

VENICE MAGAZINE

the city guide

15 SEPTEMBER .03
15 OCTOBER .03

Focus on:
WEEL-HEADS

Special:
VENETIAN TALES

Tips:
ULTIMATE SHOPPING
USEFUL PAGE



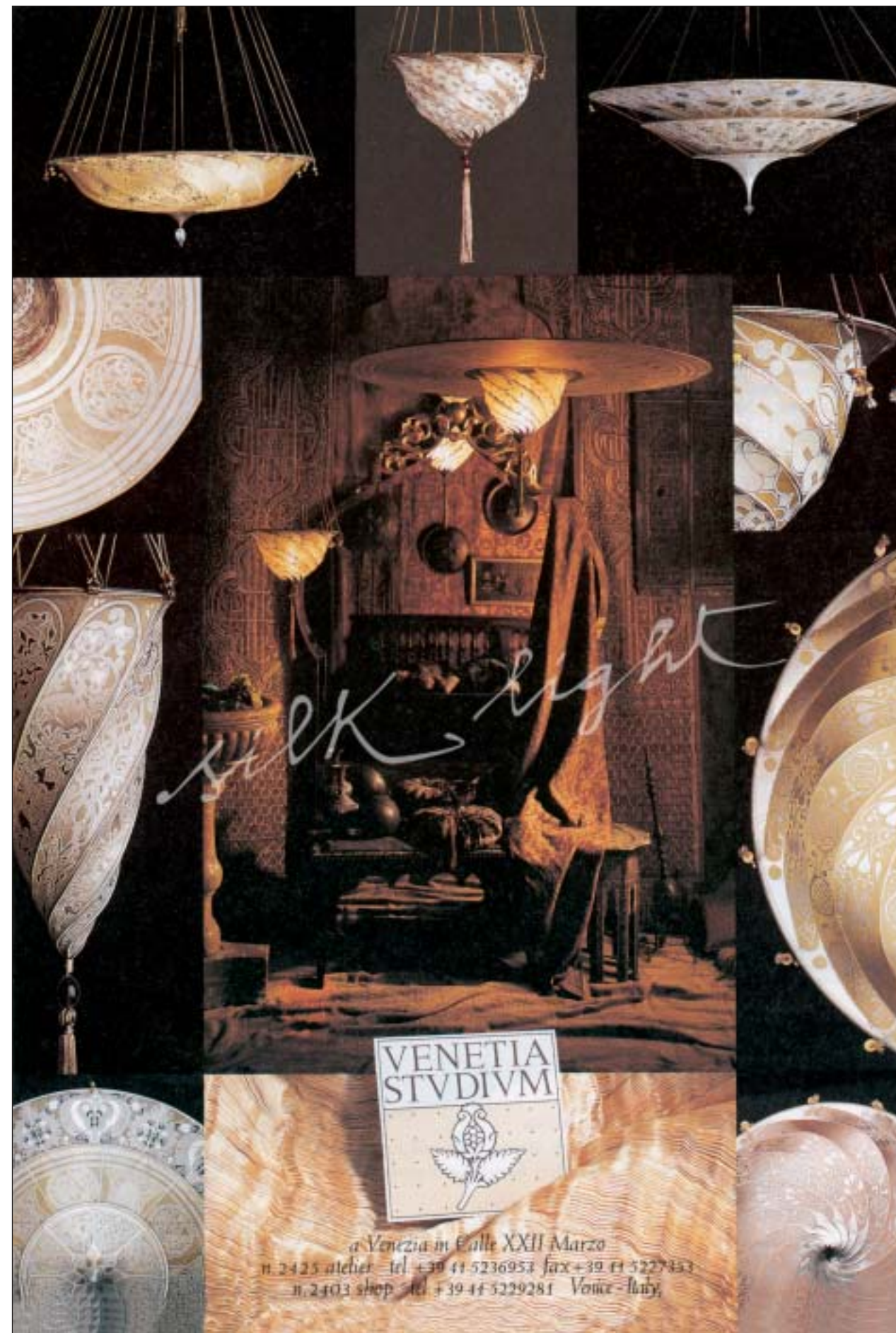
A FINE WOMAN DESERVES
FINE HEARTS



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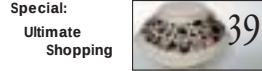
LEGGENDE VENEZIANE

Venezia è una città che desta nelle persone tutte le potenze vitali e impedisce loro di acquietarsi nei consueti sentimenti e pensieri...

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Weel - Heads



Venezia
d'acqua dolce

Ladies of olden times with long dresses and children pattering along barefoot under them.

Chatting and gossip around a well in the "campo" or Venetian square. A daily ritual was to fetch water, a record of which can only be seen today in faded photographs. Until the end of the 1800s, for Venetians the "pozzo", or well, with its "vera", or external tower for keeping out the brine during the high tides, was a point for people to meet up at to talk about business or pleasure. Today the remaining 2,000 wells still found in the city provide an artistic heritage, even if only 256 covered "vere" are in public view - about one tenth the estimated overall number of earlier times. In 1858 there were about 7,000 public wells on

Antiche signore con gonne lunghe dentro le quali si nascondono i bambini scalzi.

Chiacchiere e pettegolezzi attorno a un pozzo sul campo. Un rito quotidiano quello di andar a prendere l'acqua il cui ricordo rimane vivo solamente in alcune fotografie consumate. Il pozzo, con la sua "vera", il fusto esterno costruito per proteggere dall'aggressione delle acque alte, era per il popolo di Venezia, fino alla fine del 1800, un luogo di ritrovo, un collante sociale dove ci si scambiavano opinioni, dove ci si dava appuntamento. Oggi rimane un patrimonio d'arte costituito dagli ultimi 2000 pozzi ancora presenti in città, anche se le "vere" pubbliche tuttora esistenti sono 256, cioè circa un decimo di quelle presun-

Venice's islands and in the nearby fishing village of Chioggia. The people responsible for their maintenance and for checking their general order, were the "Piovani", the parish priests. Also the "capi-contrada" were involved. These men had keys and would unlock the well covers twice a day at the toll of the "wells bell". Then there were the "facchini degli stazii" or well cleaners. The funds for building and maintaining the wells came partly from the revenues from the gondola ferries crossing the Grand Canal, which were run by the council. Between 1882 and 1884 the aqueduct was completed so the primary function of the wells of providing water to the families was lost. What remained - as it remains to this day - was their

te. Nel 1858 c'erano circa 7000 pozzi pubblici, Chioggia e isole comprese. Di questi, della loro manutenzione e del loro controllo, erano addetti i "Piovani", i parroci. C'erano anche i capi-contrada che custodivano le chiavi e li aprivano due volte al giorno al suono della "campana dei pozzi" e i "facchini degli stazii", che si occupavano della loro pulizia. I fondi per la loro costruzione e manutenzione provenivano dall'appalto dei traghetti "da bezzo", cioè a pagamento, sul Canal Grande. Tra il 1882 e il 1884 fu costruito l'acquedotto: ovvio che la funzione primaria dei pozzi, l'approvvigionamento idrico per le famiglie, si perse. Rimase, e rimane quella sociale. Ancora oggi gli appuntamenti si fissano sui

▼ Palazzo Corner



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Giorgio Cini Foundation ▲

social function as meeting points. Still today business people, groups of friends and lovers make their appointments in the "campi" at the wells, with their bronze-plate "vere". These bronze covers were made by the "Pozzeri", a sub-group of workers who depended on the stonemasons and whose trade - handed down their skills from father to son - was already acknowledged in 1200. The Venetian wells are complex structures that worked both as cisterns and as large filters for taking out the rainwater's impurities. With the rapid rise in Venice's population, the collection system proved insufficient so, to cope with the dry spells to deal with longer-term water shortages, "acquaroli" or water bringers were enlisted to top up the wells with fresh water. The

campi e su quelle "vere" ricoperte definitivamente da lastre di bronzo. Erano i "Pozzeri" a costruirli, un sottogruppo dell'Arte dei Murieri, che esisteva già dal 1200 e che si tramandavano quist'arte da padre in figlio. Il pozzo alla veneziana è una struttura complessa che aveva funzioni sia di cisterna, sia di grande filtro per depurare l'acqua piovana anche se presto, con l'aumentare della popolazione, la raccolta si fece insufficiente. Per evitare la penuria e nei periodi di siccità esistevano gli "acquaroli" che attraverso l'uso di secchi travasavano acqua pulita all'interno dei pozzi. Gli acquaroli quindi erano addetti al rifornimento, e i "burchieri" i quali con grosse barche (burchi) attrezzate allo scopo, attingevano l'acqua

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▲ St. Marcuola

bucket-carrying *acquaroli* were helped by the "burchieri", captains of the "burchi" (tanker wherries) equipped for this purpose. The fresh water was ferried across the lagoon from near the village of Fusina at the mouth of the river Brenta that was dug out specially in the 16th century and kept clean for this purpose. The "gastaldi" (trusted persons chosen by the local government authorities to act as wardens) and the companions of the water bringers watched over the public wells to ensure their water was not used by barbers, dyers, tripe sellers, tanners, traders and suchlike. They would also ensure that the water was not hauled up in washtubs and that - especially for the wells intended for the poor (at

presso Fusina dal Seriola, un canale del Brenta appositamente scavato nel XVI secolo e tenuto pulito. Erano i "gastaldi" (persone di fiducia scelte dalle Autorità di Governo con compiti di polizia) e i compagni degli *acquaroli*, a vigilare in modo che l'acqua dei pozzi pubblici non fosse utilizzata da barbieri, tintori, trippieri, pellicciai e da chiunque la usasse per i propri negozi. Ma anche che l'acqua non venisse tolta a mastelli e che, specialmente quella dei pozzi esclusivi per i poveri (a S.Geremia e S.Marcuola), non fosse venduta per la strada a "bigolo", come era chiamato il bastone ricurvo che si bilanciava sulle spalle per trasportare due secchi appesi alle estremità. Non erano quindi pozzi artesiani,

Sant'Apollonia ▼



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S.Geremia and S.Marcuola) - it was not sold on the streets from the "bigolo", the name given to the curved stick used to balance two buckets on shoulders. As they were not, therefore, artesian-type wells that were filled naturally by the natural water, the wells had to be built according to their capacity and the average yearly rainfall. The necessary underground space was dug out in the form of an inverted cone, which was generally no deeper than 5 meters below the average sea level. The traditional technique was to cover the wells' walls with a layer of carefully-selected clay. This was done by making up hand-moulded clods and throwing them hard at the wall, until the right thickness was reached. This covering process was begun starting from the ground and moving upwards using wooden tables to stand on, and without damaging the clay already laid.

As the covering gradually rose, the underlying part was filled with sand or gravel, which acted as water purifiers.

These layers were then covered by a layer of clean sand and continuously wetted.

The two-metre diameter top section of the well was called the "canna" and made of special bricks bonded by clay and sand mortar. It had a stone slab over it which was used as the starting point for all of the works.

On the ground-level part, the marble "vere" towers were built, decorated with friezes and symbols depicting St. Mark or, for the private wells, the family's coat of arms.

che attingevano direttamente dalle falde del sottosuolo. Si decideva il luogo dove costruire il pozzo rapportando la sua capacità e la quantità media di pioggia che cadeva in un anno e quindi quanto capace dovesse essere. Lo scavo avveniva in forma di cono rovesciato e in genere non era più profondo di 5 metri sotto il livello del "comune marino", del livello medio del mare. La tecnica adottata era sempre la stessa: le pareti dell'invaso venivano ricoperte con uno strato d'argilla scelta fra le migliori e raccolta con le due mani, ben manipolata fino a formare una palla che si lanciava con forza sulla parete da ricoprire, ripetendo l'operazione fino a raggiungere lo spessore di copertura voluto. La copertura iniziava dal fondo sul quale a lavoro ultimato, venivano poste delle tavole per proseguire la copertura delle pareti, senza danneggiare l'argilla già posata. A mano a mano che la copertura saliva, si riempiva la parte sottostante con la sabbia o ghiaia destinata alla depurazione dell'acqua. che veniva a sua volta ricoperta con uno strato di sabbia pulita continuamente bagnata. Alla fine della "canna", di circa due metri di diametro fatta con mattoni speciali uniti tra loro con cemento di argilla e sabbia, si poneva una lastra di pietra viva dalla quale si partiva con l'intero lavoro.

E poi quello che appariva all'esterno, il luogo degli appuntamenti. Con i fregi sul marmo di simboli marciani e, in quelli privati, dello stemma della famiglia.



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WELLS OF THE SERENISSIMA

Most of the water wells in Venice were private property. Many of the "wellheads" bear family crests and aristocratic insignia, but the government of the Serenissima controlled their use and maintenance. The legislation of the Republic of Venice was extremely strict. The "Provveditori al Sal," for example, were in charge of procuring the necessary financing for construction. The "Provveditori di Comun" supervised and drew up the reports on the situation of water procurement for the Senate. The "Magistrato alla Sanità" handled transportation of drinking water and certified its quality with "health certification" while the "Magistrato alle Acque" oversaw the canal from which it was drawn. Public wells were opened twice a day at the tolling of a bell. The "Capi Contrada" safeguarded the well keys and were in charge of controlling the quantity and quality of water. The "Piovani" of the nearby churches also exercised this type of control.

I POZZI DELLA SERENISSIMA

La gran parte dei pozzi a Venezia appartenevano ai privati. Molte "vere" riportano stemmi e simboli nobiliari, ma l'uso e la manutenzione erano controllati dal governo della Serenissima.

La legislazione della Repubblica era severissima. I "Provveditori al Sal", ad esempio, avevano il compito di procurare i finanziamenti necessari alla costruzione.

I "Provveditori di Comun" sovrintendevano alla costruzione e preparavano per il Senato le relazioni sulla situazione dell'approvvigionamento idrico. Il "Magistrato alla Sanità" provvedeva al trasporto dell'acqua dolce e l'attestava con la "fede di sanità" mentre il "Magistrato alle Acque" sorvegliava il canale da cui era prelevata. I pozzi pubblici si aprivano due volte al giorno al suono di una campanella. I "Capi Contrada" custodivano le chiavi e si occupavano di controllare la quantità e la qualità dell'acqua. Tale controllo veniva esercitato anche dai "Piovani" delle chiese vicine.

Museums guide

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L'Oranosaurus, il dinosauro di 97 milioni di anni e il Coccodrillo Sarcosuco, il coccodrillo...



SAN SALVADOR - TELECOM FUTURE CENTRE



A JOURNEY INTO THE FUTURE

The Church and the Convent of San Salvador have witnessed the birth of this city, through the period of the intensive trade and commerce of the 16th century right up to today, developing into a symbol of avant-garde technological innovation. 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. 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, F. Ghisoni, protégé of G. 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 use theme itineraries to help the visitor open a "new" gateway to this magnificent city.

UN VIAGGIO NEL FUTURO

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. 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. Oggi Telecom Italia Lab, all'interno dei due chiostri, delle sale, del refettorio dell'ex convento -che ospita tra l'altro gli affreschi attribuiti al cinquecentesco Fermo Ghisoni, allievo di Giulio Romano, e i preziosi stucchi 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 aiutano il visitatore ad aprire una "nuova" porta di questa città.

TELECOM FUTURE CENTRE
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Free entrance
Closing day: Monday

FONDAVENTA
Venezia città di lettori
2/5 ottobre 2003
V° edizione
Free entrance

Senza più

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Sound-check e reading di Lou Reed e Laurie Anderson, ▲ ospiti della passata edizione.

From Thursday 2 to Sunday 5 October the fifth edition takes place of Fondamenta – Venezia Città di Lettori (Venice, City of readers). Over the years this festival has brought Venice the reflections, the investigations, the testimonies of academics and other interested parties who have best represented each time the most advanced researches in the subject. For four days Venice will be transformed into a workshop of contemporary cultural dialogue and the title of this 2003 edition, “Senza più” (“no longer”), indicates how the opulent and smug western world allows certain basic elements to progressively fade away without much of a fuss: respect for the law and fundamental rights, social security, solidarity springing from grass roots.

An idea shared by a new geopolitical scenario, the outlook for the future is nevertheless a practical and constructive one.

The indication of these defects can also be seen in widespread individual behaviours: taking directly and immediately what one needs without a valid reason, an ethical reflection and an overall picture.

At Fondamenta an attempt will be made to identify the faults, to count the losses and to reflect together on “what is lacking”, in terms of project. Starting precisely from what is lacking mainly today: imagination and fantasy.

This year too the meetings will be held in Campo Sant'Angelo, which will again act as the stage for different forms of works: the lectures, the two-way conversations, the readings of poetry and performances, animated by artists from the international culture scene.

Da giovedì 2 a domenica 5 ottobre arriva a Venezia la quinta edizione di Fondamenta – Venezia città di lettori. In questi anni la rassegna ha portato a Venezia le riflessioni, le indagini, le testimonianze di studiosi e operatori che meglio rappresentavano, di volta in volta, le ricerche più avanzate in materia, trasformando per quattro giorni la città di Venezia in un laboratorio del dialogo culturale contemporaneo. Il titolo dell'edizione 2003, “Senza più”, punta il dito verso il progressivo venir meno, in un Occidente opulento e soddisfatto, di elementi fondamentali che vanno via via estinguendosi senza clamore: il rispetto della legge e del diritto, la sicurezza sociale, la solidarietà che nasce dalle comunità, un'idea condivisa di un nuovo assetto geopolitico. Sinteticamente: una prospettiva consapevole e costruttiva del futuro. La spia di queste mancanze è visibile anche nei comportamenti individuali diffusi: prendere direttamente, immediatamente, quello di cui si ha bisogno, senza una motivazione valida, una riflessione etica e una visione d'insieme. A Fondamenta si cercherà di individuare le falle, di valutare le perdite e di riflettere insieme su “cosa manca”, in termini progettuali. Proprio a partire dalle principali mancanze del nostro tempo: immaginazione e fantasia. Anche quest'anno gli incontri si svolgeranno in Campo Sant'Angelo, che vedrà alternarsi diverse forme di interventi: le lectio magistralis, le conversazioni a due voci, i reading di poesia e le performance, animati da protagonisti della scena culturale internazionale.

di Andrea Heinrich



Welcome Home ! Mr. Dino

di Riccardo Bon

The Ouranoasaurus nigeriensis skeleton is one of the rarest and most interesting in the world and is among the few whole and original fossils in exposition in Italian museums.

Lo scheletro di Ouranosaurus nigeriensis è uno dei più rari e interessanti del mondo e si annovera tra i pochissimi interi ed originali esposti nei musei italiani.

In October the Ligabue dinosaur hall at the Venice natural history museum will be re-opened, on the second floor as before the closure for restoration, in an area of 150 sq. metres but in a completely renewed set up. The Oranosaurus, a dinosaur from 97 million years ago – in exposition at the Candiani Cultural Centre in 2002 – and the Crocodile Sarcosuco, the biggest crocodile fossil ever found (11/12 metres) coming from the Giancarlo Ligabue expeditions to the Gadoufaoua fossil deposit, in the West Nigerian Tenere desert, respectively in

Riaprirà a ottobre la sala del dinosauro della spedizione Ligabue al Museo di Storia Naturale di Venezia. Al secondo piano, com'era consuetudine prima della chiusura per restauro del museo, in un'area di 150 metri quadrati e con un allestimento completamente rinnovato. L'Oranosaurus, il dinosauro di 97 milioni di anni - nel 2002 oggetto di un'esposizione al Centro Culturale Candiani - e il Coccodrillo Sarcosuco, il coccodrillo arcaico più grande di cui si siano mai rinvenuti dei resti (11/12m), che provengono

1973 and 1964, will again divide the special area provided at the museum.

The Ouranoasaurus nigeriensis skeleton is one of the rarest and most interesting in the world and is among the few whole and original fossils in exposition in Italian museums.

The scientific name originates from the Tuareg word for sand lizard, while nigeriensis refers to the part of Africa where it was found, the Niger valley. A peculiar characteristic of the species is the long neural spines along the back vertebrae and on part of the tail. The resulting structure, was probably covered with a continuous skin and a long rigid crest, of which one can only hypothesize on its real function. They were herbivores and bipeds, with a tendency to live in groups, and measured about 3 metres in height and 7 metres long.

The Sarcosuchus, instead lived at the edges of great forests and lagoons in the inferior Cretaceous period, about 100 million years ago, it was covered with a bone plaque armour which grew in dimension as it got older. A section shows age rings just like those on trees, showing how a reptile 40 years of age had only developed 80% of its potential size, it weighed up to eight tons and palaeontologists say it could have been a predator of dinosaurs, even if it reached these enormous dimensions slowly throughout its growth period of about 50/60 years, a life span surprisingly long for a crocodile (the longest lifespan today is 25 years). The jaws of the reptile create a mystery, 75% the length of the entire skull : for this reason it has

dai ritrovamenti della spedizione che Giancarlo Ligabue intraprese nel deposito fossile di Gadoufaoua, nel deserto di Tenerè (Niger Occidentale), nel 1972, “divideranno” nuovamente insieme lo spazio a loro dedicato dal museo. Lo scheletro di Ouranosaurus nigeriensis è uno dei più rari e interessanti del mondo e si annovera tra i pochissimi interi ed originali esposti nei musei italiani. Il nome scientifico deriva da Ouran, parola usata dai Tuareg per indicare le lucertole delle sabbie, mentre nigeriensis si riferisce alla parte dell'Africa in cui è stato trovato, il Niger.

Caratteristica peculiare della specie è la presenza di lunghe spine neurali sulle vertebre dorsali e su parte di quelle caudali. La struttura risultante, probabilmente ricoperta dalla pelle in modo continuo, è una lunga cresta rigida, le cui funzioni sono oggi solo ipotizzabili.

Erbivoro e bipede, con tendenza a condurre vita di gruppo, misurava circa 3 metri in altezza e 7 metri in lunghezza. Il Sarcosuchus, invece, che viveva ai bordi delle grandi foreste e delle lagune nel Cretaceo inferiore, circa 100 milioni di anni fa, era ricoperto da un armatura di placche ossee che crescevano di dimensioni con il passare dell'età. La sua sezione mostra anelli di crescita, del tutto simili a quelli degli alberi, che mostrano come un individuo di circa 40 anni avesse raggiunto soltanto l'80% dello sviluppo completo, pesava fino a 8 tonnellate e potrebbe essere stato, secondo i paleontologi, addirittura un predatore di dinosauri, anche se non raggiun-



The skeleton in its new location ▲

Gobi Desert, Mongolia - 1991 ▼



been hypothesized that the diet of the *sarcosuchus*, which lived in fresh water, was not only based on fish but also included a more general prey including dinosaurs. This event represents the beginning of a cycle of re-openings (study laboratories, collections etc), which involve the museum, before the official opening date estimated for next year. At the same time as the reopening of the hall of dinosaurs, an aquarium five metres long will be opened, the biggest in the Veneto, which will try to reconstruct the Adriatic coast ambience, called beach-rocks, that is the solid substratum which can be found about 1km. from the coast and which forms a compact sediment from the ice age with a high concentration of marine life and biodiversity.

geva le sue enormi dimensioni rapidamente, ma distribuendo la sua crescita per almeno 50, 60 anni, un tempo di vita sorprendentemente lungo per un coccodrillo (i più longevi arrivano oggi a 25 anni). Un rebus è infatti rappresentato dalle fauci dell'animale, lunghe il 75% dell'intero cranio: da qui l'ipotesi che la dieta del *Sarcosuchus*, che viveva in acque dolci, non fosse a base di pesce, ma più generalizzata e comprendesse anche i dinosauri. Questo evento rappresenta davvero l'inizio di un ciclo di "riapertura" (laboratori, collezioni, ecc.) che, di volta in volta, coinvolgeranno il museo fino all'inaugurazione ufficiale in programma probabilmente il prossimo anno. Contemporaneamente alla sala del dinosauro sarà inaugurato anche un grande acquario di 5m di lunghezza – il più grande del Veneto – che mirerà a ricostruire l'ambiente costiero adriatico, detto delle tegnie (in inglese beach-rocks), ovvero quei substrati solidi che si trovano a ca. 1 km dalla costa e che vanno a formare un compatto sedimento di epoca glaciale con una concentrazione altissima di biodiversità.



Interview

Intervista

Giancarlo Ligabue:

On the track of time

Sulle tracce del passato

Through his large travels and expeditions, he succeed in publishing fundamental research for universal palaeontology. Giancarlo Ligabue, natural Venetian born, is a carrier with a vocation: to collect the track of time.

Mr. Ligabue, the dinosaur collection, which you gave to the museum after your 1972 expedition, will open after several years restoration. What are the latest innovations?

Mainly the display features: a modern setting which shows the dinosaur in its environment giving a "real and lifelike" effect; and then a scientific one: the new display uses modern technology to lower the position of the dinosaurs and put them in context with other fossils. In this way the paleo-ambience is highlighted and reveals the presence of many other fossils such as reptiles, fish and even vegetation. In other words the ouranosaurus will be seen as if in its original context.

The crocodile sarcosuchus will also be displayed in the hall, the two giants dividing the space. What particularities do these fossils have and what was the key to their discovery? Which techniques were used to bring them to light and reconstruct them?

The ouranosaurus represents the only complete dinosaur ever found on foreign soil by an Italian scientific expedition. The sarcosuchus is also interesting and important as until recently it was the largest crocodile - fossilised or alive- in the world, a contemporary of the dinosaur, with whom it shared the Cretaceous period. The Tenerè fossil bed is described in geological maps of the Sahara and we started the dig in 1971 in collaboration with the Paris Natural history museum and discovered both findings. Philippe Taquet, the scientist in charge of the expedition, said that we were aided by the winds which helped us uncover the two skeletons in anatomic sequence, a fundamental factor when excavating an animal this size and a new species. The size is amazing: 11mt long the sarcosuchus and 7 and a half by 3 mt high the dinosaur weighing 3 tons. Dinosaurs lived in herds among the wetland plains of Tenerè. To excavate them and bring them back we needed "surgeons" techniques, when a bone was found it would be soaked in water, wrapped in tissue and covered in a layer of plaster, so no fragment would be

Grazie alle spedizioni, ai suoi viaggi, è riuscito a pubblicare ricerche fondamentali per la paleontologia mondiale. Giancarlo Ligabue, veneziano doc, è un imprenditore con una vocazione: raccogliere le tracce del passato.

Dott. Ligabue, dopo alcuni anni di restauro riaprirà la sala del dinosauro da Lei donato al Museo proveniente dalla spedizione del 1972: quali le novità rispetto al passato?

Innanzitutto espositive: una formula più moderna ambienta il dinosauro rendendolo "vivo" nello spazio museale; e poi scientifiche: il montaggio applica le nuove tecnologie che ne hanno rivisto la posizione (è stato abbassato rispetto a prima). Esso è stato studiato nel contesto degli altri fossili, evidenziando un paleo-ambiente che ha rivelato la presenza di molti altri animali come rettili, pesci, e anche vegetali. L'Ouranosaurus è insomma stato inserito nel suo contesto d'origine.

Nella sala troveremo anche il coccodrillo Sarcosuchus: i due "bestioni" torneranno dunque a dividere la sala in comune. Che particolarità hanno questi reperti e quale fu la "genesì" della loro scoperta? Quali tecniche ha usato per riportarli alla luce e per ricomporli?

L'Ouranosaurus rappresenta l'unico dinosauro straniero intero scavato da una spedizione scientifica italiana. Altrettanto interessante e importante è il Sarcosuchus, che fino a poco tempo fa era il coccodrillo – fossile o vivente – più grande al mondo, coevo del dinosauro, col quale divideva l'ambiente del Cretaceo. Il giacimento del Tenerè è descritto nelle piante geologiche del Sahara e noi cominciammo a scavare nel 1971 in collaborazione col Museo di Storia Naturale di Parigi riuscendo nell'impresa di scoprire i due reperti. Ma come diceva Philippe Taquet, responsabile scientifico della spedizione, è il vento che scava e che ci aiutò a scoprire sia il coccodrillo che il dinosauro in sequenza anatomica - fattore fondamentale questo - quando si scavava un animale di questa mole e di una nuova specie. Le misure sono impressionanti: 11m di lunghezza il Sarcosuco, 7 e mezzo per 3m di altezza il dinosauro e 3 t di peso. Il dinosauro viveva in branchi nelle distese acquitrinose del Tenerè. Per scavarli e portarli a casa abbiamo dovuto applicare tecniche da "chirurgo": quando si trovava un osso lo si bagnava e fasciava con carta igienica, lo si ricopriva di strati di gesso da

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: G6
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 Tiziano, 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: G6
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.
Bruce Chatwin: Fotografie. From 4 October to 30 November.
Opening: 09.00-19.00
Tickets: € 7.00

MUSEO ARCHEOLOGICO NAZIONALE
Museo Marciano
S.Marco, 52 map: G6
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: G6
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 Tiziano 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 30 September
Opening: 09.00-19.00
Tickets: € 9.50

CA' REZZONICO
Museo del Settecento
Veneziano e Pinacoteca
Egidio Martini
Dorsoduro, 3136 map: E6
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: F5
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: E5
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: M2
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 STORICO NAVALE
Castello, 2148 map: I6
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.
Opening: 08.30-13.00
Closing day: Sunday, holidays
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA
Castello, 4312 map: H6
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

lost, then it was sent back for cleaning and restoring to the Paris laboratories.

In the collective imagination of Venetian children, the dinosaur represented a kind of "icon" attracted by a journey into the remote but decidedly "evident" past: who of us didn't return time again to admire it? The Natural History Museum of Venice is our first children friendly museum and never more than now young people are looking for answers to their existential questions. Two or three generations of children have alternated in visiting this dinosaur long before Jurassic Park was spoken of, representing the archetype of the "dragon". Ancient Byzantine iconography portrayed the fire eating dragon attacking St. George. Today we'll see what happens with the new display which was set up by the excellent architects of the Venice Council who have been able to interpret it through the scientific readings of the fossil. Certainly visitors from 30 years ago have grown up and their imaginary needs have changed. The dinosaur icon is now the centre of an ambience reconstruction, in the great "tizie" wetlands, the forest gallery of Auracarie where at least a dozen types of unknown dinosaur lived together with fish, turtles, shellfish etc: an environment which has been reconstructed to give students and visitors an idea of what was happening 97 million years ago in the Cretaceous period, which also represented the hottest and most humid climatic phase on Earth.

You have contributed a great deal to divulge both archaeology and palaeontology not only in Venice but also world-wide. How did your passion for the Palaeolithic start? Can you tell us any particular stories? Dinosaurs have been my "light on the road to Damascus" for my specialisation in palaeontology. The dinosaur represents everything which can be considered mythological in an animal for younger and older generations. The mystery of their origins, the mystery of their disappearance and the time period which separates their life from ours on Earth all these things have always fascinated me. Throughout the story of my life I am grateful to my friend Philippe Taquet. A strange particularity happened in the desert about ten years ago: "the sleeping desert". I was sleeping on a camp bed in a fossil site. By reaching down with my hand I could pick up bits of fossil shells, the sky above pulsed with stars, maybe they were fossils, gleaming light as their last rays, it was an unforgettable moment.

Are there any other museums in Venice where you have been a protagonist by giving other artefacts or findings? Yes, there is a casket of bronze age tools, axes and other paleo-veneti findings given to the Archaeological museum in Venice. We have also set up a new museum of paleontology at Fiero di Primiero and again other tool fossils have been given to a museum in Crocetta del Montello renewing the exhibits.

What are the future plans for the Ligabue Research Centre? We have been excavating a site in Marocco for three years now and we have found a new dinosaur fossil bed with new species and this scientific discovery will be published in specialised report. A new link can be added to the story of these animals which became extinct about 70 million years ago, when unfortunately there was no Noah's Ark to save any of them.

R. B.



Giancarlo Ligabue

Businessman and scientific researcher, was born in 1931 in Venice. After completing his BA in palaeontology at the Sorbonn in Paris he has received 4 Honorary degrees: Natural Science in 1981, Literature and Philosophy in 1991, Archaeology in 1992 at Lima (Peru), in History and Archaeology in 1996 at Asgabat (Turkmenistan). Honorary President of the business group Ligabue, specialised in port catering services – founded by his father cav. Anacleto Ligabue in 1919 –he has consolidated and amplified the business to an International level. In 1978 he founded the Ligabue Research centre, organising and leading more than 130 expeditions in every continent. In 2000 he received the Unesco prize for scientific communication and dozens of other international prizes.

presa cosicché non venisse perso nessun frammento per poi essere il tutto ripulito e restaurato nei laboratori di Parigi.

Nell'immaginario collettivo di gran parte dei bambini veneziani, il dinosauro ha rappresentato una sorta di "icona", attratti da un viaggio in un passato remotissimo ma decisamente "evidente": chi non si è recato più volte al museo per ammirarlo?
Il Museo di Storia Naturale di Venezia è il primo museo di bambini e forse mai come adesso i giovani cercano risposte alla loro esistenza. Due o tre generazioni di giovani si sono alternate nella visita a questo dinosauro quando ancora non si parlava di Jurassik Park, rappresentando nella propria immaginazione l'archetipo del "drago". Le iconografie antiche bizantine hanno infatti raffigurato il drago che attacca S.Giorgio (che aveva fauci infuocate ed era erbivoro). Oggi vedremo cosa succederà col nuovo allestimento che i bravissimi architetti del Comune di Venezia hanno saputo interpretare leggendo nei fossili il reporting scientifico. Certamente i visitatori di 30 anni fa sono cresciuti e la loro esigenza immaginifica è cambiata. L'icona del dinosauro viene ora accentuata da una nuova ricostruzione ambientale, con le grandi paludi delizie, le foreste a galleria e di Auracarie dove conivevano almeno una decina di specie di dinosauri ancora sconosciuti, pesci, tararughe, conchiglie: un ambiente che abbiamo ricostruito per dar modo a studenti e visitatori di quel che succedeva 97 milioni di anni fa nel Cretaceo, che rappresenta la fase più calda-umida della storia climatica della Terra.

Com'è nata la sua passione, Lei che così fortemente ha contribuito alla divulgazione dell'archeologia e della paleontologia a Venezia e nel mondo? Ci racconti qualche curiosità.
I dinosauri sono stati la mia "via di Damasco"alla mia specializzazione paleontologica. I dinosauri rappresentano ciò che rende mitico un animale verso tutte le generazioni di giovani e non-giovani. Il mistero delle loro origini, il mistero della loro scomparsa e le distanze temporali che ci dividono da loro nella vita sulla Terra mi hanno sempre appassionato. Nella storia della mia vita sono grato all' amico Philippe Taquet. Una curiosità particolare è rappresentata da un'esperienza fatta dieci anni fa nel deserto: "il deserto che dorme". Dormivo su un giacimento fossile in un lettino da campo. Allungando la mano potevo raccogliere frammenti di fossili, conchiglie, il cielo pulsava di stelle, forse anch'esse fossili e già morte, che inviavano i loro ultimi bagliori. Fu una notte indimenticabile.

Ci sono altri musei veneziani che la vedono protagonista di donazioni ?
Sì c'è una teca di strumenti dell'età del bronzo, asce e altri reperti paleo-veneti regalati al Museo Archeologico di Venezia. Inoltre abbiamo costituito un nuovo museo paleontologico a Fiera di Primiero e altrettanti strumenti fossili sono stati donati al museo di Crocetta del Montello rinnovandolo.

Quali i programmi del Centro Studi Ricerche Ligabue per il futuro?
Stiamo scavando da 3 anni in Marocco e abbiamo trovato un nuovo giacimento di dinosauri con nuove specie la cui scoperta scientifica verrà pubblicata in servizi specializzati. Un nuovo tassello si aggiunge dunque alla storia di questi animali che scomparvero ca. 70 milioni di anni fa quando purtroppo non c'era l'Arca di Noè a salvarli.



MUSEO EBRAICO
Cannaregio, 2092 map: E2
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 BEVLACQUA LA MASA
San Marco, 71 map: G6
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 CINI
Isola di S.Giorgio map: H7
ph. +39.041.2710228
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.
Temporary exhibition: *"Omaggio a Vittore Branca".* Palazzo Cini, San Vio. Until 2 November.
Opening: 11.00-19.00
Closing day: Monday
Tickets: € 6.50

FONDAZIONE QUERINI STAMPALIA
Castello, 5252 map: H4
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: *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

FONDAZIONE GUGGENHEIM
Dorsoduro, 701 map: F7
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

TELECOM FUTURE CENTRE
San Marco, 4826 map: G5
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

Art Galleries Gallerie d'arte

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
Santa Croce, 2070 map: F4
ph. +39.041.5240695



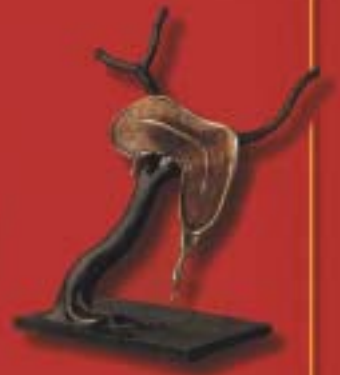
One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a

Twentieth Century Masters



PICASSO
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CHAGALL

GALLERIA SAN MARCO 101
101 St Mark's Square
Tel (041) 520 1279 - Fax (041) 241 7420

OPEN DAILY 10.00 am - 8.00 pm

magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.
Temporary exhibition: *Balest - Opere (1971-2003)*.
 Until 2 November.
Opening: 10.00-18.00
Closing day: Monday
Tickets: € 5.50

GALLERIA FRANCHETTI CA' D'ORO
 Cannaregio,3933 **map: F4**
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

GALLERIE DELL'ACCADEMIA
 Dorsoduro, 1055 **map: D6**
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, Tiziano, Tiepolo ...
Opening: 8.15-19.15 - Monday 8.15-14.00
Tickets: € 6.50

PALAZZO GRASSI
 San Marco, 3231 **map: E6**
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*

PALAFENICE
 Isola del Tronchetto

ph. +39.041.786511
programme:
 Ballet: *Sogno di una notte di mezza estate*. Music by Felix Mendelssohn-Bartholdy. Director David Garforth.
 17, 18, 19 at 8.00 pm; 20, 21 September at 3.30 pm

Private Galleries
Gallerie Private

ANTICHITÀ GIANFRANCO FOTI
 San Polo, 412/413 **map: F4**
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.

BUGNO ART GALLERY
 San Marco, 1996/d **map: F6**
ph. +39.041.5230360



Bugno Art Gallery has been exhibiting in these years works by the most interesting Italian and foreign contemporary artists.

GALLERIA SAN MARCO 101
 S. Marco, 101 **map: G6**
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.

DANIELE LUCCHETTA
 S. Marco, 2513/a **map: F7**
ph. +39.041.5285092
 Glass sculptures made from original sketches by contemporary artists.

FLORA BIGAI
 S. Marco, 1652 **map: F6**
ph. +39.041.5212208
 Where you can admire works of "arte povera" and transavanguardia artists.

GALLERIA RAVAGNAN
 San Marco, 50/a **map: G6**
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.

ROSSELLA JUNK SHOWROOM
 San Marco, 1997 **map: F6**
ph. +39.041.5210759
 Isabelle Poilprez presents some 20 new works created in one of the furnaces of Murano.

Gallery and Museums AGENDA

BUGNO ART GALLERY San Marco 1996/d - ph. +39.041.5230360
15 - 26 September: GROUP EXHIBITION (ARMAN, BERNARDI, BOETTI, CARRARA ...)
27 September - 15 October: ALBERTO PINA "La città sospesa"

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 la Fenice theater). 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.

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 allo stesso tempo anche a nuove realtà artistiche.



CUBE GALLERY San Marco 1655 - ph. +39.041.5288135
4 October - 4 November: ANDREA TONIOLO "XXL"

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 for 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 rinchiudersi in individualismi non sempre produttivi.



ARTE DANIELE LUCCHETTA San Marco 2513/a - ph. +39.041.5285092
13 September - 4 October: I VIAGGI DELLA LUNA

The fear of deluding is a terrible burden. Malfatti is a stranger to all this. He, at this stage in his life and of his production, is in the enviable position of one who does not like. His increasingly informal and fantastic expressive models are the final harmonic stages of a long interior dialogue with nature and landscape, where the sings become lyrical and free, where the compositional research tends to remove deep emotions and where colour becomes a means for a joint exploration of the word and its events. Symbols, histograms, the use of primitive traditions, all these come together in a re-elaborated, amalgamated and regenerated form in order to bring Malfatti's work to life.

È un fardello pesantissimo da portare, la paura di deludere. Malfatti è alieno da tutto ciò. Egli è, in questa stagione della sua vita e della sua produzione, nella felice condizione di colui che fa ciò che gli piace. I suoi modelli espressivi sempre più informali e fantastici sono gli ultimi approdi armonici di un lungo colloquio interiore che si rivolge all'esterno con la natura ed il paesaggio, dove il segno diventa libero e lirico, dove la ricerca costruttiva tende a rimuovere emozioni dal profondo e dove il colore diventa tramite per un'esplorazione partecipata del mondo e dei suoi accadimenti. Simboli, istogrammi, il recupero di una tradizione primitiva, tutto concorre rielaborato, amalgamato e rigenerato a dare vita ai lavori di Malfatti.

Claudio Giorgetti



BRAIN ACADEMY APARTMENT

The project aims at stressing the aspect of virtuality, that more and more often concerns the social living. In particular, the house becomes object of research and represent a series of symbols, being the landmark of all the independent artists of world-wide network. Inside the structure will house plotters of showed works, that act as fixed mirror as to performances, in such a way as to create a synopsis between personal experiences and present time. Essentially, the signifier that results from the sum of single artistic expressions, reaches only through representation of one's the significance that the observer can understand, and so the user becomes an active part of the artistic process. The huge chair symbolizes the impossibility for the independent artist to benefit by usual environment: here comes true the examination of the artist's dominating roll as regards the tortuous process of commercialization. In this event will take part artist of world-wide renown as Shozo Shimamoto, Dmitry Bulatov ed Emilio Morandi who is since many years, performer and organizer of important events. The Brain Academy Apartment project can be called an after Fluxus operation, whether because of the structure designed by Davide Fortarel, or because of the concept expressed by the triad; signifier, significance, user; it is possible to reach unity through a total art, in which artist usually goes into impracticable roads. Within these limits the Liceo Artistico Statale di Venezia tried to give a change of probing the new aspects of contemporary artistic researches in regards as artistic fusion. In this show will actually take part a group of young artists from the Liceo Artistico and from the Fine Arts Academy on the topic Apartment, that is the fulcrum of the event. The support of Dalmine Ponteggi S.p.A. and of Gruppo Marcegaglia, helped by Consorzio Pontedil has been very important for the realization of the project.

Il progetto vuole mettere in luce l'aspetto della virtualità, che sempre più spesso colpisce tutti i momenti del vivere sociale. In particolare 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. All'interno della struttura saranno ospitate anche delle plotterizzazioni dei lavori esposti che fungono da specchio fisso rispetto alle performances, in modo da creare una sinapsi tra vissuto e presente. In sostanza il significante, che risulta dalla somma delle singole espressioni artistiche, raggiunge solo tramite la raffigurazione del proprio passato, il significato comprensibile dal suo fruitore, che diventa così componente fattiva del processo artistico. L'enorme sedia rappresenta l'impossibilità per l'artista indipendente di usufruire dell'ambiente usuale: è qui che si attua la verifica del ruolo dominante dell'artista rispetto ai tortuosi meccanismi della mercificazione. Saranno presenti artisti di fama internazionale come Shozo Shimamoto, Dmitry Bulatov ed Emilio Morandi da decenni performer e promotore di eventi significativi. Il progetto Brain Academy Apartment può definirsi una operazione after 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; raggiungendo così l'unità attraverso un'arte totale dove l'artista e solito addentrarsi in percorsi impraticabili. In questo ambito il Liceo Artistico di Venezia ha voluto offrire un'occasione per approfondire i nuovi aspetti delle ricerche artistiche contemporanee nell'ambito della fusione delle arti. Sarà, infatti, presente un nucleo di giovani artisti studenti del Liceo Artistico e dell'Accademia di Belle Arti sul tema Apartment che è il perno di tutta la manifestazione. Determinante per la realizzazione del progetto il sostegno della Dalmine ponteggi SpA e del Gruppo Marcegaglia affiancato dal Consorzio Pontedil.



- 1: Antonio Sassu, Gruppo Sinestetico
- 2: Loco e Ako
- 3: Emilio Morandi
- 4: Mimmo Alfalone
- 5: Michele Favaro
- 6: Dobrika Kampereric, Filimir, Ruzica Mitrovic, Jelica Obodan e Gruppo Kvart
- 7: Guglielmo di Mauro
- 8: Casaluce Geiger
- 9: Anna Boschi
- 10: Shozo Shimamoto

- 11: Dino Silfoni
- 12: Emanuele Convento
- 13: Nenad Bogdanovic
- 14: Alberto Galligani
- 15: Alkemia
- 16: Marianna Sauro Tyntil
- 17: Chikako Fukuoka
- 18: Grazyna Borowik
- 19: Ruzica Mitrovic e Filimir
- 20: Luc Fierens
- 21: Enrico Michieletto

- 22: Ivano Vitali
- 23: La serra di Viale Garibaldi
- 24: Klaus Groh
- 25: Andrzej Dudek Durer
- 26: Bruno Capatti
- 27: Peter Kustermann
- 28: Peter Netmail

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Appuntamento del mese:

San Stae: Giardino Calante

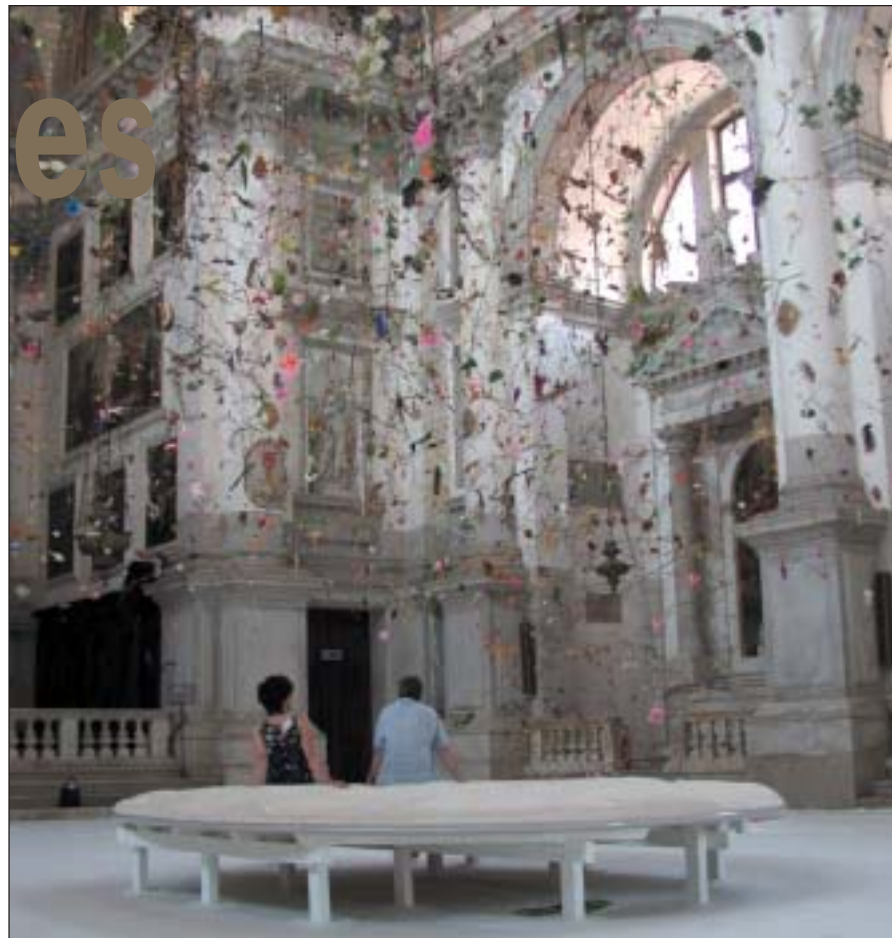
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LA CHIESA DI SAN STAE

La chiesa di Santo Eustachio (San Stae in dialetto veneziano) colpisce oggi per unitarietà e armonia.



CHIESA DI SAN STAE

A HANGING GARDEN

Since 1990 Switzerland has organised a collateral exposition to the Biennale in the San Stae church, and like all churches it is a place of mystical experience and of miracles. The display by Gerda Steiner and Jörg Lenzlinger does not add a new chapter to this wonderful place but opens a direct scene of mystical experience, forming a contrast between the severe church environment: a rain of plants fall from the ceiling pervading the ambience, a hanging garden – as if holding one's breath – which at certain parts transforms into a sea of coloured crystals. In the centre of the nave is a divan luxurious in airy lightness, a delicate blooming vegetation. Seeds, flowers and branches, both natural and artificial, can be seen in the hanging garden, together with crystals, competing to create a new nature. The objects used for the garden have been chosen with care by the artists from long journeys and form a magical flora which holds untouched and intact faith in the marvellous.

GIARDINO CALANTE

La chiesa di San Stae, nella quale dal 1990 la Svizzera è solita organizzare un'esposizione collaterale alla Biennale, è come ogni chiesa un luogo di esperienze mistiche e di miracoli. L'installazione di Gerda Steiner e Jörg Lenzlinger non aggiunge un nuovo capitolo a questo luogo di storie miracolose, ma si limita ad inscenare direttamente un'esperienza mistica, formando un contrasto con l'ambiente severo della chiesa: una pioggia di piante cade dal soffitto pervadendo l'ambiente, un giardino calante – simile ad un respiro trattenuto – che in certe parti si trasforma in un mare di cristalli colorati. Sopra ad un divano posto al centro della navata lussureggia con ariosa levità un delicato rigoglio di vegetazione. Semi, fioriture e ramaglie, sia naturali che artificiali, si ritrovano nel giardino calante, unitamente a mari di cristallo, concorrendo a creare una nuova natura. Gli oggetti che formano il giardino sono stati raccolti con cura dagli artisti nel corso di lunghi viaggi e formano una flora incantata che serba intatta la fede del meraviglioso.

The church of S. Stae

di Martina Mian

The origins of a church dedicated to Saint Eustace have been lost sometime between the latter half of the 10th century and the start of the 12th century; the church in its place today is not the original.

The original building was likely a church with a five nave layout and a mosaic-adorned apse and was oriented in a different direction, with its façade facing the street; by the middle of the 17th century, the church was in a serious state of disrepair and was demolished.

Architect Giovanni Grassi, who began to rebuild the church in 1678, decided to turn the direction of the church so that its façade gave onto the Grand Canal and endowed it with a bright and luminous interior, in a style reminiscent of Palladio, with a single nave layout and three open chapels on each side.

At the centre of the church, a large stone monument marks the burial place of the Mocenigo family, who subsidised much of the decoration. Essential for understanding

*L*e origini di una chiesa dedicata a Sant' Eustachio si perdono tra la seconda metà del X secolo e l'inizio del XII, ma ovviamente non si tratta dell'edificio attuale. Si trattava probabilmente di una chiesa con impianto a cinque navate e abside decorata da mosaici; sicuramente orientata diversamente dall'edificio odierno, con la facciata prospiciente la calle, la chiesa versava in cattive condizioni e venne demolita verso la metà del Seicento.

L'architetto Giovanni Grassi, che ricostruì la chiesa a partire dal 1678, pensò innanzitutto a ruotare la chiesa in modo che avesse la facciata sul Canal Grande e progettò un interno luminosissimo, con reminiscenze palladiane, con pianta ad unica navata e tre cappelle aperte su ciascun lato. Al centro della chiesa una vasta pietra tombale segna il sepolcro della famiglia Mocenigo, mecenati in più occasioni della decorazione. Fondamentale per la comprensione della pittura vene-



18th-century Venetian painting at its earliest appearance, today the Church of San Stae (Venetian dialect for St. Eustace) is striking for its unified and harmonious appearance. The magnificent façade that opens onto the main Venetian water way is the handiwork of Domenico Rossi. It was completed in 1709 thanks to the donation of the Mocenigo family and is embellished by an ornate plastic decoration, executed by sculptors including Giuseppe Torretto, Antonio Tarsia, Pietro Baratta and Antonio Corradini.

The ceiling of the presbyter features an enormous canvas by Bartolomeo Letterini, while the walls, above and below the paintings by Giuseppe Angeli, are adorned with twelve smaller paintings dedicated to the Apostles. A testamentary bequest by an aristocratic Venetian, Andrea Stazio, stipulated that each of the twelve works be executed by a different artist, unknown new talents and experienced authorities, avant-garde Rococo, traditionalists or classicists, making an authentic pictorial anthology of the Venetian school of the period around 1722. Some of the masterpieces included in this series are the "Martyrdom of St Bartholomew", an early work by Giambattista Tiepolo (1721), Giambattista Piazzetta's "Martyrdom of St James", and the "Liberation of St Peter" by Sebastiano Ricci (bottom left). Also noteworthy are some of the works kept in the sacristy, among which the "Dead Christ" by Pietro Vecchia and Trajan Orders St. Eustace to Worship Idols by Giambattista Pittoni.

ziana del Settecento ai suoi esordi, la chiesa di Santo Eustachio (San Stae in dialetto veneziano) colpisce oggi per unitarietà e armonia. La fastosa facciata aperta sulla principale via d'acqua veneziana, opera di Domenico Rossi del 1709, venne costruita proprio grazie ad un lascito dei Mocenigo ed è arricchita da una decorazione plastica alla quale hanno dato il loro contributo scultori come Giuseppe Torretto, Antonio Tarsia, Pietro Baratta e Antonio Corradini. Il presbiterio ha il soffitto decorato da una vasta tela di Bartolomeo Letterini, mentre alle pareti, sopra e sotto a due tele di Giuseppe Angeli, si trovano dodici tele di dimensioni minori dedicate agli Apostoli. Un lascito testamentario del patrizio Andrea Stazio permise di commissionare queste opere, eseguite tutte da artisti diversi, alle prime armi e anziani già affermati, rococò d'avanguardia, tradizionalisti e "passatisti", il che ci permette di osservare una vera e propria antologia pittorica della scuola veneziana intorno al 1722. Tra le tele del presbiterio troviamo alcuni capolavori assoluti come il "Martirio di San Bartolomeo", opera giovanile di Giambattista Tiepolo (1721), il "Martirio di San Giacomo Maggiore" di Giambattista Piazzetta e la "Liberazione di San Pietro" di Sebastiano Ricci (a sinistra in basso). Interessanti anche alcune opere conservate in sacrestia, tra le quali soprattutto "Cristo morto" di Pietro Vecchia e Traiano comanda a Santo Eustachio di adorare gli idoli di Giambattista Pittoni.



MARTYRDOM OF ST. BARTHOLOMEW Giambattista Tiepolo

San Stae might be fittingly defined as a great museum of 18th-century Venetian art. The church was completely renovated and decorated during that century by the hands of the greatest living masters. In the midst of the canvases depicting episodes in the lives of the apostles, commissioned in 1722 by the aristocrat, Andrea Stazio, on the presbyter we find an interesting early work by Giambattista Tiepolo, the Martyrdom of St Bartholomew. The painting dates to 1722, when Tiepolo was just 26 years old. It is representative of his youthful production and reveals the strong influence of Piazzetta. In the painting, Tiepolo conveyed the powerful cruelty of the saint's martyrdom, skinned alive after being captured in Armenia. The compositional arrangement of the painting is created by the divergent gestures of the saint and his executioner, in an exquisite balance of opposing forces. The aging saint is in ecstasy and there would seem to be no clear trace of struggle between the two; the painting is fully resolved on the surface. Tiepolo's participation in the Baroque poetic is complete in this painting, demonstrated by his use of vivid colours that make the flesh and the clothing glow, creating a dramatic and suggestive scene and illuminating the hat of the executioner with bursts of scarlet and turquoise.

MARTIRIO DI SAN BARTOLOMEO Giambattista Tiepolo

San Stae si può, a ragione, definire un grande museo del settecento veneziano. La chiesa venne infatti restaurata e internamente decorata in quel secolo ad opera dei più grandi maestri in vita. Sul presbiterio, tra le tele raffiguranti episodi della vita degli apostoli commissionate nel 1722 dal patrizio Andrea Stazio, troviamo un'interessante tela giovanile di Giambattista Tiepolo, il Martirio di San Bartolomeo. Il dipinto risale al 1722, cioè a quando Tiepolo aveva 26 anni ed è tipico della sua produzione giovanile, influenzata da Piazzetta. Tremenda la crudeltà della scena, che rappresenta il martirio del santo, spellato vivo dopo la sua cattura in Armenia. L'impianto compositivo del quadro è creato dai movimenti divergenti del santo e del carnefice, in un precario equilibrio di forze contrapposte. Il vecchio santo è in estasi, e non c'è traccia evidente di sforzo nella lotta tra i due, tutto si risolve in superficie. L'adesione da parte di Tiepolo alla poetica barocca è in questo dipinto totale, anche per l'uso del colore fiammeggiante, che incendia le carni e le vesti rendendo la scena drammatica e suggestiva, illuminando il berretto del boia a lampi rossi e turchesi.



CHURCHES CITY LISTING

Churches Scuole Grandi Monuments

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

Chiese Scuole Grandi Monumenti

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

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

Churches

Chiese

BASILICA DI SAN MARCO
Piazza San Marco map: G6
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.

BASILICA DEI FRARI
S. Polo, 3072 map: E5
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 Tiziano, *La Vergine col bimbo* by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Tiziano.
Opening: 9.00-17.00;
Sunday 13.00-17.00
Tickets: € 2.00

MADONNA DELL'ORTO
Cannaregio, 3511 map: F1
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 EUSTACHIO
VULGO SAN STAE
S. Polo, Campo S. Stae map: E3

CONCERTI

*Interpreti
Veneziani*



Chiesa San Vidal

SEPTEMBER - OCTOBER 2003

ore 21.00

Concert program

Interpreti Veneziani

September.
15/16/17/18
19/20/22/23
24/25/26/27
29/30

October.
01/02/03/04
06/07/08/09
10/11/13/14
15/16/17/18



Ingresso - Entrance: 21 - 16 Euro
informazioni@interpretiveneziani.com - www.interpretiveneziani.com

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**

SAN GIACOMO DALL'ORIO

Santa Croce map: E4
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:F4
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 Tiziano 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**

SAN PIETRO DI CASTELLO
C.po S. Pietro di Castello map: M6
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 *ancora Tutti i Santi* by A.Zuccato.

Opening: 10.00-17.00; Sunday 13.00-17.00 **Tickets: € 2.00**

SAN POLO

Campo San Polo map: E5
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**

SANT'ALVISE

Cannaregio, 3282 map: E1
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 barbacans, which directly connects 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

S. MARIA FORMOSA

Castello, 5263 map: H5
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**

S. MARIA DEL GIGLIO

C.po S.M. Zobenigo map: F6
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**

SANTA MARIA DEI MIRACOLI

Cannaregio, 6063 map: G4
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**

DEL SS. REDENTORE

Giudecca, 195 map: F8
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 placed 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**

SANTO STEFANO

San Marco, 3825 map: F6
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**

BASILICA DEI SS. GIOVANNI E PAOLO

Castello, 6363 map: H4
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



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 now available 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.



Mocenigo by T. Lombardo
Opening: 9.00-12.30 / 15.30-18.00
Sunday 15.30 -18.00
Tickets: free

BASILICA DELLA SALUTE
Dorsoduro, 1 map: F7
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 Tiziano, *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 DI S.MARIA E DONATO
Murano, c.po S. Donato 11 map:N2
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

DEGLI SCALZI
Cannaregio, 54 map: D3
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. 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

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

SAN GIORGIO MAGGIORE
Isola di S. Giorgio map: H7
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

S. MARIA DELLA PIETA'
VIVALDI'S CHURCH

Castello, 3701 map: H6
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



churches

NOT TO MISS

SAINT GIOVANNI IN BRAGORA

According to legend San Giovanni in Bragora was one of the seven original churches on the islands of Venice, founded at the beginning of the eighth century by Saint Magnus (Bishop of Oderzo) and dedicated to Saint John the Baptist. It was rebuilt in 1475 in the Gothic style, and subsequently it received Renaissance-style embellishments in the 1500 and Baroque additions in the 18th century. The paintings collection offers "Il Cristo condotto dinanzi al sommo sacerdote Caifa" and "La Lavanda dei piedi" by Jacopo Palma il Giovane, "La Ultima Cena" by Paris Bordone and "Il battesimo di Cristo nel Giordano, con angeli che custodiscono le sacre vesti" by Cima da Conegliano (1492-1494). Info: +39.041.2702464

SAN GIOVANNI IN BRAGORA

Secondo la leggenda la chiesa di San Giovanni in Bragora è una delle sette chiese originali di Venezia, fondata al principio del secolo ottavo da San Magno Vescovo di Oderzo e dedicata a San Giovanni Battista. La costruzione attuale (a parte l'ultimo rimaneggiamento del 1728) fu avviata nel 1475. La facciata è tripartita in rispondenza alle navate interne e risponde alla tradizione del gotico veneziano. L'interno custodisce importanti dipinti tra i quali "Il Cristo condotto dinanzi al sommo sacerdote Caifa" e "La Lavanda dei piedi" di Jacopo Palma il Giovane, "L'Ultima Cena" di Paris Bordone e lo splendido "Il battesimo di Cristo nel Giordano, con angeli che custodiscono le sacre vesti" di Cima da Conegliano (1492-1494). Info: +39.041.2702464

THE WAY OF THE CROSS (Church of S.Polo)

Giandomenico Tiepolo (1727-1804)

Painted in 1749 for the annexed Oratory of the Crucifix, the 14 stations of the Via Crucis by Giandomenico Tiepolo are one of the greatest achievements of this retiring and singular 18th century artist who, when he manages to break away from the paternal influence (as in this case), shows a highly developed and absolutely original personality, tending towards caricature and the grotesque, which could for some aspects be defined as pre-Romantic, representing a precursor to Goya and Honoré Daumier.

VIA CRUCIS (Chiesa di S.Polo)

Giandomenico Tiepolo (1727-1804)

Realizzate nel 1749 per l'annesso oratorio del Crocifisso, le 14 stazioni della Via Crucis di Giandomenico Tiepolo rappresentano uno dei massimi raggiungimenti di questo schivo e singolare artista settecentesco. Egli ove, come in questo caso, riesce a staccarsi dalla dipendenza paterna, dimostra una personalità spiccata ed originale, tendente al caricaturale e al grottesco, che per certi versi può essere definita preromantica, tanto da essere considerato un deciso precursore di Goya e Honoré Daumier.

AGENDA & TIPS



© Apt

SAN ZACCARIA
Castello, 4593 map: H5
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

SCUOLA GRANDE DELLA MISERICORDIA

F.ta della Misericordia map: F3

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.

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA
S.Polo, 2454 map: D5
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).
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. MARCO

San Marco, campo SS. Giovanni e Paolo map: H4
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: D5

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. MARIA DELLA CARITÀ

Dorsoduro, 1050 map: E7

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 DI S. TEODORO

S. Marco, 4810 map: G5

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

Venetian Tales

...ghosts, witches, murders and heads being chopped off, damned Doges of rare cruelty and princesses without a kingdom's tales...

...storie di fantasmi,
di streghe, di
morti ammazzati,
di teste mozzate,
di dogi maledetti
e di principesse
senza impero...

Leggende veneziane

di A. H.

*V*enice is a city which fills people with a vital force and does not permit them to rest in common feelings and thoughts, always giving them some new reasons to be stupefied and exalted. In the dusk, in semi darkness, walking down an alleyway, leaving a square, going over a bridge, walking round a church corner, coming out from an archway, can all generate an unsuspected anxiety. The Serenissima often became the scene for ghosts, witches, murders and heads being chopped off, damned Doges of rare cruelty and princesses without a kingdom's tales. This is why some areas of the lagoon city are famed for seemingly being under an evil spell. The "Fondamente Nuove" after the second world war were places where some bloody deeds were made but in very unclear circumstances. A young and beautiful lady was slaughtered by hooligans and her body was chopped to pieces, and

*V*enezia è una città che desta nelle persone tutte le potenze vitali e impedisce loro di acquietarsi nei consueti sentimenti e pensieri, dando sempre nuovi motivi di stupore ed esaltazione. Nella penombra notturna il prendere una calle, il partire da un campo, salire un ponte, girare attorno ad una chiesa, l'uscire da un sotopòrtego possono generare inaspettate ansie. La Serenissima si è spesso tramutata nello scenario di storie di fantasmi, di streghe, di morti ammazzati, di teste mozzate, di dogi maledetti e di principesse senza impero. E' così che alcune aree della città lagunare hanno assunto nel tempo una fama stregata. Le Fondamente Nuove nel secondo dopoguerra furono luogo di episodi poco chiari e di alcuni fatti di sangue. Una giovane e avvenente donna venne trucidata da dei balordi e la sua salma, fatta a pezzi, lanciata in laguna all'interno di un baule. Una volta ritrovato, risultò pieno di seppie e granchi. Da

thrown in the lagoon inside a chest. Later, when the chest was found, it was full of squids and crabs. Since then the old fishermen avoid fishing in this area, telling of how the squid have eyes like a women. Don't take too much heed of an old man either, who bends over with a large sack on his back and stumbles up and down Campo dell'Abbazia della Misericordia begging a helping hand from some generous soul: It's the ghost of an old money lender so mean that when a fire broke out in the vicinity centuries back, he refused to help his neighbours save their children because he was so intent on saving a sack full of his belongings. He pulled it along to the nearby canal but then fell and disappeared in the waters. Since then his tormented soul cannot find peace. And what about Ca'Dario, the leaning palace along the Grand Canal, which remains one of the most renowned bewitched houses in Venice, bad luck befalls whoever buys the house. It all began when the Dalmatian family Dario, at the end of the 15 century, moved to Venice and built their residence in the area Dorsoduro, since then all the owners are struck with a series of misery and death, whoever lives in the "bewitched house". Giovanni Dario had an illegitimate daughter, who married a son of the Barbaro family who bought the house. From that moment on Dario was sent out of the Supreme Council in no uncertain terms, his son in law was ruined and his daughter died of heartache. Giacomo Barbaro, who lived in the house in the 17th. Century, was assassinated at Candia while he was the governor. The property then went to an Armenian merchant, Arbit

allora i vecchi pescatori evitano di pescare seppie in quel tratto di riva, arrivando a sostenere che queste hanno sguardi di donna. Come non bisognerebbe prestare mai troppa attenzione al vecchietto chino, con un enorme sacco sulle spalle, che barcolla ogni tanto la notte su e giù per il Campo dell'Abbazia della Misericordia supplicando l'aiuto di qualche anima generosa: è il fantasma di un vecchio usuraio talmente avaro che nel corso di un incendio scoppiato secoli orsono nelle vicinanze, rifiutò di aiutare i vicini a salvare i loro figli, perché era intento a trarre in salvo il sacco con i suoi averi. Lo trascinò fino al vicino canale e scomparve tra le acque. Da allora la sua anima tormentata non riesce a placarsi. Oppure Ca' Dario, il palazzo sbilenco sul Canal Grande, che resta una delle dimore più conosciute di Venezia soprattutto per le maledizioni che sembrano perseguitare da sempre chiunque lo acquisti. Tutto cominciò quando la famiglia dalmata Dario, sul finire del XV secolo, si trasferì a Venezia costruendo la sua residenza in sestiere di Dorsoduro: da allora una lunga trafila di miserie e di morti colpisce i proprietari del "palazzo maledetto". Giovanni Dario aveva una figlia, illegittima, che andò sposa a un giovane della famiglia Barbaro, che comprò il Palazzo. Di lì a poco il Dario venne allontanato malamente dal Maggior Consiglio, il genero fu rovinato e la figlia morì di crepacuore. Giacomo Barbaro, che abitò la casa nel diciassettesimo secolo, morì assassinato a Candia mentre ne era governatore. La proprietà successe a un mercante armeno, Arbit Abdoll, un commerciante di diamanti che presto perse tutto e morì in miseria. Lo studioso inglese Rawdon Brown abitò il palazzo tra il 1838 e il 1842: morì suicida dopo aver perso tutto.



© Vito Vecellio

Abdoll, who dealt in diamonds but soon lost everything and died in poverty. The English researcher Rawdon Brown lived in the building from 1838 to 1842: he committed suicide after losing all his wealth. The American business magnate Charles Briggs, again owner of the house, left Italy in a hurry after an infamous story of homosexuality. His lover committed suicide in Mexico shortly afterwards. Also Count Filippo Giordano delle Lanze in the 60's and 70's lost his life inside the palace, assassinated by his lover who smashed his head in with a small statue. Another man named Raul, went missing in London. A violent death also in 1981 for the manager of the famous rock group "The Who". After this the new owner could do nothing against the terrible curse, Fabrizio Ferrari, a Venetian broker, lost all his capital and his sister was found dead, nude near her car. Raul Gardini, a rich businessman working in the Italian petrochemical industry, was involved in corruption rackets and supposedly took his own life by shooting himself. Mario del Monaco, the famous tenore, had a terrible accident, coming home after making a bid to buy the house after this he gave up the idea of buying it. The tales pass from person to person, whispered in the deserted squares on foggy nights. Century after century the walls of this city seep out stories which are then proved irrefutable by gossip. No-one can explain for example, why on a house not far from S.Mark's square there is an angel embossed with a hole over its head. The whole area is called "the Angel" relative to this winged figure which is blessing with its right hand, a globe held in its

Il magnate statunitense Charles Briggs, altro proprietario dell'immobile, scappò dall'Italia per una infamante storia di omosessualità. Il suo amante si suicidò poco tempo dopo in Messico. Anche il conte Filippo Giordano delle Lanze, tra gli anni '60 e '70, perse la vita proprio nel Palazzo, assassinato dal suo amante che gli spaccò la testa con una statuetta. A sua volta l'uomo, si chiamava Raul, riparatosi a Londra, scomparve nel nulla. Morte violenta anche nel 1981 per il manager del famoso complesso rock "The Who". Dopo di lui non poté nulla contro la terribile maledizione il nuovo proprietario, Fabrizio Ferrari, un affarista veneziano, i cui capitali subirono un tracollo spaventoso e la cui sorella venne trovata morta nuda in un prato a pochi metri dalla propria auto. E ancora Raul Gardini, un ricco imprenditore della chimica italiana, che coinvolto in vicende giudiziarie legate a mazzette e corruzione si tolse la vita con un colpo di pistola. Mario del Monaco, il celebre tenore, tornando da uno degli incontri per la trattativa d'acquisto dell'immobile ebbe un gravissimo incidente d'auto, in seguito al quale rinunciò al palazzo. I racconti passano di voce in voce, sibilati su campielli deserti in sere nebbiose. Secolo dopo secolo i muri di questa città trasudano storie a favore delle quali le chiacchiere portano prove inconfutabili. Nessuno si spiega per quale ragione, per esempio, sul muro di una casa a pochi passi da piazza S. Marco ci sia un bassorilievo che rappresenta un angelo sopra il quale c'è un buco. Tutta la zona viene detta "dell'Angelo" proprio in relazione alla figura alata che benedice con la mano destra un globo che tiene con la sinistra. La leggenda narra che all'interno dell'abitazione della famiglia Soranzo si fosse introdotto un



© Vito Vecellio

left hand. The legend goes that a devil entered the Soranzo family's house in the shape of a monkey which was kept as a pet by the owner. The hole on the wall was the only exit to free the house of Satan. Venetians tell this story in whispers. Only a few authors have collected, sorted out and published these stories. Alberto Toso Fei, a Venetian journalist, worked about ten years, among the people asking the elderly to tell the legends they knew or those handed down orally, he fervently and carefully catalogued the manuscripts in the city library. From the next number of Venice Magazine, each month, Alberto Toso Fei will publish a story. An opportunity for our readers to discover the most hidden and mysterious parts of the city.

diavolo sotto le spoglie di una scimmietta tenuta come animale da compagnia dal proprietario. E quel foro sulla parete sembra essere stata l'unica uscita per liberare la casa da Satana. I veneziani raccontano queste storie a bassa voce. Pochi sono gli autori che le hanno raccolte, codificate, rese pubbliche. Alberto Toso Fei, un giornalista veneziano, ci ha lavorato una decina d'anni. È sceso fra la gente, ha intervistato gli anziani che si tramandano oralmente le leggende, quasi tassonomicamente ha catalogato i manoscritti nelle biblioteche della città. Dal prossimo numero di Venice Magazine, ogni mese, Alberto Toso Fei pubblicherà una storia. Un appuntamento che permetterà al nostro lettore di scoprire la parte più nascosta e misteriosa della città.



Alberto Toso Fei: Venetian legends and ghost stories

"Venetian legends and ghost stories. A guide through mysterious places in Venice" (Editor Elzeviro, 214 pages, 12.80 euro, editions in Italian, English, and French), this book is a collection of 40 stories and mysteries which happened in the city. In this volume, there are 24 evocative photographs by Vito Vecellio, there are maps of the routes, historical notes about Venetian life, names of many of the famous characters who have made the history of the Serenissima: Dogi, warriors, philosophers, musicians, writers, painters.... The spirits of some of them, like Enrico Dandolo, Giacomo Casanova, Giordano Bruno, Antonio Vivaldi which continue to alight over the lagoon. It is not always, and only legend: a great part of what is told really happened, historically proved.

"Leggende veneziane e storie di fantasmi. Guida ai luoghi misteriosi di Venezia" (edito da Elzeviro, 214 pagine, 12,80 euro, edizioni in italiano, inglese e francese), è il libro che ne è scaturito e che raccoglie quaranta storie e misteri sulla città. E il prossimo sarà pronto per dicembre. Tra un racconto e l'altro troverete cenni storici di vita veneziana. Nel volume, corredato da 24 suggestive fotografie Vito Vecellio, ci sono le mappe dei percorsi, i nomi di moltissimi tra i personaggi che hanno fatto la storia della Serenissima: dogi, guerrieri, filo-

sofi, musicisti, scrittori, pittori... gli spiriti di alcuni di loro, come Enrico Dandolo, Giacomo Casanova, Giordano Bruno, Antonio Vivaldi che continuano ad aleggiare sulla laguna. Non si tratta sempre, e solo, di leggende: gran parte dei fatti raccontati sono davvero capitati, storicamente provati.

ALBERTO TOSO FEI

Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island. "Venetian legends and ghost stories" is his first book printed. A passionate researcher of history and local customs, he has activated an internet site (www.venetianlegends.it) where one can contribute to the discovery and circulation of hidden or unknown legends.



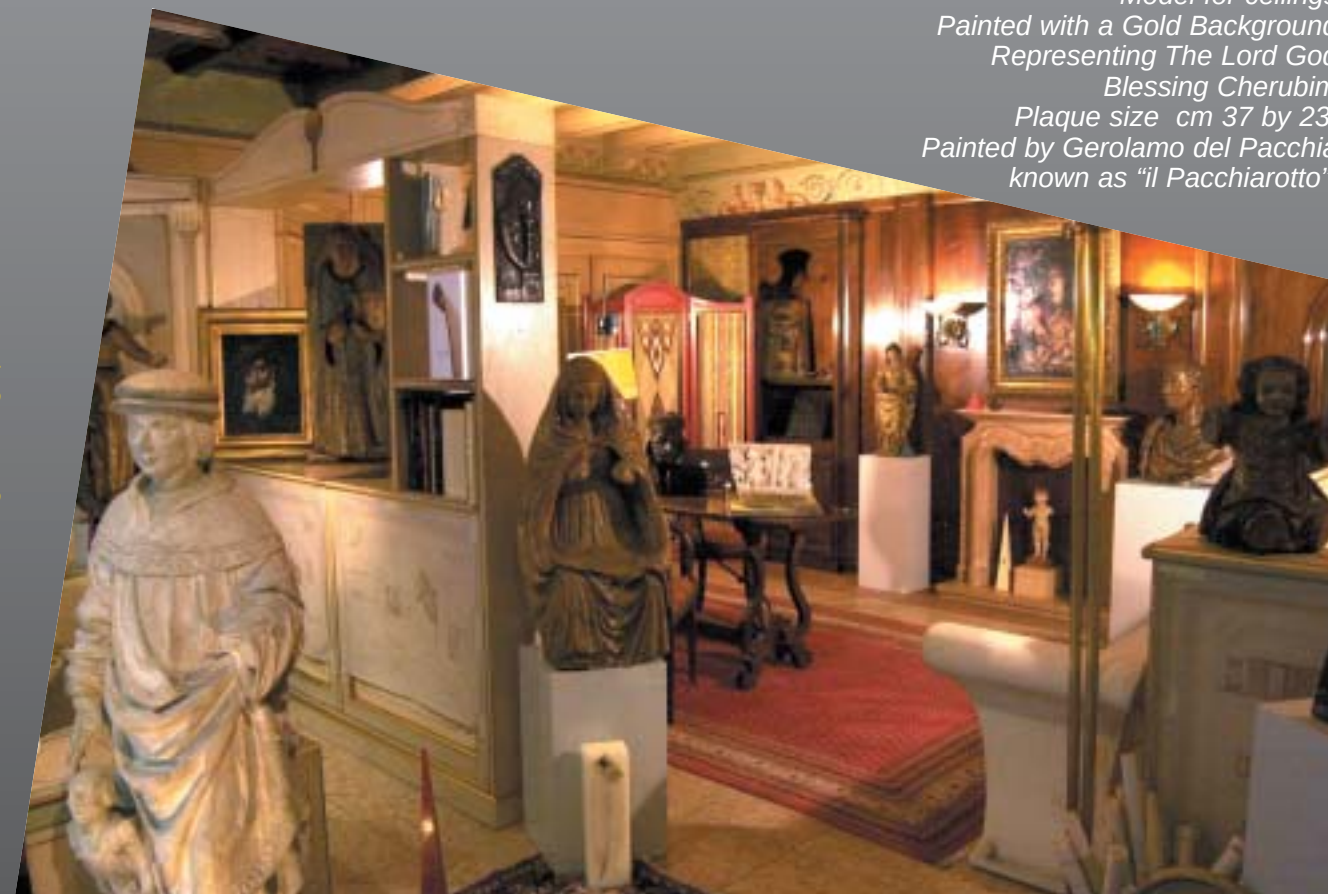
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Accessories
Antiques
Jewelry & Watches
Boutique & Griffe
Handicraft
Foot wear



info shopping

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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.

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Antiquari

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Venezia

Mercerie San Marco, 4958
tel. 041.2770658

Verona

Via Mazzini, 56
tel. 045.592051

Milano

Via Manzoni, ang. via Bigli
tel. 02.76028161

Firenze

Via Por Santa Maria, 49/r
tel. 055.2398782

London

44, South Molton Street
tel. 020.74917414

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13, Duke of York Square
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Ph. +39.041.739049 [map: N3](#)

BISANZIO
Calle Paradiso, 22 - Murano
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Piazzale Colonna, 1 - Murano
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Ph. +39.041.736888 [map: M3](#)

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Ph. +39.041. [map: N2](#)

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Libri e musica

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Ph. +39.041.5221343 [map: G5](#)

Clothing

Abbigliamento

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Calle Vallarosso - S. Marco, 1340
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Corte Foscara - S. Marco, 1474
Ph. +39.041.2778532 [map: G6](#)

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Ph. +39.041.5212762 [map: G5](#)

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Mercerie - San Marco, 218
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Ph. +39.041.5237480 [map: G5](#)

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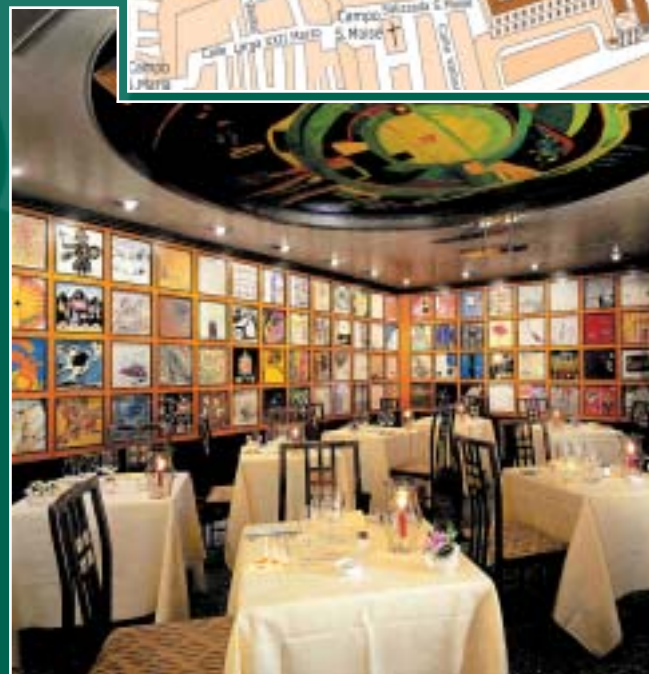
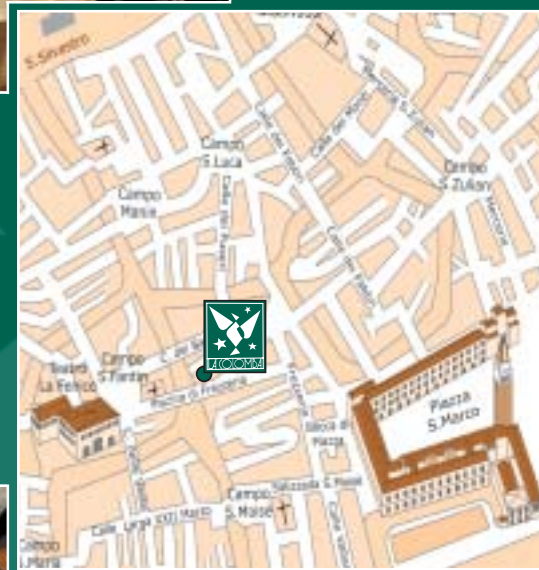
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Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing

la BUONATAVOLA
Ristoranti
Bacari
Pizzerie
Pasticcerie
Listing tematico

RISTORANTE - PIZZERIA "AL BRINDISI", Cannaregio 307

A few minutes from Venice "S. Lucia" train station and from Piazzale Roma, in front of the splendid San Geremia church and the historic Labia Palace, one can find "Al Brindisi" restaurant. The restaurant has been run by the Rossi family for five generations, and has a fresh airy terrace outside and an air-conditioned dining room inside which can host banquets and parties up to a hundred people. The food served is typical Venetian cuisine, based on fish and meat but also with an interesting international menu prepared by a staff of excellent Venetian chefs. Of course quality wines accompany all the dishes.

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“Baccalà”

di A. C.

On the 25th. April 1431 the Venetian merchant Piero Querini left the island of Crete, then under Venetian control, towards the North Sea. The vessel he owned and captained was due to sail on a route to the ports of Bruges and Anversa. While sailing up the English Channel, the ship was hit by a storm and the driving wind broke the mast, sail and helm. Only some of the crew managed to save themselves finally coming in at Rost, one of the Lofoten islands, in the North of Norway. Ten months after leaving Crete, destiny took the Venetian Captain outside the Arctic Circle, where he saw for the first time an amazing sight of thousands of fish drying in the wind. On return to Venice he took with him 60 or so dried stockfish. Piero Querini then wrote two essays together with his first mate for the Maggior Consiglio (Supreme Council), describing clearly all the particular details of preparing stockfish, which the Norwegians dried in the wind until it became as hard as a stick to then make it into a pulp flavoured with spices.

Thanks to this unfortunate adventure this fish became known in Venice, and which until after the war was prepared by hand by the “masegni” from the Zattere area, “burci”, and “trabaccoli”. Venetian merchants, pushed on by the thoughts of easy future gains, started to head their ships towards the North of Europe to import dried fish, and due to this series of circumstances the Serenissima, with its hinterland, was one of the first to appreciate the taste of stockfish in their cooking. In fact they learned to cook that hard stick to perfection and called it “baccala” adding herbs, or serving it on potatoes and onions, ordrenched in oil and tomatoes, cooked in milk or with polenta. Thus the cold Baltic fish was transformed into succulent dishes: the famous creamed baccala and Vicenza style baccala became specialities of the Veneto.

Il 25 aprile del 1431 il mercante veneziano Piero Querini partiva dall'isola di Creta, allora dominio veneto, diretto verso i mari del Nord. La cocca di cui era proprietario e capitano doveva seguire la rotta che conduceva ai porti di Bruges e di Anversa.

La nave, all'altezza del canale della Manica fu sorpresa da un terribile fortunale e un forte vento impetuoso spogliò la nave di albero, vela e timone. Solo parte dell'equipaggio riuscì a salvarsi approdando a Rost una delle isole Lofoten, nel nord della Norvegia. Dieci mesi dopo la partenza da Creta il destino aveva condotto il capitano veneziano oltre il circolo polare artico, ove gli si presentò lo spettacolo inconsueto di migliaia di pesci messi a seccare all'aria. Tornato a Venezia portò con sé sessanta stoccafissi seccati.

Nelle due relazioni, composte al ritorno in patria da Piero Querini e dai suoi luogotenenti, per il Maggior Consiglio è descritto con dovizia di particolari lo stoccafisso che i norvegesi facevano essiccare al vento fino a farlo diventare duro come un bastone per farne un battuto da insaporire con spezie. Grazie a tale disavventura il pesce, che fino al dopoguerra veniva ancora battuto nei masegni delle Zattere dai manovali dei burci e dei trabaccoli, fu conosciuto a Venezia.

I mercanti veneziani, spinti dal pensiero di possibili futuri laut guadagni, iniziarono a dirigere le loro navi verso il nord Europa per importare il pesce seccato e per questa serie di circostanze la Serenissima, con il suo retroterra, fu tra le prime ad apprezzare le qualità dello stoccafisso in cucina. Si seppe infatti far miracoli con quel bastone duro, appunto, come il baccalà: fu insaporito con le erbe, adagiato su patate e cipolle, annegato in olio e pomodoro, cucinato con il latte, accompagnato con la polenta.

E così il freddo pesce del Baltico si trasformò in un succulento piatto: il famoso baccalà mantecato e il baccalà alla vicentina diventarono i portabandiera di queste terre.

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

CARPACCIO

Castello, 4088/4089 map: I8
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

AL GRASPO DE UA

S. Marco, 5094 map: G5
ph: +39.041.5200150



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

Closed Mondays

AL COLOMBO

San Marco, 4619 map: F5
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

ALLA BORSA

Calle delle Veste, 2018 map: F6
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

ANTICO MARTINI

S. Marco, 1983 map: F6
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

BOCCADORO

Cannaregio, 5405/a map: G4
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

CIPRIANI

Giudecca, 10 map: G2
ph. +39.041.5207744

Closed from November to March

DE PISIS

S. Marco, 1459 map: F6
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

DO' FORNI

S. Marco, 457 map: G5
ph. +39.041.5232148



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 accogliente 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
Salizada S. Lio, 5409
Tel. 041/5200698
Tel. 041/5286252
Fax 041/5207031

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

FIASCHETTERIA TOSCANA
Cannaregio, 5719 **map: G4**
ph. +39.041.5285281
Closed Mondays and at lunch-time on Tuesday

HARRY'S DOLCI
Giudecca, 773 **map: D8**
ph. +39.041.5224884
Situating 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

HARRY'S BAR
S. Marco, Calle Vallaresso 1323
ph. +39.041.5285777 **map: G6**



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 CARAVELLA
Via XXII Marzo, 2398 **map: F6**
ph. +39.041.5208901
Open daily

LA COLOMBA
S. Marco, 1665 **map: F6**
ph. +39.041.5221175



An artist's 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

LOCANDA CIPRIANI
Isola di Torcello, 29
Ph. +39.041.730150
Closed Tuesdays and in the month of January

QUADRI
Piazza San Marco, 121 **map: G6**
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

RISTORANTE DA FIORE
S. Polo, 2202 **map: E4**
ph. +39.041.721308
Closed Sundays and Mondays
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.

RISTORANTE RIVIERA
Dorsoduro, 1473
ph. +39.041.5227621 **map: F6**



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

TAVERNA LA FENICE
C.llo della Fenice, 1939 **map: F6**
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

Local Cuisine

AL BRINDISI
Cannaregio, 307 **map: E3**
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

ALLE TESTIERE
Castello, 5801 **map: G5**
ph. +39.041.5227220
Closed Sundays

AL MASCARON
Castello, S. M. Formosa 5225
ph. +39.041.5225995 **map: H5**
Closed Sundays

AL MONDO NOVO
Castello, 5409 **map: G5**
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

ANTICHE CARAMPANE
Rio terà Carampane 1911 **map: F4**
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.

AVOGARIA
Dorsoduro, 1629 **map: C6**
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: I8**
ph. +39.041.5227024
Closed Sundays and Mondays

DA ROMANO
Burano, P.zza Galuppi 221
ph. +39.041.730030
Closing day: Monday

LA FURATOLA
S. Barnaba 2870 **map: D6**
ph. +39.041.5208594
Closed Mondays and at lunch time on Thursday

LA RIVISTA
Dorsoduro, 979 **map: E7**
ph. +39.041.2401425
Design restaurant with Depero original painting. Modern cuisine with some Venetian dishes. Carefully selected Italian wines.

Closed Mondays

OLIVA NERA
Castello 3417 **map: H5**
ph. +39.041.5222170
Closed Wednesdays, Thursdays

SAN GIORGIO
Castello, 2185 **map: I6**
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

OSTERIA ANTICO DOLO
Ruga Rialto, 778 **map: F4**
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

International Cuisine

Arabian BARADA
Cannaregio 2754 **map: E2**
ph. +39.041.715977
Closing day: Monday

Arabian FRARY'S
San Polo 2558 **map: E5**
ph. +39.041.720050
Closed Tuesday evenings

Chinese NANCHINO
Calle dei Fabbri 1016 **map: G5**
ph. +39.041.5223753
Closed Mondays

Chinese TEMPIO DEL PARADISO
San Marco 5495 **map: G5**
ph. +39.041.5224673
Open daily

Hiddish GAM GAM
Cannaregio, 1122 **map: D2**
ph. +39.041.715284
Closed Friday evenings and Saturdays





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



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

Venetian Cuisine



Pasta and beans

At the beginning of autumn it is possible to find fresh pinto beans at the greengrocer's. These pulse vegetables were once known as "the meat of the poor"; thanks to the fact that even dried they preserve their nutritional quality for a long time. Although originally coming from afar, they are widely used in the Veneto region and have become an essential ingredient of many traditional dishes. One of the most classic dishes is certainly "pasta fagioli" pasta and beans: an ideal dish served steaming hot in the winter season, cold in the summer season.

THE RECIPE

300 g dry beans
120 g durum wheat pasta
120 g pork rind
one onion
one carrot
one stalk celery
salt and black pepper.

Soak the beans at least 24 hours if using dried ones. Place them in a saucepan with cold water; add herbs, celery, carrots, bacon and a little olive oil. Cook on a medium heat till soft – fresh beans about 20/30 minutes and soaked beans about 40/60 minutes. Take out the vegetables and bacon, blend half of the beans to a pure and remix with other beans. Re-heat to boiling point then lower to a moderate heat add the pasta, salt and pepper as desired. Mix well and often to avoid sticking. Turn off the heat a couple of minutes before the pasta is cooked, leave with lid on loosely and serve.

In quest'inizio d'autunno è possibile trovare dal fruttivendolo i fagioli freschi. Il legume, definito un tempo la "carne dei poveri" grazie al fatto che essiccato conserva intatti i suoi alti valori nutritivi per lungo tempo, viene da lontano e ha nel Veneto la massima diffusione diventando l'ingrediente essenziale di tante ricette tipiche. Una delle preparazioni classiche è sicuramente la pasta e fagioli: un piatto ideale servito fumante nella stagione invernale, freddo nella stagione più calda.

LA RICETTA

300 g di fagioli
120 g di pasta
120 g di cotenna di maiale
una cipolla
una carota
una costa di sedano
sale e pepe nero.

Mettere a bagno i fagioli per almeno 24 ore nel caso usiate quelli secchi. In una pentola mettete i fagioli coperti di acqua fredda, aggiungete le erbe, le cotiche e un filo d'olio. Accendete il fuoco e fate cuocere a fiamma non eccessiva fino a che non sono cotti (i fagioli freschi cuociono in 15 minuti, quelli secchi, già ammollati, in 30-40). Togliete ora le verdure e le cotiche, passate metà dei fagioli e mettete la purea nella pentola. Riportate ad ebollizione moderata, aggiustate di sale, mettete un pizzico di pepe e buttate la pasta. Mescolate spesso (quasi sempre) per evitare che attacchino sul fondo. Il fuoco va spento un paio di minuti prima che la pasta sia cotta, si copre la pentola lasciando il coperchio appena scostato.



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



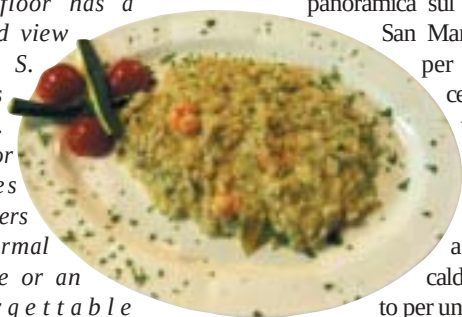
TRATTORIA CARAMPANE

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

Venetian Flavours

Sapori Veneziani

Along the riva Schiavoni, situated in the heart of Venice near S.Mark's square is the Carpaccio restaurant. An elegant retreat with a terrace and two dining rooms inside: the ground floor looks onto San.Giorgio and the Salute church and the upper floor has a splendid view of the S. Mark's basin. Ideal for lunches or dinners in informal elegance or an unforgettable romantic evening. The meals offered are traditional Venetian dishes and refined international cuisine, served with a selection of fine wines and impeccable service.



Lungo Riva degli Schiavoni, situato nel cuore di Venezia a due passi da Piazza San Marco si trova il "Ristorante Carpaccio". Elegante ritrovo con terrazza si articola su due sale interne: il piano terra con vista su San Giorgio e sulla Salute e il piano superiore con una splendida panoramica sul Bacino di San Marco. Ideale per pranzi e cene elegantemente informali si trasforma in un ambiente caldo e raffinato per una indimenticabile romantica serata. La cucina offre piatti tradizionali veneziani oltre a una raffinata cucina internazionale, il tutto accompagnato da un'ottima selezione di vini e da un impeccabile servizio.



RISTORANTE "CARPACCIO"
Castello 4088/4089 - Venezia
ph. +39.041.5289615
Open daily

Indian
SHRI GANESH
San Polo, 2426 **map: E4**
ph. +39.041.719804
Closed Wednesdays

Japanese
MIRAI
Cannaregio, 227 **map: E3**
ph. +39.041.2206517
A restaurant that offers the Japanese cuisine in Venice.
Open daily

Mexican
IGUANA
Cannaregio, 2515 **map: F2**
ph. +39.041.713561
Closed Mondays

Syrian and Egyptian
SAHARA
Cannaregio 2519 **map: F2**
ph. +39.041.721077
Open daily

Bacari & Hostarie

ALL'ACCIUGHETTA
Castello, 4357 **map: H5**
ph. +39.041.5224292
Open daily

ALLA BOTTE
San Marco 5482 **map: G5**
ph. +39.041.5209775
Closed Thursdays

AL PARADISO PERDUTO
Cannaregio, 2640 **map: E2**
ph. +39.041.720581
Closed Wednesdays, Tuesdays

BENTIGODI
San Marcuola 1424 **map: E2**
ph. +39.041.716269
Closed Sundays

HOSTARIA GALILEO
C.po S.Angelo 3593 **map: F6**
ph. +39.041.5206393



At the Galileo, our chefs Max and Andrea offer you traditional Veneto Italian cooking.
Closed Tuesdays

DA CODROMA
Dorsoduro, 2540 **map: C6**
ph. +39.041.5246789
Closed Sundays

BAGOLO
Santa Croce, 1584 **map: E4**
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

DO MORI
S. Polo, 429 **map: F4**
ph. +39.041.5225401
Closed Sundays

Wine Bars

BOTTIGLIERIA COLONNA
Castello, 5595 **map: G5**
ph. +39.041.5285137
Closed Sundays

VINO VINO
San Marco, 2007 **map: E5**
ph. +39.041.5237027
Closed Tuesdays

Pizzerie

AE OCHE
Santa Croce, 1552 **map: E4**
ph. +39.041.5241161
Open daily

AL NONO RISORTO
S. Croce, 2337 **map: F4**
ph. +39.041.5241169
Closed Wednesdays, Thursday at lunch time

CONCA D'ORO
Castello, 4338 **map: G5**
ph. +39.041.5229293
Closed Tuesdays

DUE COLONNE
San Polo, 2343 **map: E4**
ph. +39.041.5240685
Closed Sundays, Saturday at lunch time

Cafés

CAFFÈ FLORIAN
Piazza San Marco, 56 **map: G6**
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

CAFFÈ QUADRI
Piazza San Marco, 120 **map: G6**
ph. +39.041.5200041
Open daily

GRAN CAFFÈ LAVENA
Piazza San Marco, 133 **map: G6**
ph. +39.041.5224070
Open daily



SERVICE CITY LISTING

Internet Point

NETWORK CAFE
San Polo, 124
Ph. +39.041.5203132 **map: F4**

VENETIAN NAVIGATOR
Castello, 5300
Ph. +39.041.2771056 **map: G5**

Laundry

Lavanderie

SPEEDY WASH
Cannaregio, Strada Nova 1520
Opening: 8 am - 11 pm **map: E3**

Express carriers

Corrieri espressi

MAIL, BOXES, ETC.

Castello, Campo S.Lio 5644
Ph. +39.041.5221351 **map: G5**

Currency Exchange

Cambio valuta

AMERICAN EXPRESS
San Marco, 1471
Ph. +39.041.5200844 **map: G6**

MACCORP ITALIANA
Isola del Tronchetto, 1
Ph. +39.041.5281527

TRAVELEX
S. Marco, 5126
Ph. +39.041.5287358 **map: G5**

Tours

Escursioni

ASSOCIAZIONE GUIDE TURISTICHE
S. Marco, 750
Ph. +39.041.5209038 **map: G5**

CONSORZIO BATELLIERI
Apt - Padova
Ph. +39.049.8766860

GRUPPO BATELLI DEL BRENTA
via Porciglia, 34 - Padova
Ph. +39.049.8760233

TURISTICA PENZO
Via degli Armeni, 1 - Cavallino
Ph. +39.041.5300597

Rent apartments

Affittanze appartamenti

VENICE APARTMENT
S. Marco, C.po S. Samuele 3226/b
Ph. +39.041.5931112 **map: E6**
www.veniceapartment.com

VIEWS ON VENICE
S. Marco, 4267
Ph. +39.041.2411149 **map: F5**
www.viewsonvenice.com

Travels Agencies

Agenzie di viaggio

BUCINTORO
S. Marco, 4267/c
Ph. +39.041.5210632 **map: F5**

KELE & TEO
S. Marco, 4930
Ph. +39.041.5208722 **map: G5**
Corso del popolo, 90 - Mestre
Ph. +39.041.5312500

VASTOURS
S. Marco, calle dei Fabbri 4678
Ph. +39.041.5212937 **map: G5**

Real Estate Agencies

Agenzie immobiliari

HOUSE DEAL CONSULTING
Castello, 5274/a
Ph. +39.041.5209352 **map: G5**

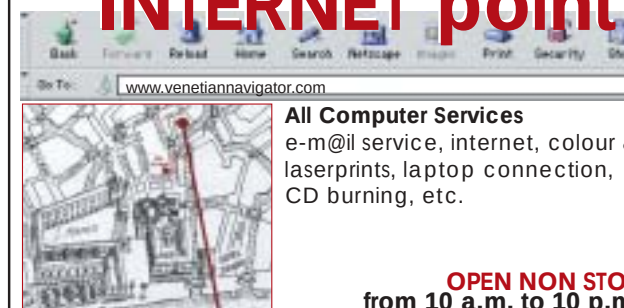
MESTRE 2 IMMOBILIARE
Viale S. Marco, 70/a - Mestre
Ph. +39.041.5060220

NARDUZZI IMMOBILIARE
S. Marco, 4578
Ph. +39.041.5208111 **map: F5**

VENICE AGENCY
Ph. 348.5802829
Fax +39.041.5931112

VENICE REAL ESTATE
S. Marco, 1130
Ph. +39.041.5210622 **map: F6**

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e-m@il service, internet, colour & laserprints, laptop connection, CD burning, etc.

OPEN NON STOP
from 10 a.m. to 10 p.m.

VENETIAN N@VIGATOR
30122 VENEZIA - Castello 5300 - Casselleria - Tel. e Fax 0412771056





Mainland guide

GUIDA ALLA TERRAFERMA and the city listing

Mestre
Riviera del Brenta
Jesolo
Treviso
Cortina
Asolo...

VENICE MARATHON - 26 OCTOBER 2003



To have more information:
www.venicemarathon.it

Venicemarathon was born in 1986 by a crazy idea of Mr. Piero Rosa Salva and next 26th October it will be its 18th birthday. Somebody could say that it is still a little baby, but when a sport event comes of age means that has reached a prestigious and historical goal, especially when an international event can draw over 6,000 athletes from all over the world. In the first edition only 500 participants took part in the race while in the last years Venicemarathon has reached over 6,000 registrations, almost the top limit of participation. Among these athletes over 1,500 are foreigners: Americans, Germans, Australians, South Africans, Frenchmen etc., the other 5,000 athletes come from any part of our country. Who runs a marathon knows that it's an effort, but running Venicemarathon is a pleasure and an amusement. Venicemarathon along its 18 years has become a meeting of events that involves Venice and the surroundings.

On the three days previous to the marathon a great fair, Exposport, in Piazza Ferretto (Sq.) is at disposition to people who want to enter the spare time and sport world. To blow out the candles of the 18th birthday come and register at the race.

di Raffaele Rosa

Venicemarathon compie diciotto anni. E' ancora una ragazzina, potrebbe dire qualcuno. La maggiore età per una manifestazione sportiva, per un evento di carattere internazionale capace di radunare, lungo 42,195 chilometri di percorso, oltre seimila persona provenienti da tutto il mondo. Un traguardo prestigioso, storico. Nata nel 1986 da una pazzia idea dell'allora patron Piero Rosa Salva, quest'anno si corre domenica 26 ottobre. Dai cinquecento partecipanti della prima edizione ormai la gara si è consolidata su numeri che vanno oltre le seimila presenze. Tra queste millecinquecento sono straniere, americani, tedeschi, sudafricani, australiani, francesi in genere, mentre le altre cinquemila arrivano dai punti più diversi del nostro paese. Correrne una maratona è un'impresa. Correrne la Maratona di Venezia è anche un piacere e un divertimento. Venicemarathon, lungo i suoi diciotto anni di crescita, è divenuta anche un contenitore di eventi. Un grande scatolone dove si trovano appuntamenti e manifestazioni che coinvolgono la città, e non solo Venezia. Nei tre giorni che precedono la gara in piazza Ferretto viene aperta al pubblico Exposport, la Fiera dello Sport e del Tempo Libero. Per spegnere le candeline dovete solo iscriversi alla gara del 26 ottobre.

Per maggiori informazioni:
www.venicemarathon.it

Luigi Candiani

1903
2003



A RETROSPECTIVE EXHIBITION IN THE CENTENARY OF BIRTH

A presentation to pay homage to the painter whose name was chosen for the Candiani Cultural Centre in Mestre on the occasion of the centenary of his birth. "The human and professional course of events at the Candiani centre brings together in an exemplary manner Mestre's contemporary identity with renowned traditional Venetian art. Gigi Candiani is a landscape painter, within his works can be seen influences from some of the most famous artists, from Cézanne, to the impressionists, to Van Gogh. The light blues and pinks, which he uses to illustrate his work, while transmitting an intense yet diffused light, communicate a timeless melancholy, closed in a dreamlike vision remnant of childhood. From Mazzorbo to Burano, from Brondolo to Teolo, to Monfumo, to Breganze, from the factories in Marghera to Malcontenta, uninhabited landscapes of the Venice lagoon and countryside become the protagonists in his paintings. He works in the years which prepare for a break and rebellion, a refusal of images to represent the subject. However from Candiani's canvasses we can feel a sensation that all is over, the drama consumed, leaving mainly the ancestral existential need of security, faith in our roots, not a nostalgic attachment for traditional and therefore reassuring forms, a refusal to face the present. Luigi re-composes the wounds of modernity, but he records them with a grey shade which dulls the pinks and light blues", writes Tiziana Agostini, president of the commission for Culture and Tourism for the Council, who will prepare the catalogue together with Enzo di Martino.

CENTRO CULTURALE CANDIANI

P.le Candiani, 7 - Mestre - ph. +39.041.2386111
From 26 September to 2 November - Free Entrance
Opening: 9am-1pm/4pm-8pm - Closing day: Monday

RETROSPETTIVA NEL CENTENARIO DELLA NASCITA

Omaggio al pittore che ha dato il nome al centro culturale mestrino in occasione del centenario della nascita.

"La vicenda umana e professionale di Candiani riunisce in modo esemplare l'identità della Mestre contemporanea con l'illustre tradizione artistica veneziana. Gigi Candiani è pittore di paesaggi, dove appare in modo evidente come sia stata assimilata la più grande arte moderna, da Cézanne, agli impressionisti, a Van Gogh. Gli azzurri e i rosa, che sono i colori con cui struttura le sue figurazioni, mentre trasmettono una luce intensa e diffusa, nel contempo comunicano una malinconia senza tempo, chiusa nella dimensione onirica di un'infanzia mai abbandonata. Da Mazzorbo a Burano, da Brondolo a Teolo, a Monfumo, a Breganze, dalle fabbriche di Marghera a Malcontenta, paesaggi disabitati della laguna e della campagna veneta diventano protagonisti delle sue tele. Quelli in cui dipinge sono gli anni che preparano rotture e ribellioni, rifiuto dell'immagine che rappresenta le cose. Dalle tele di Candiani riceviamo invece la sensazione che il dramma si è già consumato e resta, più forte di tutti, il bisogno ancestrale, esistenziale, di sicurezza, di fedeltà alle nostre radici, non certo un nostalgico attardarsi a raffigurazioni tradizionali e dunque rassicuranti, rifiutando di fare i conti con il presente. Luigi ricompone le ferite della modernità, ma le ricorda con un tono grigio che smorza il rosa e l'azzurro", scrive Tiziana Agostini, presidente della commissione Cultura e Turismo del Comune, che curerà con Enzo Di Martino il catalogo.





© Apt

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 structure 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

Restaurant

Wine Bar

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 a splendid wine list.

closed: Monday

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

AUTOESPRESSO

Via Fratelli Bandiera, 34 - Marghera

ph. +39.041.930214

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

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

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

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

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Via Einaudi, 17 - Mestre

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Also open to non-residents.

open daily

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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

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PALACE RESTAURANT

Viale Ancona, 2 - Mestre

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Hotel restaurant set in a sober and

elegant atmosphere offering a

varied selection of fresh dishes

recommended by the chef.

open daily

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

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 plentiful supply and wide variety of fresh shellfish and fish at all times.

open daily

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

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

Chirignago

OSTERIA GIAUME

Via Asseggiano, 65 - Chirignago

ph. +39.041.5442616



The superior cuisine serves the best

fish and meat of the day. It offers

an excellent menu and wine list.

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

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.

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P.tta XXII marzo, 8 - Mestre

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DIESEL

Via Calmaggiore, 57 - Treviso

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



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the city guide

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