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Venetian Art Prints from Their Beginnings to Today's Sustainability Initiatives

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In the 16th and early 17th centuries, Venice was an important centre of Italian printmaking.¹ This period continues to offer an inspiring cultural legacy to artists working in the city today. A small selection of artists as well as other people and institutions that made outstanding contributions to the history of Venetian printmaking, which spans more than five centuries, is presented below.² With regard to the present, this essay also focusses on sustainability aspects related to the development and use of less toxic printing processes and the situation of handicrafts and tourism in Venice. Particular attention is paid to the exemplary activities of the *Scuola Internazionale di Grafica* and the Fallani screen printing workshop.

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- 1 Pavan Elena/Cabion Giovannella: Preface, in: Fara Giovanni Maria/Landau David (eds.): *Renaissance in Black and White. The Art of Printmaking in Venice (1494–1615)*. Verona 2024. p. 9. The earlier tradition of book illustration was supportive for woodcut production in Venice (Jenkins Catherine: *A Painter's Medium: Etching in Verona and Venice*. In: idem et al. (eds.): *The Renaissance of Etching*, New York 2019. p. 161–200, here p. 165).
 - 2 In some cases, people who only briefly stayed in Venice also had a major influence on printmaking. The focus is on artistic printmaking, which can, however, straddle the border between art and craft. The topic of the 'cheap print' is excluded (see e.g. Salzberg Rosa: *Ephemeral City: Cheap Print and Urban Culture in Renaissance Venice*. Manchester 2014). The literature on printmaking prior to the 20th century usually only mentions the important artistic positions of men. More research is required into women in Venetian printmaking.

In the history of Venetian art, printmaking is still overshadowed by other genres, particularly painting.³ This is due to old preconceptions, such as the idea that prints are only created for documentary purposes.⁴ Furthermore, they are often not recognised as works of art due to their nature as reproductions.⁵ This lack of appreciation may also be related to the fact that not enough is known about their complex technical aspects and that, therefore, the subtleties of expression in prints are insufficiently recognised and appreciated.⁶ Despite several exhibition projects, knowledge of Venetian graphic art is mainly limited to specialists,⁷ with the last two decades of contemporary printmaking in particular having been subject to research, mainly in Italy.⁸ There is also a lack of up-to-date scientific overviews that go beyond the period of the Republic.⁹

The History of Venetian Printmaking

In the late 15th and 16th centuries, the political situation in Venice was considered relatively stable and trade flourished.¹⁰ Although a university would not

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- 3 Zeitler Kurt: Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. In: idem (ed.): Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. Munich 2022. p. 9–51, here p. 9.
 - 4 Craievich Alberto/Barbara Guidi: Two Collections for One Exhibition. In: Fara Giovanni Maria/Landau David (eds.): Renaissance in Black and White. The Art of Printmaking in Venice (1494–1615). Verona 2024. p. 17–21, here p. 17.
 - 5 Ibid.
 - 6 Trentin Giorgio: 1^a mostra collettiva di incisori veneti moderni [1953]. In: Sbordone Giovanni (ed.): Incidere, incidere, incidere. Giorgio Trentin tra etica dell'arte e impegno politico. Proceedings of the conference at the *Accademia di Belle Arti di Venezia*, 11 December 2013. Florence 2015. p. 109–114, here p. 109.
 - 7 Gribaudo Mariacristina: Foreword. In: Fara Giovanni Maria/Landau David (eds.): Renaissance in Black and White. The Art of Printmaking in Venice (1494–1615). Verona 2024. p. 11.
 - 8 Internationally, for example, only Eric Denker researched the revival of printmaking in Venice around 1900. See, i.a., Denker Eric: Reflections & Undercurrents. Ernest Roth and Printmaking in Venice, 1900–1940. Seattle 2012.
 - 9 For example, the exhibition catalogue *Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten* only deals with Venetian prints from their beginnings to around 1800. Zeitler Kurt (ed.): Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. Munich 2022.
 - 10 Salzberg Rosa: Ephemeral City: Cheap Print and Urban Culture in Renaissance Venice. Manchester 2014. p. 8.

be founded in Venice until a few centuries later, academic exchange took place in, for example, monasteries and confraternities as well as other humanist circles.¹¹ This situation was favourable for cultural production, especially for book printing and the graphic arts from the end of the 15th century. In the course of the 16th century, at least 690 printers produced more than 15,000 titles, many with illustrations.¹² Francesco Colonna's *Hypnerotomachia Poliphili*, which was printed by Aldus Manutius in 1499 and contains 172 woodcuts, is particularly well known.¹³

Prints were also sold individually and in series. Early 16th-century Venetian printing, for example, was characterised by innovative large-format woodcuts.¹⁴ The six-part bird's-eye view of Venice attributed to Jacopo de' Barbari (Fig. 1) that was printed by the Nuremberg dealer Anton Kolb and was the largest woodcut of the time with an overall size of 137.0 x 284.0 cm, is especially renowned. After Albrecht Dürer visited Venice, his prints also had a powerful influence on the artists and the printing trade in the city. Dürer was also widely copied, as exemplified by the engraving of his *Marienleben* (*Life of the Virgin*) that Marcantonio Raimondi created for Venetian publishers around 1506–1508.¹⁵

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- 11 Filippi Franco: The art of printing in Venice. In: Cultural Association Aliusmodi: Venice and its lagoons, World Heritage, a dialogue between cultures: which future? 2017. www.venicethefuture.com/schede/uk/323-aliusid=323.htm. accessed on 03.01.2025.
 - 12 Koschatzky Walter: Die Kunst der Graphik. Technik, Geschichte, Meisterwerke. Herrsching 1990. p. 61.
 - 13 Colonna Francesco: *Hypnerotomachia Poliphili*. Venice 1499.
 - 14 Biffis Mattia: The Large Formats. In: Fara Giovanni Maria/Landau David (eds.): *Renaissance in Black and White. The Art of Printmaking in Venice (1494–1615)*. Verona 2024. p. 123–131.
 - 15 Petri Grischka: Der Fall Dürer vs. Raimondi. Vasaris Erfindung. In: Münch Birgit Ulrike et al. (eds.): *Fälschung – Plagiat – Kopie: künstlerische Praktiken in der Vormoderne*. Petersberg 2014. p. 52–69.

Fig. 1: Jacopo de' Barbari (?), publisher: Anton Kolb, Bird's-eye view of Venice from the south, 1500. Woodcut printed from six blocks on six sheets of joined paper, 137.0 x 284.0 cm (total dimensions), London, Online Collection of the British Museum – https://www.britishmuseum.org/collection/object/P_1895-0122-1192-1197.



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When creating engravings based on their paintings, Venetian artists such as Titian and Jacopo Tintoretto worked with very good printers, who sought to express painterly qualities in their prints. For example, in order to transfer the rich colouring and impressive lighting of Titian's paintings to prints, Cornelis Cort innovatively developed a line that, by strongly swelling and then tapering, enabled fine transitions.¹⁶ In addition to religious and mythological motifs, Cort also created numerous views of buildings and cities. These emphasised the unique character of Venice as a flourishing city with a special connection with the sea and, by depicting the exceptional living conditions resulting from this connection, contributed to the myth of Venice's *singolarità*.¹⁷ With their specific characteristics – their rapid reproducibility and the ease of transporting them, even to distant countries – prints not only promoted the reputation of the artists, but also served to represent the *Serenissima*.¹⁸

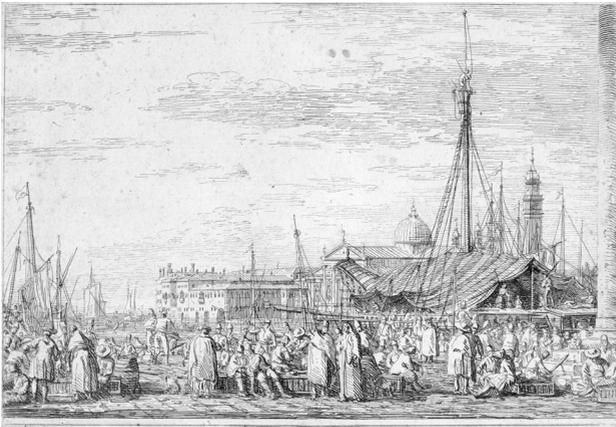
16 Kristeller Paul: Kupferstich und Holzschnitt in vier Jahrhunderten. Berlin 1922. p. 274.

17 Zeitler Kurt (ed.): Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. Munich 2022. p. 10.

18 Further advantages and cultural effects of prints can be found in Fara Giovanni Maria/Landau David: Invitation to an exhibition. In: Fara Giovanni Maria/Landau David (eds.):

From the late 17th century, *vedute*, particularly in the form of etchings, enjoyed a growing popularity amongst travellers and collectors that was also encouraged by the increase in tourism during the four decades following the end of the Great Turkish War in 1699.¹⁹ As a result, artists in Venice began to return their attention to graphic art. For instance, Luca Carlevarijs innovatively integrated elements of everyday Venetian life into his *vedute*, while Canaletto placed urban life even more strongly at the centre of his cityscapes (Fig. 2). Giovanni Battista Tiepolo also experimented with printmaking and created his complex *capricci* and *scherzi*.²⁰

Fig. 2: Canaletto (Giovanni Antonio Canal), *The market on the Molo in Venice, 1735–46. Etching, 14.5 × 21.3 cm (trimmed sheet), New York, Online Collection of the Metropolitan Museum of Art – <https://www.metmuseum.org/art/collection/search/814812>.*



Courtesy of the *Metropolitan Museum of Art* Online Collection (Open Access Image Use)

Renaissance in Black and White. The Art of Printmaking in Venice (1494–1615). Verona 2024. p. 51–74, here p. 64–65.

- 19 Zeitler Kurt (ed.): Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. Munich 2022. p. 16–17.
- 20 Other important protagonists of 18th-century Venetian printmaking are presented in Zeitler Kurt (ed.): Venedig. La Serenissima. Zeichnung und Druckgraphik aus vier Jahrhunderten. Munich 2022. p. 9–51.

The *Accademia di belle arti di Venezia* and Printmaking, and Other Initiatives to Promote Printmaking in Venice

Although engraving was not yet an independent discipline in the first decades after the *Accademia di belle arti di Venezia* was founded in 1750, it was mastered by the important painters and architects who worked there, such as Canaletto and Tiepolo.²¹ A separate school for copperplate engraving was founded in the context of the Napoleonic reforms, but this was primarily dedicated to the reproductive prints that were in great demand at the time.²² Galgano Cipriani was responsible for teaching this subject. He was known for his art reproductions, which, however, lacked personal originality and innovative approaches.²³ Cipriani was succeeded by Antonio Costa in 1851 and then, after Costa's death in 1874, the Academy's school of engraving initially remained closed due to a lack of students. At that time, printmaking in Venice, as in other Italian centres, was mainly carried out not by artists but by professional printmakers with no higher artistic ambition.²⁴

At the end of the 19th century, there was an etching revival in Venice. Many foreign and Italian artists used the technique, particularly to create views of the city. The etchings produced by James McNeill Whistler during a stay of several months in Venice in 1879/1880 were very influential in this respect (Fig. 3). He also focussed on the inconspicuous, picturesque features of the city, inspiring Italian artists such as Fabio Mauroner and Emanuele Brugnoli, who paid even more attention than Whistler to places in Venice frequented by workers (Fig. 4).²⁵ Due to the renewed interest in graphic art, a *Scuola libera di incisione* was opened at the *Accademia di belle arti di Venezia* in 1912. Emanuele Brugnoli was initially entrusted with its management before, in 1932, a combination of his advanced age and political factors led him to hand over to Giovanni Giuliani, who mainly depicted work in factories and on building sites in his prints. The

21 Masau Dan Maria: La Scuola di incisione nella storia dell'Accademia di Belle Arti di Venezia. In: Comune di Venezia (ed.), *Scuola d'incisione dell'Accademia di Belle Arti di Venezia 1978–1985*. Venice 1985. p. 9–14, here p. 9.

22 Kristeller Paul: *Kupferstich und Holzschnitt in vier Jahrhunderten*. Berlin 1922. p. 518.

23 Ibid. p. 519.

24 Del Bianco Alessia: La rinascita dell'acquaforte a Venezia. In: Marinelli Sergio (ed.): *Al-dèbaran III. Storia dell'Arte*. Verona 2015. p. 217–242, here p. 217.

25 Denker Eric: *Reflections & Undercurrents. Ernest Roth and Printmaking in Venice, 1900–1940*. Seattle 2012. p. 85.

first chair for graphic art was officially established for Giuliani, although the revival of etching was already over by this time.²⁶ In 1954, he was one of the founders of the *Associazione degli incisori veneti*, which aimed to use national and international exhibitions to revitalise the genre in and around Venice, 'where printmaking was isolated in a stifled province'.²⁷

Fig. 3: James Abbott McNeill Whistler, *Passage Under a House in Venice*, 1879–1880. Etching/drypoint, 23.5 x 30.2 cm, Amsterdam, The Rijksmuseum Online Collection – <https://www.rijksmuseum.nl/nl/collectie/object/---537b5732dbfcb55295d9be736ee1faea>.



Courtesy of the *Rijksmuseum* (Open Access Image Use)

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- 26 For the reasons for the end of the *etching revival*, see: Denker Eric: *Reflections & Undercurrents*. Ernest Roth and Printmaking in Venice, 1900–1940. Seattle 2012. p. 101.
- 27 Quoted from Guadagnino Mario: [Testimonianza]. In: Sbordone Giovanni (ed.): *Incidere, incidere, incidere*. Giorgio Trentin tra etica dell'arte e impegno politico. Proceedings of the conference at the *Accademia di Belle Arti di Venezia*, 11 December 2013. Florence 2015. p. 75–80, here p. 76.

Fig. 4: Emanuele Bruignoli, *Campo Santa Margherita*, undated. Etching, 30.5 x 40.0 cm, Trieste, Fondazione CR Trieste.



This image is in the public domain as the artist passed away more than 70 years ago, in accordance with international copyright regulations. The reproduction of this artwork is therefore unrestricted. Source: Fondazione CR Trieste

The art critic and former resistance fighter Giorgio Trentin, another co-founder of the *Associazione degli incisori veneti*, endeavoured to promote artistic printmaking by organising the *Biennale dell'incisione italiana contemporanea* from 1955 to 1968.²⁸ In 1969, Silvano Gosparini, who also worked as a publisher, the art critic Enzo Di Martino and the artist Nicola Sene (real name: Lilli Olbi) founded the *Scuola Internazionale della Grafica* to promote graphic art. Riccardo Licata, William Stanley Hayter, Henry Goetz and others taught the innovative, experimental graphic techniques that were very fashionable in France at that time. Several woman printmakers, such as Matilde Dolcetti, Carla Horat and Rina Riva, were also teachers at the school, where many Italian graphic artists attended courses. In addition to this, the *Centro Internazionale*

28 Trentin Bruno: *La libertà viene prima. La libertà come posta in gioco nel conflitto sociale*. Nuova edizione con pagine inedite dei Diari e altri scritti. Florence 2021. p. 239–240.

della Grafica, to which the school belonged, also ran a print shop, a publishing house and a gallery under the direction of Gosparini.

Selected Contemporary Initiatives for Sustainable Printmaking in Venice

In 1992, the teaching operations of the *Centro Internazionale della Grafica* were spun off and placed under new management. Since then, the *Scuola Internazionale della Grafica* has focussed on teaching rather than the art market. To this end, it has promoted activities such as collaborations with American universities. Roberta Feoli De Lucia joined the school in 2013, since when, with the support of her colleagues, she has been working intensively to promote less toxic printmaking. In general, the increasing popularity of the sustainability movement since the turn of the millennium has also led to greater interest in 'green' printmaking.²⁹ Although public awareness of the ecological crisis increased in the 1960s and 1970s, toxic materials continued to be used in art.³⁰ It was not until the 1980s that improved health standards in industry began to impact the art sector and more precautionary measures such as gloves and air filters were used in, for example, university workshops.³¹ As a result, new, non-toxic materials were developed and used, some of which were based on old materials while others were newly created. Less toxic processes also offer new creative possibilities that are being explored by artists.³²

Parallel work and research into less toxic printing processes has been carried out in various countries by figures including Eva Figueras and Ad Stijnman, Keith Howard, Liz Chafin (*Zea Mays Printmaking*) and Francesca Genna, who also published the first book on this topic in Italy.³³ At the *Accademia di belle arti*

29 Schroth Stephen T./Gonshorek Daniel O.: Artists' Materials. In: Wehr Kevin (ed.): *Green Culture: An A-to-Z Guide*. Los Angeles, etc. 2011. p. 34–35, here p. 34.

30 Pogue Dwight: *Printmaking Revolution*. New York 2012. p. 14.

31 *Ibid.*

32 Green Cedric: *Green Prints – Background*, 2011, <https://www.greenart.info/galvetch/backupackgrnd.htm>. accessed on 03.01.2025.

33 Mercandetti Fabiola/Innocenzi Marco: Dalle origini dell'arte grafica (bulino, pastello) al non toxic. *Metodi e storia delle tecniche*. Gruppo Giri. In: *L'occhio dell'incisore* (blog), 13.1.2020. <http://occhiodellincisoreblu.altervista.org/dalle-origini-dellarte-grafica-bulino-pastello-al-non-toxic-metodi-storia-delle-tecniche-gruppo-giri/?doim>

di Venezia, Maria Causa has been promoting sustainable printmaking through teaching and artistic research for several years.³⁴ However, the ‘green’ activities at the *Scuola Internazionale di Grafica* in Venice stand out particularly positively as they are highly influential across the workshop and teaching sectors as well as having a very wide international reach.³⁵ For example, only non-toxic inks and water-based paint strippers are used and great importance is attached to recycling. In addition, various special study programmes on the subject are on offer and guest artists who have worked intensively on less-toxic printmaking are invited to spend time at the *Scuola Internazionale di Grafica* (Fig. 5). The basics of ‘green’ printmaking are also taught in other study programmes at the institution. In this way, knowledge about green printmaking is being passed on to not only young students but also experienced professional artists and amateurs from Italy and around the world, who can then apply it in their artistic practice.

Challenges for Printmakers in Venice

The *Scuola Internazionale di Grafica* has been able to survive for so long mainly thanks to international cooperation, including with US universities, and its constant development. For printmakers, however, working in Venice is a challenge. It is difficult to open workshops and operate them with sufficient profit, especially given the high rents in the city and the altered purchasing behaviour of tourists, who have traditionally also been customers. This is fuelling the disappearance of the art of printmaking and the knowledge associated with it.³⁶

g_wp_cron=1734340079.9665908813476562500000. accessed on 03.01.2025. Genna Francesca: *Materiali e metodi per l'incisione sostenibile. Alcune esperienze.* Palermo 2015.

34 Causa Maria, *Curriculum Vitae*, 2018. https://www.accademiavenezia.it/upload/docs/docenti/file/Causa_Maria_.pdf. accessed on 03.01.2025.

35 E-mail information from Roberta Feoli De Lucia (*Scuola Internazionale di Grafica*) on 25 December 2024 and oral information from Alessia De Bortoli (*Scuola Internazionale di Grafica*) in summer 2023.

36 Several non-artistic print shops in Venice have closed due to a lack of profitability and digitisation.

Fig. 5: Lucio Schiavon, Aldo Manuzio, from the *Celebrazioni dei 1600 anni di Venezia* series (for Linea Uno posters), 2021. Two-colour screen print hand-printed at Fallani, Venice, 70.0 x 50.0 cm.



Courtesy by Lucio Schiavon

Between 1951 and 2022, the number of inhabitants in the historic centre of Venice fell from 174,800 to 52,996. In addition, mass tourism has established itself in the city over the last 40 years. The city's commercial establishments cater almost exclusively to tourists and have led to very high rents; many souvenir shops sell cheap, mass-produced goods from China that are not sustainable. Venetian handicraft, on the other hand, can be considered inherently sustainable as its products remain in use for a long time. Its production processes are embedded in the local economy and society and it uses resources sparingly.³⁷ It also has an intangible value and is relevant to Venetian culture.³⁸ Venice, however, has a particularly large number of day trippers who hardly consume anything. This has also led to a general decline in the number of artisans in the city. The 2019 floods and COVID-19 were further challenges, as many workshops were affected by the water and the absence of tourists led to a loss of income.

The well-known and traditional Fallani screen printing studio – the only workshop specialising in serigraphy in Venice – was threatened with closure in 2018/19 after it could no longer remain in its previous premises. The studio's founder, Fiorenzo Fallani, came into contact with screen printing, which was particularly popular in Pop Art at the time, in the 1960s³⁹ and opened his own serigraphy workshop in 1968. Fallani's editions are characterised by a special skill that, according to the art historian Tonio Toniato, enabled him to achieve special 'chromatic, plastic and even tactile effects'.⁴⁰ Fiorenzo Fallani ran an experimental laboratory in the Italian pavilion at the Venice Art Biennale in 1970 and occupied a chair in screen printing at the Academy from 1978 to 1992. During and after this time, he continued to work in his workshop. In total, he produced over 1,000 graphic editions for 200 artists, including such well-

37 Kragulj Florian/Grill Anna Katharina: Literaturuntersuchung Nachhaltigkeit und Handwerk, 1.1.2021. p. 36. research.wu.ac.at/ws/portalfiles/portal/31565355/Nachhaltigkeit_und_Handwerk_final_web.pdf. accessed on 03.01.2025.

38 See also Sandgruber Roman/Bichler-Ripfel Heidrun/Walcher Maria, Traditionelles Handwerk als immaterielles Kulturerbe und Wirtschaftsfaktor in Österreich. Federal Chancellery, Vienna (ed.) 2016. p. 38–39.

39 McShine Kynaston: Introduction. In: idem: Andy Warhol: A Retrospective. New York 1989. p. 13–23, here p. 16.

40 Quoted from the leaflet for the exhibition *Le serigrafie di Fiorenzo Fallani a Sassari*, Palazzo della Frumentaria in Sassari, serigrafiaitalia.cplfabbrica.com/5905/le-serigrafie-di-fiorenzo-fallani-a-sassari-fino-al-10-giugno/?pdf=5905. accessed on 03.01.2025.

known names as Emilio Vedova, Mimmo Rotella, Joe Tilson, Mario Schifano, Max Bill, Renato Guttuso and Shepard Fairey.

In order to preserve his father's wealth of intangible knowledge, Gianpaolo Fallani took over the workshop in 2012.⁴¹ He was only able to find new premises in 2019 thanks to the support of the *Gervasuti Foundation*, which was established in 2004 by the heir to a traditional Venetian carpentry business. However, Gianpaolo Fallani did not receive any state support in his search for a new space or for the preservation of his father's valuable art-historical archive. In recent years, he has repeatedly participated in important activities dedicated to the promotion of sustainable handicrafts in Venice. In 2017, for example, he took part in the project *Mestieri sostenibili in una città fragile* of *Ca'-Foscari University*, in which young people in particular were introduced to the Venetian craft tradition.⁴² Since 2018, he has also been a member of *Homo Faber*, an initiative of the *Michelangelo Foundation for Creativity and Craftsmanship*, which is committed to preserving and passing on craft skills at an international level.⁴³

Sustainable Tourism and Venetian Printmaking

Fallani also sells prints in his studio in his own showroom – including some inexpensive ones that are suitable as souvenirs for tourists but also appeal to locals. Graphic art has always been a good starting point for collectors, although this group of buyers is currently very small and many people know too little about art prints.⁴⁴ But graphic art – like the vinyl record – has an opportunity

41 Gianpaolo Fallani attended an arts and crafts school and then worked in the field of digital printing. In 2018, he was awarded the *MAM – Maestro d'arte e mestiere* (Master of Arts and Crafts), www.maestrodartemestiere.it/en/libro-d-oro/2018/gianpaolo-fallani. accessed on 03.01.2025.

42 Ca' Foscari University of Venice: Website of the *Mestieri sostenibili in una città fragile* project, www.unive.it/pag/17853/. accessed on 03.01.2025.

43 Fallani is featured in the online *Homo Faber Guide* (www.homofaber.com/de/discover/gianpaolo-fallani-silk-screen-printing-italy). accessed on 03.01.2025) and has also been involved in the major *Homo Faber* biennials that have been organised in Venice since 2018.

44 In the online *Homo Faber Guide*, Gianpaolo Fallani also refers to the desideratum that more educational work needs to be done on the quality and value of art prints (www.homofaber.com/de/discover/gianpaolo-fallani-silk-screen-printing-italy). accessed on 03.01.2025).

to benefit from the analogue revival. It is therefore necessary to educate the public about the quality and value of handmade graphics.

This explains the importance of the initiative of the *Garance & Marion* gallery in Venice. Opened in 2021, this specialises in prints, which is unusual today for a gallery due to the fact that the profit margin on prints is lower than the margin on, for example, paintings. The gallery's commitment to sustainability is exemplified by its cooperation with Fallani as a local screen printing workshop for limited editions, which eliminates long transport routes.⁴⁵ Bottega Cini, founded in 2020, is also endeavouring to increase the market presence of Venetian artisanal products via a concept store right in the middle of the *Ponte dell'Accademia*, where Fallani is also represented. Bottega Cini's focus also fits in very well with the comprehensive sustainability strategy presented a year later by several institutions and companies on the occasion of Venice's 1,600th anniversary celebrations. This strategy further emphasises the need to support 'quality companies' and products made in Venice. The *Venice World Sustainability Capital Foundation* was established in 2022 to implement this strategy.

Fallani also offers short courses to tourists that explain the technique and let them try it out for themselves. There are also one-day courses at Fallani and the *Scuola Internazionale di Grafica* that are similarly attended by creative visitors to Venice. Between 2019 and 2022, as part of the European project *Smart strategies for sustainable tourism in Lively cultural DESTinations – S.LI.DES*, Ca' Foscari University and others created routes that enable tourists to explore traditional arts and crafts in Venice and also participate in Fallani's courses.⁴⁶ By encouraging guests to stay in the city for several days, this also promotes the diversification and sustainability of tourism in line with the 2021 sustainability strategy mentioned above. It also supports the valorisation of printmaking as a cultural asset.

45 The website of the *Garance & Marion* gallery in Venice is available at: garance-marion.com/fr-en/pages/chi-siamo-galleria-venezia. accessed on 03.01.2025.

46 The S.LI.DES project was funded as part of the Interreg Italy-Croatia programme; the project website can be found at: programming14-20.italy-croatia.eu/web/slides. accessed on 03.01.2025.

Summary

Printmaking in Venice has a long and complex history, although it is overshadowed by the history of painting, architecture and sculpture. Only Venetian printmaking between the Renaissance and 1800 is well known internationally, but the city also experienced flourishing phases in the following centuries, of which the public could be made more aware. Even today there is a lively, albeit smaller, printmaking scene in Venice. The teaching and research of the *Accademia di belle arti di Venezia* and *Scuola Internazionale di Grafica* focus, in particular, on contemporary, sustainable techniques.

Graphic artists in Venice produce quality products that are aimed at visitors and locals alike and are more sustainable than the souvenirs produced in China for mass tourism. They also contribute to Venice's image as an art metropolis. However, the marketing and distribution of graphic products and the communication of their artistic and cultural value need more public support, especially due to the sharp rise in retail rents and the excess of mass-produced souvenirs. In recent years, Venice's graphic artists have also increasingly offered courses and workshops to visitors that encourage sustainable quality tourism. For this to continue, however, these graphic artists need public support so that their workshops can be retained and new ones opened, despite the high rents. The *Venice World Sustainability Capital Foundation*, among other organisations, should become more involved here.

