

Alyssa De Luccia, born in Paterson, New Jersey, lives and works between Berlin, Germany, and New York City. Her practice explores constructed images, memory, identity, and transformation through photography, photomontage, collage, installation, and drawing. Simultaneous dualities are a recurring theme in her work; drawing inspiration from unfamiliar environments, she investigates the space between appearance and reality. Her practice engages feminist, surrealist, and Dadaist traditions while maintaining a strong interest in formal structure, perception, and visual storytelling.

De Luccia was active in the Williamsburg, Brooklyn art scene during the 1980s and early 1990s, where she developed an interest in social observation, performance, and constructed realities. Her staged photographic works from this period, including the *Crime Scene Series* (1990–1993), explored the relationship between reality, fiction, and the traces people leave behind. This body of work was further developed during her residency at The MacDowell Colony in 1992 and contributed to the grants and residencies that led to her move to Berlin in 1993.

Since arriving in Berlin, De Luccia has been closely connected to the city's evolving artistic communities. Early institutional engagements included KW Institute for Contemporary Art, Künstlerhaus Bethanien, and Galerie Eigen + Art. Her work was later presented internationally, including exhibitions at Staatliche Kunsthalle Baden-Baden, Wilhelm-Hack-Museum, Brandenburg State Museum, and Galerie Thaddaeus Ropac, Paris.

A central aspect of De Luccia's practice has been an ongoing investigation of images—how they are constructed, altered, remembered, and reinterpreted. Her early photographic works combined documentation, performance, and social exchange. *The Body of Water* (1993–1994), created in Varanasi, India, documented the transformation of a man's shirt placed in the Ganges River, exploring themes of memory, disappearance, and renewal.

De Luccia continues to work between Berlin and New York City, using shifts in environment and perspective as catalysts for her practice. A 2013 studio period in Bushwick, Brooklyn, became an important turning point in her visual thinking. The unexpected combinations, layers, and contradictions within the architecture of her surroundings sparked a new awareness of collage—not only as a method of making images, but as a way of seeing. Following this period, she began to recognize collage throughout the world around her, informing later works that explore memory, transformation, and the construction of visual experience.

Since 2015, De Luccia has increasingly focused on collage, expanding into drawing in 2018. These works on paper extend her longstanding engagement with constructed imagery, first developed through photography and photomontage, into fragmented, atmospheric, and introspective compositions. Her *Before Dawn Drawings* (2018–2022) and ongoing *Cloud Drawings* (2023–present) explore transformation, memory, and imagination, investigating the shifting boundary between abstraction and representation through gesture, atmosphere, and the materiality of drawing.

In 2022, De Luccia was included in *Images in Fashion | Clothing in Art: Photography, Painting, and Fashion 1900 to the Present* at Berlinische Galerie, Berlin, curated by Dr. Annelie Lütgens and Dr. Thomas Köhler. Works presented in the exhibition entered the museum's permanent collection.

Recent exhibitions include *When We First Arrived...* (2020), curated by Mary Ellen Carroll, Lucas Michael, and Ruth Noack, Washington, DC; *MODERN NOW* (2023), curated by Lee Plested at SETAREH Gallery, Berlin; and *I'll Be Your Mirror: Reflections of Contemporary Queer* (2024), curated by Patrick Burton in Detroit, Michigan, recognized by Hyperallergic among its Top 50 Exhibitions of the Year.

De Luccia's work has been supported by grants and residencies including The MacDowell Colony, KW Institute for Contemporary Art, Künstlerhaus Bethanien, Cité des Arts Paris, Stiftung Kunstfonds, and the Berlin Senate for Fine Arts.

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