



**Study Days
on
Venetian Glass
2023**

**Higher Education
Course**

**Venetian Glass
Across the Alps:
Austria, Bohemia
and Germany**

**Istituto Veneto di Scienze, Lettere ed Arti
11, 12, 13 September 2023**



Istituto Veneto
di Scienze Lettere
ed Arti



the **Venice**
GlassWeek
9-17 September 2023

2023 - Study Days on Venetian Glass

Venetian Glass Across the Alps: Austria, Bohemia and Germany

With the support of

The Corning Museum of Glass, Ecole du Louvre, Fondazione Musei Civici Venezia, LE STANZE DEL VETRO, Venice Foundation, Victoria & Albert Museum

**CORNING
MUSEUM
OF GLASS**

Ecole du Louvre
Palais du Louvre



Istituto Veneto di Scienze, Lettere ed Arti
Venice, 11, 12, 13 September 2023



The Study Days on Venetian Glass 2023, in its eleventh edition, takes place in the context of The Venice Glass Week and registers the presence of thirty or so glass experts from all over Europe and the United States, including museum curators, scholars, collectors, restorers, and glass artists. In three Study Days a rich programme features seminars, lessons, visits and practical demonstrations of the ancient techniques, with papers and communications by scholars, all specialists in the field, making this event one of the most important of its kind organized on an international level. Our aim is again to offer an opportunity for in-depth study and encounters, with an ample exchange of knowledge and experience, to glass historians.

Thanks to this initiative, started in 2012, Venice may become the world centre for the study of antique and contemporary glass and at the same time an outstanding meeting place for scholars, artists and collectors.

Organised with the collaboration of

AIHV- *Association Internationale pour l'Histoire du Verre* - Comitato Nazionale Italiano

Museo del Vetro - Fondazione Musei Civici Venezia

Scientific Committee

ROSA BAROVIER MENTASTI, Glass historian

SANDRO FRANCHINI, Istituto Veneto di Scienze, Lettere ed Arti

WILLIAM GUDENRATH, Corning Museum of Glass

LORENZO LAZZARINI, Istituto Veneto di Scienze, Lettere ed Arti

LINO TAGLIAPIETRA, Artist and glass master

CRISTINA TONINI, Glass historian

MARCO VERITÀ, Independent scholar

Secretariat

Laura Padoan

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The “Study Days on Venetian Glass” are an opportunity for the in-depth study of Venetian glass and are geared towards an audience of glass scholars, museum curators, conservators, scientists and collectors.

The program includes lectures by art historians and glass experts. All the participants are invited to present the results of their studies and research on this subject. Every lecture is followed by a discussion. Lectures and discussions will be held in English.

The theme of 2023's edition is:

Venetian Glass Across the Alps: Austria, Bohemia and Germany

A significant number of German merchants had strict ties with Venice. The Fondaco dei Tedeschi was their main headquarter for commercial activity and included warehouses and living accommodation. Among the goods exported to Alemagna (German and the lands of the Habsburg Empire), luxury Murano glass is frequently mentioned in archival documents.

Moreover, many museum collections house glass vessels, as well as Venetian ceramics bearing the coats of arms of the nobility and bourgeoisie from Nuremberg, Augsburg and other German cities. Venetian glass was also highly appreciated by the rulers of the Holy Roman Empire, such as Maximilian I, Archduke Ferdinand II, and Rudolf II, who acquired it for their courts in Austria and Bohemia.

Furthermore, Murano glassworks produced glass vessels which catered to the taste of the German and Austrian markets specifically and were exported along with other Venetian glasses already in fashion in those countries.

The success of Renaissance and Baroque Venetian glass in that region was so powerful that it influenced the production of some glassworks in Germany and Austria.

We are glad to announce that the theme of 2024's edition will be: Venetian glass in Sicily, Spain, and Portugal and its influence in their glass production.

Monday, 11th September

Session I

Chairperson ROSA BAROVIER MENTASTI

9.30 a.m.

ROSA BAROVIER MENTASTI

Opening remarks

10.00 a.m.

BETTINA PFOTENHAUER CANIATO

Art of trade and trade of art(s). Economic, social and cultural relations between Venice and Germany around 1500

ABSTRACT: Since the 11th century economic relations between Venice and Germany had grown and established an extensive trade network stretching from the Levante to northern Europe. In the late middle ages these relations expanded more and more also to a social, political and cultural level which found its peak around 1500. The community of well integrated German merchants, artists and artisans grew and became an important factor in the city's society and its economic, intellectual, artistic and artisan networks. On both sides of the Alpes, German merchants, rich patricians, artists and artisans were often closely interwoven and linked not only by economic relations but by lineage, patronage and amicitia – the relation between Albrecht Dürer and his friend, the humanist Willibald Pirckheimer being only the most famous one. As a consequence the trade of goods was accompanied by the exchange of artistic and scientific objects, new fashions, intellectual knowledge, artisan skills and the modern ideas of the Renaissance – with significant impacts on Germany as well as on the Serenissima.

11.00 a.m.

Coffee break

11.15 a.m.

ROSA BAROVIER MENTASTI AND CRISTINA TONINI

The export of Venetian Glass to Germany and Austria. Types, techniques and decorations

ABSTRACT: From the mid-15th and throughout the 16th century, the German world appreciated and exported to their countries Venetian blown glass produced on the island of Murano and its glassworks were visited by eminent personalities from that world. Alongside the more common beakers with applied bosses (prunt glasses), the export of enamelled glass vessels with the coats of arms of the German and Austrian elites was substantial, as documented by archive papers and glass objects still housed in collections. In fashion, were also other kinds of enamelled glass vessels. Among them, beakers decorated with figures of the Commedia dell'Arte were particular appreciated in South Germany, due to the love for this type of show. Moreover, diamond-point engraved glass objects enjoyed wide success in Germany, in Austria and Bohemia. They were exported, in great number, just a few years after Vincenzo Angelo dal Gallo received a patent for this technique (1549) from the Venetian Senate and later. Their presence in the collections of German and Austrian high society is documented throughout the second half of the 16th century. Murano glassworks produced some particular glass vessels which encountered the taste of German and Austrian markets. Among them, kuttrolf and boot shaped beakers, were in demand, and they were also recovered in the Venetian lagoon. In this area were also found other interesting finds which may open new perspectives in the study of the Venetian and à la façon de Venise glass.

12.15 p.m.

MARCO VERITÀ

Venetian and German glass in the Renaissance stained window of the Basilica of Santi Giovanni e Paolo in Venice

ABSTRACT: Figurative glazing with coloured glass spread across much of Europe in the 12th century. Shaped pieces of coloured glass plates were joined with H-section lead comes to create panels which enhanced the spiritual experience by filling the building with light and colour. The large stained glass window of the right transept of the Basilica of Santi Giovanni e Paolo in Venice was made around 1495. The chemical analyses proved that most of the pieces were made of soda-lime-silica glass characteristic of Venetian production, except the ruby red pieces made of potash-lime-silica glass of German origin. Furthermore, the blue glass pieces are coloured using a cobalt ore showing the typical printing of zaffre, a glass colourant imported in Italy from Germany at least since 1360. The ancient documents and the medieval and Renaissance treatises allow to shed light on this intriguing counter-trend behaviour: in a period when most of the glass objects were exported from Venice to Northern Europe, red glass plates and blue colorant moved in the opposite path.

1.15 p.m.

Lunch

Session II

Chairperson **CRISTINA TONINI**

3.00 p.m.

Speeches or comments by participants

JERZY KUNICKI-GOLDFINGER

Façon de Venise glass north of the Alps. A materials science approach

ABSTRACT: Venetian glass was always greatly appreciated throughout Europe. However, it was very expensive and soon became the subject of counterfeiting. Glass artisans outside Venice tried to follow Venetian recipes, often using local raw materials. The areas north of the Alps were of course no exception. Nevertheless, it was there that new, very different batches were used to imitate Venetian glass. The paper discusses the evolution of the chemical composition of these glasses and the characteristic raw materials for their production. Their introduction to glassmaking also had some influence on Venetian technology as early as the late 17th century.

3.30 p.m.

REINO LIEFKES

William Smith's glass beaker

ABSTRACT: In 1928, the V&A Museum acquired a fragmentary cylindrical glass beaker, diamond-point engraved with the name 'William Smith' and the date '30 Maie (May) 1582'. Bernard Rackham attributed it at the time to the London glass-house of Jacomo Verzellini, but this was soon dismissed by William Buckley as false. Since then, more information has come to light about William Smith, alias Wilhelm Schmidt, and time his in Nuremberg. The glass will be discussed in relation to others with similar decoration.

4.00 p.m.

Coffee break

4.15 p.m.

HEDVIKA SEDLACKOVA (in the cooperation with Jana Černovská)

Venetian glass in the collection of Vojtěch Lanna

ABSTRACT: In his glass collection, Vojtěch Baron Lanna (1839-1909) wanted to demonstrate the development of glass products in time and space. A large part of his collection consisted of Renaissance glass from the 16th and 17th centuries made in Venice, Bohemia, the German lands and the Netherlands. Lanna donated some of the Venetian glass from his collection, about a hundred specimens, to the Museum of Decorative Arts in Prague before 1900, most of it in 1906. A group of more than seventy vessels and glass objects was sold at an auction in Berlin in 1911. The vessels can be chronologically classified into three periods: from the late 15th century to the mid-16th century; from the second half of the 16th century to the mid-17th century, and from the late Venetian style period in the second half of the 17th century. Within these periods, the collection includes vessels decorated with colour enamels and gold, with filigree, with applied decoration and vessels of ice glass.

Tuesday, 12th September

Session III

Chairperson MARCO VERITA'

9.00 a.m

WILLIAM GUDENRATH

One-Piece Glasses: A Historical Survey

ABSTRACT: During an October 2016 visit to the Stadt archäologie in Hall in Tirol, Dedo von Kerssenbrock-Krosigk and I were fascinated by the large percentage of one-piece glasses detectable among the many fragments from the 1534 – 1635 glasshouse excavations.

One-piece glasses have a history that –no surprise– leads back to glass of the Roman Period. Techniques of manufacture will be the focus in this survey of one-piece glasses of the Renaissance and earlier.

10.00 a.m.

Speeches or comments by participants

RAINALD FRANZ

Beyond Venice from Hall to Ambras and Vienna: Luxury glass trade between Venice and the Holy Roman Empire of the German Nation. Counterinfluences and new materials and forms as seen in examples from the MAK Glass Collection

ABSTRACT: Venetian glass objects imported for the noble courts and the Emperor, nowadays in the most important collections in Austria, Bohemia and Germany, made part of the vivid exchange between the Nordic Countries across the Alps and Venice since the middle Ages. Augsburg and Nuremberg patricians bought glass in Venetian style from Murano and supported the developments there. Affluent customers north of the Alps in the German

speaking countries depended on the services of the large German Merchant houses from Nuremberg and Augsburg. These houses like the Fugger's and Welser merchant families were represented in the Fondaco dei Tedeschi. They alone negotiated the trade from Venice through Tyrol for centuries. In turn, raw goods, imported from Austrian mines, were used for the Murano glass industry. Production of luxury glass in Venetian style in the Austrian provinces of the Sacrum Imperium Romanum reached its pinnacle during the lifetime of Archduke Ferdinand II. (1529-1595), the second son of Emperor Ferdinand I. (1503-1564), who reigned in The Tyrol from 1567 on. Ferdinand practiced glass blowing himself and the Imperial envoy in Venice of the time, Veit von Dornsberg, was often contacted by Ferdinand to acquire luxurious drinking glasses, and made according to the Archdukes designs and specifications in Murano. After he had taken over the reign in The Tyrol in 1564, upon his father's death, he focused his interest on Venetian glass making there, establishing glass-houses in Innsbruck and Hall. The influence and exchange between glassmakers in Murano and in Austria, Bohemia and Germany on local and the dependence on raw materials kept the relations strong well into our times. The lecture focuses on examples of import pieces and local products in Venetian Style as found in the famous collection of Glass in the MAK, Vienna.

10.30 a.m.

Coffee break

10.45 a.m.

HEDVIKA SEDLACKOVA, SYLWIA SIEMIANOWSKA, DANA ROHANOVA

Venetian Renaissance glass and its effect on the regional production in Lands of the Czech crown and Hungarian

ABSTRACT: Sodium-calcium glass from Italy (Venice) appears again in the Lands of the Czech crown and Hungarian during the reign of Matthias Corvine (1458-1490). We can distinguish several phases in the shapes of imported Venetian vessels during the Renaissance, between the second half of the 15th century and the middle of the 17th century. Even though Venetian glass was imported to our region in very small quantities, it

had a great impact on regional glass production, both in shape and in technology. An interesting is the comparison of Venetian production with regional Renaissance glass, which was inspired by it.

11.15 a.m.

EVA LENHART

Venus and Cupid. A glass picture from the Kunstkammer of Archduke Ferdinand II of Tyrol

ABSTRACT: In the Kunstkammer of Archduke Ferdinand II of Tyrol at Ambras Castle near Innsbruck, precious glassware was kept alongside objects made of more valuable materials. The glasses included a collection of lampworked items, which is now in the possession of the Kunsthistorisches Museum Vienna. A glass picture depicting Venus and Cupid is particularly elaborate. The figures, standing in a garden, are mounted behind a glass pane in a recessed wooden frame. The background is decorated with gold, flowers, pearls and precious stones. The frame is elaborately adorned with glass rods and glass bars. Works of art like these were produced in Venice and Innsbruck, among other places, which are considered important centres of Renaissance lampworking. The paper at hand deals with the history of the glass picture and the study of its representation. Finally, the significance of this unique glass object in the context of the glass collection will be illuminated. Based on the results, an attempt will be made to establish the dating and provenance of this unusual glass object.

11.45

SVEN HAUSCHKE

Armorial table settings for Southern German noble families – a matter of taste and social norm“ (Sven Hauschke, Coburg)

ABSTRACT: The talk focusses on glass and majolica objects made for Southern German noble families from Augsburg and Nuremberg. These famous Renaissance objects can be dated between 1515/1520 till the early 17th century and are decorated with coat of arms. In many cases these

objects were ordered on the occasion of weddings. It seems that it was fashionable to buy majolica from Venice since the early 16th century. Later, around 1570/1580, glass ware à la façon de Venise was bought from Tyrol. The Veste Coburg Art Collection keeps some majolica and glass objects, which originally were part of large sets of table ware, now spersed on many international museums.

12.15

Lunch

Session IV

Chairperson SUZANNE HIGGOTT

2.00 p.m.

KITTY LAMERIS

Trick glasses. Breaking the ice with glass

ABSTRACT: Drinking games have been around since time immemorial. You can play them with ordinary wine or beer glasses, but you can also use glasses designed for the purpose: trick glasses. Such glasses were extremely popular during the Renaissance. They can be divided into six groups: 1. Drinkuyts (literally meaning 'drink outs'). These are glasses without a foot that have to be emptied before they can be put down again; 2. Puzzles, glasses that are so ingeniously made and look so complicated that the drinker has to find out how to use them; 3. Simulacra, glasses in the shape of something else, like objects, animals or people; 4. Pasglasses, glasses marked with horizontal lines known as 'passen' or measuring bands, for a game that challenged participants to drink exactly to the next 'pas'; 5. Sounding glasses, glasses that create music or even naughty sounds, and last but not least 6. Trompe l'oeil glasses, glasses that trick the eye.

Amongst the first Renaissance glasses of this type are the famous filigree barrel and the 'Schifflein', used at Ferdinand II's court at Hall in Tyrol.

Most probably these glasses were ordered by Ferdinand himself in Venice in 1568. Around the same time the first drinkuyts were being made in Antwerp, as shown by an engraved example dated 1570. In the Antwerp glasshouse that manufactured glass *à la façon de Venise*, many trick glasses were blown.

Over the past ten years Marc Barreda and I have devoted our time to researching these glasses. We tried to find out who made them and where. Marc made replicas of more than 30 examples. In using these remakes we uncovered surprises and discovered several unexpected tricks.

3.00 p.m.

Visit to the Museo Correr-Palazzo Reale, Le stanze della Principessa Sissi.

5.00 - 6.30 p.m.

PALAZZO CONTARINI POLIGNAC

(The Palace is situated just across Palazzo Franchetti – 874 Dorsoduro)

2023 The Venice Glass Week. Murano - Istanbul: A Glass Making Journey VI

This year's sixth edition of "Murano-Istanbul: A Glass Making Journey" will be exploring the influences between the Ottoman Court, Murano and Bohemia. Both glass centers have been important providers to the Topkapı, Dolmabahçe and Çırağan Palaces.

The shift of Ottoman glass imports from Murano to Bohemia after the Lepanto War in 1571 will last until the rise of Baccara Crystals going hand in hand with the modernization process of the Ottoman Empire and its newly acquired Western taste.

19th century Ottoman glass appears as a synthesis of both Venetian and Bohemian glass. The reason for this is that the glasses imported from these two countries were loved and admired in Ottoman palaces for a long time. Beykoz

Glass and Crystal Factory, which was opened in Istanbul during the reign of Sultan Abdülmecit, started to produce high-quality glass products with the participation of European craftsmen and managers. The influences of Venetian and Bohemian glass, with which the Ottomans traded glass for centuries, can be seen on Beykoz glassware.

Speaker: Prof. Dr. Üzülif Hatun Özgümüş of Istanbul University-Cerrahpasa, expert of Ottoman and Anatolian glass and adviser of the Beykoz Crystal and Glass Museum opened in 2021, for which she has studied the glass archives of the Topkapı Museum and Dolmabahçe Palace.

Venetian glimmers on the Elbe: Turkish armors and Venetian glass at the court of the Prince Electors of Saxony.

The Wettin dynasty as patrons and collectors focused on Dresden and Saxony as a place for precious works of art: not only paintings and valuable artefacts made of amber, ivory, precious metals and glass, but also weapons. Especially, the Turkish Chamber within the Dresden Armory was assembled, creating one of the oldest and most significant collection of Ottoman art outside Turkey. Its armors and horse-harnesses are ranging from the 16th to the 19th century, the same period when Venetian glasses also arrived in Dresden.

Indeed, since its diffusion abroad, Venetian glass tableware became a sought-after luxury good of wealthy European courts, and that of Dresden was no exception. By the 17th century, however, the Electors of Saxony encouraged the opening of furnaces able to recreate glass *à la façon de Venise*. In this context, the glass vessels from the Dresden court residences provide us with a clear example of this phenomenon.

Speaker: Aloisia Marzotto Caotorta, Independent scholar.

The conference will be curated by Dr. Sema Postacıoğlu

An aperitif will be served at the end

Wednesday, 13th September

10.00 a.m.

Visit to the Barovier e Toso glassworks

12.30 p.m.

Lunch in Murano

TEACHING STAFF

ROSA BAROVIER MENTASTI



Descending from one of Venice's ancient glass making families, Rosa Barovier Mentasti was awarded a degree in Ancient Literature by the University of Padua in 1973 with a thesis on antique glass. Since then, she has been dedicated to studying the history of both ancient and modern Venetian glass. In addition to many articles and publications, including *Il Vetro Veneziano dal Medioevo ad oggi*, published in 1982, she has curated several international exhibitions of ancient and contemporary glass, including *Vetri. Nel Mondo. Oggi*, hosted by the Istituto Veneto di Scienze, Lettere ed Arti in Venice in 2004.

WILLIAM GUDENRATH



As resident advisor for the Studio of the Corning Museum of Glass, he teaches introductory and advanced courses in Venetian techniques. A glassblower, scholar, lecturer and teacher of glassblowing, he is an authority on historical hot glassworking techniques from ancient Egypt through the Renaissance and has presented lectures and demonstrations throughout the world. He demonstrates techniques he believes to have been employed by glassmakers of the past and these are described in a number of books and video segments including: *Chronicle: the Portland Vase, Five Thousand Years of Glass, Journey through Glass: A Tour of the Corning Museum Collection* and *MasterClass Series II: Introduction to Venetian Techniques, Glass Masters at Work: William Gudenrath, Glassworking Processes and Properties*. Mr. Gudenrath's most recent major publication is *The Techniques of Renaissance Venetian Glassworking*, available free of charge on the Corning Museum of Glass website,

or renvenetian.cmog.org. His numerous glassworking videos have a world – wide audience with viewings currently well over 50 million in number. Mr. Gudenrath's most recent ebook, *The Techniques of Renaissance Venetian-Style Glassworking*, was published in 2019; in 2023 *The Techniques of Roman Glass blowing* will become available also.

BETTINA PFOTENHAUER CANIATO



Bettina Pfothauer Caniato studied History and English at the Free University Berlin, the University College Dublin and the Ludwig-Maximilians-University Munich. For her PhD-thesis on the economic and cultural relation between Venice and Nuremberg in the 15th and 16th century, she held a scholarship at the German Study Centre in Venice. (Centro Tedesco di Studi Veneziani). After her PhD-thesis (2014) she qualified as an archivist. She works as archivist for the Archives of the City of Munich and continues to teach medieval and early modern history at the Ludwig-Maximilians-University.

Her main research interests are the economic and cultural history of Italy and southern Germany in the middle ages and early modern times, urban history, the research of the provenance of artistic and cultural objects (from the middle ages to modern times), the history of incunabula as well as the history of health.

LINO TAGLIAPIETRA



Exceptional glass master and well-known world-round glass artist. He was born in Murano and was just a young man when he first entered a glass-maker's shop: he became a glass *maestro* in the 1950's and has worked for some of the most prestigious glass-makers on the island. Since the late sixties his creativity has resulted in models of great quality, both from the point of view of technique and beauty, that were a clear success on the market. He has been an independent glass artist since 1990 and is now committed to creating unique pieces that are exhibited in the most prestigious private collections and museums worldwide. In 2009, the Tacoma Art Museum dedicated a retrospective to his works with an exhibition that was then lent to other US museums. In 2011, the Istituto Veneto dedicated the exhibition *Lino Tagliapietra, da Murano allo Studio Glass* to him.

CRISTINA TONINI



Degree in History of Art awarded by the State University of Milan; curator of the Bagatti Valsecchi Museum in Milan. She is author of museums glass catalogues: Pavia Musei Civici; Pinacoteca Ambrosiana, Milan; Museo Pogliaghi, Varese; Museo Bagatti Valsecchi; she co-curated several exhibitions on Renaissance and contemporary glass: *Artisti e designer del vetro 1960-2010*; *I fiori di Murano*; *Miniature di vetro. La bomboniera d'artista*, 2012; *Fragile, chefs-d'oeuvre de verre de la Renaissance au XXI siècle*, Maillol Musée Paris, 2013 ; *Contemporary glasses. The Bellini Pezzoli collection*, Castello Sforzesco, 2017. She is one of the curators of the European Glass Context Bornholm, Royal Danish Academy School of Design (2021); editorial advisor of the Journal of Glass Studies of the Corning Museum of Glass; member of the "Projet CRISTALLO verres émaillés vénitiens de la Renaissance", Musée de Louvre; member of the board of AIHV, Italy.

MARCO VERITÀ



Holding a degree in Chemistry, he worked for over thirty years in the Stazione Sperimentale del Vetro in Venice-Murano, performing research and assessments on glass materials, both modern and ancient, the latter for archeometric purposes and also to assess issues relating to conservation and restoration. Collaborator of the Laboratory for the study of Ancient Materials LAMA (Iuav University, Venice. Member of international organisations and author of several articles and contributions to books and catalogues.

LIST OF PARTICIPANTS

FRANÇOIS ARNAUD

ERWIN BAUMGARTNER

JOHANNA BIRD

RAINALD FRANZ

JERZY KUNICKI GOLDFINGER

SVEN HAUSCHKE

SUZANNE HIGGOTT

KEITH KING

GABRIELA KRIST ????

KITTY LAMERIS

DAVID LANDAU

EVA LENHART

SYLVIE LHERMITE-KING

REINO LIEFKES

JEAN LUC OLIVIÉ

PAOLA PISANI

DANA ROHANOVA'

HEDVIKA SEDLÁČKOVÁ

SYLWIA SIEMIANOWSKA

MAURO STOCCO

RODICA TANASESCU

KINGA TARCSAY

CATERINA TOGNON

KAROL WIGHT

STUDY DAYS ON VENETIAN GLASS

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- 2023 Venetian Glass Across the Alps: Austria, Bohemia and Germany
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- 2022 Cross-influence between two glassmaking traditions: Venice and the Islamic World
-
- 2021 Diamond-Point Engraved and Cold-Painted Glass of the Renaissance and Baroque Periods
-
- 2019 Enamelled and Gilded Glass of the Renaissance
-
- 2018 Moulding and Applying Hot Glass through the Centuries
-
- 2017 Venetian Filigrana Glass through the Centuries
-
- 2016 The origins of Modern Glass Art in Venice and Europe. About 1900
-
- 2015 The Birth of the Great Museums: the Glassworks Collections between the Renaissance and Revival
-
- 2014 Approximately 1700'S
-
- 2013 Approximately 1600'S
-
- 2012 Glass in the Venetian Renaissance in approximately the year 1500
-



Courtesy of GRASSI Museum für Angewandte Kunst, Leipzig

Graphic project, Laura Padoan



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