

VENICE MAGAZINE

the city guide

1 DECEMBER .04
15 JANUARY .05

Focus on:
THE ROOMS OF PAIN

Special:
THE ART OF TRASPARENCY

Tips:
**ULTIMATE SHOPPING
USEFUL PAGE**

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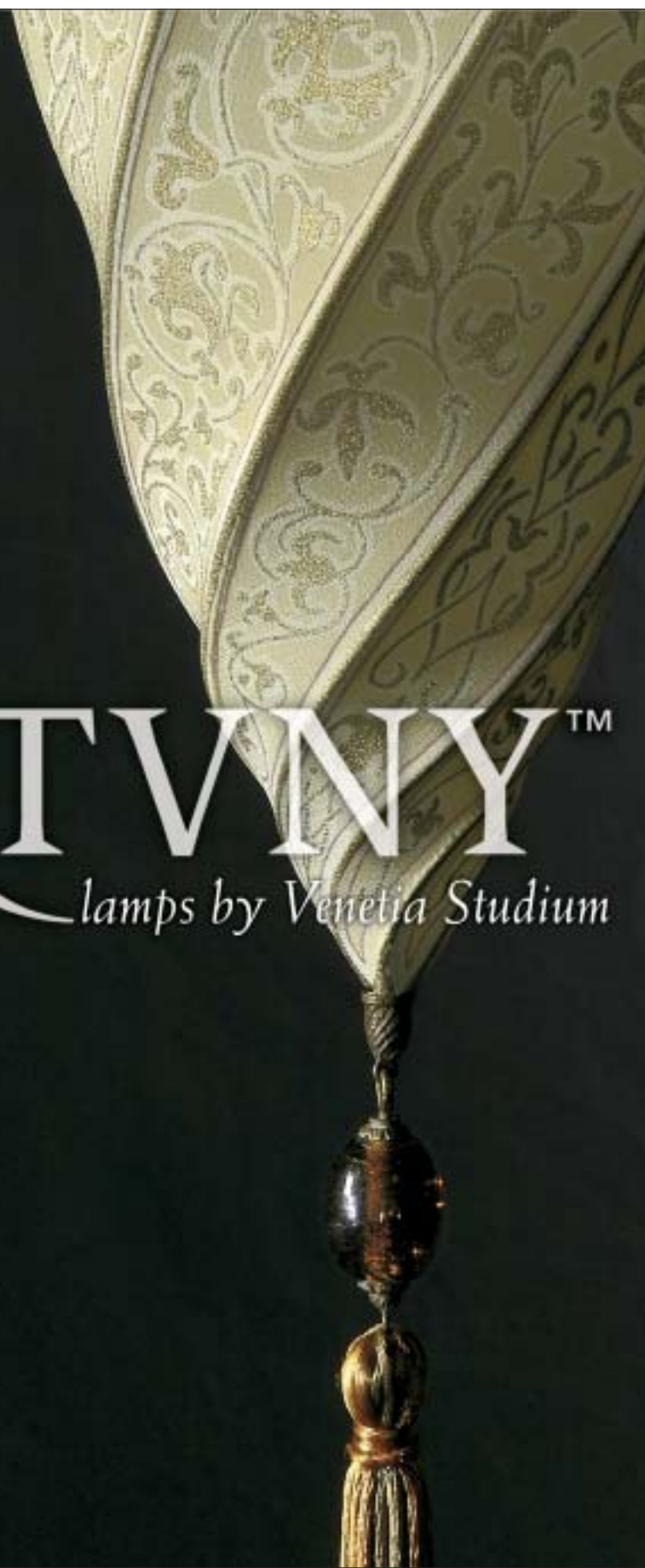
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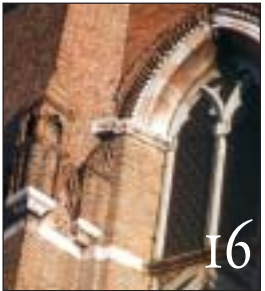
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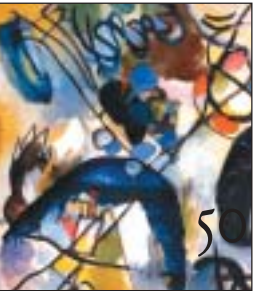
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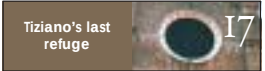
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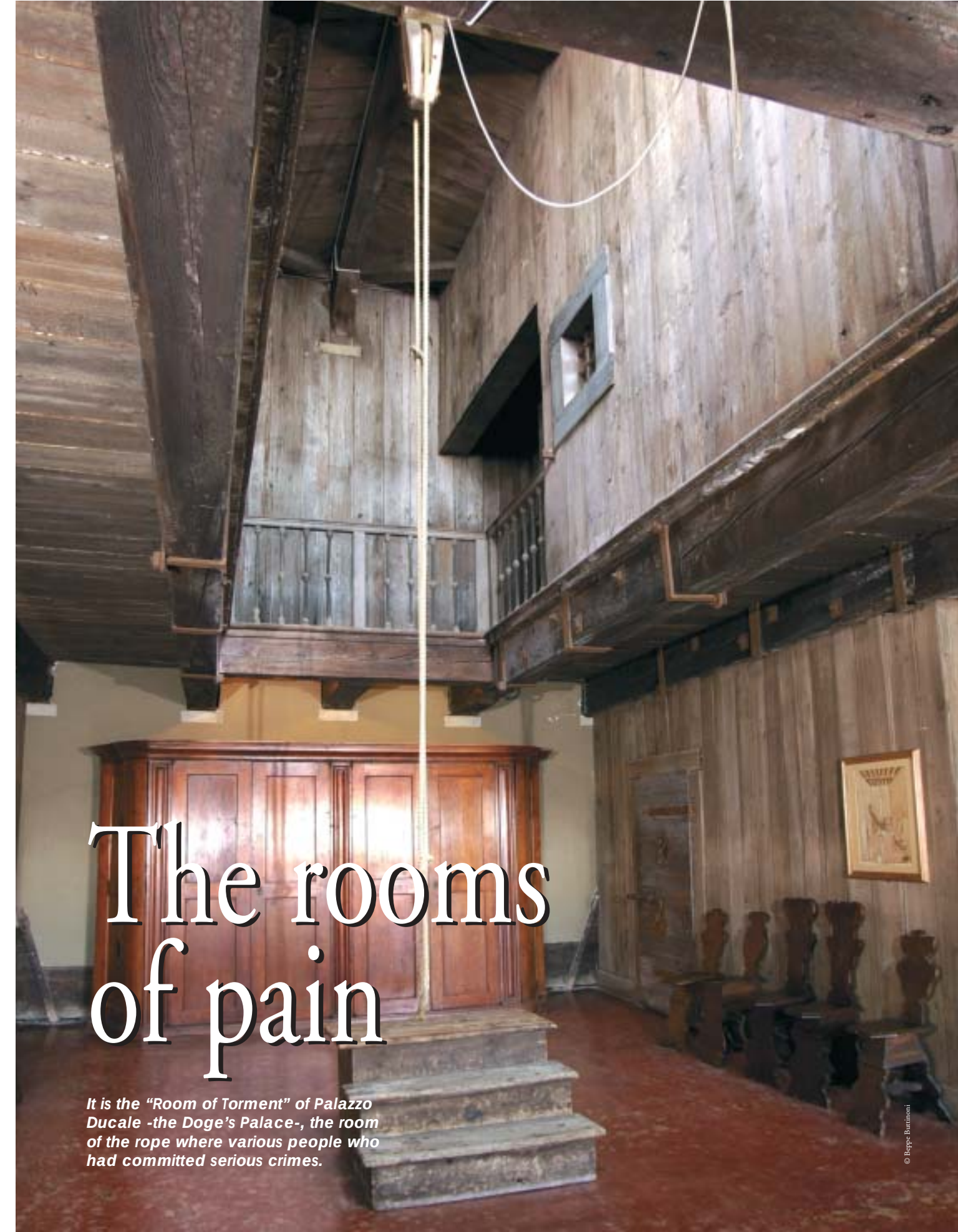
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The rooms of pain

It is the "Room of Torment" of Palazzo Ducale -the Doge's Palace-, the room of the rope where various people who had committed serious crimes.

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Le stanze del dolore

di Nicoletta Consentino

E' la "Camera del Tormento" di Palazzo Ducale, la stanza della corda, dove avvenivano le torture e gli interrogatori di coloro che si erano macchiati di reati gravi.

A dark room entirely made of wood. A sort of solid eighteenth-century desk with three chairs can be seen from the right hand-side of the entrance door, behind which there are four small round windows resembling ship portholes, the glass of which is characterized by a typical processing: a lead structure forming several small circles filled with waste, often multicolour, glass. These windows overlook the interior courtyard of the Palace filtering a dim light even in broad day-light. If you look up to the ceiling, you will notice that it has been bashed in to create a dormer window illuminating the room and above all providing the necessary space to hang, from the higher side of the ceiling, a long, menacing rope. It is the "Room of Torment" of Palazzo Ducale - the Doge's Palace -, the room of the rope where various people who had committed serious crimes against the Venetian State (such as conspiracy, treachery, espionage) were tortured and interrogated, but also thieves and murderers who thus had to make a "complete and sincere confession" of their guilt. The room appears to the visitor as a macabre stage: the courtyard side - characterised by a low ceiling and the peculiar furniture - was where officials, the secretary of the various courts and the "Signori di Notte al

Una stanza buia, completamente rivestita in legno: entrando, si vede sulla destra una sorta di massiccia scrivania settecentesca con tre sedie, dietro le quali quattro finestrelle circolari che sembrano gli oblò di una nave, con i vetri dalla tipica lavorazione a rui (una struttura in piombo che forma tanti cerchietti riempiti da vetro di scarto, spesso multicolore), si affacciano sul cortile interno del Palazzo lasciando passare una luce debole anche in pieno giorno. Alzando gli occhi, si nota che il soffitto è stato sfondato per aprire nel tetto un abbaino che serve ad illuminare un po' meglio il tutto, ma che soprattutto fornisce l'altezza necessaria per far pendere, dalla parte più alta del soffitto una lunga, minacciosa corda. E' la "Camera del Tormento" di Palazzo Ducale, la stanza della corda, dove avvenivano le torture e gli interrogatori di coloro che si erano macchiati di reati gravi contro lo Stato veneziano (congiure, tradimenti, spionaggio), ma anche di ladri, omicidi, che dovevano in questo modo rilasciare "una confessione completa e sincera" riguardo le loro colpe. Al visitatore il luogo si presenta come un macabro palcoscenico: dalla parte del cortile, caratterizzata dal soffitto basso e dagli arredi, si sistemavano gli ufficiali, il



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ONE OF THE MOST MODERN REPUBLICS

Although Venetian justice was tough, if compared to what used to happen in other parts of Europe and Italy, it is probably the most modern. Suffice it to say that Venetians were the first to abolish slave trade already at the end of 1400. Africans worked as servants and gondoliers but they were free, they earned a salary and were even entitled to inherit goods. Moreover, Venice was the only state in the world, after the Grand Duchy of Tuscany, to abolish torture at the end of 1700.

UNA REPUBBLICA FRA LE PIÙ MODERNE

Per quanto dura fosse, la giustizia veneziana fu, se confrontata con ciò che avveniva in altre parti d'Europa o dell'Italia stessa, probabilmente una delle più moderne come concezione. Basti pensare che i veneziani furono i primi ad abolire il commercio degli schiavi, già verso la fine del 1400: gli africani potevano essere servitori o gondolieri, ma erano liberi, stipendiati e potevano addirittura godere di lasciti testamentari. Venezia fu inoltre il secondo stato al mondo, subito dopo il Granducato di Toscana, ad abolire la tortura verso la fine del 1700.



THE ADVENTURES OF GIACOMO CASANOVA

Giacomo Casanova was the famous Venetian seducer whose fame is described in his memoirs: a compelling autobiography in which he talks about his numerous love affairs and romances and about his rocambolesque and astutely organized escape from the “Piombi” - the prison cells situated under the roof of Palazzo Ducale and adjacent to the room of torture. The description of his escape, recounted in a fluent way, makes you understand why a not particularly handsome man was so successful with women.

LE AVVENTURE DI GIACOMO CASANOVA

Giacomo Casanova è il famoso seduttore veneziano la cui fama è arrivata fino a noi grazie alle sue Memorie, avvincente autobiografia nella quale racconta i suoi molti amori e le sue varie avventure. Non ultima la sua rocambolesca fuga dai Piombi, le celle situate sotto il tetto del Palazzo Ducale e adiacenti alla stanza della tortura, organizzata con astuzia ed ingegno e raccontata in un modo scorrevole e veloce che ci fa comprendere perché quest'uomo non bello suscitasse tanto successo tra le donne.



Criminal” - a Magistracy in the Venetian Republic, the only name of whom stroke terror - used to stay, according to the competence and the weight of the trial. It was before them that the unfortunate person was suspended with the wrists tied up with the cord on the back and was interrogated, in the dark, in this awkward position. If he didn't answer to the questions or if the magistrates believed he wasn't sincere, the cord was tugged by the executioner provoking pain, sprains and shoulder and collarbone dislocations, since the entire weight of the victim, hanged up from the floor, was concentrated on those parts of the body. This painful punishment wasn't however the worse if compared to the instruments used in other states to worm information out of victims, such as red-hot metals, fire and the wheel. Torture used to be perpetrated during the night, the tortured was illuminated only by a candle and heard the questions of three judges almost without being able to see them. Hence, a psychological torture adding up to the one suffered previously in one of the four small rooms made of wood, two of which were between the garret and the roof and the other two on the underlying mezzanine, on the sides of the cord. In those small rooms prisoners were interrogated, before or after having been tortured, and left there - in the dark and in isolation, pending the “torment” - to reflect on what would have happened to them if they didn't confess quickly. Descriptions of what happened in these places are actually few, late and seldom true: the torture room, from the XIV century onwards, was situated in the Palace wing that gives onto the basin - it is not clear whether it was either

segretario dei vari tribunali e i Signori di Notte al Criminal (il cui solo nome incuteva terrore) secondo la competenza e l'importanza del processo. Di fronte a loro, il malcapitato veniva sospeso per i polsi alla corda, con le mani legate dietro alla schiena, in una scomodissima posizione nella quale, al buio, veniva interrogato; se poi non rispondeva alle domande, o i magistrati ritenevano che non fosse sincero, la corda veniva strattolata dal boia e ciò provocava dolori, lussazioni, slogature di spalle e clavicole, visto che il peso del poveretto, sollevato da terra, gravava su queste parti del corpo. Certamente dolorosissima, questa particolare punizione non era però tra le peggiori, se si pensa che in altri Stati gli strumenti usati per carpire informazioni andavano dai metalli roventi, al fuoco, alla ruota. Le torture si svolgevano di notte, una candela illuminava il torturato che sentiva solamente le domande dei tre giudici, senza quasi poterli vedere: una tortura psicologica, quindi, che andava ad aggiungersi a quella subita in precedenza, all'interno di uno dei quattro stanzini (“cameroti” o cellette) costruiti in legno e ricavati due tra il solaio e il tetto e due nel mezzanino sottostante, ai lati della corda: al loro interno i prigionieri venivano interrogati, prima o dopo la tortura, o erano semplicemente lasciati lì, al buio ed in isolamento, in attesa del “tormento”, a riflettere su ciò che sarebbe loro successo se non avessero parlato in fretta. In realtà le descrizioni di ciò che avveniva in questi luoghi sono poche, tarde, e raramente veritiere: la stanza della tortura, a partire dal XIV secolo, era situata nell'ala di Palazzo che dà sul bacino, non è chiaro se al mezzanino di piano

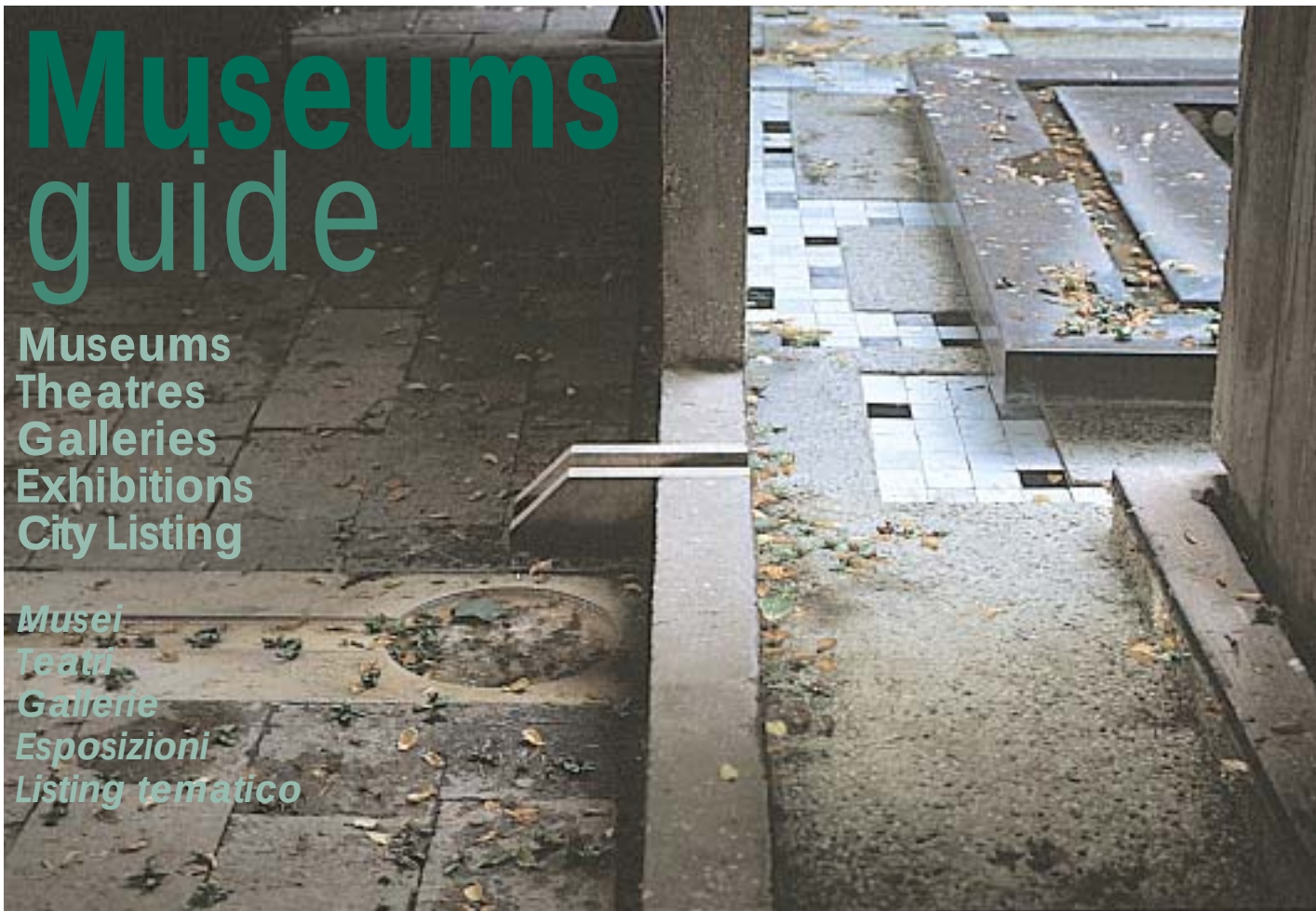


on the ground-floor mezzanine or on the Loggia floor. It was only in 1588 that it was built, for secrecy reasons, where it is today, close to the Secret Chancellery. This place was previously used as an archive. On the two sides of the desk where magistrates used to sit, there are still two large, ancient wardrobes which were probably used to store the documents of the “Council of the X” - the supreme court - concerning the interrogations. The use of torture in Venice gradually decreased during the seventeenth century and disappeared in the following one. Indeed, Giacomo Casanova, who was very critical of the Venetian Republic, doesn't mention in his memories either torture or the screams of the condemned, which he would have heard for sure from his cell that was close to that room.

terra o al piano della Loggia, e solo nel 1588, per ragioni di segretezza, fu costruita nel luogo attuale, che si trova vicino alla Cancelleria Segreta ed era stato adibito fino ad allora ad archivio: ci sono ancora, ai lati della scrivania cui sedevano i magistrati, due grandi, antichi armadi che servivano probabilmente per conservare le carte del Consiglio dei X (il tribunale supremo) relative agli interrogatori. L'uso della tortura a Venezia andò diminuendo progressivamente nel corso del Seicento, per poi scomparire il secolo successivo. Prova ne sia che Giacomo Casanova, sempre molto critico verso la Repubblica, nelle sue memorie non nomina né la tortura né le urla dei condannati, che avrebbe sicuramente sentito, se ci fossero state, dalla sua cella, poco distante.



1. The room of torture - La sala della tortura
2. The secret Chancellery - La Cancelleria segreta
3. The cells - Le celle
4. Casanova's cell - La cella di Casanova
5. The hall of the three lords - La sala dei tre capi
6. The room of the Inquisitors - La stanza degli Inquisitori



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A new appointment with the great protagonists of Venetian painting at the Gallerie dell'Accademia. One year after the "Giorgione" exhibition it is now the turn of "Vittore Carpaccio".

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Querini Stampalia: Margherita Andreu

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CARPACCIO. PITTORE DI STORIE

Nuovo appuntamento con i grandi protagonisti della pittura veneziana alle Gallerie dell'Accademia: un anno dopo il Giorgione è la volta di Vittore Carpaccio.

FONDAZIONE QUERINI STAMPALIA

"ENTRAMBI LUOGHI". PHOTOGRAPHIC EXHIBITION: MARGARITA ANDREU

The great architect Carlo Scarpa completes, at the beginning of the 60s, the restoration works of the ground floor of Palazzo Querini - in Santa Maria Formosa - which was unfit for use owing to frequent water invasions. The project aimed at renewing the halls welcoming cultural initiatives through the elimination of the eighteenth century decorations, the static and preservative renewal of the walls, the thorough cleaning of existing architectural elements and sets out in four "themes": the new access bridge, the entrance, terrace and garden. Margherita Andreu has created an interesting photographic exhibition on Scarpa's architectonic work by placing emphasis on his extraordinary compositional qualities: precision, rhythm, measure, order. Photographs that take into account the chromatic and bright values characterising the architectonic space of Scarpa and Venice, thus trying to create a link between photography and architecture.

QUERINI STAMPALIA

Castello, 5252

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Until 9 January 2005

"ENTRAMBI LUOGHI". MOSTRA FOTOGRAFICA DI MARGARITA ANDREU

Il grande architetto Carlo Scarpa agli inizi degli anni '60 porta a termine i restauri al piano terra di Palazzo Querini (a Santa Maria Formosa), reso inutilizzabile dalle frequenti invasioni dell'acqua. Al progetto sono interessate le sale destinate a iniziative culturali partendo dall'eliminazione dell'apparato decorativo ottocentesco, dal risanamento statico e conservativo delle muraure dall'accurata pulitura degli elementi architettonici esistenti, articolandosi in quattro temi: nuovo ponte d'accesso, ingresso, portico e giardino. Margherita Andreu ha ricomposto in un'interessante mostra fotografica le geometrie del lavoro architettonico di Scarpa, mettendo in risalto le sue straordinarie qualità compositive: l'esattezza, il ritmo, la misura, l'ordine. Una "messa a fuoco" che tiene conto dei particolari valori cromatici e luminosi che caratterizzano lo spazio architettonico di Scarpa e, prima ancora, di Venezia, nel tentativo di creare un legame tra fotografia e architettura.

Venetian Elegance

The garments of power

Le vesti del potere

The marvellous "Garments of power" can be admired at the Museum of "Palazzo Mocenigo" - study centre of the history of fabrics and costumes - until April 30th, 2005. "Garments of power", organized by the Musei Civici Veneziani, is part of the wider exhibition "Venetian elegance - ancient and modern garments and ornaments in the Veneto region" sponsored by the Veneto region and organized by Paola Chiapperino and Doretta Davanzo Poli. It displays a wide-ranging selection of delicate and precious ancient objects which are the symbol of the political and social power of the Venetian Republic, with a particular reference to costumes of the XV and XVIII century period. Around one hundred garments, fabrics, engravings and "mariegole" - or "Madre Regole", precious volumes containing the original statute regulating the crafts in the Serenissima Republic - are on display. Among these, there is also a damask senatorial gown of the XVIII century complete with a red and crimson velvet stole, a doge's cap complete with the "camauro" - batiste cap worn under the Doge's symbolic headdress -, a tailcoat, a XVIII century vest which belonged to Count Mocenigo, ancient and sumptuous fabrics, precious laces and embroideries. The engravings displayed in the show also include sixteenth century works that document the splendour and the value of the doge's costumes. The exhibition is harmoniously inserted within the museum and along the normal route you can also find precious garments and accessories of Venetian origin made of patterned fabrics embellished with laces and embroideries. Objects documenting the expertise of a host of artisans - weavers, tailors, lace makers, embroiderers - who have contributed in creating the renowned Venetian refined and sumptuous elegance. Particularly significant is the precious pictorial embellishment of the Palace, portraying Doges and their wives, prosecutors and aristocrats who belonged to the Mocenigo family.



È possibile ammirare al Museo di Palazzo Mocenigo - Centro Studi di Storia del Tessuto e del Costume (fino al 30 aprile 2005), le meravigliose "Vesti del Potere", oggetto di una mostra organizzata dai Musei Civici Veneziani nell'ambito della rassegna "Eleganze Venete - abiti e paramenti antichi e moderni nel Veneto", promossa dalla Regione. Curata da Paola Chiapperino e Doretta Davanzo Poli, la mostra propone una ricca selezione di delicati e preziosi cimeli collegati alla rappresentazione del potere politico e sociale nella Repubblica di Venezia con particolare riferimento al costume, in un arco di tempo che spazia tra il XV e il XVIII secolo. Si tratta di un centinaio di capi d'abbigliamento, tessuti, dipinti, incisioni e "mariegole" (o "Madre Regole", preziosi volumi che contengono gli statuti originali che regolamentavano arti e mestieri nella Repubblica Serenissima). Tra questi è possibile ammirare una toga senatoriale di damasco del secolo XVIII, completa di stola di velluto rosso e cremisi; un corno dogale completo di "camauro" (cuffietta di batista di lino portata sotto il simbolico copricapo del Doge), una marsina e una camiciola del secolo XVIII appartenuti al conte Mocenigo, oltre ad antichi, sontuosi tessuti, preziosi merletti e ricami. La mostra presenta inoltre, tra le incisioni, opere cinquecentesche capaci di documentare il fasto e il significato dei costumi dogali. L'allestimento è perfettamente inserito nello spazio museale dove sono esposti anche, nel normale percorso, preziosi capi d'abbigliamento e accessori per lo più di provenienza veneziana, realizzati in tessuti operati, spesso impreziositi da ricami e merletti che ben documentano le capacità di una folta schiera di artigiani (tessitori, sarti, merlettaie, ricamatori) che hanno contribuito alla creazione di quell'eleganza raffinata e lussuosa per la quale i veneziani furono famosi. Particolarmente significativo è anche il prezioso decoro pittorico del Palazzo, raffigurante dogi, dogaresse, procuratori e aristocratici in genere appartenuti alla famiglia Mocenigo.



Carpaccio

Painter of stories

Pittore di storie

di Riccardo Bon

A new appointment with the great protagonists of Venetian painting at the Gallerie dell'Accademia. One year after the "Giorgione" exhibition it is now the turn of "Vittore Carpaccio". A grand exhibition - that can be viewed until March 13th, 2005 - gathering some of the artist's greatest masterpieces normally displayed in other museums. The title "Carpaccio, painter of stories" is extremely appropriate. Indeed, the exhibition

Nuovo appuntamento con i grandi protagonisti della pittura veneziana alle Gallerie dell'Accademia: un anno dopo il Giorgione è la volta di Vittore Carpaccio. Una grande mostra, allestita sino al 13 marzo 2005, che riunisce alcuni grandi capolavori dell'artista usualmente esposti in altri musei. Il titolo, "Carpaccio, Pittore di Storie", è quanto mai appropriato. In mostra sono infatti presenti cicli pittorici come le "Storie della vita della Vergine" e le "Storie

displays pictorial cycles, such as "Stories of the life of the Virgin" and "Stories of the life of St. Stefano" - painted between 1504 and 1520 - recounting real episodes with the aid of the extraordinary pictorial talent of this genius-artist.

Thanks to the precious cooperation of prominent institutions such as the Brera art gallery, the Carrara Academy of Bergamo, the Louvre Museum, the Staatgalerie of Stuttgart, the Uffizi of Florence and the Ca' d'Oro, nine paintings of the cycle "Stories of St. Orsola" (1490-1495) and the "Miracle of the possessed at the Rialto bridge" (1494), can also be admired in the normal visit route of the Galleries.

Therefore Carpaccio, a painter of stories. The exact date of birth - probably 1460 - and of death - between 1525 and 1526 - are unknown.

Vittore was, for sure, the son of Pietro Scarpazza, he was married, he probably had a son and was the official painter of the Serenissima Republic. Carpaccio, however paints in a period in which the fifteenth century Venetian painting is about to get in touch with the maturity of the Renaissance: new artist emerge such as Cima, from Conegliano, leaving behind the period dominated by Bellini and Vivarini.

It has been said that Carpaccio had neither true masters nor true disciples. It is however believed that both Bellini and later Antonello da Messina, Piero della Francesca, the painters of the Flemish and "ferraresi" schools were a source of inspiration, a cue for his extremely receptive and curious nature. In his works, reality is captured in its liveliest essence, colours are portrayed as he saw them, the swarm of the

della vita di S.Stefano" che, dipinti tra il 1504 e il 1520, raccontano veri e propri episodi grazie all'ausilio della straordinaria vena pittorica di questo artista-genio. Accanto a questi meravigliosi esempi, finalmente riuniti grazie alla disponibilità di grandi istituzioni come la Pinacoteca di Brera, l'Accademia Carrara di Bergamo, il Museo del Louvre, la Staatgalerie di Stoccarda, gli Uffizi di Firenze, oltre alla Ca' d'Oro, sarà possibile ammirare anche i nove dipinti che compongono il ciclo delle "Storie di S.Orsola" (1490-1495) e il "Miracolo dell'indemoniato al Ponte di Rialto" del 1494, inseriti nel normale percorso di visita delle Gallerie. E dunque Carpaccio, pittore di storie. Sconosciute sono le sue date di nascita (probabilmente nel 1460) e di morte (tra il 1525 e il 1526) - si sa che Vittore è figlio di Pietro Scarpazza, che aveva moglie e (probabilmente) un figlio e che è stato pittore ufficiale della Repubblica. Ma Carpaccio dipinge in un momento in cui la pittura veneziana quattrocentesca sta per conoscere la maturità del Rinascimento: da un'epoca dominata dai Bellini e dai Vivarini, si passerà a nuove figure di artisti, come Cima da Conegliano. Qualcuno ha affermato che il Carpaccio non ebbe né veri maestri, né veri scolari, ma appare chiaro che già Bellini e poi Antonello da Messina, Piero della Francesca, i fiamminghi e i ferraresi rappresentarono una fonte d'ispirazione, uno spunto per la sua natura estremamente ricettiva e curiosa, il tutto però senza effettive certezze. Nelle sue opere viene colta la realtà nella sua essenza più viva, i colori sono reali, così come lui li vedeva, il brulichio della vita veneziana che emerge dal racconto delle sue "storie" ci proietta in una città



1. Annunciation
Oil on canvas, 127 x 139 cm.
Venice, Galleria Franchetti at the Ca' d'Oro.

2. Miracle of the possessed at the Rialto Bridge.
Oil on canvas, 363 x 406 cm.

3. Ambassador's departure.
Oil on canvas, 280 x 253 cm.

Venetian life emerging from the description of his “stories” brings the spectator into a real city, the city where he lived and that is documented by sources.

The poetics of his painting lies in the ability to recount stories within other stories, as it is clear from the works displayed in the exhibition: “The Miracle of the Cross at the Rialto Bridge”, in which is described the exorcism conducted by the Patriarch of Grado, Francesco Querini, under the balcony of the palace of the prelate close to the Rialto bridge - painted for the School of St. Giovanni Evangelista - where the scene is dominated by this Venetian “liveliness”.

Gondolas, ships in the Canal Grande and the Rialto bridge portrayed as Carpaccio saw it, that is to say made of wood, since at the end of the sixteenth century it still had the mobile part at the centre for the transit of larger boats. Also the episodes of St. Orsola’s life describe, although at times with fantastic “transpositions”, moments of real life of the Saint who suffered martyrdom for her faith.

Even though the scene is set in the English court, Venetian elements - like the architectural ones - emerge in various paintings.

Stylistic features of and references to Venice can also be encountered in the famous cycle “Stories of the Virgin” - painted in 1504 for the “Scuola degli Albanesi”, portraying the marvellous “Annunciation” - and “Stories of the life of St. Stefano”.

The exhibition route logically ends at the “Scuola Dalmata di S. Giorgio degli Schiavoni”, where the cycle of the Stories of Saints Girolamo, Giorgio and Trifone are usually kept.

vera, quella in cui anch’egli vive e che è documentata dalle fonti. È qui la poetica della sua pittura: saper raccontare storie all’interno di altre storie. Emblematici a tal proposito gli esempi che troviamo in mostra: il Miracolo della Croce al Ponte di Rialto, nel quale si narra dell’esorcismo praticato dal Patriarca di Grado Francesco Querini sotto la loggia del palazzo del prelado nei pressi di Rialto, dipinto per la Scuola di S.Giovanni Evangelista. Qui la scena è dominata proprio da questa grande “vita” veneziana, gondole, barche in mezzo al Canal Grande nel quale si staglia la figura del Ponte di Rialto così com’egli lo vedeva, ovvero di legno poiché, a fine Cinquecento, il ponte ha ancora la parte mobile al centro per il transito delle barche maggiori. E i meravigliosi comignoli veneziani. Anche gli episodi della vita di S.Orsola ci raccontano, nonostante qualche fantastica “trasposizione”, momenti di vita reale all’interno di una storia, quella famosa di Orsola che subì il martirio per la propria fede. Elementi veneziani appaiono qua e là nonostante la scena sia ambientata alla corte inglese, ritornano i riferimenti architettonici, pur non nella simultaneità di avvenimenti raffigurati in un unico dipinto. Stilemi e riferimenti a Venezia e in generale al suo tempo li ritroviamo anche nel celebre ciclo delle Storie della Vergine, dipinto nel 1504 per la Scuola degli Albanesi, che ci offre la meravigliosa e famosissima Annunciazione e in quello della vita di S.Stefano.

Il percorso ha il suo logico termine con il ciclo delle Storie dei santi Girolamo, Giorgio e Trifone usualmente esposto presso la Scuola Dalmata di S.Giorgio degli Schiavoni sede originaria.

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

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Fondazioni
Gallerie d’arte
Gallerie private

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

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

MUSEUMS

PALAZZO DUCALE

map: F5 - S.Marco, 1 - Tickets: € 11.00
ph. +39.041.2715911 - Opening: 9 - 17



The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Tiziano, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge’s chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.
Temporary exhibition: Recent restoration - a rediscovered Carpaccio: Madonna Adoring the Christ Child with the Infant St. John the Baptist. Until 31 December.

MUSEO CORRER

map: F5 - S.Marco, 52 - Tickets: € 11.00
ph. +39.041.2405211 - Opening: 9 - 17



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. Until 23 January.

MUSEO DI STORIA NATURALE

map: D3 - Fondaco dei Turchi, 1370
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: D5 - Dorsoduro, 3136
ph. +39.041.2410100 - Opening: 10 - 17
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: The Tiepolo - Drawings from the Museo Correr collections. Until 12 December. The Tiepolo - Etchings plates from the Museo Correr collections. From 15 December to 9 February.

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano

map: F5 - S.Marco, 52 - Tickets: € 4.00
ph. +39.041.2405211 - Opening: 9 - 17

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.

BIBLIOTECA NAZIONALE MARCIANA Sale Monumentali

map: F5 - Piazza S. Marco - Tickets: € 11.00
ph. +39.041.2407211 - Opening: 9 - 17



The building, designed by J. Sansovino, houses the precious book collection of Venice’s Serenissima Republic.
Permanent exhibition: La Sapienza by Tiziano and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers’ portraits by Tintoretto and Veronese on the walls.
Temporary exhibition: Gondola days - Isabella Stewart Gardner and her world at Palazzo Barbaro-Curtis. Until 7 December. Il teatro dei corpi. Le pitture colorate d’anatomia. Until 8 May.

MUSEO DEL VETRO Art glass Museum

map: L2 - Murano, F.ta Giustinian
ph. +39.041.739586 - Opening: 10 - 16
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.

CASA GOLDONI

map: F4 - S.Polo, 2794
ph. +39.041.2759325 - Opening: 10 - 17
Closing day: Sunday - Tickets: € 2.50

Re-opened to the public on 27th October 2001, Palazzo Cantani 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 FORTUNY

map: E5 - S. Marco, 3780
ph. +39.041.5200995 - Tickets: € 4.00
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 - An Artist’s Photographic Notebook. Until 31 December.

MUSEO DI PALAZZO MOCENIGO Storia del tessuto e del costume

map: E3 - S. Croce, 1992
ph. +39.041.2410100 - 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

ISTITUTO SVIZZERO DI ROMA A VENEZIA SPAZIO CULTURALE SVIZZERO

Storie di spazzacamini

Chimney-sweepers stories. Pictures by Hannes Binder



18 November - 22 December
Monday to Saturday 2 p.m. - 6 p.m.

The display of 100 original film frames on paper recount through images the children s book Die Schwarzen Brüder (The black brothers, 1940) by Lisa Tetzner. In the 19th century in Milan, Ticinese children were sold as chimney-sweepers and treated like slaves. Few of them survive to this dangerous work. Illustrations are, like the chimneys of the houses, in black and white.

Hannes Binder is famous for his mastery of the scraper technique and for his detective comics taken from Friedrich Glauser’s novels.

At the exhibition you will find the Italian version of Die Schwarzen Brüder published by ZOOlibri.

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi
Campo S. Agnese, 810 - Venezia
(near accademia bridge). ph. +39.041.5225996



“Iniziativa del CCS - Centro Culturale Svizzero”

special value and an important library specialising in this sector.

Temporary exhibition: Garments of power. Until 30 April.

MUSEO EBRAICO

map: D2 - 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: Luigi Rocca: a new experience: Jerusalem-New York-Venice. Until 28 February.

MUSEO DIOCESANO DI ARTE SACRA

map: G5 - 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: Sotto una stella di vetro: mostra di presepi in vetro di Murano. From 2 December to 6 January.

FOUNDATIONS

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi
map: D6 - Campo S. Agnese, 810
ph. +39.041.5225996
Opening: Mon-Fri 11-17, Sat-Sun 11-18
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, exhibitions, exhibits, meetings, conferences and concerts.

Temporary exhibition: Storie di spazzacamini. Illustrazioni di Hannes Binder. Until 22 December.

FONDAZIONE BEVLACQUA LA MASA

map: F5 - San Marco, 71
ph. +39.041.5207797 - Opening: 12 - 18
Closing day: Tuesday - Tickets: € 5.00

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: Technè pittura_ricerca giovani artisti dell' Accademia. Until 6 December. Mostra dei Borsisti dell'87° Collettiva. From 17 December to 6 January (Palazzetto Tito). 88° Mostra Collettiva. From 11 December to 10 January (Galleria di Piazza San Marco).

FONDAZIONE QUERINI STAMPALIA

map: F5 - 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: Entrambi luoghi. Mostra fotografica di Margarita Andreu. Until 9 January.

FONDAZIONE GUGGENHEIM

map: E6 - 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: William Baziotes: a review. Until 9 January.

FONDAZIONE CINI

map: G6 - Isola di S.Giorgio
ph. +39.041.2710228 - Opening: 10 - 18.30
Closing day: Monday - Tickets: € 9.50

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 Italy and abroad offering an unparalleled urban and monumental context.

Temporary exhibition: "Good" and "Bad" Government. Representations of the arts from the Middle Ages to the twentieth century. Until 12 December.

Gallery and Museums

CUBE GALLERY

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

SERBAN SAVU: "E' VIETATO L'ACCESSO AI NON ADDETTI AI LAVORI"



Artist born in 1978 in Sighisoara, Romania. He graduated at the University of Arts and Design of Cluj-Napoca. In the exhibition he displays a series of hyperrealist paintings oil on canvas, portraying degraded urban areas or disused industrial areas. His works are permanently exhibited at the Cube Gallery ince 2003.

Artista nato nel 1978 a Sighisoara, Romania. Nel 2001 ha conseguito il Diploma di Laurea in Belle Arti presso l'Università delle Arti e Design di Cluj-Napoca. In questa mostra presenta una serie di opere ad olio su tela di matrice iperrealista, ispirate a spazi urbani degradati o a zone industriali abbandonate. Espone permanentemente presso Cube Gallery dal 2003.

VENEZIA ORIENTE

S. Marco - Calle dei Fabbri, 4662
ph. +39.041.5239715 - www.veneziaoriente.com



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

DECEMBER

JANUARY

da non perdere
not to be missed

BUGNO ART GALLERY

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

COLLECTIVE EXHIBITION OF THE GALLERY ARTISTS

Born in 1990 from the collaboration between Massimiliano Bugno and Davide Samuelli, the Bugno Art Gallery (formerly known as Bugno And Samuelli) can be found in the main gallery space situated in Campo S. Fantin (a few hundred meters from Piazza San Marco and exactly in front of la Fenice theater). Since 1990, works by major contemporary artists both Italian and international have been shown, from Arman to Schifano, Ben Vautier to Ugo Nespolo, Pizzinato to Guidi, giving space at the same time also to new artistic reality.



Nata nel 1990 dalla collaborazione di Massimiliano Bugno e Davide Samuelli, la Bugno Art Gallery (ex Bugno & Samuelli) ha esposto in questi anni nella sede espositiva principale sita in Campo S. Fantin (a poche centinaia di metri da Piazza S. Marco ed esattamente di fronte al Teatro La Fenice) opere dei maggiori artisti contemporanei italiani e non, da Arman a Schifano, da Ben Vautier a Ugo Nespolo, da Pizzinato a Guidi, dando spazio allo stesso tempo anche a nuove realtà artistiche.

The Eastern culture right at the heart of Venice. Lucia Zurlo, owner of the Gallery "Venezia Oriente" 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, XIX century. Khmer, Burma and India Art sculptures, Chinese and Tibetan furniture. The exhibition, organized with passion and precision, unfolds charm and history.

La cultura d'Oriente nel cuore di Venezia. Lucia Zurlo, titolare della galleria "VENEZIA ORIENTE" 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). Sculture di Arte Khmer, Birmania, India. Arredi cinesi e tibetani. Il fascino e la storia raccolta in una esposizione scelta con cura e passione.



TELECOM FUTURE CENTRE

map: F4 - 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.

ART GALLERIES

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

map: E3 - 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: Pulcinelli di Lello Esposito. Until January 9.

GALLERIE DELL'ACCADEMIA

map: D6 - 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...

Temporary exhibition: Carpaccio. Painter of History. Until March 1.

PALAZZO GRASSI

map: E6 - San Marco, 3231
ph. 199.139.139 - Opening: 10 - 19
Closing day: 24,25,31 December and 1 January 2005 - Tickets: € 10.00



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

Temporary exhibition: Dalì. From 12 September to 16 January.

PRIVATE GALLERIES

BUGNO ART GALLERY

map: E5 - 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.

ANTICHITÀ GIANFRANCO FOTI

map: E4 - San Polo, 412/413
ph. +39.041.2770384

GALLERIA SAN MARCO 101

map: F5 - S. Marco, 101
ph. +39.041.2770151

GALLERIA MARINA BAROVIER

map: D5 - S.Marco, 3216
ph. +39.041.5226102

Personal exhibition: Lino Tagliapietra

GALLERIA CA' REZZONICO

map: D5 - Dorsoduro, 2793
ph. +39.041.5280035

GALLERIA RAVAGNAN

map: F5 - San Marco, 50/a
ph. +39.041.5203021

GALLERIA SEGUSO VIRO

map: L2 - Fond.ta Venier, 29 - Murano
ph. +39.041.5275353

FLORA BIGAI

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

ROSSELLA JUNCK SHOWROOM

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

EVENTS AGENDA

LIBRERIA MONDADORI

map: F5 - San Marco, 1345
Opening: 10-22 (Mon-Sat); 15-20 (Sun)



Temporary exhibition: Painting: Luigi Ballarin - Datterì e Zafferano. From 12 December to 11 January.

PALAZZO MOCENIGO

map: D5 - San Marco, 3362



Temporary exhibition: Concerto della pianista Cristiana Pegoraro - Al ritmo di valzer, tanghi e danze cubane. December 11 at 6.30 pm.

Churches guide

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Contents

Special of the month:

Basilica dei Frari: Tiziano's "Assunta"
Convento di S.Salvador: Telecom Future Centre

Highlight:

TIZIANO'S LAST REFUGE

Tiziano asked to the Frari to be buried close to the moving work "Pietà" which was left incomplete in 1576.

Appuntamento del mese:

Basilica dei Frari: L'Assunta del Tiziano
Convento di S.Salvador: Telecom Future Centre

Editoriale:

L'ULTIMO RIFUGIO DI TIZIANO

Ai Frari Tiziano chiese di essere sepolto, accompagnato dalla struggente Pietà che, nel 1576, lasciò incompiuta.



BASILICA DI SANTA MARIA GLORIOSA DEI FRARI



TIZIANO'S "ASSUNTA"

The altar piece, situated on the high altar, is resplendent. Perfectly in tune with its setting, it is able to catch the look of the people and it is clear why it arose continuous wonder as wells as feelings of rejection. The portrayal of a host of apostles on the bottom - who are tense and amazed at the miracle - and of the Madonna in fascination with a fluctuating garment, ascending in the dazzling light interrupted only by the figure of the Father slightly in the shade, was extremely innovative, not only for its the dramatic intensity but above all for its subject. Indeed, previously altar pieces subjects were either the Coronation or the Sacred Conversations with the portrayal of Mary sitting at the centre in a static position.

L'ASSUNTA DEL TIZIANO

Posta sull'altare maggiore, la pala del Tiziano sembra splendere di luce propria. Cattura gli sguardi dei presenti, perfettamente intonata con l'ambiente circostante. Ancora oggi, osservandola, capiamo perché suscitò infinito stupore, ma anche reazioni di rifiuto: lo stuolo degli apostoli in basso -stupiti di fronte al miracolo improvviso- e quella Madonna in estasi dalle vesti fluttuanti che sale nella luce abbagliante, interrotta solo dalla figura un po' più in ombra del Padre, erano quanto di più innovativo si fosse visto. Non tanto per l'inedita forza drammatica che sprigiona, quanto per il soggetto: in precedenza i temi delle pale d'altare erano l'Incoronazione o le Sacre Conversazioni con Maria seduta al centro, in posizione statica.

Tiziano's last refuge

L'ultimo rifugio di Tiziano

di N. C.

The "Santa Maria Formosa dei Frari" church is one of the most remarkable gothic constructions in Venice. It treasures marvellous works of art like Tiziano's "Assunta" (1518) - thanks to which he was hailed as successor of Giovanni Bellini, who painted for the "Frari" - friars - the triptych and the Pala Pesaro - altarpiece - marked by an innovative spatial structure. Tiziano, almost ninety-year-old and affected by plague, asked to the Frari to be buried close to the moving work "Pietà" which was left incomplete in 1576 (it can be viewed today at the "Gallerie dell'Accademia"). The canvas was not however placed on his grave owing to a dispute with the Frari. It was only in 1838 that two pupils of Canova erected to the painter a funeral monument, cold and too imposing - as was the grave of Canova himself, placed in front of Tiziano's. Inside a pyramid, built on the sculptor's projects for Tiziano's grave, there is an urn containing his heart - while his right hand is treasured at "Accademia delle Belle Arti" - thanks to the donation of his step-brother: a

La Chiesa di Santa Maria Gloriosa dei Frari è una delle più belle costruzioni gotiche veneziane. Splendide sono le opere al suo interno. Come l'Assunta del Tiziano (1518): la prima opera che lo rivelò come degno successore di Giovanni Bellini, che per i Frari dipinse un'incantevole trittico, e la Pala Pesaro, dall'innovativa impostazione spaziale. Ai Frari Tiziano chiese di essere sepolto, accompagnato dalla struggente Pietà che nel 1576, quasi novantenne e malato di peste, lasciò incompiuta (visibile oggi alle Gallerie dell'Accademia). Ma per una disputa con i frati la tela non poté essere collocata sulla sua tomba. Solo nel 1838 gli fu eretto, da due allievi del Canova, un monumento funebre freddo e troppo imponente, così come del resto è la tomba del Canova stesso, situata di fronte. All'interno di una piramide che riprende i progetti dello scultore per la tomba di Tiziano, c'è un'urna che contiene il suo cuore, frutto della donazione del fratellastro, mentre la mano destra è conservata all'Accademia di Belle Arti:



homage to the city which Canova loved. Being buried at the church of the Frari was a privilege, and this testifies to the important role that the two artists had for the city. The church of the Frari, together with Sts. John and Paul, were the guardians of the remains of the Doges, of leaders and eminent figures of the Serenissima Republic. The renaissance funeral monument in honour of the doge Nicolò Tron and the one in honour of Francesco Foscari, in which the splendour of the late gothic is perfectly combined to the Renaissance harmony, particularly stand out. Significant the fire-brick monument to the Blessed Fra Pacifico - who probably was the author of the interior of the building - and the altars created by minor schools of artists, hosted by the Franciscans, bearing witness to the lively relation they had with the city which welcomed them in 1220. The cautionary look of St. Giovanni Battista by Donatello (1438) - his only work in Venice - can be admired on the altar of the Scuola dei Fiorentini. The chapel of the Scuola dei Milanesi treasures Claudio Monteverdi's grave (died in 1643). A simple slab of marble lying on the floor, but the flowers constantly present on the grave bear witness to the admiration still felt by Venetians for one of the major Italian artists. Indeed, when he was dismissed, after a life of hardship at the court of Mantova, he was welcomed with honour by Venice. In the heart of the church lies the ancient choir, the only work in Venice which has maintained its original position and structure; 4,50 metres high, 13,70 metres wide and 16 metres long, with 124 inlaid and carved stalls.

un omaggio alla città che il Canova aveva amato. Essere sepolto ai Frari non era cosa da poco e questo dimostra l'importanza che i due artisti ebbero per la città. La chiesa condivideva infatti con i SS. Giovanni e Paolo il ruolo di custode delle spoglie di dogi, condottieri e personaggi eminenti della Serenissima. Spiccano il rinascimentale monumento funebre in onore del doge Nicolò Tron e quello per il doge Francesco Foscari, nel quale lo splendore del gotico fiorito si sposa stupendamente con l'armonia del Rinascimento. Significativa è la presenza del monumento in cotto al Beato Fra Pacifico, probabilmente l'ideatore dell'intero edificio, e gli altari delle numerose scuole minori che venivano ospitate dai francescani e che testimoniano il vivace rapporto che essi avevano con la città che li aveva benevolmente accolti nel 1220 circa. Sull'altare della Scuola dei Fiorentini si può ammirare il potente sguardo ammonitore del San Giovanni Battista di Donatello (1438), unica opera del Maestro a Venezia. La cappella della Scuola dei Milanesi accoglie invece la tomba di Claudio Monteverdi (morto nel 1643): è una semplice lastra di marmo sul pavimento, ma la continua presenza di fiori testimonia l'ammirazione che i veneziani provano ancora per colui, uno dei massimi compositori italiani, che Venezia ha accolto con tutti gli onori quando, dopo una vita di stenti alla corte di Mantova, fu licenziato. Al centro della chiesa si trova l'antico coro, unico esempio in Venezia rimasto nella sua originaria posizione e struttura, un capolavoro dei Cozzi, alto 4,50 metri, largo 13,70 e lungo 16, con 124 stalli lavorati ad intarsio e intagliati.

CHURCHES CITY LISTING

CHURCHES

BASILICA DI SAN MARCO
map: F5 - 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: E3 - 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: D4 - 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: D4 - 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: D3 - 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: E1 - 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: L5 - 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: D1 - 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: G4 - 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: E5 - 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: E7 - 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: F4 - 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: E6 - 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: C3 - 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: G4 - 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: E5 - 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 Batesimo di Cristo* by Paris Bordone.

BASILICA DI S.MARIA E DONATO
map: L2 - 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: G6 - 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: G5 - 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: G5 - 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: D4 - 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
map: G4- San Marco, campo SS. Giovanni e Paolo

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: D6 - 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: F4 - 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: E2 - 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: D4 - 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 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 a set up of the new telephone exchange with digital electronic commutator. This is just a first step forward. 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



Il Gruppo Telecom Italia presenta

Il bel rumore
poesie al Telecom Italia Future Centre

Tutte le letture si svolgeranno presso la Sala del Refettorio del Future Centre alle ore 21

Luigi Locascio
3 dicembre 2004

La Bella Schola:
i rimatori siciliani
da Cielo d'Alcamo a Gesualdo Bufalino

Marie Christine Barraud
9 dicembre 2004

Ma vie, mon théâtre, mes poèmes

Sonia Bergamasco
13 dicembre 2004

Furie calme e serene:
Gaspara Stampa, Sibilla Aleramo, Amelia Rosselli, Cristina Campo

Fabrizio Gifuni
14 gennaio 2005

Rumori di diverse luci:
Pier Paolo Pasolini e Attilio Bertolucci

Sara Bertelà
31 gennaio 2005

Arrivando a Venezia:
da Goethe a Nietzsche

Giulia Lazzarini
19 febbraio 2005

La parola piena; una vita in teatro

Riccardo Held
25 febbraio 2005

La memoria e la voce:
Rilke, Celan, Benn

The art of transparency

L'arte della trasparenza

di S. C.

The art of glassblowing was to be practiced only within the Murano Island, where it was transferred from Venice several centuries ago and where it can be better treasured and watched over. This is, more or less, what the “Mariegole della arte dei verieri de Muran” (rules of the art of Murano glassworkers) ordered in 1441. Glass had to be created only in Murano, a unique island in the island treasuring centuries of art, legends and secrets. Murano still lives by the glassblowing industry although it has expe-

L'arte dei verieri non deve aver altro recinto ove poter esercitarsi che la sola isola di Muran, in cui è stata da Venezia già da vari secoli trasportata, e dove, prossima da per tutto a se stessa, e senza dispersioni di Maestranze né di Fornaci, può più facilmente essere custodita ed osservata”. Così imponeva la “Mariegole della arte dei verieri de Muran” nel 1441: tutti i vetri si dovranno fare esclusivamente a Murano. L'isola nell'isola, così singolare da poter contenere secoli di arte, leggende e segreti da tutelare. Ancora oggi Murano

rienced both periods of splendour and decline. However, little has changed in the “calli” and “fondamenta” since the time in which a Benedictine monk, Domenico known as the “Fiolario” (Phiolario), used to produce phials for home usage before the first century. His technique, as stated in written texts, consisted in blowing glass by means of instruments passed on by the late-Roman glassblowing activities. It is from those activities that this art developed in Murano and in Europe. The Murano industrial district benefited from the trade bond that the Serenissima Republic had with the Middle and Far East. The Murano art of glassblowing soon became the most renowned and sophisticated in the world. From the famous Islamic furnaces and from the Phoenicians, the Syrians and Egyptian - who had a longstanding glassmaking tradition - Venetians learned secrets, techniques, instruments and colours that have rendered this lagoon production unique. In the past fifty years, drawings have made their way through century-long tradition and culture. Contemporary design artists have realized the great opportunities that the art of glass offers. By entrusting their ideas written on paper to the expertise and technique of the Murano masters, internationally renowned artists such as Carlo Scarpa, Giò Ponti, Ettore Sottsass - just to mention a few Italian names - have opened up new opportunities for art research and development. A renewal thanks to which Murano glass has been included in the most famous modern and contemporary art collections of world-wide galleries.

vive di questo. Con gli alti e i bassi di un mercato che ha conosciuto splendori e momenti di difficoltà. Ma poco è cambiato lungo le calli e le fondamenta dal tempo in cui un monaco benedettino, Domenico detto “Fiolario” (Phiolario), prima dell'anno mille, fabbricava le sue fiale per uso casalingo. La sua tecnica, riportata dai testi, era quella della soffiatura eseguita con quegli strumenti che le attività vetrarie tardo-romane avevano tramandato. Da quelle tutto parte, qui a Murano come nel resto d'Europa. Solo che qui, in questo distretto industriale ante litteram, ci si giovava dei contatti commerciali che la Serenissima possedeva con il vicino e lontano Oriente. Ci volle poco perciò a fare dell'arte vetraia muranese la più apprezzata e la più sofisticata del mondo conosciuto. Dalle celebri fornaci islamiche e dai popoli di antica tradizione vetraria come i fenici, i siriani e gli egiziani, i veneziani seppero raccogliere segreti e tecniche, strumenti e colori che conferirono alla produzione lagunare una singolarità riconosciuta da tutti. E fra tradizione e cultura millenaria si è inserito negli ultimi cinquant'anni il disegno. Gli autori contemporanei del design hanno capito quali siano le straordinarie opportunità che il vetro offre. Affidando le proprie idee su carta alle mani esperte e ricche di tecnica dei maestri muranesi, personaggi del calibro internazionale quali Carlo Scarpa, Giò Ponti, Ettore Sottsass (solo per fare alcuni nomi italiani) hanno aperto nuove strade alla sperimentazione dell'arte. Una rinascita che ha portato il vetro muranese fra le grandi collezioni d'arte moderna e contemporanea delle gallerie di tutto il mondo.

Le Fornaci FURNACES

Furnaces are no longer made of red-bricks, they are fuelled with gas and no longer with alder wood. The gestures are however the same: skilful and ancient as the ones that for hundred of years have rendered the Murano squares the forges of the glass art famous Europe-wide. The 'Pea' (the red-hot sphere of glass), the 'Bronzino or Malmoro' (the iron plate in which materials are marbled), the tongs or scissors are the same old instruments and are called with the same old names. The square is the place of work of the master - who carries out the main job and the blowing -, the servant ('Serventin' in the Venetian dialect) - who takes out the red-hot glass sphere from the furnace - and a young mate - who had to bring to temperature and organize the work tools. The most delicate job is carried out during the night, a true alchemy. The secrets of the composition of the siliceous sand, of the alum (or Soria sand) are cherished by the master. It is the 'omo de note' (Venetian dialect for 'the man of the night') who carries out the melting of glass and who lights and blows out furnaces. The "crogioli" or slow-baking furnaces - that have different names depending on their dimensions: "palea", "ninfa" and "curisiol" -, are loaded with the compositions ordered by the master two or three times every day, each with a total amount of 500 kg of product. The compositions boil overnight and the following morning at seven o'clock they are ready-to-use material. Inventiveness, the drawing of the artwork and the use of innovative techniques with unique results lies in the skilful hands of the master.

I forni non sono più in mattoni rossi. Sono alimentati a gas e non più a legno di Ontano. Ma i gesti sono gli stessi, sapienti, antichi. Uguali a quelli che per centinaia di anni hanno reso le "piazze" di Murano le fucine dell'arte vetraria famose in tutta Europa. Perché la "Pea" (il bolo di vetro incandescente), il Bronzino o Malmoro (la piastra in ferro su cui si marmorizza), le pinze e il "tagliante" (le forbici) sono i medesimi e hanno gli stessi nomi da sempre. La piazza è il luogo di lavoro. Raccoglie il Maestro, deputato alla lavorazione principale e alla soffiatura, assistito dal Servente; il "Serventin", che si occupa dell'estrazione del bolo incandescente dal forno; il Garzonetto deputato a portare in temperatura e a sistemare gli attrezzi da lavoro. Ma è di notte il lavoro più delicato. Qui l'alchimia è vera. I segreti sulle composizioni della sabbia silicea e dell' "allume di catino" o la "cenere di Soria" sono sapientemente custoditi. E' "L'omo de note" (l'uomo della notte) ad occuparsi della "fondita", la vera e propria fusione del vetro, ma anche della manutenzione dei forni, lo spegnimento e la delicatissima riaccensione. I crogioli (chiamati in ordine di grandezza: "la palea", "ninfa" e "curisiol") sono riempiti delle composizioni secondo le indicazioni del Maestro, due o tre volte ciascuno per 500 chili di prodotto al giorno. Bolliranno tutta la notte pronti, alle sette del mattino, per dare il materiale su cui lavorare. L'inventiva, il disegno dell'opera, l'applicazione di tecniche innovative per soluzioni impensabili arriva dalle mani sapienti dei maestri.

THE ALCHEMY OF THE ELEMENTS.
Fire, steam, water and sand. The Murano furnaces appear like epic places, hellish forges giving birth to beauty and light. Over the centuries very little has changed apart from the skilful master's hands able to shape elements.

L'ALCHIMIA DEGLI ELEMENTI.
Il fuoco, il vapore, l'acqua, la sabbia. Ogni fornace di Murano sembra un luogo epico. Infernali fucine dalle cui bocche escono luce e bellezza. Poco è cambiato nei secoli se non le mani di chi riesce a domare gli elementi.



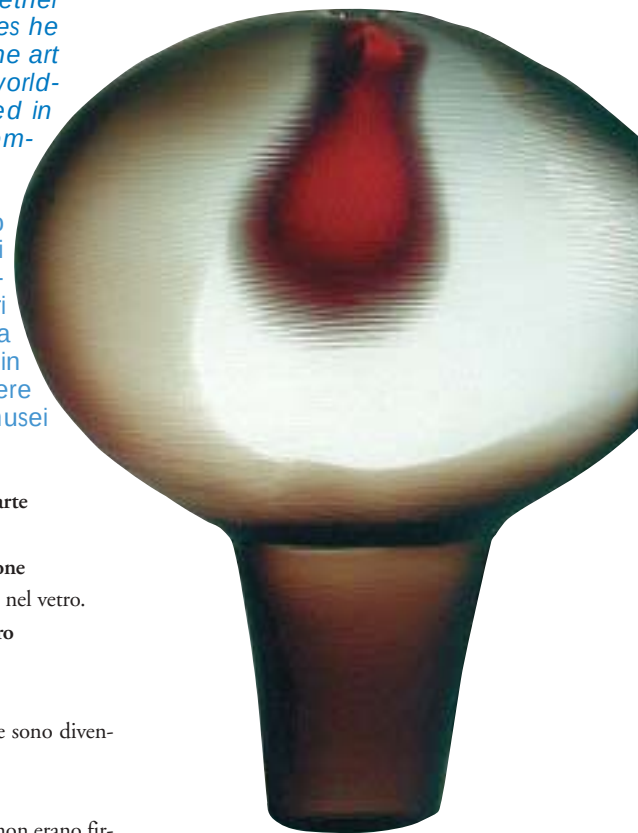
The main characteristic of you art.
I take into account the material.
The work you are most proud of.
A razor-fish that seems to swim in the glass.
The one you envy to another artist.
None.
The first glass you created.
A pigeon, thanks to which I become famous.
The first article sold and for how much.
I don't know, I only had to work and besides articles were not signed.
How much time do you dedicate to glass in a day?
All of it: while I am eating, with the fork, on a paper napkin. I draw new models.
Your point of reference.
It is within me.
What has Murano given to you and what do you expect from it?
It has enabled me to work glass, but I don't expect gratitude for what I have given to it.
The memory of you first day of work.
The people's amazement when they saw I was able to create the leaves for a chandelier with no difficulty whatsoever, unlike the others.
When did you realise you had talent?
When I realized that others weren't able to create what I did.
First study or practice?
At school you learn how to draw, but practice is the best way to learn.
Art or handicraft?
Manual skill comes from artisans, art comes from the beauty of things and it can be found within oneself.
A secret.
There are no secrets in Murano. Secrets rest in the master's hands.
Any advice to a beginner?
First learn to draw.

Alfredo Barbini (1912) is one of the most esteemed living glassmakers in the Murano history. Together with other outstanding figures he has contributed to making the art of glassblowing famous world-wide. His works are displayed in the major museums of contemporary art.

Alfredo Barbini (1912) è uno dei più stimati maestri vetrai della storia di Murano ancora in vita. Insieme ad altri grandi nomi ha contribuito a far conoscere l'arte vetraia in tutto il mondo. Le sue opere sono esposte nei maggiori musei di arte contemporanea.

La caratteristica principale della sua arte
Seguo la materia.
L'opera che le ha dato più soddisfazione
Una cannicchio che sembra nuotare nel vetro.
Quella che invidia ad un altro maestro
Nessuna.
Il primo vetro creato
Un piccione, quello attraverso il quale sono diventato maestro.
Il primo venduto e a quanti soldi
Non lo so; si lavorava e basta e i vetri non erano firmati.

Quante ore dedica al vetro in un giorno?
Tutte: capita, durante il pasto, con la forchetta, su un tovagliolo di carta. Creo nuovi disegni.
Il faro
È dentro di me.
Cosa le ha dato Murano e cosa si aspetta da questa?
Mi ha concesso l'uso di questa materia. Ma non mi aspetto la riconoscenza per ciò che ho dato io a lei.
Il ricordo del primo giorno di lavoro
Lo stupore degli altri. C'erano delle foglie sui lampadari da fare. Non ci riuscivano. A me venivano da sole.
Quando ha capito di avere talento?
Quando ho visto che gli altri non sapevano fare quello che facevo io.
Subito scuola o subito fornace?
A scuola si impara a disegnare, ma la fornace è la vera scuola del vetro.
Arte o artigianato?
Dall'artigiano arriva la manualità, l'arte arriva dalla bellezza delle cose. E questa è dentro di noi.
Un segreto
Non ci sono più segreti a Murano. Gli ultimi sono nelle mani dei maestri.
Cosa dire a chi comincia domani?
Prima di tutto imparate a disegnare.



ALFREDO BARBINI



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Simone Cenedese (1973) belongs to the most recent generation of Murano masters who distinguish themselves for a renewed interest towards Venetian glassmaking tradition. He participated in numerous collective and personal exhibitions in Italy and abroad.

Simone Cenedese (1973) appartiene alla più recente generazione di maestri di Murano, che si distinguono per un rinnovato interesse nei confronti della tradizione vetraria veneziana. Ha partecipato a numerose esposizioni collettive e personali in Italia e all'estero.

The main characteristic of your art.

Modern, abstract and colourful.

The work you are most proud of.

Each in its own way.

The one you envy to another artist.

I don't envy, I appreciate all works.

The first glass you created.

A pear-shaped money box when I was 9.

The first article sold and for how much.

A pair of jeans for 700 thousand Lire.

How much time do you dedicate to glass in a day?

When I stop I'll tell you.

Your point of reference.

My father Giovanni.

What has Murano given to you and what do you expect from it?

Joy and pain, and I expect joy and pain.

The memory of your first day of work.

Fear.

When did you realise you had talent?

It is not me saying that I am talented.

First study or practice?

Practice first.

Art or handicraft?

Art.

A secret.

I have no secrets.

Any advice to a beginner?

Never give up.

La caratteristica principale della sua arte

Moderna, astratta e molto colorata

L'opera che le ha dato più soddisfazione

Ogni opera a suo modo

Quella che invidia ad un altro maestro

Non invidia, apprezzo tutte le opere

Il primo vetro creato

Una pera salvadanaio a 9 anni

Il primo venduto e a quanti soldi

Dei pantaloni Jeans a 700.000 lire

Quante ore dedica al vetro in un giorno?

Quando smetto ve lo dico

Il faro

Mio padre Giovanni

Cosa le ha dato Murano e cosa si aspetta da questa?

Mi ha dato Gioie e dolori e mi aspetto Gioie e dolori

Il ricordo del primo giorno di lavoro

Paura

Quando ha capito di avere talento?

Lo dicono gli altri

Subito scuola o subito fornace?

Subito fornace

Arte o artigianato?

Arte

Un segreto

Non ho segreti

Cosa dire a chi comincia domani?

Non arrenderti mai



SIMONE CENEDSE

SPECIAL

THE VALUE OF ART

Over the years, the contemporary and modern glass-making art of the Murano artists has been highly appreciated and recognized by art galleries all over the world and, as regards articles of historic value, by the most famous international auction houses. Real jewels that have taken on more value over the years. Here are some prices of the works of the most outstanding Venetian masters.

Nel corso degli anni l'arte vetraria contemporanea e moderna degli artisti muranesi ha raggiunto quotazioni importanti. Un riconoscimento consacrato dai galleristi di tutto il mondo e, per i pezzi storici, dalle più famose case d'asta internazionali. Dei veri e propri gioielli che nel tempo assumono ancora maggior valore. Ecco alcune stime raccolte fra le opere dei più importanti maestri veneziani.



1 | "LIBELLULA" - VITTORIO ZECCHIN, 1925
Vetreria MVM CAPPELLIN & C. Stima: euro 7.000 ca



2 | VASO "PULEGOSO" - NAPOLEONE MARTINUZZI, 1930
Vetreria VSM VENINI & C. Stima: euro 20.000 ca

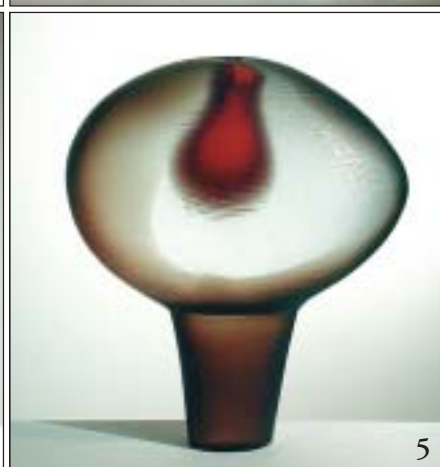


3 | VASO "CORROSO A RILIEVI" - CARLO SCARPA, 1936
Vetreria VENINI & C. Stima: euro 22.000 ca

4 | VASO "PEZZATO" - FULVIO BIANCONI, 1952
Vetreria VENINI & C. Stima: euro 5.000 ca

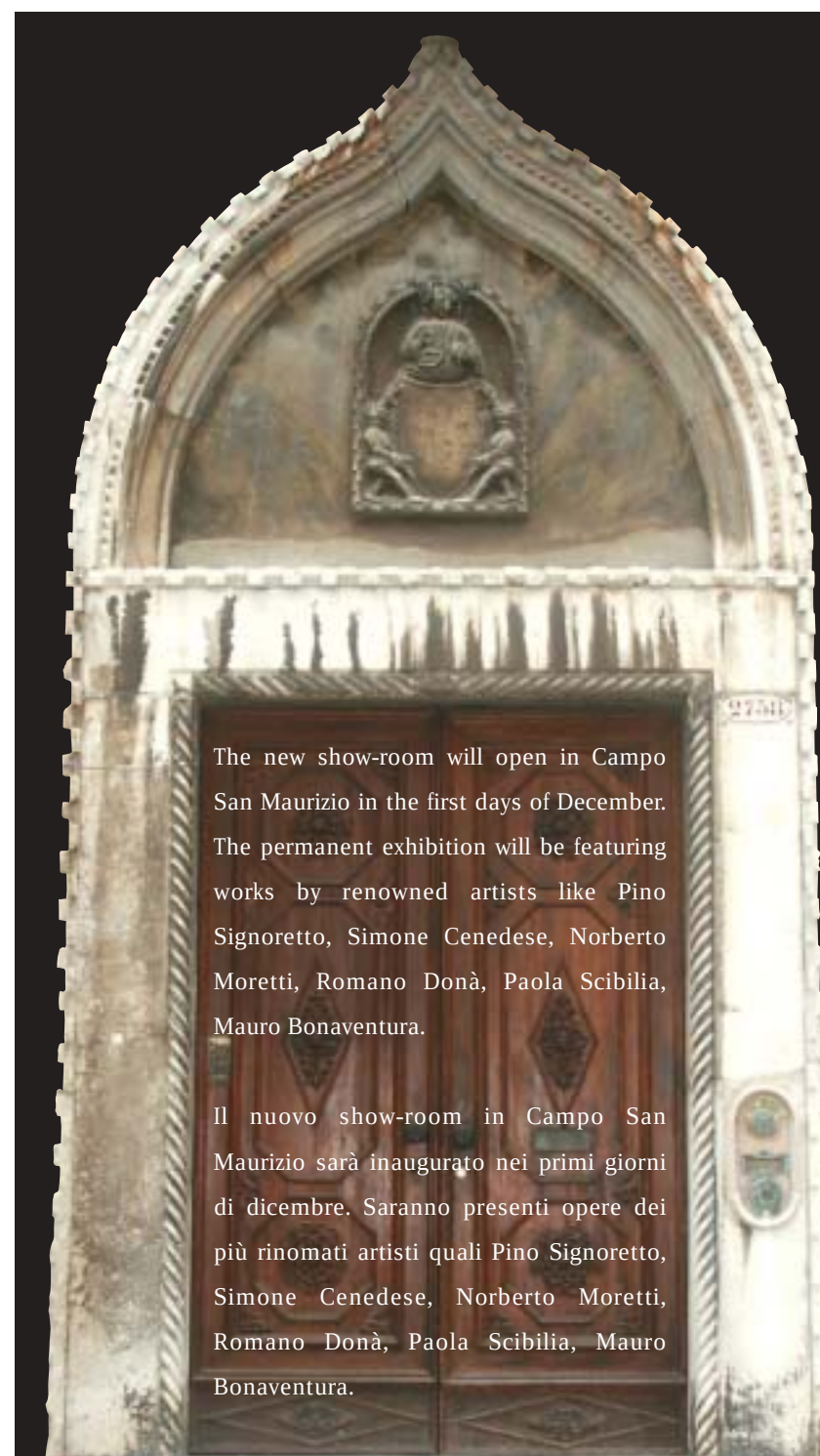
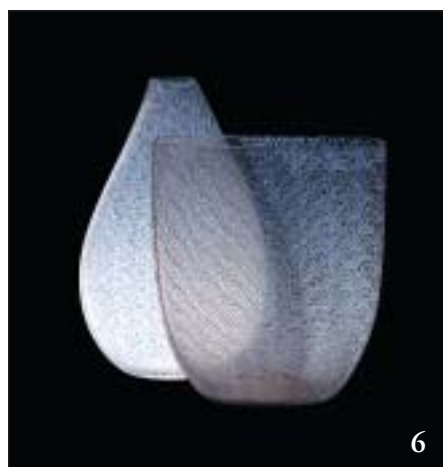


5 | VETRO "PESANTE" - ALFREDO BARBINI, 1962
Vetreria ALFREDO BARBINI Stima: euro 4.500 ca



6 | VASI "MERLETTO" - ARCHIMEDE SEGUSO, 1953
Vetreria ARCHIMEDE SEGUSO Stima: euro 10.000 cad.

7 | "STROMBOLI" - LINO TAGLIAPIETRA, 2004
Stima: euro 20.000 ca



The new show-room will open in Campo San Maurizio in the first days of December. The permanent exhibition will be featuring works by renowned artists like Pino Signoretto, Simone Cenedese, Norberto Moretti, Romano Donà, Paola Scibilia, Mauro Bonaventura.

Il nuovo show-room in Campo San Maurizio sarà inaugurato nei primi giorni di dicembre. Saranno presenti opere dei più rinomati artisti quali Pino Signoretto, Simone Cenedese, Norberto Moretti, Romano Donà, Paola Scibilia, Mauro Bonaventura.



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Natività Consorzio Promovetro - Vetrieria artistica
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GLASS CRÈCHES

On the occasion of Christmas holidays, the consortium Promovetro will organize, in cooperation with the 'Associazione San Marco', an exhibition of Christmas crèches in Murano glass bearing witness to the close link uniting Murano to Venice and its traditions. The works will be on display from December 2nd to January 6th at the 'Chiostro di S. Apollonia' (a few minutes walk from Saint Mark square) in Venice.

PRESEPI DI VETRO

In occasione delle festività natalizie, il Consorzio Promovetro realizzerà, in collaborazione con l'Associazione Piazza San Marco, una importante mostra di presepi in vetro di Murano a testimonianza del profondo legame che unisce Murano alla propria città e alle proprie tradizioni. Le opere saranno esposte dal 2 dicembre al 6 gennaio presso il Chiostro di S. Apollonia (a due passi da piazza San Marco) a Venezia.

CHIOSTRO DI S. APOLLONIA

Ponte della Canonica, 4312 Castello - Venezia

L'arte di difendere l'arte

The consortium Promovetro of Murano was founded in 1985 under the patronage of the Confartigianato di Venezia by a group of businesses involved in the production of artistic Murano glass. Over the years it has become an important consortium and counts among its members two of the most important business associations in the glass industry, the Confartigianato Venezia and Unindustria Venezia. It represents over 70 craft and industrial businesses on Murano and Venice. Since its foundation, Promovetro has worked hard to promote the image of Murano's artistic glass with the declared intent of conserving, safeguarding and defending Murano's thousand year old glass, and at the same time to promote, develop and assist in properly marketing this important cultural heritage in the world. To this end, Promovetro has fought for years alongside Confartigianato Venezia and Unindustria Venezia to create a trademark for original Murano glass, a trademark that would put an end to the continuous speculations which were perpetrated for decades against Murano.

Il Consorzio Promovetro di Murano nasce nel 1985, con il patrocinio della Confartigianato di Venezia da una iniziativa di un gruppo di imprese artigiane impegnate nella produzione di vetro artistico di Murano. Nel corso degli anni è divenuto un'importante realtà consortile tanto da annoverare tra i suoi soci le due principali associazioni di categoria del settore del vetro, la Confartigianato Venezia e Unindustria, e rappresentare attualmente oltre 70 aziende artigiane ed industriali muranesi e veneziane. Fin dalla sua nascita Promovetro si è impegnato a valorizzare l'immagine del vetro artistico di Murano allo scopo di conservare, custodire e difendere questa arte millenaria e al contempo promuovere, valorizzare e curare una corretta commercializzazione nel mondo di un così importante patrimonio culturale. A tale proposito Promovetro da anni si è battuto insieme a Confartigianato Venezia ed Unindustria Venezia per istituire un marchio del vetro originale di Murano, un marchio che ponesse la parola fine alle infinite speculazioni che da decenni sono state perpetrate a danno di Murano.

THE ART OF SAVING ART

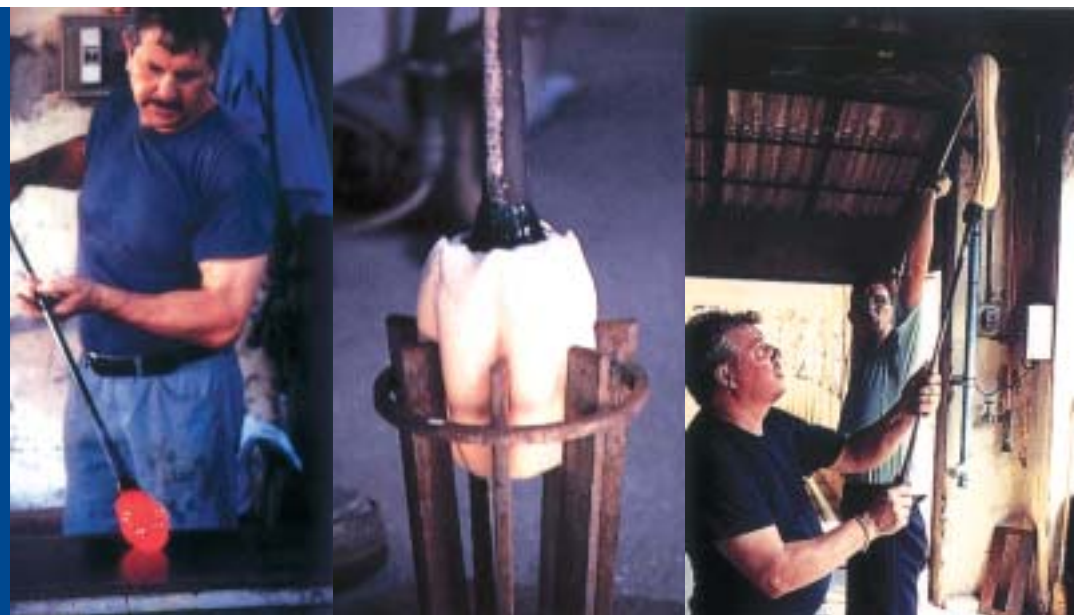


MURRINE

THE GAME OF THE GLASS PEARLS. Long canes hiding glass flowers. A long-standing, almost forgotten art work, returning with renewed vigour in the Murano furnaces.

IL GIOCO DELLE PERLE DI VETRO

Lunghe canne che nascondono i fiori del vetro. Un'antica lavorazione, quasi dimenticata, che ritorna prepotentemente nelle fornaci muranesi.



A rediscovered technique that, after a period of decline, has gained new momentum in the nineteenth century and is widely used today with its modern form. The Murrine, mosaic and millefiori glass are obtained from the overlapping fusion of various layers of coloured glass around a starting amalgam. The soft glass sphere coming out from that fusion is then pulled into a cane form. Within this glass are hidden colourful 'flowers' resulting from the glass overlappings. The canes, that can be several metres long, are cooled and then cut into small segments.

The second process consist in uniting the various cold segments in the form of a mosaic. The whole is then heated thus uniting them in different compositions. A simple but at the same time skilful work that has evolved through the creation of new drawings. The Murrine glass appears for the first time in the first century BC, although there is no continuity between the Roman and Venetian glass which began to appear in the tenth century AD. It is only in the XV century (around 1490) that the Murrine glass begins being produced again by Marietta Barovier, who invented the cane for the production of the 'Rosetta' pearls. This period of glass production was however brief and a long period of standstill followed. It was only in the mid-nineteenth century that, thanks to the work of Bussolin and Franchini (father and son), the production of the Murrine glass gains renewed interest. In the first 1970s numerous artisans begin producing a large number of small ornamental objects, known as 'murrine'. In those years, the production of the murrine was further renewed thanks to the intuition of Ercole Moretti and his brothers to put together various compositions of the murrine canes within a small ring made of copper.

Once the whole has been brought to fusion it is perfected and polished.

Una tecnica riscoperta, che nei secoli ha trovato numerosi tramonti per poi rifiorire solo nella metà dell'Ottocento e risplendere oggi nelle forme più moderne. I vetri Murrini, il vetro mosaico e il vetro millefiori sono ottenuti grazie alla fusione sovrapposta di più strati di vetro colorato attorno ad un'amalgama di partenza.

Il "bolo" che si ottiene è allungato ancora morbido in lunghi filamenti che nascondono al loro interno i "fiori" colorati delle diverse sovrapposizioni. Le "canne", lunghe anche decine di metri, una volta raffreddate, si tagliano a piccoli segmenti.

La seconda lavorazione delle "murrine" consiste nell'unire (a freddo) a guisa di mosaico i tasselli per poi unirli (a caldo) nelle diverse composizioni. Una lavorazione semplice ma allo stesso tempo ingegnosa che negli ultimi anni ha scoperto le suggestioni di disegni innovativi. Il vetro Murrino appare per la prima volta intorno al primo secolo a.C. ma non esiste continuità nemmeno tra i vetri romani e i vetri veneziani che cominciano ad apparire intorno al X secolo d.C.

Per i vetri murrini in particolare bisogna attendere fino alla fine del XV secolo (1490 circa) perché se ne parli nuovamente con Marietta Barovier, l'ideatrice della famosa canna per produrre le perle Rosetta. Questo periodo di produzione di oggetti di vetro con murrine fu breve e seguito da un lungo periodo di completo oblio.

Solo verso la metà dell'800, per opera di Bussolin e di Franchini padre e figlio, si assiste ad un rinnovato interesse per il vetro murrino. All'inizio degli anni '70 del XX secolo si avvia da parte di numerosi artigiani una grande produzione di piccoli oggetti di ornamento, le cosiddette "murrine". L'ultima intuizione avvenuta in quegli anni

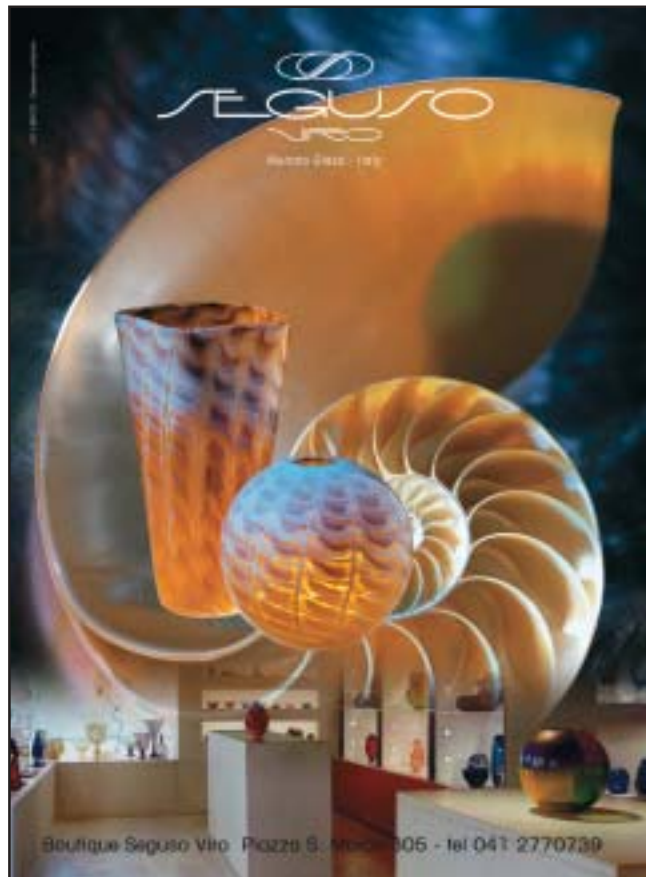
fu della Ercole Moretti & f.lli che ebbero l'intuizione di assemblare una composizione di segmenti di canna murrina all'interno di un cerchietto formato da una fettuccia di rame. Una volta portato a fusione, l'oggetto viene rifinito e perfettamente lucidato.



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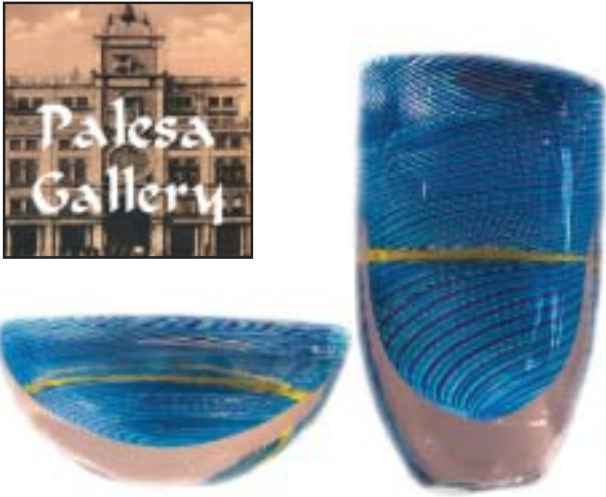
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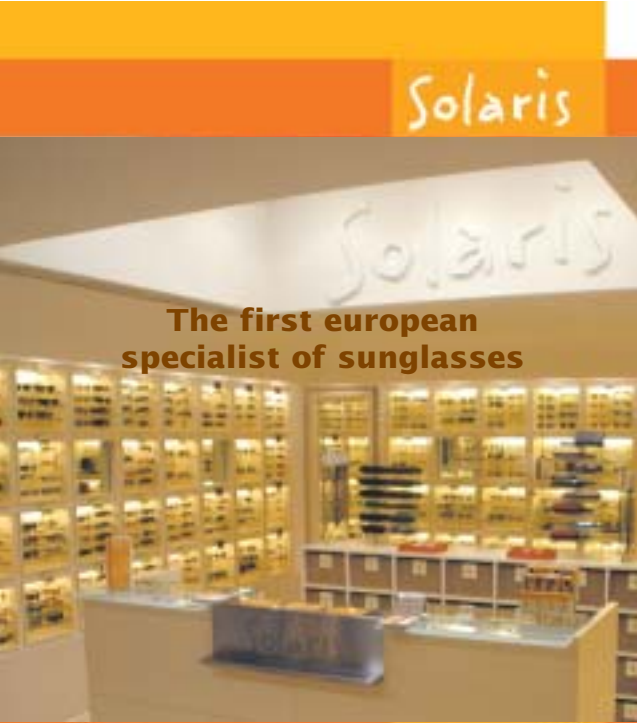


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AGNONA

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BRUNO MAGLI

Frezzeria - S. Marco, 1583/85
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S. Marco, 1474
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Procuratie Vecchie - S. Marco, 127
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Mercerie - San Marco, 4948
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Mercerie - San Marco, 218
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LOUIS VUITTON

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Mercerie - San Marco, 741
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MALO

C. delle Ostreghe - S. Marco, 2359
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MAX MARA

Mercerie - San Marco, 268
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Mercerie - San Marco, 5028
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Calle Vallaresso - S. Marco, 1312/N
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Mercerie - San Marco, 4928
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Campo S. Moisè - S. Marco, 1469
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ROBERTO CAVALLI

Calle Vallaresso - S. Marco, 1316
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Calle XXII Marzo - S. Marco, 2098
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Piazza San Marco, 131/132
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Campo S.Zulian - S. Marco, 606
map: **F5** - ph. +39.041.5222071

GIANMARIA BUCCELLATI
Mercerie dell'Orologio - S.Marco, 214
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GIOIELLERIA CHIMENTO
Campo S. Moisè - S. Marco, 1460
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GIOIELLERIA CODOGNATO
San Marco, 1295
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DAMIANI
Salizada S. Moisè - S. Marco, 1494
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LE ZOIE
Calle dei Botteri - S.Polo, 1566
map: **E4** - ph. +39.041.2758694

GANESHA
Ruga Rialto - S. Polo, 1044
map: **E4** - ph. +39.041.5225148

MISSAGLIA
Piazza San Marco, 125
map: **F5** - ph. +39.041.5224464

POMELLATO
San Marco, 1298
map: **F5** - ph. +39.041.5201048

SALVADORI
Mercerie - San Marco, 5022
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CARTA ALTA
Calle Bevilacqua - Dorsoduro, 1737
map: **C6** - ph. +39.041.2771132

ART PANTHEON
C.po S.Geremia - Cannaregio, 291
map: **D2** - ph. +39.041.5246524

GUALTI ARTISTIC FASHION
Dorsoduro, 3111
map: **C5** - ph. +39.041.5201731

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Sottoportego dei Orefici - S. Polo, 74
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MATISSE
Sottoportego de Rialto, S. Polo 53
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IL CANOVACCIO
Castello, 5369/70
map: **F4** - ph. +39.041.5210393

ATELIER MAREGA
F.ta dell'Osmarin - Castello, 4968
map: **G5** - ph. +39.041.5223036

LA BOTTEGA DEI MASCARERI
San Polo, 80
map: **E4** - ph. +39.041.5223857

BLUE MOON
Campo S.Lio - Dorsoduro, 2312
map: **F4** - ph. +39.041.715175

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Cannaregio, 2223
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Piazza San Marco 60/61
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FRETTE
Calle XXII Marzo - S. Marco, 2070/A
map: **E5** - ph. +39.041.5224914

LUIGI BEVILACQUA
C.llo de la Comare, S. Croce, 1320
map: **D3** - ph. +39.041.721566

RUBELLI
San Marco, 3877
map: **E5** - ph. +39.041.5236110

TROIS
Cannaregio, 1318
map: **E5** - ph. +39.041.5222905

T.S.L.
San Marco, 2666
map: **D2** - ph. +39.041.718524

CHILDREN'S SHOPS

DISNEY STORE
C.po S.Bartolomeo - S. Marco, 5267
map: **F4** - ph. +39.041.5223366

MAMMOLO
San Marco, 4461
map: **F5** - ph. +39.041.5226328

FOOT WEAR

CALZATURIFICIO MAGLI
Calle XXII Marzo - S. Marco, 2288
map: **E5** - ph. +39.041.5208280

CALZATURE ZECCHI
Mercerie - S. Marco, 300
map: **F5** - ph. +39.041.5232090

F.LLI ROSSETTI
Calle Larga Mazzini - S. Marco, 4800
map: **F4** - ph. +39.041.5230571

FOOT LOCKER
Mercerie - San Marco, 4944
map: **F4** - ph. +39.041.5220803

GEOX SHOP
San Marco, 4943
map: **F5** - ph. +39.041.2413182

LA PARIGINA
Mercerie - S. Marco, 727
map: **F5** - ph. +39.041.5226743

POLLINI
Mercerie - San Marco, 186
map: **F5** - ph. +39.041.5237480

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Calle dei Fuseri - S. Marco, 4336
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San Marco, 4669
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Dining guide

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



LA PISCINA - Dorsoduro 780 - 782, Zattere

"La Piscina", the Bar-Caffè of the Pension Calcina has become, a couple of years after it's opening to the public, a meeting point widely appreciated both by Venetians and Venice's tourists. Charming its exterior terrace, intimate and welcoming the interior rooms. The idea was to create a Bar-Caffè in Venice with a mid-European style. It offers a wide-ranging variety of tea, hot chocolates, fresh fruit salads, home made biscuits, as well as "tramezzinos", "bruschettas", salads and snacks. The restaurant offers traditional Mediterranean cuisine: first courses with home-made sauces, main courses, salads, soups and fish accompanied by fresh season vegetables. La Piscina is the only restaurant in Venice taking part in the circuit of "Green Restaurants" with a vast choice of vegetarian dishes. The discreet service, the elegant, warm and informal atmosphere make guests feel at home.

"La Piscina", il Bar-Caffè della Pensione Calcina, a poco più di due anni dalla sua apertura al pubblico, è già diventato un luogo di ritrovo molto apprezzato dai veneziani e dagli ospiti della città. Incantevole è la terrazza esterna, intime ed accoglienti le sale interne. Nato con l'idea di creare a Venezia un Bar-Caffè di stampo mitteleuropeo, ha una vasta e curata scelta di tè, infusi, cioccolate, macedonie di frutta fresca, dolci e biscotti fatti in casa e poi tramezzini, bruschette, insalate e spuntini preparati al momento. Nel ristorante troverete una tradizionale cucina mediterranea: primi piatti con sughi e salse preparati in casa, piatti unici, insalate, zuppe e poi il pesce abbinato a verdure fresche di stagione. La Piscina è l'unico ristorante a Venezia a far parte del circuito dei Ristoranti Verdi con una vasta scelta di piatti vegetariani. Il servizio all'insegna della discrezione, l'ambiente elegante, l'atmosfera calda ed informale fanno sentire gli ospiti a casa propria.



DINING CITY LISTING

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

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

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

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

TRADITIONAL CUISINE

AL GRASPO DE UA
map: F4 - S. Marco, 5094
ph. +39.041.5200150 - Closed Mondays



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

A LA VECIA CAVANA
map: F3 - Rio Terà SS.Apostoli, 4264
ph. +39.041.5287106 - Closed Mondays

Brand new management in an historical restaurant located five minutes walk from Rialto bridge. Guests will sample a classy venetian and typical cuisine. Amazing wine and spirits list.

LA COLOMBA
map: F5 - S. Marco, 1665
ph. +39.041.5221175 - Open daily



An "artistic" meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on

the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class.

DE PISIS
map: F5 - S. Marco, 1459
ph. +39.041.5207022 - Open daily

Our Gourmet Restaurant De Pisis, recently rated as the best in Venice, has become a world-renowned destination for Venetians as well as for visitors. In an intimate and elegant setting Chef Giovanni Ciresa offers an original cuisine based on international cooking enriched by local Mediterranean traditions, always considering the use of raw materials and the refinement of the ingredients in season.

DO' FORNI
map: F5 - S. Marco, 457
ph. +39.041.5232148 - Open daily

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.

RISTORANTE CANOVA
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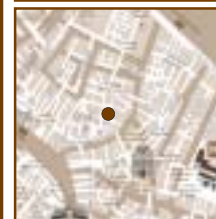
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Serenissimi Saporì

Tables dressed in orange

di A. Heinrich

La tavola si veste in arancione

In the past gardens have provided poor Venetian families with many vegetables, such as beans, white cabbage and pumpkins. It is the latter one however, that has inspired the creation of the best, most succulent and colourful recipes. A large number of specialities of the Venetian gastronomic tradition are made with it: pumpkin ravioli and risotto, gnocchi and last but not least frittelle (kind of doughnuts). The Venetian variety of pumpkin is produced in Chioggia (coastal town): classified as 'Marina' (marine), this type of pumpkin is widely appreciated in the entire Veneto region for its excellent gustative characteristics intensified by the richness in salt of the littoral grounds where it grows. The denomination "Marina di Chioggia" is linked to the word "marinanti", i.e. the people cultivating gardens in Chioggia as opposed to the ones carrying out sea activities. This vegetable was widely sold in Venice: the "suca baruca" (baked pieces of pumpkin) used to be offered by street vendors at every 'calle' corner, together with 'seme col sal' (toasted pumpkin seeds with salt).

THE RECIPE

PUMPKIN SPAGHETTINI WITH LARGE PRAWNS AND PORE MUSHROOMS

Ingredients for 4 people
4 whole large prawns

For the spaghetti:

500g of flour, 4 eggs, 100g of cooked pumpkin of the Chioggia variety, salt, extra-virgin oil

For the sauce:

16 large prawns, 300g of fresh pore mushrooms, 2 cloves of garlic, extra-virgin olive oil, half a glass of dry white wine, salt, pepper

Prepare the spaghetti by working the flour, the eggs and the crushed pumpkin until you have a dough that doesn't stick on hands. Use a press or a pasta machine to obtain the spaghetti. Clean and chop the mushrooms and cook them in a pan with a drizzle of oil, a clove of garlic, salt and pepper. When they are cooked add some minced parsley. Brown a clove of garlic in another pan and add the large prawns or only the tails shelled and chopped. Add salt, pepper and wine, cook for a few minutes. Add the mushrooms, Garnish the dish with one or two whole large prawns.



LA RICETTA

SPAGHETTINI DI ZUCCA CON GAMBERONI E PORCINI

Ingredienti per 4 persone

4 gamberoni interi

Per gli spaghetti

500 g di farina, 4uova, 100g di zucca di Chioggia cotta, sale, olio extravergine d'oliva

Per la salsa

16 gamberoni grandi, 300g di porcini freschi
2 spicchi d'aglio, olio extravergine di oliva,
1/2 bicchiere di vino bianco secco, sale, pepe

Preparate gli spaghetti impastando la farina, le uova e la zucca schiacciata fino a formare un composto che non si attacca alle mani. Ricavare gli spaghetti utilizzando un torchio o una impastatrice. Pulite i porcini affettateli e cuoceteli in una padella con un filo d'olio, uno spicchio di aglio, sale e pepe. Aggiungete a fine cottura del prezzemolo tritato. Rosolate in una padella un altro spicchio d'aglio e unite i gamberoni e le code sgucciate e tagliate a pezzettini. Salate e pepate e sfumate con il vino cuocendo per alcuni minuti. Unite i porcini e finite la cottura. Guarnite il piatto con uno o due gamberoni interi.



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LA FELUCA
map: E5 - S. Marco, 3648
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FIASCHESTERIA TOSCANA
map: F4 - Cannaregio, 5719
ph. +39.041.5285281
Closed Mondays and Tuesday noons

TRATTORIA DA LELE
map: L2 - C. po S. Stefano, 3 - Murano
ph. +39.041.739662 - Open daily

LA CARAVELLA
map: E5 - Via XXII Marzo, 2398
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map: C6 - Dorsoduro, 1473
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AL MASCARON
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ph. +39.041.5225995 - Closed Sundays

AQUARAMA REST & COFFEE LOUNGE
map: C6 - Dorsoduro, 1414
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map: F4 - S. Marco, 5338
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map: F4 - Castello, 5409
ph. +39.041.5286252 - Open daily



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RISTORANTE AGLI ALBORETTI
map: D6 - Dorsoduro, 882
ph. +39.041.5230058

ANTICHE CARAMPANE
map: D4 - Rio terà Carampane 1911
ph. +39.041.5240165
Closed on Sun. afternoon and Mon.



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AVOGARIA
map: C5 - Dorsoduro, 1629
ph. +39.041.2960491 - Closed Tuesdays

SAN GIORGIO
map: H5 - Castello, 2185
ph. +39.041.5231993 - Open daily

LE BISTROT DE VENISE
map: F5 - 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.

LA PISCINA
map: D6 - 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: E2 - Cannaregio, 2103
ph. +39.041.721199 - Open daily



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AL COLOMBO
map: F4 - San Marco, 4619
ph. +39.041.5222627 - Open daily

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.

AI GONDOLIERI
map: E6 - Dorsoduro, 366
ph. +39.041.5286396 - Closed Tuesdays

ALLE TESTIERE
map: F4 - Castello, 5801
ph. +39.041.5227220
Closed Sundays and Mondays

ETHNIC CUISINE

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map: E3 - San Polo, 1659
ph. +39.041.721673 - Open daily

Arabian
FRARY'S
map: D4 - San Polo 2558
ph. +39.041.720050 - Closed Tue. evenings

Chinese
NANCHINO
map: F5 - 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: D4 - San Polo, 2426
ph. +39.041.719804 - Closed Wednesdays

Japanese
MIRAI
map: C3 - Cannaregio, 227
ph. +39.041.2206517 - Open daily

Mexican
IGUANA
map: E2 - Cannaregio, 2515
ph. +39.041.713561 - Closed Mondays

Syrian and Egyptian
SAHARA
map: E2 - Cannaregio 2519
ph. +39.041.721077 - Open daily

BACARI & HOSTARIE

HOSTARIA GALILEO
map: E5 - C. po S. Angelo 3593
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map: D2 - Cannaregio, 2640
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PHOTOGRAPHY 9 Dec 04 - 5.30 pm Personal exhibition - Paolo Bertuzzo.	GRAPHICS 13 Jan 05 - 5.30 pm Personal exhibition - Atsuko Suehiro.
LITERATURE 14 Dec 04 - 5 pm The legend and reality of Eurasia.	WINE & MORE 18 Jan 05 - 4 pm Refosco dal peduncolo rosso. History and evolution of a noble Friuli wine.

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OSTERIA LA PATATINA
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map: F4 - San Marco, 5546
ph. +39.041.5285249 - Closed Wednesdays

OSTERIA ALLE BOTTEGHE
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ph. +39.041.5228181 - Open daily

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BAGOLO
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LINEADOMBRA
map: E6 - Dorsoduro, 19
ph. +39.041.2411881

PIZZERIE & PUB

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AE OCHE
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ph. +39.041.5200041 - Open daily

GRAN CAFFÈ LAVENA
map: F5 - Piazza San Marco, 133
ph. +39.041.5224070 - Open daily

CAFFÈ LA PISCINA
map: D6 - 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. This intimate restaurant offers simple and traditional Mediterranean cuisine.

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map: E5 - S. Marco, 2962
ph. +39.041.5225576 - Open daily

Natale

Tradition and modernity in cuisine

di A. H.

Tradizione e avanguardia in cucina

And here it comes, Christmas. The most important Christian feast that is celebrated in Venice, like in any other part of Italy, with tradition and popular custom. Its most lively and superficial expression can be seen in the kitchens in the preparation of dishes, and during meals. There are different ways and habits of celebrating the birth of Christ. In the historic centre for instance, it is common usage dining together on the Christmas Eve night, exchanging presents at the end of the meal and going to Mass at the 'Basilica di San Marco', which is swarmed with believers coming from all 'sestieri' (or districts) of Venice. In the mainland the most important part of the feast is the Christmas day, in which the most traditional dishes of the Venetian tradition are prepared. The Venetian menu, as usual, is rich in sea products: the 'risotto pevarasse' (risotto with clams), 'risi e fasioi col brodo de go' (rice with beans cooked with the go broth, the 'go' is a lagoon fish), the 'bisato' (eel cooked with all variants: baked, grilled and stewed), mixed fry with large prawns, with 'canestrei' (a type of mollusc) and the squids cut in slices are all dishes that cannot miss on Christmas tables. Indeed, tradition "dictates" the tastes and the products of the Veneto land. Further traditional dishes are 'ravioli in brodo' (ravioli in capon soup), 'arrosto' (roast), 'musetto' (sort of large stewed sausage) served with potato mash or with spinach. Today the Christmas menu is enriched with new more refined tastes and recipes. The Christmas feats remains, at any rate, a day in which one can savour the classic tastes of Venetian cuisine, that are today, paradoxically, the real avant-garde.

E d eccolo, il Natale. La festa più importante della cristianità che a Venezia, come in ogni altra parte d'Italia si riempie di tradizione e costume popolare. E l'espressione più viva e superficiale (ma non meno determinante) di questa ricorrenza si manifesta nelle cucine, durante la preparazione e il momento del pasto. Ci sono, nei festeggiamenti per la nascita di Cristo, non poche sfumature. In centro storico ad esempio si usa riunirsi a tavola alla vigilia, la sera del 24 dicembre. Alla fine ci si scambiano i doni e, dopo ancora, si è soliti partecipare alla messa di Natale in Basilica di San Marco gremita di fedeli che convergono da tutti i sestieri della città. In terraferma invece il momento tipico della festa è il pranzo del 25 nel quale si rispolverano le ricette della terra veneta. Il menu veneziano, come sempre, è ricco dei prodotti del mare. Non può mancare il risotto alle "pevarasse" (le vongole), i "risi e fasioi col brodo de go", il "bisato" (l'anguilla, con le sue "declinazioni": al forno, alla griglia e in umido). Non può mancare la frittura mista di pesce con i gamberi, i "canestrei" e i calamari tagliati a rondelle. Nella tavola del pranzo di Natale la tradizione "impone" i gusti della terra, dei prodotti della campagna veneta. Non possono mancare i ravioli in brodo cappone, l'arrosto, la bondiola o il musetto con purè di patate o con spinaci. Oggi la tavola si riempie di gusti nuovi, di ricette più ricercate. Di elaborazioni di antiche tradizioni. La festa della Natalità resta comunque un momento per ritrovare i gusti classici della cucina veneziana che, paradossalmente, costituiscono oggi la vera avanguardia.



Christmas colours the tables set for feast. An intimate occasion for families who rediscover the cuisine of the Venetian tradition.

La festa del Natale colora le tavole imbandite. Un momento intimo per le famiglie che riscoprono la cucina della tradizione veneziana.

© Raffaele Giroto
 "L'alchimista a tavola"

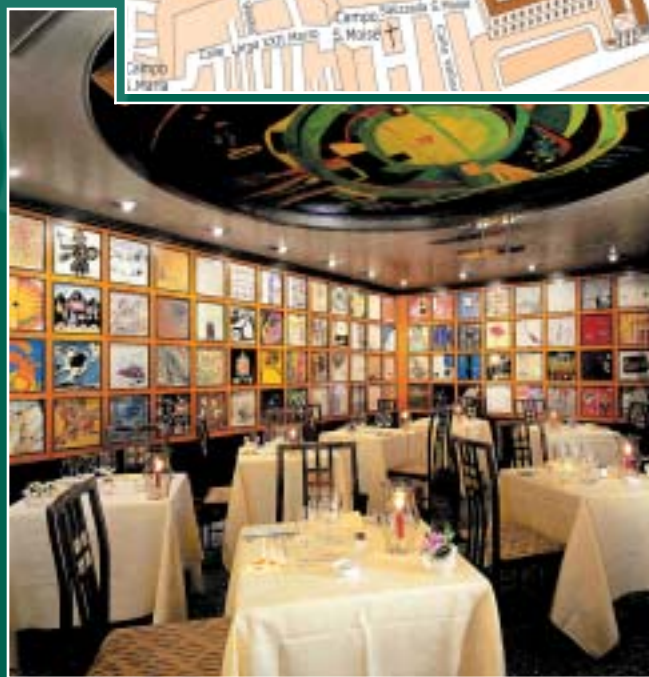


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Da oltre settant'anni ritrovo e cenacolo di artisti, sede del primo premio di pittura dell'Italia del dopoguerra nel 1946, le sale di questo ristorante hanno ospitato i pittori protagonisti del rilancio dell'arte italiana ed europea. Oggi continua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

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Venetian Tales

LEGGENDE VENEZIANE

di Alberto Toso Fei

THE POWER OF LOVE

The San Pietro area, in the Sestiere di Castello, is one of the most spell-binding places in Venice. It is here that one of the most classic legends on love is set. The two young Venetian protagonists, Elena Candiano and Gerardo Guoro, married secretly, without their families' knowledge. The two lovers had grown up together and came up to that decision since they feared that their parents desired different futures for them. Even though they were husband and wife, each of them continued to live with their own unaware families, which had always went on well. One day Gerardo is sent to the East by his father to manage family trade. While he was away, Elena's father forces her to accept the marriage proposal advanced by the aristocrat Vittore Belegno. Elena didn't know what to do, her lover was far way and she didn't want to make public a piece of news which would have ridiculed his father. Owing to fear and anguish, the young girl was hit by a syncope. She was believed to be dead and therefore buried in the San Pietro di Catello church. The very same day his husband comes back home and hears the news. In despair, he reveals their secret marriage and then runs off to the church, opens the tomb and starts crying on her wife's body. Covered by the kisses and tears of his husband, Elena wakes up. The love of the two Venetians, unlike the one of the two lovers from Verona, happily ends with the forgiveness and blessing of their parents.



© Vito Vecellio

IL POTERE DELL'AMORE

Quella di San Pietro, nel Sestiere di Castello, è una delle zone più suggestive di Venezia. Qui è ambientata una delle leggende più classiche dell'amor contrastato, che ha per protagonisti i giovani veneziani Elena Candiano e Gerardo Guoro. I due giovani innamorati si erano sposati segretamente, all'insaputa delle rispettive famiglie. Erano praticamente cresciuti assieme, ed avevano maturato questo intento per paura che i loro genitori avessero mire differenti per il loro futuro. Per questo continuavano, pur essendo marito e moglie, a vivere ognuno coi propri parenti, ignari di tutto. Tra le due famiglie esistevano peraltro buoni rapporti da molti anni. Un giorno Gerardo è mandato in Oriente dal padre, per ragioni di traffici commerciali che i Guoro tenevano in levante. Ma durante la sua lontananza il Candiano impone alla figlia di accogliere la domanda di matrimonio del patrizio Vittore Belegno: Elena non sa cosa fare; il suo amore è lontano, non se la sente di rendere pubblica - in un frangente così delicato - una notizia che ridicolizzerebbe suo padre. Per il timore e l'angoscia, la ragazza è colta da una sincope; viene creduta morta, e sepolta nella chiesa di San Pietro di Castello. È quello lo stesso giorno in cui il marito torna in patria e apprende la notizia. Disperandosi, confessa il matrimonio segreto prima di correre in chiesa, scoperciare la tomba - senza che nessuno riesca a farlo ragionare - e abbandonarsi piangendo sul corpo della moglie. Fra i baci e le lacrime del marito Elena si risveglia e, a differenza degli amanti veronesi, l'amore dei due veneziani finisce lietamente, col perdono e la benedizione dei genitori.

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. 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. "Venetian legends and ghost stories" (translated in English and French) and "Veneziaenigma" (available only in the original Italian version) can be found in libraries.



Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. 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. Leggende veneziane e storie di fantasmi (tradotte anche in inglese e francese) e "Veneziaenigma" (presente attualmente nella sola edizione italiana) sono i suoi due libri dati alle stampe.

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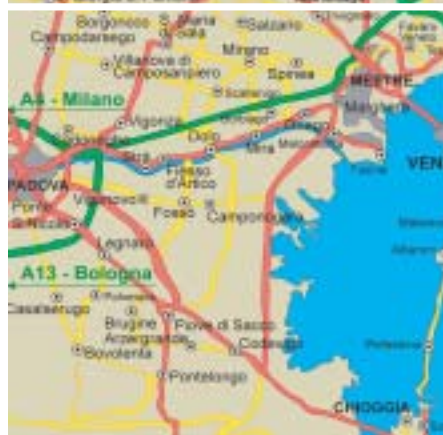
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RENAISSANCE BRONZES. THE VOK COLLECTION.

It is one of those rare occasions that happen only once in a blue moon: the possibility to admire an extraordinary private collection that for the first time ever leaves the familiar dimension to confront itself with one of the most significant public collections. An event taking place in the city which has been the main production centre of the renaissance bronze and where it has reached its maximum development. The Collection is the result of the acquisition of three generations of a mid-European family (the members of the Vok family live in Slovenia, Austria and Italy) and it displays around fifty bronzes of extraordinary quality, often unique works of art of the protagonists of the renaissance bronze sculpture inaugurated in Padua by Donatello's works for the 'Basilica di Sant'Antonio. The exhibition has been organized in the area of the museum dedicated to temporary exhibitions, adjoining the outstanding collection of Paduan bronzes of the Art Museum - Musei Civici, so as to foster a comparison between the two collection of undeniable quality and beauty.

E' una rara occasione, di quelle che non capitano spesso: ammirare un'eccezionale collezione privata che esce per la prima volta dalla dimensione assolutamente familiare per confrontarsi con una delle più importanti collezioni pubbliche. Questo nella città dove il tema di tutto ciò - il bronzo rinascimentale - ha avuto il suo centro di produzione principale e ha conosciuto il massimo sviluppo. La Collezione, frutto delle acquisizioni di tre generazioni di una famiglia mitteleuropea (i Vok vivono tra Slovenia, Austria e Italia), concentra una cinquantina di bronzi di qualità elevatissima, spesso pezzi unici di protagonisti della superba stagione rinascimentale della scultura bronzea inaugurata a Padova dalle opere di Donatello per la Basilica di Sant'Antonio. La mostra viene proposta negli spazi per esposizioni temporanee del museo, attigui alla importantissima raccolta di bronzi padovani del Museo d'Arte - Musei Civici, proprio per invitare a un confronto tra due raccolte di assoluta qualità e bellezza.

Padova - Civici Musei agli Eremitani (Piazza Eremitani) - Until 6 February 2005
9am - 7pm closed on Mondays - Info: Musei Civici di Padova, ph. +39.049.8204551/8204508

Events . and Curiosity OUTDOOR

dec 04 - jan 05

KANDINSKY AND THE RUSSIAN SPIRIT. Palazzo Forti, Verona. Until 30 January 2005



Palazzo Forti. Vicolo Volto due Mori, 4 (Corso Sant' Anastasia). Info: ph. +39.045.8001903

The irresistible fascination of the existential experiences and the aesthetic journeys lived by the artists of the nineteenth and twentieth century are at the basis of Kandinsky and the Russian spirit': the result of the close cooperation of Palazzo Forti and the Russian State Museum of St. Petersburg. The exhibition displays around one hundred thirty extraordinary works of art among the most significant in the history of Russian art from the 1800 to today, that have rarely been available in the western world and that have never been displayed in such a complete way: from the nineteenth century "itinerant" painters, to the avant-gardes of Kandinsky, Malevich, Larinov, Goncharova, to the visionary iconography of the present days.

Il fascino irresistibile delle esperienze esistenziali e dei percorsi estetici degli artisti vissuti fra Ottocento e Novecento sono alla base della mostra "Kandinsky e l'anima russa", un grande evento espositivo nato dalla stretta collaborazione fra Palazzo Forti ed il Museo di Stato Russo di San Pietroburgo. La mostra propone circa centotrenta opere di straordinaria intensità, fra le più significative della storia dell'arte russa dall'Ottocento ad oggi, raramente giunte in Occidente e mai presentate secondo un progetto espositivo così completo ed aderente ai propri intenti: dai pittori "ambulanti" dell'800, alle avanguardie dei Kandinsky, Malevich, Larionov, Goncharova, fino alla visionaria iconografia dei nostri giorni.

OTTOCENTO VENETO: IL TRIONFO DEL COLORE. Treviso, Casa dei Carraresi. Until 27 February 2005

The exhibition aims at providing a complete overview of the outstanding contribution given to modernity by artists from Venice and from the entire Veneto region, in the period between the Italian Reunification and the first Biennale exhibitions. It will comprise works of art coming from various Italian and foreign museums, as well as from noteworthy private collections of influential representatives of the "scuola veneta", or Venetian school of painting. The second half of the 19th century sees Venice on the one hand, and its countryside on the other, as main protagonists of the Venetian painting. The sense of reality, the value of everyday life through work, enjoyment, pain and joy powerfully emerge from the paintings on display. (Info +39.0422.513161)

L'esposizione si propone di fornire un esteso panorama del contributo eccezionale che gli artisti veneziani e veneti hanno dato alla modernità nel periodo che va dall'Unità d'Italia alle prime Biennali. La mostra comprende opere, provenienti da musei italiani e stranieri e da importanti collezioni private, dei maggiori rappresentanti della scuola veneta. Nomi che si impongono per capacità pittoriche spesso stupefacenti, e che già elevano la loro statura al più smagliante livello europeo. Venezia da una parte e la campagna veneta dall'altra diventano i protagonisti della pittura veneta del secondo Ottocento; emerge con forza, nei dipinti esposti, il senso della realtà e con esso l'importanza della vita quotidiana - il lavoro, il divertimento, il dolore, la gioia. (Info +39.0422.513161)



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Quattrocento presepi provenienti da tutto il mondo immersi in un'atmosfera fatta di musiche e luci per la più classica delle sacre rappresentazioni statiche della storia. È la 21ª edizione della "Rassegna Internazionale del Presepio nell'Arte e nella Tradizione". A contribuire al successo della manifestazione scaligera, arriveranno quest'anno i presepi dalla Francia, Spagna, Slovenia, Svizzera, Germania, Austria, Repubblica Ceca, Portogallo, Perù, Africa, America Latina, Corea, Cina e Giappone. La 21ª Rassegna Internazionale del Presepio (all' Arena di Verona) è aperta con orario continuato dalle ore 9 alle 20 tutti i giorni, festivi compresi dal 4 dicembre al 23 gennaio. Info: Fondazione Verona per l'Arena - ph. +39.045.592544



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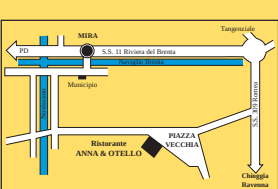
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Located by the city theatre, the restaurant offers Venetian cuisine, Veneto and national delicatessen, selected meat and quality Italian wines. Particularly appreciated since the 80's by theatre companies. Open until 1 am.

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PANBISCOTTO
Piazza XXVII Ottobre, 40 - Mestre
ph. +39.041.953399 - Closed Mondays
www.panbiscotto.it

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ph. +39.041.942444

Mogliano Veneto
RISTORANTE PIZZERIA AI PORTICI
Via Don Bosco, 25 - Mogliano V.to
ph. +39.041.5902008

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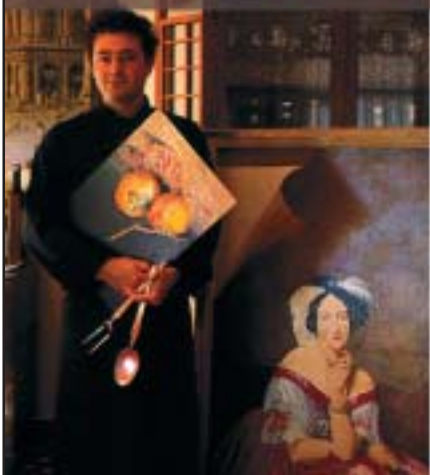
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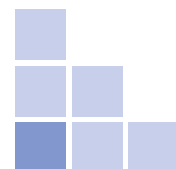


DIETRO LE QUINTE

Il ritrovo degli artisti
ad un passo dal Teatro Toniolo

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USEFUL page



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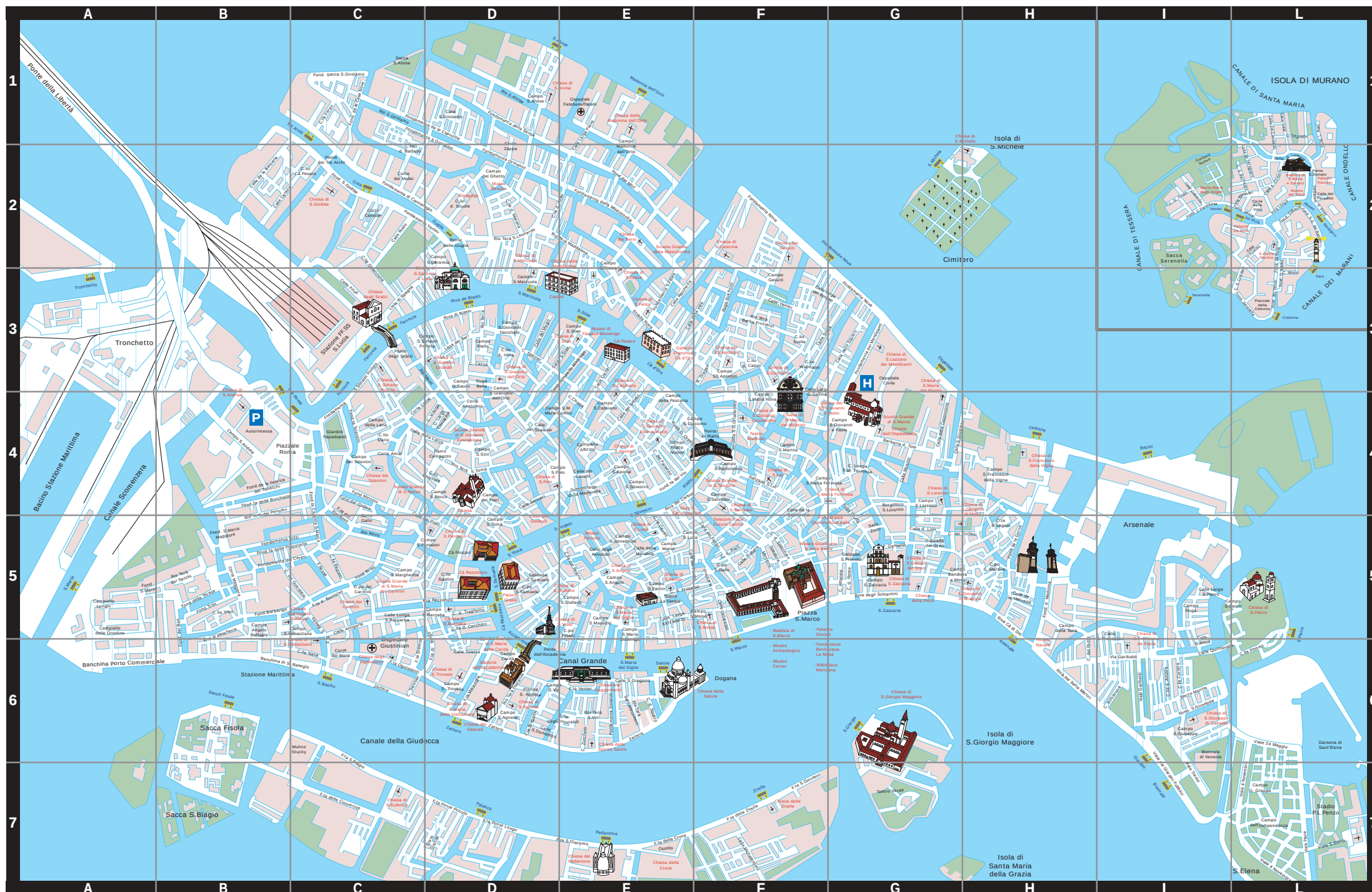
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DUODO PALACE
FOSCARI PALACE
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SOFITEL
SPLENDID SUISSE

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E5
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C4
F5

3 - stars HOTELS ***

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AL CANALETTO
AL PONTE ANTICO
AL SOLE
ALA
ALL'ANGELO
ALLE GUGLIE
AMBASSADOR TRE ROSE
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ANASTASIA
ANTICA CASA CARRETTONI
ANTICHE FIGURE
ANTICO DOGE
APOSTOLI PALACE
ARLECCHINO
ATENEO
BASILEA
BELLE ARTI
BEL SITO & BERLINO
BISANZIO
BOSTON (ROYAL S.MARCO)
BRIDGE
CA' D'ORO
CANAL
CA' POZZO
CAPRI
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CENTAURO
COMMERCE E PELLEGRINO
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DE L'ALBORO
DOGE
DO POZZI
EDEN
FLORA
GALLINI
GARDENA
GORIZIA

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GRASPO DE UA
IL MERCANTE DI VENEZIA
ISTITUTO CILIOTA
LA CALCINA
LA FENICE ET DES ARTISTES
LA FORCOLA
LA LOCANDA DI ORSARIA
LISBONA
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LOCANDA CASA QUERINI
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S.STEFANO
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TRE ARCHI
UNIVERSO & NORD
VIOLINO D'ORO

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The Moro Zen

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Il Moro Zen

Il Moro Zen è ritratto nella celebre opera pittorica di Francesco Guardi del 1770. La sagoma del gioiello riproduce lo stemma degli Zen, l'aristocratica famiglia veneziana che commissionò il dipinto. La testa, scolpita in ebano, riprende la carnagione dello schiavo con il tipico orecchino con la perla in uso nel '700.



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