



Artist Kami Mierzvinsk Sees Art as a Tool in “From Nature” in Paris

The stirring paintings of Kami Mierzvinsk are on view in Paris this week in Whitewall Projects' first exhibition, "From Nature."

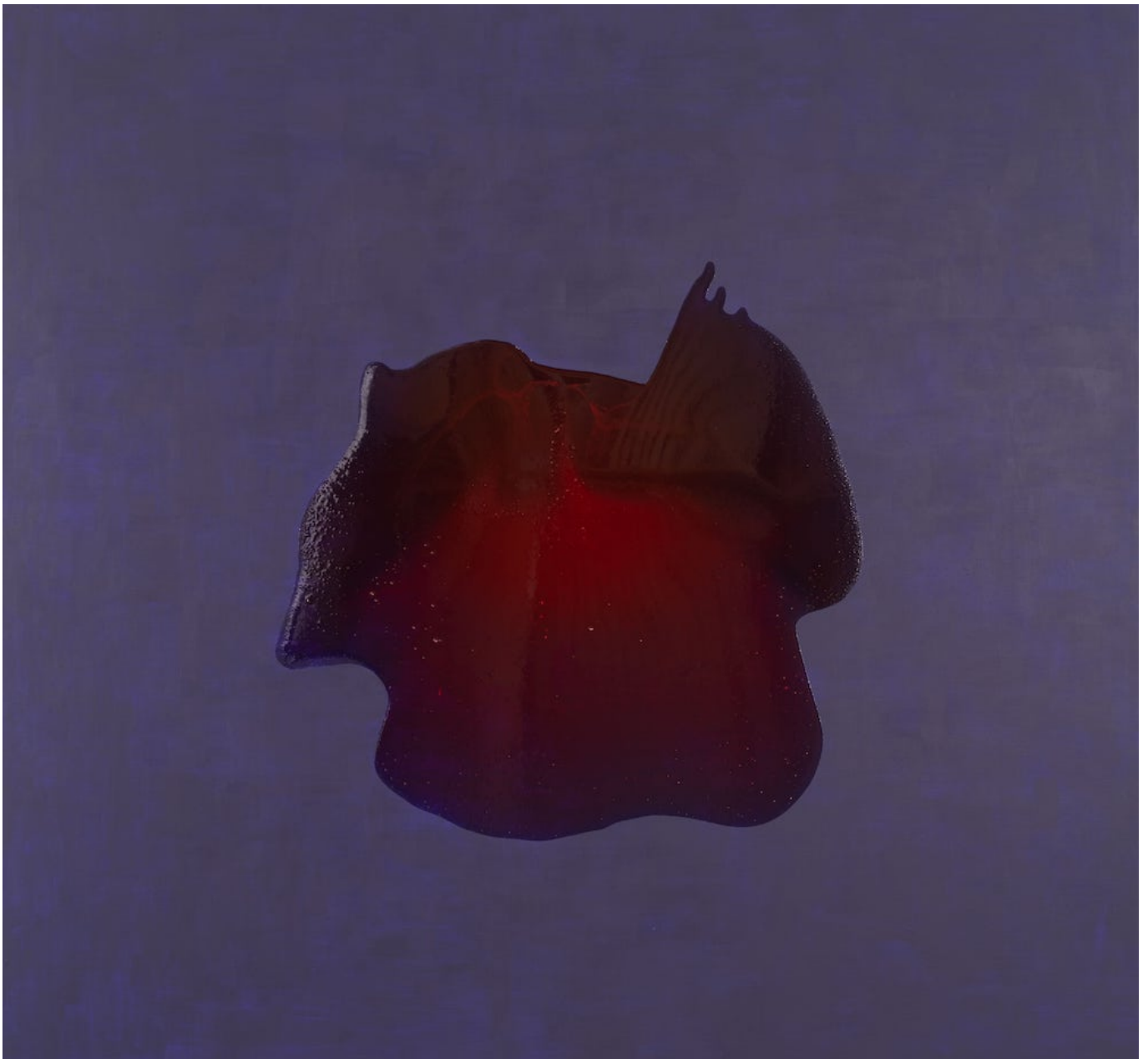
KATY DONOGHUE

OCTOBER 15, 2024



This week in Paris, **Whitewall Projects** presents its first-ever group exhibition in Paris. Coinciding with **Art Basel Paris**, and just minutes from the **Grand Palais**, the show, “From Nature” takes over a classic Parisian apartment on 37 Roosevelt 75008 Paris. Curated by **Emma Donnersberg**, ***Marion Guggenheim***, and ***Nicolas Dewavrin***, it includes the work of artists **Fabien Adèle**, **Louis Alcaraz**, **Apollinaria Broche**, **Mia Chaplin**, **Eugénie Didier**, **Daria Dmytrenko**, ***DRIFT***, **Sasha Ferré**, **Pandora Graessl**, ***Rafael Y. Herman***, **Alexandre Lenoir**, **William Macnad**, **Ileana García Magoda**, **Kami Mierzvinsk**, **Roman Moriceau**, **Maho Nakamura**. The show is staged with design by Donnersberg, lighting by **Flos**, and scents by **Diptyque**, and is on view through October 19.

For the accompanying catalog, published by *Whitewall*, artist Mierzvinsk spoke with us about her practice. Born in 1993, Mierzvinsk is a queer interdisciplinary visual artist and performer. The artist's work is based on a multifaceted practice that, on one hand, explores spirituality in painting, while on the other, addresses issues of minority and social exclusion, often in other artistic forms. Their work is a profound exploration of human consciousness, emotions, and spirituality, seeking answers to questions about our inner nature. Their performative painting practice, rooted in Eastern cultures, allows them to visualize mystical aspects that transcend the visible, creating works of personal significance that simultaneously carry a reflective overtone. A strong influence on their practice is the relationship between human and nature, nature and the universe, and human and their environment. In their works, the artist often expresses a longing for times detached from the body, embracing equality beyond divisions and focusing on the spirit as a genderless, fluid essence.





Kami Mierzvinsk, "wwgwfo," 2024, mixed technique on canvas, 180 x 180 cm, courtesy of the artist.

WHITEWALL: How would you describe your practice?

KAMI MIERZVVINSK: I don't want to limit myself to one medium because each offers different possibilities of expression. Painting is the closest to me because it is my oxygen. The first conscious work I created was an installation, and it made me realize how important the connection with the viewer is—what I can do with them, what I can offer them. For me, art is not something that simply "exists." It's a tool meant to do something to people. It should disrupt their peace, but also offer it—stir their emotions, evoke strong feelings, tell untold stories, provoke thought, and encourage introspection. But it should also go beyond that—drawing attention to important issues, sending shivers down their spine, and offering new perspectives. This is what I aim for in my practice, which is why I don't confine myself to one discipline. I prefer to think and create broadly. I search for the right medium for the right subject. Painting, for me, is transcendental, which is why I usually approach it in a performative and ritualistic way. It's a spiritual journey for me. I have a different attitude towards other media; they give me different opportunities in communication and in the topics I explore through them.

WW: How do you see your work in relationship to nature?

KM: Harmony between humans and nature is a core principle in my practice. This harmony is not about dominance but about coexistence, where humans are part of a greater whole. I don't tell simple stories about nature; instead, I try to draw out its metaphysical potential, inviting deeper reflection on our place in the cosmos and our relationship with the mysterious forces of nature. It's an attempt to capture the essence of nature—elusive, eternal, and fluid.

In my work, I seek to approach that primal essence: I paint as if in a state of flow, trying to capture something fundamental to both humans and nature.

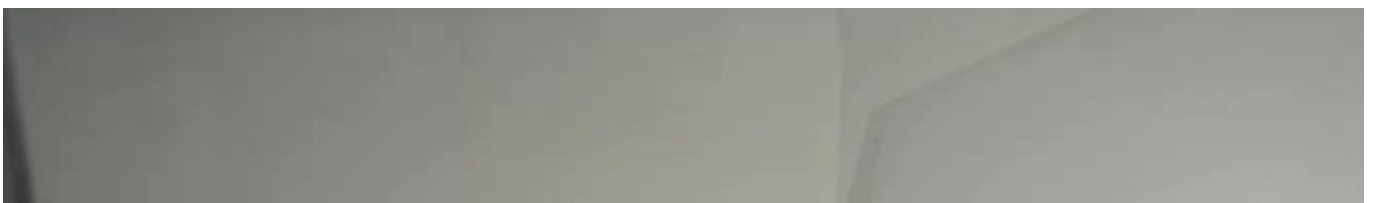
"I don't tell simple stories about nature,"
—Kami Mierzvinsk

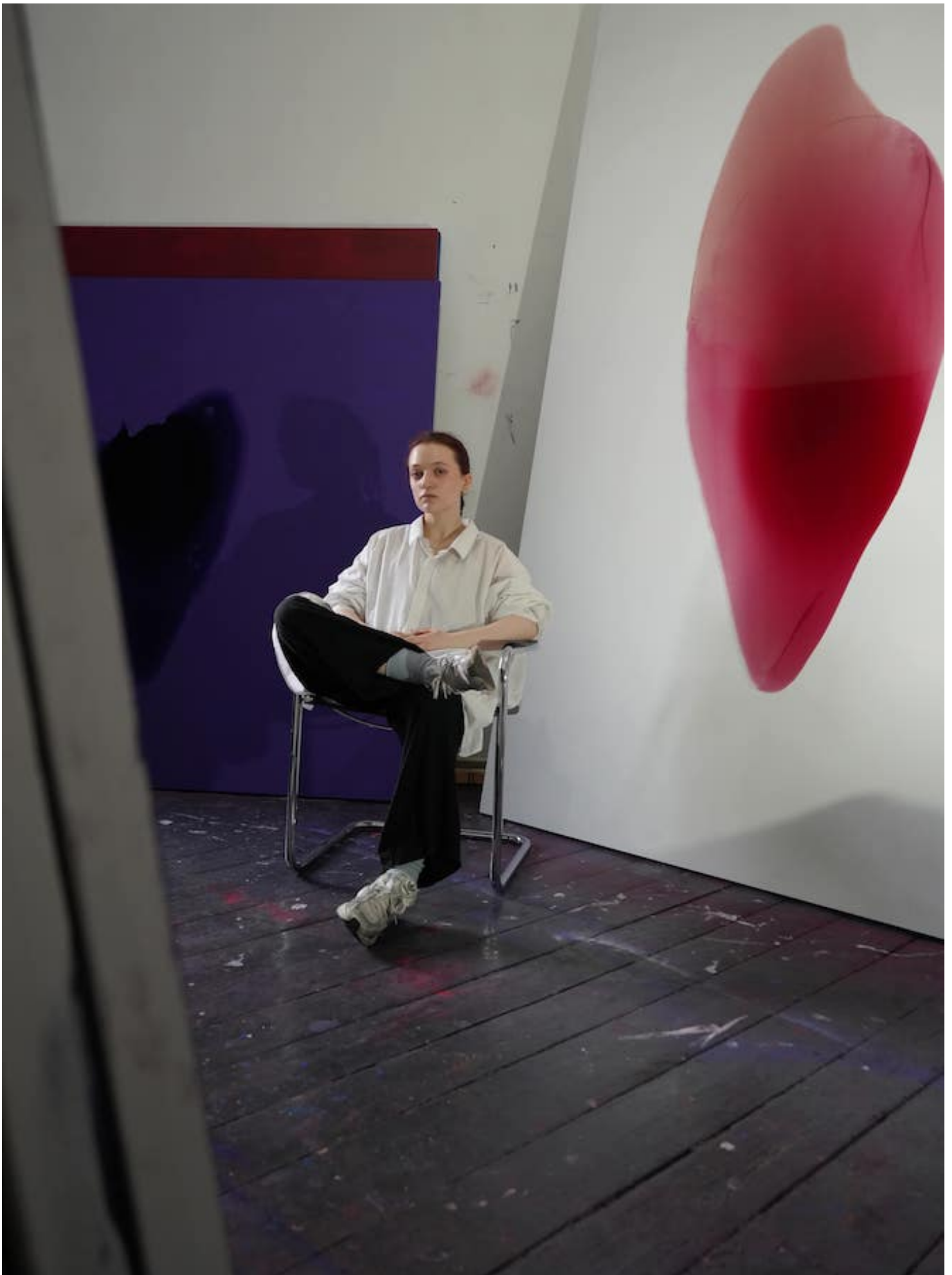




Kami Mierzvinsk, "RHEII-S::s," 2023, mixed technique, 140 x 140 cm, courtesy of the artist.

To some, my paintings resemble natural processes—the organic, unpredictable, and fluid movement of the paint, which might symbolize water, wind, or the cycles of plant life and their growth. These forms may not be literal images but reflections of processes that occur in nature, expressing their dynamics and inevitable changes. For others, these paintings seem to be a bridge between the material and the spiritual worlds, where nature becomes not just a backdrop but a symbol of transformation, the life cycle, passing, and regeneration. And for still others, they evoke something entirely different. Everyone can interpret them in their own way.





Portrait courtesy of the artist.

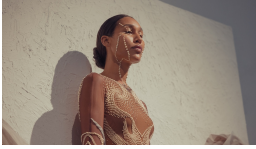
Kami Mierzvinsk on view in “From Nature” in Paris

WW: Can you tell us about the pieces that will be on view in the exhibition?

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KM: In this exhibition, works from various series will be presented, each carrying its own story. I prefer to present my works in a way that allows them to resonate with each other, which usually aligns with a specific series or complementary series. That's why, when I have the opportunity to curate the presentation myself, working with space is very important to me. I can transform the space with the paintings, creating ideal conditions for their exploration. In my work, it's not about clear meanings or easy interpretations. The paintings are coded, but not meant to be deciphered. They don't have traditional titles to avoid suggesting a predefined narrative to the viewer. It gives the viewer the freedom to discover their own potential. It's an invitation to inner exploration, where the viewer decides what the artwork means to them.

“In my work, it's not about clear meanings or easy interpretations,”

—Kami Mierzvinsk





Kami Mierzvinsk, "Untitled (KAM067)," 2023, mixed technique on canvas, 50 x 50 cm, courtesy of the artist.

WW: Can you tell us about your studio?

KM: At the moment, I don't have a studio. My work requires a large space—I don't paint in the standard vertical position all the time; I need space to dance with the canvas softly and flexibly. For a while, I rented a space in a pre-war tenement building in Warsaw, where the spirits of the past were palpable. It's usually like that when I work in places with history, but I've had a connection with this kind of mysticism since childhood.

Kami Mierzvinsk Talks Painting, Movement, and Film

WW: Is there an element of your creative process you make sure to do each day?

KM: My main creative process usually begins a few days before I actually start painting. It's the moment when I enter a state of readiness—I prepare the canvas, think about the concept, review previously prepared sketches, and plan. Then I quiet my mind. Before I begin intense painting, I always spend a few days stretching at home, which helps me focus on my body, an important tool in the process.

I take on complex positions to fully engage my body's movements during painting—it's like preparing for a dance that I'm about to perform with the canvas. I select the right music and

surrender to the movement. This ritual helps me fully integrate my body into the creative process so that during painting, the gestures can be free yet conscious. My entire body becomes the tool.



Kami Mierzvinsk, "Untitled," 2023, mixed technique on, canvas, 70 x 70 cm, courtesy of the artist.

WW: What are you working on next in the studio?

KM: Currently, I'm working at home, mainly on a film, which is still a complex and multi-stage project. However, I'm hopeful that I'll be able to finish it within the next three years. In the breaks from this process, I create works on paper.



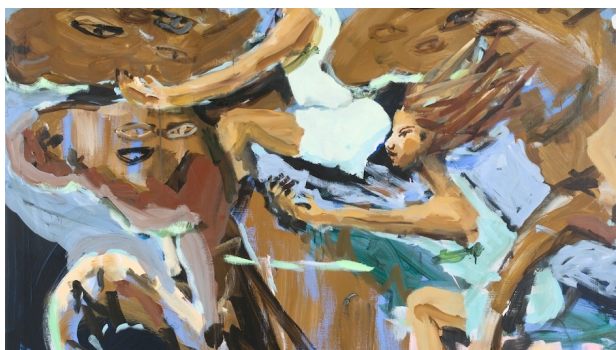


Kami Mierzvinsk, "-uVOVu-", 2023, mixed Technique on Linen Canvas, 160 x 110 cm, courtesy of the artist.

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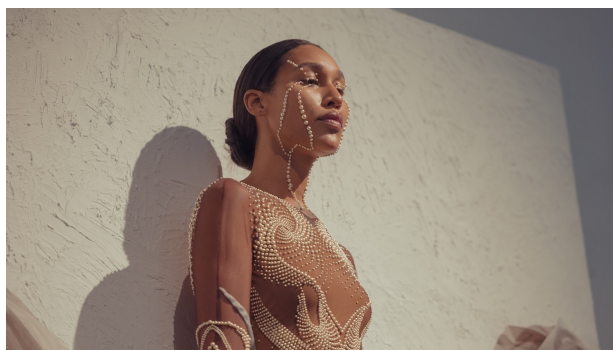
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