

MARYA TRIANDAFELLOS BIO, ARTIST STATEMENT, CV

Bio

Marya Triandafellos is a visual artist based in New York, NY, renowned for her innovative work at the intersection of technology, art, and public interaction. Marya's experience spans various disciplines, including design, street photography, psychedelic videos, digital drawings, documentary filmmaking, NFTs, and AI-generated imagery. This multidisciplinary approach has significantly enriched her artistic practice, enabling her to explore and express complex themes through diverse media.

Public Art

Public art presentations of Marya's work have included the projection mapping of her NFTs onto the historic Paramount Theater in Asbury Park, NJ, as part of the Color and Light festival. She has worked with NYC Parks' Art in the Parks program, through which her series Happy to See You was installed in Washington Market Park and Astoria Park. Fleur-ish, A new series, is installed in JJ Walker Park in the West Village. Her bronze sculpture, Born Again Road Kill, was selected for NYCxDESIGNxSOUVENIR and displayed in the Oculus at the World Trade Center. Working with the Garment District Alliance, Marya installed Hyper Human in the Kaufman Building in Midtown.

Her 2D art was displayed on the 300-foot Oculus screen at the World Trade Center in New York City. She received a cash award from the New York Foundation for the Arts to mint NFTs and was part of an awardee cohort that received training in NFTs, exhibited work on Voxels, and presented in a ChaShaMa storefront in New York.

Her videos have been shown on the streets of NYC and in clubs. She created animations displayed on advertising LED screens at street-level entrances of NYC subway stations and was selected to exhibit on the LinkNYC network of street kiosks. A half-hour-long video was synced across more than 50 screens in a New York City club, the Remote Lounge, and was projected in a four-channel display at the Brooklyn performance space Monkey Town.

Marya's work has been presented in gallery exhibitions and art fairs, including Frieze (NYC), Superfine Art Fair (Miami and New York), and The Other Art Fair (New York and Brooklyn).

Commissions

Commissions of her work have included an 80-foot mural at the American Museum of Natural History that serves as the extended rainforest in the Vivarium. She also installed a permanent, one-hour-long, multi-screen video installation in the lobby of the Hilton Times Square. Two large acrylic prints were commissioned by the CEO of a healthcare organization. The Stonewall House residential building lobby displays a 35' mural, an interpretation of the Pride flag.

Current Projects

Currently, Marya is focusing on digital and generative AI art for public display. Her projects leverage technology to create art that examines the nuances of human interaction with digital media, emphasizing how abstract forms and color can transform spaces and influence perception. As she continues to produce work for public spaces and corporate commissions, her focus is on expanding the scale and volume of her practice while advocating for the value of human creativity and the ethical use of technology.

Marya Triandafellos Artist Statement

As a visual artist creating art for public space, I give form to invisible systems that structure our world. A cell resembles a galaxy. A fractal repeats its own shape at every scale. Patterns like these are beautiful. I express them through abstraction because it is the language of systems.

Art is typically viewed inside galleries or museums. But the murals on SoHo buildings inspired a different model for me. Public space is freely accessible, making it the ideal distribution network for my art, which is designed for the surfaces of urban life. These surfaces are opportunities to interrupt routine, delivering a moment of inspiration or reflection. At my installation Happy to See You in Tribeca, I watched kids reach out to touch the prints with joyful expressions. That visceral reaction, arriving through color and form before thought, is what I strive for.

My process begins with a concept drawn from research in academic disciplines, culture, or my research photography. Each series is created in response to a concept, independent while contributing to the larger body of work. The concept determines the visual language. Hyper Human asked how quantum mechanics could be visualized, each composition translating a specific theory into geometric and organic shapes in saturated color. Fleur-ish questioned how native plants are cultivated, mimicking that process through AI image generation. Both series recognize that we are held by a structure larger than ourselves.

Fabrication is an extension of my creative process, often working with acrylic face mounts, aluminum, and adhesive vinyl at variable dimensions. Working with vectors, each artwork can scale to any size and shift proportionally. My recent work explores three dimensions through freestanding sculptural forms and kinetic elements that invite the viewer to participate.

I have also returned to video, a medium from earlier in my practice. I developed Salon, custom video generation software made with AI, which translates the design systems methodology from my two decades in product and design into my process for art making. I create forms and set them in motion, with rules for their interaction. I then compose and edit that output into the finished work. The result is a choreography of shapes in saturated color, moving in a hypnotic rhythm.

My design background informs the most efficient path from idea to finished work. AI supports that efficiency, and its function varies by series. For Happy to See You, it generated abstract sketches. In Fleur-ish, it formed the initial draft of each rendering. While the art world expresses varying perspectives on AI, my view is that it extends my production and technical capabilities.

Historical art movements have influenced how I approach my practice. Pop Art inspires my use of bold, simplified forms that are accessible to a broad audience. Fluxus offers a closer structural parallel. Its artists wrote instructions that others executed to produce the work. The generative software I developed follows a similar logic, using rules to instruct the behavior of forms. Fluxus maintained that art should be integrated into everyday life, which aligns with my commitment to the public realm. Both movements emphasize that art can be playful, inclusive, and deeply human while addressing complex ideas.

The patterns I visualize are one expression of a connection that runs through everything. My installations invite viewers to recognize it and to feel our shared humanity.

Curriculum Vitae

Marya Triandafellos

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Education

BFA, Design, magna cum laude — Hartford Art School

MA, Multidisciplinary Art and Art History — New York University

Technical Practice

Custom generative software development, including Salon, an application built by the artist; multichannel video composition; AI-assisted image and video generation; vector and raster digital production at large scale.

Public Art & Commissions

- July 2026: Color and Light Festival, video projection mapping, Asbury Park, NJ
- April 2026: Fleur-ish, JJ Walker Park, NYC Parks, New York, NY
- January 2026: Happy to See You, Astoria Park, NYC Parks, New York, NY
- July 2025: Hyper Human, Kaufman Arcade, Garment District Alliance, New York, NY
- May 2025: Born Again Road Kill, NYCxDESIGNxSOUVENIR, bronze sculpture, New York, NY
- April 2025: Happy to See You, Washington Market Park, NYC Parks, New York, NY
- March 2025: Color and Light Festival, projection mapping and NFT display, Asbury Park, NJ
- November 2023: LinkNYC, ArtOnLink, New York New York series, New York, NY
- October 2023: CEO Commission, Healthcare Organization, Harrisburg, PA
- May 2023: American Museum of Natural History, Permanent 80' Vivarium Exhibition Mural, New York, NY
- December 2019: Pride, Stonewall House, Permanent Lobby Installation, Brooklyn, NY

Group Exhibitions

- July 2026: Los Angeles Center for Digital Art, Carnival, Lost Angeles, CA
- June 2026: Mryia Gallery, The Field, three prints from the Fleur-ish series, New York, NY
- October 2024: Plexus Projects, Quantum, Brooklyn, NY
- December 2023 : Turning Art, Sage Realty, New York, NY
- October 2023 : Hera Gallery, The Offering, Wakefield, RI
- June 2023: Woodstock Artists Association & Museum, There's a Jungle Underwater, Woodstock, NY
- December 2022: ChaShaMa Storefront Gallery + Voxels Metaverse, NYFA Award Exhibition, The Offering, New York, NY
- November 2022: CADAFT NFT Exhibition, The Offering, Take Me to Your Leader, Or Gee, New York, NY
- September 2022: The Other Art Fair, Brooklyn, NY
- May 2022: Superfine Art Fair, New York, NY
- May 2022: MvVo Art at the Oculus, New York, NY
- November 2021: The Other Art Fair, Brooklyn, NY

Group Exhibitions (cont.)

- May 2021: MvVo Art at the Oculus, New York, NY
- March 2021: Superfine Art Fair, Miami, FL
- September 2020: MvVo Art at the Oculus, New York, NY

Press

- The New York Times: "22 Ways People Are Using AI at Work," March 2025
- Time Out New York: "The Best Outdoor Art in NYC This Summer," June 2025
- Tribeca Citizen: "Art in Tribeca: Happy to See You," May 2025
- NYU Alumni Newsletter: "Alumni Profile: Marya Triandafellos on Art, AI, Exploration, and Experimentation," July 2025

Awards & Grants

- August 2025: Awesome Foundation Grant
- August 2022: NYFA NFT Award, New York, NY
- 1996: Manhattan Neighborhood Network Production Grant, On Daily Life: TV/Web Convergence
- 1995: Manhattan Neighborhood Network Production Grant, Street

Selected Earlier Moving Image Work

- 2006: Nature in the Square, Hilton Times Square, four-channel video installation across 42" monitors, 45-minute looping composition, New York, NY
- 2006: Empire State Pride Agenda Winter Heat Fundraiser, video, New York, NY
- 2005: Floral Meditation, four-channel video, Monkey Town, Brooklyn, NY
- 2005: Clear Channel Digital Street Network, six one-minute video art pieces shown across digital screens at above-ground subway stations citywide, three-month run, New York, NY
- 2004: Nature Calling, video installation, Libation, New York, NY
- 2004: Gritty Cherries, video, Hotel 41, New York, NY
- 2003: Solo show, Remote Lounge, multichannel video installation, New York, NY
- 2003: Live video art, Club Avalon, New York, NY