

Alyssa De Luccia is a visual artist who lives and works in Berlin and New York City. She works across photo-documentation, installation, portraiture, photomontage, and — more recently — drawing, demonstrating an interest in formalism while following strong feminist, surrealist, and Dadaist traditions. Increasingly, her work engages social and political themes, reflecting on a society out of balance, while paying homage to the pioneering photomontage and social critique of Hannah Höch. Simultaneous dualities are a recurring theme in her work, and she draws inspiration from unfamiliar environments with the understanding that nothing is ever quite what it appears to be.

De Luccia was active in the Williamsburg, Brooklyn art scene of the 1980s until 1993, when she moved to Berlin after receiving three consecutive grants: Stiftung Luftbrückendank and KW Institute for Contemporary Art in 1993, and Künstlerhaus Bethanien in 1994. Her experiences crossing Kent Avenue in Williamsburg, witnessing marginalized lives, informed early staged works on streets and in abandoned cars, most notably her *Crime Scene Series* (1990–1993). This body of work, further developed during her residency at the MacDowell Colony in 1992, earned the grants that motivated her move to Berlin.

Since arriving in Berlin in 1993, De Luccia has continued her own practice while documenting the city's creative communities. Through intimate studio sessions, she has portrayed prominent and lesser-known artists, gallerists, and performers, creating a rich archive of interactions and networks that shaped Berlin's queer, gay, and artist communities over the past 25 years.

Noteworthy early works include *The Body of Water* (1993–1994), created in Varanasi, India, where she placed a man's shirt in the Ganges to document its transformation, blending performance, photography, and social exchange. This series was exhibited in several museum and gallery shows, including the Staatliche Kunsthalle, Baden-Baden, Germany.

In 1996, De Luccia was awarded a residency at the Cité des Arts in Paris and participated in an international group show at Galerie Thaddaeus Ropac, Paris. The same year she was nominated for the Young Artist Saar Ferngas Artistic Award in Germany for *Coming Up for Air*, a photo-installation of three large-scale mounted cibachrome photographs of a nude male swimming underwater, subsequently included in museum exhibitions in Germany.

In 2001, she received an artist work grant from Stiftung Kunstfonds for her portrait/interview series about memory and homeland and was a finalist for a public art grant at Dresden Airport. In 2007, exploring sexuality and aging through self-portraiture, she created *the private world of alydelu*, now in the collection of a prominent Berlin-based feminist art collector.

De Luccia continues to work between Berlin and New York City, often renting sublets to explore new neighborhoods and perspectives. In 2013, she rented a studio in Bushwick, Brooklyn, which influenced works from 2017. That same year she received a Berlin Research Grant from the Berlin Senate.

In 2019, she created *Here for Do You Know Where the Children Are?*, curated by Mary Ellen Carroll, Lucas Michael, and Ruth Noack, shown in 2020 at The Corner at Whitman-Walker,

Washington, DC, alongside works by 100+ international artists. She was awarded a Special Scholarship from the Berlin Senate in 2020.

In 2022, selections from Alyssa De Luccia's photomontages premiered in a group show titled *Images in Fashion – Clothing in Art* (Photography, Painting, and Fashion 1900 to Today) at the Berlinische Galerie, Berlin, Germany. In 2023, her work was included in *MODERN NOW*, curated by Lee Plested at Setareh Gallery, Berlin; in 2024, she participated in the biennial *I'll Be Your Mirror – Reflections of Contemporary Queer*, curated by Patrick Burton in Detroit, MI; and in 2025, her work will be included in *Divided Planet, Ruth Wolf-Rehfeldt – Open Call* at ChertLüdde Gallery, Berlin.