

Alyssa De Luccia is a visual artist who lives and works in Berlin and New York City. She works within a range of disciplines, including photo-documentation, installation, portraiture, and photo-montage, demonstrating an interest in formalism while following strong feminist, surrealist, and Dadaist traditions. Recently, her work has also leaned towards social and political statements, reflecting on a society out of balance while paying homage to the pioneering photomontage and social criticism of Hannah Hoch. Simultaneous dualities are a recurring theme in her work. As an artist, she draws inspiration from unfamiliar environments with the knowledge that everything isn't what it appears to be.

De Luccia was actively involved in the Williamsburg, Brooklyn art scene of the 1980s, until 1993, when she moved to Berlin, Germany, after receiving three consecutive grants: Stiftung Luftbrückendank, and KW Institute for Contemporary Art in 1993, and Künstlerhaus Bethanien in 1994.

Living in Williamsburg in the 1980s, De Luccia often crossed from the North side to the South side on Kent Avenue, where one could witness first hand the forgotten lives of so many lost people. Soon this experience became a part of her work. She started staging her motifs on streets and in abandoned cars found in her neighborhood; using as props a blonde wig combined with clothing and found objects. Most notably, She later created the photo series, "Crime Scene Series" 1990–1993. It was this body of work, commenced in Brooklyn and further developed during her residency at the MacDowell Colony in 1992, which earned her the three consecutive grants that motivated her move to Berlin.

Since first arriving in Berlin in 1993, De Luccia was not only involved with creating her own art, but also took great care of the works and personal stories of other creative individuals in the city. While leading regular intimate shootings in her studio, she began portraying prominent as well as not-so-prominent players of the art world in order to create a unique archive – a wide-ranging documentation of artists, gallerists, lovers, and singers in the gallery scene, who contributed profoundly to and continue to influence and shape this city.

After nearly 25 years of continuous practice, De Luccia had created a record of relevant (art) historical moments, interactions, infrastructures and networks in the city of Berlin, particularly the social flux of queer/gay/artist communities.

A noteworthy body of work was created in 1993–94, during a trip to India. In these works, collectively titled “The Body of Water”, De Luccia would place a man’s shirt found in a local market in the Ganges in Varanasi to document its transformation. The creation of this work also manifested elements of performance and social exchange, opening up an informal dialogue between herself and those who gathered around her that covered the topics of symbolism and the rituals surrounding death. She showed this body of work in several museum and gallery shows, including the Staatliche Kunsthalle, Baden-Baden, Germany.

In 1996, De Luccia was awarded an artist residency at the Cité des Arts in Paris and was later included in an international group show at Thaddeus Ropac Gallery in Paris. The same year she was nominated for the Young Artist: Saar Ferngas-Artistic Award in Germany for her photo-installation titled “Coming Up for Air”, which consisted of three large-scale mounted cibachrome photographs of a nude male slowly swimming underwater, taken in a lake south of Berlin called Krumme Lanke. This work was exhibited in several museum shows, including the Wilhelm-Hack- Museum, Ludwigshafen am Rhein and Brandenburg State Museum in Cottbus.

In 2001, De Luccia received an artist work Grant from the Stiftung Kunstfonds in Bonn for her portrait/interview series about memory and homeland, and was also a finalist for a Public Art Grant for the newly built Dresden Airport.

In 2007, during a period of personal loss she began investigating sexuality and aging through self-portraits, resulting in a body of work titled “the private world of alydelu”. This work was acquired in 2010 and is presently in the collection of a well-known collector and publisher of feminist art in Berlin. While Alyssa De Luccia’s history of creating art has centered on the theme of body and its

relationship to her outside world, this is the first time she has directed the camera on herself as a means of expression.

In spite of personal losses, Alyssa's dedication to her art practice has never wandered. Because of work she has been spending more time in New York City. No longer having a permanent home here, she often intentionally seeks out sublets in new neighborhoods in the city, a practice that is disconcerting at times, but reveals new perspectives on a city she knows so well.

In the summer of 2013, De Luccia rented a studio in Bushwick, Brooklyn. The beautifully hodgepodge quality of the buildings in the neighborhood had a significant effect on her process, which is especially apparent in the most recent works from 2017. This year she was honored with a Berlin Research/Project Grant from the Berlin Senate.