

# VENICEMAGAZINE

the city guide

October 2002

**Focus on:**  
**THE MARKET OF RIALTO**

**Special:**  
**NEXT 8. INTERNATIONAL  
ARCHITECTURE EXHIBITION**

**Tips:**  
**ULTIMATE SHOPPING  
USEFUL PAGE**



NO-GLOBAL

Ph. Peter Lavery

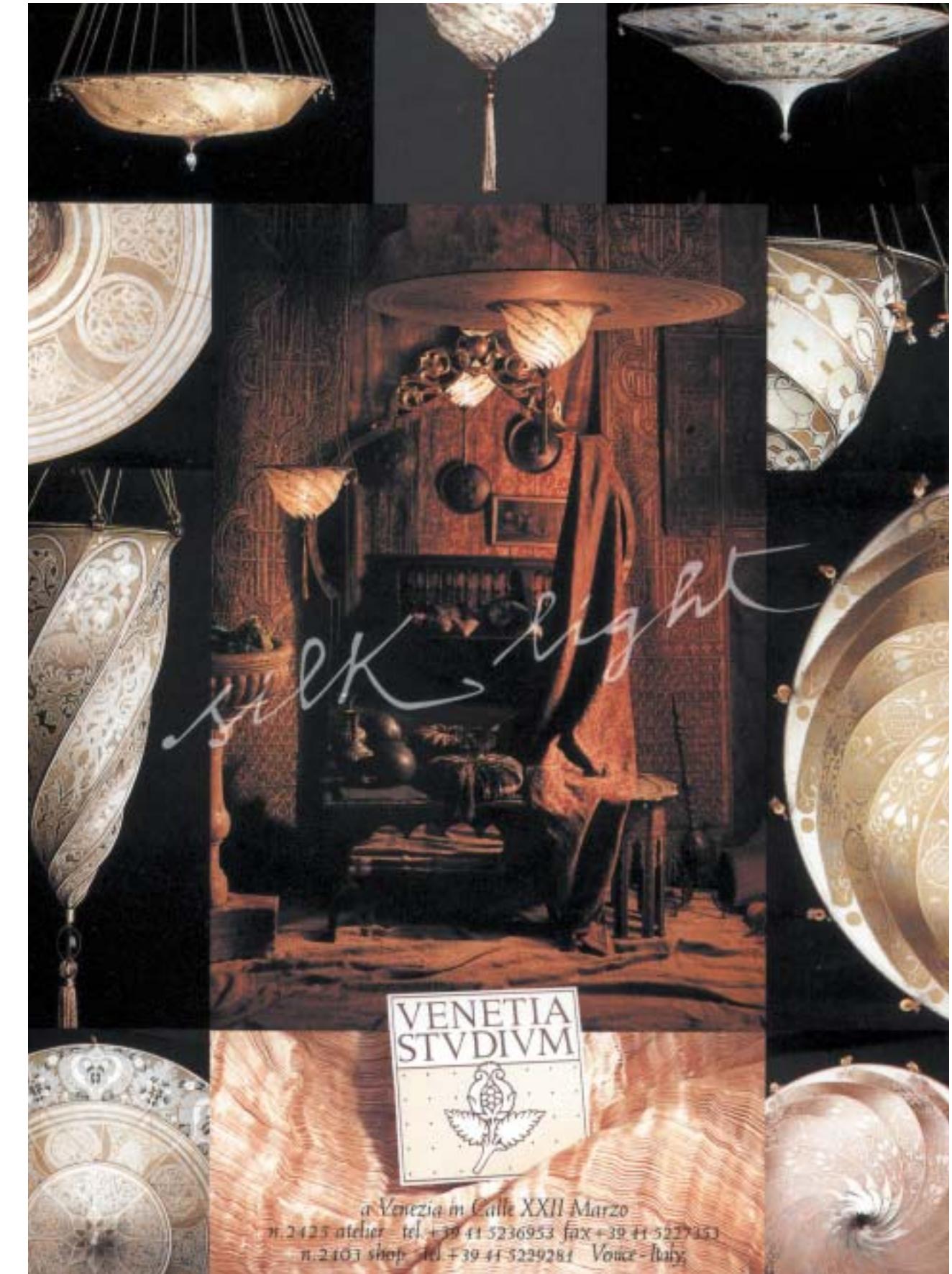


## IL VETRO DI MURANO E' FATTO SOLO A MURANO.

A Murano, la trasparenza è un valore importante. Per questo i vetrari di Murano e la Regione Veneto hanno creato un marchio che protegge dalle falsificazioni e garantisce l'autenticità del vetro artistico originale. Una tutela necessaria per salvaguardare quell'antica arte di

lavorare il vetro che ha permesso a Murano di entrare nelle gallerie, nei musei, nei palazzi e nelle case più prestigiose del mondo. E, soprattutto, un modo concreto di cautelare i clienti più esigenti.

Perché il mondo è pieno di Murano. Ma uno solo è autentico.





# The market of RIALTO

Every day, among sardines and gilthead, clams, tramps, basses, mormore and sturgeons a tradition is celebrated

## *Il mercato di Rialto*

*Tra sarde e orate, sgombri, vongole, barboni, branzini, mormore e storioni si celebra così ogni giorno la tradizione*

### *UN PO' DI STORIA*

**A SPOT OF HISTORY**  
Traditionally Rialto is one of the most ancient centres of Venetian life so that the city, until the end of the 11th century, was called Rivo Altus. The most famous bridge of Venice connects the two banks of the Canal Grande; it is a solid construction built upon wooden palafitte (poles) sunk into the canal. Built as a single arch which supports two rows of shops connected by two wide arches which divide the bridge in three parts. The central part, where the shops open, is even today a crowded, picturesque and characteristic artery of city life.

**UN PO' DI STORIA**  
*La tradizione vuole Rialto come uno dei centri più antichi di vita veneziana, sicché la città, fino ad oltre l'anno mille, fu denominata "Rivo altus". Il più famoso ponte di Venezia collega le due rive del Canal Grande; è una costruzione piantata solidamente su palafitte, costituita da un'unica arcata che accoglie due file di botteghe collegate tra loro da due ampi archi che ne dividono in tre parti la larghezza. La parte centrale, dove si aprono le botteghe è, ancora oggi, una arteria affollata, pittoresca e caratteristica.*

Rialto bridge, the most famous bridge in Venice, was built 1588-1591 and designed by Antonio da Ponte.

*Il ponte di Rialto, il più famoso ponte di Venezia, costruito nel 1588-1591 su progetto di Antonio da Ponte.*

**I**s still night when the first deaf noises announce the opening of the big market. Someone is already taking care of the arrangement of the stands waiting the colleagues come back from the Tronchetto with the load of fresh fish, or vegetables and fruits grown in the islands of the lagoon. The Rialto market begins at the Tronchetto, a strip of land, which ideally connects the mainland to Venice. Here fishermen from Burano, Chioggia, Pellestrina and Caorle have daily negotiated their haul since more than fifty years ago. The bell sound beats the beginning of dances. Only then the dealers can enter the shops of the ichthyic market and buy the best fish exposed for sale. Lagoon fish is transported by buranelli, sea-fish and shellfish by chioggotti and pellestrinotti and high quality fish comes from Caorle. Every day, among sardines and gilthead, clams, tramps, basses, mormore and sturgeons a tradition is celebrated. This tradition reoccurs every years, even though the Venice ichthyic market is today one of the first in Italy because of sales, amount and quality.

Goods are transported from here to the Rialto Market in the area that has been the commercial and financial centre of Venice since the year

**E**nco notte quando i primi sordi rumori anticipano l'apertura del grande mercato.  
Qualcuno provvede già alla sistemazione dei banchi in attesa che i colleghi ritornino dal Tronchetto con il carico di pesce fresco, o con gli ortaggi ed i frutti coltivati nelle isole.  
Il mercato di Rialto inizia, infatti, al Tronchetto, in quel lembo di terra che collega idealmente la terraferma a Venezia e dove da oltre cinquant'anni i pescatori di Burano, Chioggia, Pellestrina e Caorle contrattano quotidianamente il loro pescato.  
A dare inizio alle danze è il suono di una campana, solo allora i commercianti possono entrare nelle sale vendita del mercato ittico ed aggiudicarsi il miglior pesce esposto: il pesce di laguna portato dai buranelli, quello di mare e i molluschi di chioggotti e pellestrinotti o il pesce pregiato arrivato da Caorle. Tra sarde e orate, sgombri, vongole, barboni, branzini, mormore e storioni si celebra così ogni giorno una tradizione che si perpetua uguale negli anni, nonostante il mercato ittico di Venezia sia oggi per fatturato, quantità e qualità tra i primi in Italia.

*La merce viene trasportata da qui al Mercato di Rialto nell'area che fin dall'anno mille è centro commerciale e finan-*

one thousand. This area was not carelessly chosen because the Banco Giro was located in the adjoining campo San Giacomo.

The Banco Giro was a kind of bank in which nobles and dealers were developing their rich business while the people crowded around goods: precious silks coming from east, gold, rare spices and any kind of foodstuffs. It is still possible today to map typologically the interior subdivision of the Rialto market just by following the remained toponyms.

The vegetable market, called the "Erbaria", begun at the foot of the bridge and winded parallel at the goldsmiths' shops that occupied the main street under the por-

ziario di Venezia e dove, non a caso proprio nell' adiacente Campo San Giacomo, era collocato il Banco Giro, una sorta di Banco depositi in cui nobili e commercianti abbienti svolgevano i loro ricchi affari mentre il popolo si accalcava attorno alle merci: sete pregiate provenienti dall'Oriente, oro, spezie rare e generi alimentari di ogni tipo.

Seguendo i toponimi rimasti è possibile tracciare la suddivisione interna del mercato di Rialto per tipologia, in gran parte ancora rispettata. Il mercato degli ortaggi, la "erbaria", iniziava appena oltrepassato il ponte e si snodava parallelo alle botteghe degli orefici che, sotto i portici, occupavano l'arteria prin-



A fish stall at Rialto  
Un banco di pesce a Rialto



A gondola landing place  
L'appodo delle gondole

ches. Going on it was possible to find the "Drapperia", for the sale of fabric and silk, farther there were the "Beccaria" for the sale of meats, the "Caseria" for cheese and the "Pescheria" for fish.

All around there were several artisan shops, surrounded by glassworks and different shops that were opened in the following years.

The Rialto Market, originally built in wood, was rebuilt following the original one in the 1514, after a violent fire that destroyed the whole area. Island of colours, swarming with voices and with bargaining during the day, Rialto gains his romantic atmosphere at sunset, when the stands close, noises become muffled and on the banks, used at dawn for the unloading of goods, it is possible to enjoy the charm of the naturallapping of the waves.

cipale. Proseguendo c'era la "drapperia", destinata ai tessuti e alle sete, poi la "Beccaria" per la vendita di carni, la "Caseria" per i formaggi e la "Pescheria" per il pesce. Intorno numerose botteghe artigiane e con gli anni vetrerie e negozi di altro tipo. Il complesso, in origine interamente in legno, fu ricostruito seguendo l'assetto originale nel 1514, dopo che un violento incendio aveva distrutto l'intera area.

Rialto, isola di colori brulicante di voci e di persone durante il giorno, riacquista da sempre la sua atmosfera romantica col calare del sole, quando i banchi di pesce, di frutta, di verdura chiudono, i rumori si attutiscono e sulle rive, utilizzate all'alba per il carico e lo scarico delle merci, ci si può lasciar affascinare dal naturale sciabordio delle onde.



## THE VENETIAN MARKET

Nowadays Rialto is a very alive and inexpensive market in Venice. Also frequented by tourists, enchanted by sounds and colours, it remains above all the market of Venetians. They come here from everywhere, especially in the period of festivals when tables are sumptuously laid with precious fish and different kind of season vegetables. They also run there to gain the best goods, since the first lights of the day.

The Rialto market opens every day in the morning, Sunday excluded.

## IL MERCATO DEI VENEZIANI

Quello di Rialto è ancor oggi il mercato più vivo ed economico di Venezia. Molto frequentato anche dai turisti, incantati dai suoni e dai colori che lo contraddistinguono, è rimasto soprattutto il mercato dei veneziani che, da ogni parte della città, specie nei periodi delle feste, quando le tavole vengono imbandite di pesce pregiato e vari tipi di verdure di stagione, vi accorrono fin dalle prime luci del giorno per "accaparrarsi" la merce migliore.

Il mercato di Rialto è aperto tutti i giorni al mattino, esclusa la domenica.

# Museums guide

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VENICE IN THE EIGHTEENTH CENTURY

Eighteenth century life and art was belittled by a mannerist reputation ...

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VENEZIA NEL SETTECENTO

Una reputazione di maniera ha sminuito la vita e l'arte del '700 ...



#### GALLERIE DELL'ACADEMIA

Dorsoduro, 1055

ph. +39.041.522247

Temporary exhibition:

The early Tiepolo.

Until 7th. January 2003.

Opening: 8.15-19.15

Monday 8.15-14.00

Tickets: € 6,20

rato della chiesa di S.Martino a Burano raffigurante la Crocifissione, al centro della Mostra allestita alle Gallerie dell'Accademia, è l'occasione per presentare la attività dell'artista in quell'epoca.

#### TIPOLO GIOVANE

Il nome di Giambattista Tiepolo, nato a Venezia nel 1696, è registrato negli elenchi della Fraglia dei pittori veneziani nel 1717. Il suo percorso giovanile, influenzato dai modi drammatici dei cosiddetti tenebrosi, ma non estraneo alla sensibilità coloristica dei chiaristi, è problematico. Il dipinto restaurato della chiesa di S.Martino a Burano raffigurante la Crocifissione, al centro della Mostra allestita alle Gallerie dell'Accademia, è l'occasione per presentare la attività dell'artista in quell'epoca.



## GALLERIE DELL'ACADEMIA: THE EARLY TIEPOLO



#### THE EARLY TIEPOLO

Giambattista Tiepolo was born in Venice in 1696, and his name appears in the important lists "fraglia" of Venetian painters in 1717. As a young artist, he was not only influenced by the dramatic and dark style of the so-called "tenebrosi" but also by the clear and sensitive colours of the "chiaristi". This fact is still the theme of art studies. The newly restored painting from the S. Martino church in Burano which portrays the Crucifixion, is the central theme of the exhibition at the Accademia gallery, and an occasion to present works from the artist of this period.

# The Pharaohs

## THE THEMES OF THE EXHIBITION

### I Faraoni

I TEMI DELLA MOSTRA

**T**he universe rests on the Pharaoh, who is sent on earth by the creator god to repel evil and chaos. This is the view of the world put forth by Egyptian power. In this context the king naturally appears as the emblem of Egyptian civilisation, in which the distinction between nature and culture, between religion and politics, becomes obscured. This exhibition presents over three hundred pieces from various collections worldwide, it will look into all the major stages of Egyptian history, and the diverse facets of kingship touched upon will serve to illustrate aspects of administration, religion, foreign affairs, as well as the sumptuous life and death of the ruler of Egypt.

Of the single pieces on exhibit, the tallest work is a colossal statue of Tutankhamun usurped by Horemheb, in painted quartzite and measuring three metres in height, while the smallest and most curious items are the series of 56 faience rosettes which have a diameter from 4 centimetres down to 2 centimetres.

**PALAZZO GRASSI**  
San Marco, 3231 ph. +39.041.5231680  
Temporary exhibition: The Pharaohs  
Until 25th. May 2003  
Opening: 10.00 -19.00

**L**'universo poggia sul Faraone, insediato sulla Terra dal dio creatore per respingere il male e il caos.

È questa la concezione del mondo veicolata dal potere egizio.

In questo contesto il re appare naturalmente come l'emblema della civiltà egizia, nella quale si confondono natura e cultura, religione e politica.

La mostra propone oltre trecento pezzi provenienti da varie collezioni di tutto il mondo, ripercorre le grandi tappe della storia egizia, mentre le diverse sfaccettature della funzione regale evocano di volta in volta l'amministrazione, la religione, le relazioni estere, ma anche la vita e la morte fastose dei suoi detentori. Tantissimi i materiali presenti.

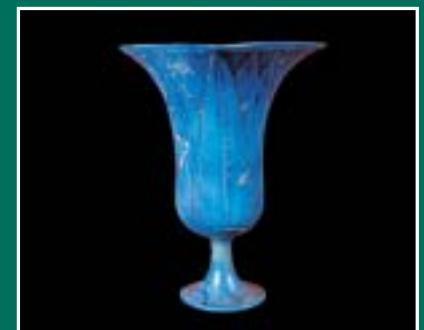
Per quanto riguarda i singoli pezzi, l'opera più alta è una statua colossale di Toutânkhamon usurpato da Horemheb, in quarzite dipinta, che sfiora i tre metri di altezza.

Tra i pezzi più curiosi e piccoli vanno sicuramente segnalate le 56 rosette in faïance che hanno un diametro variabile dai due ai quattro centimetri.

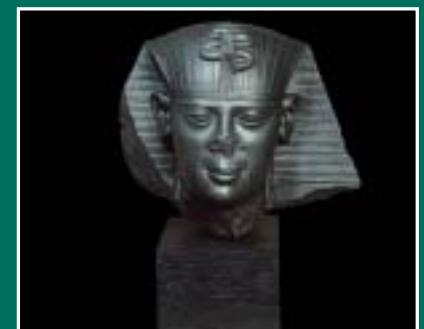
# PALAZZO GRASSI

## The Pharaohs

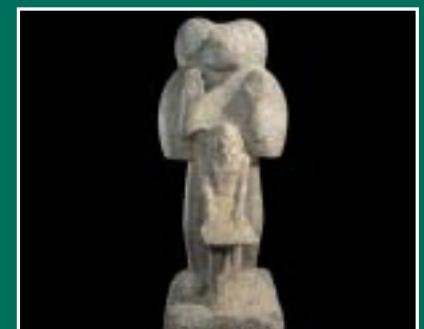
*I Faraoni*



Calice  
Nuovo Impero, XVIII dinastia  
Firenze, Museo Archeologico



Testa d'una statua d'Amasis II  
Epoca Bassa, XXVI dinastia  
Berlino, Ägyptisches Museum und Papyrussammlung



Il re protetto da Thot babbuino  
Nuovo Impero, XVIII dinastia  
Vienna, Kunsthistorisches Museum

# Venice in the XVIII century

## Venezia nel Settecento



### THE CA' REZZONICO MUSEUM OF 18TH. CENTURY VENICE

The building was completed when Carlo Rezzonico was elected Pope, becoming Clemente XIII. At that time the building was full of marvellous frescoed ceilings by Crosato, Tiepolo, Diziani, and collections of art and furnishings lost in 1832. In 1936 Nino Barbantini and Giulio Lorenzetti, fired with a fervor of national images, recreate in the empty and decayed building, the conditions and atmosphere of 18th. Century Venice, recovering materials found at the Correr Museum (an unsuitable site), giving back to the building an aspect of habitability which can still be felt today. Recent restoration work finished only last year, highlights the works of art. Among which are the Masterpieces by Rosalba Carriera and Lorenzo Tiepolo, under the frescoes by Giambattista Tiepolo painted for the wedding between Ludovico Rezzonico and Faustina Savorgnan.

### CA' REZZONICO: IL MUSEO DEL SETTECENTO VENEZIANO

L'edificio fu compiuto in coincidenza con l'elezione al soglio pontificio di Carlo Rezzonico con il nome di Clemente XIII. In quel momento il palazzo rifiuse di meravigliosi soffitti affrescati dal Crosato, dal Tiepolo, dal Diziani e di collezioni di dipinti e arredi andati perduti nel 1832. Nel 1936, Nino Barbantini e Giulio Lorenzetti ricrearoni nel palazzo svuotato e decadente le condizioni e l'atmosfera del Settecento veneziano, recuperarono il materiale che aveva trovato posto al Museo Correr (sede poco adatta e sacrificante), diedero al palazzo quell'aspetto di abitazione che è visibile ancora oggi dopo il restauro, conclusosi appena un anno fa, che esalta la serie di capolavori contenuti. I capolavori di Rosalba Carriera e Lorenzo Tiepolo, sotto gli affreschi di Giambattista Tiepolo dipinti in occasione del matrimonio fra Ludovico Rezzonico e Faustina Savorgnan, sono tra questi.

"... maybe no other city possesses such a fascinating Museum as Palazzo Rezzonico due to the perfect harmony between the original elements of the building and the art collection."

(Nino Barbantini, 1936)

"... forse nessun'altra città possiede oggi un Museo così appassionante come questo di Palazzo Rezzonico per la perfetta armonia esistente tra gli elementi originali dell'edificio e le raccolte che vi sono riposte."

(Nino Barbantini, 1936)

**E**ighteenth century life and art was belittled by a mannerist reputation - this was in fact a century with a very lively character. The initial defacement of the 18th century reality in Venice was undoubtedly caused by the French revolution. The resulting social changes gave rise to an image that identified this civilisation as the most declining, with the most impotence and corruption to ever exist. Later on, when the events became things of the past and the middle classes joined the government, political resentment waned and attraction for some 18th century expressions flourished anew. But as this was not enough, people continued to consider the 18th century as a period of decline, although it was looked upon with a certain liking because of the agreeableness of its hedonistic craziness, the seductive charm of its artistic expression, and its fatalistic sensuousness. In short, clichés did not cease to prevail. On the other hand, with the backdrop of a triumphant cultural and artistic recovery, from 1740 to 1790 the life of St. Mark's Republic reached out fully with a strong orche-

**U**na reputazione di maniera ha sminuito la vita e l'arte del '700, un secolo dal temperamento molto vivace. La prima deformazione della realtà del secolo XVIII a Venezia fu il prodotto inevitabile dell'affermarsi della Rivoluzione francese dell'Impero. Le conseguenti trasformazioni sociali crearono una immagine che identificava questa civiltà come quella della maggior decadenza, della maggior impotenza e corruzione che siano mai esistite. Passato il tempo, con la lontananza degli avvenimenti e l'ascensione della borghesia al governo, venne la fine del libero politico e un rifiorire di simpatie per certe manifestazioni del '700. Ma questo, tuttavia, non bastò e così il '700 continuò ad essere considerato come un periodo di decadenza anche se guardato con una certa simpatia per la piacevolezza delle sue follie edonistiche, la grazia seducente delle sue manifestazioni artistiche, la sua sensualità fatalistica. Non cessò, insomma, di prevalere il luogo comune. Al contrario la vita della Repubblica di San Marco tra il 1740 ed il 1790, nella cornice di una trionfante ripresa

# MUSEUMS CITY LISTING



## LUCE DI TAGLIO.

Until 6th. January 2003

SCENES FROM THE LIFE OF A VENETIAN LADY.



### PREZIOSI MOMENTI DI UNA NOBILDONNA VENEZIANA

On the occasion of the restoration of Tiepolo' painting "Nobility and Virtue overthrowing Ignorance" sponsored by the "Leo Schachter Art Foundation", the Cà Rezzonico museum of eighteenth - century Venice is the spendid venue for the exhibition "Luce di taglio".

The exhibition is a unique artistic journey through ten interiors embellished with exquisite paintings of everyday domestic scenes by Pietro Longhi and his school, as well as highly refined period household articles and furnishings.

Carefully created interiors allow the visitor rare glimpses into the daily life of the mistress of the house during the eighteenth century, the lady Faustina Savorgnan Rezzonico.

*In occasione del restauro della tela del Tiepolo "La Nobiltà e la Virtù abbattono l'Ignoranza", patrocinato dalla "Leo Schachter Art Foundation", la Casa Museo del Settecento Veneziano apre i suoi storici saloni per la Mostra "Luce di taglio".*

*Un incomparabile percorso artistico attraverso dieci sale arricchite dalle preziose scene di vita entro i palazzi di Pietro Longhi e dei suoi seguaci adornate con i più raffinati oggetti settecenteschi di uso quotidiano: un'ambientazione creata ad arte per permettere al visitatore di godere di uno scenario irripetibile e di assaporare tutti i momenti che scandivano i ritmi di una giornata della padrona di casa nel Settecento, la nobildonna Faustina Savorgnan Rezzonico.*

stration of plans, endeavours and innovation. Some examples include the religious laws, the orders' being prohibited from transferring their wealth abroad, the fight against foreign infiltration, the major hydraulic constructions, redevelopment, educational reform, the Maggior Consiglio debates on the statutory reforms which took place before the French revolution, and the Academies.

These are examples of a sensitivity which anticipated the best of the 19th century. But when the new ideas brought about the downfall of the old political structures, then - on the contrary - along came the backbiting and memories of the swindlers, with the works of the salon artists bearing witness to this. All types of account - written, printed, painted - have reached us over time. The people identified with these accounts, enjoying seeing their taste revealed and satirised.

With a short-sighted description of a culture which was a slave to the new ideologies, the eighteenth century turns pale with shame. Examples include the curties of powdered ladies, amorous intrigues, thin dress swords, beauty spots and ladies' men, gaming tables and sharps, theatrical performances, minuets, squandered fortunes and starving plebeians, buccaneers and incidents, convent scandals, credulous patricians and ballerinas, with everything enveloped in an atmosphere of lust. Many peaks were, however, reached in Europe, and eighteenth century Venice had a more transcendent appearan-

ce than that of Italy.  
*artistica culturale, era tutta protesa ad un'intensa predisposizione di piani, di tentativi e di innovamenti.*

*Ne sono un esempio le leggi religiose, il divieto agli Ordini di trasferire all'estero le loro ricchezze, la lotta contro le infiltrazioni straniere, le grandi costruzioni idrauliche, le bonifiche, la riforma degli studi, le discussioni in Maggior Consiglio sulle riforme statutarie che precedettero lo stesso movimento rivoluzionario francese, le Accademie.*

*Esempi di una sensibilità che anticipa il meglio del XIX secolo.*

*Ma quando le nuove idee provocarono il crollo delle vecchie strutture politiche, furono invece le cronache del pettegolezzo, le memorie dei gabbanmondo, le pitture degli artisti da salotto a fare da testimoni. Una cronaca d'ogni genere: scritta, stampata, dipinta, perfino musicata è giunta fino a noi. In essa la gente si riconosceva e godeva nel vedere i propri gusti rivelati e satireggiati, denudate le proprie passioni e le proprie abitudini.*

*Per una miope descrizione da parte di una cultura succube delle nuove ideologie, il settecento impallidì per la vergogna. Ecco dunque: inchini di dame incipriate, intrighi amorosi, spadini sottili, nei e cici-bei, spettacoli teatrali, tavoli da gioco e bari, minuetti, patrimoni liquefatti e plebei affamati, avventurieri ed avventure, scandali nei conventi, patrizi imbecilli e ballerine, ogni cosa avvolta in una atmosfera di lussuria.*

*Molte, invece, furono le vette raggiunte in Europa ed il Settecento Veneziano segnò l'aspetto più trascendente di*

*quello italiano. La sua aristocrazia fu la più evoluta, la più colta e la più spirituale, la sua cultura la più aperta e la più ospitale; musica, architettura, pittura, scultura, commedia furono l'oggetto dell'ammirazione che da ogni parte del mondo si riversò sulla Capitale della Serenissima, la Dominante.*

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

ph. +39.041.5224951

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

Opening: 09.00-19.00

Tickets: € 4.00

**MUSEO ARCHEOLOGICO NAZIONALE**  
Museo Marciano  
S.Marco, 52  
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.

**PALAZZO DUCALE**  
Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.  
Opening: 9.00-19.00  
Tickets: € 4.00

**BIBLIOTECA NAZIONALE MARCIANA**  
Sale Monumentali  
Piazza S. Marco  
ph. +39.041.5225625  
The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.

**MUSEO CORRER**  
S.Marco, 52  
ph. +39.041.5225625  
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.

**CA' REZZONICO**  
Museo del Settecento Veneziano e Pinacoteca Egido Martini  
Dorsoduro, 3136  
ph. +39.041.2747608  
This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful

Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with, twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.  
Opening: 09.00-19.00  
Tickets: € 9.50

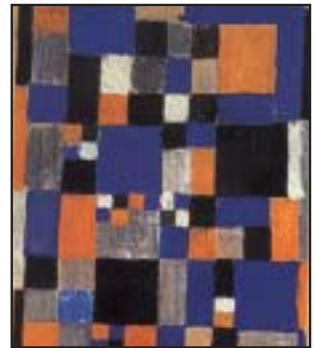
**CA' REZZONICO**  
Museo del Settecento Veneziano e Pinacoteca Egido Martini  
Dorsoduro, 3136  
ph. +39.041.2747608  
This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful

The Hall of Tapestries  
Sala degli arazzi



# Sonia Delaunay: L'Atelier Simultanè 1923 - 1934

BEVILACQUA LA MASA - ST. MARK'S GALLERY  
Piazza San Marco, 71 - ph. +39.041.5237819  
Opening: 10.00-19.00- Closing day: Tuesday



In 1923 Sonia Delaunay started to get interested in drawings and fabrics. She discovered a new application field with innumerable possibilities that could enrich her art and she describes them in her coloured diaries the "Black Books".

The exhibition, which shows more than 100 works, goes over this particular period of strong creativeness offering Sonia Delaunay's production between 1923 and 1934. The "Black Books" are the coloured autograph proof of her plans. They lead visitors, like Ariadne's thread, through ten years of Sonia Delaunay's life. They were, may be, the most troubled years of her life during which her briskness was open to different experiences, among them the creation of sketches and costumes for theatre and fashion.

The exhibition shows a small gallery of black and white pictures of the time, models wearing clothes and accessories created by Sonia Delaunay in her famous Atelier Simultané.



*E' l'anno 1923 quando Sonia Delaunay comincia ad interessarsi a disegni e tessuti, scoprendo le infinite possibilità che questo nuovo campo di applicazione avrebbe portato alla propria arte e descrivendole nei suoi diari a colori, i Libri neri.*

*L'esposizione che presenta oltre cento opere dell'artista vuole ripercorrere proprio questo periodo di intensa creatività, proponendo la produzione di Sonia Delaunay tra il 1923 e il 1934. I Libri neri sono la testimonianza autografa a colori della sua progettazione e accompagnano il visitatore, come un filo di Arianna, in quei dieci anni di vita di Sonia Delaunay che furono forse i più travagliati della sua vita e nei quali la sua attività fu aperta a diverse esperienze, tra le quali la realizzazione di bozzetti e costumi per il teatro e la moda. La mostra presenta infatti anche una galleria di foto dell'epoca, in bianco e nero, di modelle che indossano abiti ed accessori creati da Sonia Delaunay nel suo famoso Atelier Simultané.*

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.

Temporary exhibition: *Cut-Light: scenes from the life of a Venetian lady. A day in the life of Faustina Savorgnan Rezzonico.*  
Until 6th. January 2003  
Opening: 10.00-18.00  
Closing day: Tuesday  
Tickets: € 6.50

**MUSEO DI PALAZZO MOCENIGO**  
Centro di storia del tessuto e del costume  
S. Croce, 1992  
ph. +39.041.721798

The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume.

Permanent exhibition: magnificent suits, fabrics and accessories of several epochs.  
Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.

Opening: 10.00-17.00  
Closing day: Monday  
Tickets: € 4.00

**CASA GOLDONI**  
S.Polo, 2794  
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: 10.00-16.00  
Closing day: Sunday  
Tickets: € 2.50

**MUSEO FORTUNY**  
S. Marco, 3780  
ph. +39.041.5200995

Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own at-

lier 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.

**MUSEO DEL VETRO**  
Art glass Museum  
Murano, Fondamenta Giustinian  
ph. +39.041.739586

It is located in the palace of the Torcello Bishop and 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 is entirely dedicated to Burano laces and its 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: 10.00-17.00  
Closing day: Tuesday  
Tickets: € 4.00

**MUSEO STORICO NAVALE**  
Castello, 2148  
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: Saturday, Sunday  
Tickets: € 1.50

**MUSEO DELL'ESTUARIO**  
Centro della civiltà Greco-Romana  
Torcello, Palazzo del Consiglio  
ph. +39.041.730761

The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are brought together classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures partially belonging to ancient Agro Altinate buildings.  
Permanent exhibition: marbles,

paintings, objects, fragments, Etruscan-Roman and Paleo-Veneto finds.

Opening: 10.30-17.00  
Closing day: Monday, holidays  
Tickets: € 2.00

**MUSEO DIOCESANO DI ARTE SACRA**  
Castello, 4312  
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: *Renée Niklan: Realtà e artificio.*  
Until 27th. October.  
Opening: 11.00-19.00  
Closing day: Monday  
Tickets: free

**MUSEO EBRAICO**

Cannaregio, 2092  
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.

Temporary exhibition: *David Goberman: Carved Memories, Jewish Tombstones of the Russian Pale.*  
Until 16th. October.  
Opening: 10.00-18.00  
Closing day: Saturday  
Tickets: € 3.00

**Foundations Fondazioni**

**FONDATION GUGGENHEIM**  
Dorsoduro, 701  
ph. +39.041.5405411

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years. Permanent exhibition: extensive collection of 19th century paintings. You can see paintings by Kandiskij, Pollock, Picasso, De Chirico, Vedova, Marini, Severini. Temporary exhibition: *Goodwood Thinking Big: XXI Century British Sculpture from Goodwood.*

Until 6th. January 2003  
Opening: 10.00-18.00  
Saturday 10.00 - 22.00  
Closing day: Tuesday  
Tickets: € 8.00

**FONDAZIONE GIORGIO CINI**

Isola di San Giorgio Maggiore  
ph. +39.041.5210755

The Giorgio Cini Fondation was instituted in 1951 with the aim of restoring the Island of San Giorgio Maggiore - which has fallen into a state of general decay after almost 150 years of military occupation - back into the life of modern Venice. The aim was to do so by making it an international centre of cultural activities and important meetings.

**FONDAZIONE QUERINI STAMPALIA**

Castello, 5252  
ph. +39.041.2711411

The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.

Permanent exhibition: masterpieces by Bellini, Longhi and Bella.

Temporary exhibition: *10 years of anti-advertising from the Hans Brinker Budget Hotel Amsterdam.*  
From 12nd. October  
Opening: 10.00-18.00  
Friday and Saturday until 22.00  
Closing day: Monday  
Tickets: € 6.00

**FONDATION BEVILACQUA LA MASA**

San Marco, 71  
ph. +39.041.5237819

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: *L'Atelier simultane, 1923-1934. Sonia Delaunay.*  
Until 14th. October.  
Opening: 10.00-19.00  
Closing day: Tuesday  
Tickets: € 6.00

**Art Galleries Gallerie d'arte**

**GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO**  
Santa Croce, 2070  
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

**Twentieth Century Masters**

**PICASSO DALÍ CHAGALL**

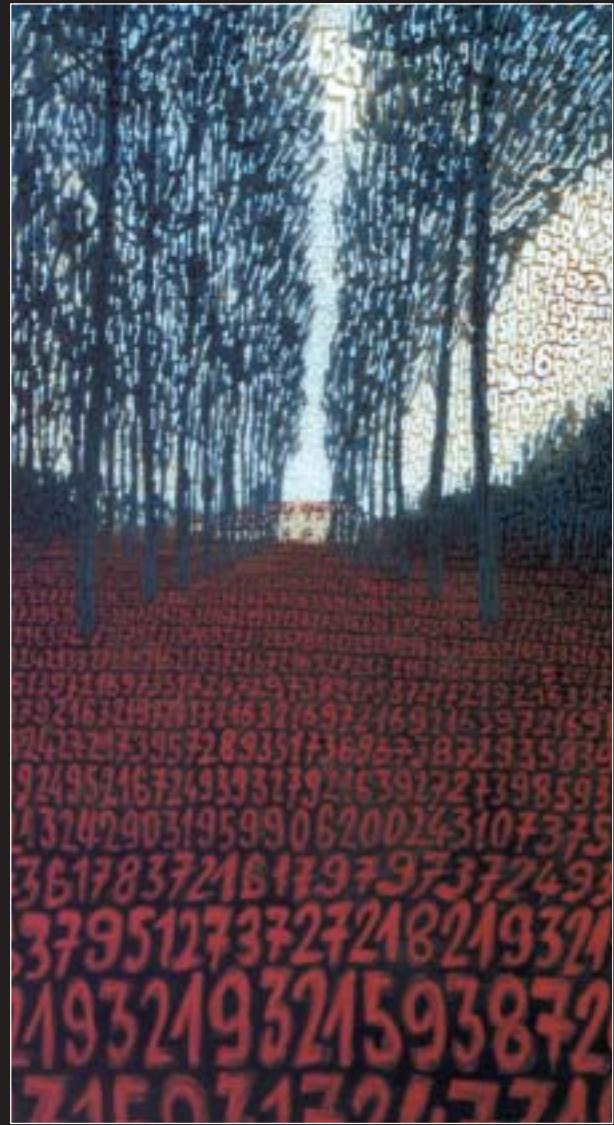
**GALLERIA SAN MARCO 101**

101 St Mark's Square

Tel (041) 520 1279 - Fax (041) 241 7420

OPEN DAILY 10.00 am - 8.00 pm

# museums AGENDA & TIPS



## TOBIA RAVÁ HEKALOT E FORMULE APOTROPAICHE

dal 4 al 30 OTTOBRE 2002

Opening on 4th October at 6.00 pm  
Inauguration Venerdì 4 Ottobre ore 18.00

Between the Guggenheim museum and the Salute Church



**GALLERIA D'ARTE L'OCCHIO**  
Dorsoduro 181 - 30123 Venezia  
tel. & fax 0039(0)415226550 mob. 348.6045541  
galleria.locchio@tin.it

of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena. Opens to the public 26th. October. Info: Civic Museums of Venice +39.041.2747610

### GALLERIE DELL'ACADEMIA

Dorsoduro, 1055  
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 ... Temporary exhibition: *The early Tiepolo and the Crocifissione di Burano*. Until 7th. January 2003. Opening: 8.15-19.15 - Monday 8.15-14.00 Tickets: € 6.50

### GALLERIA FRANCHETTI

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

### PALAZZO GRASSI

San Marco, 3231  
ph. +39.041.5231680  
One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.

Temporary exhibition: *The Pharaohs* Until 25th. May 2003  
Opening: 10.00-19.00  
Tickets: € 8.50

### Theatres Teatri

**PALAFENICE**  
Isola del Tronchetto  
ph. +39.041.786511  
programme: *Medea. Video opera in three acts, new 2000-2001 version*. Music by Adriano Guarneri.

Conducted by Pietro Borgonovo. Produced by Giorgio Barberio Corsetti. Orchestra and chorus of the Teatro La Fenice. 18, 22, 24 October 8.00 p.m. and 20, 26 October 3.30 p.m. Reservation is required.

### TEATRO MALIBRAN

Cannaregio  
ph. +39.041.786601  
programme: *Murray Perahia, piano. Musics by Johann Sebastian Bach*. 28th. October.

### TEATRO GOLDONI

San Marco, 4650/b  
ph. +39.041.2402014  
programme: *Ifigenia in Tauride*. From 15th. to 20th. October. *Enrico IV*. From 29th. October to 3rd. November.

### Private Galleries

#### Gallerie Private

##### DANIELE LUCCHETTA

S. Marco 2513/a  
ph. +39.041.5285092  
Presents glass sculptures made from original sketches by contemporary artists.

##### GALLERIA SAN MARCO 101

S. Marco 101  
ph. +39.041.2770151  
In our gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalí, Chagall and glasswork by Seguso.

##### TOTEM GALLERY

Dorsoduro, 878  
ph. +39.041.5223641  
Since 1982 a tribal African art, contemporary art and modern art gallery. Artistic jewellery and ethnic jewellery in three showrooms next to the Accademia Galleries.

##### GALLERIA D'ARTE III MILLENNIO

S. Marco, 1047  
ph. +39.041.2413561  
Exhibit space for living contemporary artists, painters and sculptors. Mario Eremita: permanent exhibition.

##### ESTRO

Dorsoduro, 3771  
ph. +39.041.2750756  
Estro antique shop, near Frari, is a reference point for those who appreciate antique furniture and art work.

##### L'OCCHIO

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

## THE MUSEUM OF SANT'APOLLONIA

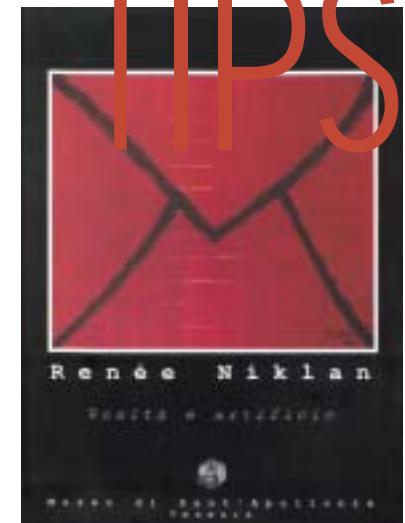
Renee Niklan - Reality and the artificial. Until 27th. October

In the exhibition promoted by the Ravagnan gallery and presented by Enzo Di Martino, there are 40 works of art which express contrast, probably sought out between the geometry of the form/envelope and the exciting and impressionistic paint work which is superimposed on it. The envelope, conducting thread of the exhibition, is an expressive pretext for the artist to state her ideas about painting to reach emotional objectives, the art play conducted through clever techniques on the duality which the envelope evokes, "closed - open", "out - in", "apparent - hidden", produces fascinating results of a notable emotional impact. Info. + 39.041.5229166

## MUSEO DI SANT'APOLLONIA

Renee Niklan - Realtà e artificio. Fino al 27 Ottobre

Nella Mostra, promossa dalla Galleria Ravagnan e curata da Enzo Di Martino, sono esposte 40 opere che esprimono un contrasto, probabilmente cercato, tra la geometria delle forme/busta e il concitato e impressionistico intervento pittorico che si sovrappone ad esse. La busta, filo conduttore dell'esposizione, è il pretesto espresso dell'artista per affermare la sua idea di pittura tesa al raggiungimento di obiettivi emozionali ed il gioco condotto con sapiente tecnica sulla dualità che la busta evoca, "chiuso- aperto", "fuori-dentro", "apparente-nascosto", produce esiti affascinanti e di notevole impatto emotivo. Info +39.041.5229166



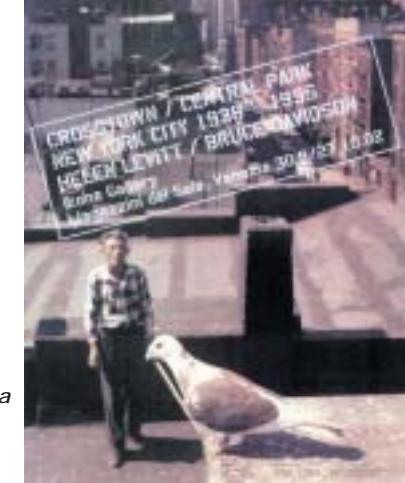
## THE ISLAND OF LAZZARETTO NUOVO

Natural Aspects of the Lagoon Environment: the salt marshes. Until 27th. October Archaeological artifacts testify to the presence of man on the island from the bronze age, while the first written document goes back to 1015. The exhibition, is set within the visitor's route around the island, evidencing the importance of the lagoon as an important wetland environment, and its need to be preserved. Open Saturday and Sunday; guided tours at 9.45 a.m. and 4 p.m. Info +39.041.2444011



## ISOLA DEL LAZZARETTO NUOVO

Aspetti naturali dell'ambiente lagunare: Le barene. Fino al 27 ottobre Reperti archeologici testimoniano la presenza dell'uomo nell'isola del Lazzaretto Nuovo fin dall'età del bronzo, mentre il primo documento scritto risale al 1015. La mostra, aperta all'interno del percorso di visita dell'isola, si propone di evidenziare l'importanza della laguna come zona umida di valore ambientale e la necessità della sua tutela. Apertura sabato e domenica con visite guidate alle ore 9.45 e 16. Info +39.041.2444011



## MAGAZZINI DEL SALE

Zattere, 262

CROSSTOWN - CENTRAL PARK - New York City 1938-1995. Until 28th. October  
Photographs by Helen Levitt and Bruce Davidson

Produced by Ikona Photo Gallery in collaboration with the City of Venice and the Veneto Region, the exhibition offers a group of images by two famous American photographers with New York City as subject - street life and urban views of two areas of the city, Crosstown and Central Park. Open 11 a.m.-6 p.m., closed Monday. Free. Info +39.041.5205854.

## MAGAZZINI DEL SALE

Zattere, 262

CROSSTOWN - CENTRAL PARK - New York City 1938-1995. Fino al 28 ottobre  
Fotografie di Helen Levitt e Bruce Davidson

Una produzione di Ikona Photo Gallery in collaborazione con il Comune di Venezia e la Regione Veneto presenta una selezione di immagini di due noti fotografi americani. Tema della mostra la città di New York, paesaggi di due tra i suoi luoghi più celebri, Crosstown e Central Park. Apertura 11-18, chiuso il lunedì. Ingresso libero. Info +39.041.5205854.

# Churches guide



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## THE CHURCH OF SAN GIOVANNI ELEMOSINARIO



### THE RESTORED CHURCH

The Church of San Giovanni Elesmosinario at Rialto reopens after it has been closed for repairs for 25 years thanks to the cooperation of the Soprintendenze, the Patriarchate and the Association of the Churches of Venice (Chorus). The latter will grant a public opening time and look after the precious works of art.

The altar pieces by Titian and the one by Pordenone will be exhibited again on the altars for which they were painted.

### LA CHIESA RESTAURATA

Dopo venticinque anni di chiusura per accurati restauri riapre la Chiesa di San Giovanni Elesmosinario a Rialto, grazie alla collaborazione tra le Soprintendenze, il Patriarcato e l'Associazione chiese di Venezia (Chorus) che si occuperà di garantirne l'apertura al pubblico e di vigilare sulle preziose opere d'arte ivi custodite. La pala di Tiziano e quella di Pordenone sono infatti ricollocate sugli altari e restituite al contesto per il quale furono eseguite.

S.GIOVANNI  
ELEMOSINARIO

Salizada Rialto  
ph. +39.041.2750462  
Chorus - Venice  
Opening: 10.00 - 17.00;  
Sunday: 13.00 - 17.00

The organ in San Pietro di Castello church  
L'organo della chiesa di San Pietro Di Castello



# Church Organs in Venice Organi a Venezia

Venice is a unique work of art, with its paintings, sculpture and architecture making the city a huge cradle of beauty and culture.

But why forget music?  
"When I look for another word for music, I always find the word Venice only." Friedrich Nietzsche.

In Venice music lives in its most natural habitat, and the musical tendency in all Venetian art up to the eighteenth century is evident. Francesco Guardi's decoration of the organ in the Church of the Angel Raphael is one example and not a random reference.

One of Venice's favourite instruments is the organ, whose history - just like the history of other Venetian art masterpieces - is shown by documents which tell us where and how the creation of the instrument which inspired and gave life to musical works of astonishing beauty took place - mutual exchange between art, and art stimulated by common creative fervour.

Artists' works co-existed with those of craftsmen - the "organ carpenters" who used to begin the work which was later continued by the "indoratori", who were sculptors and artists. Some examples have been lost over the years but fortunately Venice still has an

Venezia un'unica opera d'arte: pittura, scultura, architettura fanno della città un'immensa culla di bellezza e di cultura.

Perché dimenticare la musica?  
"Se cerco un'altra parola per dire musica, trovo sempre e solo la parola Venezia." Friedrich Nietzsche.

A Venezia la musica vive nel suo ambito più naturale ed è palpabile la tendenza alla musica che ha avuto tutta l'arte veneziana fino al settecento. La decorazione di Francesco Guardi dell'organo della chiesa dell'Angelo Raffaele ne è esempio ed il riferimento non è casuale.

Uno degli strumenti prediletti a Venezia fu proprio l'organo la cui storia, come quella di tanti altri capolavori dell'arte veneziana, si evince dai documenti che ci indicano in quale ambiente e come nasceva ciò che ispirò e dette vita ad opere musicali di mirabile bellezza: un mutuo scambio tra arte e arte sotto lo stimolo di un comune fervore creativo.

L'opera dell'artista convive con quella dell'artigiano: "i marangoni da organo" iniziarono il lavoro che viene poi proseguito dagli "indoratori", gli scultori e i pittori. Oggi qualcosa è andato perduto ma Venezia fortunatamente possiede ancora un immenso patrimonio nel campo dell'organaria. Organi ci sono in quasi tutte le chiese veneziane, San Stae,

# CHURCHES

## CITY LISTING

Churches  
Scuole Grandi  
Monuments

Chiese  
Scuole Grandi  
Monumenti

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.

Opening: 10.00 -17.00;  
Sunday: 13.00 -17.00  
Tickets: € 2,00

SANTO STEFANO  
San Marco, 3825  
ph. +39.041.2750462

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid marble portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has an interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.

To see: *La Lavanda dei Piedi* and *Cristo nell'Orto* by J. Tintoretto, *Il Battesimo di Cristo* by Paris Bordone.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

S. MARIA FORMOSA  
Castello, 5263  
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.

Churches  
Chiese

BASILICA DI SAN MARCO  
Piazza San Marco  
Ph. +39.041.5225205

It is the most famous Basilica or cathedral in Venice and one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.

To see: *La Pala d'Oro*, il Tesoro.  
Opening: 10.00-17.00; Sunday 14.00-17.00  
Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.

S. MARIA DEL GIGLIO  
S. Marco-Campo S.M. Zobenigo  
ph. +39.041.2750462

The facade, 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.

immense heritage in organ-making terms. Almost all Venetian churches have organs, but people's attention is usually focused on the three organs of the St. Mark's Basilica. Francesco Sansovino portrayed the organs of Saint Mark's - which is the musical heart of Venice - foreshortening the doors by Gentile Bellini (some of the most famous for their decoration, they are now kept in the church museum). Hearing the organs played by Andrea and Giovanni Gabrielli, the sixteenth century's greatest musicians, he said "The sound of this organ is very lively and even more melodious when it comes from the greatest organist Italy has today, in the person of Giovanni Gabrielli who is worthy of praise for the rare and singular quality he gives in this profession". Nowadays there are still three organs in St. Mark's Basilica - a modern instrument dating from 1958 in the Loggia del Paradiso, one in the left chancel and another in the right chancel.

We must not forget Frari Basilica which has three separate independent organs - two contrasting organs placed in the eighteenth century chancels elevated to the sides of the old friars' choir in the middle nave, and an invisible organ in the apse behind Titian's Assumption. This is Venice's only example of the rare case of two contrasting organs, and they characterise their historical and cultural home in a unique singular way with the full undamaged musical vivacity of their time.

*San Pietro di Castello, San Giovanni Elemosinario, Santa Maria del Giglio, San Marcuola, per esempio.*

*L'attenzione è però solitamente rivolta ai tre organi della Basilica di San Marco.*

*Francesco Sansovino descrisse gli organi di San Marco, che è il cuore musicale di Venezia, vedendo di scorso le portelle di Gentile Bellini (tra le più famose per le loro decorazioni ed oggi conservate nel museo della chiesa). Sentendoli suonati da Andrea e Giovanni Gabrielli, i due più grandi musicisti del Cinquecento, disse: "Il suono di questo organo è vivacissimo e tanto più è soave quanto che viene dal più eccellente organista ch'abbia hoggi di' la nostra Italia sonato; e questi è Giovanni Gabrielli degno d'ogni lode per la rara e singolare virtù che regna in lui in simil professione."*

*Oggi nella Basilica di San Marco ci sono ancora tre organi: uno moderno, datato 1958, collocato nella Loggia del Paradiso, uno sulla cantoria di sinistra ed uno su quella di destra.*

*Ma non bisogna dimenticare la basilica dei Frari ove ci sono pure tre organi distinti ed indipendenti, due contrapposti collocati su cantorie settecentesche sopraelevate ai lati dell'antico coro dei frati sulla navata di mezzo ed uno invisibile nell'abside dietro l'Assunta di Tiziano.*

*I due organi contrapposti, non c'è in Venezia altro esempio di una tale rara circostanza, con la piena ed intatta vivacità strumentale del loro tempo distinguono in modo singolare la loro sede storica e culturale.*

*San Stae is the Venetian version of Sant'Eustachio, a martyr saint who was converted to Christianity by the vision of a stag with a crucifix between his antlers.*

*The church has a façade, loaded with groups of marble decorations, by the architect Domenico Rossi. It is a pictorial expression of Baroque art of the beginning of the 18th century, built thanks to a legacy left by Doge Alvise Mocenigo.*

*The form, essentially Palladian, is enlivened by a number of vibrant sculptures created by Tarsia, Torretto, Baratta, Groppelli. The designer and builder of the interior was the architect Giovanni Grassi. The plan has a nave, a vaulted ceiling with three chapels on each side, between mixed order of columns. On the walls of the Chancel, all the leading painters operating in Venice in 1722 were asked to pick an apostle, any apostle. The finest of these are: "Martyrdom of St Bartholomew" by G.B.Tiepolo, "The Liberation of St Peter" by Sebastiano Ricci, "Crucifixion of St Andrew" by Pellegrini and "Martyrdom of St James" by Piazzetta.*

## the CHURCH of SAN STAE



The organ in San Stae church  
L'organo della chiesa di San Stae



# CHORUS

Museum of the city

info: 041.2750462

**CHORUS CHURCHES:**

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



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



© APT

To see: the famous *Polittico* by J. Palma il Vecchio, *L'Ultima Cena* by Leandro Bassano  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SANTA MARIA DEI MIRACOLI**  
Cannaregio, 6063  
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

**BASILICA DEI FRARI**  
S. Polo, 3072  
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

**SAN EUSTACHIO**  
VULGO SAN STAE  
S.Polo, Campo S. Stae  
ph. +39.041.2750462

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

To see: works by Tiepolo, Ricci, Piazzetta.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**S. ALVISE**  
Cannaregio, 3282  
ph. +39.041.2750462

It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbicans, which directly connects with the convent nuns.

To see: the ceiling entirely frescoed by Torri and P. Ricchi and the Ascent to Calvary, juvenile work by Tiepolo.

Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**MADONNA DELL'ORTO**  
Cannaregio, 3511  
ph. +39.041.2750462

Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.

To see: works by J. Palma il Giovane and many prodigious works by J. Tintoretto.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SAN PIETRO DI CASTELLO**  
Campo S. Pietro di Castello  
ph. +39.041.2750462

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.

To see: *Il Castigo dei Serpenti* by Pietro Liberi and the mosaic ancona *Tutti i Santi* by A. Zuccato.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**DEL SS. REDENTORE**  
Giudecca, 195  
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

**SAN SEBASTIANO**  
Dorsoduro, Campo S. Sebastiano  
ph. +39.041.2750462

Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastian unique. His tomb and marble bust are inside.

To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Tiziano and Sansovino.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SAN GIACOMO DALL'ORIO**  
Santa Croce, campo San Giacomo dall'Orio  
ph. +39.041.2750462

This church was probably built in the 9th-10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. The enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing witness to this building's long history.

To see: *La Crocifissione* by Paolo Veneziano, *la pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma the younger.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SAN GIOVANNI ELEMOSINARIO**  
Rialto, Ruga San Giovanni  
ph. +39.041.2750462

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

arts and trades that used the church premises.  
To see: *La pala* by Tiziano and *La pala* by Pordenone and the frescoes in the cupola came to light again during the restoration works.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SANTA MARIA DEL ROSARIO**  
Zattere, Dorsoduro  
ph. +39.041.2750462

The church of the Jesuits, the largest example of a convent complex of the 18th century, was built between 1726 and 1735, upon commission by the Domenicans, to replace the small church that still stands beside it. The Domenicans took over from the Jesuits (from which the name derives) in 1668, when the order was abolished. Giorgio Massari was author of the church's design and the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.

To see: *La pala d'altare* and the ceiling by G.B. Tiepolo, *La pala d'altare* by Piazzetta and a *Crocifissione* by Tintoretto.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**SAN POLO**  
Campo San Polo  
ph. +39.041.2750462

This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Red. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.

To see: *L'apparizione della Vergine a San Giovanni Nepomuceno* by G.B. Tiepolo, *Il ciclo della Via Crucis* by Giandomenico Tiepolo.  
Opening: 10.00-17.00; Sunday 13.00-17.00  
Tickets: € 2,00

**DEGLI SCALZI**  
Cannaregio, 54  
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.

# CONCERTI

*Interpreti Veneziani*



## Chiesa San Vidal

OCTOBER 2002 - ore 21

**Concert program**

**Interpreti Veneziani**

**October.**  
01/02/03/04/05/07/08/  
09/10/11/12/14/15/16/  
17/18/19/21/22/23/24/  
25/26/28/29/30/31

**San Marco 2862**  
**Chiesa San vidal**  
tel 041.2770561  
fax 041.2770593

**November.**  
01/02/04/05/  
06/07/08/09  
ore 20.30



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

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

S. MARIA DELLA PIETÀ  
VIVALDI'S CHURCH  
Castello, 3701  
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 Virtù Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B.Tiepolo.  
Opening: To see program

SAN ZACCARIA  
Castello, 4593  
ph. +39.041.5221257

The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

To see: The ancona *Vergine col putto in trono* by G. Bellini, the big painting *Trasporto processionale in S. Zaccaria dei Corpi dei Santi* by A.Zanchi, works by J. Palma il Giovane, Tintoretto, Tiepolo, Vivarini.  
Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00  
Tickets: € 2,00

SAN GIORGIO MAGGIORE  
Isola di S. Giorgio  
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: *L'Ultima Cena* and *Il calar della manna* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane  
Opening: 9.30-12.30 / 14.30-18.00  
Tickets: free

BASILICA DELLA SALUTE  
Dorsoduro, 1  
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 the 21st November the Venetians give honors to the Virgin who saved Venice from the plague.  
Opening: 9.00-12.00 / 15.00-18.00  
Tickets: free

BASILICA DEI SS. GIOVANNI E PAOLO  
Castello, 6363  
ph. +39.041.5237510

It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.

To see: Monumento al Doge Pietro Mocenigo by T. Lombardo  
Opening: 9.00-12.30 / 15.30-18.00;  
Sunday 15.00 -18.00  
Tickets: free

SAN TROVASO  
Dorsoduro, 939  
ph. +39.041.5222133

The church is devoted to Saints Gervaso and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.  
To see: *Cristo deposto sulla Croce e le Marie*, *La nascita della Vergine*, *La Vergine in gloria e Santi* by J. Palma il Giovane.

Opening: 8.00-11.00/15.00-18.00  
Closing day: Sunday  
Tickets: free

# STAGIONE DI PROSA

## TEATRO STABILE DEL VENETO CARLO GOLDONI

Diretto da Luca De Fusco

INAUGURAZIONE  
DELLA STAGIONE DI PROSA 2002 - 2003  
TEATRO GOLDONI - VENEZIA  
dal 15 al 20 ottobre 2002

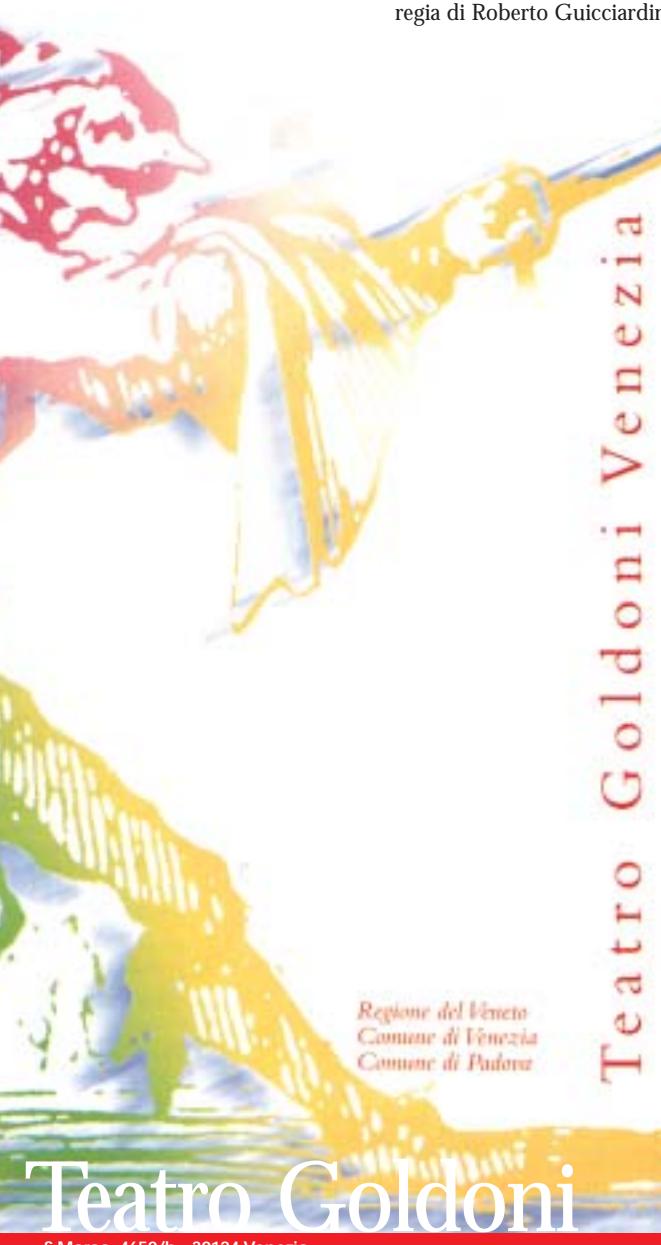
### IFIGENIA IN TAURIDE

di Goethe

regia Jaques Lassalle  
con Gaia Aprea e Daniele Salvo  
e con la partecipazione di Andrea Giordana

Between 1779 and 1786 Goethe wrote his Iphigeneia, following the plot of Euripides: Artemide ha rapito Ifigenia portandola nella Tauride, sotto il regno di Toante, e l'ha eletta sacerdotessa del suo tempio, dove è costretta a presiedere al sacrificio degli stranieri. Un giorno le vengono portati due giovani appena catturati: sono suo fratello Oreste e il fedele amico Pilade, coi quali lei intende tentare la fuga. Benché nella trama Goethe segua abbastanza fedelmente il testo euripideo, egli se ne distacca per il rilievo dato alla serenità e alla bontà di Ifigenia, dotata di straordinario ascendente sul re Toante che la vorrebbe sua sposa. Toante, tuttavia, viene alla fine piegato dalle suppliche di Ifigenia che lascia libera con Oreste e Pilade.

Jaques Lassalle      Gaia Aprea      Andrea Giordana



S.Marco, 4650/b - 30124 Venezia  
Info: +39.041.2402011 - www.teatrostabileveneto.it- teatrogoldoni@tuttopmi.it

## STAGIONE DI PROSA

15 / 20 ottobre

Teatro Stabile del Veneto "Carlo Goldoni"

Teatro Olimpico di Vicenza

55° Ciclo di Spettacoli Classici

**Ifigenia in Tauride**

di Johann Wolfgang Goethe

con Gaia Aprea e Daniele Salvo

e con la partecipazione di Andrea Giordana

regia di Jaques Lassalle

29 ottobre / 3 novembre

Ente Teatro di Messina

**Enrico IV**

di Luigi Pirandello

con Sebastiano Lo Monaco

regia di Roberto Guicciardini

## BASILICA DI S.MARIA E DONATO

Murano, campo S. Donato 11

ph. +39.041.739056

It is one of the most beautiful Venetian-Byzantine buildings of the 12th century. Very interesting is the exterior of the hexagonal apse, 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: 9.30-12.00 / 15.30-18.30

Tickets: free

## SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

S.Polo, 2454

ph. +39.041.718234

It is 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: 10.30-17.30

Tickets: € 3,00

## SCUOLA GRANDE DI S. MARCO

San Marco, campo SS. Giovanni e Paolo

It is one of the Scuole Grandi and one of the most important examples of Lombard Renaissance in Venice.

Almost completely destroyed by a fire in 1485, it was rebuilt, first under the direction of Pietro Lombardo and then under the architect by Mauro Codussi, who created the interior main stair and the upper part of the façade. After the additions and the enlargement of the back part, designed by J. Sansovino, the building is almost intact and today houses Venice's public hospital.

## SCUOLA GRANDE DI S.ROCCO

S. Polo, 3054

ph. +39.041.5234864

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people.

Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.

To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.  
Events: cultural meetings and concerts.

Opening: 10.00-16.00

Tickets: € 5,00

## SCUOLA GRANDE DI S. TEODORO

S. Marco, 4810

ph. +39.041.5287227

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

Opening: 9.30-12.00

Closing day: Saturday, Sunday

Tickets: free

## SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

S.Polo, 2454

ph. +39.041.718234

It is one of the Scuole Grandi and because of its history, art and Venetian culture is considered one of the greatest. The building is a splendid Renaissance architecture example.

The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.

To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).

Events: Orchestra di Venezia concerts, in original 18th century costumes.

## SCUOLA GRANDE DI S. MARIA DELLA CARITÀ

Dorsoduro, 1050

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

## SCUOLA GRANDE DELLA MISERICORDIA

Cannaregio, Fondamenta della Misericordia

La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored.

The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building.

Full restoration works currently under way will allow it to be used again.

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## SAN FRANCESCO DEL DESERTO

The island itself cannot offer any particular art attractions. A small church with a bell tower and two cloisters, one of which is built in 14th Century style; delightful natural surroundings where a small group of Franciscan monks live far from the modern world. On the 6th October in the Chapel of St. Laurence a concert will be held "Music and Spiritual Retreat" as part of the Galuppi Musical Festival 2002. Info. +39.041.5221120.

### SAN FRANCESCO DEL DESERTO

L'isola di San Francesco del Deserto non ha attrattive dal punto di vista artistico. Una piccola chiesa con il campanile e due Chiostri, uno dei quali di architettura trecentesca, in un luogo suggestivo per la bellezza della natura, pochi frati francescani che vivono fuori del mondo. Il 6 ottobre nella Cappella San Lorenzo si terrà il concerto straordinario "Musica e Clausura", nell'ambito del Festival Musicale Galuppi 2002. Info +39.041.5221120.

# NOT TO MISS churches AGENDA & ART AND MUSIC IN THE SAN SAMUELE CHURCH

The church is dedicated to the Prophet Samuel, and was probably built in the 14th Century. There is a particularly fine art work in gold and filigree, the "Vergine Ortocosta" a sacred figurine from the byzantine empire, and on the main altar a crucifix by Paolo Veneziano. On the 22nd October, as part of the Galuppi music festival, there will be a violin concert by Sonia Tchakerian. Info. + 39.041.5221120

### ARTE E MUSICA NELLA CHIESA DI SAN SAMUELE

Della chiesa, di origine probabilmente trecentesca dedicata al profeta Samuele, restano solo tracce del Portico esterno. L'interno fu ricostruito nel '600. Vi sono la Vergine Ortocosta, figura sacra nell'impero bizantino e fine lavoro di oreficeria a sbalzo e a filigrana, e sull'altare maggiore un Crocifisso di Paolo Veneziano. Il 22 ottobre, nell'ambito del Festival musicale Galuppi, vi sarà un concerto della violinista Sonia Tchakerian. Info +39.041.5221120.



## THE CHURCH OF SAN VIDAL

The Doge Vitale Falier had this church built in the 11th Century, although traces of later structural additions are evident. Inside, the walls are adorned with paintings from the 18th Century, and the church is used for conferences held by the Chorus-Association. In programme: "Jacopo Tintoretto, le pale d'altare" by Paola Rossi (10 October at 5.30 p.m.) and "Religious paintings by Paolo Veronese", by Augusto Gentili (31 October at 5.30 p.m.). Info +39.041.2750462.

### CHIESA DI SAN VIDAL

Il Doge Vitale Falier fece edificare la chiesa nel secolo XI, ma sono evidenti tracce di una riedificazione. Al suo interno, adorno di dipinti di scuola settecentesca, si tengono cicli di conferenze organizzate da Chorus - Associazione Chiese di Venezia. Sono in programma "Jacopo Tintoretto: le pale d'altare", di Paola Rossi (10 ottobre - 17.30) e "La pittura religiosa di Paolo Veronese", di Augusto Gentili (31 ottobre - 17.30). Info +39.041.2750462.



# NEXT

## 8. International Architecture Exhibition



**next**

**8. Mostra Internazionale di Architettura**  
**8. International Architecture Exhibition**  
8.9.2002 - 3.11.2002

From the enthralling historical architecture of Venice's ancient Arsenale, the show's itinerary continues ...

Dalla storica e affascinante architettura dell'antico Arsenale di Venezia, il percorso della mostra continua ...



Daniel Libeskind - Denver Art Museum, Denver - Colorado

### DEYAN SUDJIC, EXHIBITION MANAGER

Born in 1952 in London. Education: Edinburgh University; Diploma in Architecture. After graduating he chose not to practice as an architect, but has worked as a critic, exhibition curator and editor. He has been the Director of the Glasgow 1999 UK City of Architecture project for four years, for which achievement he was appointed an officer of the Order of the British Empire. He has been the editor of "Domus Magazine" since May 2000 and architecture critic for "The Observer" newspaper since February 2000.

### DEYAN SUDJIC, IL DIRETTORE ARTISTICO

Nato nel 1952 a Londra, si è laureato in architettura all'Università di Edimburgo. Dopo la laurea ha scelto di non fare l'architetto ed ha lavorando come critico, curatore di mostre, direttore di riviste. Per quattro anni è stato direttore del progetto "Glasgow 1999 UK City of Architecture", nel 1999 Glasgow è stata eletta "città britannica dell'architettura e del design". Dal maggio 2000 è direttore di "Domus" e dal febbraio 2000 critico per l'architettura del quotidiano "The Observer".

### NEXT

Venezia, Arsenale - Giardini di Castello  
Tutti i giorni/every day 10.00 - 18.00

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**next**

**W**hat will be the architectural developments of the coming years? What will the architecture be like and how will it be built? Across the globe, architects are exploring new directions and trying to unite the creation of new materials with that of new building techniques, in order to give their buildings new tactile and visual qualities. Examples include the Japanese architect Toyo Ito's work with aluminium and pavement light, and the elegant facing materials used by Herzog and de Meuron exploiting digital design. Many of these examples of experimentation will be present at Next, the international architecture show which will snake along the spacious areas of the Arsenale (Rope-yards, Gunneries and Islet) in which the future of cities which do not yet exist will be united with the stupendous setting of the city that was, but that is no more. The Arsenale show itinerary will be made up of more than 140 designs divided into sections, each being dedicated to a particular type of construction or architectural theme: Work, Museums, Communication, Education, Towers, Housing, Shopping, Performance, Church and State, Masterplans.

An architecture show dedicated to the designs of both well-known and emerging young architects, all of them selected for the high quality of their work. For example, the section **Q**uali saranno gli sviluppi dell'architettura nei prossimi anni? Cosa e come sarà costruito? Gli architetti di tutto il mondo esplorano nuove strade, cercano di fondere la scoperta di nuovi materiali con quella di nuove tecniche costruttive per consegnare ai loro edifici nuove qualità tattili e visive. Dal lavoro con l'alluminio e il vetrocemento dell'architetto giapponese Toyo Ito, agli eleganti materiali di rivestimento usati da Herzog e de Meuron attraverso il disegno digitale. Molte di queste sperimentazioni saranno presenti a Next, la Mostra Internazionale di architettura che si snoderà lungo i grandi spazi dell'Arsenale (Corderie, Artiglierie e Isolotto) dove il futuro delle città che non ci sono ancora si uniranno alla stupenda cornice della città che c'era e che non c'è più. Si incontrano così in questo itinerario oltre 140 progetti, divisi in sezioni, ognuna delle quali dedicata a una particolare tipologia di costruzione o tema architettonico: Musei, Abitazione, Torri, Lavoro, Formazione, Piani regolatori urbanistici, Chiese e Stato, Interscambio, Negozi, Spettacolo. Una mostra di architettura dedicata ai progetti, realizzati sia da architetti già affermati sia da giovani emergenti, comunque scelti per le qualità dei loro lavori. Nella sezione dedicata alle torri e ai grattacieli, per esempio, saranno esposti il progetto di Renzo Piano per la sede del

dedicated to towers and skyscrapers will include Renzo Piano's design for the New York Times headquarters, the Swiss Re Tower in London which is an office and business building which Norman Foster designed in a conical form, Barcelona's Agbar Tower designed by Jean Nouvel and Mecanoo's Montevideo Tower in Rotterdam. Of great importance, in the museums section, are the New York Museum of Modern Art by Yoshio Taniguchi, the design of Tadao Ando for the Foundation François Pinault pour l'Art Contemporain in Paris, the transparent museum by Kazuyo Sejima and Ryue Nishizawa / SANAA in Tokyo. Designs for the new Christian Dior building in Tokyo by Kazuyo Sejima and Ryue Nishizawa / SANAA, and for the new Future Systems shopping centre in Birmingham, completely covered in aluminium, will be included in the shopping section. Some new libraries which are to be built in China, the United States and Holland will be displayed in the education section. Also, the cities of the future with Christoph Ingenhoven's design for the new station in Stuttgart and Iranian architect Zaha Hadid's design for the new BMW plant in Leipzig. The housing section will display a large to-scale reconstruction of the Great Wall Commune - a complex of low cost buildings designed by 12 architects, most of whom are from continental China, with the contribution of Shigeru Ban (Japan) and Gary Chang (Hong Kong) who have been focused on housing problems

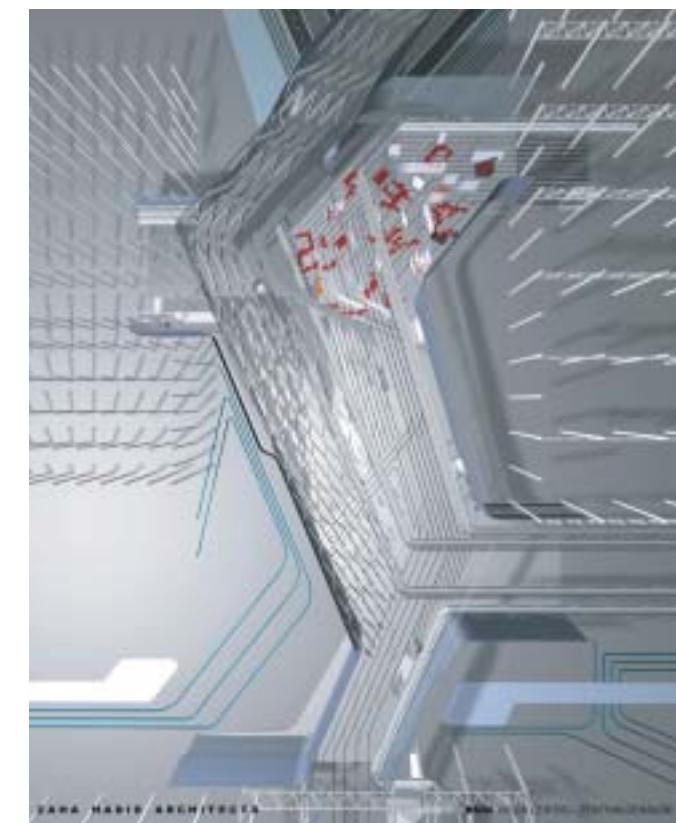
*New York Times; la straordinaria forma conica della Swiss Re Tower di Norman Foster a Londra; la Torre Agbar progettata da Jean Nouvel a Barcellona e il Montevideo Tower a Rotterdam di Mecanoo.*  
*Di grande importanza, nella sezione dedicata ai musei, il Museum of Modern Art di New York di Yoshio Taniguchi; il progetto di Tadao Ando per la Fondation François Pinault pour l'Art Contemporain a Parigi e il museo trasparente di Kazuyo Sejima + Ryue Nishizawa / SANAA a Toledo. Progetti per il nuovo edificio Christian Dior di Kazuyo Sejima + Ryue Nishizawa/ SANAA a Tokyo e per il nuovo centro commerciale di Future Systems in Birmingham interamente rivestito di alluminio, saranno presenti nella sezione dedicata ai negozi. Nella sezione che raccoglie i progetti per i luoghi dell'istruzione saranno esposte alcune nuove biblioteche che saranno realizzate in Cina, negli Stati Uniti e in Olanda. La città di domani anche nel progetto, di Christoph Ingenhoven, della futura stazione di Stoccarda ed in quello dell'architetto Zaha Hadid, iraniana, che ha disegnato la nuova fabbrica BMW a Lipsia.*  
*Nella sezione dedicata all'abitazione sarà esposta una grande ricostruzione in scala della Great Wall Commune: un complesso di edifici a basso costo realizzato da 12 architetti, per lo più della Cina continentale, con il contributo degli architetti Shigeru Ban (Giappone) e Gary Chang (Hong Kong), che da anni si occupano dei problemi degli alloggi in aree urbane deppresse ed il progetto di Tadao Ando Pent-*



Christoph Ingenhoven - Stuttgart Railway

in depressed urban areas and the Penthouse in Manhattan design by Tadao Ando. This section will also include Arata Isozaki's design for the Millennium House in Qatar, created in collaboration with Sottsass, Castiglioni, Ron Arad, Richard Serra and David Hockney. From the enthralling historical architecture of Venice's ancient Arsenale, the show's itinerary continues to the Castello Gardens where visitors will be able to view fascinating diverse architectural designs in the Pavilions. Here, around forty countries will present the "Next" theme with a series of designs.

*house in Manhattan. Sempre in questa sezione Arata Isozaki presenta il maestoso progetto del Millennium House nel Quatar, realizzato in collaborazione con architetti, design e artisti quali Sottsass, Castiglioni, Ron Arad, Richard Serra e David Hockney. Dalla storica e affascinante architettura dell'antico Arsenale di Venezia, il percorso della mostra continua ai Giardini di Castello dove si trovano le diverse e suggestive architetture dei Padiglioni. Qui una quarantina di Paesi, dall'Argentina al Venezuela, presentano il tema Next attraverso diversi allestimenti.*



Zaha Hadid - BMW Factory, Leipzig - Germany

Tadao Ando - Penthouse in Manhattan



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## next school new entrances

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roberto sordina



In concurrence with the VIII International Architecture Exhibition, the "Istituto Universitario di Architettura di Venezia" as part of the 75th. Anniversary of the institution, has organised an exhibition illustrating the work of eight architects from the faculty. The projects exhibited represent some of the trends present in the Venice School on differing methods of construction and of teaching architecture to the new generations.

Reflections on the city, the countryside, on figuration and the relationship with history are all themes which are part of the patrimony of the School and the works presented, taking into consideration the cultural inheritance, together testify that Venice remains a laboratory of International importance for the different ways of understanding and transmitting architecture as a branch of knowledge.

*In concomitanza con l'VIII Mostra Internazionale di Architettura l'Istituto Universitario di Architettura di Venezia, nell'ambito del 75° anniversario della fondazione, ha organizzato una Mostra che illustra il lavoro di otto architetti della facoltà. I progetti esposti rappresentano alcune tendenze presenti a Venezia sui diversi modi di costruire e di insegnare l'architettura, di trasmetterla alle nuove generazioni.*

*Le riflessioni sulla città, sul paesaggio, sulla figurazione, il rapporto con la storia sono i temi che costituiscono il patrimonio della Scuola ed i lavori presentati, tenendo conto di questa eredità culturale, testimoniano che Venezia rimane un laboratorio di importanza internazionale per i diversi modi di intendere e trasmettere l'architettura come disciplina.*



© APT

# the VENICE Arsenal

## L'Arsenale di Venezia

In 1560, this great Venetian works covered 250,000 square metres and was the largest plant in the whole of Christendom. The dock-yard mateys were personalities in sixteenth century Venice ...

*Nel 1560 la grande fabbrica veneziana si estendeva per 250 mila metri quadrati: lo stabilimento più grosso di tutta la cristianità. Gli arsenalotti erano delle personalità all'interno della Venezia del '500 ...*

There used to be a place in Venice where one hundred galleys could be launched in only two months. They were bulky craft which were to be used to fight the Turkish and Spanish fleets.

On average, 2000 men used to work there, making up a veritable assembly line. The carpenters, shipwrights, caulkers, herborists, sail-makers (women were given the task of sewing the sails) and oar craftsmen used to work one behind the other in room after room. The wood - which came from Montello inland to Venice or from Cansiglio forest - came in on one side to be worked by the shipwrights and then left from the other

*E sisteva un posto a Venezia dove in due mesi si riuscivano a mettere in acqua ben cento galere. Imbarcazioni di grossa stazza, che sarebbero dovute servire a contrastare le flotte turche e spagnole.*

*Era un posto dove lavoravano in media 2000 uomini che dettero origine ad una vera e propria catena di montaggio. I carpentieri, i maestri d'ascia, i calafati, gli erboristi, le velere (alle donne era dato il compito di cucire le vele) i remieri lavoravano uno dietro l'altro, stanza dopo stanza. Il legno - che proveniva dal Montello, nell'entroterra veneziano, o dal bosco del Cansiglio - entrava da una parte e, lavorato dai maestri d'ascia, ne usciva da*

in the form of war fleets and merchant fleets. Persian hemp was processed in the Tana rope-yards - it came into the gut of the Arsenale in bales and left through a lion's mouth as thick strong ropes. Pitch used to bubble in huge cauldrons and dozens of caulkers would distribute it between the keel boards. In 1560, this great Venetian works covered 250,000 square metres and was the largest plant in the whole of Christendom. The dockyard mateys were personalities in sixteenth century Venice.

They had considerable social prestige and symbolic facilities were reserved for them in the sittings of the Maggior Consiglio. After the end of the glorious era of Venetian shipbuilding and trade the dockyard mateys became a guild of privileged workers paid over the odds for their productivity worth, holding civil responsibilities such as fire-fighting, building devices used in digging the canals, and manning the St. Mark's bell-tower gallery. These people were never allowed to sleep within the walls of Venice. Many homes were built for the dockyard mateys and sailors all around the Arsenale in the Castello district, and they lived there with their families. This continued until the Arsenale was closed last century, in around the mid '50s. This part of the city is emptying out, even though it is still one of the most characteristic and working-class parts of Venice - just as the splendid Arsenale works have remained empty.

*un'altra sotto forma di flotta da guerra e da commercio; la canapa persiana era lavorata nelle corderie della Tana: entrava a balle nella pancia dello Arsenale e usciva da una bocca di leone sotto forma di grosse cime resistenti. La pece ribolliva in enormi calderoni e decine di calafati la distribuivano fra le assi delle chiglie. Nel 1560 la grande fabbrica veneziana si estendeva per 250 mila metri quadri: lo stabilimento più grosso di tutta la cristianità. Gli arsenalotti erano delle personalità all'interno della Venezia del '500, godevano di un notevole prestigio sociale ed era riservato loro un simbolico presidio nelle sedute del Maggior Consiglio. Sul finire dell'epoca gloriosa della produzione navale e commerciale veneziana, gli arsenalotti divennero una corporazione di operai privilegiati, pagati oltre il rendimento, che svolgevano compiti civili come spegnere gli incendi, costruire congegni per lo scavo dei canali e presidiare la loggetta del campanile di S. Marco. Non fu mai consentito loro dormire all'interno delle mura. Tutto intorno, nel Sestiere di Castello, si svilupparono numerosi insediamenti abitativi dove gli arsenalotti e i marinai vivevano con le loro famiglie.*

*E questo rimase fino alla chiusura dell'Arsenale, intorno alla metà degli anni '50 dello scorso secolo. Questa parte di Venezia si sta svuotando, nonostante resti una delle più caratteristiche e popolari di Venezia, com'è rimasta vuota la splendida fabbrica dello Arsenale.*



## a SPOT of history *un po' di storia*

Arsenale of Venice is unique in the world for its architecture, rationality, elegance and imposing factories. None of the grand Arsenals of the past has come down to us in a like condition. Arsenal was a work place, with buildings which were covered to provide dry-dock space, for the arming and disarming of the fleet. A place separate from the city, and there was no reason to beautify it. What was it that originally prompted Venice to make of this spot a monumental complex? The images of Jacopo de' Barbari, engraved 70 years before the Battle of Lepanto, show an Arsenale in a phase of expansion with rude dry-dock shelters and with only two monuments: the "Porta dei Leoni" and a small chapel. Yet along with the gradual steady reduction of overseas territory there went an equally steady filling of the Arsenale with the dock sheds of the Novissima Grande, the Corderie, the Bucintoro. It became a monumental place, out-riding illusion that this past had of course prolonged itself into the present. This monumental complex, which under-went such profound devastation at the hands of Napoleon's armata, never lost its particular equilibrium between buildings and basins, but nobody could resolve the great problem of its adaptation to modern production. It can indeed be said that the senseless attempt, begun in the Austrian period and concluded at the beginning of this century, to adapt it to the building of steel boats provoked deep mutilation and made the possibility of re-use all the more problematic.

L'Arsenale di Venezia è un esempio unico al mondo per la sua architettura, razionalità, eleganza e per la sua imponenza monumentale. Nessuno dei grandi arsenali del passato è giunto sino a noi in simili condizioni. L'arsenale, un enorme cantiere per armare e disarmare la flotta, era un luogo "separato" dalla città e non c'era motivo di abbellirlo. Cosa spinse, allora, Venezia a fare di questo luogo un insieme monumentale? Fin dall' battaglia di Lepanto le stampe di Jacopo de' Barbari ci mostrano un Arsenale in espansione, ma con povere e severe tettoie e con due soli monumenti: la Porta dei Leoni ed una piccola cappella. Quando le fortune sul mare declinano, man mano che il dominio delle terre d'oltremare si riduce, l'Arsenale si popola progressivamente di monumenti: le Corderie, il Bucintoro, gli scali della Novissima Grande. Esso diviene così un luogo monumentale per celebrare un passato glorioso e per illudere ed illudersi che esso possa prolungarsi nel presente. Pur dopo la devastazione dell'armata napoleonica la fabbrica mantiene il suo perfetto equilibrio tra edifici e bacini, ma non è mai stato risolto il problema del suo adattamento alla moderna produzione. Il maldestro tentativo, iniziato in periodo austriaco e concluso agli inizi di questo secolo, di adattarlo alla costruzione di grandi navagli di acciaio ha provocato profonde e gravi mutilazioni rendendo più problematico il suo riuso.



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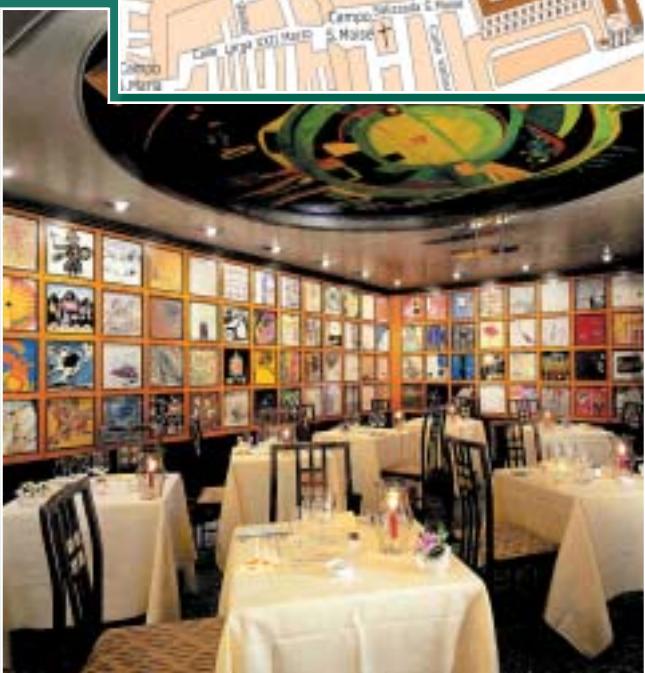
## AMINA MI VENEZIA



# ristorante LA COLOMBA

Da oltre settant'anni ritrovo e cenacolo di artisti, sede del primo premio di pittura dell'Italia del dopoguerra nel 1946, le sale di questo ristorante hanno ospitato i pittori protagonisti del rilancio dell'arte italiana ed europea. Oggi continua la tradizione...

*For over 70 years  
it has been a meeting place  
and a artistic coterie,  
including in its membership  
the best italian painters  
since 1946.  
The "Colomba" has encouraged  
the protagonists of the rebirth  
of italyan and european art.  
Today continues the tradition...*



San Marco 1665 - Piscina di Frezzeria - Tel. 041 5221175 - Fax 041 5221468

# Dining guide

## Restaurants

### Bacari

### Pizzerie

### Pastry-shops

### & the City Listing

## *la BUONATAVOLA*

### *Ristoranti*

### *Bacari*

### *Pizzerie*

### *Pasticcerie*

### *Listing tematico*

## ART of DINING : La Colomba

### THE RESTAURANT

To talk about "La Colomba" in Venice means to be thinking about a typical local atmosphere, permeated with gastronomic and artistic flavours. La Colomba in fact is a restaurant sought out by people from the world of culture: everyone tries to stop and eat there at least once while passing through the city. The restaurant has now been redecorated in a modern and grand style following new interior design fashion, but its tradition continues to offer an artistic atmosphere and the best Venetian and International cuisine.

### IL RISTORANTE

Dire "La Colomba" a Venezia significa riportare il pensiero ad una atmosfera tipicamente locale, permeata di sapori gastronomici ed artistici. La Colomba è stata infatti una trattoria ricercata dal mondo della cultura: non c'era personaggio che passando in città non vi si fermasse almeno una volta. Oggi il locale si è vestito con una decorazione moderna e di grande stile, coerente con i canoni dell'architettura d'interni. Ma la tradizione continua ed il ristorante offre, oltre alla sua tradizionale ed artistica atmosfera, la migliore cucina veneziana ed internazionale.



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### Specials of the month:

*Art of Dining: Restaurant La Colomba  
Dining in Venice: Welcoming Restaurants  
Out and about: Coffee*

### Highlight:

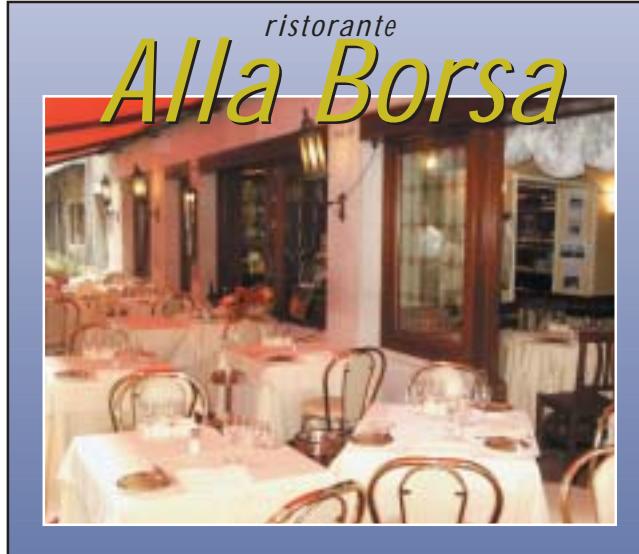
**BACARI & CICCHETTI**

### Appuntamenti del mese:

*Art of Dining: Ristorante La Colomba  
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### Editoriale:

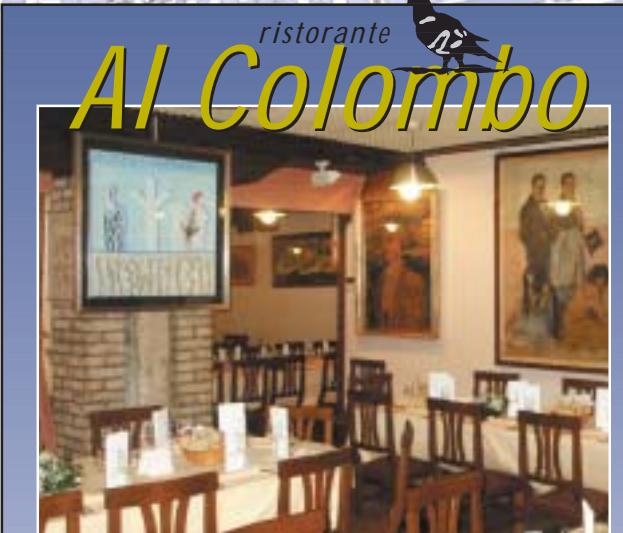
**BACARI & CICCHETTI**



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# Bacari & cichetti

## venetian traditions

No cars in Venice. Unique in the world, everyone walks. Maybe for this reason, when two friends meet in the street, they always end up in a wine bar. The "bacaro" is a bar, but also serves food and it is where you can while away time, chatting and putting the world to rights. When tired of this the two friends, who are now more firmly convinced of their friendship, leave and enter another one. Because this is usually done before eating a meal, late morning or early evening, nothing could be better than drinking a good glass of wine "ombra" (shade). The word comes from the old tradition of selling wine under the bell tower in S. Mark's square where sellers would move as the shade moved round the tower and so a glass of wine became known as a "shade". A typical snack served with the wine "cicheto" (coming from Provence "Chiquet", a small glass for liquor). There is not a synonym for "cicheto" maybe similar to a selection of appetisers. A half boiled egg with an anchovy, baby octopus with celery, piece of toast with creamed haddock or rollmops, all bite size so as not to dirty one's hands. In Venice people drink as they always have done. Before 1908 in the S. Marco area there was a bacaro every 69 inhabitants. Street directions are given based on the bacari: "after the bridge, next to Codroma...". Smokey places fit for revolutionaries, artists and timewasting students. Baccari trails are still made but the true ones are becoming few and far between, marked in tourist guide books, as real Venetian culture trails, and rightly so.



# DINING CITY LISTING

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

**Cucina Tradizionale  
Cucina Internazionale  
Bacari & Hostarie  
Pizzerie  
Caffé & 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 azzecata.*

## Traditional Cuisine

### ANTICO MARTINI

S. Marco, 1983  
ph. +39.0415224121  
Antico Martini is a top-class romantic restaurant in Venice, famous the world over for fine seafood or meat dishes and refined service. Since 1720.

Special rooms for non-smokers. Closed Tuesdays and at lunchtime on Wednesday

### DO' FORNI

S. Marco, 457  
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. The restaurant offers a fine selection of wines. Booking advisable. Open daily

### DE PISIS

S. Marco, 1459  
ph. +39.041.5207022  
With a terrace facing the Canal Grande, De Pisis is a place meant to seduce the most sophisticated palates in an intimate, elegant atmosphere. Modern, refined cuisine, a blend of international harmonies enriched with the typical flavours of the Mediterranean tradition. Open daily

### DA IVO

S. Marco, 1809  
ph. +39.041.5285004  
Mister Ivo, the owner, entertains his clientele in a romantic atmosphere. He offers Tuscan-Venetian dishes as well as delicious vegetables. Booking advisable. Closed Sundays

### HARRY'S BAR

S. Marco, Calle Vallareso 1323  
ph. +39.041.5285777  
For over seventy years Harry's Bar has been one of the most renowned

places in the world and is by now an institution in the splendid city on the lagoon. It offers a cuisine renowned for its simplicity and refinement along with unforgettable service. Booking essential.

### LA COLOMBA

S. Marco, 1665  
ph. +39.041.5221175  
An artist' meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class. Open daily

### DOPIAZA

S. Marco, 1459  
ph. +39.041.5207022  
With a terrace facing the Canal Grande, Dopiaza is a place meant to seduce the most sophisticated palates in an intimate, elegant atmosphere. Modern, refined cuisine, a blend of international harmonies enriched with the typical flavours of the Mediterranean tradition. Open daily

### AGLI ALBORETTI

Dorsoduro, 884  
ph. +39.041.5230058  
The chef skilfully prepares traditional and innovative dishes combining colours and flavours to please

Bacari & cichetti

# Ristoranti della Buona Accoglienza

AGLI ALBORETTI

AI GONDOLIERI

AL COVO

ALLE TESTIERE

ANTICO MARTINI

CORTE SCONTA

DA IGNAZIO

FIASCHETTERIA TOSCANA

LA CARAVELLA

OSTERIA DA FIORE

QUADRI

VINI DA GIGIO

Venice has a culinary heritage which goes back several centuries, tied to the sea and its products but also to those of the lagoon islands and mainland. Whoever comes to the city wishes to discover the traditional dishes as much as the monuments. Today's Mass tourism, dictates needs which sometimes makes this experience difficult to find. To help the guest find authentic Venetian courtesy, some restaurateurs have started an association, "Ristoranti della Buona Accoglienza" (welcoming restaurants). The members of the association commit themselves to:

- guarantee maximum transparency of prices
- accurately choose products and give a precise description of the product used
- respect a correct balance between price and quality
- supply a wide selection of different varieties of extra-virgin olive oil, vinegars and cheeses.
- maintain a qualified and articulate wine list in relation to the character of the restaurant.

Ristoranti della Buona Accoglienza

Per eventuali critiche / for eventual criticism  
tel: +39.041.5285521



the eye and the taste. Every day he proposes dishes made with the freshest produce from the daily market.  
Closed Wednesdays and at lunch-time on Thursday

AL GRASPO DE UA

S. Marco, 5093  
ph. +39.041.5200150  
A historical Italian restaurant located a few steps away from the Rialto Bridge, it offers traditional Venetian dishes.  
Closed Mondays

FIASCHETTERIA TOSCANA

Cannaregio 5719  
ph. +39.041.5285281  
Placed a short stroll away from the Rialto Bridge, it is one of the most appreciated Venetian restaurants both for the quality of its cuisine and for its faultless service. Despite its name, you won't find Tuscan dishes here. Booking advisable.  
Closed Mondays and at lunch-time on Tuesday

AI GONDOLIERI

Dorsoduro, 366  
ph. +39.041.5286396  
"Ai Gondolieri" is one of the best Venetian restaurant. The menu is a winning idea: it is not a standard fish menu but a series of dishes inspired by the season first fruits and very particular meats.  
Closed Tuesdays

QUADRI

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

LOCANDA CIPRIANI

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

IL SOLE SULLA VECIA CAVANA

Rio Terà Santi Apostoli, 4624  
ph. +39.041.5287106  
In the freshness of the ingredients and the quality of the fish from the Adriatic, you will find the aromas of the sea. A welcoming atmosphere in which to allow yourself to be seduced by the food, the originality of the recipes and attention to presentation.

Closed Mondays and at lunch-time on Tuesday

LA CARAVELLA

Via XXII Marzo, 2398  
ph. +39.041.5208901  
Historical restaurant in the heart of Venice, great wine list moreover. From May to September service is

DA IGNAZIO

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

CIPRIANI

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

HARRY'S DOLCI

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

ALLA BORSA

Calle delle Veste, 2018  
ph. +39.041.5235434  
Fifty meters from the Fenice Theater, centre for artists since 1783. the restaurant offers his customers the opportunity of tasting dishes prepared with special care in a pleasant atmosphere.  
Open daily

AL COLOMBO

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

QUADRI

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

OSTERIA SAN MARCO

S. Marco, 1610  
ph. +39.041.5285242

Although it has only recently opened, it is already appreciated by both tourists and locals alike. It offers seafood and meat dishes as well as early produce in a pleasant atmosphere.  
Closed Sundays

OSTERIA DA FIORE

S. Polo, 2202  
ph. +39.041.721308  
The most famous restaurant in Venice has a refined and sober environment and is the meeting point for the international jet-set and for lovers of good cuisine and wine.  
Closed Sundays and Mondays

LA CARAVELLA

Via XXII Marzo, 2398  
ph. +39.041.5208901  
Historical restaurant in the heart of Venice, great wine list moreover. From May to September service is

in our flowered-fil courtyard.  
Open daily

Local Cuisine

LA FURATOLA

Dorsoduro, S. Barnaba 2870  
ph. +39.041.5208594  
A typical Venetian restaurant, it is very simple but its cuisine offers the best seafood of the Adriatic Sea. It serves fresh fish with little seasoning to preserve the taste of the sea. Excellent wines from the Veneto and Friuli regions. Booking essential.  
Closed Mondays

Closed Mondays, Thursdays

DA FRANZ

Castello, F.ta S.Giuseppe 754  
ph. +39.041.5220861  
Near the Giardini della Biennale there is a modest-looking establishment with great food. Sarde in saor (sweet and sour sardines), moscardini al prosecco (baby octopus cooked in sparkling wine) or the exquisite baccalà mantecato are some of its specialities.  
Closed Tuesdays

ALLE TESTIERE

Castello 5801  
ph. +39.041.5227220  
As it is a small restaurant near Campo Santa Marina, it is necessary to book a table. It is appreciated for the refinement of its seafood dishes.  
Closed Sundays and at lunch-time on Mondays

CORTE SCONTA

Castello, Calle del Pestrin 3886  
ph. +39.041.5227024  
This striking restaurant is in the heart of the Castello district. In mild weather excellent seafood dishes are served in its inner courtyard. Booking essential.  
Closed Sundays and Mondays

AL COVO

Castello 3968  
ph. +39.041.5223812  
The restaurant is located in the Castello district, and is the haunt of Venetians as well as being much appreciated by foreign customers. It offers an excellent seafood menu and wine list.  
No credit cards accepted.

Closed Wednesdays and Thursdays

AL MASCARON

Castello, S. M. Formosa 5225  
ph. +39.041.5225995  
The restaurant is only a short stroll from Campo Santa Maria Formosa. It is a typical Venetian place to sample excellent seafood dishes. Specialties are spaghetti con canocchie, cape lunghe and granseola (spi-

der crab).

Closed Sundays

LA RIVISTA

San Marco, 2398  
ph. +39.041.2401425  
Design restaurant with De Pero original painting. Modern cuisine with some venetian dishes. Carefully selected italian wines.  
Closed Mondays

OLIVA NERA

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

AL GATTO NERO

Burano, Fond.ta Giudecca 88  
ph. +39.041.730120  
A restaurant situated on Burano Island, renowned for the creativity of its dishes.  
Closed Mondays

TAVERNA LA FENICE

S. Marco 1939  
ph. +39.041.5223856  
The tavern, located behind La Fenice Theatre, is one of the oldest establishments in Venice. It offers bread, pasta and delicious homemade desserts in an 18th-century setting.  
Closed Sundays and at lunch-time on Mondays

Taverna La Fenice



Every little storytelling detail in the "Ristorante La Fenice" is giving veritable comfort to our guests: the decoration, the stucco and decent illumination make you breathe true venetian atmosphere.

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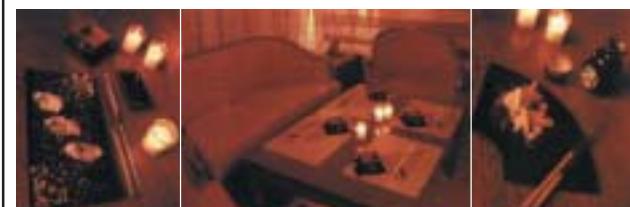
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wensday - thursday

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of the city. It offers Arabic cuisine in a picturesque, pleasant environment.

Closed Tuesday evenings

#### BARADA

Cannaregio 2519  
ph. +39.041.715977

A restaurant for lovers of Arabic and Persian cuisine. The atmosphere is pleasant.

Closed at midday

#### Indian

SHRI GANESH  
San Polo 2426  
ph. +39.041.719804

It is the only Indian restaurant in Venice. Tandoori, marinated chicken, crayfish and kulfi are served.

Closed Wednesdays

#### Mexican

IGUANA  
Cannaregio 2515  
ph. +39.041.713561

It is a renowned restaurant serving typical Mexican dishes such as burritos, chili con carne, tacos and tequila-based drinks.

Closed Mondays

#### Hiddish

GAM GAM  
Cannaregio 1122  
ph. +39.041.715284

Located in the ghetto district, it serves Israeli and Hebrew specialities: falafel, couscous latkes and gefilte fish.

Closed Friday evenings and Saturdays

#### Syrian and Egyptian SAHARA

Cannaregio 2519  
ph. +39.041.721077  
It serves an excellent traditional Syrian and Egyptian cuisine in a funky corner of Venice.

Closed Mondays

#### Bacari & Hostarie

#### ALLA VEDOVA

Cannaregio, Ca' d'Oro 3912  
ph. +39.041.5285324

A perfect stop for a round of ombre (wine), it offers a vast quantity of cicchetti (snacks): baccalà, fish skewers, early season and fried vegetables. Booking recommended.

Closed Thursdays and at lunchtime on Sundays

#### DO MORI

S. Polo, 429  
ph. +39.041.5225401

Venice's oldest bacaro (bar). This tiny bacaro has an extraordinary selection of wines, it is the paradise of cicchetti (snacks) and other Venetian dishes. You will discover "francobolli" (stamps), which are very small sandwiches, super stu-

fed with goodies and delicious. Closed Sundays

#### AL PARADISO PERDUTO

Cannaregio 2640  
ph. +39.041.720581

It is an original place offering its numerous local and foreign guests not only its cuisine, but entertainment featuring live concerts and comedy shows.

Closed Wednesdays, Tuesdays

#### BENTIGODI

San Marcuola 1424  
ph. +39.041.716269

It is a friendly and pleasant place offering creative cuisine. In addition to traditional cicchetti (snacks) there is a speciality: pasta with calamari and radicchio.

Closed Sundays

#### ALLA BOTTE

San Marco 5482  
ph. +39.041.5209775

Typical Venetian place offering boveletti, potatoes, octopus, meatballs with one or more glasses of wine.

Closed Thursdays

#### RIVETTA

Castello 4625  
ph. +39.041.5287302

A renowned place for enthusiasts of the rounds of ombre (wine). In a typical Venetian atmosphere the unfailing and exquisite cicchetti (snacks).

Closed Mondays

#### DA CODROMA

Dorsoduro, 2540  
ph. +39.041.5246789

This ancient Venetian bacaro (bar) offers snacks, games and amusement. Renowned for its traditional cicchetti (snacks) and its selection of wines and cheeses. Music is often played evenings.

Closed Sundays

#### ALL'ACCIUGHETTA

Castello, 4357  
ph. +39.041.5224292

Your hesitation due to its outward appearance will be soon forgotten once you taste its calamaretti salads, fried vegetables, octopus and pizzas. Its evenings are renowned.

Open daily

#### ALLA PATATINA

S.Polo, 2742  
ph. +39.041.5237238

Meatballs, fried potatoes and vegetables at Rialto.

Closed Sundays

#### Wine Bars

#### VINO VINO

San Marco 2007  
ph. +39.041.5237027

Excellent selection of wines from all over the world. It also serves meals and snacks.

Closed Tuesdays, Wednesdays at lunch time

#### BOTTIGLIERIA COLONNA

Castello 5595  
ph. +39.041.5285137

A selection of excellent quality wines and liquors.

Closed Sundays

#### VINI DA GIGIO

Cannaregio, San Felice 3628  
ph. +39.041.5285140

Located in Cannaregio, the most densely populated area in Venice, the restaurant proposes a huge quantity of typical seafood dishes prepared according to the Venetian tradition.

Closed Sundays

#### Pizzerie

#### AL NONO RISORTO

S. Croce, 2337  
ph. +39.041.5241169

Pizzas and typical Venetian dishes in a restaurant with a pleasant garden.

Closed Wednesdays, Thursday at lunch time

#### AE OCHE

Santa Croce, 1552  
ph. +39.041.5241161

Delicious salads and a huge choice of pizzas. Better come early or book.

Open daily

#### CONCA D'ORO

Castello, 4338  
ph. +39.041.5229293

A typical Venetian restaurant since 1947. The most oldest pizzeria in Venice.

Closed Tuesdays

#### DUE COLONNE

San Polo, 2343  
ph. +39.041.5240685

Situated in the lively university area, it offers Venetian dishes and delicious pizzas midday as well as evenings.

Closed Sundays, Saturday at lunch time

#### Cafés

#### CAFFÈ FLORIAN

Piazza San Marco 56  
ph. +39.041.5205641

Caffè Florian, dating back to 1720, has always been the destination of an illustrious coffee-loving clientele. During the spring and summer guests are entertained by the music of a small orchestra.

Open daily

#### GRAN CAFFÈ LAVENA

Piazza San Marco, 133  
ph. +39.041.5224070

A landmark for people with a sweet tooth in Venice, frequented by students of the nearby university.

Closed Mondays

Since 1750 Lavena café has occupied the sunniest corner of St. Mark's Square opposite the Basilica. Camus, Liszt, D'Annunzio and Moravia patronised it, but Wagner chose it as his exclusive salon. Café with orchestra.

Open daily

#### CAFFÈ QUADRI

Piazza San Marco, 120  
ph. +39.041.5200041

Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality. It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.

Closed Sundays

#### CAFFÈ AURORA

S. Marco, c.p.o S. Stefano, 3464  
ph. +39.041.5286405

Located in the splendid setting of Campo Santo Stefano, this café is especially frequented by Venetians. The gianduotto drowned in cream is exquisite.

Open daily

#### ROSA SALVA

San Marco, 5020  
ph. +39.041.5227934

One of the most prestigious confectioners in Venice, it offers typical Venetian cakes as well as other types of pastries.

Closed Sundays

#### MARCHINI

San Marco, 2769  
ph. +39.041.5229109

An old, traditional pastry shop; it is very much appreciated by Venetians for its pastries.

Open daily

#### DA NICO

Dorsoduro, 922  
ph. +39.041.5225293

Very famous for its ice cream. The gianduotto is superlative.

Closed Thursdays

#### AL TODARO

San Marco, 3  
Ph. +39.041.5285165

Al Todaro, just in front of the Doge Palace. You will not want to eat ice cream elsewhere after having tasted these.

Open daily

#### TONOLI

Dorsoduro, 3764  
ph. +39.041.5237209

A landmark for people with a sweet tooth in Venice, frequented by students of the nearby university.

Closed Mondays

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23 October 2002 <b>Marco Marzola</b> Live concert Bass: Marco Marzola Piano: Ivano Borgazzi Drums: Lele Barbieri	6 November 2002 <b>Danilo Memoli Trio</b> Live concert Piano: Danilo Memoli Bass: Stefano Senni Drums: Eliot Zigmund

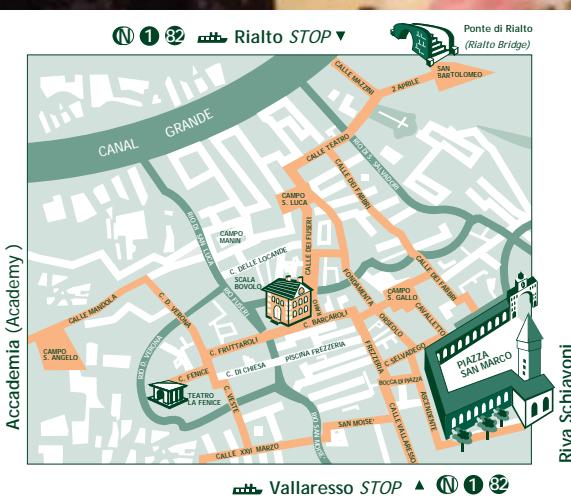


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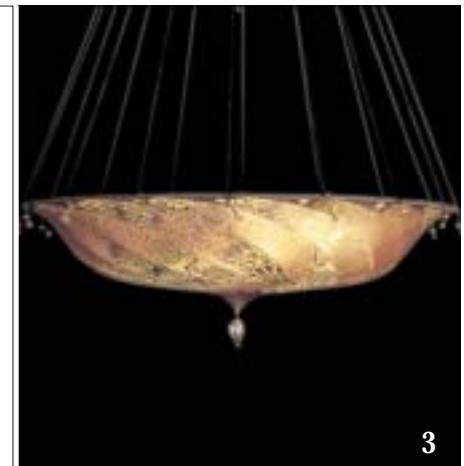
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# USEFUL page



ESSENTIAL INFORMATION  
FOR GETTING AROUND

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Fire Department	115	Finland	+39.041.5260930
Accident and Emergency	118	France	+39.041.5224319
Breakdown Service	116	Germany	+39.041.5237675
Road Police	+39.041.2692311	UK	+39.041.5227207
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		South Africa	+39.041.5241599
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## Limousine Service

Belt Limousine System	+39.041.926303

## Car parks

Municipal Car Park	+39.041.2727301
Garage San Marco	+39.041.5232213
ACI S. Giuliano	+39.041.5312574
Fusina -VE- Terminal	+39.041.5479133
P.Sabbioni Terminal	+39.041.5300455
Tronchetto Car Park	+39.041.5207555
Aeroporto Car Park	+39.041.5415913

## Water Taxi

Consorzio Motoscafi Venezia	+39.041.522303
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Lido VE	+39.041.5260059
Airport	+39.041.5415084

## Tourist Information

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# VENICE MAGAZINE

the city guide



VeniceMagazine: la City Guide di Venezia.  
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CA' DORO  
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LOCANDA OVIDIUS

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PICCOLA FENICE

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LA FENICE ET DES ARTISTES  
LOCANDA STURION  
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ALL'ANGELO  
MONTECARLO  
PANADA

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BRIDGE  
ATENE  
S.GALLO

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