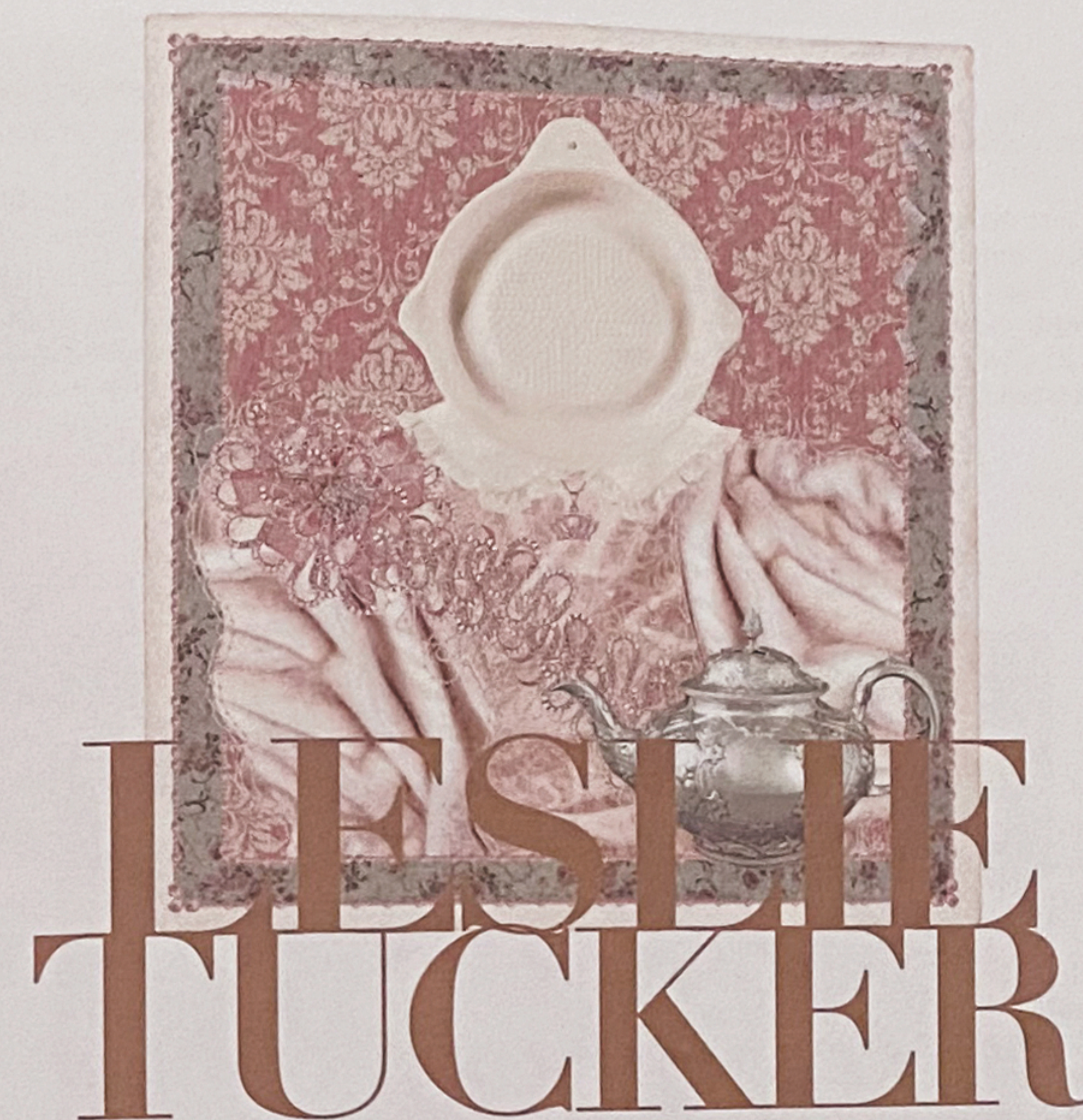






ABOVE
An End To Any Sense
Photo-composite on endura metallic chromogenic paper, 49 x 50 inch

TOP (OPPOSITE PAGE)
Sentry
Photo-composite on endura metallic chromogenic paper, 44 x 40 inch



Leslie Tucker earned her BFA from Manhattanville College and completed post-graduate work at Parsons School of Design.

Her recent group and solo exhibitions include "the future i fear is coming" upcoming solo show at Davis Gallery, Hobart and William Smith Colleges, Geneva, NY (November 10 - December 10); "Robo Art" curated by Jeffory Morris, i.d.e.a. MUSEUM, Mesa, AZ (2021-22); "Devotionals" solo show at Martin Art Gallery, Muhlenberg College, Allentown, PA (2019); "Discontent" two-person show at Cumberland Gallery, Nashville (2018); "Women At Work" three-person show at Ground Floor Gallery, Brooklyn (2018); and

"What stood in the way of female creativity began 500 years ago in Renaissance Italy, where our modern idea of Western art and the artist was born."

"Currents" A.I.R. Gallery's Biennial, NYC (2018) curated by A.I.R. Gallery co-founder Barbara Zucker.

Leslie Tucker's photographic constructions have been awarded first prize (2016 & 2017) in the Fine Art Professional category of the International Juried Competition

organized by Creative Quarterly, Journal of Art & Design. Tucker is a member artist of the Los Angeles Center for Digital Art, a membership she acquired through her first-place award in LACDA's International Juried Competition (2008). Tucker's artistic goal is to evoke a rediscovery of our humanity - to better understand who we are, who we've been, and who we are becoming. Tucker resides in Manhattan's East Village and rents studio space in the Bushwick neighborhood of Brooklyn.

LESLIE TUCKER
www.leslie-tucker.com

IN THE SPOTLIGHT

1 | WHAT DO YOU WANT YOUR AUDIENCE TO EXPERIENCE WHEN VIEWING YOUR ART?

My artistic goal is to lure my audience with intricate appeal and then, upon closer inspection, to assault them with disquieting content. I hope my artistic vision might help us come to terms with the frictions of our discomforts and disillusionment as a way to understand, and perhaps transcend, our hypocrisies and blindness within the contemporary world.



ABOVE
Empress

Photo-composite on endura metallic chromogenic paper, 44 x 40 inch

2 | HOW IMPORTANT IS PUTTING YOURSELF OUT THERE AND SHARING BEHIND THE SCENES OF YOUR ART PRACTICE WITH THE WORLD?

I have spent the past 14 years publicly showing my work and have gained a wealth of insights from engaged viewers about how my art arouses both delight and uneasiness. It's important for me to reveal myself and my work to the general public, their probing questions and observations and feelings and reactions are why I do this. It's all the art enthusiasts who attend these shows who bring life to my work. They complete my vision. I couldn't be more appreciative.

3 | WHAT HAS BEEN THE MOST IMPORTANT THING YOU LEARNED IN YOUR ART CAREER?

Art making is entrepreneurship, and entrepreneurship is a constant process.

It's crucial to love that process.

IN THE SPOTLIGHT



4 | WOMEN REMAIN AN UNDERREPRESENTED GROUP OF ARTISTS - WHAT STEPS DO YOU THINK THE ART WORLD AND ORGANIZATIONS NEED TO TAKE TO CHANGE THAT?

First of all, to study art history in order to understand why women are underrepresented. Throughout the centuries, female artists found their paths blocked due to social conventions and restrictions; tied to the home, and starved of training. What stood in the way of female creativity began 500 years ago in Renaissance Italy, where our modern idea of Western art and the artist was born. And that artist was male. At that time, female creativity was confined to tapestry and needlework and crafts that were undervalued, overlooked, and today sometimes coined as "decorative." Real artists were males producing virile art. Some women artists at the time pushed through, only to be confronted by a jealous backlash from the artistic fraternity in the form of attacks on her character and reputation. For a woman to do a man's work in an art world populated by men, she needed to be extremely driven and highly skilled. Unfortunately, those in power tend to want to stay in power. With that said, the fulcrum of change will be to completely dismantle the gender apartheid and patriarchy in the art world and its organizations. I'm happy to report that I see this beginning to happen, and the result is a wider variety of artistic expressions attracting a wider variety of art buyers.

ABOVE
Miss

Photo-composite on endura metallic chromogenic paper, 44 x 40 inch