



Mary Tsiongas

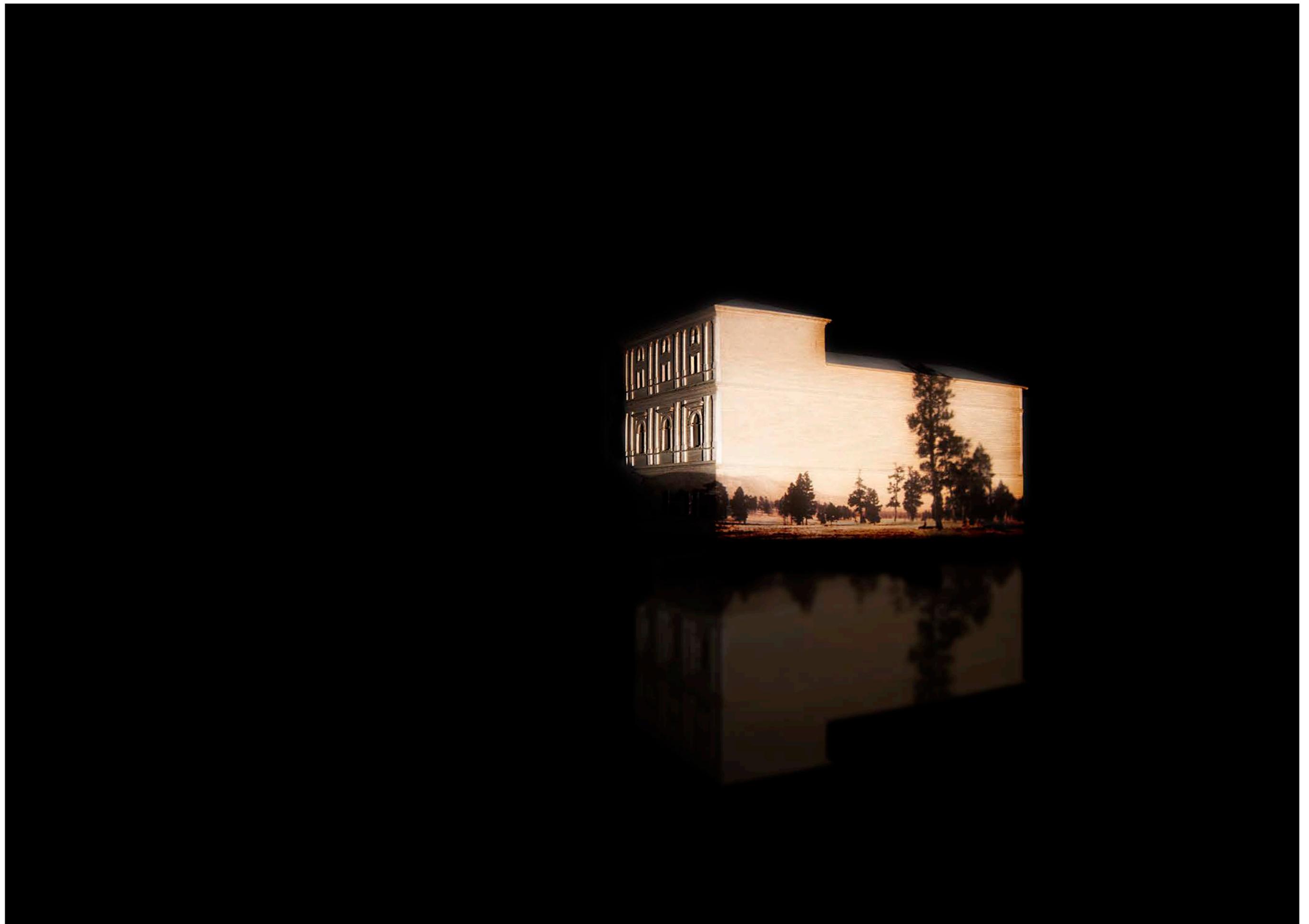
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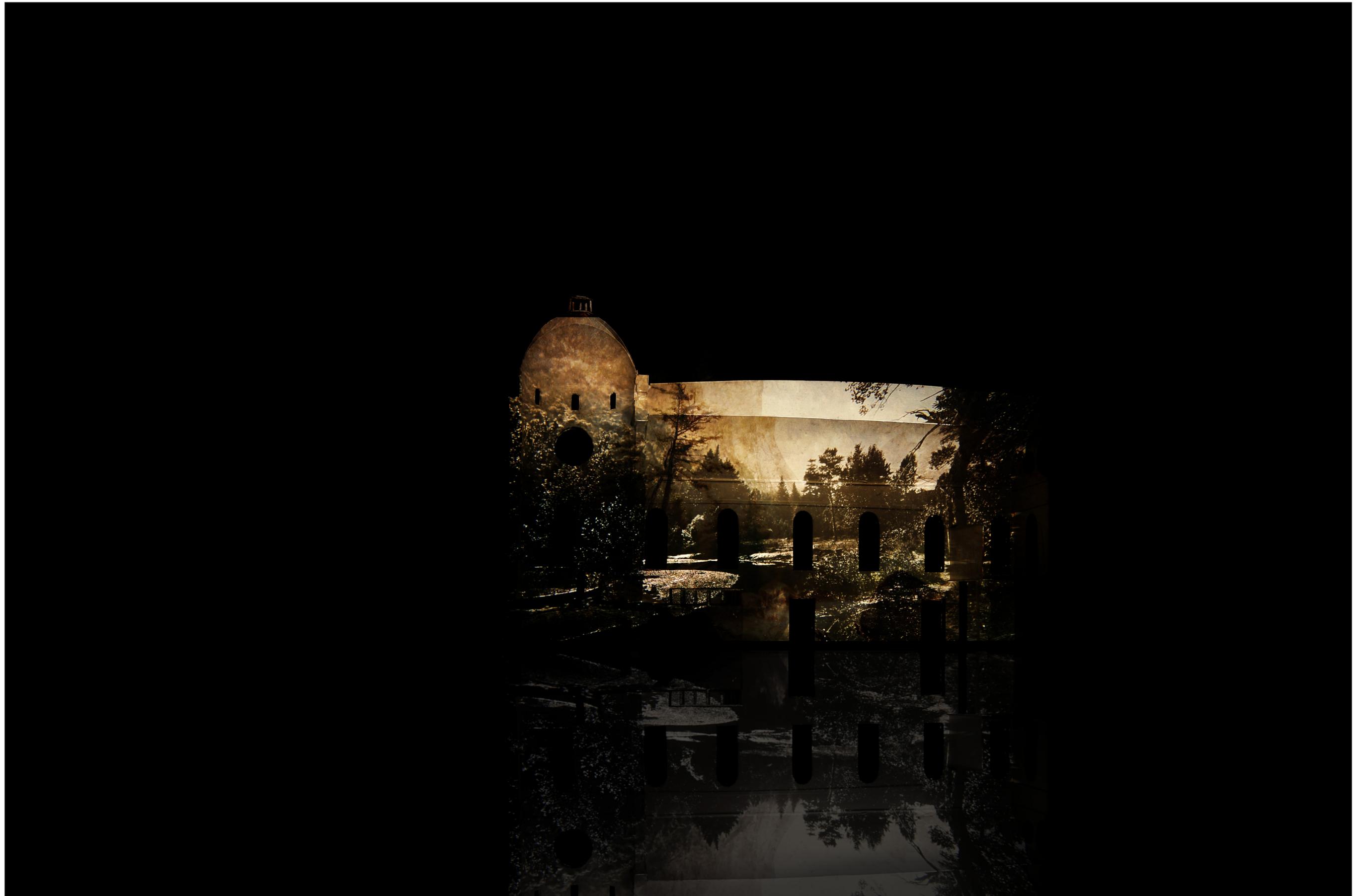
□ **Mary Tsiongas**, *Buffalo Trail*, 2017, acrylic face mounted archival print, 16 x 24 inches / 40.6 x 61 cm: image, ed. of 4, **\$1,800**



□ **Mary Tsiongas, *Mountain Park*, 2016, archival digital print, 16 x 24 inches / 40.6 x 61 cm: image, ed. of 4, \$1,800**



Mary Tsiongas, *Arizona*, 2016, archival digital print, 16 x 24 inches / 40.6 x 61 cm: image, ed. of 4, **\$1,800**



□ **Mary Tsiongas**, *Glacier Rock*, 2016, archival digital print, 16 x 24 inches / 40.6 x 61 cm: image, ed. of 4, **\$1,800**



□ **Mary Tsiongas**, *Yosemite*, 2017, archival digital print, 36 x 36 inches / 91.4 x 91.4 cm: image, ed. of 4, **\$3,500**



Mary Tsiongas

Buffalo Trail

2017

acrylic face mounted archival print

16 x 24 inches

40.6 x 61 cm: image

ed. of 4

16 x 24 inches	ed. of 4 face mounted to acrylic
1/4	\$1800
2/4	\$2100
3/4	\$2400
4/4	\$2700



Mary Tsiongas

Mountain Park

2017

acrylic face mounted archival print

16 x 24 inches

40.6 x 61 cm: image

ed. of 4

16 x 24 inches	ed. of 4 face mounted to acrylic
1/4	\$1800
2/4	\$2100
3/4	\$2400
4/4	\$2700



Mary Tsiongas

Arizona

2017

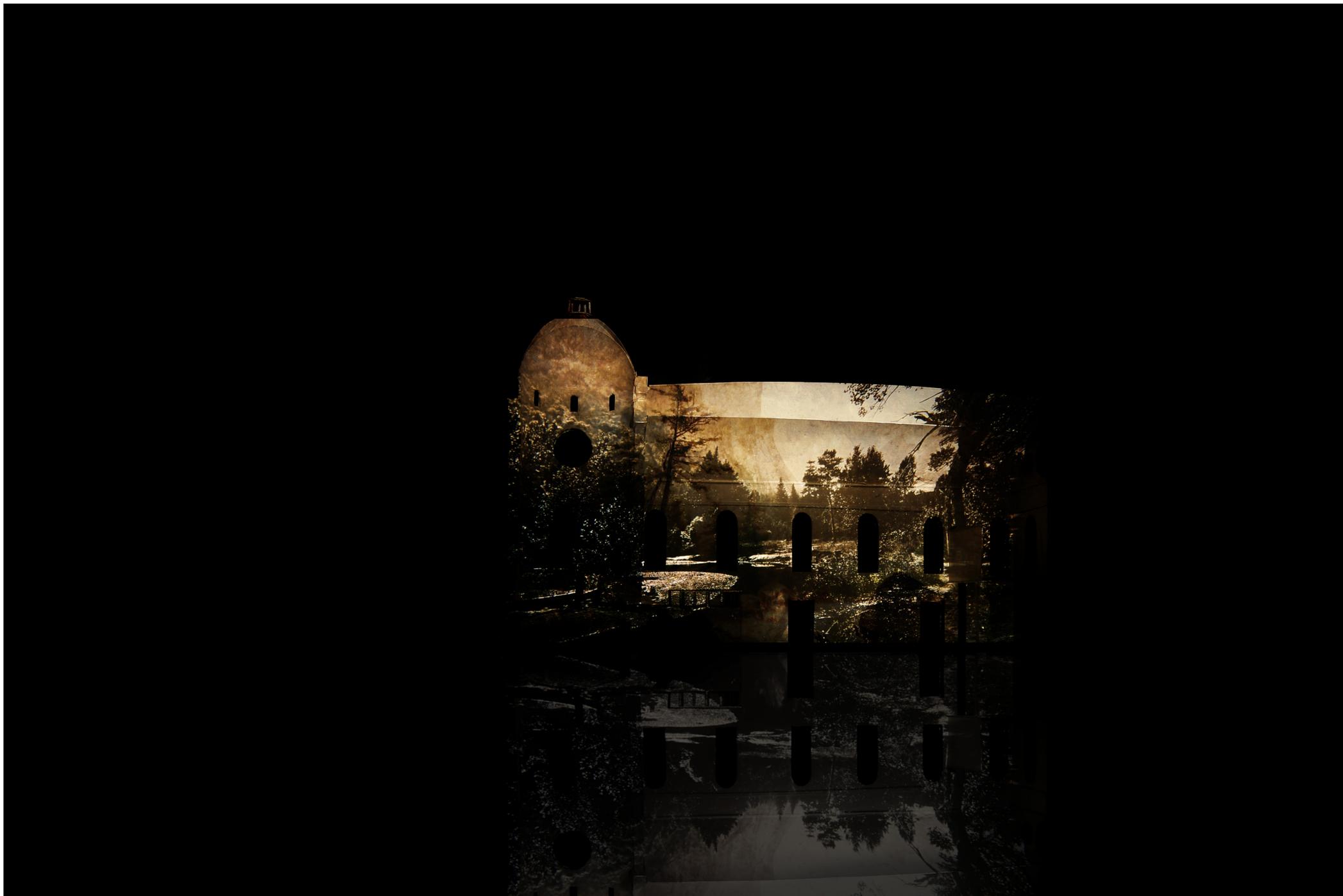
acrylic face mounted archival print

16 x 24 inches

40.6 x 61 cm: image

ed. of 4

16 x 24 inches	ed. of 4 face mounted to acrylic
1/4	\$1800
2/4	\$2100
3/4	\$2400
4/4	\$2700



Mary Tsiongas

Glacier Rock

2017

acrylic face mounted archival print

16 x 24 inches

40.6 x 61 cm: image

ed. of 4

16 x 24 inches	ed. of 4 face mounted to acrylic
1/4	\$1800
2/4	\$2100
3/4	\$2400
4/4	\$2700



□ **Mary Tsiongas**, *Misson*, 2016, archival digital print, 16 x 24 inches / 40.6 x 61 cm: image
17.5 x 25 inches / 44.5 x 63.5 cm: frame, ed. of 4, **\$1,500**

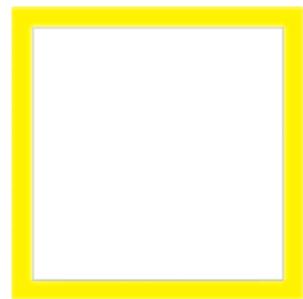


The work I have done in the last ten years has attempted to explore my (and our) changing relationship to the natural world. I use 'natural world' to refer to the naturally occurring landscape, and to its apotheosis in wilderness; and as a term of opposition to the increasingly unnatural suburban/urban/engineered/built environments I find myself in. My choice of subject hinges on my deep (and deepening) concern about how we as humans are impacting the natural world; and on my interest in how these impacts are affecting me (and us), personally and globally, in return. This underlying concern interacts with other longtime fascinations such as metaphysics, games, chance, memory and simple electronic technology. -Mary Tsiongas

Mary Tsiongas (b. 1959) is a multi-disciplinary artist whose work often addresses human relationships to technology and the natural environment, and sometimes delves into other longtime fascinations such as metaphysics, games, chance, and memory. In her recent work Tsiongas creates sets by using small architectural models and slides of landscape paintings she found in a now defunct slide library. She projects images onto the models and photographs the results.

Born in Greece and now based in New Mexico, Tsiongas has exhibited and lectured extensively for the past twenty years in over fifty exhibitions nationally and internationally. Venues include; ISEA 2014 in Dubai, the Lincoln Center in New York City, Nevada Museum of Art, Nevada, and the McColl Center in North Carolina. She is the recipient of several grants, awards and residencies including a WESTAF NEA grant, and residencies at UCROSS Foundation and the Headlands Center for the Arts. She was awarded *Women to Watch 2015* by the National Museum of Women in the Arts and was included in the exhibition *Organic Matters*. Public collections include the New Mexico Museum of Art, Santa Fe and the San Jose Museum of Art, San Jose, CA.

Tsiongas received her MFA from California College of the Arts and her BFA from Massachusetts College of Art. She is a Professor in Electronic Media in Department of Art at the University of New Mexico.



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