

VENICE MAGAZINE

the city guide

15 AUGUST .03
15 SEPTEMBER .03

Focus on:
THE CHALLENGE

Tips:
ULTIMATE SHOPPING
USEFUL PAGE

Special:

la Biennale di Venezia

68^{ESIMA}
MOSTRA
INTERNAZIONALE
D'ARTE
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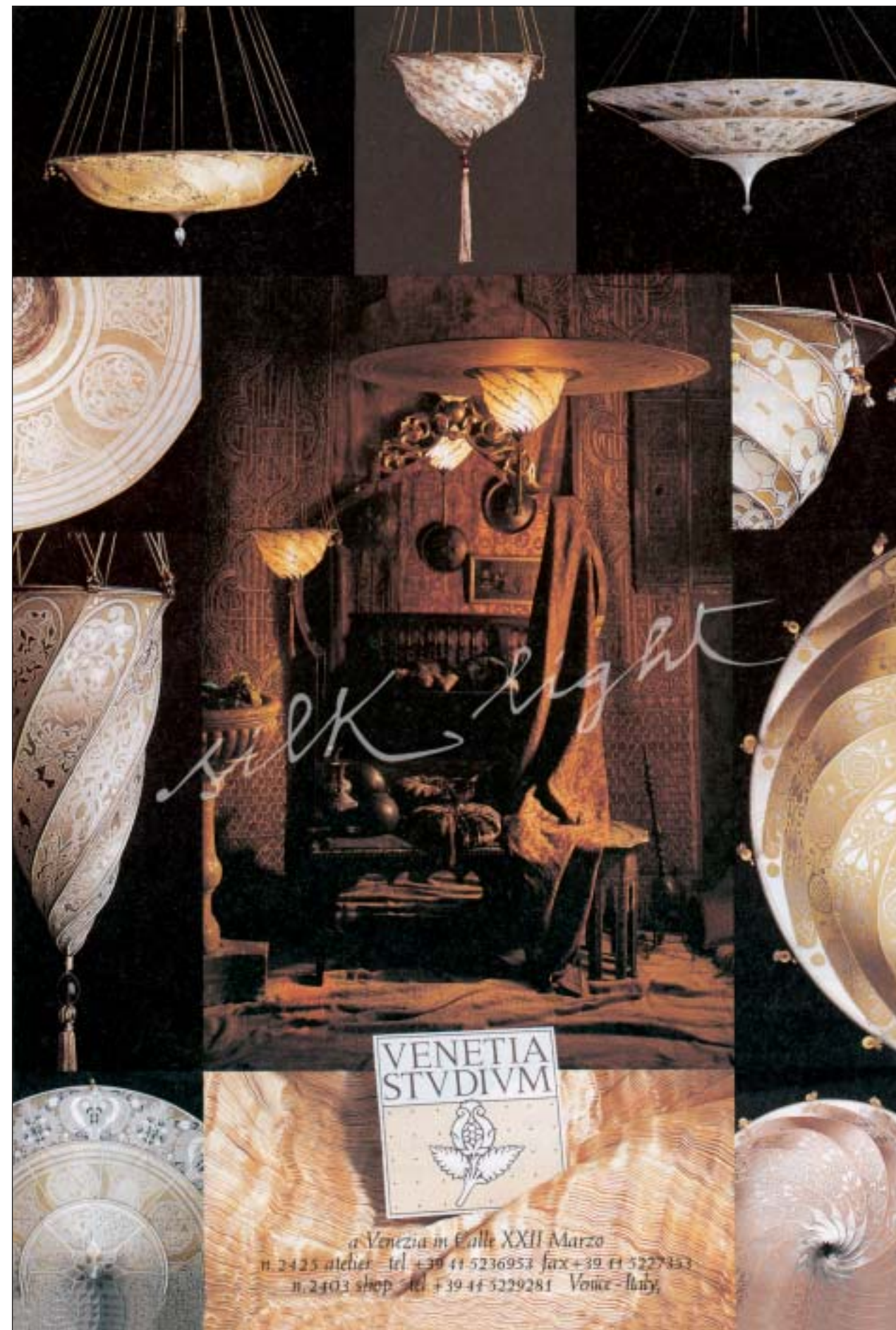
A FINE WOMAN DESERVES
FINE HEARTS



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The Historical regatta

La Regata Storica

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the city guide

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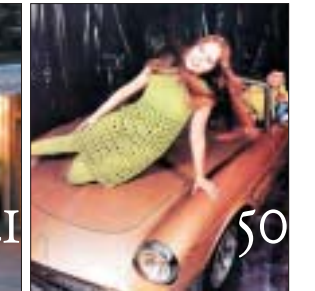
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The Challenge

di Andrea Heinrich

Winning in the 'Canalasso' as the inhabitants of Venice call the Grand Canal, is still today the most desired ambition of every competitor, but will remain an unattainable dream to most Venetian rowers.

Vincere in "Canalasso", come chiamano il Canal Grande gli abitanti di questa città, è ancor oggi il desiderio più ambito di ogni regatante, oltre a essere il sogno proibito dei tanti veneziani che tuttora vogano alla veneta.

The first Sunday of September will see the return of the 'Regata Storica' (historical regatta), the most traditional of the Venetian festivals. It first took place on January 10, 1315 during the reign of Doge Giovanni Soranzo. The early history of the regatta is fragmentary and confused, and only after the 13th century did it start to feature on the chronicles depicted by artists on their canvases. The word regata most probably originated from the verb aurigare which means to compete (gareggiare). The regattas characterised for more than six centuries the life of Venice by celebrating splendid events and significant political occasions.

Ritorna anche quest'anno nella prima domenica di settembre la Regata Storica, la più tradizionale delle manifestazioni veneziane, che si svolge per la prima volta il 10 gennaio 1315 durante il dogado di Giovanni Soranzo. Storicamente le prime notizie, frammentarie e confuse, ci giungono dal XIII secolo ma solo successivamente la Regata entra di diritto nelle cronache essendo rappresentata anche da famosi artisti sulle loro tele vedutiste. La parola regata sembra derivi dal verbo "aurigare" col significato di gareggiare. Le regate caratterizzarono per oltre sei secoli la vita di Venezia celebrando eventi fastosi ed accadimenti politi-

The regatta as we see it today, began to be shaped in the 19th century when under the Austrian regime, the competitions along the grand canal (1841) were reintroduced after their interruption along with the fall of the government of the Serenissima in 1797. Then in 1899 the word storica was added to remember the glory and the splendour of the Serenissima Republic. The rowing races are preceded by a lavish historical procession consisting of splendidly carved small boats and adorned with hundreds of figures in wonderful brocaded costumes. The procession recalls the triumphant reception that Venice gave in 1489 to the queen of Cyprus, Caterina Cornaro. She was a wealthy descendent of a noble

ci di rilevanza.

La Regata, così come appare oggi, comincia a delinearsi nel secolo XIX quando, sotto il regime austriaco, ripresero le competizioni lungo il Canal Grande (1841). Erano state interrotte con la caduta del Governo della Serenissima per giungere poi (1899) all'introduzione della dicitura "Storica" per ricordare le glorie e i fasti della Serenissima. Le competizioni remiere sono precedute dal sontuoso corteo storico, costituito da splendide imbarcazioni riccamente intagliate ed addobbate con centinaia di figuranti in splendidi costumi di broccato. Il corteo rievoca le trionfali accoglienze tributate nel 1489 dalla Serenissima a Caterina Cornaro, regina di Cipro, ricca discendente di una nobi-



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Venetian family who in 1472 married the king of Cyprus, Giacomo di Lusignano. Upon his early death, and with his heir still in infancy, Caterina became queen and soon afterwards ceded her realm to Venice, receiving in exchange 14 kingdoms on the Italian mainland, centered at Asolo. If the historical procession signifies little more than a picturesque memory of the long past glory and grandeur of the economic and political power of Venice, the regattas represent even today, the ultimate athletic competition in the world of Venetian style rowing – voga alla veneta. This is the day in which winning means the entrant will be entered into the history of this sport and therefore into that of Venice too. The regat-

le famiglia veneziana e sposa nel 1472 del re di Cipro Giacomo di Lusignano. Caterina alla morte prematura del marito e dell'erede ancora in fasce divenne regina. In cambio della rinuncia al trono di Cipro, in favore di Venezia, le vennero assegnati quattordici feudi nella terraferma veneta, tra i quali Asolo. Ma se il corteo storico ha ormai un significato prettamente pittoresco, memoria di una lontana grandezza economica e politica di Venezia sui mari, le regate rappresentano ancor oggi il culmine della stagione agonistica per il mondo della voga alla veneta: una giornata in cui vincere significa per i regatanti entrare nella storia di questo sport e in qualche modo in quella di Venezia. Le regate un tempo erano riservate ai citta-



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tas, at one time were open to any citizens of the Republic, now however the participants are only Venetian rowers.

The route of the race winds from the start, at the Riva degli Schiavoni to the Punta della Salute where, the 'cavata' (the initial speedy start to the competition) winds down. By this point, the public are full of anticipation as to who has entered the grand canal first, as often is that boat which will win the regatta. The boats therefore make their way up the grand canal (il 'Canalasso') to the station where they turn and go back down to the final post ('machina') which is a temporary wooden and ornately carved baroque stage outside Ca' Foscari. Here the losers argue and banter, the crews accu-

dini dei territori della Repubblica Serenissima mentre ora vi partecipano solo regatanti veneziani. Il percorso delle regate si snoda da Riva degli Schiavoni, dov'è posizionata la partenza, alla Punta della Salute dove, terminata la "cavata" (lo scatto di partenza), il pubblico attende con ansia di vedere quale barca entri per prima in Canal Grande, visto che spesso è quella che poi si aggiudicherà la regata. Le barche quindi risalgono il "Canalasso" fino all'altezza della Stazione per girare il paletto e tornare indietro puntando l'arrivo posto davanti alla "machina", una costruzione in legno posizionata presso Ca' Foscari: di stile barocco ed ornata di statue ed allegorie. Davanti ad essa, una volta tacitate le quasi



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sing each other of foul play until the prizes are handed over.

The first race after the historical procession is that of the young male Venetians in the small light craft with two oars (pupparini).

These very skilful boats fully test the quality of the male oarsmen. Then follows the regatta of the women in the two-oared mascarete boats which were used in the time of courtesans. The third race sees the men in the heavier larger crafts that require six oarsmen.

These were typical boats used to transport goods in the lagoon and often were endowed with a sail. The height of the show is the race of the 'champions of the oar' in the small and agile gondolas with two oars.

This competition displays the skilful quality of the participants more than simply their power and it is the race that interests rowers themselves the most. This competition stirs up a storm among Venetians and in time it has come to represent the myth of the Regata Storica.

Winning in the 'Canalasso' as the inhabitants of Venice call the Grand Canal, is still today the most desired ambition of every competitor, but will remain an unattainable dream to most Venetian rowers.

Glory awaits the winners in forms of cash prizes and fame. Flags are also given to mark the winning positions: Given to the first is a red flag, white to the second, green to the third, and to the fourth, blue.

immancabili reciproche accuse di scorrettezza tra gli equipaggi, si svolge la premiazione con la consegna dei premi.

La prima sfida dopo il corteo storico è quella dei giovanissimi su pupparini a due remi, imbarcazioni molto tecniche che mettono alla prova le qualità delle promesse maschili del remo. A seguire parte la regata delle donne su mascarete (così chiamate in quanto la prua ricorda vagamente una bautta), leggere imbarcazioni a due remi usate un tempo dalle cortigiane. Terza regata a partire è quella maschile sulle pesanti caorline a sei remi, imbarcazioni da trasporto fluviale che nei tragitti lagunari erano spesso dotate anche di una vela al terzo. Apice della manifestazione è la sfida dei campioni del remo su gondolini a due remi, imbarcazioni leggere in forma di gondola molto snella. Questa gara esalta le qualità tecniche dei regatanti più che la loro potenza ed è la sfida più attesa dal popolo del remo, quella che accende il tifo dei veneziani e che ha consolidato nel tempo il mito sportivo della Regata Storica con i suoi maggiori protagonisti.

Vincere in "Canalasso", come chiamano il Canal Grande gli abitanti di questa città, è ancor oggi il desiderio più ambito di ogni regatante, oltre a essere il sogno proibito dei tanti veneziani che tuttora vogano alla veneta. Ai vincitori spettano gloria, fama e premi in denaro, oltre alle bandiere: al primo è consegnata la rossa, al secondo la bianca, al terzo la verde, al quarto la blu.

CHAMPION'S EFFORT

The three Venerable Greats of rowing, Ciaci, Bepi Fongher and Strigheta, holding the record of 14 red flags, will long remain legends in the history of Venetian regattas. Sergio Tagliapietra, called Ciaci for his unusual way of pronouncing the word "sassi" (stones), was a native of Burano transplanted to Pellestrina. In 1988, he won his last Historic Regatta in a twosome with Palmiro Fongher at the ripe of old age of 54. That was the day that the "Pair of the Century" announced their retirement. Olympian in Tokyo and Melbourne, celebrated for his amazing physical strength and his finely honed technique, Ciaci was perhaps the greatest rower of all time, an undisputed master in the classic one-oared regattas of Murano. Even today, in retirement, he still dedicates time to teaching aspiring youngsters of Pellestrina the joys of rowing. Equal to Ciaci in skill and determination, gondolier Albino Dei Rossi, also known as "Strigheta," and Bepi Fongher. Today, ultra-octogenarian but still practicing sport, Strigheta was one of the most respected stroke-oarsman, who always chose the most appropriate companion. After Bepi in the golden register, his brother Palmiro Fongher, a shrewd stroke-oarsman and endowed with enormous technical talent. Following this foursome is Gianfranco Vianello, "Crea" with his 11 flags.



LA FATICA DEL CAMPIONE

I tre Grandi Vecchi del remo, Ciaci, Bepi Fongher e Strigheta, con il loro record di 14 bandiere rosse, rimarranno a lungo nella storia delle regate. Sergio Tagliapietra, detto Ciaci per quel suo curioso modo di pronunciare la parola "sassi", buranello trapiantato a Pellestrina, ha vinto la sua ultima Regata Storica in coppia con Palmiro Fongher a 54 anni suonati, nel 1988. Quel giorno la "coppia del secolo" aveva anche annunciato ritiro. Olimpionico a Tokio e Melbourne, famoso per la sua grande forza fisica abbinata a una tecnica sopraffina, Ciaci è stato forse il più grande vogatore di tutti i tempi, dominatore incontrastato nelle classiche regate a un remo di Murano. Ancora oggi, ormai in pensione, dedica il suo tempo a insegnare la voga ai giovanissimi della remiera Pellestrina.

A pari merito con Ciaci il gondoliere Albino Dei Rossi, in arte "Strigheta" e Bepi Fongher. Oggi ultraottantenne ma in perenne attività, Strigheta è stato uno dei poppi più stimati, capaci di scegliere il compagno giusto. Dietro Bepi, nell'albo d'oro, il fratello Palmiro Fongher, poppiere astuto e dotato di una grande tecnica, quindi Gianfranco Vianello "Crea" con le sue 11 bandiere.

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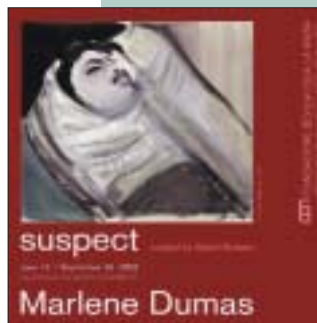
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PITTURA: DA RAUSCHENBERG A MURAKAMI, 1964-2003

PALAZZETTO TITO



PALAZZETTO TITO
Dorsoduro, 2826
ph. +39.041.5207797
Until 25 September
Opening: 11am - 17 pm
Closed: Tuesday

MARLENE DUMAS - SUSPECT

La Fondazione Bevilacqua La Masa will hold a solo show entitled 'Suspect' by the South African-born Marlene Dumas, curated by Gianni Romano. Well-known since the 1980s, her work has been linked to a neo-expressionist conceptualist style but was never grouped within any one specific artistic movement. Dumas plays with the ambiguity of images, a drawing turns into a painting and vice versa. This sense of ambiguity also extends to the relationship between the subject and the viewer in which we, as spectators enter a game of sorts with the models in her paintings who give a very distinct impression of watching us. 'Suspect' is composed of some recent works, a series of work made specifically for the Venetian exhibition and for the particular and charming spaces within Palazzetto Tito.

MARLENE DUMAS - SUSPECT

La Fondazione Bevilacqua La Masa presenta una personale di Marlene Dumas dal titolo "Suspect" a cura di Gianni Romano. Conosciuta fin dagli anni Ottanta Marlene Dumas, pur senza essere coinvolta in alcun movimento pittorico in auge in quel decennio, comincia ad essere apprezzata per il suo lavoro intimista nel quale pittura e disegno spesso si confondono. Nei quadri di Marlene Dumas è evidente l'attivarsi di un gioco di sguardi tra soggetto e spettatore; i suoi modelli danno sempre l'impressione di osservarci e non viceversa. "Suspect" comprende alcuni lavori recenti e una serie di lavori realizzati appositamente per la mostra veneziana e per i particolari ed affascinanti ambienti di Palazzetto Tito.



FONDAZIONE
BEVILACQUA LA MASA
San Marco, 71
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Until 30 September



FONDAZIONE BEVILACQUA LA MASA

Alex Katz Portraits

Running until 30 September at the Bevilacqua La Masa Foundation, will be "Alex Katz Portraits", the first major exhibition in Europe of the portraits by Alex Katz, an artist acclaimed as a maestro by the youngest generation of international painters. Katz is recognised as a painter of people, of his world, or more accurately, of many overlapping worlds: the world of his family - particularly his wife, Ada, whom he has depicted countless times - the New York world of artists, poets, dancers and critics, and the worlds of fashion and style. Katz sees his portraits as the vehicles to making contemporary paintings.

Having worked apart from the art movements of his time, in recent years his impact has been felt in its extensive influence on many younger contemporary artists.

The portraits range over many years, beginning with "George Ortman", 1958, and ending with some of his most recent productions from 2003, conceived for this very occasion.

The exhibition will be accompanied by a catalogue edited by Silvana Editore, designed by Alex and Vincent Katz and containing an essay by Massimiliano Gioni.

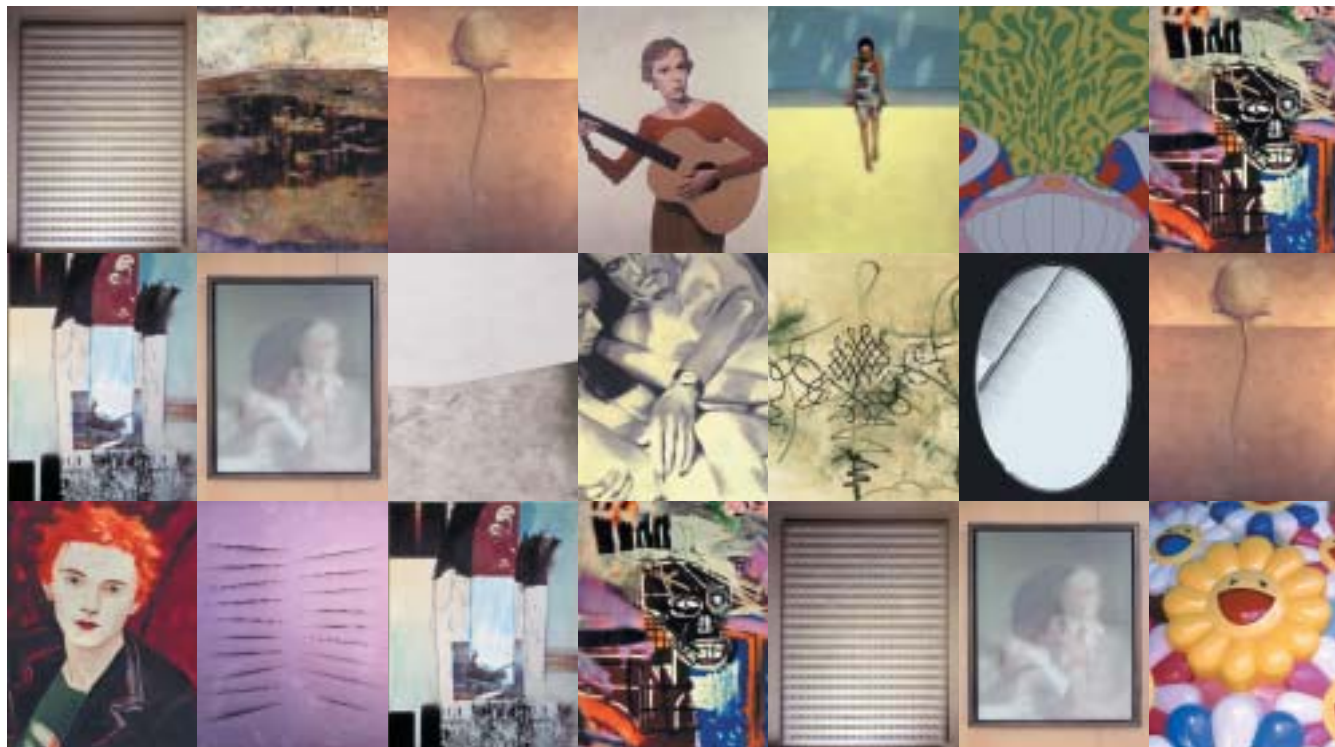
Ritratti

La Fondazione Bevilacqua La Masa presenta fino al trenta settembre "Alex Katz Portraits", la prima vasta ricognizione in Europa dei ritratti di Alex Katz, acclamato come un maestro dalla più giovane generazione di pittori internazionali. Katz é stato riconosciuto come il pittore delle persone, del suo mondo o, più accuratamente, di molti mondi che si sovrappongono: quello della sua famiglia e in particolar modo sua moglie Ada, che ha ritratto innumerevoli volte, il mondo degli artisti di New York, dei poeti, dei ballerini, dei critici. I mondi della moda e del glamour. Katz considera ogni suo ritratto il mezzo per produrre un dipinto contemporaneo. L'artista ha lavorato lontano dai movimenti del suo tempo, e negli ultimi anni il suo impatto ha influenzato molti colleghi più giovani che lo considerano un loro maestro. I dipinti della mostra appartengono ad anni differenti, incominciando con "George Ortman", 1958, finendo con alcuni dei suoi più recenti ritratti datati 2003 e concepiti in occasione della mostra. L'esposizione verrà accompagnata da un catalogo edito da Silvana Editore, curato da Alex e Vincent Katz e con un saggio di Massimiliano Gioni.



MUSEI
CIVICI
VENEZIANI

Painting Pittura



di Riccardo Bon

When Rauschenberg won the prize it had not even been a year since the assassination of Kennedy in Dallas. The American dream was smashed and with a fresh audacity, his paintings bore witness to the beginning of a world where media and communication were heavily influencing everything, from cinema and literature to art.

Quando Rauschenberg vince il premio non è però neanche passato un anno dall'assassinio di Kennedy a Dallas, il sogno americano si è appena infranto e i suoi quadri con una freschezza inaudita testimoniano l'inizio di un mondo dove i media e la comunicazione faranno da sovrani influenzando tutto, dall'arte alla letteratura, al cinema.

The show *Pittura/Painting: from Rauschenberg to Murakami, 1964-2003* during the 50th Art Biennale, will be an experience of intense travel into the world of painting. In collaboration with the public museums of Venice, the show, curated by Francesco Bonami, will be held at Museo Correr from June 15 to November 2. It will cover more than 39 years and 17 biennali, raising many questions about the role of the curator and the capacity

Intenso viaggio nel mondo della pittura sarà la mostra *Pittura/Painting: da Rauschenberg a Murakami, 1964-2003*, realizzata, nell'ambito della 50. Esposizione d'Arte della Biennale, in collaborazione con i Musei Civici Veneziani. La mostra, curata da Francesco Bonami, è allestita al Museo Correr dal 15 giugno al 2 novembre 2003, e copre un periodo lungo più di trentanove anni e diciassette biennali, sollevando molti

of the spectator to give substance and significance to the painting: a canvas can be a space in which the world sees itself represented with all its failures and its dreams. The year of 1964 was a turning point for the Venice Biennale and for the history of painting: Robert Rauschenberg won the prize for the Pittura della Presidenza del Consiglio dei Ministri given to an international artist. Of the works shown it is the painting Kite, 1963 that opens Pittura/Painting. In that June of 1964, the unanimous acknowledgement of the work of Rauschenberg caused a sensation.

European art for the first time had lost the cultural supremacy to the United States, and thus initiated a hegemonic structure, now rarely interrupted or weakened. When Rauschenberg won the prize it had not even been a year since the assassination of Kennedy in Dallas. The American dream was smashed and with a fresh audacity, his paintings bore witness to the beginning of a world where media and communication were heavily influencing everything, from cinema and literature to art. Meanwhile in Europe and in particular Italy, painting delayed in an excessive Formalism, also if at times aggressive, as in the case of Burri. In America, Pop Art broke the rules most sacred to painting, by using techniques and subjects that until that point were excluded from every representation. The exhibition is organized in a strictly chronological fashion, or better, like a chronicle of paintings through

interrogativi sul ruolo del curatore e sulla capacità dello spettatore di restituire sostanza e significato alla pittura: una tela può essere uno spazio in cui il mondo può vedersi rappresentato con tutti i suoi fallimenti e tutti i suoi sogni. Il 1964 è un anno di svolta per la Biennale di Venezia e per la storia della pittura: Robert Rauschenberg vince il Premio per la Pittura della Presidenza del Consiglio dei Ministri dedicato ad un artista straniero. Tra le opere esposte c'è *Kite*, 1963, il quadro che apre *Pittura/Painting*.

In quel giugno del 1964, il riconoscimento unanime verso le opere di Robert Rauschenberg crea scalpore, per la prima volta l'arte europea perde il predominio culturale sugli Stati Uniti che così iniziano un'egemonia da allora soltanto raramente interrotta o indebolita.

Quando Rauschenberg vince il premio non è però neanche passato un anno dall'assassinio di Kennedy a Dallas, il sogno americano si è appena infranto e i suoi quadri con una freschezza inaudita testimoniano l'inizio di un mondo dove i media e la comunicazione faranno da sovrani influenzando tutto, dall'arte alla letteratura, al cinema. Mentre in Europa e in particolare in Italia la pittura indugia ancora in un formalismo eccessivo anche se a volte aggressivo, come nel caso di Burri, in America la Pop Art infrange le regole più sacre della pittura, usando tecniche e soggetti fino ad allora esclusi da ogni rappresentazione. La mostra è organizzata in modo rigorosamente cronologico o me-



individual examples that displays clearly the way in which the artists were using painting to achieve some grades of separation: the relationship between their life – through biography and psychology – and their work; from painting with its impulsive history; the definition of painting communicates through a well defined style which gave their language a unique and clear identity.

If Riley was transforming the canvas in a mental state, Ryman was re-using it continually like a painting that is always starting and never finishing.

On the contrary; Burri was treating the surface like infected skin, meanwhile Burjen yearned for an order but never reached it; Guston questioned the identity of the painter, while for Warhol the painting is a mirror.

It is interesting to note how actually this “mirror” became more a screen, perhaps a computer monitor.

It was for Brown and Aithoff, with a hint of almost Jungian origins, as is also emphasized by Bonami in his introductory essay, the civilisation of the ‘trap’.

It all concludes with the paintings of Murakami where all the rules in history weaken and the morality of man collapses: the world becomes the painter’s dream and that of the spectator. A world which we would like to become a painting, where space lies in wait for something to happen, a space that will remain always open, but never empty.

glio, come una cronaca della pittura attraverso esempi individuali che si è ritenuto si riferissero chiaramente al modo in cui gli artisti usavano la pittura per raggiungere alcuni gradi di separazione: la relazione tra la loro vita – tra biografia e psicologia - e il dipinto; della pittura con il suo impulso storico; la definizione della pittura attraverso uno stile molto ben definito che dava al loro linguaggio un’unica e chiara identità. Se Riley trasformava la tela in uno stato mentale, Ryman la riutilizzava continuamente come per un dipinto che sempre cominciava e mai finiva e il suo contrario; Burri trattava la superficie come pelle infetta, mentre Burjen anelava ad un ordine mai raggiunto; Guston si pone l’interrogativo su quale sia l’identità del pittore, mentre per Warhol il dipinto è uno specchio. È interessante notare come attualmente questo “specchio” sia divenuto più uno schermo, magari un monitor di un computer, come per Brown o Aithoff, ombre dalla provenienza quasi junghiana, come sottolinea lo stesso Bonami nel suo saggio introduttivo, civiltà della “rete”. Il tutto si conclude con i dipinti di Murakami dove tutte le regole della storia vengono meno e la morale dell’uomo sprofonda: il mondo diventa il sogno del pittore e dello spettatore, un mondo che vorremmo diventasse come un dipinto dove lo spazio attende qualcosa di buono che sia fatto, uno spazio che resterà sempre aperto, ma mai vuoto.

Fondazione Querini Stampalia - Until 7 September



Where is our place?

At the Fondazione Querini Stampalia Ilya Kabakov, famous for being the father of Russian conceptualism and recognised by authoritative international critics as one of the most representative artists of the 20th century, is presenting together with his wife Emilia a project on the paradoxical contrast between contemporary art and that which the artists of the new generation term “old” or “past” art. The essence of the Kabakovs’ installation is that the need to rediscover a critical conscience - and therefore an ethical one - is defined, something that particularly in the world of contemporary art is progressively being lost. The project “Where is our place” is a Fondazione Querini Stampalia production and is supported by the Venice Biennale, thus becoming part of the extremely select group of exhibitions taking place alongside this 50th Biennale. In putting together this project, the Fondazione Querini Stampalia has come in association with important Italian and international institutional and museum partners. The title of the project takes on well-defined outlines, having the principle that everything is relative and has to be seen from a critical and ethical viewpoint, especially in the field of contemporary art. Only history is able to determine who will have truly left their mark.

Ilya Kabakov, noto per essere il padre del concettualismo russo e riconosciuto dalla più autorevole critica internazionale come uno degli artisti più rappresentativi del XX secolo, presenta con la moglie Emilia, presso la Fondazione Querini Stampalia, un progetto sulla contrapposizione paradossale tra l’arte contemporanea e quella che gli artisti della nuova generazione giudicano come “vecchia”, “passata”. L’essenza dell’installazione dei Kabakov, si individua nella necessità di ritrovare una coscienza critica e dunque etica che soprattutto nel mondo dell’arte contemporanea va perdendosi in modo progressivo. Il progetto “Where is our place” è una produzione della Fondazione Querini Stampalia e si avvale del patrocinio della Biennale Internazionale delle Arti Visive di Venezia, entrando così a far parte del selezionatissimo ventaglio di esposizioni a latere di questa 50-esima edizione della Biennale. Il titolo del progetto “Where is our place?” assume i contorni ben definiti del principio secondo cui tutto è relativo e tutto deve essere visto in un’ottica di senso critico ed etico soprattutto nel campo dell’arte contemporanea, dove tutti si ritengono grandi artisti. Solo la storia sarà in grado di determinare chi veramente avrà lasciato un segno.

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

The following list describes famous and interesting museums, theatres and galleries in Venice. Full of useful and detailed information.

Musei
Fondazioni
Gallerie d’arte
Gallerie private

Il seguente listing descrive famosi ed interessanti musei, teatri e gallerie della città. Completo di informazioni utili e dettagliate.

Museums
Musei

PALAZZO DUCALE

S.Marco, 1 map: H6

ph. +39.041.2715911

The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Titian, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.

Opening: 09.00-19.00

Tickets: € 9.50

MUSEO CORRER

S.Marco, 52 map: H6

ph. +39.041.2405211

The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic.

Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, la Trasfigurazione by Giovanni Bellini, statues and sketches by Canova.

Temporary exhibition: “Painting/Pittura: From Rauschenberg to Murakami, 1964-2003”

Until 2 November.

Opening: 09.00-19.00

Tickets: € 7.00

MUSEO ARCHEOLOGICO NAZIONALE

Museo Marciano

S.Marco, 52 map: H6

ph. +39.041.5225978

The museum was founded on the bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.

Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

Opening: 9.00-20.00

Tickets: € 4.00

BIBLIOTECA NAZIONALE

MARCIANA

Sale Monumentali

Piazza S. Marco map: H6

ph. +39.041.5208788

The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.

Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.

Temporary exhibition: The life of books. Printed illustrated editions from 1400's and 1500's.

Until 7 September

Opening: 09.00-19.00

Tickets: € 9.50

MUSEO DI PALAZZO MOCENIGO

Centro di storia del tessuto e del costume

S. Croce, 1992 map: F4

ph. +39.041.721798

The eighteenth-century building contains a splendid series of polychrome

rome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume.

Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.
Opening: 10.00-16.00
Closing day: Monday
Tickets: € 4.00

CA' REZZONICO
Museo del Settecento
Veneziano e Pinacoteca
Egidio Martini

Dorsoduro, 3136 map: F6
ph. +39.041.2410100
This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture.

Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.
Opening: 10.00-17.00
Closing day: Tuesday
Tickets: € 6.50

MUSEO FORTUNY
S. Marco, 3780 map: G5
ph. +39.041.5200995

Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication.

Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations.
Temporary exhibition: 50. Esposizione Internazionale d'Arte: Croazia and Lituania
Until 2 November.
Opening: 10.00 - 18.00
Closing day: Monday
Tickets: € 7.00

CASA GOLDONI
S.Polo, 2794 map: F5
ph. +39.041.2440317

Re-opened to the public on 27th October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances.

Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.
Opening: 10.00-17.00
Closing day: Sunday
Tickets: € 2.50

MUSEO DEL VETRO
Art glass Museum
Murano, F.ta Giustinian map: N2
ph. +39.041.739586

Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces.

Permanent exhibition: unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.
Opening: 10.00-17.00
Closing day: Wednesday
Tickets: € 4.00

MUSEO DEL MERLETTO
Burano, Piazza Galuppi
ph. +39.041.730034

Museum entirely dedicated to Burano laces and their history. It is adjacent to the school of this art.
Permanent exhibition: numerous laces made by the annexed school, important designs, photographic and iconographic examples.
Opening: 10.00-16.00
Closing day: Tuesday
Tickets: € 4.00

MUSEO DELL'ESTUARIO
Centro della civiltà Greco-Romana

Torcello, Palazzo del Consiglio
ph. +39.041.730761
The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures belonging to ancient Agro Altinate buildings.

Permanent exhibition: marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Veneto finds.
Opening:10.30-17.00
Closing day: Monday, holidays
Tickets: € 2.00

MUSEO STORICO NAVALE
Castello, 2148 map: L6
ph. +39.041.5200276

The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.
Permanent exhibition: collections of original documents, remains and models of boats of several forms and sizes.



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AGENDA & TIPS

museums

NOT TO MISS

BRAIN ACADEMY APARTMENT

The project is intended to highlight the aspect of virtuality, which more and more often affects all aspects of social life. The house in particular becomes the object of enquiry and represents a series of symbolic values, becoming the reference point for all independent artists in the world network. Internationally renowned artists will be present: Shozo Shimamoto, Dmitrij Bulatov and Emilio Morandi, for decades a performer and promoter of significant events. The Brain Academy Apartment may be defined as a post-Fluxus operation, both because of the nature of the structure designed by Davide Fortarel, and the concept expressed precisely by the triad of signifiant, significance and user.

Il progetto vuole mettere in luce il concetto della virtualità, che sempre più spesso colpisce vari momenti della vita sociale. In particolar modo la casa diventa oggetto di indagine e rappresenta una serie di valenze simboliche, divenendo il punto di riferimento di tutti gli artisti indipendenti del network mondiale. Sono presenti artisti di fama internazionale come Shozo Shimamoto, Dmitrij Bulatov ed Emilio Morandi, da decenni esecutore e promotore di eventi significativi. Il progetto Brain Academy Apartment può definirsi un'operazione post Fluxus sia per la caratteristica della struttura progettata da Davide Fortarel, sia per il concetto espresso proprio dalla triade composta da significante, significato e fruitore.

INFO: 339.1801054 - Serra dei Giardini di Castello (Venezia)

GUIDED TOURS OF SAN GIORGIO

The Giorgio Cini Foundation organises guided tours of the monumental building complex and park on the Island of San Giorgio Maggiore. The one hour itinerary includes: the Cloister and the Cenacle by Palladio; the Longhena's Grand Staircase, a monumental entrance to the abbots' apartments ; the Longhena Library with the bookcases (dispersed under Napoleon and later salvaged) designed by Franz Pauc; the Manica Lunga, the Dormitory of the Benedictine monks in a high-ceilinged corridor 128 metres long onto which the monks' cells face, designed by architect Giovanni Buora; the Hall of Tapestries , the site of the Foundation's major public events; the Park , the largest private park in Venice, and the Teatro Verde blends the solemnity of classical theatre design with the pre-romantic grace of the outdoor theatres built in the villas of the Veneto. INFO: 39.041.5240119

VISITE GUIDATE A SAN GIORGIO

La Fondazione Giorgio Cini si apre ufficialmente ai visitatori con un servizio di visite guidate al complesso monumentale dell'isola di San Giorgio Maggiore. Si potranno ammirare in un itinerario della durata di un'ora il Chiostro e il Cenacolo Palladiano, lo Scalone del Longhena, monumentale accesso alle sale superiori dell'appartamento degli abati ; la Biblioteca del Longhena, con le originali librerie in legno intagliate da Franz Pauc; la Manica Lunga, l'antico dormitorio del monastero benedettino, nobile corridoio voltato a botte di 128 metri opera dell'architetto luganese Giovanni Buora; il Salone degli Arazzi, ornato da preziosi arazzi di origine fiamminga e francese ed infine il Parco della Fondazione, il più grande parco privato di Venezia, che ospita il Teatro Verde costruito sul modello dei teatri antichi greci e romani, unito alla grazia dei teatri di verzura che ornavano le ville venete. INFO: 39.041.5240119



Opening: 08.30-13.00
Closing day: Sunday, holidays
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA

Castello, 4312 map: I6
ph. +39.041.5229166
The museum contains many finds of Venetian convents and churches and is located in the St. Apollonia convent (12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments.
Permanent exhibition: works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto.

Temporary exhibition: *Adventure of Images 2003. Robert W. Firestone.*
Until 2 November.
Opening: 11.00-19.00
Closing day: Monday
Tickets: free

MUSEO EBRAICO

Cannaregio, 2092 map: F2
ph. +39.041.715359

On strolling through Campo del Ghetto Nuovo - the site of the museum which bears witness to the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public.
Permanent exhibition: collections of furniture, texts and wedding contracts, woven of liturgical use, ornamental silvers, fabrics and curtains.
Opening: 10.00-18.00
Closing day: Saturday
Tickets: € 3.00

Foundations Fondazioni

FONDAZIONE BEVILACQUA LA MASA

San Marco, 71 map: H6
ph. +39.041.5207797

A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will soon become a place for looking up books, CD-Roms and other rare material.
Temporary exhibition: *Alex Katz, Portraits.* Galleria di San Marco.
Until 30 September.
Marlene Dumas - Suspect. Palazzetto Tito. Until 25 September.
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

FONDAZIONE GUGGENHEIM

Dorsoduro, 701 map: G7
ph. +39.041.2405411

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years.
Permanent exhibition: extensive collection of 19th century paintings. You can see paintings by Kandiskij, Pollock, Picasso, De Chirico, Vedova, Marini, Severini.
Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

FONDAZIONE QUERINI STAMPALIA

Castello, 5252 map: I4
ph. +39.041.2711411

The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.
Temporary exhibition: *Ilya and Emilia Kabakov "Where is our place?"* Until 2 November.
50. Esposizione Internazionale d'Arte: Nikos Charalambidis. La casa curva, Cipro.
Until 2 November.
Opening: 10.00-18.00
Friday and Saturday until 22.00
Closing day: Monday
Tickets: € 6.00

TELECOM FUTURE CENTRE

San Marco, 4826 map: H5
ph. +39.041.5213206

The most advanced international research centres have reconsidered the historical and social elements of this city. Permanent exhibition.
Opening: 10.00-18.00
Closing day: Monday
Tickets: Free

FONDAZIONE CINI

Isola di S.Giorgio map: I7
ph. +39.041.5205558

The Giorgio Cini Foundation was instituted on 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from Italy and abroad offering an unparalleled urban and monumental context.

Art Galleries Gallerie d'arte

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

Santa Croce, 2070 map: G4
ph. +39.041.5240695

One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician

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palazzo and contains a masterpiece by B. Longhena.
Temporary exhibition: *Il progetto di Patrick Mimran.*
 Until 31 August.
Opening: 10.00-18.00
Closing day: Monday
Tickets: € 5.50

GALLERIE DELL'ACCADEMIA
 Dorsoduro, 1055 **map: E6**
ph. +39.041.5222247
 The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio.
Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Titian, Tiepolo ...
Opening: 8.15-19.15 - Monday 8.15-14.00
Tickets: € 6.50

GALLERIA FRANCHETTI CA' D'ORO
 Cannaregio, 3933 **map: G4**
ph. +39.041.5238790
 Ca' D'oro, an enchanting gothic palace on the Grand Canal. It owes its name to the gold leaf which, in the past, decorated its elegant façade.
Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.
Opening: 08.15-19.15
Monday 8.15-14.00
Tickets: € 3.00

PALAZZO GRASSI
 San Marco, 3231 **map: F6**
ph. +39.041.5231680
 One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.
Opening: 10.00-19.00
Closing day: 24,25,31
December and 1 January 2003
Tickets: € 8.50

Theatres Teatri

CASA GOLDONI
 S.Polo, 2794 **map: F5**
ph. +39.041.2440317
programme:
 Ombre Musicali.
Teatro d'ombre di Nesher & Nesher Domino. 30 August, 3, 6 September 9.00 pm

Private Galleries Gallerie Private

DANIELE LUCHETTA
 S. Marco, 2513/a **map: G7**
ph. +39.041.5285092
 Glass sculptures made from original sketches by contemporary artists.

GALLERIA SAN MARCO 101
 S. Marco, 101 **map: H6**
Ph. +39.041.2770151
 In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalí, Chagall and glasswork by Seguso.

BUGNO ART GALLERY
 San Marco, 1996/d **map: G6**
ph. +39.041.5230360
 Bugno Art Gallery has been exhibiting in these years works by the most interesting Italian and foreign contemporary artists.

FLORA BIGAI
 S. Marco, 1652 **map: G6**
ph. +39.041.5212208
 Where you can admire works of "arte povera" and transavanguardia artists.

GALLERIA RAVAGNAN
 San Marco, 50/a **map: H6**
ph. +39.041.5203021
 The gallery was founded in 1967 in St Mark's square and it is one of the most prestigious contemporary art galleries in Venice.

L'OCCHIO
 Dorsoduro, 181 **map: G7**
ph. +39.041.5226550
 The gallery is located about a hundred yards from the Guggenheim museum and displays the works of Tobia Ravà, David Dalla Venezia and Claudio Missaggia.

ROSSELLA JUNCK SHOWROOM
 San Marco, 1997 **map: G6**
ph. +39.041.5210759
 Isabelle Poilprez presents some 20 new works created in one of the furnaces of Murano.

ANTICHITÀ GIANFRANCO FOTI
 San Polo, 412/413 **map: G4**
ph. +39.041.2770384
 Antique shop specializing in sculptures and wood carvings of gothic age. Magnificent sculptures as well as fine paintings for collectors can be found here.

GALLERIA DEL LEONE
 Giudecca, 597
ph. +39.041.5288001
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GALLERY going andar per GALLERIE



CUBE GALLERY

San Marco 1655 - ph. +39.041.5288135

Open since September 27 2002, Cube Gallery came about with the collaboration of Massimiliano Bugno and Paolo Vincenzi, after 12 years of experience with Bugno Art Gallery. Cube Gallery differs from the former in its dedication to the most part to artists emerging from the Venetian scene both local and international. Its intention is to restore the relationship between young artists and private galleries, who have in the last few years given preference to established artists, with few exceptions. The aim of the gallery is also to be space of convergence and comparison between these artists who in the past have had difficulty in finding spaces in which to gather and exhibit, which meant they leaned towards a sometimes unproductive individualism.

Inaugurata il 27 settembre 2002 la Cube Gallery nasce dalla collaborazione di Massimiliano Bugno e Paolo Vincenzi e dall'esperienza maturata in dodici anni di attività nella Bugno Art Gallery, rispetto alla quale la Cube si differenzierà dedicandosi maggiormente ad artisti emergenti del panorama veneziano, nazionale ed internazionale, con l'intento di ricucire una relazione tra i giovani artisti e le gallerie private, che negli ultimi anni, salvo pochissime eccezioni, hanno privilegiato la tradizione degli artisti già storicizzati. Obiettivo della galleria è anche quello di essere luogo di confronto per gli stessi artisti, che nella difficoltà di disporre di spazi espositivi e di aggregazione hanno teso a rinserrarsi in individualismi non sempre produttivi.



BUGNO ART GALLERY

San Marco 1996/d - ph. +39.041.5230360

Born in 1990 from the collaboration between Massimiliano Bugno and Davide Samuelli, the Bugno Art Gallery (formerly known as Bugno and Samuelli) can be found in the main gallery space situated in Campo S. Fantin (a few hundred meters from Piazza S. Marco and exactly in front of the La Fenice theatre). Since 1990, work by major contemporary artists both Italian and international has been shown, from Arman to Schifano, Ben Vautier to Ugo Nespolo, Pizzinato to Guidi, giving space at the same time also to new artistic reality. In fact, young artists like Andres David Carrara, Marco Bernadi, Damian Giacov, that continue to collaborate with the gallery together with others, have found here a creative and supportive site, as well as a space of mutual interchange with better-know artists.

Nata nel 1990 dalla collaborazione di Massimiliano Bugno e Davide Samuelli la Bugno Art Gallery (ex Bugno & Samuelli) ha esposto in questi anni nella sede espositiva principale sita in Campo S. Fantin (a poche centinaia di metri da Piazza S. Marco ed esattamente di fronte al Teatro La Fenice) opere dei maggiori artisti contemporanei italiani e non, da Arman a Schifano, da Ben Vautier a Ugo Nespolo, da Pizzinato a Guidi, dando spazio nello stesso tempo anche a nuove realtà artistiche. Infatti giovani artisti come Andrés David Carrara, Marco Bernardi, Damian Giacov, che collaborano continuamente con la galleria assieme ad altri, hanno trovato qui un supporto creativo ed un vicendevole terreno di scambio con artisti più affermati.



ROSSELLA JUNK SHOWROOM

San Marco 1997 - ph. +39.041.5210759

The young French artist Isabelle Poilprez presents some twenty new works created in one of the furnaces of Murano. Employing the most ancient and refined techniques of the Muranese glass-blowing traditions, she has succeeded in creating her own poetic world of imagination. Mysterious animals seem to emerge from the ocean's depths; fantastic plants combine raku ceramic with blown glass and filigree; applications in metal and unusual layering of ceramic and glass are united to elements taken directly from nature (fruit, branches and pieces of shells gathered on the beaches of the Venetian lagoon).

La mostra presenta una ventina di nuove opere realizzate a Murano dall'artista francese. Usando le più antiche e raffinate tecniche muranesi, Isabelle Poilprez è riuscita negli ultimi anni a ricreare un suo universo fantastico e poetico, che non trova uguali nel mondo del vetro contemporaneo. Misteriosi animali che sembrano uscire dagli abissi marini, piante fantastiche dove la ceramica raku è accostata al vetro soffiato, alle filigrane, applicazioni di metalli e insolite sovrapposizioni di vetro e ceramica si uniscono ad elementi tratti dalla natura (frutti, rametti, pezzi di conchiglie raccolti dall'artista sull'arenile veneziano).

Exhibition Space

VENETIAN ITINERARIES

With brief virtually animated films in 3D on real back-grounds, 15 of the main Venetian characters for customs, and art in Venice, tell their stories. A new narrative style explaining the places where history took place, like the "Arsenale" and the Venice Lido, the first Italian bathing beach and host to the world cinema festival. At the end the visitor can ask the characters to guide them through the particular turist itinaries of the city.

SPACE FOR GAMES

Videogames are not a by-product of technology but have been and still are a propeller of development. In this spirit Telecom future Centre offers a play space where one can experiment freely with new games, participating and exchanging ideas using the fixed and mobile telecommu-nication systems.

CALL THE VOICES

In the second cloister and at the end of the refectory, the visitor can speak to a modern oracle that can foresee the day ahead. A place where famous people such as Einstein can be interviewed or one can sail the trimarano with Giovanni Soldini.

WATER SHOW

Inside the "cavana" of the antique cloister there is an ama-zing water display to stimulate emotions and reflect on the value of water itself set up by Stefano Boeri.

THE COFFEE SHOP

A space for new technology inserted in a typical Venetian context. From the 8th. century "café veneziano" to the internet bar, a meeting point where discussion can be amplified through the net.

TWO STRIDES INTO THE FUTURE

Here, the visitor is invited to recognise objects by an artifi-cial hand, a technique used by surgeons. Another apparatus allows one to draw without ink on a surface with a digital pen or again do some shopping by touching products vir-tually.

MEETINGS IN THE "CENACOLO" (DINING HALL)

In the ancient refectory new technological trends are pre-sented. Each visitor can obtain updated information and express ideas, doubts, and choices. Among the coming the-mes are: Developing an intelligent home, mobility trends, and tourism.



San Marco, 4826
Campo San Salvador
30124 Venezia
Opening: 10 am - 6 pm
Closing Day: Monday
Free Entrance



A JOURNEY into the future

Un viaggio nel futuro

It is a place of birth and rebirth; it has been part of the history of Venice from its origins to its future, in a position of prominence. The Church and the Convent of San Salvador have witnessed the birth of this city, through the period of the intense trade and commerce of the 16th century right up to today, developing into a symbol of avant-garde technological innovation. The history of the former convent of San Salvador, of its two cloisters and of the refectory that gave a home to the Augustinian friars and which still holds extraordinary 16th-century frescoes, embodies the history of Venice. Rebuilt to its current state between 1506 and 1534, the ecclesiastic structure was completely integrated into the hustle and bustle of the city. In the 1500s, the city's commercial life gravitated to this area, just a few steps from the Rialto Bridge, the commerce centre of the city-state, between the middle ages and the modern age. Sights, sounds, and a constant

È il luogo della nascita e della rinascita, che accompagna la storia di Venezia dalle sue origini al suo futuro. Sempre da protagonista. La chiesa e il convento di S. Salvador hanno visto nascere la città, l'hanno seguita nel periodo degli intensi traffici commerciali del '500 e ora sono diventati il simbolo dell'innovazione tecnologica. Quella dell'ex convento di S. Salvador, dei suoi due chiostri e del refettorio che ospitava i Canonici regolari di S. Agostino dove sono, ancora, raccolti importantissimi affreschi del XVI secolo, è la storia di Venezia. Ricostruito come lo si vede fra il 1506 e il 1534 il complesso ecclesiastico è completamente inserito nelle dinamiche cittadine. Nel '500 qui attorno, a due passi da Rialto, centro commerciale della Città-Stato, gravitava tutta la vita produttiva tra medio evo ed età moderna. Colori, rumori, una continua fiumana



stream of shoppers and merchants each day passed through this junction, which connected the Fondaco dei Tedeschi, the haberdasheries, the Rialto marketplace and St. Mark's Square. It is no surprise that this place, splendid in its architectonic complex and in the interior decorations, halfway through the 1980s became a symbol for communications in the future with set up of the new telephone exchange with digital electronic commutator. This is just a first step. Today, Telecom Italia Lab, located inside the two cloisters, the monumental halls, and the refectory of the former monastery – which also preserves the frescos attributed to the 16th century artist, Fermo Ghisoni, protégé of Giulio Romano, and the splendid pla-sters, also dating to the 1500s – has mounted the exhibition, Telecom Future Centre. A gateway to the future and to new communication technologies. The experimental frontiers and research into innovation displayed in this show use theme itineraries to help the visitor open a "new" gateway to this magnificent city.

di gente e di mercanti passavano ogni giorno per questo snodo che metteva in comunicazione il Fondaco dei Tedeschi, le mercerie, i mercati rialtini e la Piazza. E non a caso questo posto, splendido nel suo complesso architet-tonico e nei decori interni, è diventato a metà degli anni Ottanta un simbolo della comunicazione del futuro con l'inserimento della nuova centrale tele-fonica numerica con commutatore digitale elettronico. Solo un primo passo. Oggi Telecom Italia Lab, all'in-terno dei due chiostri, delle sale, del refettorio dell'ex convento -che ospita tra l'altro gli affreschi attribuiti al cin-quecentesco Fermo Ghisoni, allievo di Giulio Romano, e i preziosi stucchi, anch'essi del Cinquecento- ha allestito Telecom Future Centre. Una porta sul futuro, sulle nuove tecnologie della comunicazione. Frontiere sperimentali e ricerche sull'innovazione esposte in questa mostra che attraverso percorsi tematici aiuta il visitatore ad aprire una "nuova" porta di questa città.



Gli Spazi Espositivi

ITINERARI VENEZIANI

Attraverso dei brevi filmati di animazione vir-tuale in 3D su sfondi reali, 15 personaggi tra i più famosi della storia, del costume e dell'arte a Venezia, raccontano le loro vicende. Con uno stile narrativo inedito si spiegano anche i luo-ghi dove la storia ha avuto il suo corso, come l'Arsenale e il Lido di Venezia, primo sito bal-neare italiano e poi protagonista del cinema mondiale. Al termine il visitatore può chiedere al personaggio di guidarlo in visita alla città godendo di peculiari itinerari turistici.

SPAZI DI GIOCO

I videogiochi non sono un sottoprodotto delle tecno-logie ma sono stati e sono tuttora uno dei propulsori del loro sviluppo. In questo spirito Telecom Future Centre offre uno spazio ludico dove sperimentare liberamente i nuovi giochi, che le telecomunicazioni fisse e mobili rendono partecipativi e scambievoli.

LE VIE DELLA VOCE

Nel pozzo del secondo chiostro e all'ingresso del refet-torio il visitatore può parlare con un oracolo contem-poraneo. Una postazione che permette di intervistare una grande personalità come Albert Einstein o di gui-dare il trimarano di Giovanni Soldini.

TEATRO DELL'ACQUA

Nella cavana dell'antico chiostro si alternano paesag-gi acquatici in rapida e cangiante successione in una installazione di Stefano Boeri.

LA BOTTEGA DEL CAFFE'

Uno spazio per le nuove tecnologie inserito in un contesto tipicamente veneziano. Dal settecentesco caffè veneziano all'internet café, dove l'incontro e la discussione si amplificano a misura di rete.

DUE PASSI NEL DOMANI

Il visitatore è invitato a riconoscere gli oggetti attraver-so una mano artificiale, una tecnica oggi sperimentata negli interventi chirurgici. Altri apparati consentono di disegnare senza inchiostro con una penna digitale oppure fare la spesa toccando oggetti virtuali.

IL CENACOLO DEGLI INCONTRI

Nell'antico refettorio si presentano le tendenze dell'inno-vazione tecnologica. Il visitatore può avere informazioni aggiornate ed esprimere le sue idee, i suoi dubbi, le sue scelte. I temi trattati sono: "Gli sviluppi della casa intelli-gente", "Le tendenze della mobilità", "Il turismo".

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THE GESUATI: The Institution of the Rosary

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THE CHURCH OF GESUATI

In 1668 the Dominicans replaced the Gesuati order (that gave the church its name), when it was suppressed due to the lack of vocations and of new followers.

Appuntamento del mese:

I GESUATI: L'istituzione del Rosario

Editoriale:

LA CHIESA DEI GESUATI

I Domenicani subentrarono all'ordine dei Gesuati (da cui il nome della chiesa) nel 1668, quando furono soppressi per la mancanza di vocazioni e quindi di nuovi adepti.



I GESUATI - Giambattista Tiepolo (1696-1770)

THE INSTITUTION OF THE ROSARY

This fresco is one of the three ceiling paintings that represent the most important events in the life of the founder of the Dominican order. It tells the story of the delivery of the Rosary by the Virgin and its teaching in France. Set in the backdrop of a large flight of stairs with fifteen steps and a highly foreshortened perspective, St. Dominic is at the centre with the Blessed Virgin to his left. The crowd that has flocked around to accept the rosaries from the hands of the saint is arranged in groups. To the right of the saint is a crowd of Asians and warriors. At the bottom of the painting lie several fallen figures; of these, one holds a snake in his hand and entwined in his hair and another has fallen, tightly clutching a coin pouch. Just above, a halberdier dangles his leg into the emptiness below, in a reckless posture. In these paintings, Giambattista experimented with a new use of colour, inspired by Veronese: he exchanged his trademark strong and clear colours for a softer, more subdued palette, with pale, muted and, at the same time, shimmering colours.

L'ISTITUZIONE DEL ROSARIO

L'affresco è uno dei tre riquadri del soffitto che rappresentano gli episodi più importanti della vita del fondatore dell'ordine dei Domenicani e racconta la consegna del Rosario da parte della Vergine e la sua predicazione in Francia. Nella rappresentazione, che si avvale per la composizione della scena di un'ampia gradinata con quindici scalini e di una prospettiva fortemente scorciata, Domenico è al centro del quadro con la Vergine a sinistra. La folla che si accalca a ricevere i rosari dalle mani del santo è disposta in vari gruppi. A destra del santo, una folla di orientali e guerrieri. Nel basso della composizione precipitano alcune figure; tra queste, una ha serpenti nelle mani e tra i capelli e un'altra precipita stringendo tra le mani un sacchetto di monete. Appena più sopra, un alabardiere saggia il vuoto con una gamba, in una postura arditissima. In questi riquadri Giambattista sperimenta un nuovo uso del colore, d'ispirazione veronesiana: abbandona i toni forti e squillanti per scegliere un tessuto cromatico lievissimo, con colori pallidi, tenui e contemporaneamente iridescenti.

The church of Gesuati

Santa Maria del Rosario

di Martina Mian

The Chiesa dei Gesuati, the greatest archetype of a 18th-century monastic structure, was built between 1726 and 1735 for the Dominican order, as a replacement for the smaller church that still stands at its side today, Santa Maria della Visitazione, having become too small to host the growing numbers of the Faithful. In 1668 the Dominicans replaced the Gesuati order (that gave the church its name), when it was suppressed due to the lack of vocations and of new followers.

The Dominicans commissioned the design and construction of the new place of worship to Giorgio Massari – then a young architect – and this prestigious commission helped him advance his reputation in the city. After laying the first brick in 1726, construction efforts moved along quickly and just a few years passed before the church was finished in 1735 with completion of the roof and the slender, Palladio-inspired bell-towers. We know that Massari also attended to all

La chiesa dei Gesuati, il più grande esempio di complesso conventuale del XVIII secolo, fu costruita tra il 1726 e il 1735 per l'ordine dei Domenicani, in sostituzione della piccola chiesa che tuttora le sorge accanto, Santa Maria della Visitazione, divenuta troppo piccola per ospitare i numerosi fedeli. I Domenicani subentrarono all'ordine dei Gesuati (da cui il nome della chiesa) nel 1668, quando furono soppressi per la mancanza di vocazioni e quindi di nuovi adepti. La commissione per la costruzione del nuovo tempio fu affidata dai Domenicani a Giorgio Massari, allora giovane architetto che, proprio grazie a questo lavoro, si affermò definitivamente in città.

Dalla posa della prima pietra, avvenuta nel 1726, pochi anni erano passati quando, nel 1735, la chiesa poteva dirsi conclusa con la costruzione del tetto e dei due snelli campanili, di ispirazione palladiana. E' certo che la progettazione della decorazione sia stata curata diretta-



aspects of the decoration, in cooperation with two other great Venetian artists, Giambattista Tiepolo and Gian Maria Morlaiter, and the involvement of the Dominican brothers for the iconographic elements. The results displayed amazing artistic and spiritual coherence. The interior of the church is remarkably well-proportioned: particularly striking is the splendid frescoed ceiling by Giambattista Tiepolo with three large paintings that depict The Virgin Appearing to St. Dominic, The Institution of the Rosary, and The Glory of St. Dominic as well as several monochrome works with the mysteries of the Rosary. The three ceiling paintings portray the most pivotal episodes in the life of the founder. Tiepolo also painted a great altarpiece for the church, near right, with the three Dominican saints, Rose of Lima, Catherine of Siena and Agnes of Montepulciano, widely regarded as one of the finest examples of his sacred painting. These and the other works inside the church make it a comprehensive and unified example of the state of the art in Venice at that time: important artists such as Giambattista Piazzetta, Sebastiano Ricci and the previously mentioned Gianmaria Morlaiter worked here, leaving behind true masterpieces. Another unforgettable work is Jacopo Tintoretto's splendid altarpiece depicting the Crucifixion, previously located in the church next door and restored by Piazzetta when it was relocated.

mente dallo stesso Massari, con la collaborazione di due altri grandi artisti veneziani, Giambattista Tiepolo e Gian Maria Morlaiter e con il determinante contributo dei padri Domenicani per quanto riguarda gli apparati iconografici. Il risultato fu di grande coerenza artistica e spirituale. L'interno dell'edificio è incredibilmente armonico: colpisce particolarmente lo splendido soffitto affrescato da Giambattista Tiepolo con tre grandi riquadri che rappresentano L'apparizione della Vergine a san Domenico, L'istituzione del Rosario e La gloria di san Domenico e numerosi monocromi con i misteri del Rosario. I tre riquadri del soffitto rappresentano gli episodi più importanti della vita del fondatore dell'ordine. Ancora, Giambattista dipinse per la chiesa anche una grande pala, la prima a destra, con le tre sante domenicane Rosa da Lima, Caterina e Agnese da Montepulciano, forse uno dei massimi esempi della sua pittura religiosa. Ma anche le altre opere ospitate nella chiesa concorrono a farne un esempio organico e completo dello stato dell'arte a Venezia in quel periodo: autori importanti come Giambattista Piazzetta, Sebastiano Ricci e il già ricordato Gianmaria Morlaiter vi hanno lavorato, lasciando bellissimi lavori. Da ricordare anche una splendida pala di Jacopo Tintoretto con la Crocifissione proveniente dalla chiesa a fianco, restaurata da Piazzetta in occasione dello spostamento nella nuova chiesa.

CHURCHES CITY LISTING

Churches Chiese

BASILICA DI SAN MARCO
Piazza San Marco map: H6
Ph. +39.041.5225205
The most famous Basilica or cathedral in Venice, it is one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.
To see: La Pala d'Oro, il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00
Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.

S. MARIA DEL GIGLIO
C.po S.M. Zobenigo map: G6
ph. +39.041.2750462
The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.
To see: Abramo che spartisce il mondo masterpiece by A.Zanchi, La Sacra Famiglia ascribed to P.P.Rubens. Remarkable are The Stations of the Via Crucis, works by several painters of the 18th century.
Opening: 10.00 -17.00; Sunday:13.00 -17.00
Tickets: € 2,00

SANTO STEFANO
San Marco, 3825 map: G6
ph. +39.041.2750462
This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid marble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the

presbytery has an interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.
To see: La Lavanda dei Piedi and Cristo nell'Orto by J. Tintoretto, Il Battesimo di Cristo by Paris Bordone.
Opening:10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

S. MARIA FORMOSA
Castello, 5263 map: I5
ph. +39.041.2750462
According to legend, the church was founded in 639 AD by St. Magno, Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.
To see: the famous Polittico by J. Palma il Vecchio, The Last Supper by Leandro Bassano
Opening: 10.00-17.00; Sunday 13.00 -17.00
Tickets: € 2.00

SANTA MARIA DEI MIRACOLI
Cannaregio, 6063 map: H4
ph. +39.041.2750462
The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.
To see: the vault with its decorated caissons represents Profeti e Patriarchi, work by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.
Opening:10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

A short description of the important churches, schools, places of worship and city's monuments accompanied with timetables, prices and events.

Una breve descrizione di importanti chiese, scuole, luoghi di culto e monumenti della città accompagnata da orari, prezzi e manifestazioni.

BASILICA DEI FRARI
S. Polo, 3072 map: F5
ph. +39.041.2728611
This church is one of the most famous Venetian monuments because of the masterpieces and historical interest contained within. It is an example of Gothic architecture in Venice between the 14th and 15th century and is laid out in the form of a Latin cross, composed of three naves and divided by twelve huge pillars; the central nave contains the old choir stalls for the friars, the only example of a chorus which has maintained its original position and structure.
To see: the ascona Madonna di casa Pesaro and L'Assunta by Titian, La Vergine col bimbo by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Titian.
Opening: 9.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN EUSTACHIO
VULGO SAN STAE
S.Polo, Campo S. Stae map: F3
ph. +39.041.2750462
Founded in the 12th century, it was rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.
To see: works by Tiepolo, Ricci, Piazzetta.
Opening: 10.00 -17.00; Sunday 13.00-17.00
Tickets: € 2.00

S. ALVISE
Cannaregio, 3282 map: F1
ph. +39.041.2750462
It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbicans, which directly con-

nects with the convent nuns.
To see: the ceiling entirely frescoed by Torri and P. Ricci and the Ascent to Calvary, juvenile work by Tiepolo.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00
MADONNA DELL'ORTO
Cannaregio, 3511 map: G1
ph. +39.041.2750462
Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.
To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN PIETRO DI CASTELLO
C.po S. Pietro di Castello map: N6
ph. +39.041.2750462
Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.
To see: Il Castigo dei Serpenti by Pietro Liberi and the mosaic ancona Tutti i Santi by A.Zuccato.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEL SS. REDENTORE
Giudecca, 195 map: G8
ph. +39.041.2750462
One of the greatest examples of Palladio's architecture and by some considered his masterpiece. It is a votive temple, devoted to the Redeemer. It was built as a result of a motion carried by the Senate after the plague that struck Venice in 1575. The classical façade is pla-

CHORUS Museum of the city

info: +39.041.2750462

CHORUS CHURCHES:		
Santa Maria del Giglio	S. M. Gloriosa dei Frari	Madonna dell'Orto
Santo Stefano	San Polo	S. Pietro di Castello
Santa Maria Formosa	San Giacomo dall'Orto	SS. Redentore
S. Maria dei Miracoli	San Stae	Gesuati
S. G. Elemosinario	Sant'Alvise	San Sebastiano



Chorus - The foundation for the churches of Venice - invites you to visit the works of art treasures in the churches of the town. The rooms of the most incredible "museum" in Venice are available now to see you through an exciting discovery of more than one thousand years of Venetian art and history. You will be able to admire the pictorial and architectural masterpieces of the great masters such as Veronese, Titian, Tintoretto, Palladio, Codussi in the very places they had been conceived for, with common and continuous visiting hours. You will become part of an ambitious project aimed at preserving the cultural heritage of the town. The proceeds collected from the sale of the tickets will help in the restoration of the churches of Venice.

Chorus Vi invita a visitare i tesori d'arte conservati nelle chiese della città. Le sale del più incredibile "museo" di Venezia sono a Vostra disposizione per un viaggio entusiasmante alla scoperta di più di mille anni di arte e storia. I capolavori pittorici e architettonici creati dai più grandi Maestri, come Veronese, Tiziano, Tintoretto, Palladio, Codussi da ammirare nei luoghi per cui erano stati pensati. Ora queste opere, e le sedi che le custodiscono, sono facilmente visitabili con orari comuni e continuati: un ambizioso progetto che Vi renderà protagonisti di un importante recupero del patrimonio culturale della città. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.



ced at the top of a great flight of steps. The interior is very sober, but impressive and solemn..
To see: works by D. Tintoretto, F. Bassano
Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN SEBASTIANO
C.po S. Sebastiano map: D6 ph. +39.041.2750462
Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastian unique. His tomb and marble bust are inside.
To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Titian and Sansovino.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN GIACOMO DALL'ORIO
Santa Croce map: F4 ph. +39.041.2750462
This church was probably built in the 9th-10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. the enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing witness to this building's long history.
To see: *La Crocifissione* by Paolo Veneziano, *la pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN GIOVANNI ELEMOSINARIO
Rialto, Ruga San Giovanni map: G4 ph. +39.041.2750462
The church of San Giovanni Elemosinario was founded before 1071, but nothing remains of the primitive building due to the devastating fire that swept through the Rialto area in 1514. The current building is completely immersed amongst the dense curtain of surrounding buildings, to the point that it is difficult to spot it. The simple and somewhat classical interiors are richly decorated with many works - a testimony of the special devotion of the schools of

arts and trades that used the church premises.
To see: The altarpieces by Titian and by Pordenone and the frescoes in the cupola came to light again during the restoration works.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SANTA MARIA DEL ROSARIO
Zattere, Dorsoduro map: F7 ph. +39.041.2750462
The church of the Jesuits, the largest example of a convent complex of the 18th century, was built between 1726 and 1735, upon commission by the Dominicans, to replace the small church that still stands beside it. The Dominicans took over from the Jesuits (from which the name derives) in 1668, when the order was abolished. Giorgio Massari was author of the church's design and the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.
To see: The altarpiece and the ceiling by G.B. Tiepolo, The altarpiece by Piazzetta and *the Crucifixion* by Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN POLO
Campo San Polo map: F5 ph. +39.041.2750462
This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Rossi. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.
To see: *The Apparition of the Virgin before Saint Giovanni Nepomuceno* by G.B. Tiepolo, *Il ciclo della Via Crucis* by Giandomenico Tiepolo .
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEGLI SCALZI
Cannaregio, 54 map: E3 ph. +39.041.715115
Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705.



churches

NOT TO MISS

MADONNA DELL'ORTO CHURCH

JACOPO ROBUSTI, IL TINTORETTO

APPARITION OF THE CROSS TO ST. PETER

Most probably created in 1555-56, this large painting once formed the back of one of the two doors of the church organ. With its twin - portraying the Martyrdom of St. Paul - and the two sections which, when the doors are closed, depict the Presentation of Mary in the Temple, the whole represents a metaphorical answer to the Lutheran challenge to papal authority. The painting is also emblematic of the new "Veronese-style" language Tintoretto was developing at about that time.

APPARIZIONE DELLA CROCE A SAN PIETRO

Realizzato con ogni probabilità nel 1555-56, questo grande dipinto in origine costituiva il retro di una delle due predelle dell'organo della chiesa. Con la gemella, il Martirio di S. Paolo, e le due parti raffiguranti a portelle chiuse la Presentazione di Maria al Tempio, l'insieme andava a costituire una metaforica risposta alla contestazione Luterana circa l'autorità papale. Il dipinto è emblematico del nuovo linguaggio "veronesiano" che Tintoretto andava maturando intorno a quegli anni.

THE CORONATION OF THE VIRGIN

The first work by Veronese at San Sabastian church, the decoration of the sacristy was completed in a year. The great central panel of the coronation of the Virgin is surrounded by four rectangular elements portraying the Evangelists. In the coronation of the Virgin, the dove of the Holy Ghost almost gleams through the soft golden light which invades the space between two cloud screens which seem to be held by cupids. On the lower cloud is the kneeling Virgin, while the figures of the Father and Christ bend over her, with a perspective which rises steeply adding to the monumental effect. In the light and luminous colours, the repetition of reds and blues in the clothes of the mother and son seem to accentuate the connection between the earthly and spiritual, in contrast to the figure of God in shades of blue and green.

L'INCORONAZIONE DELLA VERGINE

Primo intervento di Veronese a San Sebastiano, la decorazione della Sacrestia fu compiuta nel giro di un anno. Il grande pannello centrale con L'incoronazione della Vergine è circondato da quattro elementi rettangolari raffiguranti gli Evangelisti. Nell'Incoronazione della Vergine la soffusa luce dorata, da cui quasi traspare la colomba dello spirito santo, invade lo spazio tra due cortine di nubi che i putti sembrano sollevare. Sulle nuvole più basse è inginocchiata la vergine, mentre su di lei si piegano le figure del Padre e del Cristo, scorciate nella prospettiva da un ripido sottinsù che ne accentua la monumentalità. Nei colori, chiari e luminosi, la ripetizione dei rossi e dei blu nelle vesti della madre e del figlio sembra accentuare il legame terreno e spirituale, a contrasto con la figura di Dio virata sui toni del blu verdastro.

AGENDA &

TIPS



The façade, made of Carrara marble, is an example of the Baroque Venetian style; the interior is composed of one nave whose beautiful vault, which collapsed in 1915 because of the explosion of an Austrian bomb, was frescoed by Gianbattista Tiepolo.
To see: sculptures, gilt and polychromatic decorations and the fine marbles.
Opening: 9.00-11.50 / 16.00-18.00
Tickets: free

S. MARIA DELLA PIETA' VIVALDI'S CHURCH
Castello, 3701 map: I6 ph. +39.041.5231096
The 15th century original church was rebuilt in the middle of the 18th century by Massari. The classical façade with an impressive portal and the interior, built in the form of an oval plan, with an arched ceiling is one of the most beautiful churches of the 18th century. Thank to the cooperation of I Virtuosi dell'Ensemble di Venezia and Le Putte Veneziane di Vivaldi, the church can be used as a concert hall. Music is also the theme of the superb frescoes on the ceiling.
To see: *La Carità* sculpture by E. Marsili and, on the ceiling, *Le Virtu' Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B.Tiepolo.
Opening: See programme

SAN ZACCARIA
Castello, 4593 map: I5 ph. +39.041.5221257
The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.
To see: The ancona *Vergine col putto in trono* by G. Bellini, the big painting *Trasporto processionale in S. Zaccaria dei Corpi dei Santi* by A.Zanchi, works by J. Palma il Giovane, Tintoretto, Tiepolo, Vivarini.
Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00
Tickets: € 2,00

SAN GIORGIO MAGGIORE
Isola di S. Giorgio map: I7 ph. +39.041.5227827
It is a magnificent work of holy architecture by Andrea Palladio, built between 1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept,

and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.
To see: *The Lost Supper and Manna from Heaven* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane
Opening: 9.30-12.30 / 14.30-18.00
Tickets: free

BASILICA DELLA SALUTE
Dorsoduro, 1 map: G7 ph. +39.041.5225558
On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Titian, *Byzantine Madonna* of the 13th century.
Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.
Opening: 9.00-12.00 / 15.00-18.00
Tickets: free

BASILICA DEI SS. GIOVANNI E PAOLO
Castello, 6363 map: I4 ph. +39.041.5237510
It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo
Opening: 9.00-12.30 / 15.30-18.00; Sunday 15.30 -18.00
Tickets: free

SAN TROVASO
Dorsoduro, 939 map: E7 ph. +39.041.5222133
The church is devoted to Saints Gervasio and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.
To see: *Cristo deposto sulla Croce e le Marie, La nascita della Vergine, La Vergine in gloria e Santi* by J. Palma il Giovane.
Opening: 8.00-11.00/15.00-18.00
Closing day: Sunday
Tickets: free

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Tavola cm 37 x 23.
Opera di Gerolamo del Pacchia
detto "il Pacchiarotto".



Model for ceilings
Painted with a Gold Background
Representing The Lord God
Blessing Cherubim
Plaque size cm 37 by 23.
Painted by Gerolamo del Pacchia
known as "il Pacchiarotto".



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Venezia

Le opere pubblicate sono visibili in galleria
Works published can be seen in the gallery
Free Entrance

Rio Terà S. Silvestro, 1058/a



BASILICA DI S.MARIA E DONATO
Murano, c.po S. Donato 11 map:O2
ph. +39.041.739056

One of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves. The wooden ceiling looks like an overturned ship's hull.
To see: the mosaic floor with decorative patterns and symbolic pictures of animals.
Opening: 09.00-12.00 / 15.30-18.30
Tickets: free

LA CATTEDRALE
Isola di Torcello
ph. +39.041.730084

An 11th-century Venetian-Byzantine building in the form of a Romanic Basilica. This is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marble and gilt mosaics.
To see: the mosaics of the small apse on the right side and of the triumphal arch.
Opening: 10.00-17.00
Tickets: € 3.00

SCUOLA GRANDE DI S. MARCO
San Marco, campo SS. Giovanni e Paolo map: I4
One of the Scuole Grandi and one of the most important examples of Lombard Renaissance in Venice. Almost completely destroyed by a fire in 1485, it was rebuilt, first under the direction of Pietro Lombardo and then under the architect by Mauro Codussi, who created the interior main stair and the upper part of the façade. After the additions and the enlargement of the back part, designed by J. Sansovino, the building is almost intact and today houses Venice's public hospital.

SCUOLA GRANDE DI S.ROCCO
S. Polo, 3054 map: E5
ph. +39.041.5234864

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.
To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.
Opening: 10.00-16.00
Tickets: € 5.00

SCUOLA GRANDE DI S. TEODORO
S. Marco, 4810 map: H5
ph. +39.041.5287227

The sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Falcone.
Events: cultural meetings, exhibitions and concerts.
Opening: 9.30-12.00
Closing day: Saturday, Sunday
Tickets: free

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA
S.Polo, 2454 map: E5
ph. +39.041.718234

One of the Scuole Grandi and because of its history, art and Venetian culture it is considered one of the greatest. The building is a splendid Renaissance architecture example.
The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.
To see: the ceiling with visions of the Apocalisse, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).
Events: Orchestra di Venezia concerts, in original 18th century costumes.

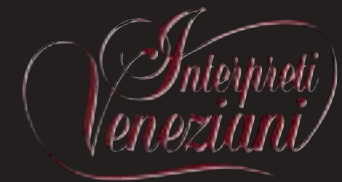
SCUOLA GRANDE DI S. MARIA DELLA CARITÀ

Dorsoduro, 1050 map: F7
La Scuola della Carità represents one of the ancient Venetian non-denominational institutions: founded in 1260, it received the appellation Grande (formerly Scuole dei Battuti, that imposed flagellation to the faithful, were Grandi). Like all the other Scuole, this one too was closed by Napoleon's edict in 1806, when the building became the Accademia di Belle Arti (Academy of Fine Art).

SCUOLA GRANDE DELLA MISERICORDIA
F.ta della Misericordia map: G3

La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored.
The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building. Full restoration works currently under way will allow it to be used again.

CONCERTI



Chiesa San Vidal

AUGUST - SEPTEMBER 2003

ore 21.00

Concert program

Interpreti Veneziani

August.
15/16/18/19
20/21/22/23
25/26/27/28
29/30

September
01/02/03/04
05/06/08/09
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...August 1932, on the Seaview Rouben Mamoulian's "Dr.Jekyll and Mr.Hyde" and a great opening ball. This is how the First Exhibition of Cinematographic Art started.

...Agosto 1932, terrazza mare dell' Hotel Excelsior: "Dr. Jekyll and MR. Hide" di Rouben Mamoulian e un gran ballo di inaugurazione. Inizia così la "Prima esposizione d'arte cinematografica".

60.Film Festival

27 august - 7 september



August the sixth 1932, on the Seaview Terrace of the Hotel Excelsior. Rouben Mamoulian's "Dr. Jekyll and Mr. Hyde" began at 9.15 p.m. The seats were full of women in fine outfits and gentlemen in tuxedos. A little later the great opening ball was held in the hotel's reception rooms. This is how the First Exhibition of Cinematographic Art started, as part of the 28th Venice Biennale. There was no competition and there were no awards, but an audience referendum would name the best

Sei agosto 1932, terrazza mare dell'Hotel Excelsior. Alle 21.15 inizia "Dr. Jekyll and Mr. Hyde" di Rouben Mamoulian. Platea di signore in fine toilettes, signori in Touxedo. Poco dopo ci sarà il grande ballo di inaugurazione nei saloni dell'hotel. Inizia così la "Prima esposizione d'arte cinematografica" nell'ambito della 28. Biennale di Venezia. Non c'è competizione, non ci saranno premi, ma un referendum fra il pubblico indicherà il miglior regista e il film più divertente.

director and the most enjoyable film. Two years later the screenings were moved to the Radiant Fountains terrace where the Excelsior's pool is now situated - one thousand people seated under the stars-among them a 300-strong press corps from 19 different countries. The top stars of international cinema came to Venice Lido, one of the first being Marlene Dietrich. With that consecration of the fan worship that would always mark the Festival. 1938 saw the arrival of 519,00 tourists in Venice Lido. Those walking along the beach of the Hotel Des Bains could even say hello to the Shah of Persia as he sat in a cane chair with a cocktail in his hand. After an interruption during the war, the Festival resumed in 1946 with screenings at the San Marco Cinema. In 1949, international cinema returned to the Lido Cinema building to stay, making it the focal point for international society events in the fifties and sixties when it welcomed the top names in world-class cinematography. There was to be no Festival from 1969 to 1979 and the Festival was made non-competitive. And it was in this period that the intellectuals arrived. Fellini returned to pick up his career achievement award in 1985. Hollywood came to Venice with Goodfellas and Martin Scorsese was awarded the Silver Lion for the best film direction. 1993 saw the gilding of Robert De Niro's career, along with Steven Spielberg. The same award went to Vittorio Gassman in 1996 and Eastwood in 2000. Golden lion for the "The Magdalene sisters" by Peter Mullan.

Due anni dopo la proiezione si sposterà nella terrazza "Fontane luminose", dove ora c'è la piscina dell'Excelsior: mille persone ospitate sotto le stelle, fra loro 300 giornalisti accreditati di 19 nazioni diverse. Scendono al Lido le più grandi stelle del cinema internazionale, una delle prime è Marlene Dietrich. Sarà la consacrazione del divismo che accompagnerà per sempre la mostra. Nel 1938 si registrano 519 mila turisti al Lido di Venezia. Sulla spiaggia del Des Bains, camminando sulla spiaggia, c'era chi poteva salutare lo Scià di Persia seduto su una sedia in rattan con in mano un cocktail. Dopo la pausa bellica la Mostra riprende nel '46 con le proiezioni al Cinema S. Marco. Dal '49 il cinema internazionale ritorna definitivamente al palazzo del Cinema del Lido diventando negli anni cinquanta e sessanta il centro delle occasioni mondane internazionali, ospitando i più grossi nomi della cinematografia mondiale. Dal '69 al '79 "la Mostra" non ci sarà. In questi anni si tengono edizioni non competitive della Mostra. In quegli anni arrivano comunque gli intellettuali. Ritorna Fellini per il premio alla carriera nell'85. Hollywood approda a Venezia con Goodfellas e Martin Scorsese ritira il Leone d'Argento per la miglior regia nel 1990. Nel '93 ci sarà l'oro alla carriera di Robert De Niro con Steven Spielberg. Stesso premio nel '96 a Vittorio Gassman e nel 2000 a Clint Eastwood. Leone d'oro per il miglior film nel a "The Magdalene sisters" di Peter Mullan.

"Summertime", directed in 1955 by David Lean, is set in Venice and tells the story of a middle-aged American woman who falls in love with an Italian antiques dealer. The film won two Oscar nominations in 1956, one for Hepburn herself and the other for David Lean's directing. The Venice Festival will dedicate a special event to the actress with a screening of the new edition of "Summertime", one of the most important restorations realised. Not only have the colours in the film been fully restored, with a Technicolor print, but also the sound, with digital reproduction. The "great rebel" of Hollywood won the Gold medal at the Venice Mostra of 1934 as best actress in "Little Women".



The 60th Mostra will pay homage to Katharine Hepburn with a restored copy of "Summertime".

La 60. Mostra omaggerà Katharine Hepburn con la copia restaurata del film "Tempo d'estate".

"Tempo d'Estate", diretto nel '55 da David Lean e ambientato a Venezia, è la storia di un'americana di mezza età che si innamora di un antiquario italiano. Il film ottenne due candidature agli Oscar del '56 per l'interpretazione della stessa Hepburn e per la regia di David Lean. La Mostra di Venezia dedicherà l'evento speciale all'attrice con la visione della nuova copia di "Tempo d'estate", uno dei più importanti restauri realizzati. La pellicola è stata restaurata integralmente sia nei colori, con una stampa Technicolor, sia nel suono, con interventi digitali. La "grande ribelle" di Hollywood ebbe la Medaglia d'oro alla Mostra di Venezia del 1934 come miglior attrice per il film "Piccole Donne".



La 60. Mostra Internazionale d'Arte Cinematografica aprirà il 27 agosto con la prima mondiale di "Anything Else", il nuovo film di Woody Allen con Jason Biggs, Christina Ricci, Jeremy Fallon e Danny De Vito. Woody Allen, protagonista del film, parteciperà al Festival di Venezia. "Sono molto contento di andare al Festival. Non sono mai stato a Venezia durante il festival, la città è stata con me così generosa e di sostegno e la amo così tanto che sarà un grande onore", ha detto Woody Allen. La lavorazione del film è stata blindata e i pochi che l'hanno visto ne sono entusiasti. La prima al Lido sarà un grande evento: "Sono felice che Woody Allen abbia reso disponibile il suo film per Venezia ed è un grandissimo piacere per tutti noi averlo qui", ha affermato Moritz de Hadeln, Direttore del Festival.



The 60th Mostra will be inaugurated on the 27th of August with the world premiere of Woody Allen's new film "Anything Else" with Jason Biggs, Christina Ricci, Jeremy Fallon and Danny De Vito. Woody Allen, who has a leading role in this film, will attend the Venice Film Festival. "I'm looking forward to going to the festival. I've never been to Venice at festival time and the city has been so generous and supportive to me and I love it so much that it will be a great honor", said Woody Allen. The making of the film has been a well-kept secret and those few who have seen it are enthusiastic about it. Its premiere on the Lido will certainly be a major event: "I'm delighted that Woody Allen made his film available for Venice and it is a great pleasure for all of us to welcome him here", stated Moritz de Hadeln, Director of the Festival.

The 60th Mostra will be inaugurated with the world premiere of Woody Allen's new film "Anything Else".

La 60. Mostra Internazionale d'Arte Cinematografica aprirà il 27 agosto con la prima mondiale di "Anything Else".



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60. Mostra Internazionale d'Arte Cinematografica
Date: 27 agosto - 6 settembre 2003
Direttore: Moritz de Hadeln

Luoghi

Lido di Venezia (Palazzo del Cinema, Casinò, PalaBnl)

Sale cinematografiche

Palazzo del Cinema

(Sala Grande, 1.100 posti e Sala Volpi, 160)

Palagalileo (1.300 posti)

PalaBnl (1.700 posti)

Sala Perla al Palazzo del Casinò (400 posti)

Cinema Garden.

Ampio spazio nei giardini del Casinò che ospita stand di enti, Internet Point, punti di ristoro per il pubblico e gli operatori del settore.

GOLDEN
lions

SECTIONS

Venice 60

An international competition of feature-length films and short films in 35mm or 70mm as world premiere or not yet screened publicly outside their country of origin and in Italy.

Upstream

An international competition of feature-length films aimed towards innovation and originality, of alternative filmmaking, that are representative of the various trends and components of contemporary cinema.

New Territories

A workshop for experimentation and a window into the future, presenting short, medium-length and feature-length films, both documentaries and fiction, including those created with new technologies.

SIC International Critics' Week

A selection of 7 first feature films, chosen by a Committee appointed by the National Association of Italian Film Critics (SNCCI) according to their own regulations.

SEZIONI

Venezia 60

Concorso internazionale di lungometraggi e cortometraggi in 35mm o 70mm, in anteprima mondiale o comunque non ancora proiettati pubblicamente fuori del paese d'origine e in Italia.

Controcorrente

Concorso internazionale di lungometraggi con intenti di innovazione e di originalità creativa, di linguaggi cinematografici alternativi, che sono rappresentativi del cinema contemporaneo nelle sue diverse tendenze e componenti.

Nuovi Territori

Laboratorio di ricerca e finestra aperta sul futuro, che presenterà cortometraggi, mediometraggi e lungometraggi, sia documentari che di finzione, realizzati anche con l'aiuto di nuove tecnologie

Settimana internazionale della critica (SIC)

Rassegna di 7 film - opere prime - autonomamente selezionati da una commissione nominata dal Sindacato Nazionale Critici Cinematografici Italiani (SNCCI) secondo un proprio regolamento.



JURIES AND AWARDS

Venice 60

An International Jury, will assign the following awards without ex-aequo:

Feature-length films,

- Golden Lion for best film

- Jury Grand Prix, Silver Lion

- Special Director's Award, Silver Lion

- Award for an Outstanding Individual Contribution

- Coppa Volpi for Best Actor

- Coppa Volpi for Best Actress

- Marcello Mastroianni Award for Best Young Actor or Actress.

Short films

- Silver Lion for Best Short Film

- UIP prize for Best European Short Film

- a Special Mention.

Upstream

- San Marco Prize for best film (50,000 Euro)

- Special Director's Award

- Upstream Prize for Best Actor

- Upstream Prize for Best Actress

"Luigi De Laurentiis" Award for a First Feature

All debut feature-length films in the different sections of the Festival are eligible for the Lion of the Future.



GIURIE E PREMI

Venezia 60. Una Giuria internazionale assegnerà senza possibilità di ex-aequo i premi seguenti:

Lungometraggi

- Leone d'oro per il miglior film

- Gran Premio della Giuria, Leone d'Argento

- Premio speciale per la regia, Leone d'Argento

- Premio per un contributo individuale di particolare rilievo

- Coppa Volpi per la migliore interpretazione maschile

- Coppa Volpi per la migliore interpretazione femminile

- Premio Marcello Mastroianni ad un giovane attore o attrice emergente.

Cortometraggi

- Leone d'Argento per il miglior cortometraggio

- Premio UIP per il miglior cortometraggio europeo

- una Menzione Speciale.

Controcorrente.

- Premio S. Marco di 50.000 euro per il regista del miglior film

- Premio Speciale per la Regia

- Premio Controcorrente per il miglior attore

- Premio Controcorrente per la migliore attrice.

Premio "Luigi De Laurentiis" per un'opera prima. Tutte le opere prime di lungometraggio presenti nelle diverse sezioni della Mostra concorrono all'assegnazione del Leone del Futuro.

Interno Legno

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A new reality in Venice



A Venezia, si sa, si costruisce ben poco ex novo, ma mentre gli investimenti nelle nuove costruzioni, per ovvie ragioni geografiche e storiche - sono pressocchè nulli - il settore delle ristrutturazioni è florido.

E proprio a questo settore è rivolto il nuovo punto vendita "Interno Legno" aperto a Venezia da Berti Pavimenti Legno.

Un punto di riferimento importante, che si propone di offrire ai clienti - imprese di costruzione o di ristrutturazione ma anche privati e studi di architettura - un "pacchetto parquet".

Nello storico e caratteristico Campo San Polo, nel centro operativo della città lagunare, è nato così un negozio bello e molto ben fornito che in oltre 50 metri quadrati, propone l'ampia gamma dei prodotti Berti messi in mostra in modo semplice ma efficace.

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Per informazioni sui punti vendita: numero verde 800 000300.

In Venice, as everyone knows, for obvious geographical and historical reasons, the construction of new buildings is not developed at all. On the contrary the restructuring industry is flourishing.

"Interno Legno", the new store set up in Venice by BERTI WOODEN FLOORS, applies exactly to this field and it is an important point of reference that offers to the customers, builders and restructuring enterprises but also private people and architects, its "parquet package".

In the historical and typical square Campo San Polo, situated in the business centre of Venice, a nice and well-stocked store started up with more than 50 sq. ms. of exhibition space, where the wide range of Berti products is functionally and smartly displayed.

A range of elegant exhibitors with shelves and cases allow to touch and fully evaluate the characteristics of the different products: "I Tradizionali", "I Prefiniti", "L'Antico" and also "L'Intarsio", works of great aesthetic value that gave to the company BERTI a world resonance and that could be soon appreciated at "La Fenice" theatre in Venice.

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dedicatevi qualcosa in grado di fermare il tempo”

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yourself something that can stop the time.*

Gossip & News

CURIOSITY: Palazzo Priuli, an architectural gem

Palazzo Priuli is an architectural gem that rises majestically alongside two enchanting canals in a quiet neighborhood not far from Saint Mark's Square. Throughout the centuries, it has inspired painters and architects. The house was built for Procurator Giovanni Priuli in the late fourteenth century and was among the first secular constructions in the city to incorporate several of the architectural innovations from the recently completed Doge's Palace. The ancient Priuli home has now become a deluxe four-star hotel offering modern amenities and comfort within the setting of an authentic, history-rich Venice.

Palazzo Priuli è un gioiello architettonico che si erge maestoso sulle rive di due canali in un incantevole angolo della città a pochi passi da Piazza San Marco. Ha ispirato pittori e architetti attraverso i secoli. La casa, commissionata dal Procuratore Giovanni Priuli alla fine del quattordicesimo secolo, fu tra le prime costruzioni secolari della città ad incorporare alcune delle innovazioni architettoniche presenti nel Palazzo Ducale. Oggi, l'antica casa dei Priuli, divenuta un albergo di lusso a quattro stelle, offre servizi e comodità in una Venezia autentica, ricca di storia e arte.



NEWS: Rebirth of the Fenice

The date of the rebirth of the Fenice Theatre has been announced for the coming 14th. December. The fire in 96 brought a wave of solidarity from far and wide, and likewise this event is mobilising people from all over the world. The inauguration ceremony has started up a hunt for tickets and invitations. Fifteen thousand requests for tickets have already arrived but the seating limit for each evening is only one thousand one hundred. The Venice council are hoping to provide maxi screens in the other theatres in Venice and Mestre to permit many others to assist the concert directed by Maestro Riccardo Muti, on the opening night.

La rinascita del Teatro La Fenice è annunciata per il prossimo 14 dicembre. Come l'incendio del 96 mosse la solidarietà al di qua e al di là dell'oceano, l'evento sta mobilitando tutto il mondo. Sono arrivate quindicimila richieste, ma i posti disponibili ogni sera sono soltanto millecento. L'amministrazione comunale prevede l'installazione di un maxi-schermo nei teatri di Venezia e Mestre per permettere a molti di assistere al concerto diretto dal maestro Riccardo Muti, in occasione della "prima".



BOOKS: "Il Lido illustrato - Le cartoline"

An interesting and diverting publication has been proposed by the Lions Club of Lido which celebrates its first twenty five years of activities on the island. With 144 colour pages and 170 reproduced images of post-cards the publication relives the transformations that came about on the island in the socio-cultural context of the twentieth century. The style of life on the Lido of Venice has not changed considerably in the past twenty five years nor have the desires and dreams of the people who visit the Lido and those who choose to spend their holiday there. It continues to provide a change from the traditional tourist offerings of enchanting Venice.

Una divertente e interessante pubblicazione quella proposta dal Lions Club del Lido per festeggiare i suoi primi 25 anni di attività. 144 pagine a colori con la riproduzione di 170 cartoline che permettono di rivivere le trasformazioni avvenute nel contesto socio-culturale del XX secolo. Lo stile di vita del Lido di Venezia però non è cambiato negli ultimi 5 lustri. Come i desideri e i sogni di chi viaggia e sceglie questo luogo per il soggiorno quale variante alla tradizionale offerta turistica della incantevole Venezia.



SHOPPING guide

Accessories
Antiques
Jewelry & Watches
Boutique & Griffe
Handicraft
Foot wear



info shopping

Opening time: 10 a.m. - 7.30 p.m.
The listing proposes a directory of the best and original stores, divided according to product category. It is a complete list, edited by VM staff, able to satisfy all your requirements.

I negozi sono aperti dalle 10 a.m. alle 7.30 p.m. Segue una selezione dei migliori e particolari esercizi commerciali divisi per categoria merceologica. Una vasta panoramica in grado di rispondere a qualsiasi esigenza: il tutto garantito da VM.

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Ph. +39.041.2411945 [map: H5](#)

MANDARINA DUCK

Mercerie - San Marco, 193
Ph. +39.041.5223325 [map: H5](#)

FRUTTAEVERDURA

C.po SS.Apostoli - Cannaregio, 4451
Ph. +39.041.2411572 [map: H4](#)

COCCINELLE

Mercerie - San Marco, 4958
Ph. +39.041.2770658 [map: H5](#)

Antiques

Antiquari

ANTICHITA' CESANA

Calle XXII Marzo - S.Marco, 2070
Ph. +39.041.5227789 [map: G6](#)

PIETRO SCARPA

Calle Gambara - Dorsoduro, 1023
Ph. +39.041.5239700 [map: F6](#)

Glass Art

Arte del vetro

VENINI

Piazza San Marco, 314
Ph. +39.041.5224045 [map: H6](#)

ARS CENEDESE MURANO

Piazza S. Marco, 40
Ph. +39.041.5225487 [map: H6](#)

BISANZIO

Calle Paradiso, 22 - Murano
Ph. +39.041.739228 [map: O2](#)

SAN MARCO 55

Piazza San Marco, 55
Ph. +39.041.917631 [map: H6](#)

BAROVIER & TOSO

Fondamenta Vetrai, 28 - Murano
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DKNY-DONNA KARAN
PHILOSOPHY DI ALBERTA FERRETTI
KEN SCOTT JEANS
SEVEN JEANS
FAY
PIRELLI
MONCLER
BELSTAFF
CAPALBIO
JAMIN PUECH
LAMBERTSON TRUEX
BORRELLI TOMMY HILFINGER
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SABELT

AQUASCUTUM
BRIONI
PIOMBO
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GENTRY PORTOFINO
HACKETT
MOMO


MAN'S CLOTHING
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SALVIATI
Fondamenta Radi, 16 - Murano
Ph. +39.041. map: **O2**

SEGUSO GIANNI
F.ta Serenella, 3 - Murano
Ph. +39.041.739005 map: **N3**

VIVARINI
F.ta Serenella, 5/6 - Murano
Ph. +39.041.736077 map: **N3**

C.A.M.
Piazzale Colonna, 1 - Murano
Ph. +39.041.739944 map: **O3**

NASON & MORETTI
Via Serenella, 12 - Murano
Ph. +39.041.739878 map: **N3**

Books and Music *Libri e musica*

LIBRERIA FILIPPI
Casselleria - Castello, 5284
Ph. +39.041.5235635 map: **H5**

SANSOVINO
Piazza San Marco, 84
Ph. +39.041.5222623 map: **H6**

VIVALDI STORE
F. dei Tedeschi - S. Marco, 5537/40
Ph. +39.041.5221343 map: **H5**

Clothing *Abbigliamento*

MARLY'S
Calle Vallaresso - S. Marco, 1321
Ph. +39.041.5223851 map: **H5**

POT POURRI'
Ramo dei Fuseri - S. Marco, 1811/m
Ph. +39.041.2410990 map: **G6**

CAMICERIA S. MARCO
Calle Vallaresso - S. Marco, 1340
Ph. +39.041.5221432 map: **H6**

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Campo SS.Filippo e Giacomo, 4275
Ph. +39.041.5222062 map: **I5**

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C. de l'Ascension - S. Marco, 1257/A
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LA COUPOLE
Calle XXII Marzo - S.Marco, 2366
Ph. +39.041.5224243 map: **G6**

LA TOUR
Calle Larga S. Marco, 287
Ph. +39.041.5225147 map: **H6**

AMINA-MI
Calle dei Fuseri - San Marco, 4459
Ph. +39.041.5221414 map: **G5**

SHIRTS & TIES
Boca de Piazza - San Marco, 1279
Ph. +39.041.5224948 map: **H6**

BLACK WATCH
Calle del Forno - San Marco, 4594
Ph. +39.041.5231945 map: **G5**

H.C. INTERNATIONAL
Calle dei Fabbri - San Marco, 1066
Ph. +39.041.5227156 map: **H5**

HIBISCUS
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Ph. +39.041.5208989 map: **G5**

IORELLA GALLERY
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EL CANAPON
Salizada San Stae - S.Croce, 1906
Ph. +39.041.2440247 map: **F4**

PROPOSTE
Campo S.Fantin - S.Marco, 1894
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Boutique - Griffe

MISSONI
Calle Vallaresso - S. Marco, 1312/N
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KENZO
Ramo dei Fuseri - S. Marco, 1814
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PRADA STORE
Campo S. Moisè - S. Marco, 1469
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VALENTINO
Corte Foscara - S. Marco, 1473
Ph. +39.041.5205733 map: **H6**

ROBERTO CAVALLI
Calle Vallaresso - S. Marco, 1316
Ph. +39.041.5205733 map: **H6**

MALO
C. delle Ostreghe - S. Marco, 2359
Ph. +39.041.5232162 map: **G6**

BELVEST
Calle Vallaresso - S. Marco, 1305
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Ph. +39.041.5223020 map: **H6**

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Ph. +39.041.5234758 map: **G5**

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Ph. +39.041.5289319 map: **H6**

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CALVIN KLEIN
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Ph. +39.041.5226688 map: **H5**

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Ph. +39.041.5226953 map: **G6**

ATTOMBRI
Sottoportego dei Orefici - S. Polo, 74
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CARTA ALTA
Calle Bevilacqua - Dorsoduro, 1737
Ph. +39.041.2771132 map: **D6**

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Ph. +39.041.2413200 map: **H4**

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Ph. +39.041.5229864 map: **H6**

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C.llo de la Comare, S. Croce, 1320
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FIORERIA SAN MARCO
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FIORERIA AL BOCCOLO
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Sport

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Ph. +39.041.5230719 **map: H4**

MARINELLO CALZATURE SPORT
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Ph. +39.041.720355 **map: F2**

ZETA SPORT
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Bimbi

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Ph. +39.041.5268747

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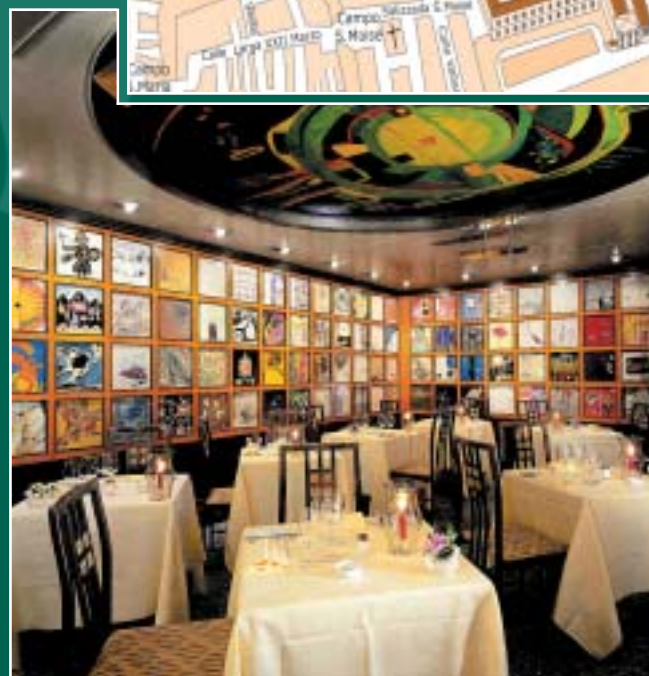


ristorante LA COLOMBA

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The "Colomba" has encouraged the protagonists of the rebirth of italian and european art. Today continues the tradition...



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Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing

la BUONATAVOLA
Ristoranti
Bacari
Pizzerie
Pasticcerie
Listing tematico

OSTARIA BOCCADORO, Cannaregio 5405/a

At just a few steps away from the Miracoli church, on the way towards the Fondamente Nuove, you can find a delightful restaurant tucked away in the quaint little square of Campiello Widmann. Here, great pride is taken in preparing traditional Venetian dishes enhanced with innovative trends of haute cuisine. Special attention is placed in the choice selection of only fresh and always locally produced ingredients that go into making an assortment of fish based hors-d'oeuvres, hand made pastas, well prepared island grown vegetables, and of course the renowned yet delicate Tuna alla Boccadoro, which adopts Japanese cooking techniques for its preparation. In the elegant out-door setting, under the shade of grape vines, you may very well happen upon an acoustic concert or a display of young artists pieces, which can be observed sipping a glass of fine wine and eating one of the delicious Venetian cicchetti snacks. The lunchtime hour also provides the perfect occasion for an affordable opportunity to taste first quality Venetian cuisine in a friendly setting.

A due passi dalla chiesa dei Miracoli, sulla strada che porta alle Fondamente Nuove, c'è un ristorante che fonde in sé il rispetto per la tradizione veneziana e l'interesse per le nuove tendenze della gastronomia internazionale. L'attenzione nella scelta delle materie prime, sempre fresche di giornata e provenienti dal territorio, si può osservare dagli antipasti di pesce alla pasta fatta in casa, dal tonno alla Boccadoro, che strizza un occhio alla cucina giapponese, alla frittura impalpabile o alle verdure di Sant'Erasmo. Qui, all'ombra di una vite che porta con eleganza i suoi cento anni, non è raro imbattersi in qualche concerto unplugged o in una mostra di giovani artisti, a cui assistere sorseggiando un bicchiere di vino e mangiando un "cicchetto" diverso dai soliti, o magari approfittando del menu di mezzogiorno che rendono possibile ad ogni tasca assaporare una cucina di prima qualità.





ristorante al Graspò de ua

A historical Italian
place just a few steps
from the Rialto bridge



Locale storico d'Italia
A pochi passi
dal ponte di Rialto

San Marco, 5094/A

Tel.041.5200150 - 041.5223647 - Fax 041.5209389



Taverna La Fenice

Raffinato locale in
stile veneziano
situato dietro il
teatro la Fenice



A refined restaurant
in Venetian style
situated beside the
Fenice theatre

San Marco, 1939 - Tel.041.5223856 - Fax 041.5237866



“Bovoeti”

di Andrea Heinrich

Included amongst wild produce, the snail is one of the most ancient foods in human history. Being so innocuous and slow, while a handicap for the creature, is simply an invitation for man to make it his lunch. The snail has been considered a rare and delicious morsel, a plate of the regular populace, an impure food (so judged Moses in the Bible), a foodstuff more used by doctors and invalids, but also a morsel of lords and therefore food suitable for a cultivated and educated taste.

The cycle of rearing and reproducing snails does vary, depending on the climate, the altitude, the geographical zone and the species: with the breed that the Venetians rear, the period that runs from March until October is preferable. This particular kind of local cultivation is carried out exclusively on free open land, without a cover or the use of any kind of protection. This method consists of introducing, from opposite fences, the snails who then pair off and multiply. The choice of the rearing method differs noticeably from that in other European countries such as France and Spain. The Venetians believed it incorrect to breed snails in conditions that were not natural and therefore in harmony with the simplicity of their anatomy and physiology of their shells and the length of their life cycle. Moreover, they established that the creatures which grow under cover, without sunlight have flesh with less consistency that with cooking loses a great deal of its substance. The Venetian cooking method does not use snails of regular dimensions, rather the snails are tiny (called 'bovoleti') and are boiled and seasoned with a generous amount of garlic and parsley and drowned in olive oil. More than a speciality of Venetian cuisine, they become suggestive culinary trimmings, a perfect accompaniment to the well-known conviviality of the lagoon.

Compresa nel novero dei prodotti selvatici, la chiocciola è uno degli alimenti più antichi della storia umana. La sua innocuità e la proverbiale lentezza furono un handicap per l'animale ed un invito a pranzo per l'uomo. Nonostante le loro piuttosto alterne vicende come genere gastronomico, le lumache sono state considerate ora pietanza di rara prelibatezza ed ora come piatto da bifolchi, ora alimento impuro (così le giudicava Mosè nominandole nella Bibbia) ed ora quale ingrediente riservato a medici e ad ammalati, ora vivanda popolare e perciò anonima ed ora boccone da signori e quindi cibo "colto" degno d'esser messo per iscritto. Il ciclo di pascolo e riproduzione è vario, a seconda dei climi, delle altitudini, delle zone geografiche e delle specie utilizzate: nella fattispecie gli allevamenti veneti prediligono il periodo che va dal mese di marzo a tutto il mese di ottobre. L'elicicoltura veneta si attua esclusivamente su libero terreno e all'aperto, senza coperture o l'uso di protezione. Questo metodo consiste nell'introdurre, in appositi recinti, chioccioline destinate ad accoppiarsi e a moltiplicarsi. La scelta dell'allevamento all'aperto, sul terreno, è stata determinante nell'impostazione e nello sviluppo di questa attività, e si è notevolmente differenziata dall'impostazione dell'elicicoltura negli altri paesi europei come la Francia e la Spagna. Fin dai primi esperimenti, i veneti hanno considerato improponibile un allevamento di chioccioline in condizioni che non fossero quelle naturali e ciò in relazione alla assoluta semplicità dell'anatomia e fisiologia del mollusco ed alla lentezza del ciclo di vita. La cucina veneziana non utilizza gasteropodi di dimensione standard, bensì lumachine mignon (qui chiamate "bovoleti") da bollirsi e condire con un generoso trito di aglio e prezzemolo affogato in olio d'oliva. Essi più che un piatto forte della cucina veneziana, divengono dei suggestivi orpelli culinari, che ben si prestano alla nota convivialità lagunare.

DINING CITY LISTING

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

A list, edited by the VM staff, of suggestions for gourmets: a careful selection of original and best appreciated restaurants, bacari, pizzerias and wine bars in town. Each listing gives useful information for an appropriate choice.

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

La guida per i buongustai: una accurata selezione, proposta dalla redazione di VM, dei più originali e apprezzati ristoranti, bacari, pizzerie ed enoteche dell'isola. Ogni scheda è corredata dalle informazioni utili ad una scelta azzeccata.

Traditional Cuisine

ANTICO MARTINI

S. Marco, 1983 **map: G6**
ph. +39.0415224121

Antico Martini is a top-class romantic restaurant in Venice. Since 1720. Rooms for non-smokers.

Closed Tuesdays and at lunch-time on Wednesday

DO' FORNI

S. Marco, 457 **map: H5**
ph. +39.0415232148

Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea.
Open daily

HARRY'S BAR

S. Marco, Calle Vallarezzo 1323
ph. +39.041.5285777 map: H6

For over seventy years Harry's Bar has been one of the most renowned places in the world and is by now an institution in the splendid city on the lagoon. Booking essential.
Open daily

LA COLOMBA

S. Marco, 1665 **map: G6**
ph. +39.041.5221175

An artist' meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class.
Open daily

AL GRASPO DE UA

S. Marco, 5094 **map: H5**
ph: +39.041.5200150

A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes.

Closed Mondays

TAVERNA LA FENICE

C.llo della Fenice, 1939 **map: G6**
ph. +39.041.5223856

A restaurant situated beside the Fenice theatre and just a moment away from St. Mark's square. A refined eating place in Venetian style with a summer garden in the same square.

Closed Mondays

FIASCHETTERIA TOSCANA

Cannaregio, 5719 **map: H4**
ph. +39.041.5285281

A short stroll away from the Rialto Bridge, it is one of the most appreciated Venetian restaurants both for the quality of its cuisine and its faultless service. Booking advisable.
Closed Mondays and at lunch-time on Tuesday

DE PISIS

S. Marco, 1459 **map: G6**
ph. +39.041.5207022

With a terrace facing the Canal Grande, De Pisis is a place meant to seduce the most sophisticated palates in an intimate, elegant atmosphere.
Open daily

DA IVO

S. Marco, 1809 **map: G6**
ph. +39.041.5285004

Mister Ivo, the owner, entertains his clientele in a romantic atmosphere. He offers Tuscan-Venetian



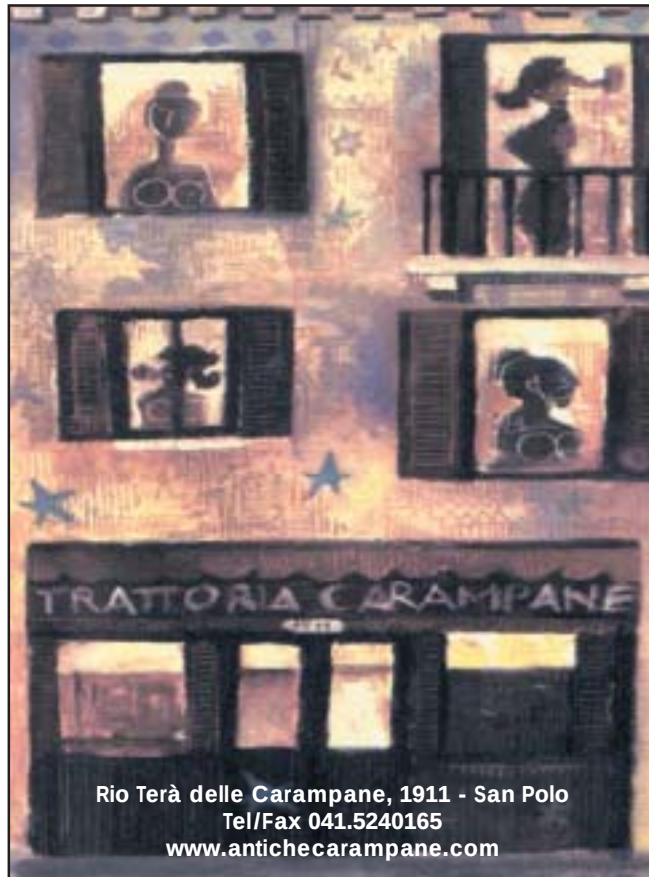
An intimate and elegant restaurant, with panoramic room and small terrace overlooking St. Mark.

Locale intimo e raffinato, con sala panoramica e piccola terrazza esterna che si affacciano sul bacino S. Marco.

RISTORANTE CARPACCIO



Castello, 4088/4089 - Riva degli Schiavoni
Tel. 041.5289615 / 041.5224168 - Fax 041.5224191
www.ristorantecarpaccio.com - info@ristorantecarpaccio.com



Rio Terà delle Carampane, 1911 - San Polo
Tel/Fax 041.5240165
www.antichecarampane.com

dishes as well as delicious vegetables. Booking advisable.
Closed Sundays

QUADRI
Piazza San Marco, 121 **map: H6**
ph. +39.041.5286396
Since 1775, Quadri has been considered a symbol of gastronomic excellence, combined with traditional Venetian hospitality. Our chefs will tempt the most refined palates.
Open daily

CIPRIANI
Giudecca, 10 **map: H2**
ph. +39.041.5207744
Haute cuisine in one of the most renowned Venetian settings. Booking essential.
Closed from November to March

HARRY'S DOLCI
Giudecca, 773 **map: E8**
ph. +39.041.5224884
Situated on the island of Giudecca, Harry's Dolci offers its clientele the service, quality and dishes that characterize the Cipriani style. Booking advisable.
Open from March to October

LOCANDA CIPRIANI
Isola di Torcello, 29
Ph. +39.041.730150
The historical and charming Locanda Cipriani is located in the splendid Torcello island. In the summer it offers very refined cuisine in an evocative garden.
Closed Tuesdays and in the month of January

DA IGNAZIO
San Polo, 2749 **map: F5**
ph. +39.041.5234852
Lovely atmosphere of an old Venetian trattoria. Particular especially in the summer, because cooking is done in the court.
Closed Saturdays

ALLA BORSA
Calle delle Veste, 2018 **map: G6**
ph. +39.041.5235434
Fifty meters from the Fenice Theater, it has been an artists' retreat since 1783. the restaurant offers his customers the opportunity of tasting dishes prepared with special care in a pleasant atmosphere.
Open daily

AL COLOMBO
San Marco, 4619 **map: G5**
ph. +39.041.5222627
Located just a stone's throw from the Rialto bridge it has been famous since the eighteenth century. A guest might select such dishes as risotto with pore mushrooms and fish of Adriatic sea.
Open daily

RISTORANTE DA FIORE
S. Polo, 2202 **map: F4**
ph. +39.041.721308

The most famous restaurant in Venice has a refined and sober environment and is the meeting point for the international jet-set and for lovers of good cuisine and wine.
Closed Sundays and Mondays

BOCCADORO
Cannaregio, 5405/a **map: H4**
ph. +39.041.5211021
The tavern is located in the beautiful Campo Widmann. Under the ancient bower, you will taste excellent food and wine and listen to good music. The exquisite simplicity of the dishes exalts the taste of the fish coming from our sea, perfumed, dry and aromatic wines match the dishes creating a magic union.
Closed Mondays

RISTORANTE RIVIERA
Dorsoduro, 1473
ph. +39.041.5227621 **map: G6**
On the Zattere, near to S. Basilio, Monica and Luca will be delighted to serve to you specially prepared dishes from their kitchen. Their pasta is homemade and the great menu includes fish specialties in addition to an excellent wine list. Outdoors, at this intimate and elegant locale, customers enjoy a view towards the horizon and the wide terraces of the Giudecca Canal.
Closed Mondays

AL CARPACCIO
Castello, 4088/4089 **map: L8**
ph. +39.041.5289615
Along the riva Schiavoni, situated in the heart of Venice. An elegant retreat with a terrace and two dining rooms inside with a splendid view of the S. Mark's basin.
Open daily

LA CARAVELLA
Via XXII Marzo, 2398 **map: G6**
ph. +39.041.5208901
A historical restaurant in the heart of Venice, with an excellent wine list. From May to September service is in our flowered-fill courtyard.
Open daily

OSTERIA SAN MARCO
S. Marco, 1610
ph. +39.041.5285242 **map: H6**
Although it has only recently opened, it is already appreciated by both tourists and locals alike.
Closed Sundays

OSTERIA DI SANTA MARINA
Castello, C.po S. Marina 5911
ph. +39.041.5285239 **map: G5**
The recent opening restaurant has been created for the particular Venetian clientele but it is much appreciated also by the numerous foreign customers. Augusto and Danilo are pleased to offer their creative cookery and the typical

Venetian dishes.
Closing day: Monday

Local Cuisine

LA FURATOLA
S. Barnaba 2870 **map: E6**
ph. +39.041.5208594
A typical Venetian restaurant, it is very simple but its cuisine offers the best seafood of the Adriatic Sea.
Closed Mondays and at lunch time on Thursday

LE BISTROT DE VENISE
S. Marco, 4685 **map: H5**
ph. +39.041.5202244
The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six hundred years of Venetian and Venetan folk cuisine and a highly-selective wine list.
Open daily

ANTICHE CARAMPANE
Rio terà Carampane 1911 **map: G4**
ph. +39.041.5240165
The trattoria ambience, warm and intimate, and the enticing menu based on classic cuisine blend to create a truly memorable dining experience. The restaurant's gracious outdoor terrace provides the opportunity to dine under the stars when weather permits.
Closed on Sun. afternoon and Mon.

ALLE TESTIERE
Castello, 5801 **map: H5**
ph. +39.041.5227220
As it is a small restaurant near Campo Santa Marina, it is necessary to book a table.
Closed Sundays

AL MONDO NOVO
Castello, 5409 **map: H5**
ph. +39.041.5286252
Restaurant in the ancient historical centre of Venice. Tasteful and intimate premises, with their beautiful windows and high walls on which are pictures of Italian and foreign artists. Venetian cooking with preference for fish of Adriatic sea. A wine list of great prestige. Outside a fine garden with over 60 seats.
Open daily

AVOGARIA
Dorsoduro, 1629 **map: D6**
Ph. +39.041.2960491
Excellent Italian cuisine and music in an elegant international ambience make it one of the most renowned restaurants of the island. Not to be missed.
Closed Tuesdays

CORTE SCONTA
Calle del Pestrin 3886 **map: L8**
ph. +39.041.5227024
This striking restaurant is in the heart of the Castello district. In mild weather excellent seafood dishes are served in its inner court-

yard. Booking essential.
Closed Sundays and Mondays

OLIVA NERA
Castello 3417 **map: I5**
ph. +39.041.5222170
A simple but intimate new restaurant it is the ideal place for a married or dating couple looking for a good dinner in a quiet environment.
Closed Wednesdays, Thursdays

LA RIVISTA
Dorsoduro, 979 **map: F7**
ph. +39.041.2401425
Design restaurant with Depero original painting. Modern cuisine with some Venetian dishes. Carefully selected Italian wines.
Closed Mondays

OSTERIA ANTICO DOLO
Ruga Rialto, 778 **map: G4**
Ph. +39.041.5226546
The superior cuisine serves the best fresh fish of the day directly from the Rialto market and all kinds of Venetian dishes.
Closed Tuesday

AL BRINDISI
Cannaregio, 307 **map: F3**
ph. +39.041.716968
A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station.
Open daily

SAN GIORGIO
Castello, 2185 **map: L6**
ph. +39.041.5231993
The restaurant is located along the Riva degli Schiavoni, a short walk from St. Mark's Square, it's famous for its excellent Venetian cuisine and its selection of Italian wines.
Open daily

AL GATTO NERO
Burano, Fond.ta Giudecca 88
ph. +39.041.730120
It is a restaurant placed in the Burano island. It is well-known for the creativity of its dishes and for the collection of paintings on the walls.
Closing day: Monday

DA ROMANO
Burano, P.zza Galuppi 221
ph. +39.041.730030
It is a historical Italian restaurant placed in Burano, in the island famous for Venetian lace and for the very much colored fishermen's houses. It serves an excellent fish menu, it is impossible to forget the fish-risotto.
Closing day: Monday

AL MASCARON
Castello, S. M. Formosa 5225
ph. +39.041.5225995 **map: I5**
The restaurant is to a few steps by Campo Santa Maria Formosa. It is

Castello, 2185
Riva Schiavoni - Venezia
Tel. 041/5231993

Ristorante a base di pesce San Giorgio

A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station.



Al Brindisi

Cannaregio, 307 Campo San Geremia - 30121 Venezia
tel. 041.716968 fax 041.795585 www.albrindisi.it info@albrindisi.it



Campiello Widmann
Cannaregio 5405/A
Tel. 041.5211021
Closed Mondays

Hosteria



Galileo

cucina tipica veneziana

S.Marco, 3593
Campo S. Angelo
Tel. 041.5206393
Closing day:
Tuesday
Booking request



Outdoors, at this intimate and elegant locale, customers enjoy a view towards the horizon and the wide terraces of the Giudecca Canal.

Locale intimo e raffinato, all'esterno i clienti possono godersi il tramonto nell'ampia terrazza sul Canale della Giudecca.

Dorsoduro, 1473 Zattere - Tel. 041.5227621



in Venezia dal 1434

Servizio catering e banqueting

Ruga Rialto, 778
Ph./fax 041.5226546
Booking request
www.anticodolo.it

Bagola

BAR DELLA NUOVA GENERAZIONE

BAR OF THE NEW GENERATION

open from 7.00 am to 2.00 pm
closed Mondays
Santa Croce - Campo S. Giacomo dall'Orio - Venezia
Tel. 041.717584 - Fax 041.2770850

a typical Venetian restaurant where to taste excellent dishes prepared with care and excellent wines.
Closed Sundays

International Cuisine

Japanese MIRAI
Cannaregio, 227 map: F3
ph. +39.041.2206517
A restaurant that offers the Japanese cuisine in Venice.
Open daily

Chinese NANCHINO
Calle dei Fabbri 1016 map: H5
ph. +39.041.5223753
It offers typical Chinese cuisine in a perfect atmosphere and in grand style.
Closed Mondays

Chinese TEMPIO DEL PARADISO
San Marco 5495 map: H5
ph. +39.041.5224673
It is one of the well-known and refined Chinese restaurants of the city.
Open daily

Indian SHRI GANESH
San Polo, 2426 map: F4
ph. +39.041.719804
It is the only Indian restaurant in Venice. Tandoori, marinated chicken, crayfish and kulfi are served.
Closed Wednesdays

Arabian BARADA
Cannaregio 2754 map: F2
ph. +39.041.715977
It is a restaurant for lovers of Arabian and Persian cookery. The atmosphere is pleasant, the offered service and the quality are very good.
Closing day: Monday

Arabian FRARY'S
San Polo 2558 map: F5
ph. +39.041.720050
It is found in the San Polo district of the city. It offers Arabic cuisine in a picturesque, pleasant environment.
Closed Tuesday evenings

Mexican IGUANA
Cannaregio, 2515 map: G2
ph. +39.041.713561
It is a renowned restaurant serving typical Mexican dishes such as burritos, chili con carne, tacos and tequila-based drinks.
Closed Mondays

Hiddish GAM GAM
Cannaregio, 1122 map: E2
ph. +39.041.715284
Located in the ghetto district, it serves Israeli and Hebrew specialties: falafel, couscous latkes and gefilte fish.
Closed Friday evenings and Saturdays

Syrian and Egyptian SAHARA
Cannaregio 2519 map: G2
ph. +39.041.721077
It serves an excellent traditional Syrian and Egyptian cuisine in a funky corner of Venice.
Open daily

Bacari & Hostarie

HOSTARIA GALILEO
C.po S.Angelo 3593 map: G6
ph. +39.041.5206393
At the Galileo, our chefs Max and Andrea offer you traditional Veneto Italian cooking.
Closed Tuesdays

DO MORI
S. Polo, 429 map: G4
ph. +39.041.5225401
Venice's oldest bacaro (bar). This tiny bacaro has an extraordinary selection of wines, it is the paradise of cichetti (snacks) and other Venetian dishes.
Closed Sundays

AL PARADISO PERDUTO
Cannaregio, 2640 map: F2
ph. +39.041.720581
It is an original place offering its numerous local and foreign guests not only its cuisine, but entertainment featuring live concerts and comedy shows.
Closed Wednesdays, Tuesdays

DA CODROMA
Dorsoduro, 2540 map: D6
ph. +39.041.5246789
This ancient Venetian bacaro (bar) offers snacks, games and amusement. Renowned for its traditional cichetti (snacks) and its selection of wines and cheeses. Music is often played evenings.
Closed Sundays

ALL'ACCIUGHETTA
Castello, 4357 map: I5
ph. +39.041.5224292
Your hesitance due to its outward appearance will be soon forgotten once you taste its calamaretti salads, fried vegetables, octopus and pizzas. Its evenings are renowned.
Open daily

BENTIGODI
San Marcuola 1424 map: F2
ph. +39.041.716269
It is a friendly and pleasant place offering creative cuisine. In addition to traditional cichetti (snacks) there is a specialty: pasta with calamari and radicchio.
Closed Sundays

ALLA BOTTE
San Marco 5482 map: H50
ph. +39.041.5209775
Typical Venetian place offering bovetti, potatoes, octopus, meatballs with one or more glasses of wine.
Closed Thursdays

BAGOLO
Santa Croce, 1584 map: F4
ph. +39.041.717584
Style and modernity for the best snacks in Campo S.Giacomo. Wide selection of wines and liquors, cheese and delicatessen from Friuli.
Closed Mondays

Wine Bars

BOTTIGLIERIA COLONNA
Castello, 5595 map: H5
ph. +39.041.5285137
A selection of excellent quality wines and liquors.
Closed Sundays

VINO VINO
San Marco, 2007 map: F5
ph. +39.041.5237027
Excellent selection of wines from all over the world. It also serves meals and snacks.
Closed Tuesdays

RUGA RIALTO
Rialto, 692 map: G5
ph. +39.041.5211243
A typical Venetian tavern with its wooden furniture, the ombra can be enjoyed in the morning as an aperitive as well as in the evening.
Open daily

AI POSTALI
S. Croce, 821 map: E4
ph. +39.041.715156
A typical hosteria usually full of tourists.
Closed Sundays

Pizzerie

CONCA D'ORO
Castello, 4338 map: H5
ph. +39.041.5229293
A typical Venetian restaurant since 1947. The oldest pizzeria in Venice.
Closed Tuesdays

AE OCHE
Santa Croce, 1552 map: F4
ph. +39.041.5241161
Delicious salads and a huge choice of pizzas. Better come early or book.
Open daily

DUE COLONNE
San Polo, 2343 map: F4
ph. +39.041.5240685
Situated in the lively university area, it offers Venetian dishes and delicious pizzas midday as well as evenings.
Closed Sundays, Saturday at lunch time

AL NONO RISORTO
S. Croce, 2337 map: G4
ph. +39.041.5241169
Pizzas and typical Venetian dishes in a restaurant with a pleasant garden.
Closed Wednesdays, Thursday at lunch time

Cafés

CAFFÈ FLORIAN
Piazza San Marco, 56 map: H6
ph. +39.041.5205641
Caffè Florian, dating back to 1720, has always been the destination of an illustrious coffee-loving clientele. During the spring and summer guests are entertained by the music of a small orchestra.
Open daily

GRAN CAFFÈ LAVENA
Piazza San Marco, 133 map: H6
ph. +39.041.5224070
Since 1750 Lavena café has occupied the sunniest corner of St. Mark's Square opposite the Basilica. Camus, Liszt, D'Annunzio and Moravia patronised it, but Wagner chose it as his exclusive salon. Café with orchestra.
Open daily

CAFFÈ QUADRI
Piazza San Marco, 120 map: H6
ph. +39.041.5200041
Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality. It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.
Closed Sundays

Pastry & Ice Shops

AL TODARO
San Marco, 3 map: H6
Ph. +39.041.5285165
Only frozen by stroll, for many people the best one in all Venice, a place for Venetians and tourists.
Open daily

GELATI DA NICO
Dorsoduro, 922 map: F7
ph. +39.041.5225293
Very famous its stroll's ice creams, the gianduiotto is superlative.
Closing day: Monday



A welcoming restaurant with a beautiful inside garden situated between Rialto and S. Mark's. Here one can taste typical fish and meat dishes.



Tra Rialto e San Marco accoglie il ristorante con suggestivo giardino interno. Potete gustare piatti tipici a base di pesce e carne.

Ristorante Al Mondo Novo



Al Mondo Novo

Open daily
Aperto tutti i giorni

Venezia, Castello
Salizzada S. Lio, 5049
Tel. 041/5200698
Tel. 041/5286252
Fax 041/5207031



Venetian Cuisine



Sepe in nero

Squid in black ink

Squid is a dish that can be found almost all year round, but most typically during the summer months, when the squid are small and therefore particularly soft. The 'sepe in tecia col nero' are a delicious delicacy enjoyed by many. However, few realise how diversely they are prepared from house to house. Cooked squid can vary greatly in colour as this is determined by the quantity of ink sacks added during the cooking process. The flavour remains practically the same nevertheless. Here is how to cook 'sepe in nero'.



THE RECIPE

1.5 kg of medium sized squid
500g of chopped tomatoes/fresh tomato sauce
1/2 glass of dry white wine
olive oil
1 clove of garlic
chopped parsley
salt and pepper

Clean the squid, taking out the internal bone and put the sacks of ink to one side. Wash well inside and out under running water. Dry and then cut them into strips. Brown the garlic in a saucepan adding the squid and salt and pepper to taste. Add the wine to soften the squid and leave to evaporate. Then, add one or two sacks of ink, as desired, and the tomato sauce. Cover and allow to cook over a moderate heat for around 20 minutes. When it is nearly ready, remove the lid and drain off some of the sauce to the desired consistency. The dish can be served with soft yellow grilled polenta.

Piatto che si trova ormai tutto l'anno, ma particolarmente succulento in maggio, periodo di seppie di piccole dimensioni e quindi particolarmente morbide, le sepe in tecia col nero sono una squisitezza nota a molti. Pochi sanno però che in ogni casa si cucinano diversamente, con varie gradazioni di... colore, a seconda dei gusti. Il sapore rimane praticamente invariato, ma più o meno sacche dell'inchiostro della seppia aggiunte alla cottura ne determinano il colore. Ecco come si preparano.

LA RICETTA

1 kg e 1/2 di seppie medie
500 gr di passata di pomodoro
1/2 bicchiere di vino bianco secco
olio d'oliva
1 spicchio di aglio
prezzemolo tritato
sale e pepe

Pulire le seppie, togliendo l'osso interno e la sacca dell'inchiostro che va tenuta da parte. Lavarle bene dentro e fuori sotto l'acqua corrente, asciugarle e tagliarle a strisciole. In una casseruola rosolare l'aglio, aggiungere le seppie, farle insaporire, aggiungere sale e pepe. Sfumare con il vino bianco e lasciarlo evaporare. Aggiungere una o due sacche d'inchiostro, a piacere, e i pomodori passati. Coprire e far cuocere a fuoco moderato per circa 20 minuti. A cottura ultimata, togliere il coperchio e far restringere il sugo a piacere. Il piatto va servito con polenta gialla morbida e fumante.

SERVICE & UTILITIES guide

SERVICE CITY LISTING

Internet Point

NETWORK CAFE

San Polo, 124

Ph. +39.041.5203132 **map: G4**

VENETIAN NAVIGATOR

Castello, 5300

Ph. +39.041.2771056 **map: H5**

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AMERICAN EXPRESS

San Marco, 1471

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MACCORP ITALIANA

Isola del Tronchetto, 1

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Tours

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ASSOCIAZIONE GUIDE TURISTICHE

S. Marco, 750

Ph. +39.041.5209038 **map: H5**

GRUPPO BATTELLI DEL BRENTA

via Porciglia, 34 - Padova

Ph. +39.049.8760233

CONSORZIO BATELLIERI

Apt - Padova

Ph. +39.049.8766860

TURISTICA PENZO

Via degli Armeni, 1 - Cavallino

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www.veniceapartment.com

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Corso del popolo, 90 - Mestre

Ph. +39.041.5312500

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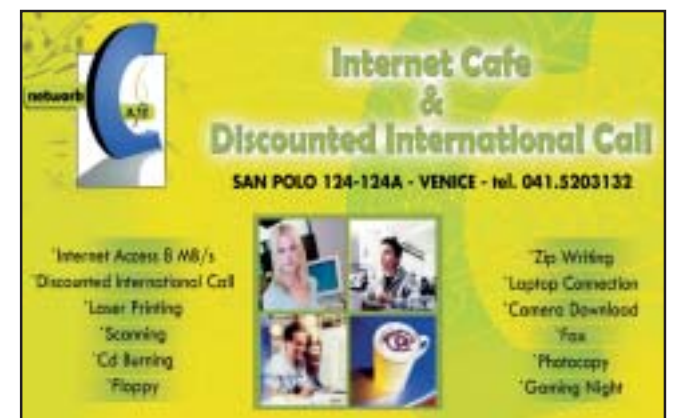
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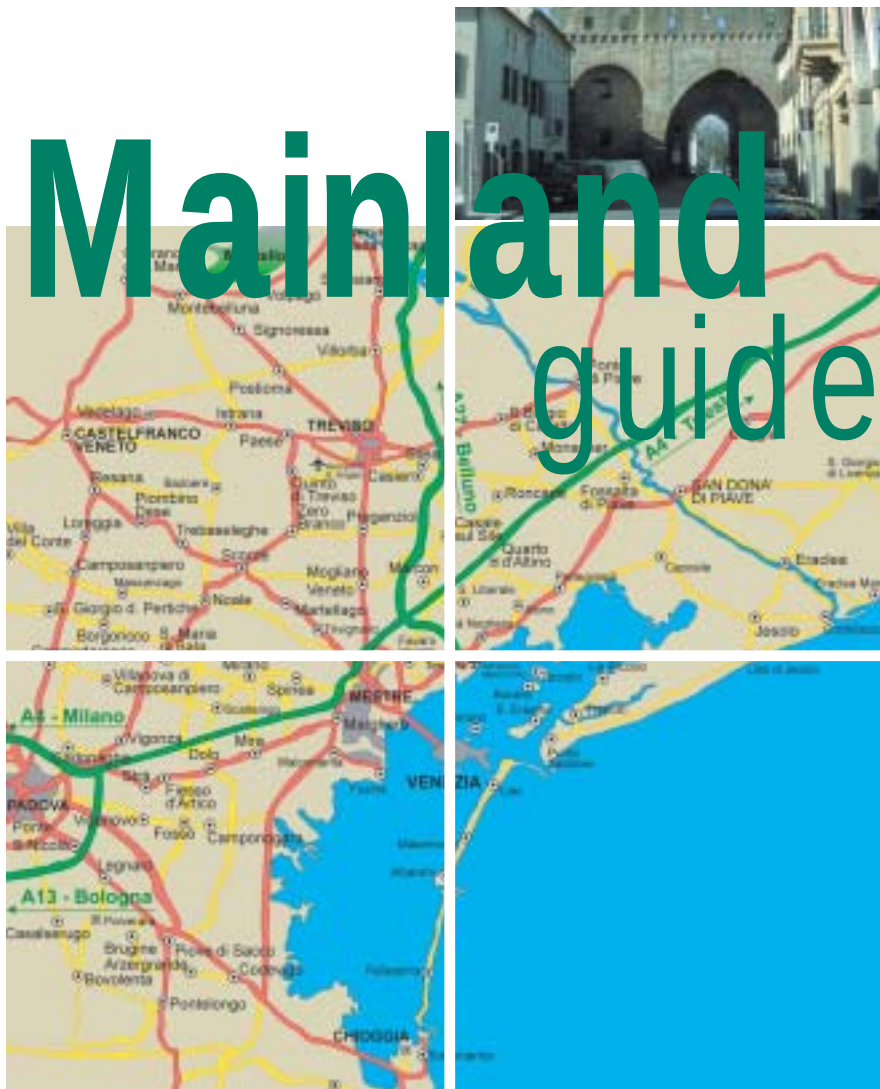
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Mainland guide



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Mestre
Riviera del Brenta
Jesolo
Treviso
Cortina
Asolo...

TREVISO - FESTIVAL CHITARRISTICO INTERNAZIONALE

The prestigious music programme dedicated to composers from the 18th. Century will be held in the historical cloister of St. Caterina's from 31st. August to 7th. September.

An annual appointment for those who love music, organised by the association "Amici del Teatro di Treviso e provincia", which operates also on a national level, (maybe the only provincial association which pleases audiences throughout Italy).

The festival, in fact, is divided in two parts, it opens in Treviso 31st. August finishing on 7th. September and then will proceed on to Rome. The programme will include a wide range of musicians who will perform a rich and varied programme both for the high quality of the musicians and for the different styles and music types performed thus providing a sublime opportunity to hear this instrument at its most expressive.

Nello storico chiostro di Santa Caterina si terrà dal 31 agosto al 7 settembre la prestigiosa rassegna musicale dedicata ai compositori del Novecento. Un appuntamento ormai abituale per tutti coloro che amano la musica, organizzato dall'Associazione "Amici del Teatro di Treviso e provincia", che ha la peculiarità di essere la prima in Italia a non svolgersi all'interno dei confini di una provincia ma si propone all'opinione pubblica abbracciando una dimensione territoriale nazionale. Il festival infatti è diviso in due parti, si apre a Treviso il 31 agosto per concludersi domenica 7 settembre quando la manifestazione si sposta a Roma. Annovera un nutrito numero di presenze che permettono di proporre al pubblico una rassegna ricca sia per l'altissimo pregio dei musicisti invitati, sia per le diverse scelte stilistiche e musicali adottate da ognuno che sublimano le ampie potenzialità espressive dello strumento.

Info: ph.39.0422.320652 www.musikrooms.com



THE SIXTIES

The Turning Point



back to those years to experience anew the logic and sentiment of this vital and vibrant period in our recent history. INFO: +39.049.8205006

La minigonna, il cinema di Sergio Leone, gli oggetti quotidiani che diventano opera d'arte per la Pop Art, la pubblicità e le nuove forme di comunicazione. La musica. Sono i "mitici" anni '60, forieri di pensiero contestatore e grandi movimenti. Tutto raccolto in una mostra all'interno del "villaggio globale" del Salone del Palazzo della Ragione di Padova, dal 7 giugno al 19 ottobre. L'Assessorato alla Cultura del Comune di Padova organizza, negli spazi monumentali del



restaurato Palazzo, un grande evento che intende presentare gli scenari di quel decennio, intrecciando tra loro arti visive, design e architettura. La mostra, a cura di Virginia Baradel, Ennio Ludovico Chiggio e Roberto Masiero, si configura dunque come un percorso carico di suggestioni in grado di sorprendere, appassionare e far riflettere. Il Palazzo della Ragione, che col suo sistema di piazze del mercato e gallerie di negozi si può considerare il primo ipermercato della storia, diventerà il paesaggio magnifico e inquieto degli anni Sessanta. La pubblicità rese desiderabili i nuovi prodotti che rapidamente stavano cambiando i costumi sociali e culturali. Sarà questa una straordinaria occasione per vivere o rivivere, tra ragione ed emotività, questo periodo così importante del nostro recente passato.





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The Brenta's Villas

VILLA FOSCARI "La Malcontenta"

Malcontenta, riva destra (ph. +39.041.5470012)

Situated along the banks of the Brenta River near the town of Malcontenta, the Villa Foscari is a fine example of a unified work of architecture, in which all the parts are harmoniously organized and related to each other. "The habitation for the master ought to be made with a just regard to his family and condition..." are the Creator's Words.

To see: the interior decorations and the spendid garden.

opening: Tue. and Sat. 9.00-12.00, reservation required - Tickets: € 8,00

BARCHESSA VALMARANA

Dolo, riva sinistra (ph. +39.041.4266387)

Passing the Dolo lock, the Burchiello docks in Mira for the visit to the Barchessa Valmarana, a XVII strcture with frescoes of Michelangelo Schiavoni, better known as "il Chiozzotto". The Villa Barchessa Valmarana is still sumptuously furnished and houses notable paintings of the Venetian-Baroque school.

Opening: 9.30-12.00/14.30-18.00

Closing day: Mondays - Tickets: € 5,16

VILLA BADOER FATTORETTO

Dolo, riva destra (ph. +39.041.410113)

It is in the Riviera, between Mira and Dolo. The internal part has refined fittings and the garden with a little lake is adorned by statues.

To see: "Museo del Villano" a collection of ancient farm tools and hystorical documents.

VILLA WIDMANN FOSCARI

Mira, riva sinistra (ph. +39.041.5600690)

The building, with the wing and the oratory, was built at the end of 18th century by the nobles Sheriman, merchants of Persian origin, in a place which is also known today as the Riscossa. All the rooms were decorated with precious stuccoes and polychromes.The Villa has belonged to the Province of Venice since 1984.

To see: rococo frescoes, the oratory and the wonderful garden.

Opening: 10.00-17.00

from Tuesday to Sunday

Closing day: Mondays - Tickets: € 5,00

VILLA PISANI

Strà, riva sinistra (ph. +39.049.502074)

Following the wide curve of the road, you get your first view of Villa Pisani at the entrance to Strà. Particularly worthy of note is the ceiling, the work of Giambattista Tiepolo, the famous Glorification of the Pisani family.

To see: the frescoes by G.B.Tiepolo, Guarana, Zais. The park, the labyrinth and the stables.

Opening: 9.00-19.00

Closing day: Mondays - Tickets: € 5,00

VILLA FOSCARINI ROSSI

Strà, riva sinistra (ph. +39.049.9800335)

A visit is the Palazzo Foscari built in 1400 is also worthy. It was once decorated with frescoes attributed to Tintoretto. But nothing has survived of its illustrious inhabitant.In the villa there is a permanent exhibition of shoes with the collection Rossi Moda.

To see: Foot Wear Museum, the barchessa and the garden.

Opening: 9.00-12.00/14.30-18.00

Closing day: Sundays - Tickets: € 5,00

BARCHESSA ALESSANDRI

Mira, riva sinistra (ph. +39.041.415729)

It is a "L" shaped building wanted by Cesare Alessandri at the end of 17th century. Its form let us think that it is no completed.

To see: important frescoes in the barchessa, the mythologic scenes by G.Pellegrini.

Opening: Saturday and Sunday 10.30-12.30 - Tickets: € 4,00

MAINLAND CITY LISTING

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Wine Bar

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Viale Ancona, 2 - Mestre

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open daily

Mestre

PALACE RESTAURANT

Viale Ancona, 2 - Mestre

ph. +39.041.8296111

Hotel restaurant set in a sober and elegant atmosphere offering a varied selection of fresh dishes recommended by the chef.

open daily

Mestre

HOSTERIA ALLA PERGOLA

Via Fiume, 42 - Mestre

ph. +39.041.974932

A well-known restaurant which serves meat-dishes. The wine list is excellent. Paolo and Davide (the chef) wait you in a lovely environment.

closed: Sunday

Mestre

ALL'AMELIA

Via Miranese, 111 - Mestre

ph. +39.041.913955

A historical and prestigious restaurant on the Venetian mainland. It serves traditional Italian cuisine and offers an excellent wine list.

Perfect at lunch too.

closed: Wednesday

Mestre

DANTE HOSTERIA

Via Dante, 53 - Mestre

ph. +39.041.959421

A well-known restaurant appreciated for its meat and fish menù prepared whit special care in a original atmosphere.

closed: Sunday

Mestre

TRATTORIA ALLA CUCCAGNA

Via Manin, 22 - Mestre

ph. +39.041.970757

A historical inn, loved by professionals at lunch time. The inexpensive local cuisine is served by Carlo and Gianni the managers.

closed: Monday

Mestre

AUTOESPRESSO

Via Fratelli Bandiera, 34 - Marghera

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One of the most renowned restaurant in the Venetian interland. It features traditional Italian cuisine in a lovely environment. The wine list is excellent.

closed: Sunday

Mestre

AL CASON

Via Gatta, 112 - Mestre

ph. +39.041.907907

A restaurant famous for its cuisine.

It serves fish of excellent quality

and it has an excellent wine list.

closed: Monday

Mestre

LA DARSENA

Via Forte Marghera, 183 - Mestre

ph. +39.041.5318420

An elegant and refined restaurant which serves fish-dishes of high quality in a pleasant environment. The service is excellent.

closed: Sunday and at lunch time on Monday

Mestre

FIOR DI LOTO

Via Einaudi, 17 - Mestre

ph. +39.041.957687

Chinese specialities, of good quality, are served in an elegant typical environment.

open daily

Mestre

MAHARANI

Via Verdi, 97 - Mestre

ph. +39.041.984681

The only place in Mestre, recently opened, to sample Indian food. The restaurant is famous for its excellent cuisine.

open daily

Mestre

ZEN CAFE'

Via Torre Belfredo, 110/112 - Mestre

ph. +39.041.953042

Zen Cafe is a non-smoking lounge bar, with a thoroughly pleasurable and unique atmosphere. The menu offers Carpacci, sushi, cheese boards accompanied by jams and conserves and other delicacies.

closed: Monday

Marcon

LA OSTERIA

P.zza IV Novembre - Marcon

ph. +39.041.5950068

Mr. Renato will be happy to receive you in the new restaurant.

He offers meat or fish dishes as well as delicious vegetables.

Insuperable the wine card.

closed: Monday

Riviera del Brenta

IL BURCHIELLO

Via Venezia, 40 - Oriago

ph. +39.041.472244

'Il Burchiello' is situated on the banks of the river Brenta. The food is spoken highly of in both national and international guides, for its professional approach to serving fish.

closed: Monday and Tues. evening

Riviera del Brenta

RISTORANTE MARGHERITA

Via NAZIONALE, 416 - Mira Porte

ph. +39.041.4265800

The restaurant for more than 30 years has been built on the idea of gastronomical civility steeped in essential rules: respect for tradition, attention to quality and use of absolutely fresh fish.

open daily

Mira

RISTORANTE POPPI

Vial Romea, 80 - Mira

ph. +39.041.5675661

It is the ideal place for those who appreciate good Venetian cooking.

Its positions only a few kilometres from the sea ensures a plientiful supply and wide variety of fresh shellfish and fish at all times.

closed: Monday

Treviso

TRATTORIA DA CELESTE

Via A. Diaz, 12 - Venegazzù

ph. +39.0423.620445

It is a renowned restaurant serving local cuisine. The opportunity of tasting dishes prepared with special care in a pleasant atmosphere.

closed: Mon. evening and Tuesday.

Jesolo

OMAR

Via D. Alighieri, 21 - Jesolo

ph. +39.0421.93685

The superior cuisine serves the best fresh fish of the day directly from the local fish market. It offers an excellent seafood menu and wine list.

closed: Wednesday

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Gioiellerie e orologerie

Mestre

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ph. +39.041.5040076

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LAZZARI ABBIGLIAMENTO

Via Bordone Paris,14 - Treviso

Ph. +39.0422.410771

Treviso

DIESEL

Via Calmaggior, 57 - Treviso

Ph. +39.0422.56456



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USEFUL page



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Allowable alcohol quantity in blood while driving an automobile is 0,5 g/kg.



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Venice

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3 - star HOTELS ***

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ACC.A VILLA MARAVEGE
AL CANALETTO
AL SOLE
ALA
ALL'ANGELO
ALLE GUGLIE
AMBASSADOR TRE ROSE
AMERICAN
ANASTASIA
ANTICA CASA CARRETONI
ANTICHE FIGURE
ANTICO DOGE
ARLECCHINO
ATENEO
BASILEA
BELLE ARTI
BEL SITO & BERLINO
BISANZIO
BOSTON (ROYAL S.MARCO)
BRIDGE
CA' DORO
CANAL
CAPRI
CASANOVA
CASTELLO
CENTAURO
COMMERCIO E PELLEGRINO
CONTINENTAL
DA BRUNO
DE L'ALBORO
DOGE
DO POZZI
EDEN
FIRENZE
FLORA
GARDENA
GORIZIA

GRASPO DE UA
IL MERCANTE DI VENEZIA
LA CALCINA
LA FENICE ET DES ARTISTES
LA FORCOLA
LA LOCANDA DI ORSARIA
LISBONA
LOCANDA AI SS. APOSTOLI
LOCANDA CA' ZOSE
LOCANDA CASA QUERINI
LOCANDA CASA VERARDO
LOCANDA OVIDIUS
LOCANDA S.BARNABA
LOCANDA STURION
LUX
MALIBRAN
MARCONI
MONTECARLO
NAZIONALE
OLIMPIA
PAGANELLI
PANADA
PANTALON
PAUSANIA
RIALTO
SCANDINAVIA
S.CASSIANO CA'FAVARETTO
S.CHIARA
S.GALLO
S.MARCO
S.MOISE'
SPAGNA
S.SIMEON AI DO FANALI
S.STEFANO
S.ZULIAN
TINTORETTO
TORINO
TRE ARCHI
UNIVERSO & NORD
VIOLINO D'ORO

Venice Mainland

5 - star HOTELS *****

VILLA CONDULMER

4 - star HOTELS *****

ALEXANDER
AMBASCIATORI
ANTONY
BOLOGNA
CAPITOL PALACE
HOLIDAY INN
IL BURCHIELLO
LAGUNA PALACE & SUITES
LA MERIDIANA
LUGANO TORRETTA
MICHELANGELO
PLAZA
POPPI
RAMADA
TRITONE
VILLA BRAIDA

3 - star HOTELS ***

AI PINI
ARISTON
BARCHESSA GRITTI
BELVEDERE
CENTRALE
CLUB HOTEL
FLY
LA RESCOSSA
LOCANDA AI VETERANI
LLOYD
MONDIAL
NUOVA MESTRE
PALLADIO
PARCO VERDE LA FENICE
PARIS
PIAVE
PRESIDENT
SAN GIULIANO
TITIAN INN
VENEZIA

VILLA DUCALE
VILLA FINI
VILLA GIULIETTA
VILLA GOETZEN
VIVIT

Treviso

4 - star HOTELS *****

ASOLO GOLF CLUB
BOLOGNESE VILLA PACE
CARLTON
CONTINENTAL
DUCA D'AOSTA
MAGGIOR CONSIGLIO
RELAIS MONACO
VILLA GIUSTINIAN
VILLA VICINI

3 - star HOTELS ***

AL SOLE
CAMPIELLO
CRYSTAL
MAGNOLIA

Special thanks



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Maidland



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Lido Hoteliers Associations

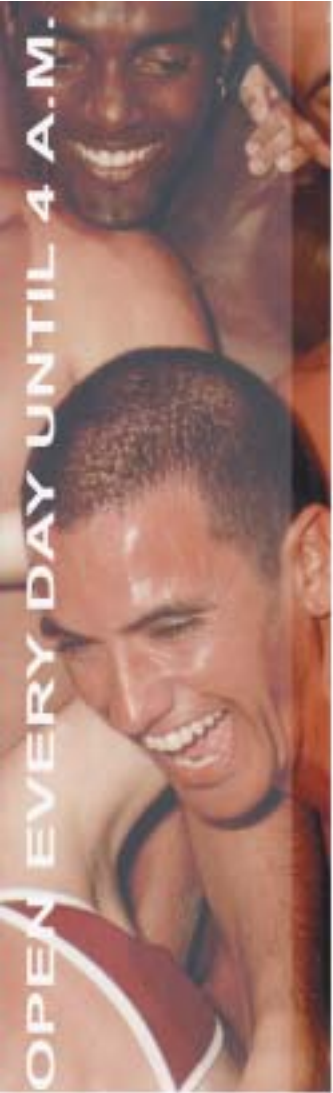


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ARMANDO TESTA

NO-GLOBAL

Ph. Peter Lavery

MURANO GLASS IS ONLY MADE IN MURANO AND THIS TRADEMARK GUARANTEES ITS ORIGIN.

In Murano, transparency is an important value.

This is the reason why Murano glass-makers and the Venetian Authorities created a trademark which protects from imitations and guarantees the authenticity of the original artistic glassworks.

It was through this move of protecting the



antique art of working the glass which entitled Murano to enter galleries, museums and the most prestigious palaces and villas around the world.

Above all, it is a concrete way of securing the most demanding clients - because the world is full of Murano, but only one, the one with this trademark, is authentic.

