



Praz-Delavallade Projects Los Angeles is pleased to present *Traces of the Inner Realm*, the gallery's inaugural solo exhibition with artist **Nazanin Parviz**. The exhibition will open Saturday 30 March and will run through 2 May 2024.

In *Traces of the Inner Realm*, Parviz unveils a new layer of personal and artistic exploration through intricate ink-on-paper paintings. The exhibition conjures a whimsical yet moody wonderland of flora and fauna intertwined with mythical elements. The paintings mark a physical expansion from the artist's previous work, and delineate an intricate dive into complex emotional landscapes.

Through this body of work, created during a time of deep self-examination, Parviz navigates the intertwined threads of her identity as an artist, a mother, and an individual in continuous evolution. Through such navigation, she weaves a poetic narrative that travels freely between reality and fantasy, occasionally even bordering on psychedelia. At the same time, she invites viewers to wander through the ethereal gardens of her making and find a part of themselves and their own narrative among the foliage and fantasms.

Born and raised in Iran and now living in the U.S, Parviz imbues her work with a blend of her bicultural narrative and her personal explorations. The mythical and fanciful creatures in her paintings, drawn from a rich trove of Persian cultural emblems, bespeak the manifold layers of feelings, ideas and ideals she has encountered in her ongoing journey of self-discovery.

The blooming plants and wilting flowers, rendered delicately and meticulously, function as metaphors for life's contrasting beauties and challenges – and Parviz' willingness to embrace it all without judgment. For each flower that is allowed to die, a new one blooms – a process that Parviz regards as nature's reminder to allow old beliefs to perish so new awareness can blossom. Parviz's adoption of ink as a medium indicates her readiness to commit to the spontaneous expressions of her subconscious voice, and abandon the caution-born need to erase or "correct" what naturally emerges. Her

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working process itself is meditative, requiring a state of deep focus that pierces through the conscious layer and facilitates an outpouring of authentic energy. The artist serves as a conduit for that energy, transferring its power directly into the works.

As Parviz has reached deeper into her psyche, the lines in the paintings have become finer and more intricate, reflecting the greater nuances of feeling and awareness encountered further along her inward expedition. She likens this process to an untangling: first the bigger knots are opened, and then the smaller, finer ones must be grappled with, requiring ever-increasing patience and sensitivity.

Parviz's technique incorporates elements from several schools in Iranian art history. The fine lines and delicate rendering of characters in a flattened perspective constitute a contemporary nod to the Miniature style, which is among the most traditional and celebrated in Iranian art. Ironically, the absence of one of the ubiquitous elements of that tradition – i.e. color – actually adds to rather than diminish the power of Parviz's paintings. The minimality of color foregrounds the maximality of detail and opulence of forms that characterize the current works. As this series progressed, the balance of white and black has shifted, with black taking up more and more of the negative space within the paintings. In addition, the foregrounds have become increasingly dense with flora and fauna, evoking the Gol-o-morgh (lit. flower and bird) school – a genre that began in the 16th century as a decorative application but over time was elevated to the status of fine art.

The works in this show represent a shift in scale; after years of working in smaller formats, Parviz has returned to the larger dimensions characteristic of her earlier pieces. This gives her greater freedom to create a multifarious world within each painting and highlight the nuances and intricacies of the depicted forms. In her studio, Parviz works on one painting at a time, just as she believes any voyage can only be taken one leg at a time; yet she keeps herself surrounded with the finished works as she works on a new one, designating each piece's place within the whole and assuring its harmony with the others. This creates an overarching ambiance that is echoed by the presentation of the works within the gallery space.

Traces of the Inner Realm transcends the mundane, offering a sanctuary where levity meets melancholy. It's a reflection of Parviz's courage in facing both her angels and demons, mirroring the complexities and revelations of her heroic journey.

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ABOUT NAZANIN PARVIZ

Born and nurtured within the rich cultural tapestry of Iran, Nazanin Parviz (b. 1975, Tehran, Iran) has carried the essence of her origins into the heart of Los Angeles, where the layers of her personal and artistic voyage now unfold. Her journey manifests through meticulous ink-on-paper paintings, a technique that she has honed over the years; she also uses acrylic, oil, mono-print, and digital realms to express her visions. The whimsical and mystical elements intertwined in her work are reflective echoes from her Persian heritage, mingling with the realities of her bicultural existence.

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