

VENICE MAGAZINE

the city guide

15 AUGUST .04
15 SEPTEMBER .04

Focus on:
THE GAME OF HISTORY

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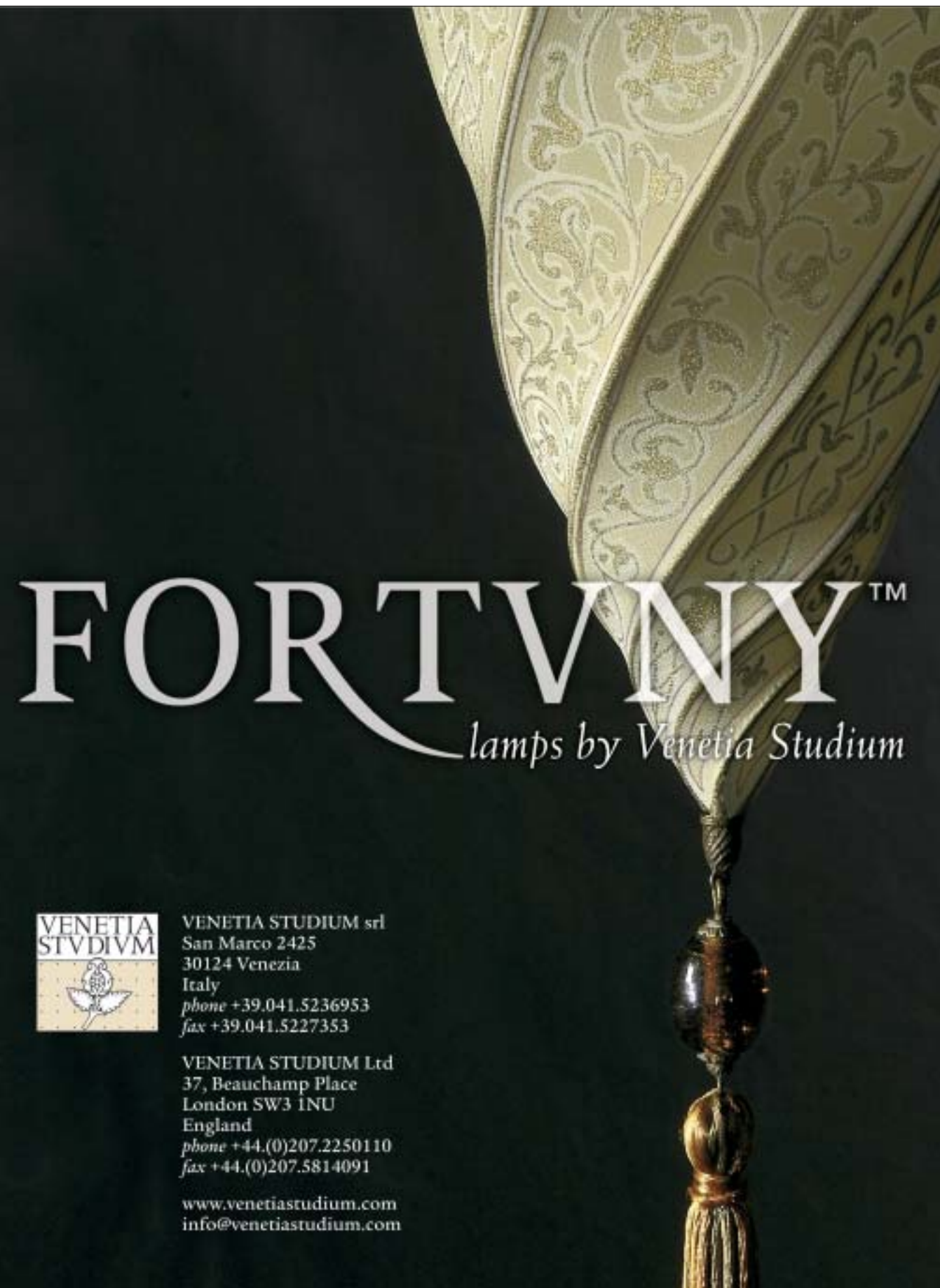
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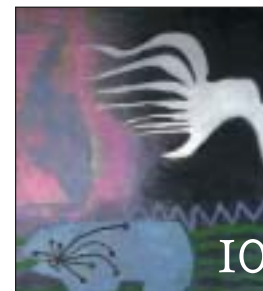
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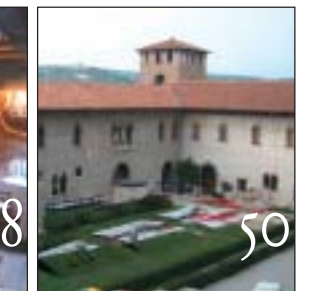
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The game of history

di S. C.

foto: archivio Resini

The game of history recurs also this year: the Doge and the Dogaressa followed by a multitude of people. Dignitaries and ambassadors displaying the long-past power and prestige of Venice. It then follows the exciting and unique race on oared boats.

Anche quest'anno si ripete il gioco della Storia: il Doge, la Dogaressa, il loro seguito. Dignitari e ambasciatori mostrano a tutti la potenza e il prestigio di un passato che non c'è più. Poi la gara a colpi di remo: vera, unica, entusiasmante.

Il gioco della storia



2004 September 5th

Velvets, damasks and silks; traditional hats and white ceremony gloves. These are the elements with which the doge and the dogaressa – the doge's wife – will salute the multitude of people who crowd the shores of the Canal Grande awaiting their passage. The doge and her wife, sitting at the stern of the parade, will raise their hands as any sovereign would do today on solemn occasions. As every year, the 'Regata Storica' – Historic Regatta –, the most traditional Venetian event, takes place on the first Sunday of September bringing back the pomp of the Serenissima Republic. The Historic Regatta lasts an entire day and it develops into two parts. The first part, the most appreciated by tourists, sees along the Canal Grande the parade of period boats with ceremonially dressed rowers slowly plunging the oars into the water. Whereas the second part, the most lively and followed by Venetians, is the boat race which sees the participation of the most famous Venetian rowers. This longstanding event dates back to January 10th, 1315, during the reign of Doge Giovanni Soranzo. The early fragmentary and imprecise information about this Venetian tradition goes back to the XIII century. However, only later did the Regata begin to appear regularly in the chronicles. The Regattas have marked for over six centuries the life of Venice by accompanying pomp celebrations and significant political events. The Regata, as is known today, began taking shape during the XIX century,

Velluti, damaschi, sete. I cappelli tradizionali, i guanti bianchi da cerimonia. Il doge e la dogaressa saluteranno così lo stuolo di popolani assiepati sulle rive del Canal Grande in attesa del loro passaggio. E loro, seduti in poppa su barche da parata, alzeranno le braccia, come farebbero oggi i regnanti di ogni luogo nelle solenni occasioni. Ritorna anche quest'anno, la prima domenica di settembre, la Regata Storica: la più tradizionale delle manifestazioni veneziane che ripercorre i fasti della Serenissima Repubblica. La festa, che dura un'intera giornata, si divide in due: una parte, più seguita dai turisti, che snoda lungo il Canale il corteo acqueo delle barche d'epoca con vogatori che affondano lentamente i remi nell'acqua, anche loro vestiti da gran cerimonia. La parte più viva, più seguita dai veneziani, è quella della gara di barche, nella quale i nomi celebri della voga veneta si sfidano dopo un anno intero di dilleggio sulle pagine dei giornali locali. Un evento che si ripete da secoli e che si fa risalire al 10 gennaio 1315 durante il dogado di Giovanni Soranzo. Storicamente le prime notizie, frammentarie e confuse, ci giungono dal XIII secolo, ma solo successivamente la Regata entra di diritto nelle cronache. Le regate caratterizzarono per oltre sei secoli la vita di Venezia accompagnando eventi fastosi e accadimenti politici di rilevanza. La Regata, così come appare oggi, comincia a delinearsi nel XIX secolo quando, sotto il regi-





around 1841, under the Austrian regime, when the races along the Canal Grande were reintroduced. However, the Regatta began being defined as 'Historic' only at the end of the XIX century to recall the glory and the splendour of the Serenissima. The boat race is preceded by a parade recalling the triumphal way with which in 1489 the Venetian Republic used to receive Caterina Cornaro, queen of Cyprus. She was a wealthy descendant of a noble Venetian family who married the king of Cyprus Giacomo di Lusignano in 1472. After the premature death of both her husband and his infant heir, she became queen. In exchange of her renunciation of the throne, Venice offered her fourteen kingdoms of the Venetian mainland, among which Asolo. While the historic parade has only a picturesque value and recalls the long-past economic and political power of Venice on the sea, the regattas are still today the top event of the athletic competition season. The route of the race starts at Riva degli Schiavoni and ends at Punta della Salute where, after the 'cavata' – the initial sprint of the race –, the public looks forward to seeing which boat will enter first the Canal Grande since it will probably be the one also winning the regatta. The boats weave through the 'Canalasso' – Canal Grande – as far as the Ponte degli Scalzi (at the railway station) where they change direction and head towards the finishing post at the 'machina' – a temporary wooden stage at Ca' Foscari palace. It is in front of that stage that prizes are awarded, however not before inevitable blames for an unfair play have been settled. The historic parade is followed by a first race involving the youngest participants on the two-oared 'pupparini', small and light boats that fully test

me austriaco, ripresero le competizioni lungo il Canal Grande, ma solo, alla fine dell'Ottocento si introdusse la dicitura "Storica" per ricordare le glorie e i fasti della Serenissima. Il corteo che precede la competizione rievoca le trionfali accoglienze tributate nel 1489 dalla Serenissima a Caterina Cornaro, regina di Cipro, ricca discendente di una nobile famiglia veneziana e sposa nel 1472 del re di Cipro Giacomo di Lusignano. Caterina, alla morte prematura del marito e dell'erede ancora in fasce, divenne regina. In cambio della rinuncia al trono, in favore di Venezia, le vennero assegnati quattordici feudi nella terraferma veneta, tra i quali Asolo. Ma se il corteo storico ha ormai un significato prettamente pittoresco, memoria di una lontana grandezza economica e politica di Venezia sui mari, le regate rappresentano ancor oggi il culmine della stagione agonistica della voga. Il loro percorso si snoda dalla partenza, in Riva degli Schiavoni, alla Punta della Salute. Qui, terminata la "cavata" (lo scatto di partenza), il pubblico attende con ansia di vedere quale barca entri per prima in Canal Grande, visto che spesso è quella che poi si aggiudicherà la Regata. Le barche quindi risalgono il "Canalasso" fino all'altezza del Ponte degli Scalzi per girare il paletto e tornare indietro puntando l'arrivo posto davanti alla "Machina": una costruzione in legno posizionata presso il palazzo di Ca' Foscari. Davanti a essa, una volta tacitate le quasi immancabili reciproche accuse di scorrettezza tra gli equipaggi, si svolge la premiazione con la consegna dei premi. La prima sfida dopo il corteo storico è quella dei giovanissimi su pupparini a due remi, imbarcazioni molto tecniche che mettono

the skill and talent of the young male rowers. It then follows the women regatta on the two-oared 'mascarete', light boats once used by female courtiers characterised by the particular shape of the stern resembling a mask. The third race takes place on the heavy, six-oared 'caorline'. These boats were once used for river transport and in the lagoon they were often endowed with a lugsail. The

alla prova le qualità delle promesse maschili del remo. A seguire, la regata delle donne su mascarete (così chiamate in quanto la prua ricorda vagamente una bautta), leggere imbarcazioni a due remi usate un tempo dalle cortigiane. Terza regata è quella maschile sulle pesanti caorline a sei remi, imbarcazioni da trasporto fluviale che nei tragitti lagunari erano spesso dotate anche di una



Historic Regatta reaches its peak with the race of the 'champions of the oar' on the two-oared 'gondolini', small and light boats similar to gondolas. The competition, enthusiastically welcomed by Venetians, has consolidated in time the sports tradition of the Historic Regatta with all its protagonists. A victory in the 'Canalasso', as Venetians call the Canal Grande, is still today longed for by all rowers. The winners are awarded glory, fame and money.

vela al terzo. L'apice della manifestazione si raggiunge con la sfida dei campioni su gondolini a due remi, imbarcazioni leggere in forma di gondola, molto snella. Questa gara accende il tifo dei veneziani consolidando nel tempo il mito sportivo della Regata Storica con i suoi grandi protagonisti. Vincere in "Canalasso", come chiamano il Canal Grande gli abitanti di Venezia, è ancor oggi il desiderio più ambito di ogni vogatore. Ai vincitori spetta gloria, fama e premi in denaro.

Whereas the second part, the most lively and followed by Venetians, is the boat race which sees the participation of the most famous Venetian rowers.

La parte più viva, la più seguita dai veneziani, è quella della gara di barche nella quale i nomi celebri della voga veneta si sfidano dopo un anno intero di dileggio sulle pagine dei giornali locali.

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It is not just one single event, but it takes place in two exhibitions, which are subtly linked to complete each other.

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TIEPOLO IN MOSTRA

Non si tratta di un unico evento, ma di due mostre, sottilmente collegate e che si completano a vicenda.



FONDAZIONE GUGGENHEIM

WILLIAM BAZIOTES: A REVIEW

An outstanding retrospective exhibition dedicated to the American artist William Baziotes (1912-1963), exponent of the abstract Expressionism and of the group of the Irascibles of the New York School, will be hosted by the Peggy Guggenheim Museum from 4th September 2004 to 9th January 2005. This show, organized by Michael Preble, is the first one to be dedicated to Baziotes in Europe. It takes place exactly sixty years after his first personal show organized by Peggy Guggenheim in her gallery, 'Art of This century' in New York in 1944. The show will display 45 paintings, and 20 water-colour drawings and many of the 24 paintings and water-colours which were also displayed in 1944. Baziotes used both the cubist and surrealist techniques but was also influenced by the formal lesson and the psychological sensitiveness of the works of art of many artists and also by exponents of the Avant-garde – such as Jean Arp, André Masson, Joan Miró and Sebastian Matta. He certainly deserves to be included among the artists of the abstract Expressionism.



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WILLIAM BAZIOTES: RETROSPETTIVA

Un'importante retrospettiva dedicata a William Baziotes (1912-63), artista americano esponente dell'Espressionismo astratto e del gruppo degli Irascibili della Scuola di New York del 1951, sarà alla Collezione Peggy Guggenheim dal 4 settembre 2004 al 9 gennaio 2005. La mostra, curata da Michael Preble, è la prima dedicata a Baziotes in Europa e avviene esattamente sessanta anni dopo la prima personale dell'artista organizzata da Peggy Guggenheim nella sua galleria/museo Art of This Century, a New York, nell'ottobre 1944. Saranno qui esposti 45 dipinti e 20 disegni ad acquerello, inclusa la maggior parte delle 24 opere, tra dipinti e acquarelli, presentate proprio nel '44. Baziotes sperimentatore dapprima dello stile cubista e surrealista, accoglie la lezione formale e la sensibilità psicologica delle opere di numerosi artisti, dai vecchi maestri agli esponenti dell'avanguardia (Jean Arp, André Masson, Joan Miró e Sebastian Matta) ma merita sicuramente un dovuto riconoscimento nell'ambito dell'Espressionismo astratto.

TURNER AND VENICE

di Riccardo Bon

September sees the start of outstanding exhibitions and Venice cannot miss the appointment. Among the large number of great shows in the city, the one dedicated to Joseph Mallord William Turner, hosted by the Correr Museum from 4th September to 23rd January 2005, deserves particular notice. This is certainly the most significant event of the year for the Venetian Civic Museums, that have organized the show in cooperation with the Tate Britain – the show is organized by Ian Warrel himself, who is also in charge of the London gallery. Over one hundred and twenty works of art will be on display – a number of which will be exhibited for the first time in fifty years. Paintings, water-colours, drawings and an album of Venetian sketches bear witness to the deep relationship that the English painter had with the lagoon city. Turner's three short visits to Venice go back to the period between 1819 and 1840. The charm of this unique city deeply influenced the artist who often chose Venice as subject for his works. Turner's landscapes are able to evoke the irrational and melancholy aspects of the Venetian world. Light plays a key role in the artist's experience. His artistic work has also been influenced by Canaletto and by landscape painters such as Marlow, Caffi, Bonington as well as by Tiziano, Veronese and Tintoretto. Noteworthy are also the activities linked to the exhibition which include concerts and conferences as well as guided tours of workshops for children, where they can try to use themselves the painting techniques of the most famous English landscape-artist. Moreover, visitors can also choose to be guided around the city in search of the artist's favourite views, a fascinating and surprising itinerary that goes from Piazza San Marco, to the Canal Grande, from the Bacino alla Giudecca – Giudecca Basin – to the Arsenale.



MUSEO CORRER
4.IX.2004 - 23.I.2005

Settembre è il mese d'avvio delle grandi mostre e Venezia non può certo mancare all'appuntamento. Nel panorama delle grandi esposizioni presenti in città spicca certamente quella dedicata alla figura di Joseph Mallord William Turner, ospitata al Museo Correr dal 4 settembre 2004 al 23 gennaio 2005. Si tratta dell'evento di punta dell'anno per i Musei Civici Veneziani, organizzato in collaborazione con la Tate Britain, curato proprio da Ian Warrel, responsabile delle collezioni della galleria londinese. La mostra presenta più di centoventi opere – alcune mai esposte da cinquant'anni - tra dipinti, acquerelli, disegni, oltre all'album di schizzi veneziani, a documentare come fosse intensa la relazione del grande artista inglese con la città lagunare. Le visite a Venezia di Turner risalgono al periodo tra il 1819 e il 1840. In città giunse solo tre volte, ma ciò non gli impedì di subire l'ammaliante influsso di un luogo unico al mondo che stimolò tutto lo sviluppo della sua opera. Le vedute di Turner sono capaci di evocare aspetti talvolta irrazionali e melanconici del mondo veneziano e appare davvero cruciale, nella sua originale esperienza pittorica, il rapporto con la luce. Sembrano quasi scontati e naturali i richiami al Canaletto, ai grandi artisti che lo precedettero (Tiziano, Veronese, Tintoretto) ma è anche chiaro lo sguardo ai vedutisti contemporanei come Marlow, Caffi, Bonington. Possente anche il palinsesto delle attività correlate all'esposizione, che vanno dalle visite guidate ai laboratori per ragazzi - proveranno a sperimentare le tecniche pittoriche adottate dal celebre paesaggista inglese - oltre a concerti e conferenze, fino alla possibilità offerta ai visitatori di essere condotti alla ricerca dei punti di vista cari all'artista: un itinerario ricco di fascino e di sorprese da Piazza San Marco al Canal Grande, dal Bacino alla Giudecca, all'Arsenale.

On show In mostra TIEPOLO

The year 2004 is the bicentenary of the death of Giandomenico Tiepolo, one of the most productive and outstanding Venetian artists of the XVIII and XIX century. An artist able to create world-famous masterpieces cannot be forgotten and the bicentenary of his death offers the opportunity to organize an exhibition to recall the importance of his work. It is not one single event, but a true coordination programme between various city cultural institutions involved

Il 2004 è l'anno del bicentenario della morte di Giandomenico Tiepolo, uno degli artisti più prolifici e importanti nella scena dell'arte veneziana, non solo settecentesca. Un artista capace di creare capolavori di livello mondiale non può essere dimenticato ed è per questo che l'occasione capita propizia per organizzare una mostra che ricordi, per quanto ancora ve ne sia bisogno, l'impatto della sua opera. Non si tratta di un unico evento, ma di un vero e proprio programma di coordina-

It is not just one single event, but it takes place in two exhibitions, which are linked to complete each other.

Non si tratta di un unico evento, ma di due mostre complementari legate da un filo sottile.



1. Giandomenico Tiepolo. "Pulcinella's swing" (1783), detail.

2. Giambattista e Giandomenico Tiepolo. "Portrait of a young man" (1745-50). Grey paper, red and white chalk, 448 x 290 mm.

3. Giandomenico Tiepolo. "Minuet in Villa" (1791-1793). Detached fresco, 200 x 150 cm. Ca' Rezzonico (Ve), portico of 'Villa di Zianigo'.

4. Giandomenico Tiepolo. "Pulcinella cooking". Oil on canvas, 104 x 165. Maidstone, Leeds Castle Foundation.

in the anniversary. The first institution to start this sort of 'artistic route' of Tiepolo is the Giorgio Cini Foundation – which has been committed for fifty years in exhibiting Venetian drawings from the XV to the XIX century – with the project "Tiepolo, Ironia e Comico" (Tiepolo, Irony and Comic). The exhibition, that can be admired in the seat of the Foundation in the island of San Giorgio Maggiore from 3rd September to 5th December, sees the cooperation of the most renowned experts of Tiepolo, from the art historian Adriano Mariuz –who has planned the exhibition – to Giuseppe Pavanello – its administrator. The critical apparatus sees significant contributions from all over the world. The main focus is on the importance and value of the Tiepolo's drawings – artist who became famous thanks to the frescos he made in his villa in Zianigo, a small town close to Mirano, in the Venetian mainland – that can however compete with his greatest masterpieces. The drawings depict scenes of everyday life in a time when society used to be portrayed with a grotesque slant, or drawings of the character of Punchinello who personifies both the duplicity of common people and the funny side of History. There are also caricatures, rigorously anonymous, of characters in which the artistic models of his father, Giambattista, can be found, if compared to the caricatures of different impact by Anton Maria Zanetti still preserved at the Giorgio Cini Foundation and bearing witness to the 'ridiculous' side of the Venetian caricatures closely linked to the world of theatre. This exhibition is also an opportunity to see works that

mento tra varie istituzioni culturali cittadine coinvolte nella ricorrenza. Questa sorta di "percorso artistico" del Tiepolo inizia con il progetto "Tiepolo, Ironia e comico" alla Fondazione Giorgio Cini, da cinquant'anni impegnata in esposizioni di disegni veneti dal '400 all'800. La mostra, presso l'isola di San Giorgio Maggiore (dal 3 settembre al 5 dicembre) è stata pensata con la collaborazione dei più insigni studiosi della figura del Tiepolo e dagli storici dell'arte, da Adriano Mariuz, che l'ha progettata, a Giuseppe Pavanello, che ne è il curatore, mentre l'apparato critico si avvale di importanti contributi di livello internazionale. L'accento è posto sull'importanza e il valore dei disegni dell'artista giunto al successo grazie agli affreschi eseguiti nella sua villa di Zianigo, piccolo centro prossimo a Mirano, nella terraferma veneziana. Scene di vita contemporanea, dove spesso viene rappresentata in chiave grottesca la società del tempo, oppure disegni sulla figura di Pulcinella che impersona sia la doppiezza dell'uomo comune, sia la comicità della Storia. A questi si aggiungono le caricature rigorosamente "anonime" di personaggi nei quali vengono recuperati i modelli del padre Giambattista, messi a confronto con i disegni di caricatura di diverso impatto di Anton Maria Zanetti, sempre conservati alla Cini e testimoniando il "ridicolo" nella caricatura veneta settecentesca strettamente legata al mondo del teatro. La mostra è comunque un'occasione per vedere opere mai esposte in Italia prima d'ora, come il dipinto di Maidstone di Giambattista o la serie londi-

have never been displayed in Italy before, such as the Maidstone painting by Giambattista or the London series of drawings of the Brinsley Ford collection or 'Il minuetto' – The Minuet – and 'Il Ciarlatano' – The Charlatan – preserved at the Louvre museum. The logical continuation of the exhibition is the parallel event taking place in Ca'Rezzonico supported by Insula, "Disegni e rami dalle collezioni del Museo Correr" – Drawings from the collections of the Correr Museum –, around sixty drawings by Giambattista and Giandomenico Tiepolo from the Correr Museum, that are not normally exhibited but that are part of the other group of works of the artist: the extraordinary 'Via Crucis' – Way of the Cross – of the Oratory of the Crucified of the church of San Polo which is included in the exhibition. The famous palace on the Canal Grande also preserves frescos made from 1759 to 1797 in Tiepolo's villa – still existing in Zianigo – which have made the artist famous worldwide. In 1906 these frescos were taken off from the villa to be sold in France but, once the Ministry of Education banned the exportation, they were purchased by the Venetian Municipality and by the Italian State. They were transferred to Ca' Rezzonico in 1936 and mounted in such a way so as to reconstruct – even if with certain differences and overlapping – the original arrangement. In visiting the different exhibitions dedicated to Tiepolo present in the city, visitors will be offered particular reductions thanks to a cooperation agreement between the Giorgio Cini Foundation, the Civic Museums and Chorus – the city museum.

nese di disegni della collezione Brinsley Ford, e opere esposte raramente come "Il minuetto" e "Il ciarlatano", conservati al Louvre. La logica prosecuzione della mostra è rappresentata dall'evento organizzato nello stesso periodo a Ca' Rezzonico, reso possibile grazie al sostegno di Insula, che propone i "Disegni e rami dalle collezioni del Museo Correr", ovvero una sessantina di disegni di Giambattista e Giandomenico Tiepolo provenienti dal Correr solitamente non esposti e in larga parte collegati all'altro fondamentale nucleo dell'artista: la straordinaria Via Crucis dell'Oratorio del Crocefisso della Chiesa di San Polo, anch'esso inserito nel programma di celebrazioni tiepolesche. Nel celebre palazzo sul Canal Grande sono inoltre conservati i capolavori degli affreschi staccati della villa di Zianigo che hanno reso famoso l'artista a livello mondiale. Eseguiti dal 1759 al 1797 per la villa di sua proprietà, tuttora esistente a Zianigo, vennero sottratti nel 1906 per essere venduti in Francia ma, bloccata l'esportazione alla fonte dal Ministero alla Pubblica Istruzione, furono acquistati dal Comune di Venezia e dallo Stato italiano. Saranno poi trasferiti nel 1936 a Ca' Rezzonico dove da allora un allestimento tenta di ricostruirne - sia pure con qualche ovvia differenza - la disposizione originaria. Al visitatore che volesse immergersi in questo "autunno tiepolesco" visitando le diverse sedi delle mostre presenti in città, sono offerte particolari agevolazioni e riduzioni grazie ad un accordo di collaborazione tra Fondazione Giorgio Cini, Musei Civici e Chorus-Il museo della città.

MUSEUMS CITY LISTING

MUSEUMS

PALAZZO DUCALE
map: G6 - S.Marco, 1 - Tickets: € 11.00
ph. +39.041.2715911 - Opening: 9 - 19



The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistrates, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Tiziano, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon. **Temporary exhibition:** Sala degli Scarlatti. A Carpaccio rediscovered: Madonna Adoring the Child with St. John. Painting and Restoration. Until 3 October. Sala del Piovego. Silk and Gold Masterpieces. 17th- and 18th-century Belts of Polish Nobility. Until 13 September.

MUSEO CORRER
map: G6 - S.Marco, 52 - Tickets: € 11.00
ph. +39.041.2405211 - Opening: 9 - 19

The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic. **Permanent exhibition:** collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, la Trasfigurazione by Giovanni Bellini, statues and sketches by Canova. **Temporary exhibition:** Turner and Venice. From 4 September to 23 January.

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano
map: G6 - S.Marco, 52 - Tickets: € 11.00
ph. +39.041.2405211 - Opening: 9 - 19
The museum was founded on the bequeath of noble Venetian families

who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D. **Permanent exhibition:** collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

MUSEO DI STORIA NATURALE
map: E3 - Fondaco dei Turchi, 1730
ph. +39.041.2750206 - Tickets: Free
Opening: 10 - 16 (Saturday - Sunday)

A partial reopening of the Venetian Museum (closed for restoration) offers visitors a chance to view the renovated hall dedicated to the historical Ligabue Expedition (1973) and, on the ground floor, a new aquarium with more than 50 species of fish and animals.

CA' REZZONICO Museo del Settecento Veneziano
map: E6 - Dorsoduro, 3136
ph. +39.041.2410100 - Opening: 10 - 18
Closing day: Tuesday - Tickets: € 6.50



This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture.

Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon. **Temporary exhibition:** I Tiepolo Disegni, incisioni e rami dalle collezioni del Museo Correr. From 2 September to 9 January.

BIBLIOTECA NAZIONALE MARCIANA Sale Monumentali
map: G6 - Piazza S. Marco - Tickets: € 11.00
ph. +39.041.5208788 - Opening: 9 - 19
The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic. **Permanent exhibition:** La Sapienza by

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.

Tiziano and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.

CASA GOLDONI
map: E5 - S.Polo, 2794
ph. +39.041.2440317 - Opening: 10 - 17
Closing day: Sunday - Tickets: € 2.50

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.

MUSEO DEL VETRO Art glass Museum
map: M2 - Murano, F.ta Giustinian
ph. +39.041.739586 - Opening: 10 - 17
Closing day: Wednesday - Tickets: € 4.00

Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces. **Permanent exhibition:** unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.

MUSEO DEL MERLETTO Burano, Piazza Galuppi
ph. +39.041.730034 - Opening: 10 - 17
Closing day: Tuesday - Tickets: € 4.00
Museum entirely dedicated to Burano laces and their history. It is adjacent to the school of this art.

Permanent exhibition: numerous laces made by the annexed school, important designs, photographic and iconographic examples.

MUSEO FORTUNY
map: F5 - S. Marco, 3780
ph. +39.041.5200995
Opening: 10 - 18 Closing day: Monday

Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication. **Permanent exhibition:** collection, ordered for big themes (painting,

light, photography, textile workers), representing the results of the artist's investigations. **Temporary exhibition:** Mariano Fortuny: Journey to Egypt. From 27 March to 29 August. Chemollo/Orsenigo. From 8 August to 26 September. Vivere Venezia3_in the labyrinth. From 5 September to 3 October.

MUSEO STORICO NAVALE
map: I6 - Castello, 2148
ph. +39.041.5200276 - Opening: 8.30 - 13
Closing day: Sun., holidays - Tickets: € 1.50

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.

MUSEO DIOCESANO DI ARTE SACRA
map: H6 - Castello, 4312
ph. +39.041.5229166 - Opening: 11 - 19
Closing day: Monday - Tickets: free

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:** Andrea Vizzini. Places of Eternity: Works 1984-1994. From 10 July to 29 August. Mario Arlati - Opere recenti. From 1 to 30 September.

MUSEO EBRAICO
map: E2 - Cannaregio, 2902/b
ph. +39.041.715359 - Opening: 10 - 18
Closing day: Saturday - Tickets: € 3.00

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:** Moreh. Animals and Men in Engravings and Drawings by Mordecai Moreh. Until 22 August.

Associazione culturale Matteucci e Barsanti

Via Puccini, 15 - Campi Bisenzio - Firenze - ph. +39.339.7985464

CHIESA DI SAN STAE

Exhibit of the interactive machines reproduced from Leonardo's codices

Mostra delle macchine funzionanti tratte dai codici di Leonardo da Vinci



FLOATING SKIS

The wish to dominate all the elements that surround man, bring Leonardo to study means that allow man to easily move on water surface.

PARACHUTE

Looking up at ceiling of our museums, you can notice a cloth pyramid. The model is a miniature, since the real size one would cover a 50 square meter surface. The parachute is a classic example of the modernity of the great genius' ideas.



JACK

Who knows if Leonardo da Vinci created this model to change broken wheels to wagons. What certainly is amazing is that even in this case the idea is brilliant and modern.



FILE CARVER

It is possible to see the hammer beating on the file while it withdraws, in a completely automatic way. A true example of industrial revolution, since all the files produced by this model are identical.



VENEZIA - CHIESA DI SAN STAE
Fermata vaporetto San Stae
From 15 March to 7 November - Open daily from 9.30 am to 7.30 pm
www.macchinedileonardo.com

MUSEO DI PALAZZO MOCENIGO
Storia del tessuto e del costume
map: F4 - S. Croce, 1992
ph. +39.041.721798 - Opening: 10 - 16
Closing day: Monday - Tickets: € 4.00

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: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.

MUSEO DELL'ESTUARIO
Centro della civiltà Greco-Romana
Torcello, Palazzo del Consiglio
ph. +39.041.730761 - Opening: 10.30 - 17
Closing day: Monday, holidays
Tickets: € 2.00

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

Permanent exhibition: marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Veneto finds.

FOUNDATIONS

FONDAZIONE BEVILACQUA LA MASA
map: G6 - San Marco, 71
ph. +39.041.5207797 - Opening: 14.30 - 19
Closing day: Tuesday - Tickets: Free
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: From Paradise to Hell. Galleria di Pzza S.Marco. Until 23 August. Moreno Gentili - Europe terminal. Mutazioni tecnologiche. From 10 September to 8 November. Palazzeto Tito. Emmanuel Babled - Toys, Element, Unit, Megalit. From 11 September to 8 November.

FONDAZIONE QUERINI STAMPALIA
map: H5 - Castello, 5252
ph. +39.041.2711411 - Opening: 10 - 18
Friday and Saturday until 22
Closing day: Monday Tickets: € 6.00



The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building

is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.

Temporary exhibition: Russian avant-garde book. Works from the collection Marzaduri at Ca' Foscari. Until 22 August.

SPAZIO CULTURALE SVIZZERO
Palazzo Trevisan degli Ulivi
map: E7 - Campo S. Agnese, 810
ph. +39.041.5225996
Opening: Mon-Fri 11-17, Sat-Sun 11-19
Closing day: Tuesday - Tickets: Free

A new Swiss Cultural space has been opened in Venice since February 2002. It is considered as an extension of the Swiss Institute in Rome. The multivalent hall, open to the Swiss Cultural Institutions operating in Italy, hosts artistic manifestations, expositions, exhibits, meetings, conferences and concerts.

FONDAZIONE GUGGENHEIM
map: F7 - Dorsoduro, 701
ph. +39.041.2405411
Opening: 10 - 18 Saturday 10 - 22
Closing day: Tuesday - Tickets: € 8.00

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.
Temporary exhibition: Peggy and Kiesler, the visionary and the collector. Until 10 October. William Baziot: a review. Until 9 January.

PUNTOLAGUNA
map: H7 - C.po Santo Stefano, 2949
ph. +39.041.5293582 - Opening: 14.30-17.30
Closing day: Saturday and Sunday

The animated atlas showing more of Venice and its lagoon. At the multimedia points: itineraries through cd roms, animated sequences, films, data banks and on-line archives for consultation: an essential library on the lagoon on video: films and documentaries on request: appointments to investigate specific subjects.

TELECOM FUTURE CENTRE
map: G5 - San Marco, 4826
ph. +39.041.5213206 - Opening: 10 - 18
Closing day: Monday - Tickets: Free



The most advanced international research centres have reconsidered the historical and social elements of this city. Permanent exhibition.

FONDAZIONE CINI
map: H7 - Isola di S.Giorgio
ph. +39.041.2710228 - Opening: 11 - 19
Closing day: Monday - Tickets: € 6.50
The Giorgio Cini Foundation was instituted on 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from

Gallery and Museums



INSTANTANEO... VENEZIA PLANET... MAURIZIO GALIMBERTI

5 September - 26 September

VENEZIA ORIENTE



"Hotel", ca.1890, made of Satsuma porcelain (cm 45x48), Japan, portraying "one of the seven of fortune".
"Hotel", 1890 c.a. In porcellana Satsuma (cm 45x48), Giappone. Rappresenta "uno dei sette della fortuna".

AGENDA

BUGNO ART GALLERY S. Marco 1996 - ph. +39.041.5231305
Open 10.30 a.m.-12.30 a.m. / 4 p.m. -7.30 p.m. Closed Sunday morning and Monday morning

CUBE GALLERY San Marco 1655 - ph. +39.041.5288135
Tuesday to Saturday 4 p.m. - 7.30 p.m.

On Saturday 4th September, the Bugno Art Gallery and the Cube Gallery will open the personal exhibition of the photographer Maurizio Galimberti. Single shots, lambda prints and mosaics portraying Venetian themes, expressly produced in July 2004, will be displayed in the main gallery. During the awards evening of the Venice Film Festival hosted by the 'Gran Teatro La Fenice', Galimberti will create in the gallery a series of mosaic portraits of cinema actors and other celebrities. The second gallery, inaugurated in autumn 2002, will exhibit portraits of actors who participated in the 2003 Film Festival. For the occasion, a monograph written by Italo Zannier and organized by the gallery will also be presented.

Sabato 4 settembre 2004 BUGNO ART GALLERY e CUBE GALLERY inaugureranno nei due spazi espositivi la mostra personale del fotografo Maurizio Galimberti . Nella sede principale saranno esposti scatti singoli, stampe lambda e mosaici con soggetti veneziani, realizzati appositamente nel mese di luglio '04. Durante la serata di premiazione del Festival del Cinema di Venezia ospitata dal Gran Teatro La Fenice, Galimberti realizzerà in galleria una serie di ritratti a mosaico di attori del cinema e personaggi dello spettacolo e della moda. Nella seconda sede, inaugurata nell'autunno del 2002, saranno esposti ritratti di attori presenti al Festival nel 2003. Per l'occasione verrà presentata una monografia edita dalla galleria con testo di Italo Zannier.

The Eastern culture right at the heart of Venice. Lucia Zarlo, owner of the Gallery "Venezia Oriente" – which is developed in two levels – has been devoted to the choice of high-level Eastern antiques for 30 years. At the moment she is exhibiting a fine collection of Bronzes, Shibayama, Netsuke and Okimomo ivories, Satsuma porcelains of the Meiji period, Chinese funerary clays of the Han and T'Ang dynasty, Khmer, Burma and India Art sculptures, furniture. The exhibition, organized with passion and precision, unfolds charm

La cultura d'Oriente nel cuore di Venezia. Lucia Zurlo, titolare della galleria "VENEZIA si sviluppa in due livelli), da 30 anni si dedica alla scelta di oggetti di alto antiquariato orientale. In questo periodo propone una collezione di Bronzi, avori Shibayama, Netsuke ed Okimomo, porcellane Satsuma del periodo Meiji (XIX secolo). Dalla Cina terrecotte funerarie delle dinastie Han e T'Ang. Sculture di Arte Khmer, Birmania, India. Arredi cinesi e tibetani. Il fascino e la storia raccolta in una esposizione scelta con cura e passione.



Italy and abroad offering an unparalleled urban and monumental context.
Temporary exhibition: Tiepolo. Irony and comedy. From 3 September 5 to December.

ART GALLERIES

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
map: F4 - Santa Croce, 2070
ph. +39.041.5240695 - Opening: 10 - 17
Closing day: Monday - Tickets: € 5.50



One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.
Temporary exhibition: Gifts to Ca' Pesaro – Acquisitions. For The Death of Othello. Until 30 August. Lina Bo Bardi architetto ovvero "il recupero dell'autenticità". From 10 September to 15 November.

GALLERIE DELL'ACCADEMIA
map: E6 - Dorsoduro, 1055
ph. +39.041.5222247 - Opening: 8.15-19.15
Monday 8.15-14 - Tickets: € 6.50

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...

GALLERIA DI PALAZZO CINI
map: E7 - Dorsoduro, 864
ph. +39.041.5210755 - Opening: 11 - 19
Closing day: Monday - Tickets: € 6.50

The sixteenth-century palazzo was the residence of Count Vittorio Cini, a famous financier and patron of the arts. The second piano nobile of Palazzo Cini is reserved for temporary exhibitions and in recent years has been used to display works owned by the Foundation.
Temporary exhibition: "Good" and "Bad" Government. Representations of the arts from the Middle Ages to the twentieth century. From 14 September to 7 November.

GALLERIA FRANCHETTI CA' D'ORO
map: F4 - Cannaregio, 3933
ph. +39.041.5238790 - Opening: 8.15-19.15
Monday 8.15-14 - Tickets: € 5.00

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

PRIVATE GALLERIES

ANTICHITÀ GIANFRANCO FOTI
map: F4 - San Polo, 412/413
ph. +39.041.2770384

BUGNO ART GALLERY
map: F6 - San Marco, 1996/d
ph. +39.041.5231305



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

GALLERIA SAN MARCO 101
map: G6 - S. Marco, 101
Ph. +39.041.2770151

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

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

GALLERIA CA' REZZONICO
map: E6 - Dorsoduro, 2793
ph. +39.041.5280035

DANIELE LUCHETTA
map: F7 - S. Marco, 2513/a
ph. +39.041.5285092



Glass sculptures made from original sketches by contemporary artists.

GALLERIA RAVAGNAN
map: G6 - San Marco, 50/a
ph. +39.041.5203021

FLORA BIGAI
map: G6 - S. Marco, 1652
ph. +39.041.5212208

Where you can admire works of "arte povera" and transavanguardia artists.

ROSSELLA JUNCK SHOWROOM
map: G6 - San Marco, 1997
ph. +39.041.5210759

GALLERIA D'ARTE III MILLENNIO
map: G5 - San Marco, 1047
ph. +39.041.2413561
The group exhibition deals contemporary art of italian artists.

Churches guide

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Special of the month:

S.Sebastiano Church: The Coronation of the Virgin
Convento di S.Salvador: Telecom Future Centre

Agenda: Not to miss

Highlight:

SAN SEBASTIANO CHURCH

How can an artist, who arrived in Venice by chance, become one of the greatest genius of Renaissance painting?

Appuntamento del mese:

Chiesa di S.Sebastiano: L'Incoronazione della Vergine
Convento di S.Salvador: Telecom Future Centre

Agenda: Da non perdere

Editoriale:

LA CHIESA DI SAN SEBASTIANO

Come capita che un artista, arrivato a Venezia per caso, diventi uno dei più grandi geni della pittura rinascimentale?



CHIESA DI SAN SEBASTIANO

THE CORONATION OF THE VIRGIN

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

L'INCORONAZIONE DELLA VERGINE

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

The church of San Sebastiano



di Martina Mian

How can an artist, who arrived in Venice by chance, become one of the greatest genius of Renaissance painting? Nobody can really tell. The story of Paolo Caliari, known as the 'Veronese' is certainly unique. He was very young when he was invited to Venice by his friend Girolamo Torlioni who had become prior of the church of San Sebastiano. Since then he went a long way. Torlioni too came from Verona and once he had gained enough money by selling the side altars of the church to wealthy families - who would have used them for private celebrations - he began thinking about an iconographic project. He aimed at allegorically describing the triumph of faith over heresy and thought of entrusting Paolo Veronese - who at the time was twenty-seven and was unknown in the city - with the work of art. The church of San Sebastiano enshrines the most extraordinary corpus of works by Veronese created from 1555 onwards and is thus considered one of the most significant centres of Venetian art. He was deeply attached to that church and asked to be buried there. His grave is marked simply and at the same time

Come capita che un artista, arrivato a Venezia per caso, diventi uno dei più grandi geni della pittura rinascimentale? Nessuno può dirlo, ma certo la storia di Paolo Caliari, detto il Veronese, è esemplare. Arrivò a Venezia giovanissimo dopo l'invito di un suo amico, Girolamo Torlioni, priore della chiesa di San Sebastiano. Anche Torlioni era di Verona e, una volta raggiunto il capitale necessario con la vendita degli altari laterali della chiesa a famiglie facoltose (che li avrebbero usati per le loro celebrazioni private) si mise all'opera per pensare ad un progetto iconografico. Egli voleva raccontare in allegoria il trionfo della fede sull'eresia e pensò di affidare l'opera proprio a Paolo Veronese, all'epoca ventisettenne e sconosciuto in città. La chiesa di San Sebastiano, quindi, per ciò che conserva, rappresenta uno dei più importanti luoghi dell'arte veneziana, riunendo il più straordinario corpus di opere di Veronese che vi lavorò per tutta la vita a partire dal 1555 il quale, talmente affezionato a quel luogo chiese e ottenne di essere sepolto proprio lì. Un busto, opera di Mattia Carneri, res-

effectively with a bust by Mattia Carneri, recently restored. The fifteenth-century church of San Sebastiano belonged to the confraternity of the ‘Gerolimini’ Fathers. It was in 1506 that under the direction of Antonio Abbondi -also known as ‘lo Scarpagnino’- it underwent a series of modifications which enlarged it providing it with its current shape. Rather than for its architectonic shape, the church is famous for Paolo Veronese’s pictorial work and it can be considered the most outstanding achievement of his artistic career. Veronese’s artistic work in the church of San Sebastiano can be divided into three periods. The first one starts in 1555 and is centred on the decoration of the ceiling of the sacristy with scenes of the Old Testament, followed by the complex decoration of the coffered ceiling of the church – inspired by the Ester Book - which was carried on until 1556. Between 1558 and 1559 he carries out the second modification by decorating the upper part of the nave with frescos (Church Fathers, Prophets, Sibyls and biblical figures) and the friar’s choir (episodes of San Sebastiano’s life) and by creating the organ wickets and the parapet (presentation of Jesus at the Temple, “Piscina ProbatICA” and Nativity). The last modification dates back to the period 1565-70 with the creation of the great altarpiece with the Madonna with Saint Sebastian and other saints, and the two side “teleri” - large painting on canvas - of the presbytery portraying Saint Mark and Saint Marcellino to martyrdom, and the Martyrdom of Saint Sebastian.

taurato recentemente, contrassegna la sua sepoltura in modo semplice ma efficace. La chiesa di San Sebastiano, di fondazione quattrocentesca e appartenente alla confraternita dei Padri Gerolimini, subì dal 1506, sotto la direzione di Antonio Abbondi detto lo Scarpagnino, una serie di interventi che la ampliarono e le conferirono l'attuale orientamento. Più dell'impianto architettonico, come si diceva, in questa chiesa conta la presenza del grandioso ciclo pittorico di Paolo Veronese, l'impresa senz'altro più vasta ed importante che egli portò a termine nell'arco di tutta la sua attività. L'intervento del maestro si articola in tre momenti e ha per tema la decorazione del soffitto della sacrestia con Scene dell'Antico Testamento a cui fa seguito la complessa decorazione del soffitto a cassettoni della chiesa, protrattasi fino al 1556 e ispirata al Libro di Ester. Tra il 1558 e il 1559 Veronese opera il secondo intervento, decorando con affreschi la parte superiore della navata centrale (Padri della Chiesa, Profeti, Sibille e personaggi biblici) e il coro dei frati (episodi della Vita di San Sebastiano), realizzando le portelle d'organo e il parapetto (Presentazione di Gesù al Tempio, Piscina ProbatICA e Natività). L'ultimo intervento risale, infine, al periodo 1565-70, con l'esecuzione della grande pala d'altare con la Madonna in gloria con San Sebastiano e altri santi e dei due teleri laterali del presbiterio raffiguranti i Santi Marco e Marcellino condotti al martirio e il Martirio di San Sebastiano.

CHURCHES CITY LISTING

CHURCHES

BASILICA DI SAN MARCO
map: G6 - Piazza San Marco
Ph. +39.041.5225205 - Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00



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

SAN EUSTACHIO - VULGO S. STAE
map: F3 - S. Polo, Campo S. Stae
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00 -17.00; Sunday 13.00-17.00
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.

BASILICA DEI FRARI
map: E5 - S. Polo, 3072
ph. +39.041.2728611 - Tickets: € 2.00
Opening: 9.00-17.00; Sunday 13.00-17.00
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.

SAN POLO
map: E5 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



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

SAN GIACOMO DALL'ORIO
map: E4 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

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 wit-

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.

ness to this building's long history.
To see: *La Crocifissione* by Paolo Veneziano, *la pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

MADONNA DELL'ORTO
map: F1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

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.

SAN PIETRO DI CASTELLO
map: M6 - C.po S. Pietro di Castello
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

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.

SANT'ALVISE
map: E1 - Cannaregio, 3282
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

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 bar-bicans, which directly connects with the convent nuns.
To see: the ceiling entirely frescoed by Torri and P. Ricci and *the Ascent to Calvary*, juvenile work by Tiepolo.

S. MARIA FORMOSA
map: H5 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.00
Opening: 10.00 -17.00; Sunday 13.00 - 17.00

According to legend, the church was founded in 639 AD by St. Magno,

Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.
To see: the famous *Polittico* by J. Palma il Vecchio, *The Last Supper* by Leandro Bassano

S. MARIA DEL GIGLIO
map: F6 - C.po S.M. Zobenigo
ph. +39.041.2750462 - Tickets: € 2,00
Opening: 10.00 -17.00; Sunday 13.00 -17.00



The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.
To see: *Abramo che spartisce il mondo* masterpiece by A.Zanchi, *La Sacra Famiglia* ascribed to P.P.Rubens. Remarkable are *The Stations of the Via Crucis*, works by several painters of the 18th century.

SANTISSIMO REDENTORE
map: F8 - Giudecca, 195
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00



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 car-

CHORUS Museum of the city info: +39.041.2750462

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



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

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



ried 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.

SANTA MARIA DEI MIRACOLI
map: G4 - Cannaregio, 6063
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00
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.

BASILICA DELLA SALUTE
map: F7 - Dorsoduro, 1
ph. +39.041.5225558 - Tickets: free
Opening: 9.00-12.00 / 15.00-18.00



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

DEGLI SCALZI
map: D3 - Cannaregio, 54
ph. +39.041.715115 - Tickets: free
Opening: 9.00-11.50 / 16.00-18.00



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705. The façade,

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

BASILICA DEI SS. GIOVANNI E PAOLO
map: H4 - Castello, 6363
ph. +39.041.5237510 - Tickets: free
Opening: 9-12.30 / 15.30-18 Sun. 15.30 -18
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.

SANTO STEFANO
map: E6 - San Marco, 3825
ph. +39.041.2750462 - Tickets: € 2.00
Opening: 10.00-17.00; Sunday 13.00-17.00

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.

BASILICA DI S.MARIA E DONATO
map: N2 - Murano, c.po S. Donato 11
ph. +39.041.739056 - Tickets: free
Opening: 09.00-12.00 / 15.30-18.30

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

LA CATTEDRALE
Isola di Torcello - ph. +39.041.730084
Tickets: € 3.00 - Opening: 10.00-17.00
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.

SAN GIORGIO MAGGIORE
map: H7 - Isola di S. Giorgio
ph. +39.041.5227827 - Tickets: free
Opening: 9.30-12.30 / 14.30-18.00
It is a magnificent work of holy architecture by Andrea Palladio, built between

1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept, and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.
To see: *The Lost Supper* and *Manna from Heaven* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane

S. M. DELLA PIETA' VIVALDI'S CHURCH
map: H6 - Castello, 3701
ph. +39.041.5231096
Opening: See programme

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

SAN ZACCARIA
map: H5 - Castello, 4593
ph. +39.041.5221257
Opening: 10.00-12.00 / 16.00-18.00; Sunday 16.00-18.00 - Tickets: € 2.00

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.

SCHOOLS

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



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

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

SCUOLA GRANDE DI S. MARCO
San Marco, campo
SS. Giovanni e Paolo map: I4

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

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ
map: F7 - 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 (Academy of Fine Art).

SCUOLA GRANDE DI S. TEODORO
map: H5 - S. Marco, 4810
ph. +39.041.5287227 - Tickets: free
Opening: 9.30-12.00
Closing day: Saturday, Sunday

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.

SCUOLA GRANDE DELLA MISERICORDIA
map: G3 - F.ta 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.

SCUOLA GRANDE DI S.ROCCO
map: E5 - San Polo, 3054
ph. +39.041.5234864 - Tickets: € 5.00
Opening: 10.00-16.00

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.

A JOURNEY into the future

Un viaggio nel futuro

The Church and the Convent of San Salvador have witnessed the birth of this city, through the period of the intensive trade and commerce of the 16th century right up to today, developing into a symbol of avant-garde technological innovation. The history of the former convent of San Salvador, of its two cloisters and of the refectory that gave a home to the Augustinian friars, is Venetian history. Rebuilt to its current state between 1506 and 1534, the ecclesiastic structure was completely integrated into the hustle and bustle of the city. Splendid in its architectural complex and in the interior decorations, halfway through the 1980s became a symbol for communications in the future with set up of the new telephone exchange with digital electronic commutator. This is just a first step. Today, Telecom Italia Lab, located inside the two cloisters, the monumental halls, and the refectory of the former monastery has mounted the exhibition Telecom Future Centre. A gateway to the future and to the new communication technologies. The experimental frontiers and research into innovation displayed in this show use theme itineraries to help the visitors open a 'new' gateway to this magnificent city.



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



Exhibition Space - Gli Spazi Espositivi

VENETIAN ITINERARIES - ITINERARI VENEZIANI
With brief virtually animated films in 3D on real backgrounds, 15 of the main Venetian characters for customs, and art in Venice, tell their stories.
Attraverso dei brevi filmati di animazione virtuale in 3D su sfondi reali, 15 personaggi tra i più famosi della storia, del costume e dell'arte a Venezia, raccontano le loro vicende.

SPACE FOR GAMES - SPAZI DI GIOCO
Telecom future Centre offers a play space where one can experiment freely with new games, participating and exchanging ideas using the fixed and mobile telecommunication systems.
Telecom Future Centre offre uno spazio ludico dove sperimentare liberamente i nuovi giochi, che le telecomunicazioni fisse e mobili rendono partecipativi e scambievoli.

CALL THE VOICES - LE VIE DELLA VOCE
The visitor can speak to a modern oracle that can foresee the day ahead. A place where famous people such as Einstein can be interviewed or one can sail the trimarano with Giovanni Soldini.
Il visitatore può parlare con un oracolo contemporaneo: una postazione che permette di intervistare personalità come Albert Einstein o di guidare il trimarano di Giovanni Soldini.

WATER SHOW - TEATRO DELL'ACQUA
An amazing water display to stimulate emotions and reflect on the value of water itself set up by Stefano Boeri.
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THE "CENACOLO" (Dining hall) - IL CENACOLO
The themes in object are: Developing an intelligent home, mobility trends, and tourism.
I temi trattati sono: "Gli sviluppi della casa intelligente", "Le tendenze della mobilità", "Il turismo".





Venetians Photograms

The Venice Film Festival, despite its alternating waves of success, has become at the forefront of world-wide cinematography. However, as it has already been said, Venice has not only been a place in which films were presented, nor merely the location for foreign productions.

di S. C.

foto: archivio Piero Zanotto - Venezia

Fotogrammi Veneziani

La Mostra del Cinema di Venezia, con i suoi altalenanti successi, ha raccolto l'avanguardia dell'arte cinematografica mondiale. Ma Venezia, come abbiamo già detto, non è stato solo un luogo dove si presentarono films, né solo una città offerta quale location per produzioni esterne.

Venice is a natural stage and backstage, a theatre where the characters belong to the city's past, where water, palaces and the sounds of the 'campi' – Venice small squares – recount tales and emotions. Luis Lumière himself, after his very first Paris projection in December 1895, had the idea of using his camera to describe a place. He chose Venice and sent an assistant to film the city. The result was the birth of a new revolutionary filming method. The camera did not film moving

Il teatro di Venezia: scena e quinta naturale. Dove i personaggi fanno parte del passato della città. Dove l'acqua, i palazzi, i suoni dei campi, si offrono gratuitamente a raccontare storie, emozioni e volti. Lo stesso Luis Lumière, dopo la prima proiezione parigina -in senso assoluto- del dicembre del 1895, ebbe l'intuizione di utilizzare la sua macchina per raccontare in "panoramica" un luogo. Scelse Venezia, naturalmente, e

objects from a still position, but it was the operator himself who moved after the objects. Only one year after Lumière's first projection - in 1896 - "Panorama du Grand Canal pris d'un bateau", a "filmine" of about one minute was created and subsequently many others followed. Venice therefore saw the birth of international cinematography. The first Cinema Show was organized in Venice in 1932 in the flourishing tourist centre of Lido. The first projection, in August, 6th, 1932, was that of "Dr. Jekyll and Mr. Hide" by Rouben Mamoulian. On that occasion Giovanni Volpi - a Venetian patron and author of the Show - invited, on the terrace of the Hotel Excelsior, Lumière, the very author of cinema. Since then the Venice Cinema Show, has been at the forefront of worldwide cinematography. However, as it has already been said, Venice is not only a place in which films are presented or the location for foreign productions. In 1944 the

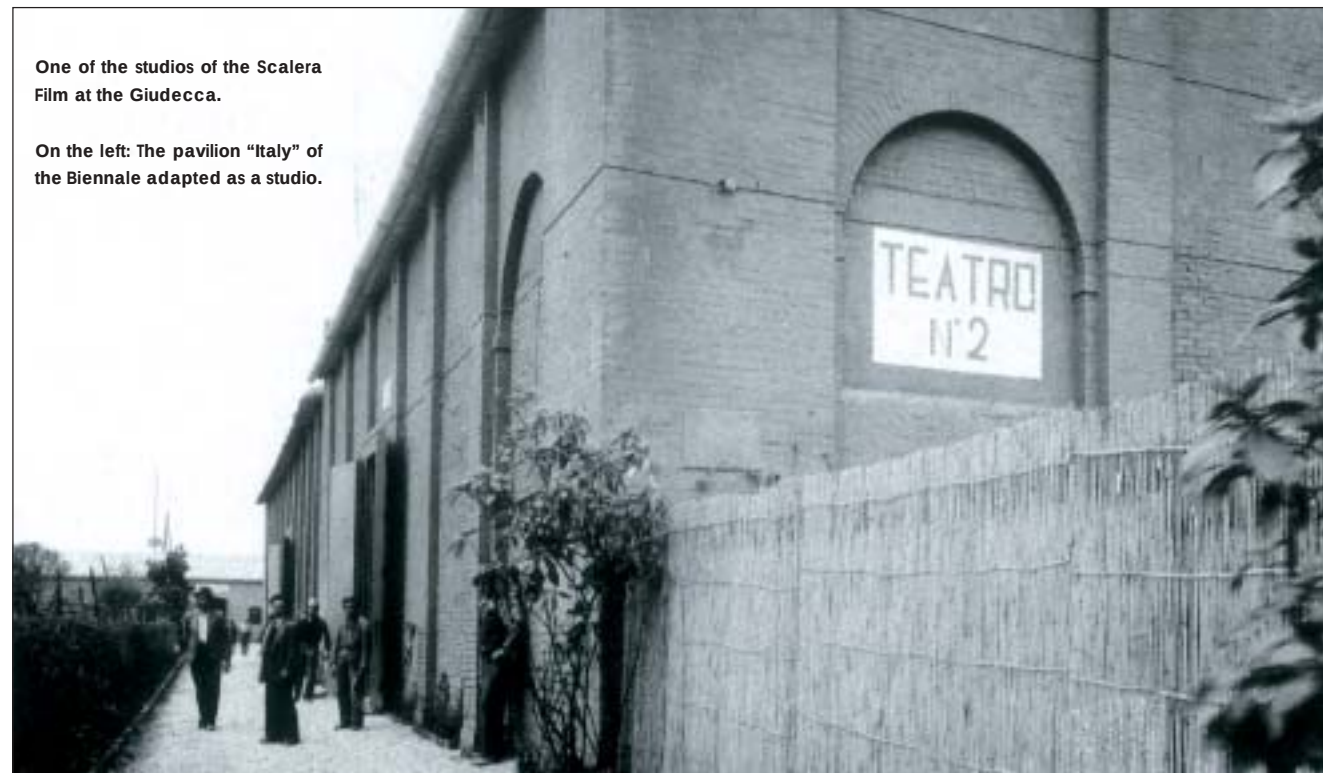
inviò un operatore a filmare la città. Nacque un nuovo modo, se mai vecchio fosse stato l'altro, di fare cinema: la macchina da ripresa non più ferma a registrare oggetti in movimento, ma il contrario, dove a muoversi era stavolta l'operatore. Nacque, solo dopo un anno dalla prima proiezione dei Lumière, nel 1896, "Panorama du Grand Canal pris d'un bateau", un "filmine" di circa un minuto al quale ne seguirono molti altri.

Venezia, dunque, ha fatto da culla alla cinematografia internazionale. Qui, nel 1932, si pensò di organizzare nel fiorente polo turistico del Lido la prima Mostra del Cinema in seno alla Biennale. E il conte Giovanni Volpi, mecenate veneziano, ideatore dell'evento, invitò alla prima proiezione di "Dr. Jekyll and Mr. Hide" di Rouben Mamoulian, il 6 agosto del '32, sulla terrazza



One of the studios of the Scalera Film at the Giudecca.

On the left: The pavilion "Italy" of the Biennale adapted as a studio.





'Cines' of Rome were moved to Venice – which was considered safer from bombings – and its new studio was the Padiglione Italia in the Biennale Gardens. The 'Cinevillaggio' of the city of the dogs was thus created, as Pietro Zanotto – Venetian journalist as well as author of "Veneto in film", published by Regione Veneto and Marsilio – explains. The outstanding Roman production company Scalera moved its studios to a number of sheds at the Giudecca. It was there that a dozen films were shot until 1945. The sheds of the Scalera continued to be used also after the war whereas the Cinevillaggio was dismantled. Among the many internationally famous films produced in those sheds there are 'Othello' by Orson Welles, 'Sense' by Luchino Visconti and 'Summertime' starring the marvellous Katherine Hepburn. When this film is broadcasted on television today it still rouses feelings of pride in every Venetian.

Gratitude is to be given to Piero Zanotto - Venetian journalist, author of 'Veneto in film' - for his precious cooperation.

Si ringrazia Piero Zanotto, giornalista veneziano, autore di "Veneto in film", per la preziosa collaborazione e il materiale fornito.

dell'Hotel Excelsior, proprio quel Lumière che del cinema fu l'inventore. Da allora la Mostra del Cinema di Venezia, con i suoi altalenanti successi, ha raccolto l'avanguardia dell'arte cinematografica mondiale.

Ma Venezia, come abbiamo già detto, non è stato solo un luogo dove si presentarono films, né solo una città offerta quale location per produzioni esterne. Nel 1944 a Venezia (ritenuta più sicura ai bombardamenti) si trasferì da Roma la Cines, utilizzando come teatro di posa il Padiglione Italia dei Giardini della Biennale.

Come ricorda il giornalista veneziano Piero Zanotto, autore di "Veneto in film", (edito Regione Veneto e Marsilio) nacque il Cinevillaggio della città dei Dogi. La Scalera, importante società romana di produzione, trasferì i suoi teatri di posa alla Giudecca, in alcuni capannoni adibiti prima a fattoria. Qui si realizzarono una dozzina di film fino al 1945 poi, mentre il Cinevillaggio fu smantellato, i capannoni di Scalera continuarono ad essere utilizzati anche dopo la guerra. Ne uscirono film di rilievo internazionale: Othello, di Orson Welles, Senso di Luchino Visconti e Tempo d'estate, con una splendida Katherine Hepburn. Un film, quest'ultimo che, quando trasmesso da qualche televisione privata, ancora oggi, solletica l'orgoglio di ogni veneziano.



Vips in Mostra

August the sixth 1932, on the Seaview Terrace of the Hotel Excelsior. Rouben Mamoulian's "Dr. Jekyll and Mr. Hyde" began at 9.15 p.m. The seats were full of women in fine outfits and gentlemen in tuxedos: This is how the First Exhibition of Cinematographic Art started, as part of the 28th Venice Biennale. There was no competition and there were no awards, but an audience referendum would name the best director and the most enjoyable film. Two years later the screenings were moved to the Radiant Fountains terrace. The top stars of international cinema came to Venice Lido, one of the first being Marlene Dietrich. After an interruption during the war, the Festival resumed in 1946 with screenings at the San Marco Cinema because the main Lido cinema building was occupied by the allies. In 1949, international cinema returned to the Lido Cinema building to stay, making it the focal point for international society events in the fifties and sixties when it welcomed the top names in world-class cinematography. There was to be no Festival from 1969 to 1979. Following the dispute in 1968, the awarding of prizes was abolished and the Festival was made non-competitive for that period. In 1972, the Venice International Film Festival was held in Venice's old town in contrast with the Festival held at Venice Lido.

Sei agosto 1932, terrazza mare dell'Hotel Excelsior. Alle 21.15 inizia "Dr. Jekyll and Mr. Hyde" di Rouben Mamoulian. Platea di signore in fine toilettes, signori in Touxedo: inizia così la "Prima esposizione d'arte cinematografica" nell'ambito della 28. Biennale di Venezia. Non c'è competizione, non ci saranno premi, ma un referendum fra il pubblico indicherà il miglior regista e il film più divertente. Due anni dopo la proiezione si sposterà nella terrazza "Fontane luminose". Scendono al Lido le più grandi stelle del cinema internazionale, una delle prime è Marlene Dietrich. Dopo la pausa bellica la Mostra riprende nel '46 con le proiezioni al Cinema S. Marco perché il palazzo del cinema è occupato dagli alleati. Dal '49 il cinema internazionale ritorna definitivamente al palazzo del Cinema del Lido diventando negli anni cinquanta e sessanta il centro delle occasioni mondane internazionali, ospitando i più grossi nomi della cinematografia mondiale. Dal '69 al '79 "la Mostra" non ci sarà. Nel '68, dopo la contestazione, si abolisce il conferimento dei premi. In questi anni le edizioni della Mostra sono non competitive. Nel '72 nel centro storico di Venezia si tengono le "Giornate del cinema italiano" in antitesi con la Mostra che si svolge al Lido. Dagli anni Ottanta la Mostra riprende il suo antico vigore che mantiene ancora oggi, con la 61^a edizione 2004.



Paul Newman



Dustin Hoffman



Jack Nicholson e Sean Penn



Federico Fellini e Marcello Mastroianni



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THE LIBERTY ISLAND

The Venice Lido's development began in around 1850 with the construction of the first seaside resorts, and culminated in the late '30s. In that period commissions to build summer villas rained down on architects from all over the world, but mainly from Venice. Their customers' wealth and the almost absolute freedom to design in a semi-deserted area allowed experimenting at the Lido with a style called "art nouveau", which in Italy would be called "Liberty". Our tour could begin with Monplaisir Villa in Gran Viale, often defined as one of the most

Lo sviluppo del Lido di Venezia inizia dalla costruzione dei primi stabilimenti balneari, intorno al 1850 e trova il suo massimo splendore alla fine degli anni '30. In quel periodo, da tutto il mondo, fioccano le commissioni ad architetti, soprattutto veneziani, per la costruzione di ville estive. La ricchezza di committenza e la quasi assoluta libertà di progettare in un ambiente semideserto consentono di sperimentare al Lido le novità di quella "art nouveau" che in Italia sarà chiamata "Liberty". Il nostro percorso può cominciare da villa

significant art nouveau buildings in Italy. And then on to via Lepanto's Hotel Villa Otello and the splendid Romanelli Villa. The details are left to the attentive eyes of the most observant visitors, but the Hotel Des Bains and the Hotel Excelsior cannot be overlooked, just to mention a few examples. The Venetian architects Raffaello and Francesco Marsich designed and built the Hotel Des Bains, inaugurated on 5 July 1900. In the evening of 21 July 1908 people were celebrating the opening of the Hotel Excelsior.

Monplaisir in Gran Viale, spesso definita uno dei più significativi edifici di stile Liberty in Italia. E poi in via Lepanto l'hotel Villa Otello e la splendida villa Romanelli, solo per fare degli esempi. Non si possono però dimenticare l'hotel Des Bains e l'hotel Excelsior. Furono i veneziani Raffaello e Francesco Marsich che idearono e realizzarono l'Hotel Des Bains, in completo stile Liberty, inaugurato la sera del 5 luglio del 1900. La sera del 21 luglio 1908, si festeggiava l'apertura dell'Hotel Excelsior.

La Biennale di Venezia

61 ST. VENICE INTERNATIONAL FILM FESTIVAL

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- Venezia Corto Cortissimo
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Lido di Venezia, locations:

Palazzo del Cinema, Casinò, PalaBnl

Venues:

Palazzo del Cinema:
- Sala Grande: 1.100 seats
- Sala Volpi: 160 seats
Palagalileo: 1.300 seats
PalaBnl: 1.700 seats
Sala Perla, Casinò: 400 seats
Cinema Garden: A large space in the Casinò gardens with stands, an Internet Point and refreshment points for the public and trade operators.

How to get to Lido di Venezia:

By train: after arrival at the railway station of Venezia S.Lucia, catch a vaporetto boat for the Lido (ACTV public transport routes 51/52). Alight at Lido/S. Maria Elisabetta.

By car: leave motorway at Venice exit, follow indications for Venezia-Lido, board ACTV traghetto (ferry).

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 - 3) Villino Thea (1905, Arch. Guido Sullam)
 - 4) Villino Donghi o delle Palme (1906, Ing. Daniele Donghi)
 - 5) Villino Trento (1907, Ing. Francesco Marsich)
 - 6) Villa Gemma (1905, Arch. Max Ongaro)
 - 7) Casa Predelli o Villa Loredana (1913, Arch. G. Torres)
 - 8) Villa Fanna (1902, Arch. Giovanni Sardi)
 - 9) Villa Romanelli (1906, Arch. Domenico Rupolo)
 - 10) Nuova Villa dei Padri Armeni (1907, Arch. D. Rupolo)
 - 11) Tombe Levi ed Errera (anteriori al 1915, Arch. Guido Sullam)
 - 12) Villa Giannina (1908, Ing. Corrado Rubens)
 - 13) Hotel des Bains (1900, Ing. Francesco Marsich)
 - 14) Excelsior Palace (1908, Arch. Giovanni Sardi)
 - 15) Villa Gelsomini (1912, Ing. Mario Felice Donghi)
 - 16) Villa Rossi (1924, Arch. Brenno del Giudice)
 - 17) Casa del Farmacista (1927, Arch. Brenno del Giudice)
 - 18) Villa Tonello (1911, Arch. Giulio Alessandri)

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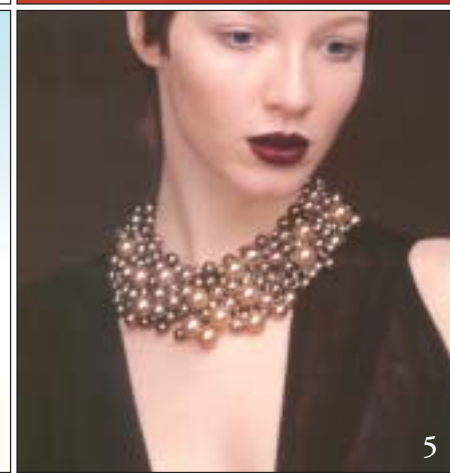
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map: G5 - Ph. +39.041.5229020

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Venetian HANDICRAFT

ARRAS - L'arte del tessere

In a marvellous 'campiello' in the heart of Venice, a cooperative society runs a small textile workshop, where antique wooden handlooms can be seen at work in the production of rich fabrics, various types of wool and silk, clothes, scarves and stoles, as well as bags, hand-dyed velvets and furniture accessories. Any product can be created according to personal needs and requirements.

Nel cuore di Venezia, in uno splendido campiello, una cooperativa sociale gestisce un piccolo laboratorio tessile. Qui si possono vedere all'opera antichi telai manuali in legno. Vi si producono tessuti pregiati, lane, lini, sete, capi d'abbigliamento, sciarpe e stole. Pezzi unici costruiti con maestria artigiana. E ancora borse, velluti tinti a mano, complementi d'arredo. Tutto anche su misura.

MAP: D6 Laguna Fiorita - Campiello Squellini, 3234 • Venezia • ph. +39.041.5226460



GIORGIO BORTOLI - Sculptor



Architect Le Brun designed the Metropolitan Life Tower of New York by imagining Campanile di San Marco in Venice. Today, the Venetian artist Giorgio Bortoli evokes the same idea by placing the Campanile – bell-tower – of the Serenissima – Republic of Venice – inside the New York tower, so as to seal a new embrace and to safeguard the 'old' from the 'new'. This project gave birth to the 12 meter high, agile and evocative "archi-sculpture" which Bartoli has imbued with symbolic values. Indeed, it is made of used materials such as steel, glass and fragments of the ancient Campanile di San Marco – which fell down in 1902 – that at the time had been dumped in the sea but recovered by the architect off San Nicolò del Lido.

Il Metropolitan Life Tower di New York venne progettato dall'architetto Le Brun immaginando il Campanile di San Marco a Venezia. Ora, Giorgio Bortoli, artista veneziano, ne evoca l'idea ponendo il campanile della Serenissima all'interno della torre newyorchese, quasi a proteggere il "vecchio" dal "nuovo". Da questo nasce l'agile ed evocativa archiscultura, alta 12 metri, che Bortoli riempie di valori simbolici, a cominciare dai materiali usati: l'acciaio, il vetro e alcuni frammenti dell'antico campanile di San Marco, crollato nel 1902, al tempo scaricati in mare e recuperati dallo scultore al largo di San Nicolò del Lido.

MAP: F6 Showroom Albergo La Fenice et des Artistes S.M. 1937 • ph. +39.041.5232333

FEI TOSO - When handicraft becomes art

From outside, the artistic engraving studio "Fei Toso", seems simply a beautiful house facing the 'Ramo Conterie'. However the window engravings reveal the real activity lying behind mere appearance. For sixty years, the Fei Toso family has produced marvellous objects that show how handicraft can become art. Vases, glasses, bonbonnières, Venetian bottles engraved with traditional techniques, and the restoration and production of antique mirrors make clear how any object is not only unique, but a true work of art.



Visto da fuori, lo studio di incisione artistica Fei Toso, a Murano, sembrerebbe una delle belle case che si affacciano su Ramo Conterie, se le incisioni alle finestre non rivelassero l'attività che si svolge tra le mura. Una forma d'artigianato che diventa arte, attraverso le opere che escono da sessant'anni dalle mani della famiglia Fei Toso: i vasi, i bicchieri, le bomboniere, i flaconi veneziani incisi con le tecniche tradizionali, uniti all'attività di restauro e produzione di specchi antichi, rendono ogni oggetto molto più che unico. Lo rendono un'opera d'arte.

MAP: M2 Studio e Showroom Ramo de le Conterie 3 • Murano • ph. +39.041.739431

The “shade” of Venice

L'ombra di Venezia

exclusive of



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Legend has it that once, in Piazza San Marco, there was a wine banquet that during the summer moved after the shade of the ‘campanile’. Each of the glasses sold could not contain less than 100ml. This is the origin of the name “ombra” under which all Venetians call even today a glass of wine. A tradition reflecting the nature and the scent of this marvellous and unique city. Today, in the Doges’ city 50,000 ‘ombre’ are drunk everyday. A substantial figure for a city of no more than 75,000 inhabitants. L’ombra di Venezia is a homage to the long-standing Venetian tradition. In front of a glass of wine new friendships are formed and old ones are reinforced, deals are clinched and communicating becomes easier. Venice, its nature, history, the character of its inhabitants are centred on this rite. L’ombra di Venezia enshrines all these characteristics. The Pinot Grigio, preserved here, is 100% Venetian because is produced, in limited quality, with a true Venetian passion in the same earth that provided wine for the Palazzo Ducale centuries ago. Its essence is characterized by the scents of Italy. Its colour is the result of the sun that has ripened the grapes. Thanks to this extraordinary wine, you can breath the cordiality and friendship which can still be found today on the shades of the Campanile. With L’ombra di Venezia you can savour the true Venetian tastes, experience the atmosphere, history and tradition of an almost imaginary city. Holding your own bottle of wine and drinking it from your own glasses means possessing a tiny part of that wonder. Indeed, bottles and glasses are created by a famous master glassmaker of Murano. Unique and matchless pieces produced in a limited edition of 999 samples each different from one another.

The glass

The bottle of “L’ombra di Venezia”, made of Murano glass, has been created with the ancient technique of the mosaic melted at high temperature. The sand has been given its shape and colour by the fire. While the rest, the soul of this type of Murano glass, derives from the technique and experience of the master glassmaker who has created it by blowing on the shapeless amalgam. This particular glass has been therefore created out of that blow, out of the technique enshrined in the inviolable secrets of the furnace. Unique and inimitable. The origin certificate and the ‘murrina’ set in the glass guarantee its quality and originality.

The wine

The Pinot Grigio “L’ombra di Venezia” is produced in the Italian farm ‘La Vigna del Cason Brusà’ and is the result of an accurate analysis of the “terroir” carried out in cooperation with the ‘Istituto Sperimentale’ of Conegliano. Different clones of Pinot Grigio– from two to five – have been planted in the same vineyard, so as to emphasize their best characteristics. The harvested product, unique in its characteristics, undergoes a treatment which respects both the tradition and the quality of the grapes. A hard and intense process for a unique top quality. “L’ombra di Venezia” – ‘ombra’ meaning glass of wine in the Venetian dialect – reflects the professional ability of the enterprise renowned in Italy and abroad.

PINOT GRIGIO igt Veneto

Organoleptic description: white coppery bright colour with delicate and definite scents, fluid, rich in salts, a wine famous for its delicacy.

Analytic data: alcohol 12% vol., acidity 6,7-7,5‰ ca

Gastronomic suggestions: ideal for fish starters, white meat, delicate recipies.

Service: 10° in Murano glasses

Refinement: in stainless steel casks and in bottles.

Average quality rise: 2 years



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CARTA ALTA

Calle Bevilacqua - Dorsoduro, 1737
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ART PANTHEON

C.po S.Geremia, Cannaregio 291
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ATTOMBRI

Sottoportego dei Orefici - S. Polo, 74
map: H5 - Ph. +39.041.5212524

MATISSE

Sottoportego de Rialto, S. Polo 53
map: F4 - ph. +39.041.2770799

IL CANOVACCIO

Castello, 5369/70
map: G5 - ph. +39.041.5210393

ATELIER MAREGA

F.ta dell'Osmarin - Castello, 4968
map: H5 - ph. +39.041.5223036

LA BOTTEGA DEI MASCARERI

San Polo, 80
map: F4 - ph. +39.041.5223857

BLUE MOON

Campo S.Lio - Dorsoduro, 2312
map: C6 - ph. +39.041.715175

HOME WARE

DOMUS

Calle dei Fabbri - S. Marco, 4746
map: G5 - Ph. +39.041.5226259

JESURUM

Piazza San Marco 60/61

map: G6 - Ph. +39.041.5229864

FRETTE

Calle XXII Marzo - S. Marco, 2070/A
map: G6 - Ph. +39.041.5224914

LUIGI BEVILACQUA

C.llo de la Comare, S. Croce, 1320
map: E3 - Ph. +39.041.721566

RUBELLI

San Marco, 3877
map: E5 - Ph. +39.041.5236110

FOOT WEAR

CALZATURIFICIO MAGLI

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map: F6 - Ph. +39.041.5208280

F.LLI ROSSETTI

Calle Larga Mazzini - S. Marco, 4800
map: G5 - Ph. +39.041.5230571

GEOX SHOP

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map: G5 - ph. +39.041.2413182

LA PARIGINA

Mercerie - S. Marco, 727
map: G5 - Ph. +39.041.5226743

POLLINI

Mercerie - San Marco, 186
map: G5 - Ph. +39.041.5237480

TIMBERLAND

Calle dei Fuseri - S. Marco, 4336
map: F5 - Ph. +39.041.5231827

TOD'S CALZATURE

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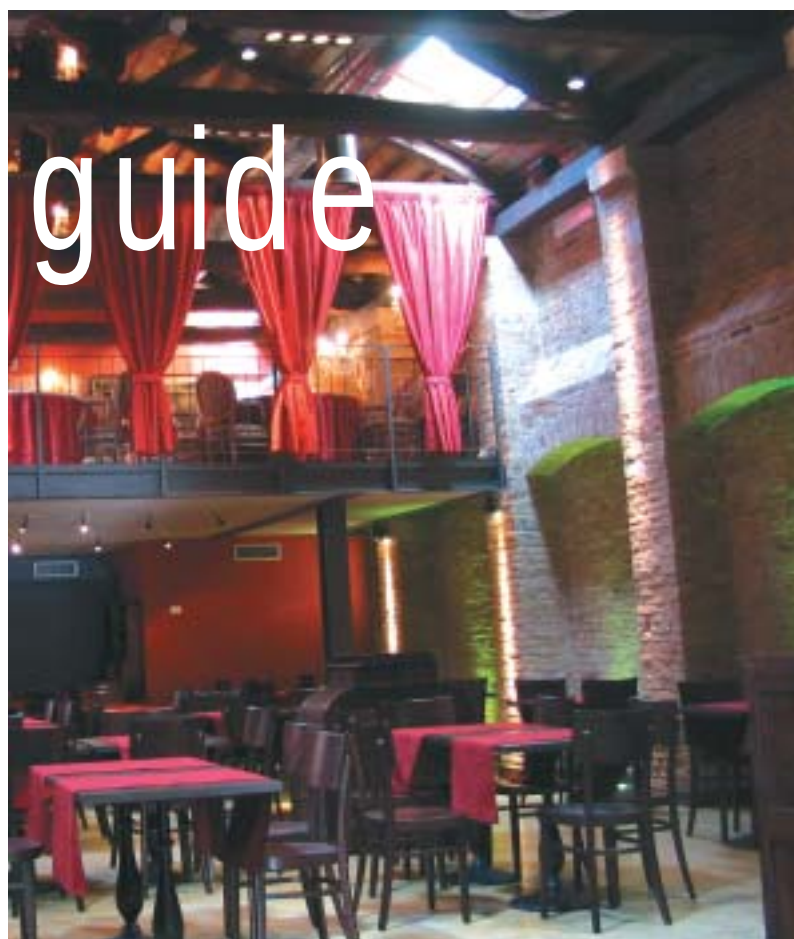
ETRO

LARIO

Dining guide

**Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing**

**La BUONATAVOLA
Ristoranti
Bacari
Pizzerie
Pasticcerie
Listing tematico**



AQUARAMA, Dorsoduro 1414



Acquarama is a newly conceived restaurant that aims at offering a broad range of choices to its guests. The restaurant is imbued with a typically Venetian elegance especially thanks to its wide, isolated mezzanine floor that creates an intimate and elegant atmosphere. The particular attention paid to details makes Acquarama a unique place in which present and tradition are intertwined. The restaurant has also a unique position. It is situated on the shore of the 'Zattere', a few minutes walk from the 'Stazione Marittima di San Basilio' - Maritime station of St. Basilio -, a place often chosen by Venetians for their walks. In its double height room Acquarama also offers a wide area - one hundred seats - that can host shows, meetings and conventions. The restaurant's menu offers to its guests both meat and fish dishes, home-made pasta, pizza and salads.



Una nuova idea di ristorazione a Venezia: Acquarama è un locale concepito per offrire una vastissima gamma di proposte ai suoi ospiti. Un'eleganza del tutto veneziana che prende ragione e forma nell'ampio soppalco, isolato dal resto, che crea un'atmosfera raccolta e ricercata. I dettagli, la cura del particolare, rendono il locale unico nel suo genere dove contemporaneità e tradizione si fondono in una amalgama dal gusto metropolitano. Unica è anche la sua posizione: sulla riva delle Zattere, a pochi passi dalla Stazione Marittima di S. Basilio, meta di passeggiate della venezianità più mondana e attenta. Acquarama, nella sala a doppia altezza, offre poi un ampio spazio (cento posti a sedere) per manifestazioni, eventi a tema, congressi e riunioni. Acquarama coinvolge i suoi ospiti con un servizio di ristorazione a base di carne o pesce, primi piatti di pasta fatti in casa o, più semplicemente, la pizzeria e le insalate.

DINING CITY LISTING

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

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

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

TRADITIONAL CUISINE

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AL GRASPO DE UA

**map: G5 - S. Marco, 5094
ph. +39.041.5200150 - Closed Mondays**



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RISTORANTE DA IVO

**map: F6 - San Marco, 1809
ph. +39.041.5285004 - Closed Sundays**

A LA VECIA CAVANA

**map: G3 - Rio Terà SS. Apostoli, 4264
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DO' FORNI

**map: G5 - S. Marco, 457
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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.

LA RIVISTA

**map: F6 - San Marco, 2398
ph. +39.041.2401425 - Closed Mondays**

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**map: G3 - Cannaregio, 5405/a
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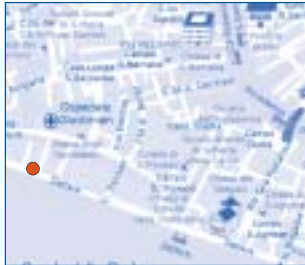
cucina tipica veneziana

S.Marco, 3593
Campo S. Angelo
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Booking request



A q u a r a m a

R E S T A U R A N T & C O F F E E L O U N G E

DORSODURO, 1414 - PH./FAX +39.041.5206601

Bigoli in salsa

Many dishes of the Venetian popular cuisine have Jewish origins. Centuries of close promiscuity and relations within a cultural fabric used to manifold influences have generated, above all in Venice, a very close and long-lasting symbiosis between the local traditions and the Jewish gastronomic rules. Thus, fruits and vegetables from the estuary, the rich catches of fish and the savoury tastes of Eastern markets have come into line with the norms of the kasherùth – the set of rules of the Judaic tradition which regulates 'pure' and 'impure' food – with extravagant and unparalleled results. Today, a number of Jewish dishes have become fully-fledged Venetian specialities: let us only think of the world-famous 'sarde in saor' – sardines marinated in onions –, or the sardines fried and stewed in vinegar, or the 'bigoli in salsa' – special whole wheat spaghetti with onions and anchovies. In the XV century the cook of the Bishop of Eraclea sautéed a particular spaghetti called "bigoli". In 1603 the Council of the Padua Municipality granted the patent for their production. These pieces of information bear witness to how 'the art of cooking bigoli' is the heritage of a large part of the Veneto territory. 'Bigoli in salsa' is traditionally a dish for days of fasting: Christmas Eve, Ash Wednesday and Good Friday.

However, they can also be found on the tables sumptuously laid by the Venetians for the 'Festa del Redentore'. A tie deriving from Puglia, where hard wheat was cultivated in the territories of the Serenissima Republic of Venice. Never pay attention to what waiters may tell you, don't add grated parmesan to the bigoli, it would be a sacrilege. There are no further words to express the deliciousness of this dish. It is up to you tasting it.

THE RECIPE

SPAGHETTI WITH ANCHOVY SAUCE

Ingredients for 4 people
300 g. whole wheat spaghetti
200 g. white onion
60 g. salted anchovies
olive oil
salt and pepper

Slice the onion thinly. Brown it in a fry pan and halt the cooking by adding few table-spoons of water. Add the cleaned and filleted anchovies and a pinch of pepper. Cook on a very low fire until the anchovies start to melt into the onions. Cook the spaghetti, possibly whole wheat ones, in salted boiling water until it is 'al dente'. Once they are cooked add them directly into a tureen with the warm anchovy sauce.



"Bigoli" with anchovy sauce

di A. Heinrich

Molti piatti della cucina popolare veneta hanno origini ebraiche. Soprattutto a Venezia, secoli di promiscuità e di frequentazione, in un tessuto culturale abituato alla molteplicità degli influssi, hanno creato una simbiosi strettissima e permanente tra le tradizioni indigene e le regole gastronomiche degli ebrei: così frutta e verdura dell'estuario, le ricche pescate, i gusti saporiti dei mercati orientali si sono adeguati alle norme della kasherùth (l'insieme di regole della tradizione giudaica che regolamenta i cibi "puri" e "impuri"), con risultati fantasiosi e ineguagliabili. Ci sono cibi di derivazione ebraica che ormai, a pieno titolo, sono considerati come piatti tipici veneziani: basti pensare alle celeberrime sarde in saor, le sardine fritte e stufate nell'aceto, o ai bigoli in salsa, speciali spaghetti scuri conditi con cipolle e acciughe. Intorno alla metà del 1400 il cuoco del Vescovo di Eraclea esaltò una pasta chiamata "bigoli", nel 1603 il Consiglio Comunale di Padova concesse il brevetto per la loro produzione. Sono solo alcune delle testimonianze che evidenziano quanto "l'arte di fare i bigoli" costituisce il patrimonio di molta parte del territorio veneto. Nella tradizione i "bigoli in salsa" sono il piatto dei giorni di digiuno: la Vigilia di Natale, il Mercoledì delle Ceneri, il Venerdì Santo. Senza dimenticare poi che non mancano mai nelle tavole riccamente imbandite dai veneziani per celebrare la Festa del Redentore. Un legame che arriva dalle terre pugliesi, dove il grano duro era coltivato nei domini della Serenissima Repubblica veneziana. Nonostante le raccomandazioni di qualche cameriere, non si deve compiere "l'atto sacrilego" di aggiungervi del formaggio grattugiato. Una tal bassezza non merita alcun commento...

LA RICETTA

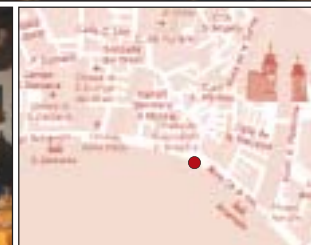
BIGOLI IN SALSA

Ingredienti per 4 persone
300 g. di bigoli scuri
200 g. di cipolla bianca
60 g. di sardelle salate
olio extravergine di oliva
sale e pepe

Affettare finemente la cipolla e imbiondirla in padella rallentando la cottura con poca acqua. Aggiungere le sardelle accuratamente pulite, (curate e dissalate non lavate) e una spruzzata di pepe. Tenendo il fuoco al minimo, aspettare che il pesce arrivi a sciogliersi. Bollire i bigoli, preferibilmente integrali, in acqua salata e, a giusta cottura, inserirli direttamente nella zuppiera nella quale saranno serviti con la salsa di sarde ancora leggermente calda.

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map: F5 - S. Marco, 3648
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Smart, cosy, liberty style place. Located between Rialto and S. Marco, a short walk from La Fenice Opera House. The cuisine, mostly traditional Venetian, boasts on 15 years experience and also offers specialities from the Sicilian Calabrian area. Late dinner available up to 1 a.m.

FIASCHETTERIA TOSCANA

map: G4 - Cannaregio, 5719
ph. +39.041.5285281
Closed Mondays and Tuesday noons

TRATTORIA DA LELE

map: M2 - C.po S.Stefano, 3 - Murano
ph. +39.041.739662 - Open daily

LA CARAVELLA

map: F6 - Via XXII Marzo, 2398
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AL PIRON

www.residenzacannaregio.it
map: E2 - Cannaregio, 3217
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LOCAL CUISINE

AL MONDO NOVO

map: G5 - Castello, 5409
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map: F4 - Rio terà Carampane 1911
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AL MASCARON

map: H5 - Castello, S. M. Formosa 5225
ph. +39.041.5225995
Closed Sundays

LE BISTROT DE VENISE

map: G5 - S. Marco, 4685
Ph. +39.041.5236651 - Open daily



The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six centuries of Venetian cuisine and Venetian folk cuisine and a highly-selective wine list featuring top grapes from Veneto region. Open for late night dinner or drinks only.

AQUARAMA REST & COFFEE LOUNGE

map: G4 - Dorsoduro, 1414
ph. +39.041.5206601 - Closed Tuesdays
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LA PISCINA

map: E7 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays



Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. Freshly prepared snacks, sandwiches, salads and fruit options. This intimate restaurant offers simple and traditional mediterranean cuisine.

DA POGGI

map: F3 - Cannaregio, 2103
Ph. +39.041.721199 - Open daily



Just 2 mins walk from Venice Casino towards S. Lucia station. Typical Venetian cuisine lovely served by chef Stefano. Home-made pasta, desserts and unmissable fish dishes accompanied by a classy wine list. Booking appreciated.

AVOGARIA

map: C6 - Dorsoduro, 1629
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SAN GIORGIO

map: I6 - Castello, 2185
ph: +39.041.5231993 - Open daily

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map: G5 - S. Marco, 5338
ph. +39.041.5289078 - Open daily

A unique chance to sample Venetian cuisine just by the water under the Rialto's bridge shadow. Selected fresh fish prepared according to the oldest Venetian tradition.

DA ROMANO

Burano, P.zza Galuppi 221
ph. +39.041.730030 - Closed Mondays

AL GATTO NERO

Burano, Fond.ta Giudecca 88

ph. +39.041.730120 - Closed Mondays

It is a restaurant located in Burano island. It is well-known for the creativity of its dishes and for the collection of paintings on the walls.

AL COLOMBO

map: F5 - San Marco, 4619
ph. +39.041.5222627 - Open daily

Located just a stone's throw from the Rialto bridge it has been famous since the eighteenth century. A guest might select such dishes as risotto with pore mushrooms and fish of Adriatic sea.

ETHNIC CUISINE

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IL GIARDINO DI GIADA
map: F4 - San Polo, 1659
ph. +39.041.721673 - Open daily

Arabian

FRARY'S
map: E5 - San Polo 2558
ph. +39.041.720050 - Closed Tue. evenings

Chinese

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

Kosher

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

Indian

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

Japanese

MIRAI
map: D3 - Cannaregio, 227
ph. +39.041.2206517 - Open daily

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ph. +39.041.713561 - Closed Mondays

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BACARI & HOSTARIE

AL PARADISO PERDUTO

map: E2 - Cannaregio, 2640
ph. +39.041.720581
Closed Wednesdays, Tuesdays

ALLA BOTTE

map: G5 - San Marco, 5482
ph. +39.041.5209775 - Closed Thursdays

OSTERIA AL PORTEGO

map: G5 - San Lio, 6015
ph. +39.041.5229038 - Open daily

OSTERIA AL PANTALON

map: D5 - Dorsoduro, 3958
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Dorsoduro, 1473 Zattere - Tel. 041.5227621



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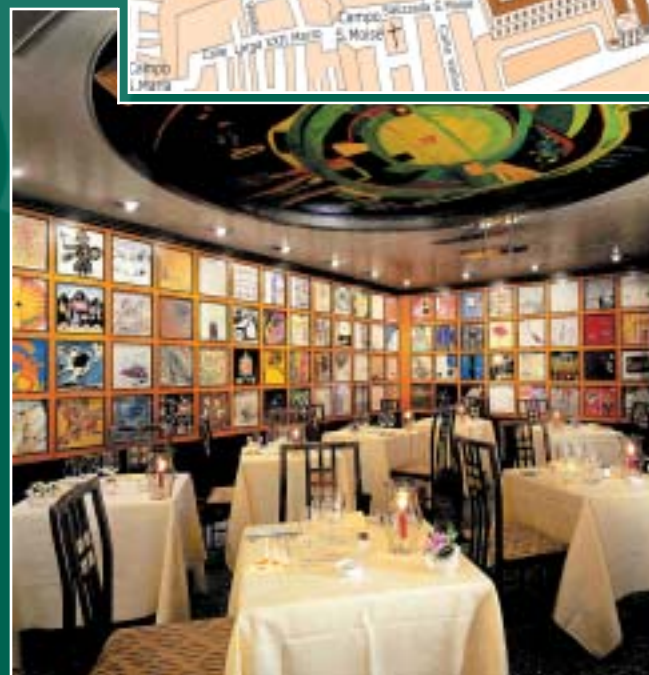


ristorante LA COLOMBA

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...

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

Tyre purple on your table

A tavola la porpora di Tiro

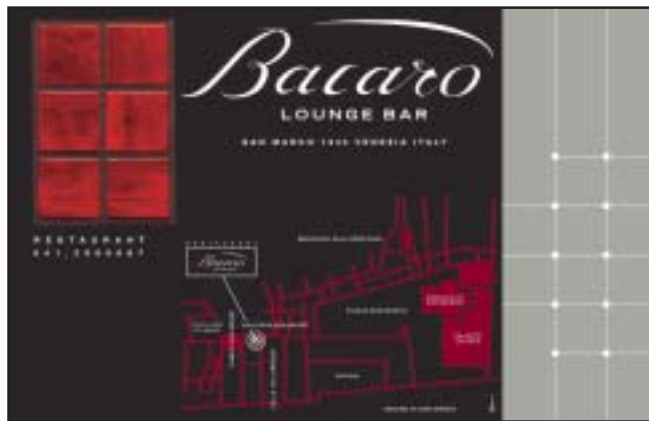
di A. H.

Nei banchi d'osteria o nelle vetrinette dei bacari veneziani non manca mai una piccola terrina in vetro contenente delle "delizie da aperitivo", ciò che le genti locali chiamano garusoli ed i foresti conoscono come lumache di mare. Il garusolo è una specie molto diffusa nel Mare Adriatico, possiede una solida conchiglia dorsale avvolta a spirale, formata da vari giri muniti di protuberanze radiali spinose. La loro pesca avviene con metodi occasionali, artigianali o anche su scala industriale. Fin dall'antichità, in molti centri del Mediterraneo i Muricidi venivano usati per estrarre un pigmento colorato che a contatto con l'aria si ossidava rapidamente dando così la celebre tintura, simbolo di potere, denominata porpora di Tiro o di Bisanzio. Questo povero ma gustosissimo frutto di mare è oramai divenuto parte integrante del menù veneziano a base di pesce: come antipasto o sfizioso "cicheto", per assicurarsi che non generi fastidiosi problemi intestinali ci si dovrà preoccupare della loro assoluta freschezza. La preparazione prevede frequenti lavaggi in acqua fredda e solo successivamente la collocazione in una pentola colma d'acqua a cui andranno aggiunti un pizzico di sale, una scorza di limone e tre cucchiaini d'aceto. Avviata la cottura i garusoli dovranno continuare la cottura per tre quarti d'ora abbondanti a partire dall'inizio dell'ebollizione del liquido. Una conchiglia di colore chiaro evidenzia la giovane età del mollusco, le tonalità più scure evidenziano invece il contrario (in questo caso la cottura dovrà protrarsi poiché le carni sono assai più consistenti). Una volta lessati vanno estratti dal loro guscio con l'ausilio di un ago o di uno stuzzicadente e riposti nella succitata terrina: il condimento è obbligatoriamente costituito da olio, pepe, sale e prezzemolo finemente tritato. Da consumarsi freddi.

...were used in many Mediterranean centres to abstract a particular pigment that rapidly oxidised once in contact with the air, thus creating the famous tincture named Tyre purple or Byzantium purple, which was the symbol of power...

...venivano usati per estrarre un pigmento colorato che a contatto con l'aria si ossidava rapidamente dando così la celebre tintura, simbolo di potere, denominata porpora di Tiro o di Bisanzio...

On the 'osteria' counters or in the 'bacari' windows – typical restaurants specialised in Venetian cuisine – you can always find a small glass tureen containing a delicious appetizer that is called 'garusoli' by the locals but is known as 'sea snails' by foreigners. The 'garusolo' is a wide-spread species in the Adriatic Sea. Its strong dorsal shell is coiled and made of various circles with radial prickly protuberances. They are fished either with occasional and non-professional methods or on an industrial scale. The 'Muricidi' – sea snails of the murex family –, since ancient times, were used in many Mediterranean centres to abstract a particular pigment that rapidly oxidised once in contact with the air, thus creating the famous tincture named Tyre purple or Byzantium purple, which was the symbol of power. This poor but extremely savoury seafood has become an integral part of the Venetian fish menu, both as an appetizer and as a tasty "cicheto" – typical Venetian bite-size snack. However you have to be absolutely sure they are fresh if you want to avoid any annoying intestinal problem. You can prepare them first by frequently washing them in cold water, then you can put them in a pot filled with water and add a pinch of salt, a lemon peel and three tablespoons of vinegar. Once they have been brought to boil, the garusoli have to be cooked for well over forty-five minutes. The light-coloured shells are young molluscs, whereas the ones with darker tonalities are older ones and have to be cooked longer since their flesh is stiffer. Once they have boiled, the garusoli can be winkled out of their shells with the aid of a needle or of a toothpick. You can now place them in the above mentioned glass tureen and dress them with olive oil, salt and pepper and finely chopped parsley. To be served cold.



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map: F4 - C.lle dei Botteri - S.Polo,1544
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Cosy wine-bar located close to the Rialto fish market towards the rail station. It delivers top wines, specialities and delicatessen from the Friuli region (do not miss the “Prosciutto crudo S. Daniele”). Open till late.

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map: G4 - San Marco, 5546
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OSTERIA ALLE BOTTEGHE

map: E6 - S. Marco, 3454
ph. +39.041.5228181 - Open daily

LA COLOMBINA

map: E2 - Cannaregio, 1828
Ph. +39.041.2750622 - Open daily

DO MORI

map: F4 - S. Polo, 429
ph. +39.041.5225401 - Closed Sundays

BAGOLO

map: E4 - Santa Croce, 1584
ph: +39.041.717584 - Closed Mondays

PIZZERIE & PUB

BORA BORA

map: G5 - S.Marco, 5251
Ph. +39.041.5236583 - Open daily

DEVIL'S FOREST PUB

map: G5 - S.Marco, 5185
ph. +39.041.5200623 - Open daily



English style pub located 1 min. walk from Rialto bridge. Hosts will sample the plain Guinness draught line. Food served for breakfast and lunch, snacks available until late night. Backgammon, sky sport tv live and videomusic are also good reasons to pop in...

AE OCHE

map: E4 - S. Croce, 1552
ph. +39.041.5241161 - Open daily

CAFÉS

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map: G6 - Piazza San Marco, 56
ph. +39.041.5205641 - Open daily

CAFFÈ QUADRI

map: G6 - Piazza San Marco, 120
ph. +39.041.5200041 - Open daily

GRAN CAFFÈ LAVENA

map: G6 - Piazza San Marco, 133
ph. +39.041.5224070 - Open daily

CAFFÈ LA PISCINA

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map: F4 - C.lle dei Cinque-S.Polo, 608
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GELATERIA PAOLIN

map: E6 - S.Marco, 2962
ph. +39.041.5225576 - Open daily
Historical ice cream shop located right in Campo S.Stefano. Plenty of tables in the open air.

Venetian Tales

LEGGENDE VENEZIANE

di Alberto Toso Fei

PROSPERO'S REVENGE

In a winter night in 1817, in ‘fondamenta de la Pescaria all’Anzolo Raffaele’, a man saw a ghostlike figure sitting on the fence surrounding the gardens belonging to Prospero Savorgnan. Frightened by the ghost, the man ran away, and told what he had seen to the people he met. The main activity of Savorgnan was cultivation. Being imprisoned for debt, he gave his goods to a friend, Giovanni Bellussi, to prevent them to end up in the hands of creditors. After spending six months in jail, Prospero went back home. In spring 1817, some months before the vision of the ghost, Savorgnan was seen drunk, leaving a public house. Since then, nobody ever met him again. Bellussi explained that his friend had leaved on a ship directed to Greece. Some weeks later he was long interviewed by the police, because he had been seen wearing certain clothes belonging to the missing man. In the end, Bellussi accused three different people of murdering Savorgnan. But that improbable version of the facts only made things worse and he was arrested. It was then that the ghost showed up. A policeman became suspicious and went to the fence exactly where the ghost was seen. The body of Savorgnan was found, it had been slaughtered and roughly buried. The evidence was incontrovertible: Bellussi was found guilty and sentenced to death. Before the execution, he admitted he had killed Prospero, but he also said that he had not planned it, since it was the result of a quarrel between them. But the dead man had his revenge.

Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island.

“Venetian legends and ghost stories” and “VeneziaEnigma” are his first books printed. A passionate researcher of history and local customs, he has activated an internet site (www.venetianlegends.it) where one can contribute to the discovery and circulation of hidden or unknown legends. The book is available in many languages.



Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. "Leggende veneziane e storie di fantasmi" e "Venezia-Enigma" sono i suoi due libri dati alle stampe. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it) dove chiunque può contribuire alla scoperta e diffusione di leggende nascoste. Il libro è tradotto in varie lingue.

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© Vito Vecellio

LA VENDETTA DI PROSPERO

In una notte d'inverno del 1817, un uomo vide - in fondamenta de la Pescaria all'Anzolo Raffaele - una figura spettrale seduta sullo steccato che all'epoca delimitava alcuni orti appartenenti a Prospero Savorgnan. Davanti al fantasma l'uomo scappò, non mancando di raccontare l'accaduto. Savorgnan aveva fatto della coltivazione la sua attività principale. Tempo prima, essendo stato incarcerato per debiti, aveva affidato i suoi averi ad un amico, Giovanni Bellussi, per impedire che la proprietà finisse in mano ai creditori. Poi, dopo sei mesi di prigionia, era tornato a casa. Nella primavera del 1817, pochi mesi prima della visione, Savorgnan era stato visto mentre lasciava ubriaco un'osteria; da allora, nessuno l'aveva mai più incontrato. Bellussi aveva spiegato che l'amico era partito con una nave in rotta per la Grecia. Alcune settimane dopo fu però interrogato a lungo dalla polizia, perché era stato visto indossare alcuni abiti appartenenti allo scomparso; alla fine l'uomo accusò tre persone diverse di aver assassinato Savorgnan. Ma quella improbabile versione non fece che aggravare la posizione, e così fu arrestato. Fu allora che lo spettro si mostrò. Un poliziotto si insospettì, e si recò al recinto: nel punto dove era stato visto il fantasma fu ritrovato il corpo del Savorgnan, massacrato e sepolto alla buona. Gli indizi erano schiacciati: Bellussi fu giudicato colpevole e condannato a morte. Prima dell'esecuzione, ammise di aver ucciso Prospero, ma aggiunse che ciò era avvenuto in maniera accidentale, a seguito di un litigio. Ma il morto aveva avuto la sua vendetta.



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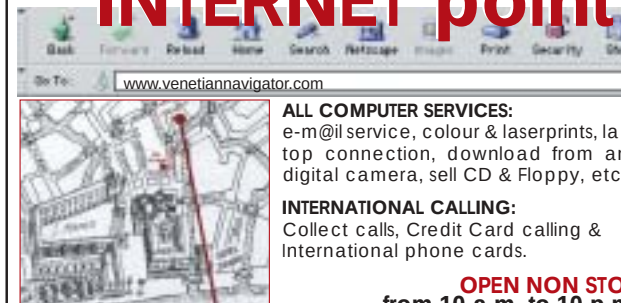
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Mestre
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IL GIARDINO DEI PASSI PERDUTI. Verona, Castelvecchio Museum. Until 3 October



Castelvecchio Museum
Verona, until 3 October
8.30 a.m – 7.30 p.m
Monday 1.30 p.m – 7.30 p.m.



Peter Eisenmann, famous American architect, interprets Carlo Scarpa at the Castelvecchio Museum through a personal temporary architecture especially conceived for the Museum of Verona. The exhibition "Il giardino dei passi perduti" anticipates and heralds Eisenman's participation in the Ninth International Biennale Show of Architecture of Venice, which is part of other parallel exhibitions. Peter Eisenman's work in the Verona castle, which has been restored by Carlo Scarpa, shows a number of his personal project approaches through the study of one of the most significant works of the Venetian master carried out forty years ago. The five rooms of the ground floor of the Gallery have been copied externally with the same planimetric dimensions thus becoming open squares in the exhibition. Through their formal evolution, with the split, raised and oblique levels, they become part of the display of an architectonic vision of the American artist, founding father of deconstructivism.

Peter Eisenman, il famoso architetto americano, interpreta Carlo Scarpa al Museo di Castelvecchio attraverso una sua architettura temporanea appositamente studiata per il Museo veronese. L'installazione dal titolo "Il giardino dei passi perduti" anticipa e preannuncia la partecipazione di Eisenman alla Nona Biennale Internazionale di Architettura di Venezia, delle cui manifestazioni collaterali fa parte. Peter Eisenman, nell'accostarsi al castello scaligero e in particolare al suo restauro ad opera di Carlo Scarpa, esibisce alcuni suoi indirizzi progettuali attraverso la rilettura di una delle opere più significative del maestro veneziano, completata proprio quaranta anni fa. Le cinque sale del piano terra della Galleria sono riprese esternamente, con le medesime dimensioni planimetriche, divenendo, nell'installazione, altrettante piazze aperte. Nella loro evoluzione formale, con i piani spezzati, rialzati e inclinati, costituiscono una rappresentazione dei principi concettuali su cui si fonda la visione architettonica del maestro americano, fondatore del decostruttivismo.

Events and Curiosity OUTDOOR

aug 04 - sep 04

RENATA CARRARO - SUBLIMI VISIONI SULLA CARTA DA ZUCCHERO

"The etching, the aquatint, the double shot, the dry point and the technique of the 'sugar' paper combine both the artist's philosophy and his expressive vivacity, thus producing moments of lyricism and visions from which emerges his versatile preparation. With Renata Carraro triumphs his technical virtuosity typical of the engraving technique: an artistic expression which has been enhanced by the artist in the years. In his works the metallic base has been fragmented and divided so as to further stress the density of the engraving subject." These are the words with which the art critic Siro Perin describes the enigmatic arts of Renata Carraro – from Mestre -, fifth artist of the quadrennial exhibition "Gli elementi: Acqua" - the elements: water -, dedicated to the discovery of Venetian tastes and artists.

"L'acquaforte, l'acquatinta, la doppia battuta, la punta secca e la tecnica della carta "dello zucchero" fondono la filosofia dell'artista con la sua spiccata vivacità espressiva, regalando momenti di lirismo estremo e sublimi visioni che rivelano uno studio rigoroso e una preparazione attenta e poliedrica. Con Renata Carraro trionfa il virtuosismo tecnico caratteristico della tecnica dell'incisione, espressione artistica che l'artista ha valorizzato nel corso degli anni. Nelle sue opere, il supporto metallico si è frammentato e sezionato per accentuare maggiormente la densità del soggetto incisivo". Così il critico d'arte Siro Perin descrive l'arte enigmatica della mestrina Renata Carraro, quinta artista della rassegna quadriennale "Gli elementi: Acqua", dedicata alla scoperta degli artisti e dei sapori veneti.



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IN CIMA - GIUSEPPE TERRAGNI PER MARGHERITA SARFATTI.

The exhibition offers over one hundred original works from public and private collections – paintings, sculptures, prints and books – starting from the monument created in 1934 by Giuseppe Terragni on the upland of Asiago. The figure of Margherita Sarfatti, as key exponent of the Modern Movement in architecture, will be introduced with works that bear witness to her bonds with the futurist artists of Como, like a drawing of Sant'Elia seldom showed to the public, and Umberto Boccioni's marvellous portrait of his daughter Fiammetta; paintings of artists of the 'Novecento' group – twentieth-century – such as Mario Sironi, Achille Funi and Terragni; archive material about her activity as promoter of architectonic Rationalism. (Vicenza, until 9 January 2005).

Partendo dal monumento realizzato nel '34 da Giuseppe Terragni sull'Altipiano di Asiago, la mostra presenta circa 100 opere originali, fra modelli, quadri, sculture, disegni, stampe e libri, provenienti da collezioni pubbliche e private. La figura di Margherita Sarfatti come esponente chiave del Movimento Moderno in architettura, sarà presentata con opere che documentano i suoi legami con i futuristi comaschi (come un disegno di Sant'Elia, raramente presentato al pubblico, e uno splendido ritratto di sua figlia Fiammetta di Umberto Boccioni); dipinti di artisti del gruppo Novecento quali Mario Sironi, Achille Funi e, appunto, Terragni; materiali d'archivio riguardanti le sue attività di promotrice del Razionalismo architettonico. (Vicenza, fino al 9 gennaio 2005).

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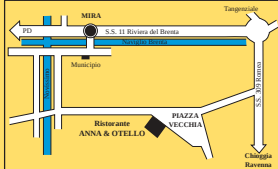
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Alcuni Hotel nei quali Venice Magazine è distribuito direttamente dalla nostra struttura:

Venice

5 - star HOTELS *****	G6	SAVOIA & JOLANDA	H6	GORIZIA	G5
BAUER		SOFITEL	D4	GRASPO DE UA	G5
G.H.PALAZZO DEI DOGI	E1	SPLENDID SUISSE	G5	IL MERCANTE DI VENEZIA	D3
LUNA BAGLIONI	G6			ISTITUTO CILJOTA	E6
SAN CLEMENTE PALACE	ISLAND	3 - star HOTELS ***		LA CALCINA	E7
		ABBZIA	D3	LA FENICE ET DES ARTISTES	F6
4 - star HOTELS ****	F2	ACC.A VILLA MARAVEGE	E6	LA FORCOLA	E3
AI MORI D'ORIENTE	G5	AL CANALETTO	G5	LA LOCANDA DI ORSARIA	D3
AL PONTE DEI SOSPURI	D3	AL PONTE ANTICO	G4	LISBONA	F6
AMADEUS	D3	AL SOLE	D5	LOCANDA AI SS. APOSTOLI	G4
BELLINI	D3	ALA	F6	LOCANDA CA' ZOSE	F7
BONVECCHIATI	G5	ALL'ANGELO	H5	LOCANDA CASA QUERINI	H5
CA' DEI CONTI	G5	ALLE GUGLIE	E2	LOCANDA CASA VERARDO	H5
CA' PISANI	E7	AMBASSADOR TRE ROSE	G5	LOCANDA OVIDIUS	F5
CARLTON & GRAND CANAL	D4	AMERICAN	E7	LOCANDA S.BARNABA	E6
CAVALLETTO & DOGE	D6	ANASTASIA	F6	LOCANDA STURION	F5
CIPRIANI	G8	ANTICA CASA CARRETONI	D3	LUX	H6
COLOMBINA	H5	ANTICHE FIGURE	D4	MALIBRAN	G4
DUODO PALACE	F6	ANTICO DOGE	G4	MARCONI	F5
FOSCARI PALACE	F4	ARLECCHINO	C5	MONTECARLO	G5
GABRIELLI SANDWIRTH	H6	ATENEO	F6	NAZIONALE	D3
GIORGIONE	G3	BASILEA	D4	OLIMPIA	C5
KETTE	F6	BELLE ARTI	E7	PAGANELLI	H6
LIASSIDI PALACE	H5	BEL SITO & BERLINO	F6	PANADA	G5
LOCANDA VIVALDI	I6	BISANZIO	H6	PANTALON	D5
LONDRA PALACE	H6	BOSTON (ROYAL S.MARCO)	G5	PAUSANIA	D6
MANIN	E5	BRIDGE	H5	RIALTO	G5
METROPOLE	H6	CA' D'ORO	G3	SCANDINAVIA	H5
MONACO & GRAN CANAL	G6	CANAL	D4	S.CASSIANO CA'FAVARETTO	F4
PALAZZO DEL GIGLIO	F6	CAPRI	D4	S.CHIARA	C4
PALAZZO LA SCALA	G5	CASANOVA	G6	S.GALLO	G6
PALAZZO PRIULI	H5	CASTELLO	H5	S.MARCO	G5
PALAZZO SANT'ANGELO	F5	CENTAURIO	F5	S.MOISE'	F6
PALAZZO VENDRAMIN	G8	COMMERCIO E PELLEGRINO	H6	SPAGNA	D3
PRINCIPE	D3	CONTINENTAL	D3	S.SIMEON AI DO FANALI	D3
RESIDENZA CANNAREGIO	E1	DA BRUNO	G5	S.STEFANO	E6
SANT'ELENA	M8	DE L'ALBORO	E5	S.ZULIAN	G5
SANTA MARINA	G4	DOGE	D3	TINTORETTO	F3
SATURNIA & INTERNATIONAL	F6	DO POZZI	F6	TORINO	F6
		EDEN	E3	TRE ARCHI	C2
		FLORA	F6	UNIVERSO & NORD	D3
		GARDENA	D4	VIOLINO D'ORO	F6

Venice Lido

5 - star HOTELS *****

THE WESTIN EXCELSIOR

4 - star HOTELS ****

BIASUTTI
DES BAINS
HUNGARIA PALACE
LE BOULEVARD
PANORAMA
QUATTRO FONTANE
RUSSO PALACE
VILLA LAGUNA
VILLA MABAPA

3 - star HOTELS ***

ATLANTA AUGUSTUS
BUON PESCE
BYRON
CASA PRADEL
HELVETIA
LA MERIDIANA
PETIT PALAIS
RIGEL
RIVIERA
VENEZIA 2000
VILLA ADA
VILLA EDERA
VILLA ORO
VILLA PANNONIA
VILLA PARCO
VILLA TIZIANA

Venice Mainland

5 - star HOTELS *****

VILLA CONDULMER

4 - star HOTELS ****

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

3 - star HOTELS ***

AI PINI
ARISTON
BARCHESSA GRITTI
BELVEDERE
CAMPANA
CENTRALE
CLUB HOTEL
FLY
KAPPA
LA RESCOSSA

LOCANDA AI VETERANI

LLOYD
MONDIAL
NUOVA MESTRE
PALLADIO
PARCO VERDE LA FENICE
PARIS
PIAVE
PICCOLO
PRESIDENT
RESIDENZA DEI DOGI
ROBERTA
SAN GIULIANO
TITIAN INN
VENEZIA
VILLA DORI
VILLA DUCALE
VILLA FINI
VILLA GIULIETTA
VILLA GOETZEN
VIVIT

TREVISO

4 - star HOTELS ****

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

3 - star HOTELS ***

AL SOLE
CAMPIELLO
CRYSTAL
MAGNOLIA

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