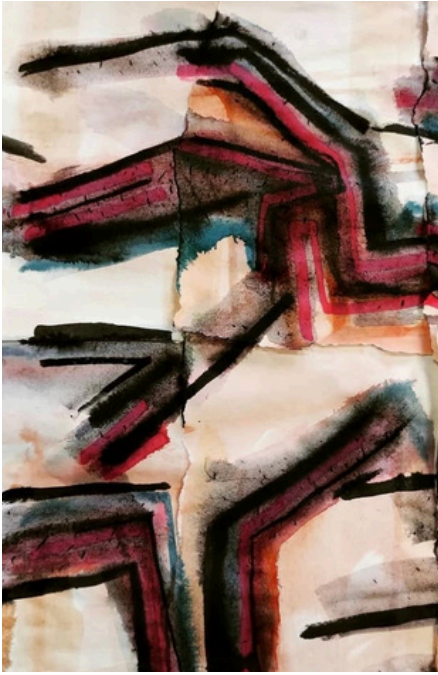




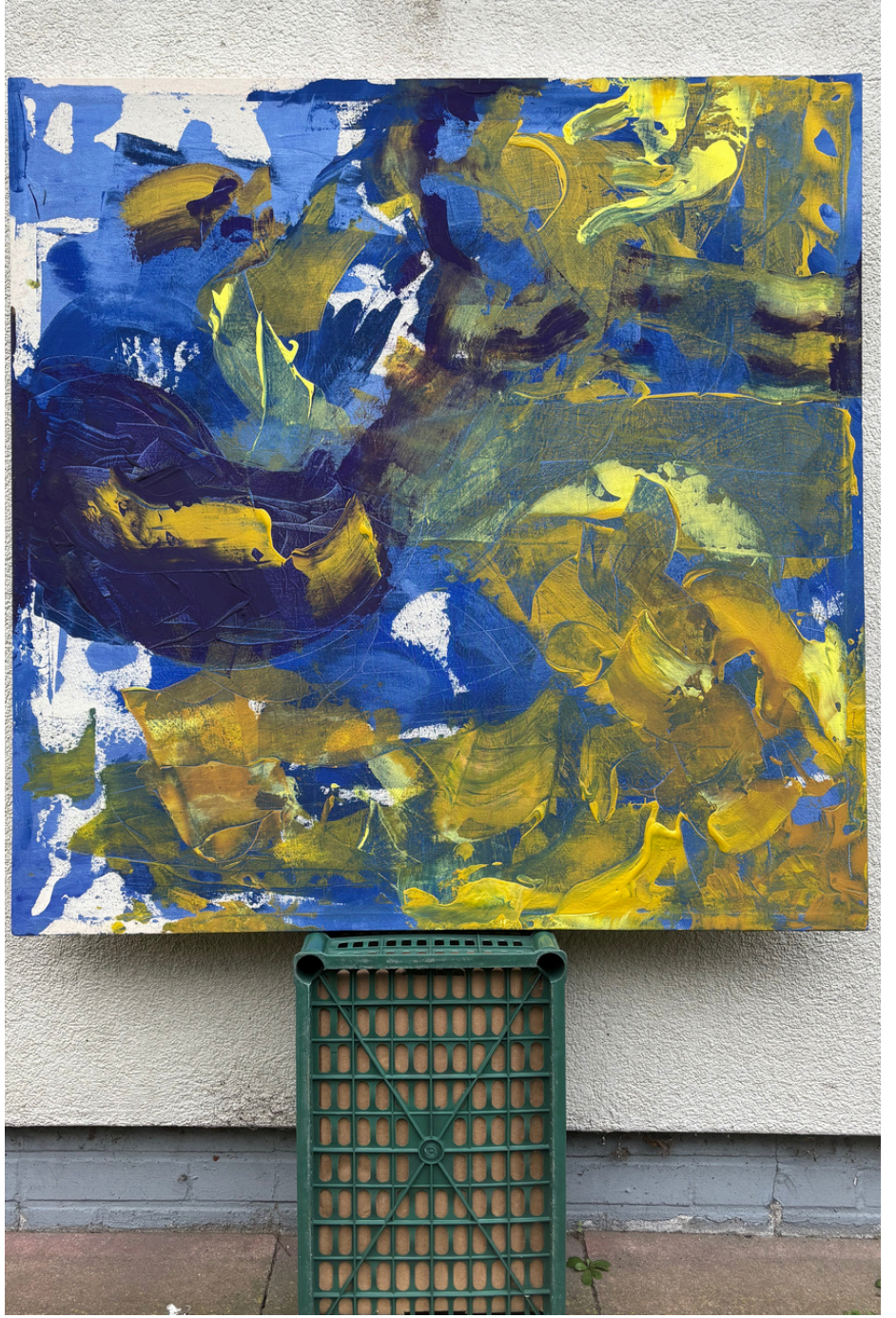
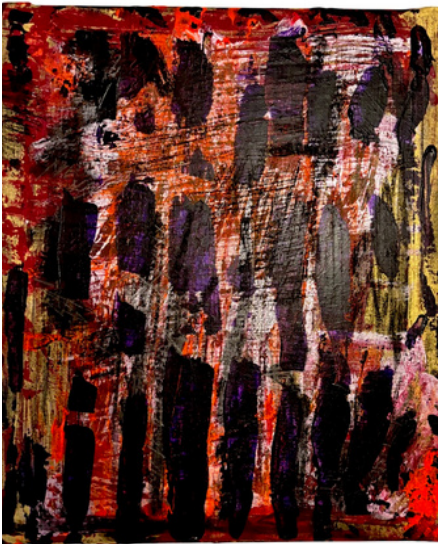


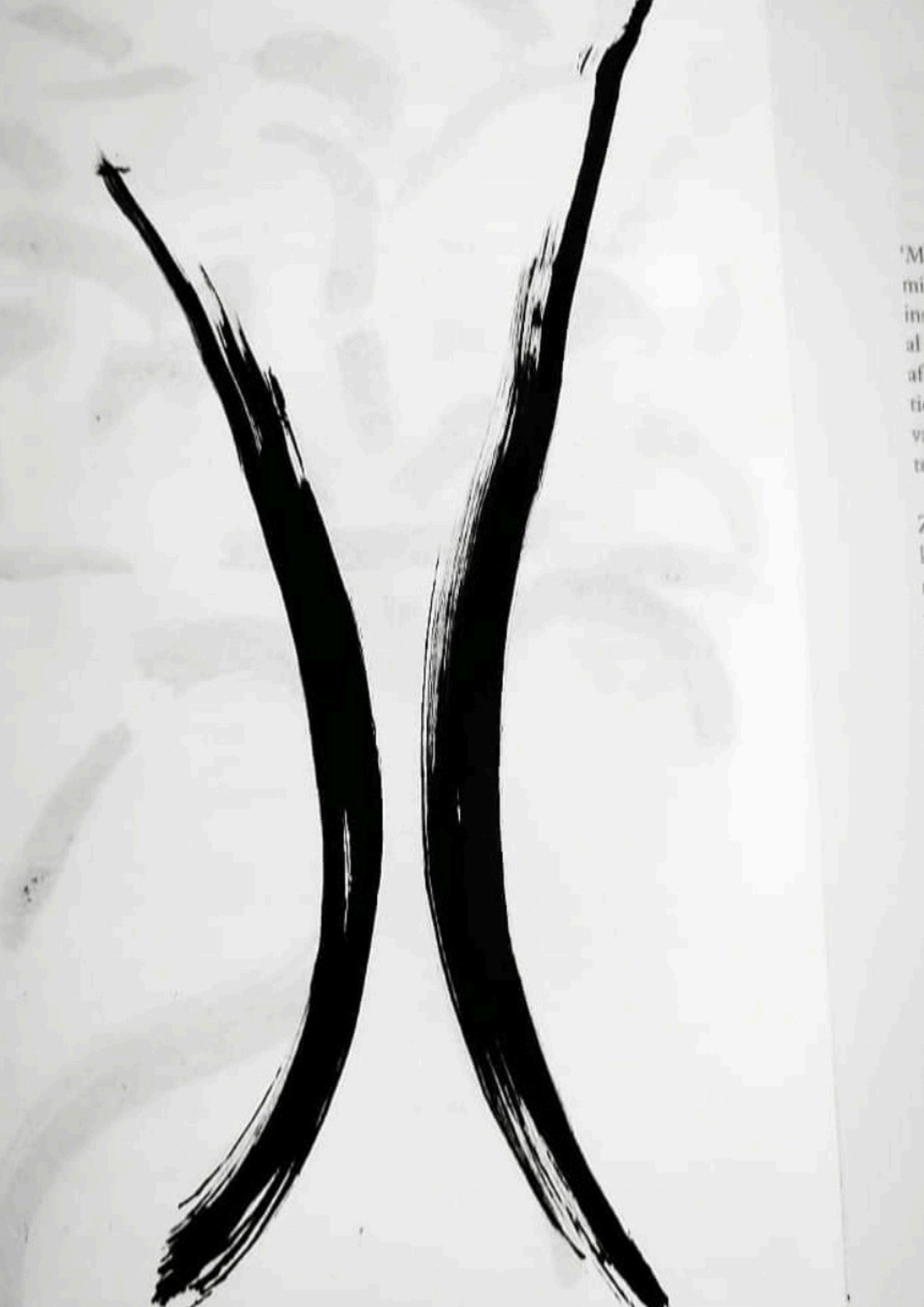




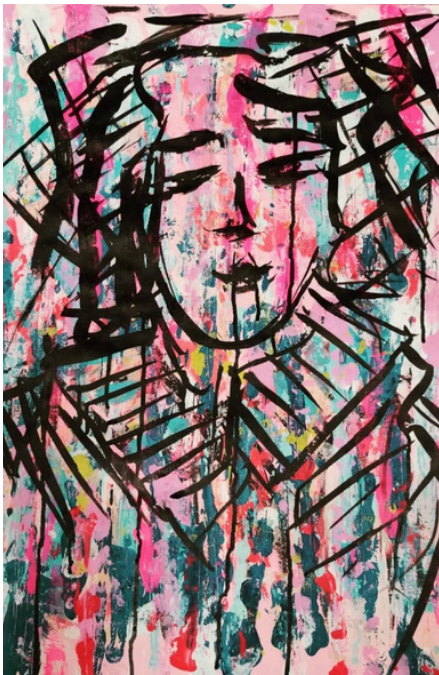
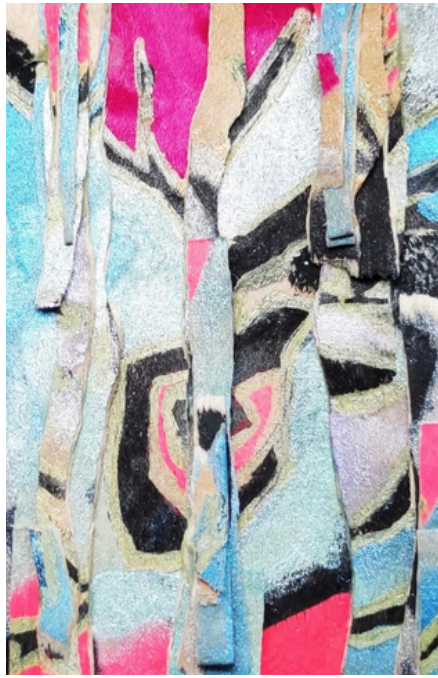




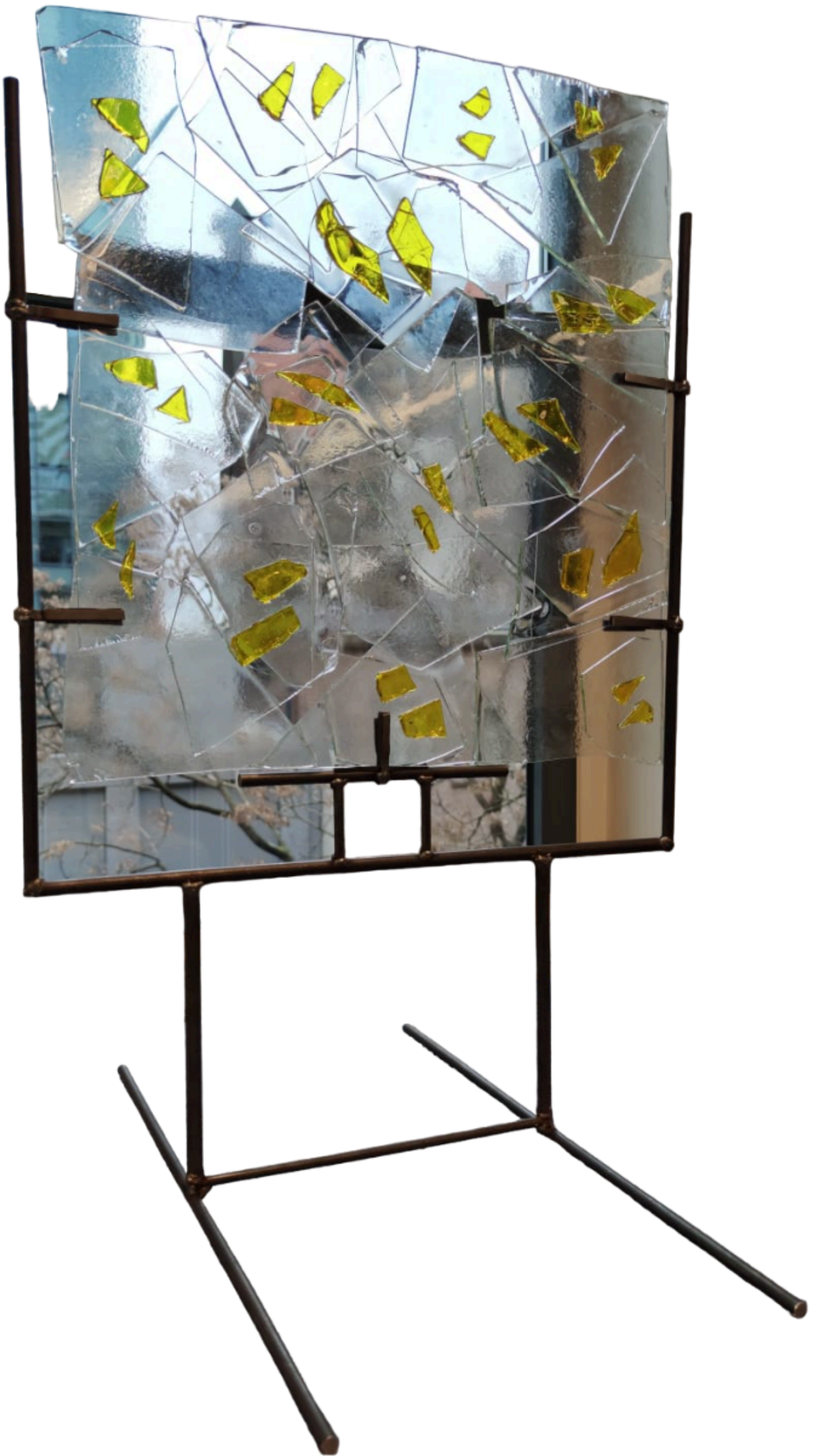




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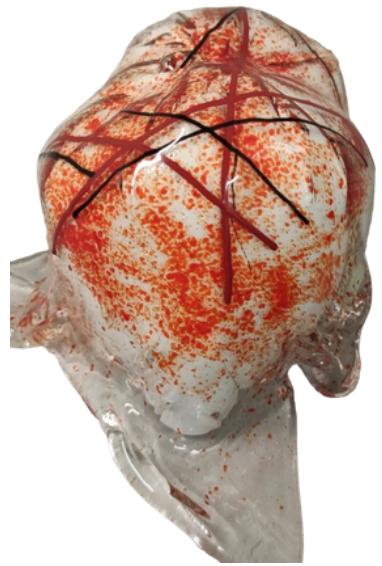








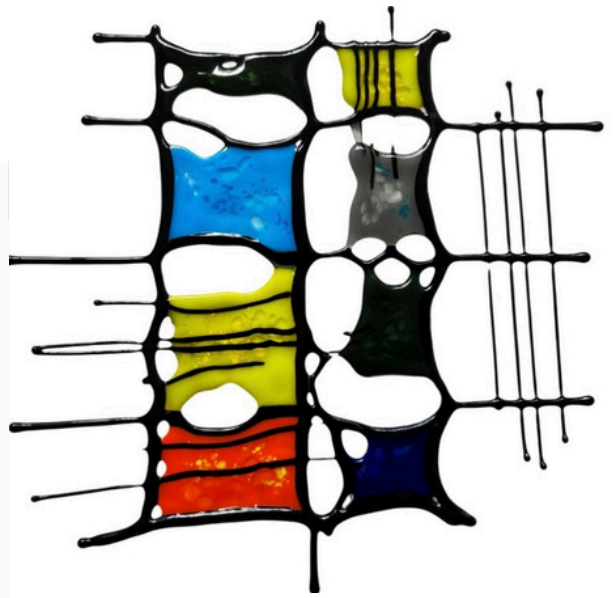
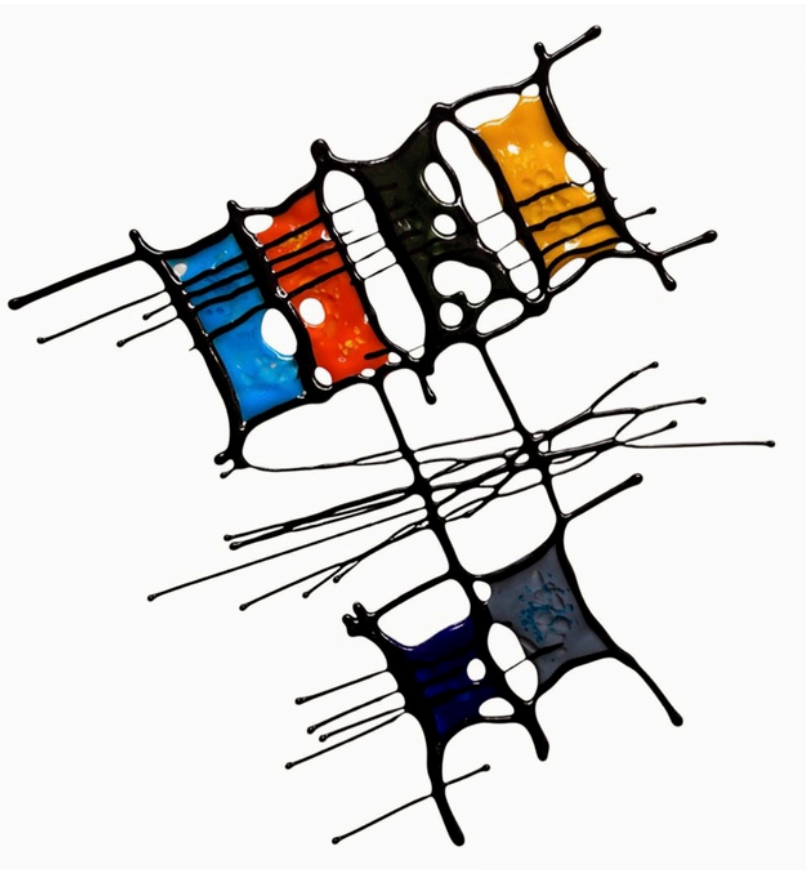
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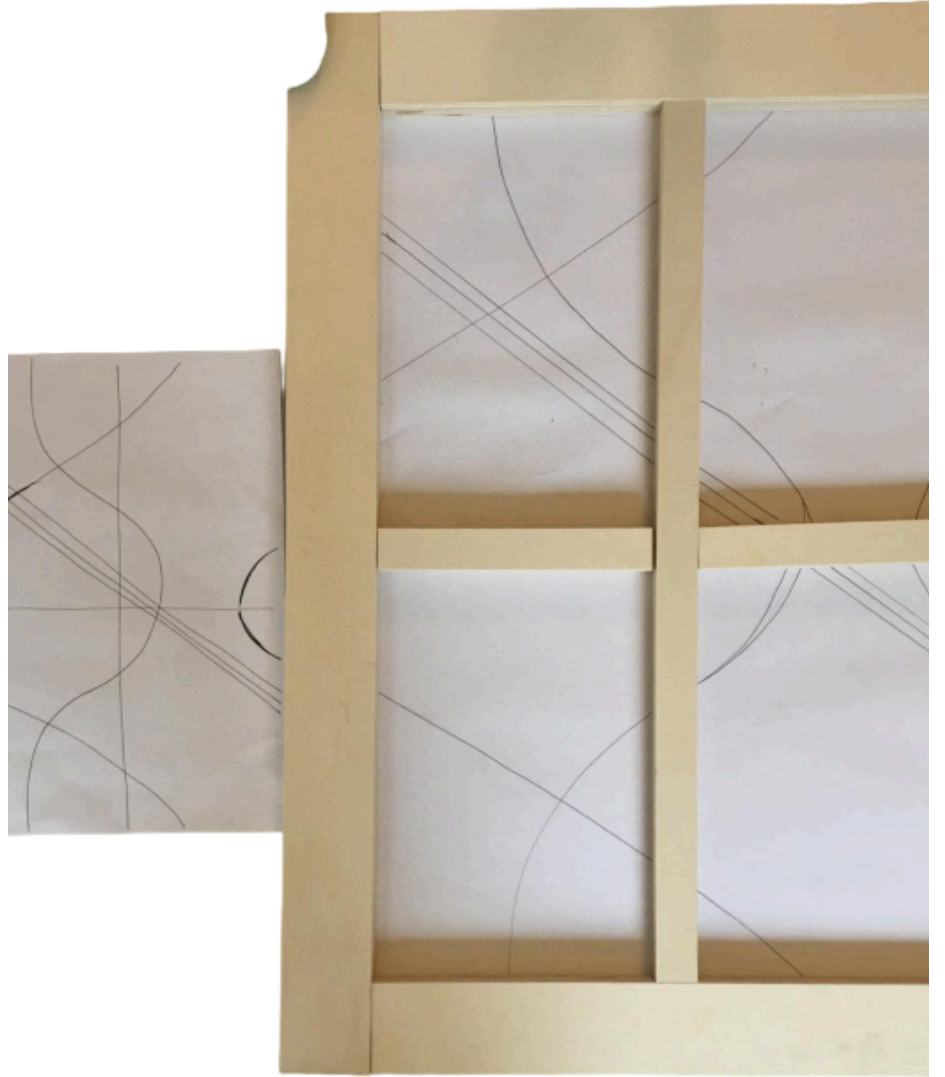
















**MIKAL BREJAART,
2026**