

VENICE MAGAZINE

the city guide

15 OCTOBER .03
15 NOVEMBER .03

Focus on:
SOLIMAN'S HELMET

Special:
D.O.C. VENETIANS

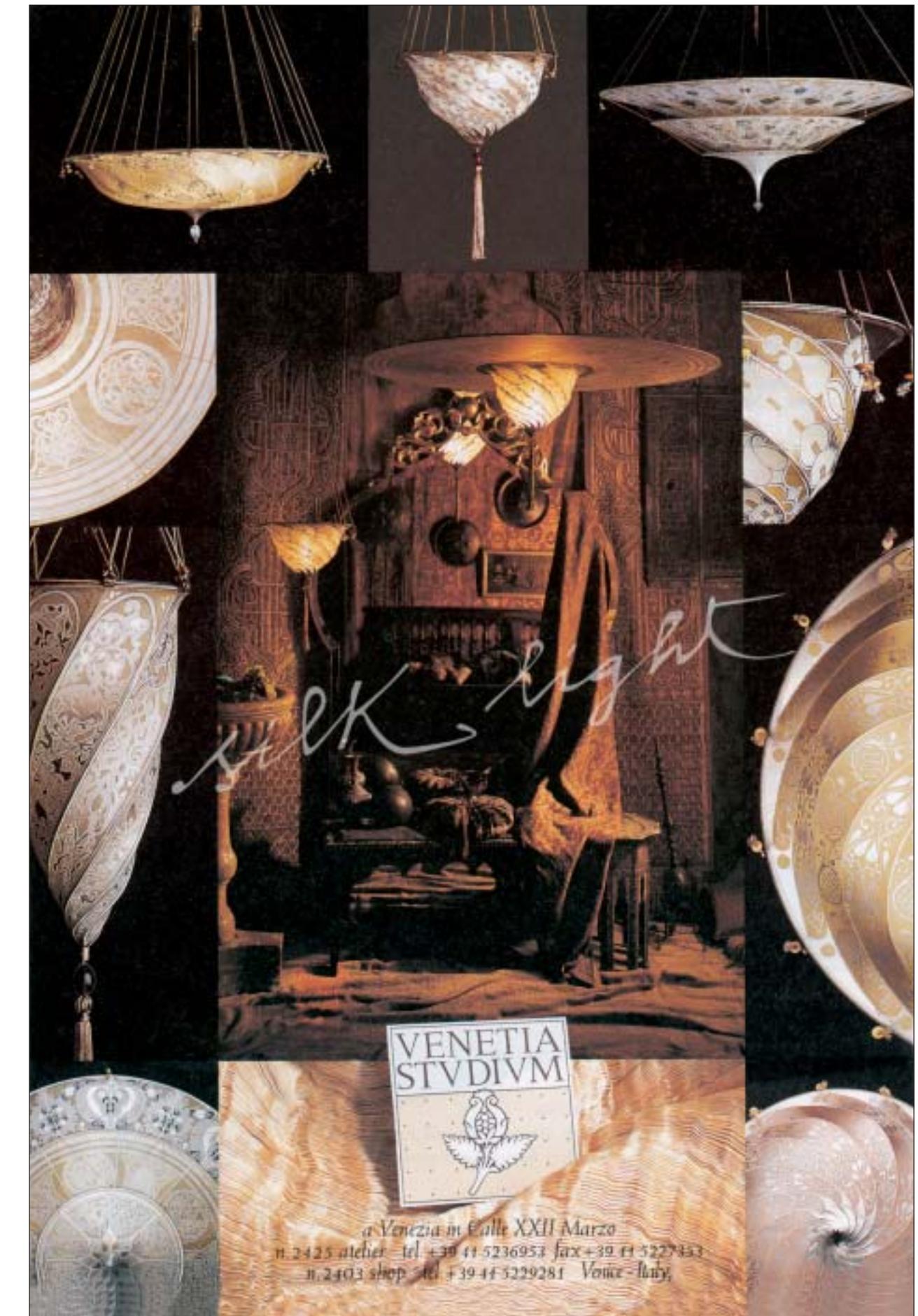
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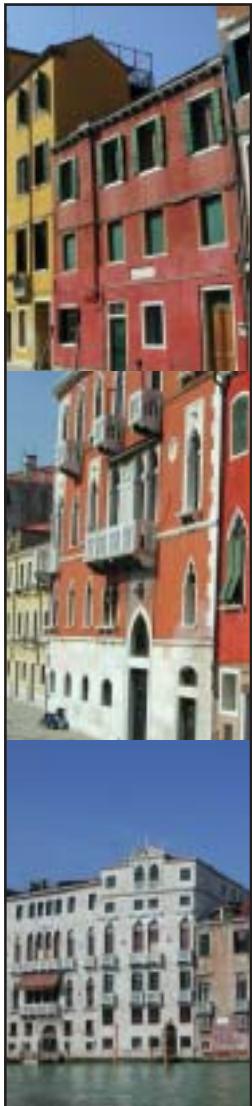
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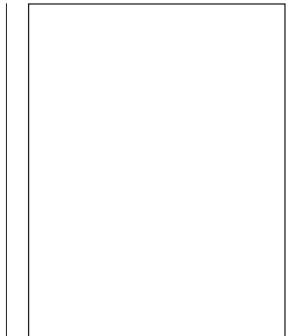
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the city guide

Magazine-guide

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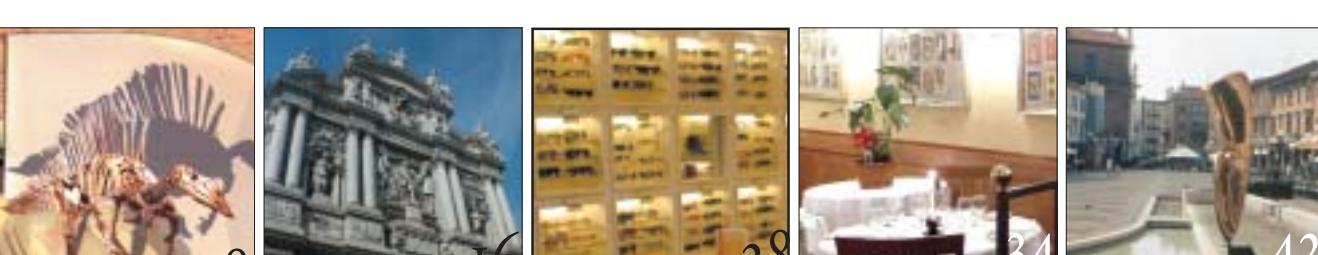
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the CITY GUIDES and LISTING

A necessary tool for enjoying Venice and what it offers. Six different guides written by an alert Venetian editorial staff.

Un indispensabile strumento per vivere nel migliore dei modi Venezia e tutto ciò che offre. Sei guide curate da una redazione attenta e "Veneziana".



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Soliman's helmet



A helmet with four crowns, a golden feather set with four rubies, four enormous diamonds, 12 carat pearls, emeralds and turquoise and a feather from an Indian bird still unknown in Venice. It was to be sold for the astronomical figure of...

Un elmo con quattro corone, un pennacchio d'oro lavorato con quattro rubini, quattro diamanti enormi, perle da 12 carati, smeraldi e turchesi e una penna di un animale indiano ancora sconosciuto a Venezia. Sarà venduto per la cifra astronomica di...

L'elmo di Solimano

di Samuele Costantini

In the Caorlino goldsmith's shop, one of the shops under the arches along the Rialto, one of the finest jewels known to the world was made in 1532. A helmet with four crowns, a golden feather set with four rubies, four enormous diamonds, 12 carat pearls, emeralds and turquoise and a feather from an Indian bird still unknown in Venice. It was to be sold to Soliman the Magnificent for the astronomical figure of one hundred thousand Ducats. Other objects were also sent to Constantinople; a saddle embedded with precious stones and a saddle-cloth covered in jewels and pearls and in which had been fixed a small clock.

Everything came from the Rialto workshop, together with a throne and a sceptre. The price was the same amount as half the entire sum of Venetian exports in a year. Soliman's helmet was a symbol of the close trade relationship between Venice and the East. A trade which certainly left its mark. A bubble of languages, faces and clothes. A New York before its time, which to survive, accepted all newcomers, and foreigners (known as "il foresto" the stranger). Venice in this sense is a model. A multiplicity

Nella bottega orafa dei Caorlini, una delle tante sotto i portici di Rialto, nel 1532 si stava lavorando uno dei più bei gioielli mai conosciuti al mondo. Un elmo con quattro corone, un pennacchio d'oro lavorato con quattro rubini, con quattro diamanti enormi, perle da 12 carati, smeraldi e turchesi e una penna di un animale indiano ancora sconosciuto a Venezia. Sarà venduto a Solimano il Magnifico per la cifra astronomica di cento mila ducati.

Per Costantinopoli partirono anche una sella con pietre preziose e una guadrapa da cavallo ricoperta di gioie e perle nella quale era stato inserito un piccolo orologio. Tutto uscito dalla fucina di Rialto, insieme ad un trono e uno scettro. La cifra realizzata fu pari alla metà delle intere esportazioni veneziane di un anno. L'elmo di Solimano è forse il simbolo degli immumerevoli commerci che legarono Venezia all'oriente. Traffici che hanno lasciato segni. Una babaie di lingue, di volti, di vesti. Una New York prima dei tempi che per

of cultures which doesn't only manifest in the buildings and shapes, but also in the language and customs that unbeknown to the Venetians follows on even today. Since the 13th century the city has greeted every foreigner with respect, because its wealth came from trade with all the provinces which had been part of the Eastern Roman Empire, or even further away along the silk trade routes, as far as the court of the Great Kublai Kan from the area now known as Chinese Mongolia.

Commercial poles for Venetian interests passed through the Balkans, Anatolia, Egypt, China, and North Africa. The Venetian "Bailo" (Diplomat), a sort of Ambassador in the Eastern provinces, did not only return with fine materials and spices, but culture and traditions which were then absorbed by the people of the city rather than just observed as in other parts with cold detachment. It was custom that these rich patricians once returned home, would build palaces and buildings as styled in Tabriz or Trebisonda thus cusped arches became doors and windows in all the buildings of the city. An influx of Persian colours and designs for decoration inside and out of houses.

Venice could be seen then as now on the paintings by Carpaccio or Bellini. People dressed in Turkish style, with turbans and pointed Ottoman sandals, Spanish knights with tunics with a red or black cross, people speaking in unknown dialects and languages. The "Fonduc", a large building used for trading in the East, is reproduced here among the farce of other buildings. The trading houses for foreign merchants, called "Fondaci" were built with grandeur and the best architecture, showing in this way the credit of the merchants. The deep-rooted integration among citizens of different nations can also be seen by the street names in

sopravvivere è costretta ad accettare lo straniero, il foresto, come oggi verrebbe chiamato nell'isola. Venezia in questo senso è modello. Una molteplicità di culture che non si manifesta solamente nelle sue forme, nelle sue architetture, ma nei linguaggi e nei costumi che inconsapevolmente seguono i veneziani di oggi come quelli di ieri. Sin dal 1200 la città salutava ogni straniero con rispetto, perché traeva la sua ricchezza proprio dal commercio con ogni provincia di quel che restava dell'Impero Romano d'Oriente. E ancora più lontano, lungo la via della seta, fino alla corte del Gran Kan nell'odierna Cina mongola. I poli commerciali e gli interessi di Venezia passavano per i Balcani, l'Anatolia, l'Egitto, la Cina, l'Africa del nord.

Il Bailo veneziano, una sorta di ambasciatore nelle provincie orientali, portava nella sua città non solo stoffe e spezie, ma cultura e tradizioni che, mentre in altre città stato europei venivano guardate con distaccata curiosità, qui venivano assorbiti dalla popolazione stessa. Era costume che proprio questi ricchi patrizi, tornati a casa loro, si facessero costruire palazzi e residenze come le fabbriche di Tabriz o di Trebisonda. E allora archi cuspidati per porte e finestre in tutti i palazzi della città. Influssi persiani nei colori e nelle fogge dei loro stucchi. Venezia si mostrava allora come la vediamo oggi sulle tele del Carpaccio o del Bellini. Gente con vesti alla maniera turca, con turbante e sandalo ottomano, cavalieri spagnoli con tunica crociata di rosso o di nero, che parlano dialetti di provincie sconosciute. Il Fonduc, grande edificio di commercio conosciuto in oriente, si riproduce qui con lo sfarzo degli altri palazzi. Le postazioni commerciali dei mercanti stranieri, i Fondaci, appunto, si vestivano delle migliori architetture,





Venice. For example the "calle degli albanesi" (Street of the Albanese) at SS. Filippo and Giacomo, "la calle degli Armeni (the street of the Armenians) at S. Giuliano, the "corte del Maltese (the court of the Maltese) at S. Paterniano, "campo dei Mori" (Moor square) near Madonna del Orto church: a true bazaar on water. The Spanish and Arab etymological background of some dialect words. Not everyone knows that the common greeting "ciao" in Italian comes from the ancient Venetian shopkeepers greeting to would be buyers, showing how well they would be treated if they shopped there: coming down from "Schiavo suo sior...." (Your slave madam), then "schiavo" (slave) to "sciaovo" and finally to "ciao".

Venice was a city where the colour of your skin or the shape of your eyes only meant which product would be offered first, spices or silks.



dimostrando così il credito dell'ospite nel mercanteggiare. La radicata integrazione fra cittadini di diverse nazioni a Venezia si manifesta anche nella toponomastica cittadina, nei nomi delle strade. Ecco allora la calle degli Albanesi (a SS Filippo e Giacomo), la calle degli Armeni (a S. Giuliano), la corte del Maltese (a S. Paterniano), campo dei Mori (presso la Madonna dell'Orto): un vero Bazar sull'acqua. Reminiscenze spagnole e arabe anche nella etimologia delle parole del dialetto veneziano. Non tutti sanno che l'ormai comunissimo "ciao" nasce proprio qui a Venezia: era il saluto dei bottegai agli acquirenti per servirli furbescamente: "Schiavo suo sior....". Da "schiavo" a "sciaovo" e poi "ciao", il passo fu breve. Venezia era la città dove il colore della pelle o la forma degli occhi indicava solamente se si doveva proporre spezia o seta.



The Greek harbours of Modone and Corone, the two "Eyes of the Republic" overlooking the Orient, were lost to the Turks in 1499 ... and yet you still keep relations with the Ottomans?" This was the criticism levelled at Venice by the other Italian states in the early sixteenth century. Indeed, during the War of Cyprus in 1571 against the Turks, Venice still traded the island's cotton, the "Golden Plant", supplied across Europe for making fustian. After the Republic's victory over the Turks at Lepanto, to spare the Muslim merchants being mocked by Venetian rascals, who would celebrate by throwing stones at the infidels, the Senate of Venice decided to give protection by assigning them the house of Bartolomeo Vendramin at Rialto – which was then used for decades for Turkish affairs. But Venice, "comfortable" for all nations", "where you see different people, faces, attire and hear different tongues; where people from every country and every trade dwell", despite everything, had to respect the Turks in the same way as it did the other communities in the city. And it was another "foreigner", a Greek from Crete, who asked the Serenissima to provide a house for the Turks in 1574. So, in May 1621, the Palazzo dei Palmieri da Pesaro, on the Grand Canal, was chosen to house not only the Muslims, Bosnians and Albanians - as had first been requested for the Fondaco di Rialto - but the Turks as well. Others, not happy with their new "compulsory" quarters, repeatedly requested the free choice of where to live in the city.

Le greche Modone e Corone, i due "occhi della Repubblica" sull'oriente perse contro i Turchi nel 1499. E voi niente, continuate a intessere rapporti con l'ottomano? Questo si sentiva dire Venezia agli inizi del cinquecento dagli altri stati italiani. Addirittura, durante la guerra di Cipro nel 1571 contro i turchi, Venezia continuava a trattare il prezioso cotone dell'isola, quella "pianta d'oro", come la chiamavano al tempo, che poi veniva fornita a mezza Europa per la produzione del fustagno. E, vincitori a Lepanto contro i turchi, per evitare che i mercanti musulmani venissero dileggiati dai monelli veneziani che avevano l'abitudine di festeggiare lanciando sassi contro gli infedeli, il Senato di Venezia pensò di proteggerli e sistemarli in un edificio a Rialto nella casa di proprietà di Bartolomeo Vendramin luogo che fu per decenni deputato alla faccenda turche. Ma Venezia, "comoda a tutte le nazioni", "onde ci si veggono persone differenti e discordi di volti, di abiti e di lingue. Dove abitano persone d'ogni nation che si possa trovare al mondo et ogni professione", doveva onorare il turco, al di là di tutto come fece per altre comunità dentro la città stessa. E fu un altro "foresto", un greco di Creta, a chiedere per primo alla Serenissima una casa per la "nation turchesca" sul finire del 1574. Come si diceva, nel maggio del 1621, viene scelto il palazzo dei Palmieri da Pesaro sul Canal Grande che ospiterà non solo i musulmani bosniaci e albanesi, come era stato inizialmente chiesto per il fondaco di Rialto, ma anche quelli levantini. Altri, non contenti della nuova sistemazione, in cui avevano obbligo di soggiorno, chiesero a più riprese di poter scegliere la dimora dei propri affari in città.

THE TURKS IN VENICE

... "and yet you still keep relations with the Ottomans?" This was the criticism levelled at Venice by the other Italian states in the early sixteenth century...

... "E voi niente, continuate a intessere rapporti con l'ottomano?" Questo si sentiva dire Venezia agli inizi del cinquecento dagli altri stati italiani...

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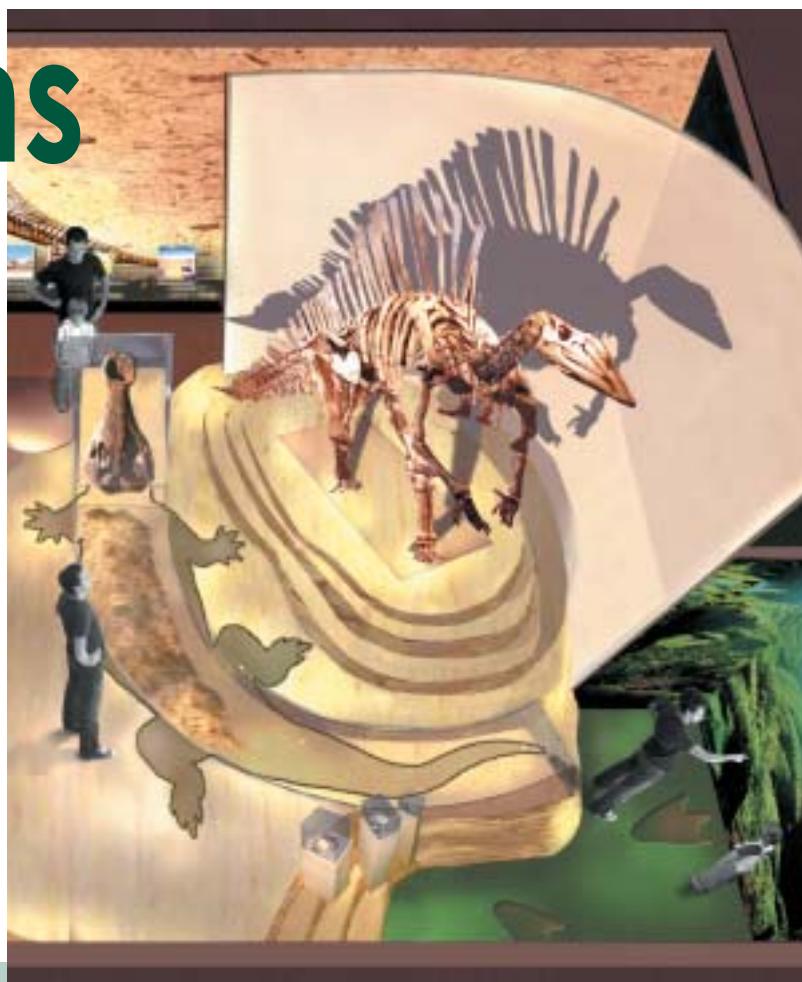
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BRUCE CHATWIN

Un percorso itinerante, carico di significati reconditi e nutrito dalla volontà di cogliere l'altrove secondo una modalità diversa e per questo sorprendentemente originale.



MUSEO DI STORIA NATURALE



WELCOME HOME MISTER DINO !

Saturday October the 25th, 12 o'clock a.m. at the Venice natural history museum will be presented, directly from the Ligabue expedition, the "dinosaur room". Many exiting surprises will make great time for visitors who will discover our "oranosaurus" and the crocodile sarcosuchus, part of the section dedicated to the 1972-73 expedition. The exposition, entirely re-designed by Daniela Andreozzi, aims to settle both finds in a proper layout through a massive scenographic display. However, the same day will be open the brand new museum aquarium. It is the biggest one in Veneto: within its 5 meters length, it will give an idea about the Adriatic sea coastal environment.

BENTORNATO MISTER DINO !

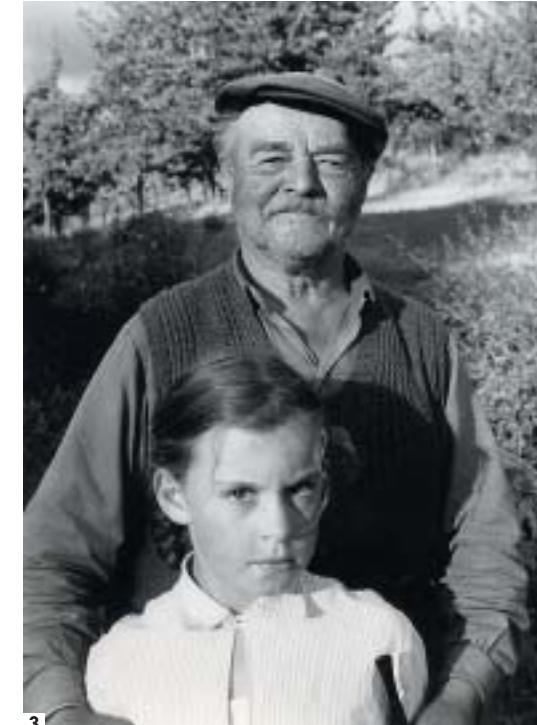
Sarà inaugurata sabato 25 ottobre alle ore 12 la sala del dinosauro della spedizione Ligabue al Museo di Storia Naturale di Venezia. Molte saranno le sorprese per la cittadinanza che potrà rivedere il "suo" Ouranosaurus assieme al coccodrillo Sarcosuchus, che divideranno un nuovo spazio dedicato alla spedizione del 1972-73. L'allestimento, completamente rinnovato, 98a cura di Daniela Andreozzi, mira ad inserire i due reperti in un ambiente ad essi coevo e con un apparato scenografico davvero imponente. Oltre a questo sarà inaugurato sempre il medesimo giorno anche il nuovissimo acquario del museo - il più grande del Veneto con i suoi 5m di lunghezza - che mirerà a ricostruire l'ambiente costiero adriatico.

Bruce Chatwin

di Riccardo Bon



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3



An itinerary, full of meanings tossed and fed by the wish to understand an "elsewhere" according to different and surprisingly original modalities. This is the meaning of the photographic exhibition opened at the Correr museum, the protagonist, Bruce Chatwin, the well known writer-traveller who died in 1989. Included in the International exhibition Fondamenta, Venice city of readers - in collaboration with the Venetian Municipal Museums. The exhibition is part of one of the themes for the 2003 edition titled "Senza più" (without more) dedicated to real and imaginary con-

temporary places.

An indomitable traveller, photographer with an aesthetic talent, passionate writer, tied to the world of art in a particular way throughout his life, Bruce Chatwin is to be placed among the cult-authors of contemporary travel books. His best seller "In Patagonia" 1977, as well as being chosen "the best book of the year" by the New York Times Review, it represented a sort of generational parting of the waves and a reference point, from the moment it was published for all traveller-writers.

Chatwin's life can be seen as a parable, the answer to a real passion for a sort of intellectual nomadism, for travelling itself which was at the base of a proverbial restlessness, never allowed him to stay in the same place for more than

temporaneità. Un indomito viaggiatore, fotografo per talento estetico, scrittore per passione, legato in modo particolare al mondo dell'arte durante tutta la sua vita. Bruce Chatwin è da annoverarsi tra gli autori-simbolo della letteratura da viaggio contemporanea: il suo best-seller "In Patagonia", del 1977, oltre che "miglior libro dell'anno" secondo la New York Times Book Review, ha rappresentato una sorta di spartiacque generazionale e un punto di riferimento, dal momento della sua pubblicazione, per tutti i viaggiatori-scrittori successivi. Una parabola, quella di Chatwin, che fu il frutto di una viva e vera passione per una sorta di nomadismo intellettuale, per il viaggio in sè, cui stava alla base una proverbiale



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1. Bruce Chatwin
Photo of / Foto di Jane Bown

2. Transport in Patagonia / Mezzo di trasporto,
Patagonia
Courtesy Trevillion Picture Library, Londra

3. Peasant with granddaughter / Contadino con nipote,
Patagonia
Courtesy Trevillion Picture Library, Londra

4. Still Life / Natura morta
(television set recycled into a birdcage / televisore trasformato in gabbia per uccelli),
Lisbon - Portogallo
Courtesy Trevillion Picture Library, Londra

a couple of months.

A crucial issue animated him all his life, both from a literary point of view and a personal one and which caused him to give up his position as one of the youngest directors at the famous London auction house Sotheby's, and later the archaeology faculty at Edinburgh University, to dedicate his life to travelling and writing.

Why do people go from one place to another? Attempting to answer this question, Chatwin, in his books and later in his photographs, aims at identifying an incontrovertible common factor to all the human race and its origins. There's a kind of ethno-anthropological study which pervades his writing: the poetic and fantastic memories of aboriginal dreamtime in the

irrequietezza che non lo farà letteralmente mai stare "più di due mesi nello stesso posto". Un quesito cruciale ha invero animato tutta la sua vita, sia dal punto di vista letterario che personale ed è appunto il medesimo che lo spingerà ad abbandonare a metà degli anni '60 - dopo esserne diventato uno dei più giovani direttori - la celebre casa d'aste londinese Sotheby's e successivamente la facoltà di archeologia all'università di Edimburgo, per dedicarsi totalmente a una vita di viaggi e scrittura. Perché gli uomini se ne vanno da un posto all'altro? E' tentando di rispondere a questa domanda che Chatwin, nei suoi scritti e, conseguentemente, nelle sue fotografie, mirerà a riconoscere un passato incontrovertibilmente

book, Songlines with a book never published "The Alternative Nomad" contact with the obscure, violent and archaic African world in the story of a Brazilian slave trader the Viceroy of Quidah or the considerations collected in Leopard's spots from every continent to "Why am I here?", without even adding the empty and immense physical-mental space of "In Patagonia".

A study which has a consequentially complementary logic in images.

Therefore the images from journeys: Mauritania, Africa, Nepal, Afghanistan, Patagonia, Brazil and India being shown are moments of daily life. The exhibition at the Correr is the result of his personal "migration", a search for man's origins and his

comune a tutta la razza umana, fin dalle origini. Una sorta di studio etno-antropologico il suo, che pervade dai suoi scritti: il poetico e fantastico memoriale delle piste aborigene ancestrali in "Le vie dei canti" con al centro le considerazioni provenienti dal mai pubblicato "L'alternativa nomade", il contatto con l'ermetico, violento ed arcaico mondo africano nella storia di un negriero brasiliense nel Viceré di Ouidah, o le considerazioni colte a "macchia di leopardo" spazianti in tutti e cinque i continenti di "Che ci faccio qui?", senza contare naturalmente il vuoto e immenso spazio fisico-menziale de "In Patagonia". Uno studio che ha la sua logica e consequenziale complementarità nelle immagini. Ecco



6

5. Painted Pirogue / Piroga dipinta (detail / particolare), Mauritania
Courtesy Trevillion Picture Library, Londra

6. Men's group / Gruppo di uomini, Western Africa / Africa dell'Ovest
Courtesy Trevillion Picture Library, Londra



7

own. A selection of sixty photographs are witness to his acute "absolute eye" which like notes, trace out the intense and subtle shades of his travels, a particular and curious image: a shipwreck on the beach at Punta Arenas - wit-

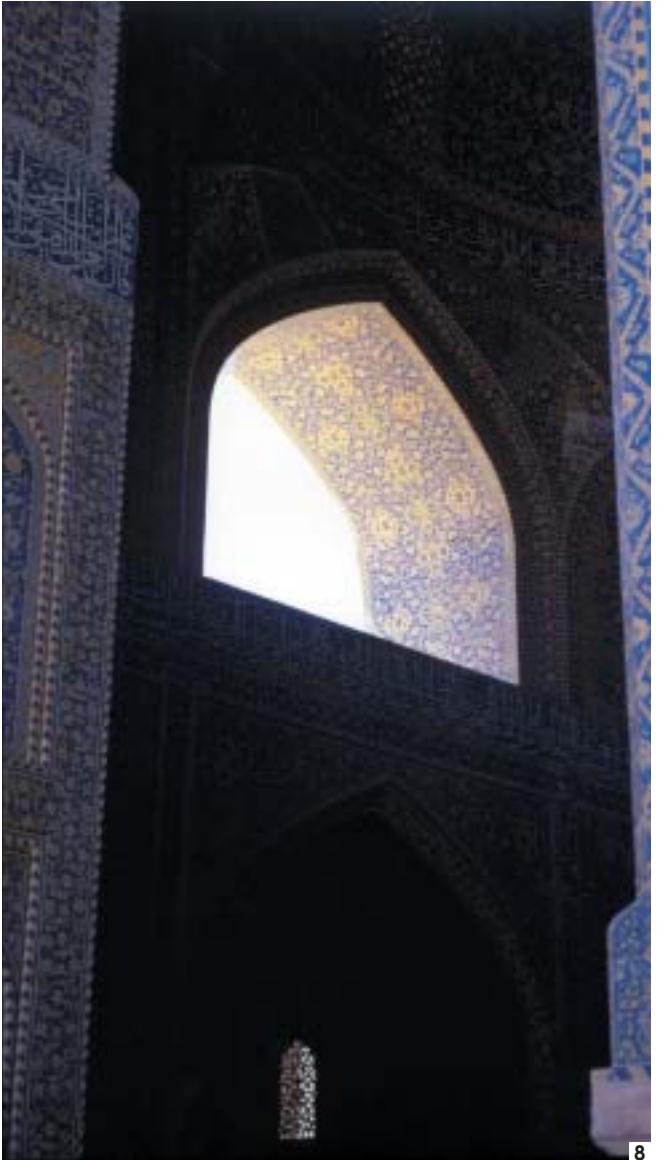
allora gli affreschi di viaggio: Mauritania, Africa, Nepal, Afghanistan, Patagonia, Brasile, India, che sfilano: momenti afferrati nella quotidianità.

La rassegna del Correr è dunque il risultato di questa sua continua e personalissima "migrazione", alle origini, dell'uomo e, certamente, di se stesso.

Una selezione di sessanta foto a testimonianza dell'acutezza del suo "occhio assoluto" che, come appunti, tratteggiano non tanto interni pittoreschi o costumi, né i soliti monumenti e paesaggi prevedibili e comuni, ma descrivono le intense sfumature dei luoghi visitati, un particolare inconsueto - come un relitto su una spiaggia di Punta Arenas - a testimoniare che la "missione" di

nessing that Chatwin's mission is not in the arrival but in the live initiation-liberation-spiritual understanding which is the journey itself, perpetual motion of life and culture.

Chatwin non sta nella meta ma in quella sorta di iniziazione-liberazione-consapevolezza spirituale che è rappresentata dal viaggio in se stesso, moto perpetuo di vita e di civiltà.



MUSEO CORRER

San Marco, 52
ph. +39.041.2405211
Entry with Museum's ticket: 11 euro, 5.50 euro
Opening time: 9-19 till October 31st; 9-17 Winter time
Ticket sale within one hour before the closing time
Free entrance for resident

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

Musei
Fondazioni
Gallerie d'arte
Gallerie private

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

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: 09.00-17.00
Tickets: € 11.00

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: € 11.00

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: 9.00-17.00
Tickets: € 11.00

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.

Opening: 09.00-17.00
Tickets: € 11.00

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. +39.041.520095

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, holidays
Tickets: € 2.50

MUSEO DEL VETRO Art glass Museum Murano, F.ta Giustinian map: M2 ph. +39.041.739586

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.

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.

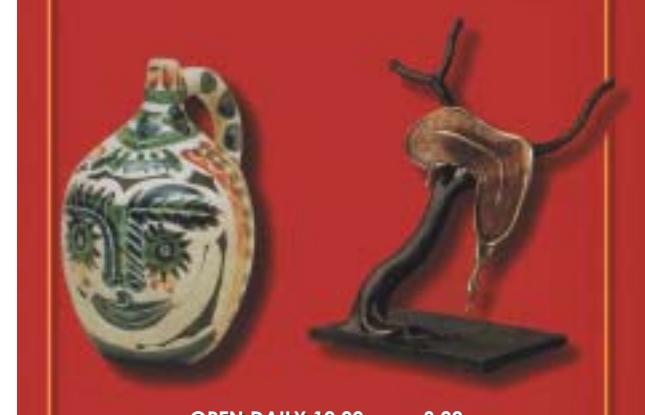
Twentieth Century Masters



PICASSO
DALÍ
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



Until 2 November.
Opening: 11.00-19.00
Closing day: Monday
Tickets: free

MUSEO EBRAICO
Cannaregio, 2902/b 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 BEVILACQUA 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 October.
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 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 Kandinsky, Pollock, Picasso, De Chirico, Vedova, Marini, Severini.

Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

FONDAZIONE QUERINI STAMPALIA
Castello, 5252 map: H5
ph. +39.041.2711411



The Foundation was set up upon the bequest 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

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

GALLERIE DELL'ACADEMIA
Dorsoduro, 1055 map: E6
ph. +39.041.5222247

The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio.

Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo ...
Opening: 8.15-19.15 - Monday
8.15-14.00
Tickets: € 6.50

Gallery and Museums



BUGNO ART GALLERY

San Marco 1996/d - ph. +39.041.5230360
15/10 - 07/11: GROUP EXHIBITION (ARMAN, BERNARDI, BOETTI, CARRARA...)
08-21/11: ANDRÉS DAVID CARRARA, "SILENZI" (in the photo)

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.



STUDIO ARGA

San Marco 3659/a - ph. +39.041.2411124
31/10 - 30/11: TRIBAL ART IN INDIA
06/12 - 20/02: "BUDDHAS" exploring Buddhist iconography from Gandhara to China

Studio Arga, Asian Art, opens in Venice in 1999. The gallery (very close to La Fenice Theater) is also the Venitian base of web project ARGA, a creation by Gabriella Tallon, who is passionately involved in the field for 12 years now.

Studio Arga, galleria d'arte asiatica, inaugura la sua sede veneziana nel 1999. E' specializzata in archeologia e arte cinese, arte tibetana, scultura del Gandhara e Indiana. Lo spazio, a pochi passi dal teatro La Fenice e' diventato la base fisica del progetto "in rete": Arga, ideato e realizzato da Gabriella Tallon, attiva nel settore da oltre dieci anni.

Selected exhibition of the last 4 years:

"Thangkas - Religious painting in Tibet 15th-18th centuries" - (1999-2000)
"Warring States and Han dynasty: The Golden Age of China before Christ" - (2000-2001)
"Gandhara: crossroads of art: Buddhist Sculpture between Mediterranean and India, 1st to 7th centuries" (2001-2002)
"Mandala" (2002-2003)

AGENDA



CUBE GALLERY

San Marco 1655 - ph. +39.041.5288135
04/10 - 04/11: 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 storici. Obiettivo della galleria è anche quello di essere luogo di confronto per gli stessi artisti, che nella difficoltà di disporre di spazi espositivi e di aggregazione hanno teso a rinserrarsi in individualismi non sempre produttivi.



TELECOM FUTURE CENTRE

San Marco 4826 - Free entrance - 10am to 6 pm
A JOURNEY INTO THE FUTURE

The Church and the Convent of San Salvador have witnessed the birth of this city, developing into a symbol of avant-garde technological innovation. 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 F. Ghisoni, protégé of G. Romano - 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 sono diventati il simbolo dell'innovazione tecnologica. Oggi Telecom Italia Lab, all'interno dei due chiostri, delle sale, del refettorio dell'ex convento - che ospita fra l'altro gli affreschi attribuiti a Fermo Ghisoni, allievo di Giulio Romano - 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.

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 magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.

Temporary exhibition: Balest - Operae (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: € 5.00

PALAZZO GRASSI
San Marco, 3231 map: E6
ph. +39.041.5231680



In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dali, Chagall and glasswork by Seguso.

STUDIO ARGA
S. Marco, 3659/a map: F6
ph. +39.041.2411124
info@argainc.com
www.argainc.com

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.

GALLERIA CA' REZZONICO
Dorsoduro 2793 map: E6
ph. +39.041.2443674
The Gallery is located in a Gothic Palazzo, Contarini Michiel, in front of the Ca' Rezzonico Vaporetto stop, offering a very interesting collection of antiques furniture and paintings & contemporary Art.

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.

ph. +39.041.786511
programme:
Stili e interpreti: Concerto n. 2 in mi bemolle maggiore per corno e orchestra e Symphonica domestica op. 53 di R. Strauss; direttore Ernst Märzendorfer. 18 October at 8.00 pm.
Concerto in la minore per pianoforte e orchestra op.54 di R. Schumann e Sinfonia n. 4 in mi minore op. 98 di J. Brahms; direttore Jerzy Semkow. 25 October at 8.00 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, Dali, Chagall and glasswork by Seguso.

MUSEUMS guide

Churches guide

**Churches
Schools
Monuments
City Listing**

**Chiese
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Museo della Musica: A. Vivaldi strumenti e opere

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LA CHIESA DELLA MADONNA DELL'ORTO

La monumentale chiesa della Madonna dello Orto sorge all'estremo lembo nord del sestiere di Cannaregio, sul sagrato omonimo...



CHORUS
Museum of the city

Info: ph. +39.041.2750462
e-mail: info@chorus-ve.org



CHORUS - ASSOCIAZIONE CHIESE DI VENEZIA

FREE GUIDED TOURS OF THE CHURCHES IN VENICE

Both well known for their voluntary cultural activities; Chorus – Venice Church association committed to guarding and maintaining the sacred buildings of Venice and Friend's of the Museums and Monuments in Venice have again started up their collaboration. For the fifth consecutive year, free tours discovering less known sacred monuments have begun; this year the churches chosen are: Gesuati, Sant'Alvise, San Pietro di Castello, San Giovanni Elemosinario, and SS. Redentore, where it will be possible to visit the Sacristy where many paintings are kept. The tours will be held during October and November for a minimum number of 10 and will be completely free.

VISITE GUIDATA GRATUITA NELLE CHIESE DI VENEZIA

Riprende la collaborazione fra Chorus - Associazione Chiese di Venezia, impegnata nella custodia e salvaguardia degli edifici sacri della città, e l'Associazione Amici dei Musei e dei Monumenti Veneziani, nota per l'attività di "volontariato culturale". Verranno proposte, per la quinta stagione consecutiva, visite guidate gratuite alla scoperta di monumenti sacri meno noti; le chiese interessate, quest'anno, saranno: Gesuati, Sant'Alvise, San Pietro di Castello, San Giovanni Elemosinario, e SS. Redentore, dove sarà possibile visitare anche la sacrestia che custodisce numerose opere d'arte. Le visite si svolgeranno nei mesi di ottobre e novembre per un minimo di 10 persone e saranno completamente gratuite.

The church of *Madonna dell'Orto*

di Martina Mian

The monumental church, "Madonna dell' Orto" rises out of the very northern side of the Cannaregio area, in the homonymous churchyard which still has the original pavement made in terracotta tiles laid in herringbone design around squares of Istrian stonework. To one side of the church is the ancient Merchants' Guild. The church built in the 14th. Century and rebuilt or largely converted in the 15th. Century was dedicated to St. Christopher, patron saint of ferrymen, pilgrims, travellers and merchants. However quite soon it took the popular and present name in honour of the image of the Virgin with Child, retained miraculous, a sculpture placed in the garden (orto) by the sculptor Giovanni De Santi. The statue was said to perform miracles. The statue made of soft stone is now kept in St. Mauro's chapel.

The magnificent facade in brickwork is one of the most interesting in Venice, a testimony of the transition from Romanesque style to gothic and from gothic to renaissance. At the top of the door archway is a statue of St. Christopher and on either

La monumentale chiesa della Madonna dello Orto sorge all'estremo lembo nord del sestiere di Cannaregio, sul sagrato omonimo che conserva l'antica pavimentazione in cotto spinato tra riquadri in pietra d'Istria, ed è affiancata dall'antica Scuola dei Mercanti. Edificata nel XIV secolo e ricostruita o fortemente rimaneggiata nel XV secolo, la chiesa era dedicata a San Cristoforo, patrono di traghetti, pellegrini, viaggiatori e mercanti, ma presto assunse la corrente popolare denominazione in onore di un'immagine miracolosa della Vergine col Bambino, che, conservata nell'orto dello scultore Giovanni De Santi, era ritenuta miracolosa. La grande statua di pietra tenebra è oggi conservata nella Cappella di San Mauro. La magnifica facciata in cotto è una delle più interessanti di Venezia, testimonianza della transizione dallo stile romanico al gotico, e dal gotico al rinascimentale. Alla sommità del portale una bella statua di San Cristoforo con ai lati l'Annunciazione introduce alla doppia dedica-



side, the annunciation that introduces the double dedication of the church. The entire Basilica with three naves is very luminous, and holds works of art of extreme value, in particular some of the fundamental works of Jacopo Robusti, known as "Tintoretto", who lived nearby, (3399 Fondamenta dei mori), and who was buried in this church, together with his son Domenico and his daughter Marietta and his father in law (first chapel on the right of the main nave. Between 1552 and 1553 Tintoretto worked in the church for the first time, decorating the outside doors of the organ with "The presentation of Maria at the Temple" which now have been taken down now the instrument is no longer in use and placed over the entrance of St. Mauro's chapel. The canvases with the beheading of St. Paul and the apparition of the keys to St. Pietro, which at first decorated the inside doors, have also been removed and can now be seen in the presbytery together with the two great paintings representing the adoration of the golden calf and the Universal judgement and which measure about 15 metres by 6 metres. Among some of the other numerous artworks kept in the church, it's worth mentioning those decorating the Contarini chapel including St. Agnese by Tintoretto, the 15th. Century altarpiece St John the Baptist and saints by Giambattista Cima from Conegliano, as well as the refined Valier chapel, in renaissance shape. The chapel had a small painting by Giovanni Bellini inside the tabernacle representing the Madonna and Child (1480), purtroppo rubata nel 1993.

della chiesa.

L'interno basilicale a tre navate, di grande luminosità, conserva opere d'arte di straordinario valore, ed in particolare alcuni fondamentali lavori di Jacopo Robusti, detto il Tintoretto, la cui abitazione distava pochi passi (n. 3399 della Fondamenta dei Mori) e che in questa chiesa trovò sepoltura, assieme al figli Domenico e Marietta e al suocero (prima cappella a destra del transetto). Tra il 1552 e il 1553 Tintoretto lavorò per la prima volta nella chiesa decorando con La presentazione di Maria al Tempio le portelle esterne dell'organo che, smontate e riunite una volta smesso lo strumento, si trovano ora sopra l'entrata alla Cappella di San Mauro. Le tele con La decollazione di San Paolo e L'apparizione delle chiavi a San Pietro, che decoravano le portelle internamente, sono state anch'esse smontate e sono visibili sul presbiterio insieme con i due grandi teleri che rappresentano l'Adorazione del vitello d'oro e Il giudizio universale e che misurano circa 15 metri per 6.

Tra le numerose altre opere conservate nella chiesa vanno almeno ricordate il bel complesso della Cappella Contarini, con la Santa Agnese di Tintoretto, la pala quattrocentesca con San Giovanni Battista e santi di Giambattista Cima da Conegliano, nonché la raffinata Cappella Valier, di forme rinascimentali, che all'interno del tabernacolo conservava una piccola tavola di Giovanni Bellini raffigurante la Madonna col Bambino (1480), purtroppo rubata nel 1993.

CHURCHES CITY LISTING

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:

€ 2.00

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 STAË
S.Polo, Campo S. Staë map: F3
ph. +39.041.2750462

Founded in the 12th century, it was rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.

To see:

works by Tiepolo, Ricci,

Piazzetta.

Opening:

10.00 -17.00;

Sunday 13.00-17.00

Tickets:

€ 2.00

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.

To see:

Il Castigo dei Serpenti by

Pietro Liberi and the mosaic ancona *Tutti i Santi* by A.Zuccato.

Opening:

10.00-17.00;

Sunday 13.00-17.00

Tickets:

€ 2.00

Thanks to:



Associazione Chiese di Venezia
The Foundation for the
Churches of Venice

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

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

CONCERTI

*Interpreti
Veneziani*



Chiesa San Vidal

OCTOBER - NOVEMBER 2003

Concert program

October:
ore 21.00
15/16/17/18
20/21/22/23
24/25/27/28
29/30/31

November:
ore 20.30
01/02/03/04
05/06/07/08
10/11/12/13
14/15/17/18



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Chiesa San vidal
tel 041.2770561
fax 041.2770593

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

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: E6
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



Il Museo della Musica

The Museum of the music - Antonio Vivaldi opus and instruments. To guard a heritage is a real and concrete love act. Handing it down to descendants, to play and take care of an admirable Stradivari or a suasive Guadagnino means to voice a real treasure. This kind of instruments produce excellent, powerful and full-bodied sonorities which exalt musical excerpts focusing artist qualities such as timbre, elegance, power. Promoted by "Interpreti Veneziani" the Music Museum "Antonio Vivaldi instruments and opus" is a sincere and convinced initiative. The exposition doesn't just casually take place in Venice. The Venetians craftman have been through centuries excellent lute makers all consociated as "Art of Marzeri". A section called: "Colonnello Università" used to have a gorgeously furnished and painted seat called "Ancillotto court", actually a flat occupied by a gentle and unaware venetian lady. Just right underneath this apartment is now organized the museum of music. That is a funny coincidence, we would like to believe lutist art will continue.

The exhibition has been organised by the Rivo Alto record company.



Antonio Vivaldi

Musical Instruments, the Baroque in Venice

Salvaguardare un patrimonio è un vero, concreto atto d'amore. Tramandare, curare, far suonare un mirabile Stradivari o un suadente Guadagnino, significa dar voce a un vero e proprio tesoro. Questi strumenti producono sonorità eccezionali. Voci potenti e corpose. Esaltano il brano musicale, l'opera del compositore e riescono, inevitabilmente, a esaltare il musicista e le sue qualità: il timbro, l'eleganza, la forza. Promossa da Interpreti Veneziani "Il Museo della Musica - Antonio Vivaldi strumenti e opere" è un'iniziativa sincera e convinta. La mostra, e questo non è certo un caso, è a Venezia. Gli artigiani Veneziani sono stati per secoli eccellenti "liutai o costruttori di strumenti", associati nell'"Arte dei Marzeri" e precisamente nella sezione del "Colonnello Università". Avevano una sede sontuosamente arredata e affrescata in Corte dell'Ancillotto, appartamento attualmente abitato da una gentile e ignara signora.

E proprio sotto questo appartamento è allestito Il Museo della Musica. Una simpatica coincidenza, ma ci piace pensare che l'arte della liuteria continui.

It is free of charge and is open daily from 9.30 am to 9.00 pm

nave and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo
Opening: 9.00-12.30 / 15.30-18.00
Sunday 15.30 -18.00
Tickets: free

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 staircase 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 PIETÀ'
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



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D.o.c. Venetians

di Theja Tonetto

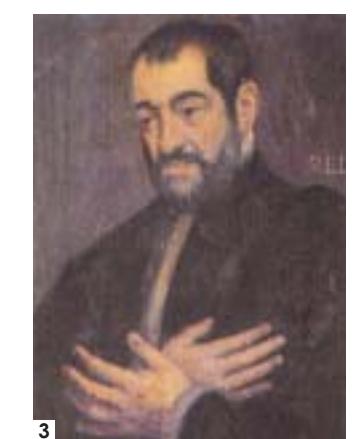
...it's the overall setting, the atmosphere, the smells, the unique sounds. It's a city of craft folk, artists, and people who use their brains and hands together – something rare nowadays.

...è il paesaggio, l'atmosfera, sono gli odori, sono i rumori di Venezia. E' una città di artigiani, di artisti, di gente che lavora con il cervello, con le mani, ha delle cose così anche al giorno d'oggi...

The Great Republic and the modern Serenissima: angles of Venice recounted through its famous personalities. From Hugo Pratt to Marco Polo, Casanova to Tintoretto, Rosalba Carriera to Emilio Vedova, Carlo Scarpa to Giuseppe Volpi, in a wild digression among people and situations sharing a common link: Venice, a melting pot of world-renowned talent. All cities have their stars but here it seems to be different. Perhaps it's the unique environment that tells a story and a unique passion. Maybe this is why in Venice every talent seems to shine more than elsewhere. The city is made by its people, from the biggest

things to the smallest, from its illustrious characters to the ordinary people, from the biggest of adventures to day-to-day life. In Venice daily life seems more immediate, perhaps because of the closeness brought about by the car-less streets. Hugo Pratt was once asked why – born in Rimini but Venetian by adoption (like Corto Maltese, his most famous character) and an untiring globe-trotter, genius cartoonist – he returned to Venice: "Well...it's the overall setting, the atmosphere, the smells, the unique sounds. It's a city of craft folk, artists, and people who use their brains and hands together – something rare nowadays." The travelling spirit is part of the very soul of the lagoon society, which, by its very nature, is a city of seafarers

tutto questo che ci permettiamo di sostenere che a Venezia ogni talento sembra brillare più che in altri posti. Perché la città è fatta dai suoi cittadini, dalle grandi e dalle piccole cose, dai personaggi illustri e dagli sconosciuti, dalle grandi avventure e dal quotidiano. E a Venezia il quotidiano sembra più a portata di mano. Forse perché cammini sempre e le persone le guardi in faccia, le saluti e ci parli. Una volta chiesero ad Hugo Pratt, perché lui, nato a Rimini ma veneziano d'adozione (quanto Corto Maltese, il suo personaggio più famoso), instancabile giramondo, genio del fumetto amasse ritornare nella sua città d'origine, Pratt rispose: "Mah... è il paesaggio, l'atmosfera, sono gli odori, sono i rumori di Venezia, sono i rumori di Venezia. E' una città di arti-



1) Giacomo Casanova

2) Marco Polo

3) Jacopo Robusti (Tintoretto)

CARLO SCARPA (1906-1978)

Carlo Scarpa (1906-1978) architect, designer and professor at the Venice University, dedicated 30 years of his life to setting up exhibitions and museums all over the world: London, Paris, San Francisco, Rome, Milan, Verona, Palermo, Possano. He is also an expert and made many restorations, innovative in his ability to use architectural modernity within a context from the past. In 1978 he received an Honorary Degree from the University of Architecture Venice.

Architetto, designer e docente presso l'Istituto Universitario di Venezia, si è dedicato per più di trent'anni all'allestimento di esposizioni e musei in tutto il mondo: Londra, Parigi, San Francisco, Roma, Milano, Verona, Palermo, Possano. Carlo Scarpa è inoltre autore di molteplici restauri, innovativi per la sua capacità di far affiorare la modernità architettonica in un contesto del passato. Nel 1978 riceve la laurea honoris causa dall'Istituto veneziano di architettura.

giani, di artisti, di gente che lavora con il cervello, con le mani, ha delle cose così anche al giorno d'oggi". Lo spirito del viaggiatore è insito nell'animo della società lagunare, che è per natura città di navigatori e instancabili esploratori. Come Marco Polo, un altro veneziano noto, che nacque a Venezia nel 1254 da una famiglia di mercanti e che all'età di quindici anni partì per la Cina, dove restò venticinque anni nell'impero di Kublai Khan raccontando, al ritorno, le sue mirabolanti avventure agli increduli concittadini. E ancora Giacomo Casanova, nato a Venezia nel 1725 da due attori veneziani. Un avventuriero, certo, ma anche seduttore, matematico, saggista, avvocato, filosofo, poeta, abate, viaggiatore e molto. Ma Venezia è soprattutto città di scultori, pittori, musicisti,

Or even Rosalba Carriera, born in Venice on 1675, remembered above all as a portrait painter (whose works are found at Ca' Rezzonico and at the Accademia). Her particular painting technique consisted of using pastels as a final process and not merely for preparing the oil. It was not easy to succeed as a female artist in a male-dominated world.

Venice never ceases to "produce" artists, architects and writers to this day, as is the case of the self-taught Emilio Vedova (b. Venice 1919), one of the founders of the Avant-Garde groups 'Fronte Nuovo' and 'Gruppo degli Otto' and professor at the Fine Arts Academy in Venice. His paintings are shown the world over, fetching very high prices. Another esteemed Venetian was Carlo Scarpa (b.

architetti, gloriosi interpreti del passato e del presente. Come Jacopo Robusti, detto Tintoretto (Venezia 1518-1594), supremo artista cinquecentesco che lavorò nei palazzi del potere veneziano. Oppure Rosalba Carriera che nacque a Venezia nel 1675 e viene ricordata soprattutto come ritrattista (opere conservate a Ca' Rezzonico e all'Accademia). La sua particolarissima tecnica pittorica consisteva nell'utilizzo del pastello come processo definitivo e non di preparazione all'olio. E non fu facile per lei trovarsi artista donna in un mondo di soli uomini. Venezia non smette di "produrre" i suoi artisti, gli architetti, gli scrittori nemmeno ora. È il caso dell'autodidatta Emilio Vedova (Venezia 1919), per esempio, tra i fondatori dei gruppi artistici d'avanguardia Fronte



MASSIMO CACCIARI

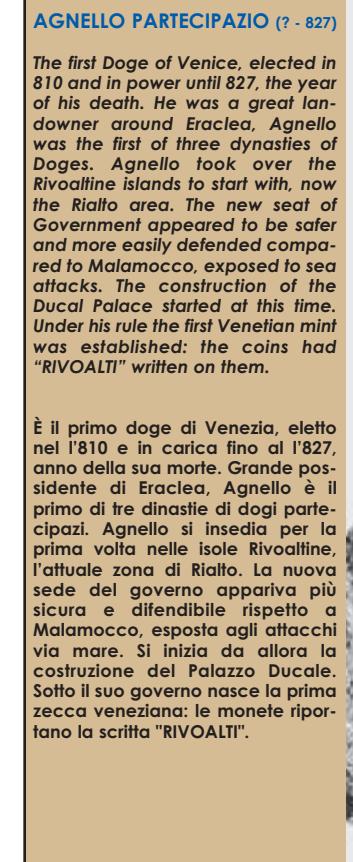
He gained his degree in philosophy in 1967 from Padua University. He worked at the University of Architecture in 1985 as "ordinario di estetica" until he was elected Mayor of Venice in 1995, remaining in this position until 2000. A Member of Parliament from 1976 to 1983 and a member of various Italian and European philosophical societies, among which the Collège de philosophie in Paris. Cacciari has been a European MP and regional councilor. At the moment he is teaching philosophy and is the head of the faculty at Cesano Maderno, near Milan.

Si laurea a Padova in filosofia nel 1967. È stato ordinario di estetica dal 1985 presso l'Istituto Universitario di Architettura, incarico che a lascia dopo la sua elezione a Sindaco di Venezia avvenuta nel 1995 e conclusasi nel 2000. Deputato al Parlamento dal 1976 al 1983 e membro di diverse istituzioni filosofiche italiane ed europee, tra cui il Collège de philosophie di Parigi, Cacciari è stato deputato europeo e consigliere regionale. Attualmente insegnava filosofia ed è preside di facoltà a Cesano Maderno, vicino a Milano.



Hugo Pratt

Corto Maltese's father
Creatore di Corto Maltese



AGNELLO PARTECIPAZIO (? - 827)

The first Doge of Venice, elected in 810 and in power until 827, the year of his death. He was a great landowner around Eraclea, Agnello was the first of three dynasties of Doges. Agnello took over the Rivoaline islands to start with, now the Rialto area. The new seat of Government appeared to be safer and more easily defended compared to Malamocco, exposed to sea attacks. The construction of the Ducal Palace started at this time. Under his rule the first Venetian mint was established: the coins had "RIVOALTI" written on them.

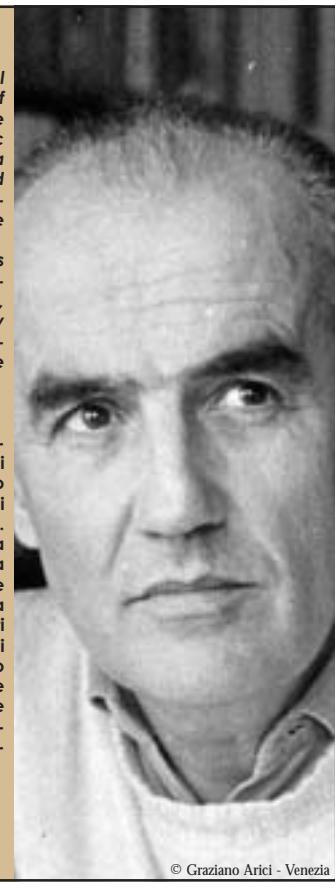


È il primo doge di Venezia, eletto nel 810 e in carica fino al 827, anno della sua morte. Grande possidente di Eraclea, Agnello è il primo di tre dinastie di dogi partecipazi. Agnello si insedia per la prima volta nelle isole Rivoaline, l'attuale zona di Rialto. La nuova sede del governo appariva più sicura e difendibile rispetto a Malamocco, esposta agli attacchi via mare. Si inizia da allora la costruzione del Palazzo Ducale. Sotto il suo governo nasce la prima zecca veneziana: le monete riportano la scritta "RIVOALTI".

LUIGI NONO (Venezia 1924 - 1990)

Humanist, musician of International fame and composer, a student of Gian Francesco Malipiero in the 40's, and continued studying music under Bruno Maderna. He gained a degree in law at Padua in 1950 and inaugurated his career as composer with "Variazioni canoniche sopra una serie di Schönberg". The fundamental aspects of his poetry was immediately identifiable by the impulse for the new, applying electronic technology and experimenting with old traditions in Flemish and Renaissance polyphonic music.

Umanista, musicista di fama internazionale e compositore, allievo di Gian Francesco Malipiero intorno agli anni quaranta, prosegue gli studi musicali con Bruno Maderna. Si laurea in giurisprudenza a Padova e nel 1950 inaugura la sua carriera di compositore musicale con le "Variazioni canoniche sopra una serie di Schönberg". Gli aspetti fondamentali della sua poesia si identificano da subito nell'impulso per il nuovo con l'applicazione delle tecnologie elettroniche e della sperimentazione unite all'antica tradizione della musica polifonica fiamminga e rinascimentale.



Conte di Misurata, creator of Biennale Art and Cinema exposition.

Conte di Misurata, creatore della Biennale d'Arte e del Cinema.

▲ Giancarlo Ligabue
Businessman and scientific researcher.
Imprenditore con la passione per la ricerca scientifica.



▼ Giuseppe Volpi

EMILIO VEDOVA (Venezia 1919)

His initial experience in painting was self taught, but soon due to his attitude to experimentation, new ideas and intellectual vitality, he soon became an artist of international fame. In 1946 he was one of the founders of the "Fronte Nuovo delle Arti" and from 1952 was part of the "Otto". He started to be committed to social projects and was tied to the "antinovecentisti" and antifascists. His first paintings were figurative, but in the early 50's he became dedicated to collage inventing new techniques and abstract compositions, which he is known for throughout the world.

La sua esperienza pittorica iniziale è da autodidatta, ma per la sua attitudine alla sperimentazione, ai nuovi e per la sua inquietudine intellettuale, diventa ben presto un artista di calibro internazionale. Nel 1946 è tra i fondatori del Fronte Nuovo delle Arti e dal 1952 fa parte del gruppo degli Otto. È da subito impegnato in tematiche di carattere sociale e legato a movimenti antinovecentisti e antifascisti. Le sue prime esperienze pittoriche sono di tipo figurativo, ma già dai primi anni Cinquanta si dedica ai collage inventando tecniche nuove e alle composizioni astratte, per cui è noto in tutto il mondo.



Venice 1906 - d. Sendai 1978), who, other than for his architectural master-pieces, is renowned for some of the most original glass work ever seen in traditional Murano designs. An interpreter and supporter of a modern Venice that always had to look to the mainland was Count Giuseppe Volpi di Misurata, one of the country's most important businessmen in the field of hydroelectricity. All his efforts went into setting up Venice's visual arts Biennale and Film Festival (1932) – making the Lido island famous the world over – and developing the Porto Marghera industrial district. All these famous names have either become a lasting part of history or are the pride of the city today.

Nuovo e Gruppo degli Otto e docente alla Accademia di Belle Arti di Venezia. Veneziano era Carlo Scarpa (Venezia nel 1906-Sendai 1978), a cui si devono, oltre ai suoi capolavori di architettura, alcuni dei vetri più originali per il design della tradizione muranese. Interprete e sostenitore di una Venezia moderna, che doveva guardare verso la terraferma, fu il conte Giuseppe Volpi di Misurata, uno dei più importanti imprenditori idroelettrici del Paese che spese le sue fatiche per costituire la Biennale arte e la Mostra internazionale d'arte cinematografica (1932) che rese famoso il Lido di Venezia in tutto il mondo e inventò Porto Marghera. Nomi noti che entrano a far parte della storia o che sono vanto della contemporaneità.

Venetian Tales

LEGGENDE VENEZIANE

di A. Toso Fei

THE BELL-RINGER'S SKELETON

In court Bressana, near San Giovanni and Paolo, lived one of the last bell-ringers of St Mark's, about the middle of the 19th. Century. The man was over two metres tall, and one day the director of the scientific institute noticed him. The first thought the scientist had was that the man's skeleton could become an interesting specimen for the collection of the institute. After much insistence on the part of the director, the man agreed, for a sum of money, to leave his skeleton to the institute after his death. The bell-ringer thought, "why not? After all I'm an old man, but the professor is older than me. It won't be long before he passes away and even if I die soon after, the agreement will already be forgotten". They concluded the contract, the professor paid the man and added jokingly, "After your death, I'll place your skeleton in a glass case and I'll put a bell in your hand then you will become the guardian of our collection!" The bell-ringer was sure that this would never come about, took the money and went to the nearest pub (osteria). He loved to drink wine and being able to afford it after the deal, he sat drinking in the pub every day. He never finished all the money as he dropped dead one day while sitting at the table in the pub. Thus his skeleton ended up in the glass case with a bell in its hand. Today the bell-ringer's skeleton is at the Natural History Museum. That is, until midnight when he climbs out of the museum and goes up the bell-tower at St. Mark's to ring the biggest bell, the "Marongona". Then he stumbles along towards his old house: and can be heard ringing his bell, it is said; he tries to stop passers-by to buy his own skeleton back again.



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. The book is available in many languages.

Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola.

"Le leggende veneziane e storia di fantasmi" è il suo primo libro dato alle stampe. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it) dove chiunque può contribuire alla scoperta e diffusione di leggende nascoste. Il libro è tradotto in varie lingue.



LO SCHELETRO DEL CAMPANARO

In corte Bressana, a San Giovanni e Paolo, abitava uno degli ultimi campanari di San Marco, alla metà del 1800. L'uomo era alto più di due metri. Un giorno, il direttore di un Istituto scientifico lo notò. Il primo pensiero dello scienziato fu che lo scheletro dell'uomo avrebbe potuto costituire il pezzo forte delle collezioni dell'Istituto. Dopo molte insistenze, il campanaro si convinse, e dietro compenso si impegnò a lasciare alla sua morte lo scheletro all'Istituto. Il campanaro si era detto: "Perché no? Io sono anziano, ma il professore è più vecchio di me. Morirà presto, e se anche passerà poco tempo prima che anch'io passi ad altra vita, questo accordo sarà già stato dimenticato". Concluso il contratto, il professore pagò l'uomo e aggiunse, scherzando: "Alla tua morte, porrò lo scheletro in una teca di vetro e gli metterò in mano una campanella. Mi farà da guardia alle collezioni!". Il campanaro era convinto che ciò non si sarebbe avverato, e presi i soldi andò all'osteria più vicina. Essendo amante del vino e potendoselo ora permettere, vi sedeva ogni giorno. Non aveva ancora finito il denaro che morì proprio al tavolo del locale. Così il suo scheletro finì in una teca con una campanella in mano. Oggi lo scheletro del campanaro si trova nel Museo di Storia Naturale. Sta al suo posto fin quasi alla mezzanotte. A quell'ora sale sul campanile di San Marco e dà i rintocchi alla campana più grande, la Marongona. Poi si incammina barcollando verso la sua vecchia casa: suona la campanella e ferma i passanti, mendicando per poter ricomprare sé stesso.

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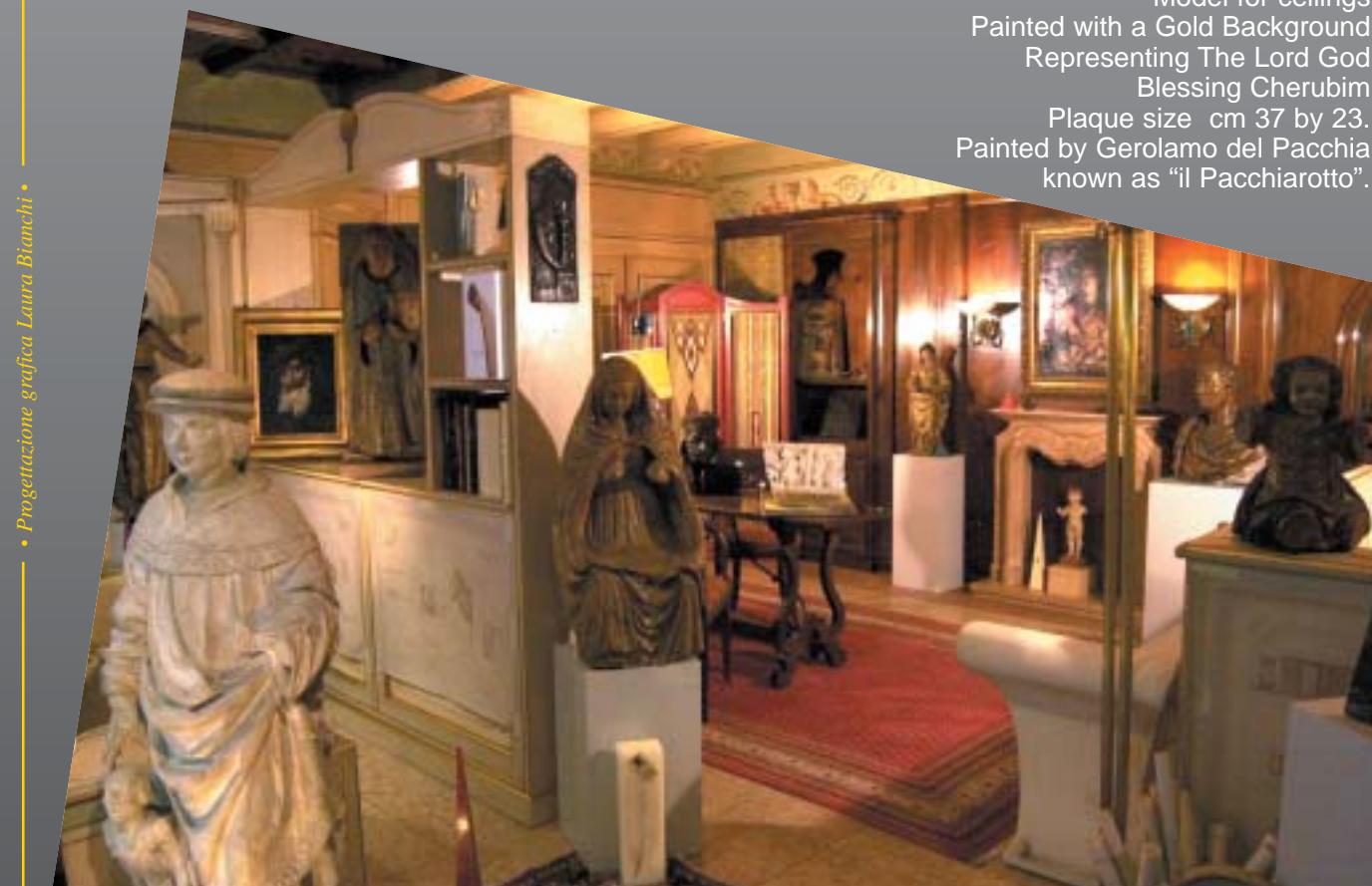
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Tavola cm 37 x 23.

Opera di Gerolamo del Pacchia
detto "il Pacchiarotto".



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Representing The Lord God
Blessing Cherubim
Plaque size cm 37 by 23.
Painted by Gerolamo del Pacchia
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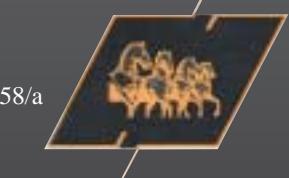


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info shopping

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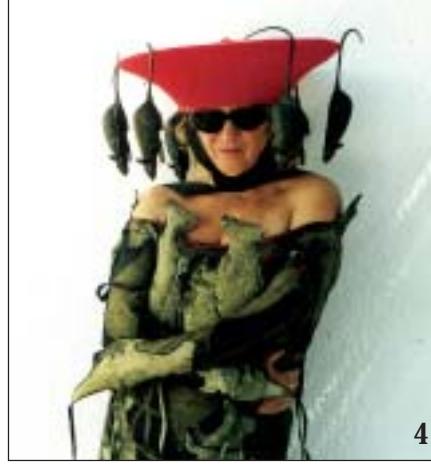
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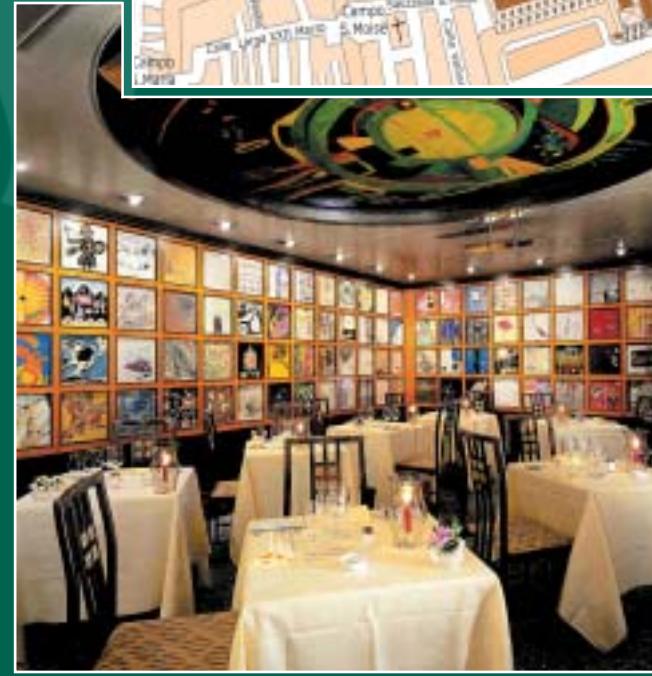
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Restaurants

Bacari

Pizzerie

Pastry-shops

& the City Listing

la BUONATAVOLA

Ristoranti

Bacari

Pizzerie

Pasticcerie

Listing tematico

RISTORANTE AL GRASPO DE UA, San Marco 5094/A

The "Graspo de ua" oozes with venetianity. Starting from those Venetian proverbs written down on the wooden beams. The cause of the re-birth of this fantastic place is Mr. Zanon himself as he came back home from the U.S., where for several years he has had, among all the others, the chance to work with Mr. Arrigo Cipriani. Numbered with the historical Italian restaurants, the "Graspo de ua" presents the perfect wedding between the Venetian classical cuisine and the international one enriched with little personal touches of the chef. The "a la carte" menu changes every day according to the fresh fish market, offering in this way his customers the possibility to taste typical seasonal dishes. During our long dinner we were lovely impressed from: "seppioline in tecia" (baby cuttlefish served with freshly made polenta), "risotto bianco di bosega" (the grey mullet fish) and Adriatic sea mixed fish fry. On top of that the dessert variety is something gorgeous... At the end, it was really a pleasant time.

Il "Graspo de ua" trasuda venezianità. A cominciare da quei proverbi in dialetto scritti sulle travi a vista. Artefice della rinascita di questo splendido locale è Mr Zanon tornato a Venezia dopo una lunga esperienza in America maturata tra l'altro alla corte di Arrigo Cipriani. Annoverato tra i locali storici d'Italia presenta lo sposalizio perfetto della cucina classica veneziana con quella internazionale arricchita da qualche ritocco dello chef. Il menù cambia ogni giorno per poter offrire i prodotti tipici della stagione e in base al pescato della giornata. Durante la nostra lunga cena abbiamo gustato veramente di tutto, ma non possiamo non consigliare le seppioline in tecia con polentina fresca il risotto bianco di bosega , il fritto misto del nostro mare e tanti, tanti dolci. Una piacevolissima serata.



DINING CITY LISTING

**Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries**

**Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffè & Pasticcerie**

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.

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: I6
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

HARRY'S BAR

S. Marco, Calle Vallareso 1323
ph. +39.041.5285777 map: G6

Closed Tuesdays and at lunch-time on Wednesday

BOCCADORO

Cannaregio, 5405/a map: G3
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

DO' FORNI

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

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

ALLA BORSA

Calle delle Veste, 2018 map: F6



**ristorante
al Graspo de ua**
A historical Italian place just a few steps from the Rialto bridge

San Marco, 5094/A
Tel.041.5200150 - 041.5223647 - Fax 041.5209389



Taverna La Fenice

Raffinato locale in stile veneziano situato dietro il teatro la Fenice

San Marco, 1939 - Tel.041.5223856 - Fax 041.5237866





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



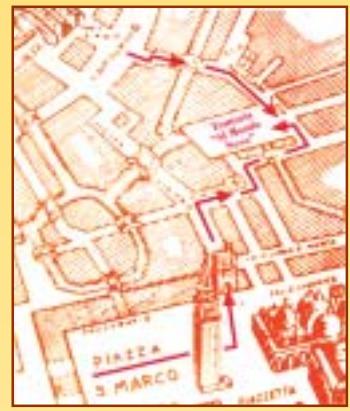
Ristorante Al Mondo Novo



Al Mondo Novo

Open daily
Aperto tutti i giorni

Venezia, Castello
Salizzada S. Lio, 5409
Tel. 041/5200698
Tel. 041/5286252
Fax 041/5207031



Tentacles

di Andrea Heinrich

A popular Venetian dish, boiled octopus is part of the cooking tradition tied to old Venetian recipes in the osteria (pub/bar); they are never missing on the bar where snacks are served in any "bacaro" (pub/bar) accompanied by "ombre" glasses of dry white wine. This traditional dish goes back to the 18th century when they were boiled and served hot by street sellers.

Tastier than big octopus, these are divided into two types: those that live on the rocky coast (darker and strong flavoured with a double line of suckers on each tentacle) and those that live in the sand (more economical and harder with one line of suckers on their tentacles).

The size is another fundamental characteristic to watch out for if you want to enjoy these specialities: the baby ones, tender and full of flavour (moscardini) are the most appreciated and are searched for on the fish stalls at the Rialto market.

To prepare them is simple, although the instructions are to be followed exactly: first they must be carefully cleaned, taking out the eyes and mouth but being careful not to remove the interior, which would be considered a sort of sacrilege. Boil some water in a large saucepan and holding them by the head, the octopus, neither washed nor cleaned beforehand should be dipped three times in the boiling water. This action makes the flesh tender and makes it look like a large open flower.

Bring the water to a slow boil for about an hour, or until the octopus is tender when pierced with a fork.

Turn the heat off and leave them in the hot water until it becomes tepid. After cooking, toss them generously in olive oil and sprinkle with finely chopped parsley and white pepper.

Piatto della cucina popolare di Venezia, i folpi bolliti fanno parte dell'antica ritualità veneta legata al cibo da osteria; non mancano mai sul banco degli stuzzichini di qualsiasi bacaro e vengono stupendamente accompagnati dall'immancabile "ombra" di vino bianco. Sembra che fin dal '700 essi venissero serviti lessati e caldi anche lungo le strade. Più saporiti della piovra, i folpi si suddividono in due tipologie: quelli di scoglio (più scuri e saporiti, con tentacoli che presentano una doppia fila di ventose), e quelli di sabbia (più economici e sodi, con una sola fila di ventose per tentacolo). La pezzatura è l'altra fondamentale caratteristica da tener d'occhio per apprezzare appieno questo fantastico mollusco: i piccoli, teneri e saporitissimi "moscardini", sono tra le leccornie più ricercate nei banchetti del mercato ittico di Rialto. La preparazione è semplice, ma vanno attentamente seguite le raccomandazioni qui di seguito elencate: bisogna prestare la massima cura nella pulizia, estirpare gli occhi e la bocca (chi ne rimuovesse le interiora compierebbe atto sacrilego). Far bollire poi dell'acqua in una pentola capiente e, tenendo per la testa il polipo, né lavato né pulito in precedenza, immergerlo per tre volte consecutive nell'acqua bollente. Tale operazione preliminare, oltre che far assumere al folpo l'aspetto di un grosso fiore, ne rende morbide le carni. Portare lentamente all'ebollizione, mettere un coperchio e lasciar sobbollire per oltre un'ora, fino a quando pungendolo con una forchetta, non ci si assicuri che il polipo è diventato tenero. A questo punto si dovrà spegnere il fuoco e lasciare i folpi nella loro acqua sino a che non sarà diventata tiepida. A cottura ultimata condire generosamente con olio d'oliva e cospargere di prezzemolo finemente tritato e pepe bianco.



RISTORANTE A BASE DI PESCE San Giorgio



Al Brindisi

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



Osteria - Wine Bar
Campiello Widmann
Cannaregio 5405/A
Tel. 041.5211021
Closed Mondays

VENICE MAGAZINE

the city guide

YOUR
CITY GUIDE
IN VENICE



PER LA TUA
PUBBLICITÀ
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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

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

Japanese
MIRAI
Cannaregio, 227 map: D3
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

BACARO LOUNGE BAR
S.Marco, 1345 map: G6
ph. +39.041.2960687
Brand-new Club fit with modern and graceful touch design! It offers a wide selection of cocktails, international cuisine dishes and typical venetian dishes.
Open daily

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

Pizzerie

CONCA D'ORO
Castello, 4338 map: H5
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
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

CAFFÈ LA PISCINA
Dorsoduro, 780-782 map: E7
ph. +39.041.2413889
Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. This intimate restaurant offers simple and traditional Mediterranean cuisine.
Closed Mondays

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

Limousine Service
Rent a Car

BELT LIMOUSINE SYSTEM
Via Trento, 66 - Mestre
Ph. +39.041.926303

INTERNATIONAL LIMOUSINE SERVICE
P.le Roma, 468/b
Ph. +39.041.5206565

Currency Exchange
Cambio valuta

MACCORP ITALIANA
Isola del Tronchetto, 1
Ph. +39.041.5281527

TRAVELEX
S. Marco, 5126
Ph. +39.041.5287358 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

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

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

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

KELE & TEO
S. Marco, 4930
Ph. +39.041.5208722 map: G5

NASTRANTI
Corso del popolo, 90 - Mestre
Ph. +39.041.5312500

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

SERVICE & UTILITIES guide

INTERNET point



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from 10 a.m. to 10 p.m.

VENETIAN NAVIGATOR

30122 VENEZIA - Castello 5300 - Casselleria - Tel. e Fax 0412771056





© 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 splendid 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 historical 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 Sherman, merchants of Persian origin, in a place which is also known today as the Risossa. 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 not 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

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 menu prepared with 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

Mestre

FIOR DI LOTO

**Via Einaudi, 17 - Mestre
ph. +39.041.957687**

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

Mestre

LAGUNA RESTAURANT

**Viale Ancona, 2 - Mestre
ph. +39.041.8296111**

Restaurant overlooking the wonderful private marina, where you can enjoy a more sophisticated culinary culture.
Also open to non-residents.
open daily

Mestre

MAHARANI

**Via Verdi, 97 - Mestre
ph. +39.041.984681**

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

Mestre

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

Mestre

AL CALICE

**Piazza Ferretto, 70/b - Mestre
ph. +39.041.986100**

Warm and exiting "cantina" located right downtown, Calice offers its guests a top class wine list, a wide range of spirits, cocktails and food as well. Visitors will enjoy trendy nights out entertained with hot music by local performers all over week-end.
closed: Mon. evening and Tuesday

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 Asseggianno, 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

Treviso

DIESEL

**Via Calmaggiore, 57 - Treviso
Ph. +39.0422.56456**

Jewellery & Watches

Gioiellerie e orologerie

Mestre

CALLEGARO GIOIELLI

**V.le Garibaldi, 66 - Mestre
ph. +39.041.5340858**

Mestre
GIOIELLI LEONARDO

**Via Piave, 119 - Mestre
ph. +39.041.935076**

Books and Music

Libri e musica

Mestre

FELTRINELLI

**Centro Comm. "Le Barche" - Mestre
ph. +39.041.981028**

Mestre

RICORDI MEDIA STORE

**Centro Comm. "Le Barche" - Mestre
ph. +39.041.950791**

Clothing

Abbigliamento

Mestre

8MARZO

**P.zza Ferretto - Mestre
ph. +39.041.983796**

Mestre

AL DUCA D'AOSTA

**P.zza Ferretto - Mestre
ph. +39.041.983888**

Mestre

BLACK WATCH

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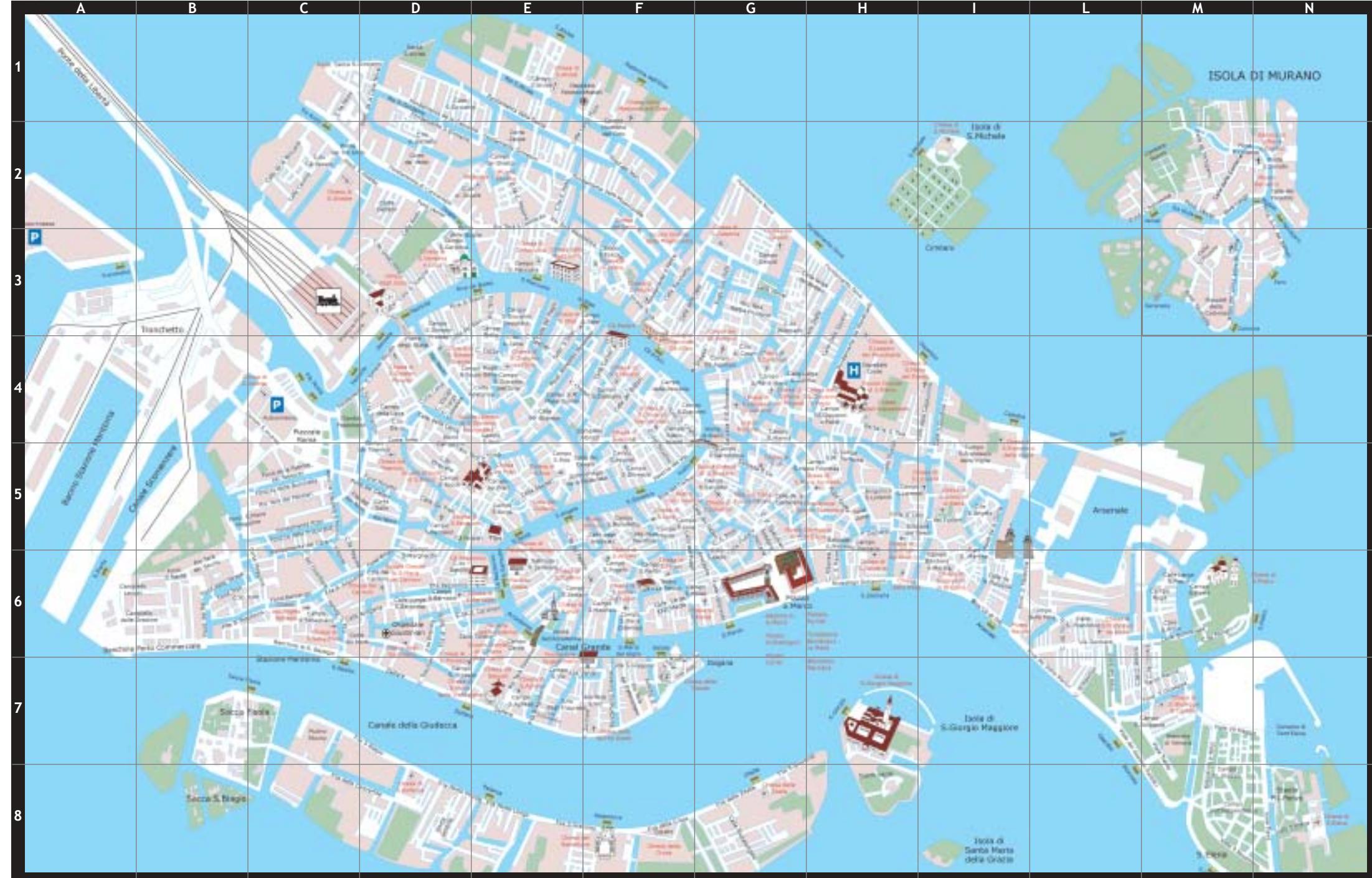
USEFUL page

ESSENTIAL INFORMATION
FOR GETTING AROUND

RIFERIMENTI UTILI PER
DESTREGGIARSI IN CITTA'



Useful numbers	Cipro	+39.041.2911911	South Africa	+39.041.5241599	Aeroporto Marco Polo	+39.041.5416363	Hotels Association Lido	+39.041.5261700
Police Emergency	Denmark	+39.041.5200822	Turkey	+39.041.5230707			Hotels Association Mainland	+39.041.930133
Carabinieri	Finlandi	+39.041.5260930	United Kingdom	+39.041.5227207			Flight Info	+39.041.2609260
Fire Department	France	+39.041.5224319					Uff. Bagagli Aeroporto	+39.041.2609222
Accident and Emergency	Germany	+39.041.5237675	Hospitals	+39.041.5294111				
Breakdown Service	Greece	+39.041.5237260	Civile - Venezia	+39.041.5294111				
Road Police	Hungary	+39.041.5239408	Falebenefratelli	+39.041.783111				
Harbour Office	Lituania	+39.041.5241131	Umberio I - Mestre	+39.041.2607111				
Customs	Malta	+39.041.5222644						
Airport info	Netherlands	+39.041.5283416	A.C.T.V. Water Transport Services	+39.041.2424				
Railway info	Norway	+39.041.5231345	Call center	+39.041.2424				
	Panama	+39.041.2750788						
	Portugal	+39.041.5223446	Radiotaxi	+39.041.5237774				
	Russia	+39.041.5232548	P.le Roma	+39.041.5265974				
	Slovenia	+39.040.307855	Lido di Venezia	+39.041.5265974				
	Spain	+39.041.5233254	Mestre	+39.041.936222				
	Sweden	+39.041.5227049	Marcon	+39.041.5952080				
	Switzerland	+39.041.5225996						
Consulates			Tourist Information					
USA		+39.02.290351	APT Tourist Board					
Austria		+39.041.5240556	Dolo Highway					
Belgium		+39.041.5224124	Hotels Association VE					
Brazil		+39.041.976439						
Chile		+39.041.5093062						



MESTRE
Immobiliare 2

La tua casa in terraferma

Uffici di Mestre (VE): Viale San Marco, 70/a
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WATER TAXI

Tax Free Shopping
Foreigners are entitled to receive back the value added tax that they paid if their purchases are above

Credit Cards
Credit card usage is widespread in Italy and most stores and restaurants accept several major credit cards.

Automobile Speed Limits

130 km/h

Main Roads

90 km/h

Populated Areas

50 km/h

Drinking & Driving
Allowable alcohol quantity in blood while driving an automobile is 0,5 g/km.

VENICE MAGAZINE

the city guide

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Alcuni Hotel nei quali è presente Venice Magazine direttamente distribuito dalla nostra struttura:

Venice

5 - star HOTELS ****

BAUER

G.H.PALAZZO DEI DOGI

LUNA BAGLIONI

SAN CLEMENTE PALACE

4 - star HOTELS ***

AL PONTE ANTICO

AL PONTE DEI SOSPIRI

AMADEUS

BELLINI

BONVECCHIATI

CA' DEI CONTI

CA' PISANI

CARLTON EXECUTIVE

CAVALLETTO & DOGE

CIPRIANI

COLOMBINA

DUODO PALACE

GABRIELLI SANDWIRTH

GIORGIONE

KETTE

LIASSIDI PALACE

LOCANDA VIVALDI

LONDRA PALACE

METROPOLE

MONACO & GRAN CANAL

PALAZZO DEL GIGLIO

PALAZZO LA SCALA

PALAZZO PRIULI

PALAZZO SANT'ANGELO

PALAZZO VENDRAMIN

PRINCIPE

SANT'ELENA

SANTA MARINA

SATURNIA & INTERNATIONAL

SAVOIA & JOLANDA

SOFITEL

SPLENDID SUISSE

3 - star HOTELS **

ABBAZIA

ACC.A VILLA MARAVEGE

AL CANALETTO

AL SOLE

ALA

ALL'ANGELO

ALLE GUGLIE

AMBASSADOR TRE ROSE

AMERICAN

ANASTASIA

ANTICA CASA CARRETTONI

ANTICHE FIGURE

ANTICO DOGE

ARLECCHINO

ATENEO

BASILEA

BELLE ARTI

BEL SITO & BERLINO

BISANZIO

BOSTON (ROYAL S.MARCO)

BRIDGE

CA' D'ORO

CANAL

CAPRI

CASANOVA

CASTELLO

CENTAUR

COMMERCIO E PELLEGRINO

CONTINENTAL

DA BRUNO

DE L'ALBORO

DOGE

DO POZZI

EDEN

FIRENZE

FLORA

GARDENA

GORIZIA

GRASPO DE UA

IL MERCANTE DI VENEZIA

LA CALCINA

LA FENICE ET DES ARTISTES

LA FORCOLA

LA LOCANDA DI ORSARIA

LISBONA

LOCANDA AI SS. APOSTOLI

LOCANDA CA' ZOSE

LOCANDA CASA QUERINI

LOCANDA CASA VERARDO

LOCANDA OVIDIUS

LOCANDA S.BARNABA

LOCANDA STURION

LUX

MALIBRAN

MARCONI

MONTECARLO

NAZIONALE

OLIMPIA

PAGANELLI

PANADA

PANTALON

PAUSANIA

RIALTO

SCANDINAVIA

S.CASSIANO CA'FAVARETO

S.CHIARA

S.GALLO

S.MARCO

S.MOISE'

SPAGNA

S.SIMEON AI DO FANALI

S.STEFANO

S.ZULIAN

TINTORETTO

TORINO

TRE ARCHI

UNIVERSO & NORD

VIOLINO D'ORO

Venice Mainland

5 - star HOTELS ****

VILLA CONDULMER

4 - star HOTELS ***

ALEXANDER

AMBASCIATORI

ANTONY

BOLOGNA

CAPITOL PALACE

HOLIDAY INN

IL BURCHIELLO

LAGUNA PALACE & SUITES

LA MERIDIANA

LUGANO TORRETTA

MICHELANGELO

PLAZA

POPPY

RAMADA

TRITONE

VILLA BRAIDA

VILLA FRANCESCHI

VILLA MARGHERITA

VILLA STUCKY

3 - star HOTELS **

AI PINI

ARISTON

BARCHESSA GRITTI

BELVEDERE

CENTRALE

CLUB HOTEL

FLY

LA RESCOSA

LOCANDA AI VETERANI

LLOYD

MONDIAL

NUOVA MESTRE

PALLADIO

PARCO VERDE LA FENICE

PARIS

PIAVE

PRESIDENT

ROBERTA

SAN GIULIANO

TITAN INN

VENEZIA

VILLA DUCALE

VILLA FINI

VILLA GIULIETTA

VILLA GOETZEN

VIVIT

Treviso

4 - star HOTELS ***

ASOLO GOLF CLUB

BOLOGNESE VILLA PACE

CARLTON

CONTINENTAL

DUCA D'AOSTA

MAGGIOR CONSIGLIO

RELAYS MONACO

VILLA GIUSTINIAN

VILLA VICINI



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

In Murano, transparency is an important value.

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

It was through this move of protecting the

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

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

