

# **AFTER VENICE**

**2025**

After Venice draws from the visual language of mass tourism, the ubiquitous souvenirs occupying Venetian shop windows, to expose the subtle violence of standardized aesthetics imposed on a historically complex city.

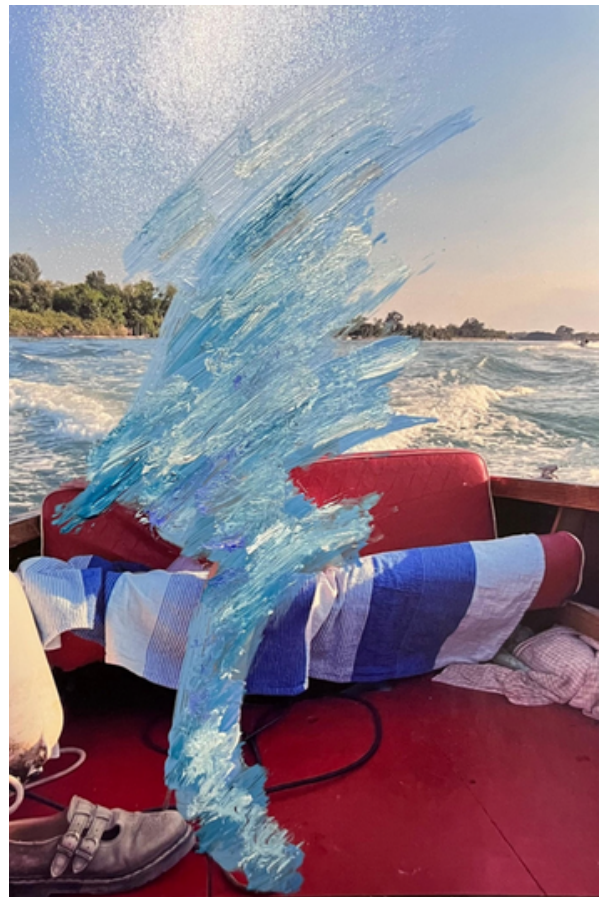
Alessandra transforms personal photographs into oil-painted postcards: deliberately artificial, "manufactured" images that blur the line between memory, commodity, and critique.

Fragments of discarded Murano glass are reassembled with stone and marble into hybrid, almost extraterrestrial forms, waste material reactivated into unfamiliar presences that resist souvenir logic and reclaim material and conceptual autonomy.

## **ALESSANDRA CRABA**

Born in Oristano, Sardinia in 1986, Alessandra Craba is an Italian artist trained at IUAV University of Venice (BA in Visual and Performing Arts, 2010). Based between Venice and international contexts, her practice explores the relationship between image, material, and cultural critique.

She founded COMENUOVA Venezia, an independent project addressing sustainability and the city's social dynamics through curated initiatives and site-specific formats, and has collaborated with CNA Venice on communication and the Venice Original project.





**ALESSANDRA CRABA**

**BORN: 28 DECEMBER 1986, ITALY**

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A.C. BORN 28-12-86 in ORISTANO (ITALY)  
DEGREE in VISUAL ARTS @ IUAV - Venice, WHERE  
SHE LIVES NOW, AND WORK

“UNTITLED”, MIXED MEDIA ON RAW CANVAS, 200 X 120 CM, 2024



**fake eyelashes on marble stone**  
**10x10 cm, 2022**

## BIO

Born in Oristano (Sardinia) in 1986, Alessandra Craba is an Italian artist trained at IUAV University of Venice (BA in Visual and Performing Arts, 2006–2010). She lives and works between Venice and international contexts, developing a practice focused on the relationship between image, material, and cultural critique.

She is the founder of COMENUOVA Venezia, an independent project addressing sustainability and the city's social dynamics through curated initiatives and site-specific formats. She has also collaborated with CNA Venice on communication and the *Venice Original* project.

In 2022, she contributed to *Radicants – Planet B. Climate Change and the New Sublime*, curated by Nicolas Bourriaud, working on project coordination and cultural mediation for an international audience.

## Selected Exhibitions

*Fast Degrees of Freedom*, group exhibition, Becue, Brussels, (Belgium)

10 April – 17 May 2026

*Pinocchio. Alchimie Lagunari – Contemporaneità Veneziana*, Fondazione Poma Liberatutti, Pescia, (Italy)

29 May – 29 June 2025

*Labirinti*, Binario 1, Treviso, (Italy)

31 May – 7 June 2025

*Macchiato – Celebratio Artis*, Spiazzi, Venice, (Italy)

7- 15 Feb 2025

*Personal show*, Bistrot de Venise, Venice, (Italy)

5 March – 18 March 2025

*Fico*, curated by Charmoli Ciarmoli, Venice, (Calle della Carità 1046), Italy

23 May – 11 June 2024

Based between Venice and London, her practice is grounded in a clear position: painting as an act of transformation.

Working from reality—photography, collage, everyday objects and subjects—she does not seek representation but passage. Material is dismantled, strained, and rewritten until it exceeds itself, shifting from physical presence toward abstraction, from object to thought.

In portraits and self-portraits, the face is erased—not as subtraction, but as opening. Individual identity dissolves into a universal dimension, where the body becomes an energetic field, a collective presence, a form of spirit.

Even food, as a primary symbol of corporeal nourishment, is pushed to its limit. It dissolves into color, into visionary fields and vibrations that belong to imagination and transcendence.

Her painting does not describe—it transfigures. It does not represent—it converts. It operates as a radical threshold where the visible is consumed, leaving energy, memory, and spirit.



**S.K.**  
**oil on spoon, 5x15 cm, 2024, SOLD**