

# VENICE MAGAZINE

## the city guide

01 JUNE '07  
15 JULY '07

Focus on:

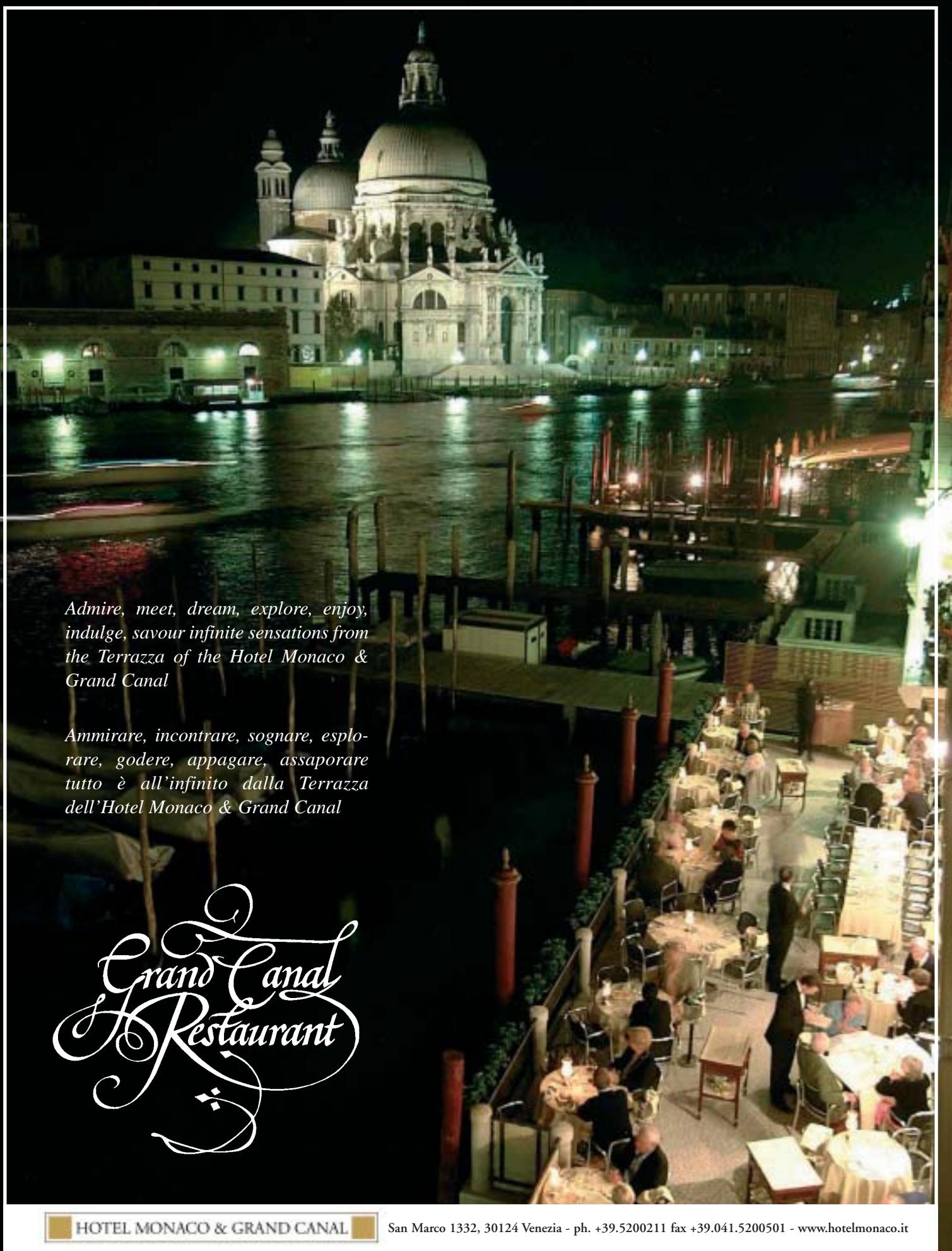
**HUGO PRATT:  
POP ARTIST**

Special Biennale:

**52. INTERNATIONAL  
ART EXHIBITION**

Tips:

**ULTIMATE SHOPPING  
USEFUL PAGE**



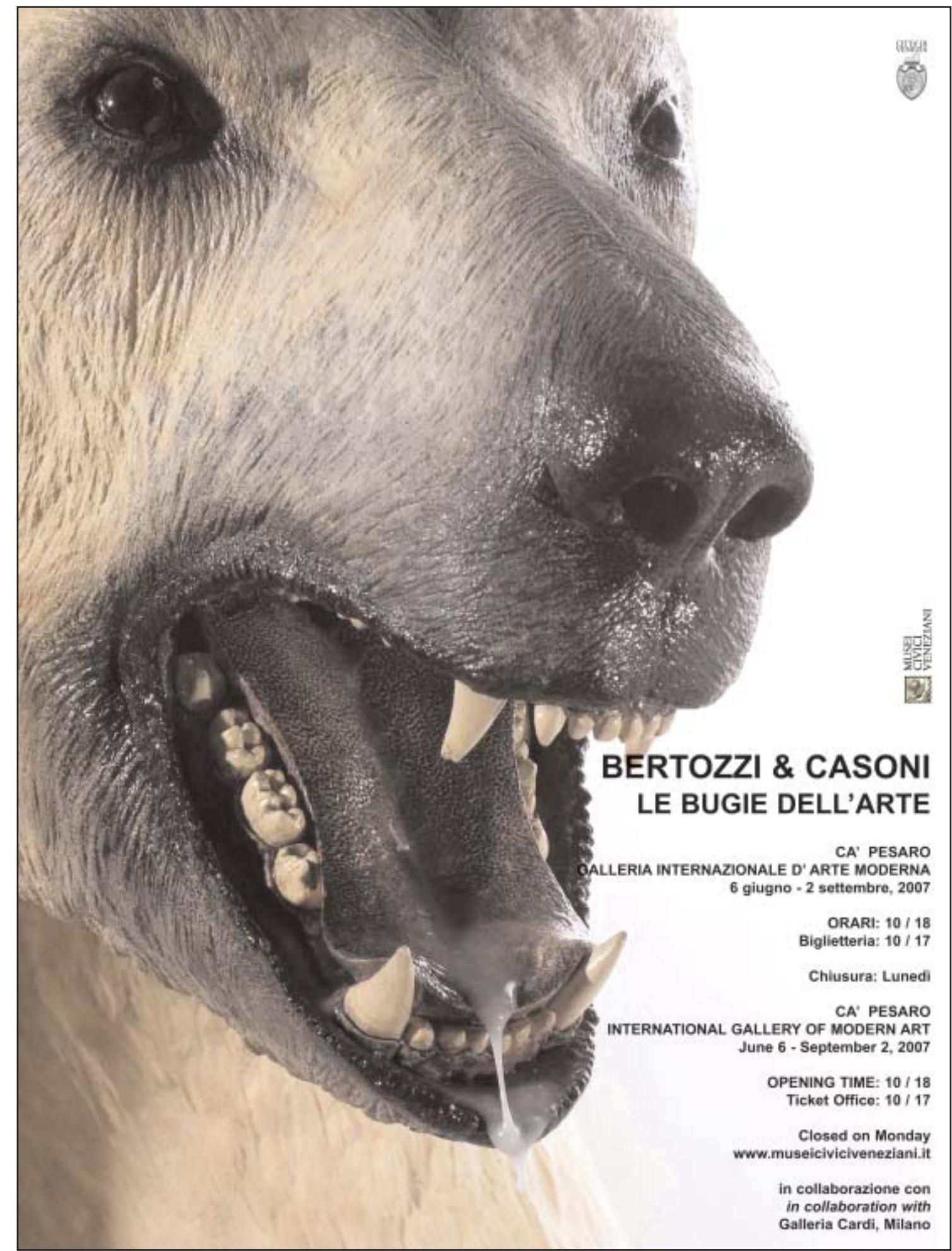
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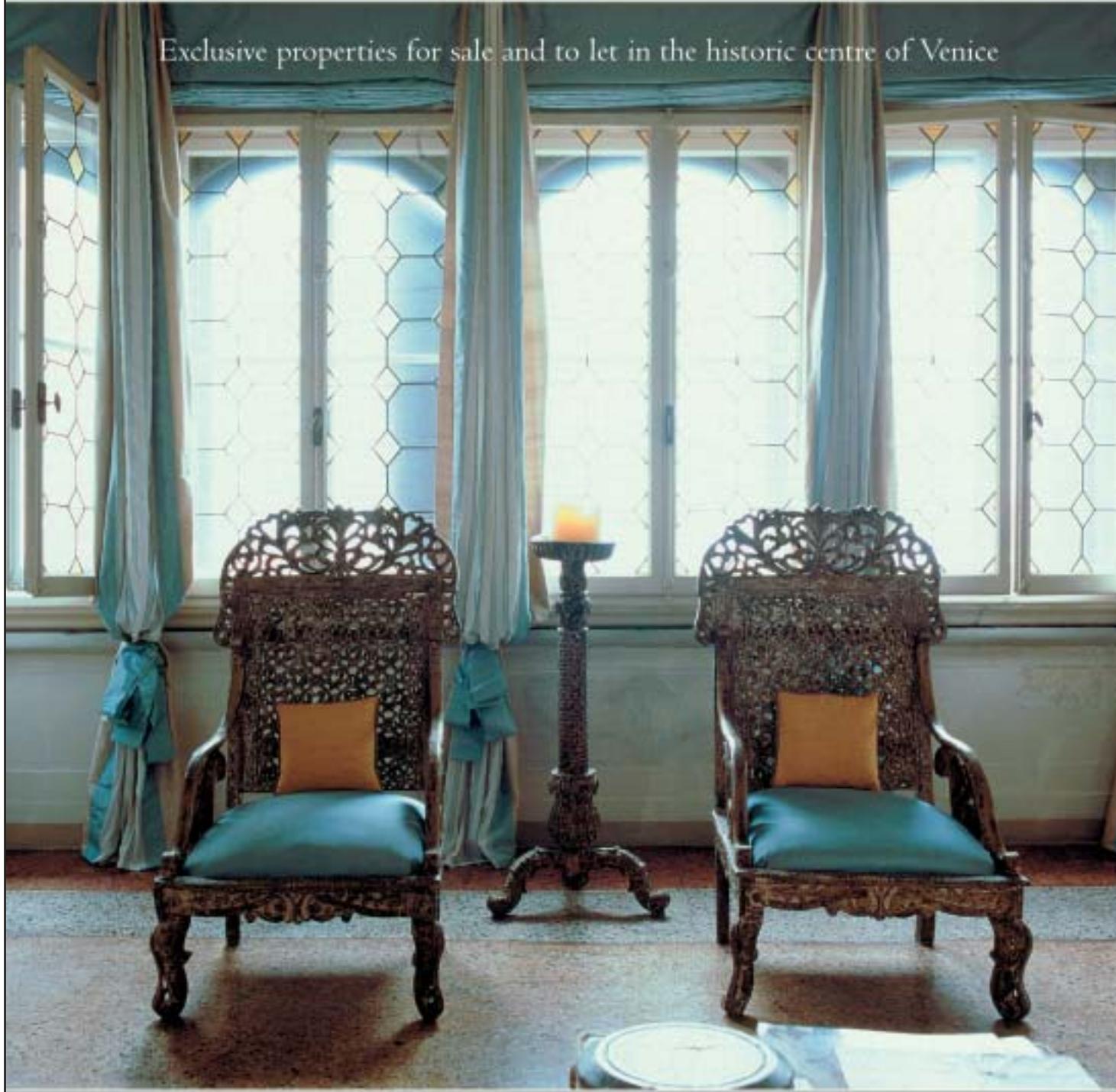
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Fondamenta Vetrai 109/a  
30141 Murano, Venice  
tel +39.041.739458  
adberen@berengo.com  
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venice art fair

MARYA KAZOUN Self-Portrait



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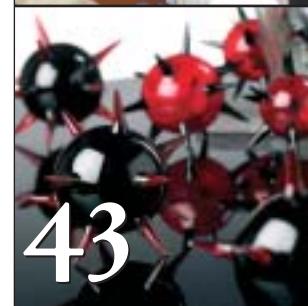
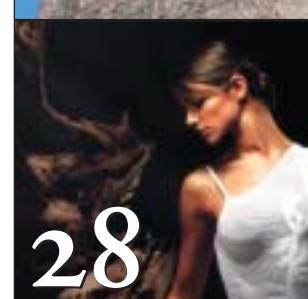
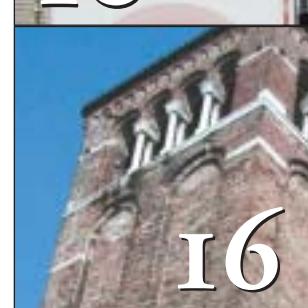
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# POP ARTIST

di Claudio Dell'Orso

Corto Maltese, but not only him. Numerous other characters like Asso di Picche ("Aces of Spades"), Ernie Pike, Anna della Giungla, created by Hugo Pratt between Venice and South America. Two years before the monthly magazine Sgt. Kirk began publishing the "The Ballad of the Salt

Sea", where the sailor-adventurer was still a co-protagonist, he presented his first painting exhibition at the Galleria Numero of Campo Santo Stefano, in July 1965, titled "La telefonata" (the phone call). The most outstanding Venetian art critics of the time reported on it: Paolo Rizzi on the 'Il Gazzettino', Berto Morucchio on the 'Veneto Notte' and Enrico Buda for the bimonthly 'La Vernice'. «What strikes one's attention at a first glance is the origin of Pratt's expressionist world. One could affirm that, to the typical stylistic schemes of American origin, he added the artistic ability of a graphic description of indubitable worth» wrote the latter. In July 1967, at the Galleria L'Elefante of Campo San Provolo he opened "A Tale of Tintagel", which, as he stubbornly went on repeating, was not a paint brand like Ducotone but the village in Cornwall where, as legend has it, in the castle on the promontory, King Arthur was born. It was reviewed by Paolo Rizzi in the Il Gazzettino who described it as "a witty divertissement on De Chirico's metaphysical themes". Among the pictures taken at the time, the one portraying Hugo at the entrance with the colleague Dino Battaglia is to be pointed out. Impeccable in his suit and tie, the reserved Venetian master of comic books shows a light smile. The informal Pratt, with his easy-going look, wears a dark short-sleeved shirt worn outside the trousers. One night, on the motorboat taking us both to Lido, I told him that his

primario, presentò alla Galleria Numero di Campo Santo Stefano, nel luglio 1965, la sua prima mostra di pittura. S'intitolava "La telefonata" e ne parlarono i principali critici d'arte veneziani del tempo: Paolo Rizzi, Berto Morucchio, rispettivamente sui quotidiani Il Gazzettino e Venezia Notte ed Enrico Buda per il bimestrale La Vernice. «La discendenza del mondo espressionistico di Pratt balza evidente a prima vista. Si potrebbe aggiungere che a certe impostazioni stilistiche tipiche del fumettismo di marca americana egli ha aggiunto la capacità artistica di una descrizione grafica di indubbio valore» scriveva quest'ultimo. A luglio 1967, presso la Galleria L'Elefante di campo San Provolo, inaugurò "A Tale of Tintagel". Che, s'ostinava a ripetere, non era una marca di pittura tipo Ducotone ma il villaggio della Cornovaglia dove, secondo la leggenda, nel castello sul promontorio era nato Re Artù. La recensì Paolo Rizzi sul Gazzettino definendola «uno spiritoso divertissement sui temi metafisici di De Chirico». Tra le fotografie scattate allora, s'evidenzia quella di Hugo sulla soglia d'entrata insieme al collega Dino Battaglia. Impeccabile in giacca e cravatta, lo schivo artista veneziano del fumetto ha un lieve sorriso sulle labbra. L'informale Pratt, sguardo pacioccone, indossa una camicia scura a maniche corte tenuta fuori dai pantaloni. Una sera, sulla motonave che ci portava tutti e due al Lido, gli dissi che la sua pittura m'appariva scherzosa, a volte parodistica come



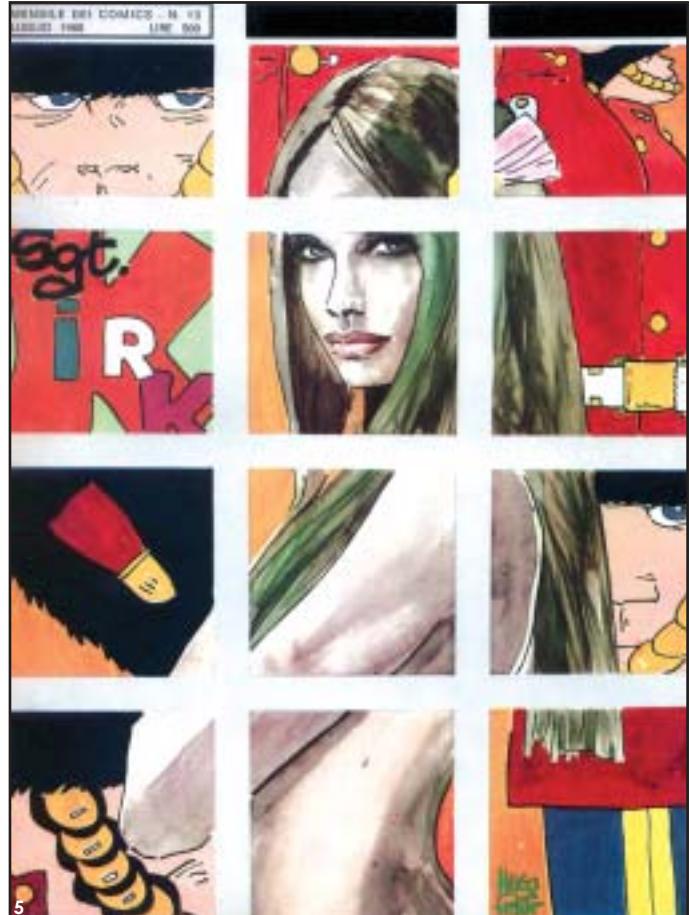
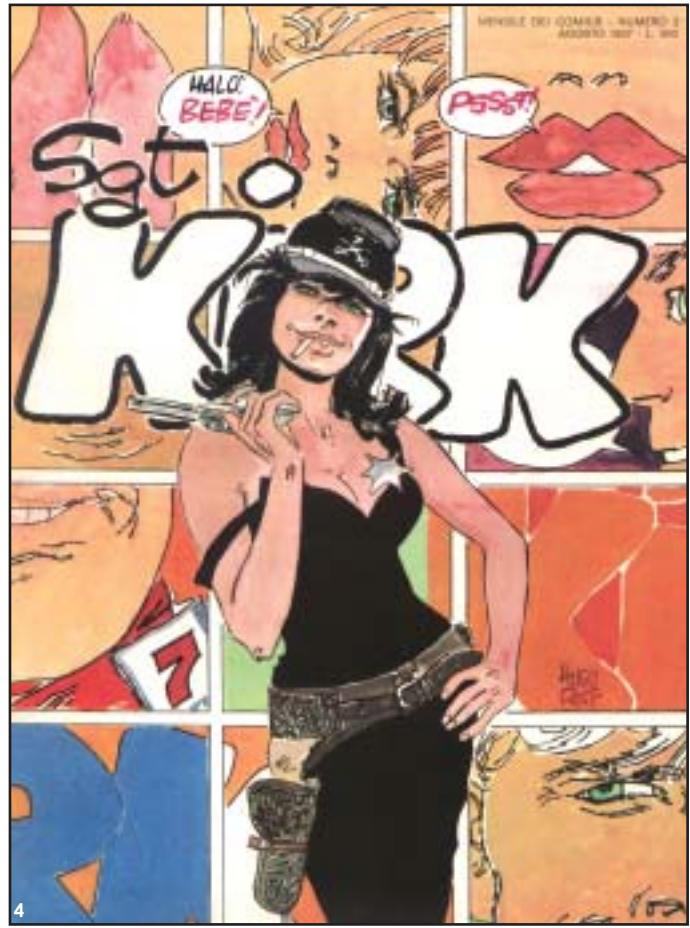
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1. Catalogue of the Publishers of the Grifo, 1986, for the exhibition at the Paris Grand Palais.

2. Hugo Pratt with the colleague Dino Battaglia in front of the gallery L'Elefante in 1967.

3. "He repeats the motifs of the cartoons without sarcasm, to give a faithful depiction of the characters and graphic formulas that have become symbols of our own era" (Il Gazzettino, July 21st, 1967).



painting was to me ironic, at times caricatured like in De Chirico's manikins where the heads slightly touch each other producing the sound Schuick!, a sneer of split towards the Pop Art that was then very much used. I don't remember the exact words but that was the gist. Pratt gazed at me, he was perhaps surprised. I didn't mean to play the part of the critic but I always believed that his way of proposing himself as a painter depended on the fact that numerous comic-book creators suffered from an inferiority complex with respect to the so-called "serious" artists. «In 1965 I defined my own "pictorial" scheme – wrote Pratt on Sgt. Kirk of December 1967 – That is to say, my necessity of recounting is clear also in painting, as the titles of my exhibitions suggest». Pratt's third and last exhibition, always at the 'Elefante', was titled "Brr, Brr, The Winter British Grenadiers". It remained on show from December 1967 till February 1968, and yet no mention of it was made in the local magazines. Not even one line, as far as I verified, was dedicated to him. The artist exhibited a series of xerographies where some details of the traditional uniform of the grenadiers of the Queen were exaggerated and rendered, at times, unrecognisable yet lively in their close perspective. I was unable to visit it and, when Hugo told me off because of it, I told him I was in Nizza, disguised as a Spanish nobleman on the set of a movie on pirates. In an interview held at the comic book festival in Lucca in 1968, published on the

nel caso dei manichini di De Chirico le cui teste si sfiorano facendo Schuick!, uno sberleffo di rottura verso la Pop Art che allora s'usava tanto. Le parole esatte non me le ricordo ma il senso era quello. Pratt mi fissò sornione, forse sorpreso. Io manco ci tenevo a darmi arie da critico ma sono sempre stato convinto che il suo proposi, allora, come pittore dipendeva anche dal fatto che parecchi "fumettari" soffrivano del complesso d'inferiorità nei riguardi degli artisti cosiddetti "seri".

«Nel 65 definisco un mio indirizzo "pittorico" - scriveva Pratt sul Sgt. Kirk del dicembre 1967 - E cioè anche nella pittura, il mio bisogno di raccontare delle cose è evidente come del resto lo suggeriscono i titoli delle mie esposizioni».

La terza e ultima mostra di Pratt, sempre all'Elefante, s'intitolava "Brr, Brr, The Winter British Grenadiers".

Durò da fine dicembre 1967 a febbraio dell'anno successivo, eppure i giornali locali la snobbarono. Nemmeno una riga, da quanto ho constatato, le venne dedicata. L'artista vi presentava una serie di xerografie dove risultavano ingiganteri, resi a volte quasi irriconoscibili eppure vivaci nelle estremanti prospettive ravvicinate, particolari della tradizionale uniforme da granatieri della Regina. Mancai di vistalarla e, quando Hugo me lo rimproverò, dissi che stavo a Nizza, travestito da nobile spagnolo sul set d'un film di pirati. In un'intervista raccolta al Salone dei Comics di Lucca 1968, pubblicata sulla rivista francese Phenix, a domanda se esercitava altre

French magazine Phenix, when he was asked if he carried on other types of activities, Pratt answered «I paint. Perhaps in a figurative way? Painting can be many things... I can say that after the Pop Art became all the rage in America, everybody talked about Pop Art... The truth is that it all started from the comics. I tried to produce something else... a different type of art. Pop Art is an enlarged cartoon. Whereas I take one part of my drawings and I enlarge it. Not the entire picture. I take one centimetre large part and expand it up to 2 metres, making it abstract. Yet, it still remains a comic». The method of putting together the details of a drawing, thus creating witty squares, was used by Pratt in some Sgt. Kirk coverpages. The posters of the grenadiers were redeveloped, during the mounting, for the same magazine (1968) and used as cover of a watercolour catalogue for the exhibition at the Grand Palais in Paris, 1986. Whereas the previous works were rarely encountered in exhibitions, the xerographies of the Winter British Grenadier were to become the symbol of a provocative incursion, a trend that was soon abandoned. By enjoying himself and by sending the then definite message (or rather sneer?), the future master of Malamocco showed an expressive and technical capacity that was somehow separated from the artistic activity of the comic and that could reach other valuable inspirational products. Hugo, a talented artistic exhibitionist. Basically a genius.

attività, rispondeva: «Faccio pittura. Forse figurativa? La pittura può essere tante cose ... Posso dire che dopo l'esplosione della Pop Art in America, tutti parlavano di Pop Art ... In realtà, ogni cosa è iniziata dai comics. Io ho cercato di fare dell'altro ... un'opera nell'altro senso. La Pop Art è una vignetta ingrandita. Invece, io prendo una parte d'uno dei miei disegni e l'ingrandisco. Non prendo il disegno intero. Prendo una parte d'un cm. e lo ingrandisco fino a 2 metri, facendolo diventare astratto. Pur sempre restando un fumetto». Il sistema di montare, facendone dei divertenti quadrati, i particolari dei disegni, Pratt lo utilizzò per alcune copertine del Sgt. Kirk. Le gigantografie dei granatieri vennero rielaborate, in un montaggio, sempre per la stessa rivista (1968) e usate come copertina d'un catalogo d'acciai per l'esposizione al Grand Palais di Parigi, 1986. Viste di rado nei circuiti le precedenti opere, le xerografie dei Winter British Grenadier diventeranno il simbolo d'una simpaticamente "provocatoria" incursione, un filone presto abbandonato.

Divertendosi e lanciando l'allora definito messaggio (o piuttosto, uno sberleffo?), il futuro Maestro di Malamocco dimostrava una capacità espressiva e tecnica che prescindeva dall'attività di artista del fumetto e che poteva raggiungere altri, pregevoli sbocchi ispirativi. Hugo, un esibizionista artistico di talento. Praticamente un genio.



4. On the coverpage of the monthly comic Sgt. Kirk (Number 2 - August 1967 © Florenzo Ivaldi) the master, native of Malamocco, uses the pop style of his paintings.

5. Detail of the coverpage of the monthly comic Sgt. Kirk. Number 13 - July 1968 © Florenzo Ivaldi.

6. "Pratt, without too many sociological and ideological implications, provides us with images with a subtle irony". (writes Paolo Rizzi in the local newspaper 'Il Gazzettino' on July 15th, 1967).

7. Detail of the coverpage of the monthly comic Sgt. Kirk. Number 13 - July 1968 © Florenzo Ivaldi.

# Museums guide

Museums  
Theatres  
Galleries  
Exhibitions  
City Listing

Musei  
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## FONDAZIONE CINI

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Until July 1  
Info +39.041.5210755



### NORTHSOUTHEASTWEST

A photographic exhibition investigates the current situation of the Earth in relation to the ongoing climate changes and its consequences. Ten leading press photographers of different nationality, members of the famous Magnum Agency, will present around twenty photographs of great effect taken from the four corners of the world: from the increase in temperature responsible for the melting of the perpetual snows on the Kilimanjaro and of the glaciers in Greenland, uncovering larger and larger areas of rock that had remained hidden for over eleven thousand years, to the slow erosion of the beaches uprooting coco palms – source of survival for the inhabitants of the Marshall islands –, from the incredible pollution level in Mexico City to forms of renewable energy tested in countries at the cutting edge like Japan, Great Britain and the United States. This initiative is part of the campaign for raising the public opinion's awareness on climate change launched in 2005 by the British Council and The Climate Group.

### NORTHSOUTHEASTWEST

Una mostra fotografica indaga lo stato attuale della Terra in rapporto ai cambiamenti climatici in atto e alle loro conseguenze. Dieci grandi fotoreporter di nazionalità diversa, tutti membri della famosa agenzia Magnum, si cimentano in una ventina di scatti di grande effetto, dai quattro angoli del pianeta: dall'innalzamento della temperatura che provoca lo scioglimento delle nevi perenni sul

Kilimanjaro e dei ghiacci in Groenlandia, scoprendo sempre maggiori porzioni di roccia nascoste da oltre undicimila anni alla lenta erosione delle spiagge che sradica le palme da cocco, fonte di sopravvivenza per gli abitanti delle isole Marshall; dall'incredibile livello dell'inquinamento atmosferico a Città del Messico a forme di energia rinnovabile sperimentate nei paesi più avanzati come in Giappone, Gran Bretagna e Stati Uniti. L'iniziativa rientra all'interno della campagna di sensibilizzazione dell'opinione pubblica sulla questione dei cambiamenti climatici lanciata nel 2005 dal British Council e The Climate Group.



*What if we ask ourselves what unites a ritual idol of a civilization belonging to a remote past and a portrait of De Chirico? A vanitas or a seventeenth century still life and a ripped canvas by Fontana? Is there a tie between the hangings made of empty cans by El Anatsui and the fabrics created by the Mariano Fortuny's workshop? And is there a common and timeless language in art – notwithstanding its inevitable diversities of origin, nature and form – that can lead us to state, with the Greek philosopher Zenone, or with Einstein, or with Picasso, that time in reality does not exist? The large exhibition project "Artempo - Where time becomes art" – on view from June 9 to October 7 at the Fortuny Museum which is ready to accept, for the first time after numerous years, the around 300 works by the 80 artists displayed – attempts to find an answer to such a question. The human experience is permeated by the endeavour, through any means and form, of explaining and investigated time, which influences our life. There is a cosmic, immense time in which man appears from the last fragments before the stroke of an hypothetic midnight arriving 24 hours (in reality 14 billion years) after the Big-Bang. And there is the time of human History – conceived as the memory that determines our identity (thus dating back to some thousand years ago) – that represents but a small part of the time of our planet. These are examples of unidirectional time (i.e. from the past till today), but there is also a time of memories, that is more important than the flowing of hours and minutes, or a time of sleep...that is potentially different for each of us. The notion of time has been repeatedly discussed also in relation with art and one may say that the time that has overseen the creation of works of art is very much different, depending on whether they belong to modernity or to other periods and cultures. Just like the time of emotions does not correspond to the time of a watch. The exhibition – as recalls his creator Axel Vervoordt, the Belgian collector who has lent the vast majority of the works on view – investigates these very aspects and places emphasis on timelessness, i.e. on the absence of "time", the perception of vacuum and deep vacuum as source of everything, in one word: on the work of art that belongs to all times. Extraordinary the works of art and the artists on exhibition: from rare and precious archaeological pieces to contemporary works by artists like Francis Bacon, Alberto Burri, Lucio Fontana, James Turrell, Pablo Picasso, Medardo Rosso and Andy Warhol, and by the very Fortuny.*

E se ci si chiedesse cosa accomuna un idolo rituale di una lontanissima civiltà del passato e un quadro di De Chirico? Una vanitas o una natura morta seicentesca e una tela squarcata di Fontana? Esiste un rapporto tra gli arazzi di lattine vuote di El Anatsui e i tessuti creati dal laboratorio di Mariano Fortuny? Infine, si può riscontrare un linguaggio comune e senza tempo nell'arte - pur nelle sue inevitabili diversità d'origine, natura e forma - così da poter giungere ad affermare, con il filosofo greco Zenone, o con Einstein, o con Picasso, che il tempo in realtà non esiste? A questi quesiti tenta di rispondere il grande progetto espositivo "Artempo - Where time becomes art", allestito dal 9 giugno al 7 ottobre al Museo Fortuny per la prima volta, dopo molti anni, aperto ad accogliere le circa 300 opere degli oltre 80 artisti presenti. L'esperienza umana è permeata dal tentativo, attraverso ogni mezzo e forma, di spiegare e di relazionarsi con il tempo ed il tempo stesso condiziona la nostra vita. Esiste un tempo cosmico, immenso, in cui l'uomo appare solo a partire dagli ultimi frammenti prima dello scoccare di un'ipotetica mezzanotte che giunge 24 ore (in realtà 14 miliardi di anni) dopo il Big-Bang; e c'è il tempo della Storia umana – intesa come la memoria che determina la percezione della nostra identità (che risale quindi solo fino a qualche millennio di anni fa) – che non rappresenta se non una piccola parte di quello del nostro pianeta. Sono questi esempi di tempo unidirezionale (ovvero dal passato ad oggi), ma esiste anche un tempo dei ricordi, più importante dello scorrere di ore e minuti o un tempo del sonno, potenzialmente di diversa durata, per ognuno. La nozione di tempo è stata discussa molte volte anche in rapporto all'arte e si può dire che il tempo che ha presidiato alla creazione di opere d'arte è molto diverso a seconda che esse appartengano alla modernità o ad altri periodi o culture, così come il tempo delle emozioni non corrisponde a quello dell'orologio. La mostra - come ricorda il suo ideatore Axel Vervoordt, il collezionista belga prestatore della maggior parte dei capolavori esposti - indaga proprio questi aspetti e si concentra sull'atemporialità (non-temporalità), ovvero sull'assenza di "tempo", la sensazione di vuoto e il vuoto inteso come fonte di tutte le cose, in una parola: sull'opera d'arte che appartiene a tutti i tempi. Straordinarie le opere e gli artisti in mostra: si va da rari e preziosissimi pezzi archeologici a installazioni contemporanee, passando per artisti come Francis Bacon, Alberto Burri, Lucio Fontana, James Turrell, Pablo Picasso, Medardo Rosso e Andy Warhol, oltre allo stesso Fortuny.

Museo Fortuny  
from June 9 to October 7



# SARGENT AND VENICE

Museo Correr - Until July 22

**J**ohn Singer Sargent (Florence, 1856 – London, 1925), known as one of the major Anglo-Saxon portraitists, explored the potentiality of the so called painting "en plein air" that captures the most unusual and elusive spaces thus becoming the main exponent of American impressionism. Encouraged to paint from an early age by the well-read mother, in 1874 Sargent is in Paris to attend the atelier of the famous Carolus-Duran. In 1876 he makes the acquaintance of Monet, he leaves Paris for London and starts travelling in Italy, Switzerland, Egypt, Turkey, France, Spain...but – as it happened to numerous other great artists – only Venice captures his most intense emotions. A passion that will lead to the creation, between 1879 and 1913, of over one hundred and fifty oils and watercolours, as it is clear from the exhibition on show until July, 22nd at the Museo Correr, which proposes, for the first time in this city, a selection of over fifty paintings borrowed from outstanding public and private collections. Extraordinary – being painted from a gondola – his "views": masterpieces in which his artful technique perfectly depicts the light and water effects on the Grand Canal ("Gondolier's Siesta"; "Under the Rialto"), yet equally visible in the indoor and overall views ("Sortie de l'église").



**A**ncorché sia reputato il maggior ritrattista anglosassone, John Singer Sargent (Firenze, 1856 – Londra, 1925) esplorò le potenzialità della cosiddetta pittura "en plein air", che cattura gli spazi più inconsueti e sfuggenti, divenendo il principale esponente dell'impressionismo americano. Incoraggiato fin da giovanissimo dalla colta madre alla pratica della pittura, Sargent nel 1874 è a Parigi per frequentare l'atelier del noto ritrattista Carolus-Duran. Nel 1876 conosce Monet, quindi lascia Parigi per Londra e comincia a viaggiare tra Italia, Svizzera, Egitto, Grecia, Turchia, Francia, Spagna...ma così come avvenne per molti altri grandi artisti - solo Venezia catturò le sue più intense emozioni. In quarant'anni la visitò una dozzina di volte. Un amore che produrrà, tra il 1879 e il 1913, oltre centocinquanta olii e acquerelli, come documenta la mostra allestita fino al 22 luglio al Museo Correr, che propone – per la prima volta in città - una selezione di oltre cinquanta dipinti, provenienti da importanti collezioni pubbliche e private. Straordinarie - poiché dipinte da una gondola – sono le sue "vedute": capolavori in cui la sua tecnica magistrale restituisce perfettamente i giochi di luce e acqua sul Canal Grande ("Gondolier's Siesta"; "Under the Rialto"). Ma nondimeno importanti le visioni d'interno e d'insieme ("Sortie de l'église").

# MUSEUMS CITY LISTING

Museums  
Foundations  
Art Galleries  
Private Galleries

Musei  
Fondazioni  
Gallerie d'arte  
Gallerie private

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

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

## MUSEUMS

### PALAZZO DUCALE

map: F5 - S.Marco, 1  
ph. +39.041.5209070  
9am - 7pm • Tickets: € 12.00



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 building 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 interior finishings of the Doge's chambers, from the gloom of the prison cells to the brightness of the loggias overlooking St. Mark's Square and the lagoon.

### MUSEO CORRER

map: F5 - S.Marco, 52  
ph. +39.041.5209070  
9am - 7pm • Tickets: € 12.00



It's located in St. Mark's Square, between "Ala Napoleonica" and "Procuratie Nuove"; it takes its origin from the collection Teodoro Correr gave to the City in 1830. The museum is divided into three sections: the neo-classical part, the historical part, about Venetian civilisation, and the Venetian picture gallery well displayed by Carlo Scarpa. Visitor will discover also the political, social and military history of Venice's Serenissima Republic.

**Permanent exhibition:** collections of weapons, games, marble and bronze sculptures, coins and medals. Paint-

ings by Carpaccio, "La Trasfigurazione" by Giovanni Bellini, statues and sketches by Canova.

**Temporary exhibition:** Words and Figures. Moments in book and press history from the collection of the Museo Correr. Until September 2. Sargent and Venice. Until July 22. Enzo Cucchi. From June 8 to October 7.

### MUSEO STORICO NAVALE

map: H5 - Castello, 2148  
ph. +39.041.5209076 - Tickets: € 1.55  
8.45am - 1.30pm • Closing day: Sun, Vac

The museum contains relics from various regional navies and from the Italian navy. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like the Venice's wedding to the sea.

**Permanent exhibition:** collections of original documents, remains and models of boats of several forms and sizes.

### CA' REZZONICO

map: D5 - Dorsoduro, 3136  
ph. +39.041.5209070 - Tickets: € 6.50  
10am - 6pm Closing day: Tue and May 1

It's a splendid baroque palace facing the Gran Canal, work by Longhena and Massari. It houses marvellous paintings of the Venetian 18th century and it's furnished with precious original furniture.

**Permanent exhibition:** paintings by Tiepolo, Canaletto, Guardi, Rosala Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.

**Temporary exhibition:** Luca Carlevaris. Navi e altri disegni dalle collezioni del Museo Correr. Until September 17.

### MUSEO ARCHEOLOGICO NAZIONALE

#### Marciano museum

map: F5 - S. Marco, 52  
ph. +39.041.5225978  
9am - 7pm • Tickets: € 12.00

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.

### CASA GOLDONI

map: F4 - S.Polo, 2794  
ph. +39.041.5209070  
10am - 5pm • Tickets: € 2.50

**Permanent exhibition:** collections of weapons, games, marble and bronze sculptures, coins and medals. Paint-

**Closing day: Wednesday and May 1**

Reopened to the public on 27th October 2001, Palazzo Centani is the birth place of the famous playwright Carlo Goldoni. This delightful gothic palace 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.

**Temporary exhibition:** Goldoni - Streher. L'Arlecchino. Until June 26.

### MUSEO DI STORIA NATURALE

map: E5 - S. Marco, 3780  
ph. +39.041.5209070 - Tickets: € 8.00  
10am - 6pm • Closing day: Mon - Tue  
Closing day: May 1



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 fishes.

### BIBLIOTECA NAZIONALE MARCIANA

Monumental halls  
map: F5 - Piazza S. Marco  
ph. +39.041.2407211  
9am - 7pm • Tickets: € 12.00

The Library, designed by Jacopo Sansovino, was built and decorated between 1537 and 1560, at the request of the Procurators of St. Mark, in order to receive Latin and Greek codes, gifts by Cardinal Bessarione. Nowadays, the Library houses a priceless book collection of Venice's Serenissima Republic.

**Permanent exhibition:** "La Sapienza" by Tiziano and the Library Room decorated with twenty-one tondos on the arched ceiling and philosophers' portraits on the walls by Tintoretto and Veronese.

**Temporary exhibition:** Oretta Rangoni Maxhiavelli - Guglielmo Monti. Dipinti. Until June 30.

### MUSEO DEL VETRO

Glass museum  
map: L2 - Murano, F.ta Giustinian, 8  
ph. +39.041.5209070  
10am - 5pm • Tickets: € 2.50

**Permanent exhibition:** collections of furniture, texts and wedding contracts, woven fabrics of liturgical use, ornamental silvers, fabrics and curtains.

### MUSEO DEL MERLETTO

Burano, Piazza Galuppi, 187  
ph. +39.041.5209070  
10am - 5pm • Tickets: € 4.00  
Closing day: Tuesday and May 1

The museum is entirely dedicated to the history of the lace production in Burano. It is situated next to the school of this art, school established in 1872 by the countess Adriana Marcello Zon. **Permanent exhibition:** numerous laces made by the annexed school, important designs, photographic and iconographic examples.

### MUSEO EBRAICO

map: D2 - Cannaregio, 2902/b  
ph. +39.041.715359 - Tickets: € 8.50  
10am - 6 pm • Closing day: Saturday

Strolling between Campo del Ghetto Nuovo - the site of the museum which testifies 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.

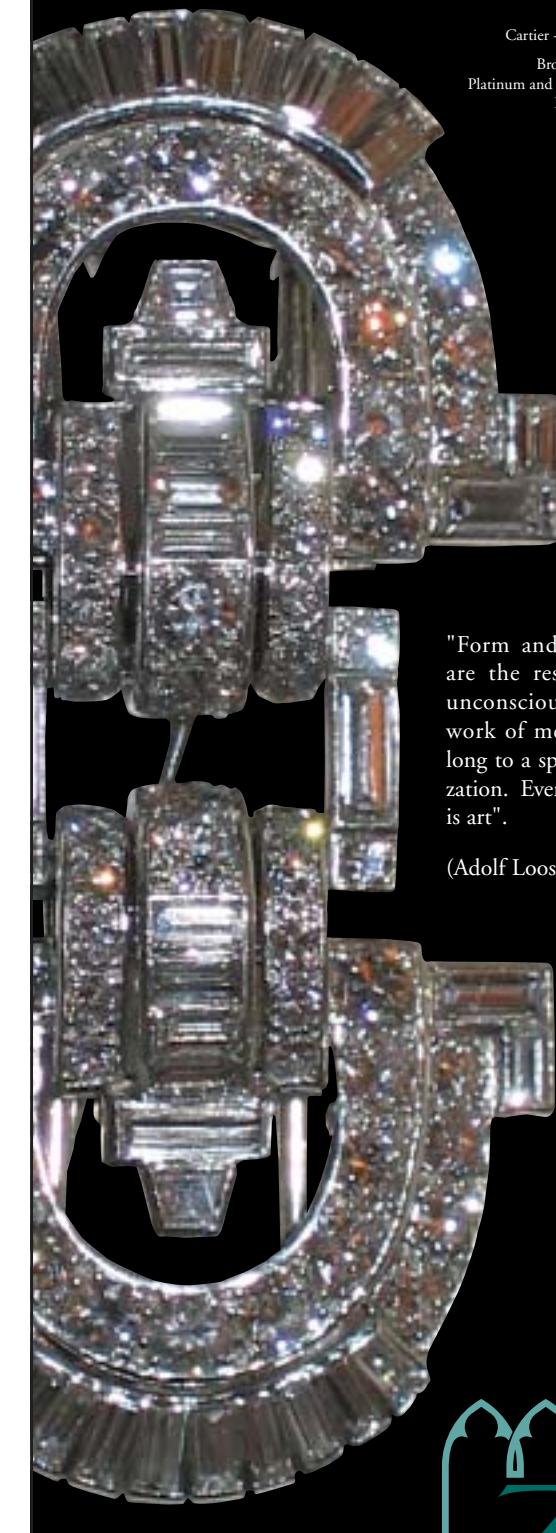
**Permanent exhibition:** collections of furniture, texts and wedding contracts, woven fabrics of liturgical use, ornamental silvers, fabrics and curtains.

### VENETO INSTITUTE OF SCIENCE, LETTERS AND ART

map: D5 - Campo Santo Stefano, 2945  
Calle dei Boteri, 1566  
San Polo, Venezia  
tel/fax 041 2758694  
www.lezoantiques.com



Cartier - London 1930 ca.  
Brooch - double clips  
Platinum and diamonds ct. 9.00  
Ind. number 7471



"Form and ornament are the result of the unconscious common work of men who belong to a specific civilization. Everything else is art".

(Adolf Loos)



ph. +39.041.5204372 - Tickets: € 9.00  
10am - 7pm • Closing day: Sunday  
It's a lively centre of promotion and comparison, in which cultural, scientific and artistic knowledge, ideas, and experiences can be exchanged.

**MUSEO DI PALAZZO MOCENIGO**  
Textile and costumes history museum  
map: E3 - S. Croce, 1992  
ph. +39.041.5209070

10am - 5pm • Tickets: € 4.00  
Closing day: Monday and May 1

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 Textile and Costume.

**Permanent exhibition:** a selection of rare items – textiles and costumes – of special value and an important library specialised in this sector.

**Temporary exhibition:** 2007 Miniartextil Venezia. From June 7 to September 2.

**MUSEO DIOCESANO DI ARTE SACRA**  
map: G5 - Castello, 4312  
ph. +39.041.5229166  
10am - 6pm • Tickets: € 8.00



Officina Durer

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:** Officina Durer. Until September 30.

**PALAZZO ALBRIZZI**  
German-Italian Cultural Association  
map: F3 - Cannaregio, 4118  
ph. +39.041.5232544 - Tickets: Free  
10am-1pm/4pm-6pm • Closing day: Sun

This austere looking palace still has two very nice halls in the "piano nobile", which are decorated with frescoes representing antique mythological themes by Guarana. Nowadays, during the venetian carnival season, masked balls are organized in this palace.

**Temporary exhibition:** Wagner visivo: Siegfried fra Franz Stassen e Arthur Rackham. Until June 23.

## FOUNDATIONS

**SPAZIO CULTURALE SVIZZERO**  
Palazzo Trevisan degli Ulivi  
map: D6 - Campo S. Agnese, 810  
ph. +39.041.5225996 - Tickets: Free  
Mon-Fri 11am - 5pm, Sat 2pm - 6pm  
Closing day: Sunday

A new Swiss Cultural space has been

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

**Temporary exhibition:** InCHontro - Cécile Wick e Lars Müller. From June 1 to July 14.

**COLLEZIONE PEGGY GUGGENHEIM**  
map: E6 - Dorsoduro, 701  
ph. +39.041.2405411 - Tickets: € 10.00  
10am - 6pm • Closing day: Tuesday



Matthew Barney  
and Joseph Beuys

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice. The museum is located in Peggy Guggenheim's former home and it houses European and American works of the first half of the 20th century.

**Permanent exhibition:** extensive collection of 20th century paintings by Kandiskij, Pollock, De Chirico, Vedova, Picasso, Marin, Severini.

**Temporary exhibition:** All in the present must be transformed: Matthew Barney and Joseph Beuys. From June 4 to September 2.

**FONDAZIONE BEVILACQUA LA MASA**  
map: F5 - San Marco, 71  
ph. +39.041.5207797 - Tickets: free  
12am - 6pm • Closing day: Tuesday

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:** Richard Hamilton - A Host of Angel. (Palazzetto Tito). From June 7 to October 8.

Yasumasa Morimura - Requiem for the XX century. (Galleria di piazza San Marco). From June 7 to October 8.

Officina Durer

Yasumasa Morimura - Requiem for the XX century. (Galleria di piazza San Marco). From June 7 to October 8.

Salvo 2006 - Claudio Tiozzo - cm. 30x90x40

# City Exhibitions

## IN FAVOUR OF WOLF-FERRARI

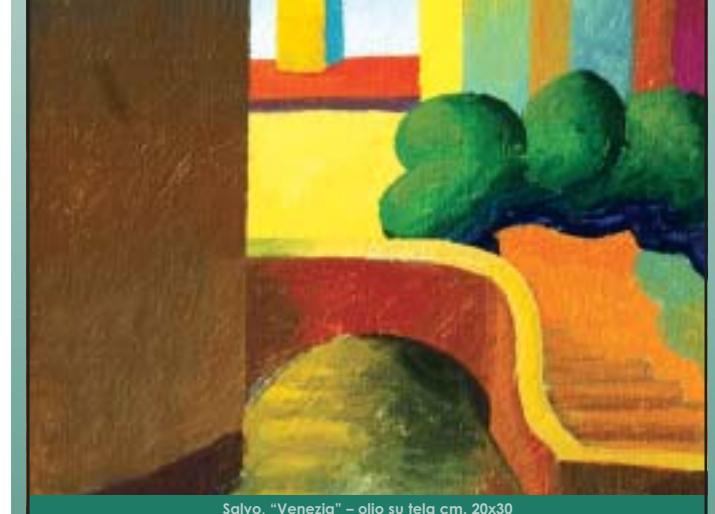


So much was the Venetian composer Ermanno Wolf-Ferrari (1876-1948) celebrated during his life time for having provided Carlo Goldoni's plays with precious music, so much seems his memory to have been removed today, even in his native city. Meritorious is thus the initiative of reviving the repertoire that had met wide consensus in Italy as well as abroad, thanks to the Quintet Wolf-Ferrari founded by Anna Lazzarini. The Quintet not only includes this fine pianist, but also the violinists Carlo Lazzari and Paola Carraro, Mario Paladin at the viola and Carlo Teodoro at the cello.

Within the framework of a program that aims at extending the knowledge of music among young people, the Wolf-Ferrari ensemble organizes at the highschool "Liceo Ginnasio Marco Polo" in the Accademia area a series of events coordinated by Francesco Rizzoli and titled 'The Saturday concerts at the highschool Liceo Marco Polo'. To the powerful Quintet Wolf-Ferrari and to its moving spirit Anna Lazzarini goes not only the wish that their activity continues with great artistic and public success but also deep congratulations!

Tanto il compositore veneziano Ermanno Wolf-Ferrari (1876-1948) venne celebrato in vita per aver "rivestito" di preziosa musica le commedie di Carlo Goldoni, quanto adesso la sua memoria appare rimossa, anche nella sua città natale. Meritoria appare, dunque, l'iniziativa di riproporre il repertorio che conobbe vasti consensi in Italia e all'estero, dovuta al Quintetto Wolf-Ferrari fondato da Anna Lazzarini. Oltre a questa brava pianista, comprende i violinisti Carlo Lazari e Paola Carraro, Mario Paladin alla viola e Carlo Teodoro al violoncello. Nel quadro d'una operazione mirata ad allargare la conoscenza della musica presso i giovani, il Wolf-Ferrari ensemble organizza, presso il Liceo ginnasio Marco Polo all'Accademia, una serie di eventi curati da Francesco Rizzoli e intitolati, appunto, I Concerti del sabato al Liceo Marco Polo. Al valido quintetto Wolf-Ferrari e alla sua animatrice Anna Lazzarini, oltre l'augurio di continuare l'attività con sempre maggior successo artistico e di pubblico, un ammirato chapeau!

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



Salvo, "Venezia" - olio su tela cm. 20x30

JUN 07  
da non perdere  
not to be missed

## GALLERIA REGINA

Murano - Riva Longa, 25/a - ph. +39.041.739202 - www.galleriaregina.com



The Galleria Regina, after ten years of activity now sets its identity making a precise choice: glass at the service of art. The historical seat has been restored and enlarged. The aim of Franco Regina and his staff is forwarded to the stimulating project to bring near two different categories of artists: glass artists, who design and realise the pieces personally, and other artists who assign the creation of their works to a glass masters team.

In the premises you can admire works by the following artists:

**Work of artists:** Raffaele Rossi, Umberto Mastrianni, Vittorio Ferro, Mario Seguso, Miriam Di Fiore, Julie Lazarus, Alfredo Barbini, Dino Rosin, Simone Cenedese, John Drake Moore, Tsuhida-Yasuhiico, Margherita Serra, Riccardo Licata, Astrid Gate, Alberto Gambale, Diego Feurer, Lila Monaco, Claudio Grassetti, Paola Scibilia, Anzolo Fuga, Claudio Tiozzo, Norberto Moretti, Mario Venier, Kristin McFarlane, Cristina Sfriso.

**Designers' creations:** Alessandro Mendini, Vico Magistretti, Barbini, Fabio Fornasier, Mario Botta, Massimiliano Fuksas, Richard Meier, Cleto Munari, Mimmo Palladino, Matteo Thun, Giorgio Vigna, Davide Penso.

## "SALVO VENEZIA"

Saturday June 7, 2007, at 18.30, will see the opening of Salvo's second personal exhibition titled "Salvo Venezia" at the Bugno Gallery in Campo S. Fantin. After the success of the large retrospective presented at the GAM of Turin, Salvo will exhibit a series of new works dedicated to the city of Venice and a selection of recent works. Salvo (Salvatore Mangione) was born in 1947 in Leonforte in Sicily but he has been living and working since the early 60s in Turin. After a first conceptual period, in 1975 he goes back to painting where he is ranked among the most outstanding Italian artists.

Sabato 9 giugno 2007 alle ore 18.30 presso la Galleria Bugno in Campo San Fantin si inaugura la seconda mostra personale di Salvo dal titolo "Salvo Venezia". Reduce dai successi della grande retrospettiva presso la GAM di Torino Salvo esporrà una serie di opere inedite dedicate alla città di Venezia ed una selezione di lavori recenti. Salvo (Salvatore Mangione) nasce nel 1947 a Leonforte in Sicilia ma dai primi anni '60 vive e lavora a Torino. Dopo un inizio concettuale dal 1975 ha avuto un ritorno alla pittura in cui si colloca come uno dei principali esponenti del panorama italiano.

The Giorgio Cini Foundation was established in 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:** Northsouth-eastwest. Una visione a 360° dei cambiamenti climatici. The British Council e The Climate Group. Palazzo Cini a San Vio. Until July 1.

**PALAZZO GRASSI**  
map: D5 - San Marco, 3231  
ph. +39.041.5231680  
10am - 7pm - Tickets: € 10.00



Sequence (1)  
Pittura e Scultura nella Collezione François Pinault

Temporary exhibition: "Sequence(1)". Until November 18.

**GALLERIE DELL'ACADEMIA**  
map: D6 - Dorsoduro, 1055  
ph. +39.041.5222247 - Tickets: € 6.50

Tue-Sun 8.15am - 7.15pm  
Mon. 8.15am-2pm • Closing day: May 1  
The Accademia picture-galleries provide a very complete overview of Venetian art history through the ages. They are settled at the foot of the Accademia bridge. On Tuesdays only, it's possible to visit the rich warehouses on the top floor of the monastery designed by Palladio.

**Permanent exhibition:** paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo...

## PRIVATE GALLERIES

**BUGNO ART GALLERY**  
map: E5 - San Marco, 1996/d  
ph. +39.041.5231305

**SEGUSO VIRO GLASS GALLERY**  
map: L2 - F.ta Venier, 29 - Murano  
ph. +39.041.5275353  
Exhibition of contemporary glass art, unique and limited editions.

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

**GALLERIA REGINA**  
map: L2 - Riva Longa, 25/a Murano  
ph. +39.041.739202

**MELORI & ROSENBERG**  
map: D2 - Cannaregio, 2919  
ph. +39.041.2750039/25  
Mon-Fri: 10am - 1pm • 3pm - 6pm  
Closed Sat and Sun afternoon  
Visits also by appointment  
Melori & Rosenberg Gallery, since 1996 in the Campo of the New Ghetto. The Italian sole representative of Luigi Rocca, also exhibiting other Artists.

**ROSCANO BOTTEGA D'ARTE**  
map: L2 - F.ta Venetra, 94 - Murano  
ph. +39.041.0990079

**HOLLY SNAPP GALLERY**  
map: E5 - C.le delle Botteghe - S. Marco  
ph. +39.041.5210030

**OPERA GALLERY**  
map: E5 - San Marco, 2288  
ph. +39.041.2770504

**SANTO STEFANO ART GALLERY**  
map: E5 - San Marco, 2953  
ph. +39.041.5234518

# Churches guide

**Churches  
Schools  
Monuments  
City Listing**

**Chiese  
Scuole  
Monumenti  
Listing tematico**



## THE CHURCH OF SAN GIACOMO DALL'ORIO

di Nicoletta Consentino

### TO SEE

On the main altar the simple and folk-like altarpiece by Lorenzo Lotto (1546), that certainly deserves being seen.

Sull'altare principale si può ammirare la pala raccolta e di carattere popolare di Lorenzo Lotto, del 1546.

poets, historians have described it, calling it "joy", as Jacopo Sansovino did, or "precious pearl" as John Ruskin did. Gabriele D'Annunzio, in 1900, stated that, with its streaks and different shade tinges, "it looks like the fossil condensation of a large verdant wood".

La Chiesa di San Giacomo dall'Orio sorge in uno dei pochi campi che, a Venezia, conservano un carattere popolare e cittadino, lontano dagli itinerari più propriamente turistici. L'esterno è semplice e pulito, mentre all'interno sono conservate alcune importanti opere di Paolo Veronese, Jacopo Palma il Giovane, Paolo Veneziano. La particolarità della chiesa sta nel soffitto: costruito dopo il 1345, presenta una decorazione "a carena di nave", a cassettoni lignei di larice sostenuti ai lati dai tipici "barbacani". Questa copertura, adatta a mitigare la temperatura dei freddi inverni e delle calde estati, è tipica delle chiese veneziane dell'epoca, e ricorda la natura anfibia della Serenissima, il cui potere, com'è noto, era fondato sulla potenza delle flotte belliche e mercantili. Bellissima è la colonna ionica in verde antico, realizzata con un blocco unico di marmo e alta 3,35 m. Di lavorazione greca, fu portata a Venezia agli inizi del 1200, e nei secoli molti scrittori, poeti, storici la descrissero, ammirato, chiamandola "gioia" come Jacopo Sansovino, o "perla preziosa" come John Ruskin. Gabriele D'Annunzio, nel 1900, affermò che, con le sue striature e venature di toni diversi, "sembra la condensazione fossile di una immensa foresta verdeggiante".

# CHURCHES CITY LISTING

Thanks to:



Associazione Chiese di Venezia  
The Foundation for the  
Churches of Venice

### CHURCHES

#### BASILICA DI SAN MARCO

map: F5 - Piazza San Marco  
ph. +39.041.5225205 - Tickets: free the church, € 3.00 La Pala, € 3.00 il Tesoro.  
9.30am - 5pm, Sunday 2pm - 4pm



The most famous Basilica in Venice. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible.

To see: La Pala d'Oro, il Tesoro.

#### SAN STAE

map: E3 - S.Croce, Campo S. Stae  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm

Founded in the 12th century, this church was rebuilt during the 17th century and, at the beginning of the 18th century, it was modified also its aspect, facing now the Grand Canal: the new façade made by the architect Domenico Rossi. 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: € 2.50  
9am - 6pm, Sunday 1pm - 6pm

It is an example of Gothic architecture in Venice built between the 14th and 15th century and laid out in the form of a Latin cross: it is composed of three naves divided by twelve huge pillars.

To see: the altar-piece "Madonna di casa Pesaro" and "L'Assunta" by Tiziano, "La Vergine col bimbo" by Bellini, graves of Doges and of captains of arms, monuments dedicated to Canova and Tiziano.

#### SAN PIETRO DI CASTELLO

map: L5 - C.po S. Pietro di Castello  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The façade is by Smeraldi; the interior is built in a

map: D3 - Santa Croce  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm  
This church was probably built in the 9th

# THE JEWISH MUSEUM OF VENICE

The Jewish Museum of Venice  
Cannaregio 2902/B  
ph. +39.041.715359 fax +39.041.723007  
museoebraico@codesscultura.it



IN THE WORLD'S FIRST GHETTO,  
THE ANCIENT SYNAGOGUES  
AND THE MUSEUM OF THE JEWISH  
COMMUNITY OF VENICE

### MUSEUM HOURS

From June 1st to September 30th  
10 am 7 pm. Closed on Saturday and  
Jewish holidays

### SYNAGOGUE TOURS

in italiano and english  
Every hour from 10:30 am until 5:30 pm  
Also available: private thematic tours

### TICKETS

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Latin cross pattern, 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 altarpiece "Tutti i Santi" by A.Zuccato.

**BASILICA DELLA SALUTE**  
map: E6 - Dorsoduro, 1  
ph. +39.041.5225558 - Tickets: free  
9am - 12pm, 3pm - 6pm

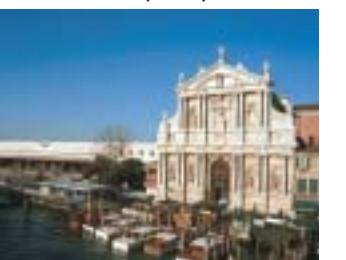


In the middle of the 17th century, Venice was struck by a terrible plague; in order to free the city, the Republic of Venice's Senate decided that a church should have been built, dedicated to the Virgin, asking her for Health (salute). Between eleven plans presented, it was chosen the one by Baldassarre Longhena and works started in 1631. He designed a temple having a central area on an octagonal plan, dominated by a huge dome with great arches.

**To see:** "Nozze di Caanan" by J. Tintoretto, "Pentecoste" by Tiziano, "La Madonna Bizantina" work from the 13th-century Greek-Byzantine school.

**Events:** every year on November 21 the inhabitants process to the Salute for a service of thanksgiving for deliverance from the plague.

**S. MARIA FORMOSA**  
map: G4 - Castello, 5263  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm



According to the legend, this is one of the eight churches founded by St. Magno, Bishop of Oderzo, in the VII century, and dedicated to the Virgin who appeared in a dream to the Bishop. However, the church, as we can see it nowadays, was built in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. The building has a Greek cross pattern, with three naves and the roof in the shape of a cross vault.

**To see:** the famous "Politico" by J. Palma il Vecchio, "The Last Supper" by Leandro Bassano.

**SANTA MARIA DEI MIRACOLI**  
map: F4 - Cannaregio, 6063  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm



The church was built between 1481 and 1489 by Pietro Lombardo to

house the miracle-working image of the "Vergine tra due Santi", work by Nicolò di Pietro, worshipped by the inhabitants of Venice for her thaumaturgic power. The interior has only one nave and a barrel vaulted roof.

**To see:** works 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  
9am - 12pm, 3pm - 6pm

the right side and of the triumphal arch.

**BASILICA DI S.MARIA E DONATO**  
map: L2 - Murano, c.po S. Donato 11  
ph. +39.041.739056 - Tickets: free  
9am - 12pm, 3.30am - 7pm  
Sunday 3.30pm - 7pm



**SANTISSIMO REDENTORE**  
map: E7 - Giudecca, 195  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm

One of the greatest examples of Palladio's architecture, and by some considered his masterpiece, this church was built as a result of a motion carried by the Senate after the plague that struck Venice in 1576.

It is a votive temple dedicated to the Redeemer.

**To see:** works by D. Tintoretto, F. Bassano  
**Events:** every year, on the third Sunday of July, the temple is the destination of a pilgrimage.

**BASILICA DEI SS. GIOVANNI E PAOLO**  
map: G4 - Castello, 6363  
ph. +39.041.5237510 - Tickets: € 2.50  
9.30am - 6pm; Sunday 12pm - 6pm

It was built between the 14th and the 15th centuries and it is the largest church in Venice. After S. Marco, this was considered an "official" temple: it was used for the solemn obsequies of the dead Doges. The magnificent interior is in the form of a Latin cross, it has three naves with a cross vault and a polygonal apse.

**To see:** the monument to the Doge Pietro Mocenigo by T. Lombardo.

**DEGLI SCALZI**  
map: C3 - Cannaregio, 54  
ph. +39.041.715115 - Tickets: free  
9am - 11.50am, 4pm - 6pm



Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The façade, made of Carrara marble, is an example of the Venetian Baroque style. Once there was also a marvellous vault frescoed by G.B. Tiepolo; unfortunately, in 1915 it was destroyed by Austrian bombs.

**To see:** sculptures, gilt and polychromatic decorations and the fine marbles.

**LA CATTEDRALE**  
Isola di Torcello - ph. +39.041.730084  
10.30am - 5.30pm - Tickets: € 3.00

This is an 11th century Venetian-Byzantine building in the form of a Romanic Basilica. It is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marbles and gilt mosaics.

**To see:** the mosaics of the small apse on

the portal attributed to Bartolomeo Bon. The interior is divided into three wide longitudinal Greek marble naves, the presbytery has interesting inlaid wooden choir stalls and the ceiling is shaped like an inverted ship's hull.

**To see:** "La lavanda dei piedi" and "Cristo nell'orto" by J. Tintoretto; "Il Battesimo di Cristo" by Paris Bordone.

**SAN GIOVANNI ELEMOSINARIO**  
map: E4 - Rialto, Ruga S. Giovanni  
ph. +39.041.2750462 - Tickets: € 2.50  
10am - 5pm, Sunday 1pm - 5pm

The church of S. Giovanni Elemosinario was founded before 1071, but nothing remains of the primitive building, due to the devastating fire that swept through the Rialto area in 1514. The current building has simple and somewhat classical interiors, richly decorated with many works: token of the special devotion of the school of arts and trades that used the church premises.

**To see:** The altarpieces by Titian and by Pordenone and the frescoes in the cupola came to light again during the restoration work.

## SCHOOLS

**SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA**  
map: D4 - S.Polo, 2454  
ph. +39.041.718234 - Tickets: € 5.00  
Visit: booking is necessary

The old church, which belonged to the nuns of the convent bearing 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. Two rows of columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross vault and a hemispherical dome. The stunning interior is literally covered with paintings.

**To see:** the altarpiece "Vergine con putto in trono, Santi e Angeli musicanti" by G. Bellini; the big painting "Trasporto processionale in S. Zaccaria dei Corpi Santi" by A. Zanchi and other works by J. Palma il Giovane.

**SCUOLA GRANDE DI S.ROCCO**  
map: D4 - San Polo, 3054  
ph. +39.041.5234864 - Tickets: € 5.50  
9am - 5.30pm

This 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to San Rocco, the protector of plague-stricken. San Rocco archconfraternity'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.

**SCUOLA GRANDE DI S. MARCO**  
map: G4- Castello  
Campo Ss. Giovanni e Paolo

**SCUOLA GRANDE DI S. TEODORO**  
map: F4 - S. Marco, 4810  
ph. +39.041.5287227 - Tickets: free  
9.30am - 12pm • Closing day: Sat, Sun

**SCUOLA GRANDE DELLA MISERICORDIA**  
map: E2 - F.ta della Misericordia

**SCUOLA GRANDE DI S. MARIA DELLA CARITÀ**  
map: D6 - Dorsoduro, 1050

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# Venezia 2007: summer, the long season of art

di Daniele Sorrentino

Biennale, and more. The summer in Venice has been heralded as the “hottest” ever for art lovers. All the routes to make the most of it.

Biennale, ma non solo: l'estate a Venezia si annuncia come la più calda che si ricordi a memoria per gli appassionati d'arte. Tutti i percorsi per non perdere il meglio.



The top in a melting-pot. A series of unprecedented exhibitions and events. Venice make its entrance in the Biennale 2007 with a number of appointments that art lovers certainly cannot miss. Matthew Barney in an original parallel with Joseph Beuys at the Guggenheim, Bertozzi & Casoni at Ca'Pesaro with an imposing project titled "The Lies of Art", Enzo Cucchi - one of the masters of Transavanguardia - in an anthological exhibition at the Correr Museum, but also Richard Hamilton, father of the English pop art, who brings a new project at the Fondazione Bevilacqua La Masa and Damien Hirst at Palazzo Pesaro Papafava. Those are only some of the names that will be present in the various exhibition areas of the city, not counting the most awaited event, that is to say the Biennale. In this year's edition, under the guidance of Robert Storr, directly from the MOMA of New York, the Biennale will feature a number of outstanding novelties such as the opening of the new Italy pavilion with an exhibition managed by Ida Gianelli and the reappearance of a selection of artists from the Veneto region in the Venice pavilion. Particular emphasis will be placed on African contemporary art with an exhibition titled "Check List Luanda Pop" and with the opening of Turkey's national pavilion. The most awaited projects include the new production by Francesco Vezzoli - who returns at the Biennale of Venice after the great success achieved in the past edition - and the presence, among others, of artists like Jenny Holzer, Ilya and Emilia Kabakov, Guillermo Kuitca, Sol LeWitt, Steve McQueen, Bruce Nauman, Raymond Pettibon, Gerhard Richter, Nancy Spero and Franz West. What is more, a new institute for contemporary art can now be found in the city, i.e. Monsieur Pinault's new Palazzo Grassi that opened one month ago with a collective exhibition titled SEQUENCE, comprising a marvellous selection of his infinite collection.

I vertice in un vortice. Una serie di mostre ed eventi senza precedenti, Venezia si presenta all'appuntamento con la Biennale 2007 con una serie di situazioni irrinunciabili per chi ama l'arte. Matthew Barney in un confronto inedito con Joseph Beuys al museo Guggenheim, Bertozzi & Casoni a Ca' Pesaro con un imponente progetto intitolato "Le Bugie dell'Arte", Enzo Cucchi, uno dei maestri della Transavanguardia, in un'antologica al Museo Correr, ma anche Richard Hamilton, padre della pop art inglese che porta alla Fondazione Bevilacqua La Masa un nuovo progetto e Damien Hirst a Palazzo Pesaro Papafava. Questi sono solo alcuni dei nomi le cui opere occuperanno gli spazi della città, senza contare l'evento più atteso ovvero la Biennale, che in quest'edizione, sotto la guida di Robert Storr, direttamente dal MOMA di New York, vedrà una serie di importanti novità come il debutto del nuovo padiglione Italia con una mostra curata da Ida Gianelli, e il ritorno di una selezione di artisti veneti nel padiglione Venezia. Uno sguardo particolare verrà riservato all'arte africana contemporanea con una mostra intitolata "Check List Luanda Pop" e l'esordio del padiglione nazionale della Turchia. Tra i progetti più attesi c'è il nuovo lavoro di Francesco Vezzoli, che torna alla Biennale veneziana dopo il grande successo della scorsa edizione, e la presenza, tra gli altri, di artisti come Jenny Holzer, Ilya ed Emilia Kabakov, Guillermo Kuitca, Sol LeWitt, Steve McQueen, Bruce Nauman, Raymond Pettibon, Gerhard Richter, Nancy Spero e Franz West. Da non dimenticare poi una nuova istituzione per l'arte contemporanea in città: il nuovo palazzo Grassi di monsieur Pinault che già da un mese ha aperto una collettiva intitolata SEQUENCE dove si può ammirare una selezione dalla sua sterminata collezione.





## Sequence (1) - Palazzo Grassi

With this first exhibition of a "sequence" dedicated to the distinctive marks and the strengths of the modern art collection by François Pinault, a new exhibition series dedicated to contemporary art will be inaugurated by Palazzo Grassi. The first appointment, organized by Alison M. Gingeras, will put on show the works by sixteen artists – painters and sculptors – presenting works in which the principle of handicraft in contemporary art is stressed, through all the traditional creative genres. The presence of the 'hand' of the artist is highlighted through the display of works by an heterogeneous variety of artists that still base their work on various expressions of 'craft art' thus widening the traditional sphere of painting and sculpture with new original interpretations and inventions. The painters involved bring to the fore numerous different approaches, from the "traditional" oil and/or acrylic on canvas to experimental revisions of the "pictorial". If on the one side, the "traditional" group proposes works by Martial Raysse, Laura Owens, Marlene Dumas, Takashi Murakami, and Richard Prince, the experimental one sees artists like Rudolf Stingel exploring "the idea" of painting through a synthesis of environmental installation, process art and conventional "paintings".

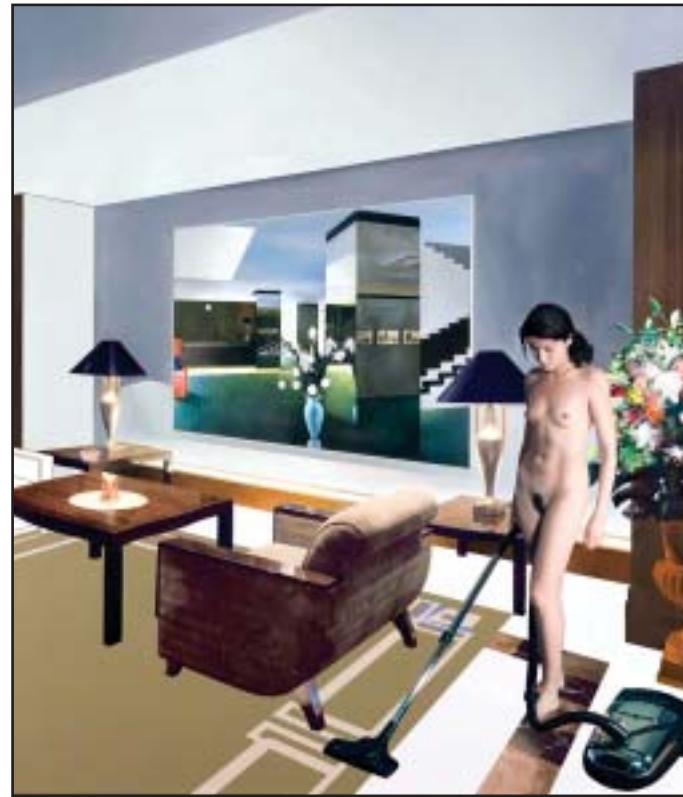
Con questa prima esposizione di una sequenza dedicata ai segni distintivi e ai punti di forza della collezione di arte contemporanea di François Pinault, è stata inaugurata a Palazzo Grassi una nuova serie espositiva dedicata all'arte contemporanea. Il primo appuntamento, a cura di Alison M. Gingeras, presenta le opere di sedici artisti – pittori e scultori – proponendo lavori in cui si evidenzia il principio di artigianalità nell'arte contemporanea, attraverso tutti i tradizionali generi creativi. Viene messa in luce la presenza della 'mano' dell'artista presentando una gamma eterogenea di artisti che si basano su varie espressioni di 'craft art' ampliando il campo tradizionale della pittura e della scultura con nuove interpretazioni originali e invenzioni. I pittori inclusi evidenziano molteplici approcci diversi, dal "tradizionale", propone opere di Martial Raysse, Laura Owens, Marlene Dumas, Takashi Murakami, e Richard Prince, quello sperimentale propone artisti, come Rudolf Stingel, che esplorano "l'idea" della pittura attraverso una sintesi di installazione ambientale, process art, e "dipinti" convenzionali.



## Barney/Beuys - Guggenheim

Matthew Barney and Joseph Beuys, separated for geographical as well as generational reasons, are placed side by side in an exhibition analysing the affinities and points in common both from an aesthetic and conceptual point of view. All in The Present Must Be Transformed will revolve around the metaphoric use of materials, the artist's interest in metamorphosis, their predilection for the use of narrative structures and the relation between action and research in their job field thus revealing at the same time the profound philosophical differences, fundamentally depending on historical reasons, that are useful for understanding their works. The works on view will be selected from the permanent collection of the Guggenheim Museum and will be accompanied by a double selection of the artists' drawings and representative works, like for instance Barney's multiple sculpture Chrysler Imperial (2002) from Cremaster 3 and Beuys' installation Terremoto –Earthquake (1981). For organizational reasons the event will be hosted in the exhibition areas of Palazzo Venier dei Leoni, traditionally dedicated to the Peggy Guggenheim permanent collection which will exceptionally be moved to the halls of the museum destined to temporary exhibitions.

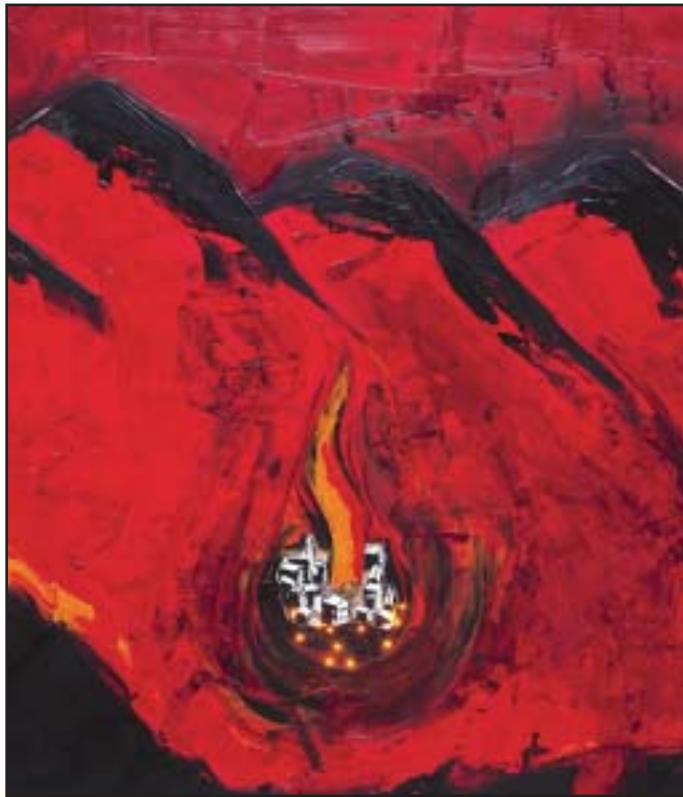
Separati da ragioni geografiche oltre che generazionali Matthew Barney e Joseph Beuys vengono sovrapposti in una mostra che evidenzia le affinità e le connessioni sia dal punto di vista estetico che concettuale. All in The Present Must Be Transformed ruoterà intorno all'uso metaforico dei materiali, all'interesse degli artisti per le metamorfosi, la loro predilezione per l'uso di strutture narrative e la relazione tra azione e documentazione nel loro lavoro, rivelando allo stesso tempo le profonde differenze filosofiche, dovute principalmente a motivi storici, che in ultima analisi aiutano nella comprensione del loro lavoro. Le opere esposte saranno scelte dalla collezione permanente del Museo Guggenheim e saranno accompagnate da una doppia selezione di disegni e vetrine dei due artisti, come ad esempio la olio e/o acrilico su tela a revisioni sperimentali del "pittorico". Lo schieramento "tradizionale", propone opere di Martial Raysse, Laura Owens, Marlene Dumas, Takashi Murakami, e Richard Prince, quello sperimentale propone artisti, come Rudolf Stingel, che esplorano "l'idea" della pittura attraverso una sintesi di installazione ambientale, process art, e "dipinti" convenzionali.



## Hamilton - BVLM

Richard Hamilton will take possession of the 'Palazzetto Tito' for his personal exhibition "A Host Of Angels" by rethinking it and adapting it for it to include the entire exhibition area of the Fondazione Bevilacqua La Masa. Hamilton will interpret the spaces not only by exhibiting 13 large and medium size canvases, but also by including furniture, objects and fittings requested by the artist himself, in a play of continuous references to the perspectives on the canvas and the ones of the scenery. The route will start with the portraits of the departed friends Dieter Roth and Derek Jarman and with a graphic elaboration of a domestic space, Chiara & chair, in which the creation of the image, the horizon lines and the vanishing-points are uncovered by the artist himself, who shows from the start the dual soul of his latest works. Since the 90s, Hamilton went from portraying figures of the folk iconography to more intimist works. He starts building up the image with pictures he has taken, or with postcards of fair quality. He then transposes them on the canvas through graphic programmes, thus recreating an environment that is perfectly in keeping with the ongoing actions. The Angels, as he himself calls them, are therefore familiar figures, the lifelong friends, the intimate situations, the interiors of his house. Virgin-like and angelic women who hint at Duchamp's Brides and Virgins. This is Hamilton's first personal exhibition in Italy.

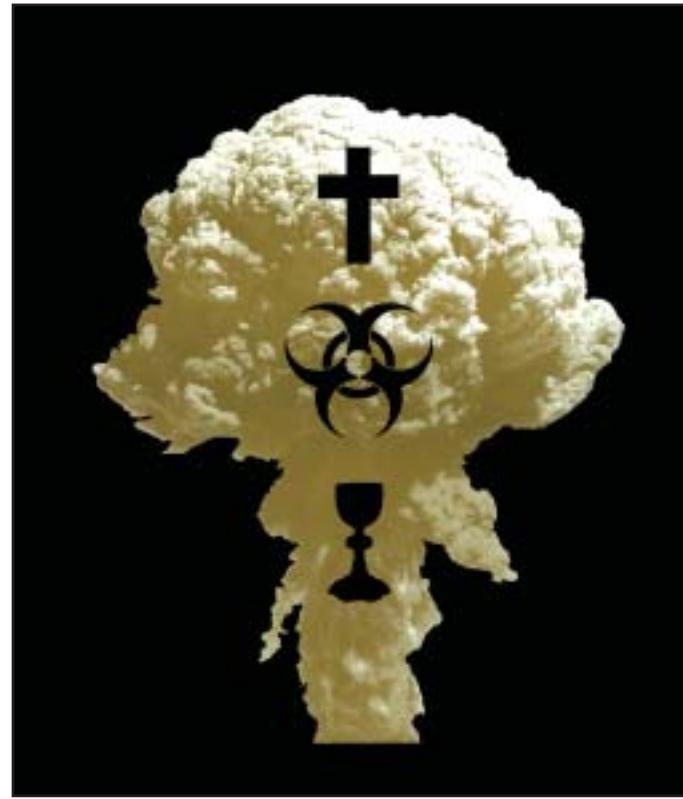
Richard Hamilton prenderà possesso di Palazzetto Tito per la sua personale "A Host Of Angels", ripensandolo e adattandolo per coinvolgere tutta la sede espositiva della fondazione Bevilacqua La Masa. Hamilton interpreterà gli spazi non limitandosi alla semplice esposizione delle 13 tele di grandi e medie dimensioni, ma includendo mobili, oggetti e arredi voluti dall'artista stesso, in un gioco di rimandi continui tra le prospettive sulla tela e quelle presenti nello spazio. Il percorso si aprirà con i ritratti degli amici scomparsi Dieter Roth e Derek Jarman e un'elaborazione grafica di uno spazio domestico, Chiara & chair, in cui la costruzione dell'immagine, le linee d'orizzonte e i punti di fuga sono messi a nudo dall'artista stesso, che ci mostra da subito la doppia anima dei suoi ultimi lavori. Dagli anni '90 Hamilton è passato dal ritrarre personaggi dell'iconografia popolare a lavori più intimistici. Costruisce l'immagine partendo da fotografie da lui stesso scattate, o cartoline di bassa foggia. Poi le traspone sulla tela attraverso programmi di grafica evoluti, ricreando un ambiente perfettamente consono alle azioni in essere. Così gli Angels, come lui stesso li chiama, sono i personaggi familiari, gli amici di sempre, le situazioni intime, gli interni della sua casa. Donne virginali e angeliche che alludono alle duchampiane Brides and Virgins. La mostra è la prima personale di Hamilton in Italia.



## Cucchi - Museo Correr

Enzo Cucchi, undisputed master and key figure of Transavanguardia, arrives at the Correr Museum with an exhibition comprising a selection of works and pictorial cycles created by the artist from the 70s till today. For Cucchi drawing and painting means combining forms, concepts and materials. The expression of the gesture is used to transform the canvas, or the paper in the case of drawings, into a magic territory full of images and thoughts carrying on an idea that is enriched with an infinite series of different elements. Cucchi depicts a large variety of classical as well as imaginary symbols that are combined together and overlapped in a same chromatic frame from which they almost seem to emerge. The abandoning of the space-time lines and the continuous incursions into the cultural and emotional spheres coincides with the undisciplined use of colour and the willingness to try new artistic techniques like burned paper and sand oil. Through a carefully thought route, the exhibition will offer the opportunity of admiring over 100 paintings and drawings, borrowed from outstanding museums such as the Guggenheim of New York and Bilbao, the Louisiana Museum for Moderne Kunst of Humlebæk, the Stedelijk of Amsterdam, the Kunsthäus of Zurich, the Kunsthalle of Hamburg, the Castello di Rivoli (Rivoli Castle) of Turin and many others.

Maestro indiscutibile e figura fondamentale della transavanguardia, Enzo Cucchi approda al Museo Correr con una mostra che presenta una selezione di opere e di cicli pittorici realizzati dall'artista dalla fine degli anni settanta a oggi. Per Cucchi disegnare e dipingere significa associare forme, concetti e materiali. L'espressione del gesto viene utilizzata per trasformare la tela, o la carta nel caso dei disegni, in un territorio magico pieno di immagini e pensieri veicolo di un discorso che si arricchisce di una serie infinita di elementi differenti. Cucchi rappresenta un'ampia gamma di simboli che provengono da temi classici o di pura fantasia che vengono combinati insieme e sovrapposti nella stessa trama cromatica da cui sembrano quasi emergere. L'abbandono delle coordinate spazio-temporali e le sue continue incursioni nei territori culturali ed emozionali coincide con un uso del colore indisciplinato e la volontà di sperimentare con tecniche artistiche differenti che vanno dalla carta bruciata, all'olio alla sabbia. Attraverso un percorso espositivo attentamente studiato, la mostra offrirà l'occasione per poter ammirare oltre cento tra dipinti e disegni, provenienti da grandi istituzioni museali tra cui il Guggenheim di New York e di Bilbao, il Louisiana Museum for Moderne Kunst di Humlebæk, lo Stedelijk di Amsterdam, il Kunsthäus di Zurigo, il Kunsthalle di Amburgo, il Castello di Rivoli di Torino e molti altri.



## Hirst - Palazzo Papafava

Each of Damien Hirst's exhibitions has now become an event in itself. This time, the exhibition area of Palazzo Pesaro Papafava will host 30 works including prints, photos, sculptures and installations, as well as a new triptych. In New Religion Hirst's analysis dwells once again on the relation between life and death. He does it by addressing the issues of religion and medicine through recurrent symbols like crosses, skulls, chalices, doves that ambiguously mingle with pharmaceuticals and surgical instruments, the latter of which are proper icons already known from previous works (pill paintings, Medical Cabinets, Pharmacy). In a series of sculptures, photographs and prints – in which he forges, in a provocative attitude, a new religion that blends science and Christological aesthetics – Hirst resorts to episodes and characters from the New and Old Testament do give life to a new iconography with works that look like medicines. Pills that become objects of worship, surgical wounds depicted as stigmata. It is science that "materially" makes life longer by seducing man with the illusionist search for immortality, the end of pain and, in general, with the promise of salvation that religion has always been promising.

Ogni mostra di Damien Hirst è ormai un evento in sé, in questo caso negli spazi di Palazzo Pesaro Papafava, saranno in esposizione, circa 30 lavori, fra stampe, foto, sculture e installazioni, unitamente a un trittico inedito. In New Religion, l'analisi di Hirst si sofferma ancora una volta sul rapporto tra vita e morte, affrontando il tema della religione e della medicina attraverso una serie di simboli ricorrenti quali croci, teschi, calici, colombe che si confondono ambiguumamente con farmaci e strumenti chirurgici, questi ultimi, vere e proprie icone già note nelle opere precedenti (pill paintings, Medical Cabinets, Pharmacy). Con una serie di sculture, fotografie e stampe in cui, non senza provocazione, plasma una nuova religione che mette insieme scienza ed estetica cristologica, Hirst prende come riferimento episodi e personaggi del Nuovo e Vecchio Testamento per dare vita a una nuova iconografica attraverso opere che assumono le sembianze di medicinali. Fra pillole che diventano oggetti di culto e ferite chirurgiche raffigurate come stigmate, è la scienza a prolungare "materialmente" la vita, seducendo l'uomo con l'illusoria ricerca di immortalità, la fine del dolore e, in generale, quella promessa di salvezza che la religione promette da sempre.



## Bertozzi & Casoni - Ca'Pesaro

With Le Bugie dell'Arte (the lies of art) Bertozzi & Casoni reflect upon the process of deconstruction and negation of monumentality, both from the point of view of the object and the concept, constituting one of the constants of contemporary artistic expressions. While denying monumentality and the popular authoritative forms, they were affirming their own forms with a proud and authoritarian arrogance, just as it happens when one smiles and unconsciously shows also the teeth. These ambiguous double aspects uncover the unconscious lie of art: everything has to change if nothing is to change, thus asserting – paradoxically – a cyclical universality of the aesthetic route. The instruments and languages of this new monumentality belong to an inexhaustible and tested repertoire that is subject to a process of new appropriation, production and interpretation with an aim at giving it a new context in contemporaneity. Bertozzi & Casoni's works, as usual in ceramic, well represent their repertoire and figurative imagery: objects, bits of nature, portrayal of animals, as well as art "icons" presented in the shape of discards and waste or in bad condition. In the Ca'Pesaro exhibition, three imposing installations will entirely occupy the hall of the museum which will be used by the artist to create a sort of unusual visual short circuit.

Con Le Bugie dell'Arte Bertozzi & Casoni si interrogano sul processo di decostruzione e negazione della monumentalità, oggettuale o concettuale, che costituisce una delle costanti delle espressioni artistiche contemporanee. Mentre si nega la monumentalità e le forme autorevoli in voga, si lavora per affermare le proprie con orgogliosa e autoritaria arroganza, come avviene in chi sorride e inconsapevolmente mostra anche i denti. Questo ambiguo doppio svela l'inconsapevole bugia dell'arte: bisogna che tutto cambi affinché nulla cambi, affermando così – paradossalmente – una ciclica universalità del percorso estetico. Gli strumenti e i linguaggi di questa nuova monumentalità appartengono a un inesauribile e collaudato repertorio che viene sottoposto a un processo di riappropriazione, riproduzione e reinterpretazione al fine di ricontestualizzarlo nella contemporaneità. Si tratta di lavori, come sempre per Bertozzi & Casoni in ceramica, che ben rappresentano il loro repertorio e immaginario figurativo: oggetti d'uso, porzioni di natura, rappresentazioni di animali tratti dalla realtà, oltre a fedeli riproposte di alcune "icone" dell'arte presentate preferibilmente sotto forma di scarti, rifiuti o in condizioni di degrado. Nella mostra di Ca' Pesaro, tre gigantesche installazioni occuperanno interamente l'atrio del museo di cui gli artisti si approprieranno per costruire un insolito corto circuito visivo.

# EXHIBITION SPACES



### Giardini

Since the very first Biennale in 1895, these Gardens in the east of Venice have been the traditional venue for the International Exhibition of the Visual Arts. The original Palazzo dell'Esposizione was built in 1895 but has been restructured and extended several times since, and is now the 3,000-square-metre Italian Pavilion. Alongside it there are a total of 29 national pavilions, built at various periods by the exhibiting nations themselves.

Sede tradizionale delle Esposizioni d'arte della Biennale fin dalla prima edizione del 1895, i Giardini sorgono verso il margine orientale di Venezia. Accanto all'originario Palazzo dell'Esposizione (oggi Padiglione Italia, 3.000 mq.), costruito nel 1895 e da allora più volte ampliato e ristrutturato, sono stati edificati nell'ampio parco 29 padiglioni.

### Arsenale

Starting with the 48th International Exhibition of Art in 1999, the Biennale di Venezia has engaged in a wide-ranging restoration programme to create exhibition areas in some of the important buildings on the monumental east side of the Arsenale. Exhibitions and events can also be housed in the unusual and fascinating spaces of the Artiglierie, the Gaggiandre, the Isolotto, the sixteenth-century Tese and the Tese delle Vergini.

La Biennale di Venezia dal 1999 sta portando avanti un grande intervento di recupero per consentire l'utilizzo ad uso espositivo di importanti edifici nella parte monumentale dell'Arsenale di Venezia, il complesso di cantieri, officine e depositi da cui uscivano le flotte della Serenissima. Mostre ed eventi oggi trovano accoglienza, oltre che alle Corderie, negli spazi delle Artiglierie, Gaggiandre, Isolotto, Tese cinquecentesche e Tese delle Vergini.

# INFO:

#### QUANDO:

10 giugno > 21 novembre • 10.00 - 18.00

#### DOVE:

Giardini (chiuso il lunedì - escluso lunedì 11 giugno 2007)  
Arsenale (chiuso il martedì - escluso martedì 12 giugno 2007)

#### QUANTO:

Interi: € 15 - Ridotto(over 65 - militari - residenti Comune di Venezia): € 12  
Studenti universitari / Giovani under 26: € 8  
Formula Family: € 35 (2 adulti + 2 under 14)  
Gruppo adulti: € 10 (min. 10 persone, prenotazione obbligatoria)  
Gruppo studenti: € 6 (min. 10 persone, prenotazione obbligatoria)  
Permanent pass: € 50  
Ingresso gratuito fino ai 6 anni e accompagnatori di invalidi

#### COME:

- Giardini: Actv Linea 3 ogni 20' o linee Actv 1/41/42/51/52/61/62/82  
- Arsenale: Linee Actv 1/41/42

#### INFO:

Ufficio Promozione Pubblico  
Tel +39.041.5218828 - Fax +39.041.5218825  
e-mail: infogruppi@labiennale.org

Ufficio Stampa - Arti visive  
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#### SERVIZI PER IL PUBBLICO

Visite guidate e itinerari tematici  
min. 10 max. 25 persone, prenotazione obbligatoria, durata media 2 ore.  
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in lingua straniera: 1 sede € 85 - 2 sedi € 140 - 2 sedi non consecutive € 170

Gruppi di studenti (biglietto d'ingresso non incluso)  
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#### SERVIZI IN MOSTRA

Giardini - Bar, Ristorante, Bookshop  
Arsenale - Bar, Ristorante, Bookshop

#### WHEN:

June 10 > November 21 • 10 a.m. - 6 p.m.

#### WHERE:

Giardini (closed Mondays - except Monday, June 11, 2007)  
Arsenale (closed Tuesdays - except Tuesday, June 12, 2007)

#### HOW MUCH:

Full price: € 15 - Concession(over 65 - military - residents): € 12  
Students/Under 26s: € 8  
Family ticket: € 35 (2 adults + 2 Under 14s)  
Adults group: € 10 (min. 10 persons, reservation obligatory)  
Students group: € 6 (min. 10 persons, reservation obligatory)  
Permanent pass: € 50  
Free entry (up to 6 years of age and those assisting disabled visitors)

#### HOW TO GET THERE:

- Giardini: Actv Line 3 (every 20 mins.); also Actv Lines 1/41/42/51/52/61/62/82  
- Arsenale: Actv Lines 1/41/42

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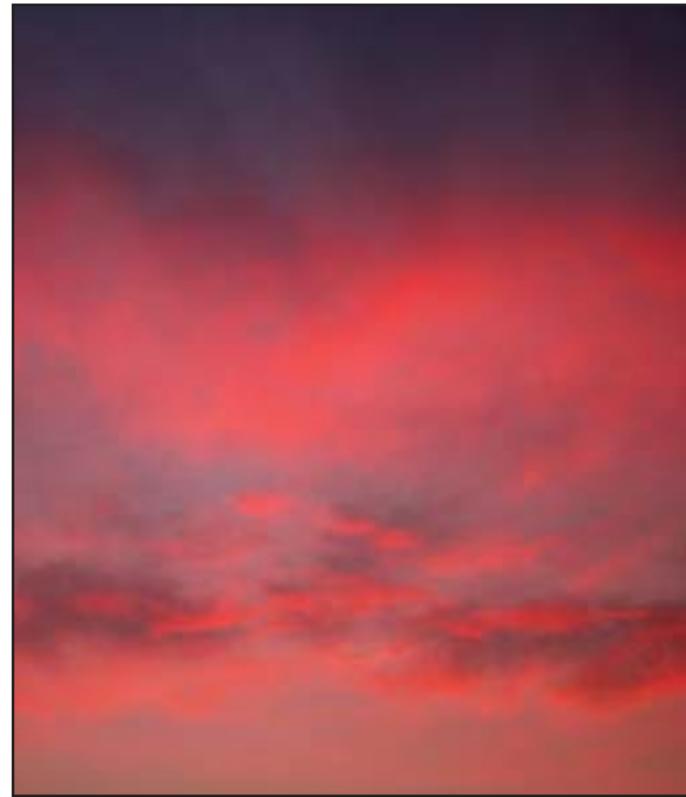
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Student groups (entry ticket not included)  
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in other languages: 1 venue € 75 - 2 venues € 120 - 2 non consecutive venues € 150  
reservations: call center +39.041.5218828

#### SERVICES IN THE EXHIBITION VENUES

Giardini: Bar, Restaurant and Bookshop  
Arsenale: Bar, Restaurant and Bookshop



## Inchontro Cecile Wick e Lars Muller

Fourth edition of the exhibition InChontro presenting the photographic work by the artist Cécil Wick and the editorial one by Lars Müller, both of them hosted at the 'Istituto Svizzero (Swiss institute) of Venice in 2005. With her photographs Cécil Wicks, from Zurich, brings out the infinite shadings of the sky above the Venice lagoon as well as vegetable elements gleaming like stars in the dark. Specialized in publications on architecture, design and contemporary art, Documents and objects exhibited enable the visitor to view the process of the creation of the art book.

Quarto appuntamento della mostra InChontro che presenta il lavoro fotografico dell'artista Cécile Wick e quello editoriale di Lars Müller, entrambi ospiti all'Istituto Svizzero di Venezia nell'anno 2005. Con le sue fotografie la zurighese Cécile Wick fa risaltare le infinite sfumature del cielo sopra la laguna di Venezia ed anche elementi vegetali che scintillano come stelle nel buio. Lars Müller è titolare dell'omonima casa editrice Lars Müller Publishers con sede a Baden/Svizzera. Specializzato in pubblicazioni sull'architettura, il design e l'arte contemporanea, Lars Müller si è fatto conoscere anche a livello internazionale per via delle sue edizioni molto curate. Documenti ed oggetti esposti in mostra permettono al visitatore di avere una visione del processo della creazione del libro d'arte.

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## The Port of Art Gianmaria Potenza

Gianmaria Potenza exhibits at the Port of Venice with an entirely new formula. Fifteen sculptures of huge dimensions forged with the Master's favourite material, copper, will dominate the dock of the palace and the Isonzo dock, whereas the smaller sculptures will be on view on the first floor, in the Torcello hall. The exhibition is a homage to the great Venetian Master, to his bond with the city and to his love for the immensity of the sea, the fervour of the ports and the complex architecture of the ships. The refined search for materials, the absolute mastery in moulding matter in Potenza's works are clear signs of the artisan's skill and noble tradition combined with innovation and the use of new techniques and languages.

Gianmaria Potenza espone al Porto di Venezia con una formula del tutto innovativa. Sono 15 le sculture giganti forgiate nel materiale prediletto del Maestro, il bronzo, che dominano la banchina del palazzo e la banchina Isonzo, mentre le sculture più piccole sono esposte al 1° piano, in Sala Torcello. La mostra è un omaggio al grande Maestro veneziano, al suo legame con la città e al suo amore per l'immensità del mare, il fervore dei porti, gli spazi complessi delle navi. La raffinata ricerca dei materiali, la padronanza assoluta della manipolazione della materia, manifestano nell'opera di Potenza l'abilità e la nobile tradizione dell'artigiano con l'innovazione e la sperimentazione delle tecniche e dei linguaggi.

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**FENDI**

S. Marco, 1474  
map: F5 - ph. +39.041.2778532

**GIORGIO ARMANI**

Calle Goldoni - S. Marco, 4412  
map: E5 - ph. +39.041.5234758

**GUCCI**

Mercerie - San Marco, 258  
map: F5 - ph. +39.041.5229119

**HENRY COTTON'S**

Campo S. Luca - S. Marco, 4574  
map: E5 - ph. +39.041.5228485

**HERMES**

Procuratie Vecchie - S. Marco, 127  
map: F5 - ph. +39.041.5210117

**LACOSTE**

Mercerie - San Marco, 218  
map: F5 - ph. +39.041.5237678

**LOUIS VUITTON**

C. L. de l'Ascension - S.Marco, 1255  
map: F5 - ph. +39.041.5224500

**LUISA SPAGNOLI**

Mercerie - San Marco, 741  
map: F5 - ph. +39.041.5237728

**MALO**

C. delle Ostreghe - S. Marco, 2359  
map: E5 - ph. +39.041.5232162

**MAX MARA**

Mercerie - San Marco, 268  
map: F5 - ph. +39.041.5226688

**MAX & CO**

Mercerie - San Marco, 5028  
map: F4 - ph. +39.041.5230817

**MISSONI**

Calle Vallareso - S. Marco, 1312/N  
map: F5 - ph. +39.041.5205733

**PAL ZILERI**

Mercerie - San Marco, 4928  
map: F5 - ph. +39.041.5229020

**JADE MARTINE**

Campo S. Moisè - S. Marco, 1469  
map: F5 - ph. +39.041.5283966

**HOME WARE**

Atelier Marega - San Marco, 1645  
map: F5 - ph. +39.041.5212892



**ROBERTO CAVALLI**

Calle Vallareso - S. Marco, 1316  
map: F5 - ph. +39.041.5205733

**SALVATORE FERRAGAMO**

Calle XXII Marzo - S. Marco, 2098  
map: E5 - ph. +39.041.2778509

**TRUSSARDI UOMO DONNA**

Spadaria - San Marco, 695  
map: F5 - ph. +39.041.5285757

**VALENTINO**

Corte Foscara - S. Marco, 1473  
map: F5 - ph. +39.041.5205733

**ERMENEGILDO ZEGNA**

Bocca di Piazza, S.Marco, 1241  
map: F5 - ph. +39.041.5221204

**ERMENEGILDO ZEGNA BOUTIQUE C/O THE WESTIN EXCELSIOR**

Lungomare Marconi, 41 - Lido  
ph. +39.041.2769385

**BOTTEGA VENETA**

San Marco, 1337  
map: E5 - ph. +39.041.5228489

**ETRO**

San Marco, 1349  
map: E5 - ph. +39.041.5221785

**ERMANNO SCERVINO**

Mercerie - San Marco, 4918  
map: F5

**BALLY**

San Marco, 4919  
map: F5 - ph. +39.041.5285839

**VERSACE**

San Marco, 1462  
map: E5 - ph. +39.041.5200057

**D&G**

San Marco, 712  
map: E5 - ph. +39.041.2950502

**LINGERIE**

**PUNTO INTIMO**

San Lio - Castello, 5790  
map: F4 - ph. +39.041.5209640

Close to the church of S.Maria Formosa, Punto Intimo boutique features, for a selected clientele bathing suites, underwear also for differentiated cups.

**LA PERLA**

S. Salvador - S. Marco, 4828  
map: G5 - ph. +39.041.5226459

**LA PARIGINA**

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

**CALZATURE BALLIN**

Cannaregio, 5758  
map: F4 - ph. +39.041.5224399

**SERGIO ROSSI**

S.Marco, 705

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San Polo 2940/b - Tel. + 39 041 717966  
Calle Larga Mazzini 4800 - Tel. + 39 041 5221634  
Fondamenta dell'Osmarin 4968, 4976/a - Tel. +39 041 5223036  
<http://www.marega.it> - e-mail: carlo.marega@tin.it



## Roberta di Camerino®

Venice Atelier - Palazzo Loredan Grilalconi, Cannaregio 6359  
Phone +39 041 2410440

Venice Boutique - Piazza San Marco 127 -  
Phone +39 041 5210117

Florence Boutique - Via del Parione 16/20 -  
Phone +39 055 294067



map: E5 - ph. +39.041.2413615

### 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

#### AL GIROTONDO KIDS FASHION

Viale S. M. Elisabetta, 6/c - Lido  
ph. +39.041.5260944



Plenty of fine clothes for cool kids (0 - 16 years old). This shop features many top brands like: Polo Ralph Lauren, Jeckerson, North Sail, Moncler, Liu jo, Peuterrey, Diesel, D&G Junior, Il Gufo, CK Jeans.

### GOURMET FOOD

#### CIPRIANI FOOD

Campo dell'Erbaria  
map: E4 - ph. +39.041.2770948



Amongst the ancient warehouses at Rialto, Cipriani has opened a precious boutique of the world renown Cipriani flavors where one may purchase pastas, sauces, mythical sweets including the unparalleled, famous chocolate cake and much more.

#### PALMISANO CARMELINA

Burano - Via Galuppi, 355  
ph. +39.041.730010



A temple of bakery, choose between the Burano's worldwide biscuit specialities 'busolà' and 'zaeti' also available in all major venetian food-stores.

### RIZZO FOOD

San Marco, 993/a  
map: F5 - ph. +39.041.5223388

#### LA CAFFETTERIA CAFFÈ DEL DOGE

map: E4 - C.Ile dei Cinque-S.Polo, 608  
ph. +39.041.5227787



From the Lagoon to the Doge of Venice, going through the Orient to reach scents, aromas and deep tastes of the mother earth. Available in all Caffè del Doge's coffee shops.

#### I TRE MERCANTI

map: F5 - C.po della Guerra - Castello, 5364  
ph. +39.041.5222901



" I Tre Mercanti, it starts from this prestigious food gallery a journey among the taste and the pleasure of the Italian kitchen. A few metres from St.Mark, to discover the top of the Italian food and wine".

### WINE SHOPS

#### MILLEVINI

map: F4 - S. Marco, 5362  
ph. +39.041.5206090 - Closed Sundays



Wide selection of Italian and French wines right in the heart of the city.

#### VINO E VINI

map: G5 - Castello, 3299  
ph. +39.041.5210184 - Closed Sundays

#### VINI DAI FRADEI

map: E5 - San Marco, 3722  
ph. +39.041.2413632 - Closed Sundays

#### VINO VINO

map: E5 - San Marco, 2007  
ph. +39.041.2417688 - Closed Sundays

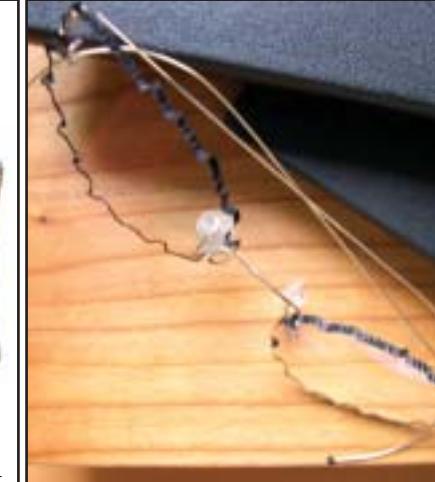
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# Dining guide

**Restaurants**

**Bacari**

**Pizzerie**

**Pastry-shops**

**& the City Listing**



## RISTORANTE A LA VECIA CAVANA - Rio Terà SS. Apostoli, 4624



A cosy and welcoming atmosphere, an elegant environment, a high-level menu and a prestigious cellar in a place rich in history and tradition. Those are just some of the ingredients which make "A la vecia Cavana" one of the most famous and well-known restaurants in Venice. It was built on an ancient boathouse - or 'cavana' in Italian. The brothers Massimiliano, Gianfranco and Giuseppe Garbin, known in the city for their decennial experience - they are also owners of the two renowned 'osterias' Alla Patatina and Antica osteria al Pantalon - have created an elegant welcoming restaurant offering high-quality products. The 'Pesce al crudo' - particular dish made of raw fish - and the home-made pasta are the Garbin's brothers specialities, they also creates desserts and decorates dishes with fresh seasonal products only.

L'atmosfera calda, accogliente. Un ambiente ricercato, un menù di livello e una cantina prestigiosa in un luogo ricco di storia e tradizione. Sono solo alcuni ingredienti che fanno de "A la Vecia Cavana" uno dei ristoranti più rinomati e conosciuti a Venezia. Ricavato da un antico ricovero di barche (una "cavana", appunto) di cui restano ancora indelebili i segni, i fratelli Massimiliano, Gianfranco e Giuseppe Garbin, conosciuti in città per la decennale esperienza nella ristorazione (loro anche altre due rinomate, tipiche "osterie": Alla Patatina e Antica osteria al Pantalon) sono riusciti a creare un ristorante raffinato nei prodotti e nell'ospitalità. Il pesce al crudo, di assoluta freschezza, e la pasta rigorosamente fatta in casa sono le specialità dei fratelli Garbin, che preparano anche i dolci e le composizioni dei piatti seguendo l'orologio delle stagioni.

## 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

**RISTORANTE CANOVA**  
Luna Hotel Baglioni  
map: F5 - San Marco, 1243  
ph. +39.041.5289840



The award winning "Canova Restaurant" is inviting you to experience its exquisite cuisine in a most sumptuous surrounding and impeccable service. Dining at the Canova sets the mood for an unforgettable evening rich of pleasure and romance.

**RISTORANTE CA' DEI FRATI**  
Hotel San Clemente  
San Clemente island  
ph. +39.041.2445001



Exquisite delicacies of a classy cuisine. A dream to experience in the privacy of its luxury surroundings. Ten minutes by boat from St. Mark square.

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

**GARDEN BAR**  
Bauer Palladio Hotel & Spa  
map: F7 - Giudecca Island, 33  
ph. +39.041.5207022 - Open daily  
The recently opened Bauer Palladio Hotel & Spa offers a charming Garden Bar in an authentic styled Palazzo from 1500 designed by Andrea Palladio. Guests can enjoy cocktails & drinks in a relaxing atmosphere in- or outdoor.

**TERRAZZA DANIELI RESTAURANT**  
Hotel Danieli  
map G5 - S. Marco, 4196  
ph. +39.041.5226480



## Canova Restaurant

**Passion, culture, creativity...  
What a sublime experience this will be!**

Be our Guest at the fabulous Canova Restaurant at a stone's throw from St. Mark's Square, inside the famous Luna Hotel Baglioni.

Traditional local cuisine, great national dishes and a warm welcoming become one thing with the history of our land, a regained conviviality and genuine flavours.

... A touch of uniqueness in the heart of Venice!



Canova Restaurant at Luna Hotel Baglioni  
San Marco, 1243 - 30124 Venice  
Tel: +39 041 5289840 Fax: +39 041 5287160  
luna.venezia@baglionihotels.com

WWW.BAGLIONIHOTELS.COM

## CA' DEI FRATI. GOURMET RESTAURANT.



Venezia è la carte. Negli spazi dell'antico monastero dei Camaldolesi, la chiesa rinascimentale accanto, sorge il Ca' Dei Frati, l'esclusivo ristorante gourmet del San Clemente Palace Hotel & Resort. Le delicate prelibatezze di una raffinata cucina d'autore, le luci soffuse, i cristalli lucerri, le finiture cromate e oro zecchino; la laguna che si spalanca davanti agli occhi tutta da chiudere in un pugno... Un sogno da vivere e da gustare con gli occhi e con il palato nell'elegante privacy dei suoi ambienti.

Venice is the carte. In the spaces of the old Camaldolese monastery, alongside the Renaissance church, stands Ca' Dei Frati, the exclusive gourmet restaurant of the San Clemente Palace Hotel & Resort. The exquisite delicacies of a refined cuisiue d'autore. The soft lighting, the sparkling crystal, the cromate and gold finishings. The lagoon spread out before one's eyes as if we might reach out take it and... A dream to live with the eyes and savor with the palate, in the privacy of its elegant surroundings.



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### Serenissimi Saporì

*A sparagus reappears on the table. You can trace asparagus back to the Eastern Orient where it grew in the wild. Originally from Asia (most probably Mesopotamia) it was soon introduced to the Egyptians (who even put some in the tomb of Queen Nefertiti), to the Greeks (who held it in high esteem for its aphrodisiac powers) and to the Romans. For a long time asparagus has been a delicacy in Italian cuisine, widely used. The areas most highly esteemed for its growth are those in the Veneto (Chioggia and Bassano del Grappa), Emilia Romagna and from Piemonte. The harvesting starts at the end of March and continues through all of June.*

*Clean well, scraping carefully away all the earthy residue from the stems and then trim them gently. A tall saucepan is ideal in which to cook it, placing the asparagus tips pointing upwards and about 10cm out of the water. Boiled, asparagus is delicious as an "antipasto", as a vegetable side dish or simply as a meal in itself. It can be served with hot or cold sauces, egg, either boiled or scrambled, or a little butter, hot and dripping with a dusting of grated parmesan. Alternatively cover the asparagus with a good white sauce and grill in the oven.*

### THE RECIPE

#### TIMBALE WITH GARDEN VEGETABLES

Ingredients for four people:

280 grams rice of the "vialone nano" type  
white asparagus from Giare  
a handful peas, 2 courgettes, 2 carrots  
1 artichoke heart, 1 white onion  
1 a piece of yellow pepper, white wine  
1 litres of vegetal or chicken broth  
1 knob of butter, Grana Padano cheese

*Wash and chop the vegetables. Cook the carrots, peas and courgettes in a frying-pan with a bit of butter and do the same with the rest of the vegetables in another pan. In the mean time fry the chopped onions in a casserole without browning them. Add some wine and let it evaporate. Then add the rice, salt it and cook it by continuously adding boiling broth bit by bit. When the rice is almost done add the previously cooked vegetables. Cream with the grated Grana Padano. Turn the cooker off and stir the rice with a knob of butter. Serve after a few minutes.*



### LA RICETTA

#### TIMBALLO DELL'ORTOLANO

Ingredients per quattro persone:

280 grammi di riso violone nano  
asparagi bianchi di Giare  
una manciata di piselli  
2 zucchine, 2 carote  
1 fondo di carciofo, 1 cipolla bianca  
1 pezzo di peperone giallo  
1 litro di brodo vegetale  
1 noce di burro, Grana Padano, vino bianco

*Mondare, lavare le verdure e tagliarle a pezzettini. Farle cuocere in una padella con poco burro, ciascuna separatamente, mettendo insieme solo carote, piselli e zucchine. Intanto far rosolare in una casseruola la cipolla tritata, senza farla prendere colore. Bagnare con vino, farlo evaporare. Posare il riso, salarlo e portarlo a cottura tenendolo sempre bagnato con il brodo molto caldo. Quasi a fine cottura inserire le verdure già cotte e il Grana Padano grattugiato. Mantecare con una noce di burro a fuoco spento e servire dopo qualche minuto.*

# ASPAGRUS

## Delicacies in bunches

### ASPARAGI

#### Delizie legate a mazzi



In a new décor of refined elegance and in the context of the Bacino di San Marco, the ristorante Do Leoni proposes a menu selected also of specialities venetian.



## Ristorante DO LEONI

HOTEL LONDRA PALACE

Riva degli Schiavoni, 4171 - ph. +39 041.5200533 - fax. +39.041.5225032  
info@hotelondra.it - www.hotelondra.it



**Al Brindisi**  
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cuisine in the  
historical  
centre of the  
city. A short  
stroll away from  
the railway  
station.*

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della buona  
cucina nel  
cuore della  
città storica.  
A 5 minuti  
dalla stazione  
ferroviaria.*

# RISTORANTE CARPACCIO

Two intimate and elegant dining rooms  
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Castello, 4088/4089 - Riva degli Schiavoni  
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[www.ristorantecarpaccio.com](http://www.ristorantecarpaccio.com) - [info@ristorantecarpaccio.com](mailto:info@ristorantecarpaccio.com)

# Ca la Vecia Cavana

dei fratelli Garbin

Extraordinary Seafood Dishes  
Traditional & Venetian Cuisine  
Catering Service



**RISTORANTE A LA VECIA CAVANA**  
VENEZIA  
Rio Terà SS. Apostoli, 4624  
ph. +39.041.5287106 - fax +39.041.5238644  
[www.veciacavana.it](http://www.veciacavana.it) info@veciacavana.it

**CENTRALE RESTAURANT LOUNGE**  
map F5 - S. Marco, 1659/b  
ph. +39.041.2960664

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

**RISTORANTE DO LEONI**  
Hotel Londra Palace  
map G5 - S. Marco, 4171  
ph. +39.041.5200533



"A refined, innovative Venetian and Veneto cuisine awaits you in the sleek, elegant decor of the Do Leoni Restaurant, with its incomparable view of the Basin of St. Mark and the Island of San Giorgio."

**CLUB DEL DOGE**  
Hotel Griffi Palace  
map E6 - S. Marco, 2467  
ph. +39.041.794611

**RISTORANTE AL BRINDISI**  
map: D2 - Cannaregio, 307  
ph. +39.041.716968 - Open daily



Traditional Venetian cuisine right in the historical centre of the city, facing the lovely campo S.Geremia. Easy reachable in five minutes walk from the station.

**HARRY'S DOLCI**  
map E7- Giudecca, 773  
ph. +39.041.5224884  
Open from March to October

**LOCAL CUISINE**

**BISTROT DE VENISE**  
map: F5 - S.Marco, 4685  
ph. +39.041.5236651 - Open daily



The Restaurant-wine bar 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. Open for late night dinner or drinks only.

**TAVERNA CAMPIELLO DEL REMER**  
map: F4 - Cannaregio, 5701  
ph. +39.349.3365168 - Open daily

**CARPACCIO**  
map: G5 - Castello, 4088/4089  
ph. +39.041.5289615 - Open daily

The restaurant is located just 10 minutes of lovely walk following the waterfront Riva degli Schiavoni.

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

The awarded chef Pierluigi Lovisa prepares traditional and innovative dishes combining colours and flavours to please the eye and the taste.

**LINEADOMBRA**  
map: F7 - Dorsoduro, 19  
ph. +39.041.2411881 - Open daily

Located by the Giudecca canal close to the Salute Church. Probably the most enchanting view by the water. This restaurant-bar offers venetian fish specialties like the tuna tartare or the "branzino al sale". Italian and French wine list.

**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.

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



Warm and intimate "trattoria", the enticing menu is based on classic cuisine blend to create a truly memorable dining experience. The restaurant's gracious outdoor terrace provides the opportunity to dine under the stars when weather permits.

**AL GATTO NERO**

Burano, Fond.ta Giudecca 88  
ph. +39.041.730120 - Closed Mondays  
The owner and chef Ruggiero will prepare the fresh local fish according to the oldest traditions.

**AL TRONO DI ATILA**  
Torcello, Via Borgognoni 7/a  
ph. +39.041.730094 - Open daily

**TRATTORIA DA ROMANO**  
Burano, Via Galuppi 221  
ph. +39.041.730030 - Open daily

**AI PIANTALEONI**  
map: L2 - F.ta Riva Longa, 25 - Murano  
ph. +39.041.736794 - Open daily

**RISTORANTE DA TANDUO**  
map: L2 - F.ta Manin, 67/68 - Murano  
ph. +39.041.739310 - Closed tuesdays

Located along the main walk, this cosy place's cuisine is based upon Venetian recipes with an original touch.

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

**TAVERNA S.LIO**  
map: F4 - Castello, Saliz. San Lio, 5547  
ph. +39.041.2770669  
Closed Thursdays

**VILLA MABAPA RESTAURANT**  
Lido, Riviera San Nicolò, 16  
ph. +39.041.5260590

The hotel's restaurant is famous for the service and the quality of its dishes featuring all typical Venetian specialties. Enjoy a candle-light dinner with a top view on the lagoon.

**ETHNIC CUISINE**

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

**Argentinian**  
**EL ARGENTINO**  
map: B5 - Dorsoduro, 2344  
ph. +39.041.2412697 - Closed Tuesdays  
Fine argentinian meat served in many delicious ways by Xavier, the restaurant is close to the cruises terminal passengers.

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

**Indian**  
**SHRI GANESH**  
map: D4 - San Polo, 2426  
ph. +39.041.719804 - Closed Wednesdays

**Chinese**  
**IL GIARDINO DI GIADA**  
map: E3 - San Polo, 1659  
ph. +39.041.721673 - 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**

**OSTERIA LA PATATINA**  
map: D4 - S.Polo, 2654  
ph. +39.041.5237238 - Open daily

Run by the Garbin brothers the osteria offers typival venetian food. Booking essential.

**HOSTARIA GALILEO**  
map: E5 - C.po S.Angelo, 3593  
ph. +39.041.5206393 - Closed Tuesdays

At the Galileo our chefs offer you traditional Veneto Italian cooking accompanied by a fine selection of Italian wines. Charming is the stallage right in Campo S.Angelo.

**PIZZERIE & PUB**

**DEVIL'S FOREST PUB**  
map: F4 - S.Marco, 5185  
ph. +39.041.5200623 - Open daily

English style pub located 1 min. walk from Rialto bridge. Hosts will sample the plain Guiness draught line. Food served for breakfast and lunch, snacks available until late night.

**CAFÉS**

**CAFFÈ FLORIAN**  
map: F5 - Piazza San Marco, 56  
ph. +39.041.5205641 - Open daily

**CAFFÈ QUADRI**  
map: F5 - Piazza San Marco, 120  
ph. +39.041.5200041 - Open daily

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

**LA CAFETTERIA CAFFÈ DEL DOGE**  
map: E4 - C.Ile dei Cinque-S.Polo, 608  
ph. +39.041.5227787 - 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.

**PASTRY & ICE SHOPS**

**PASTICCERIA DAL MAS**  
map: C3 - Lista di Spagna, 150/a  
ph. +39.041.715101 - Closed Tuesdays

**PASTICCERIA TONOLO**  
map: D5 - Dorsoduro, 3764  
ph. +39.041.5237209 - Open daily

# Galileo

cucina tipica veneziana

S.Marco, 3593  
Campo S. Angelo  
Tel. 041.5206393  
Closing day:  
Tuesday  
Booking request

## El Argentino RISTORANTE TIPICO

The only Argentinian Restaurant in Venice,  
all specialities on the grill.  
Imported wine from the Pampas and  
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Dorsoduro 2344, Fondamenta Barbarigo - Venezia  
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# Taverna del Campiello Remer

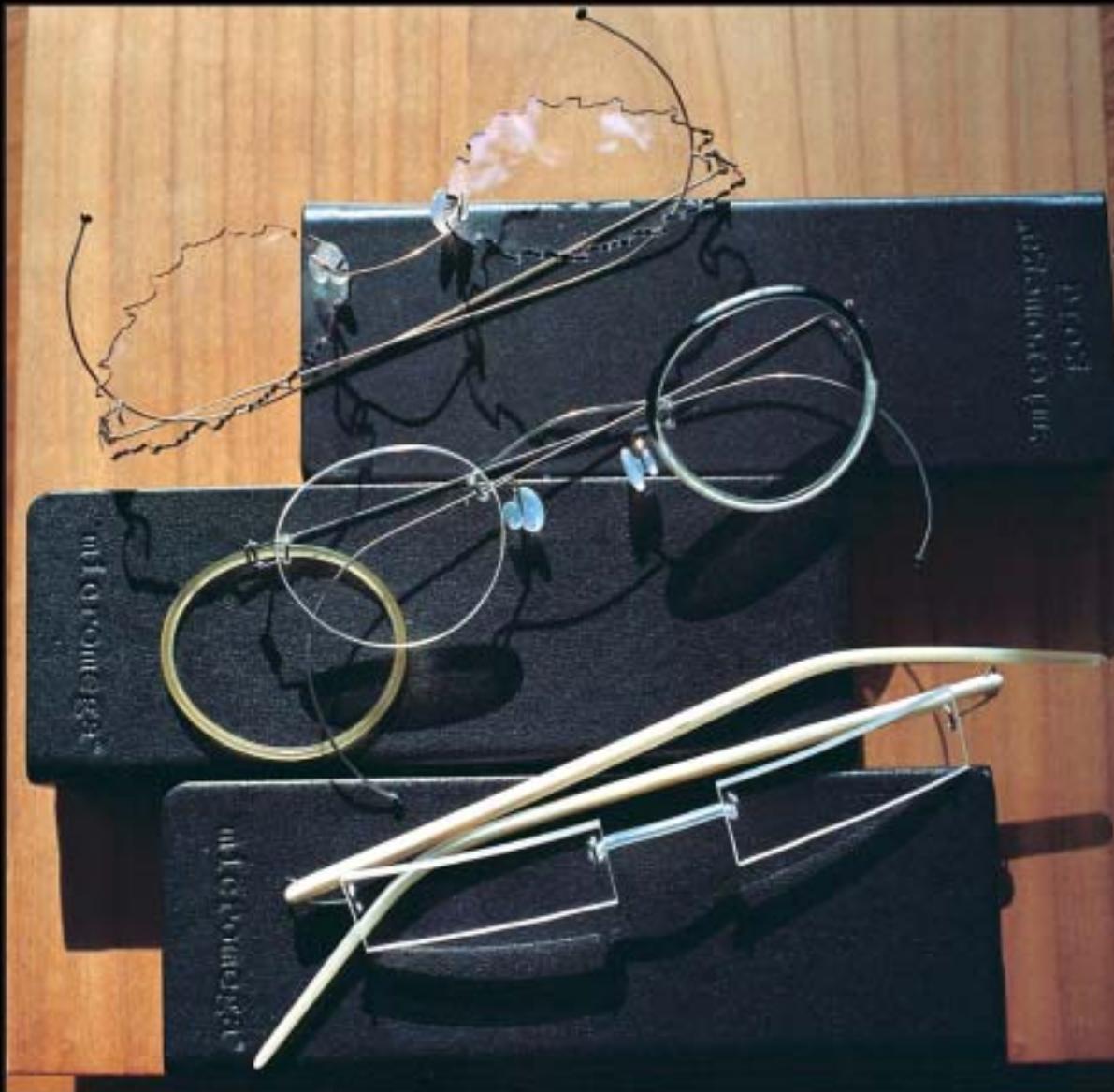
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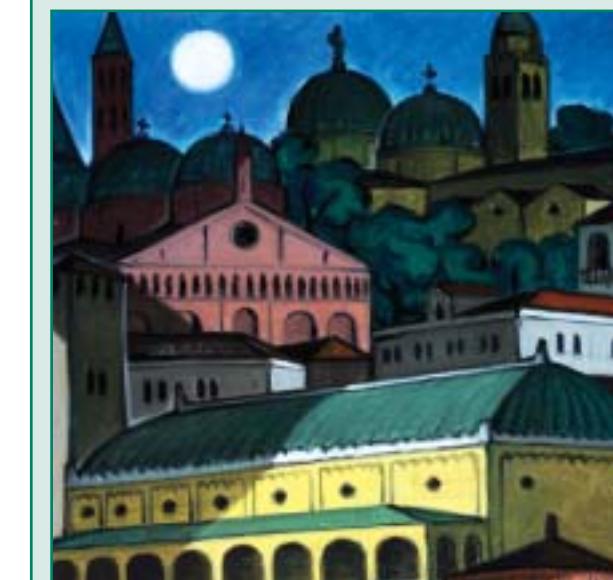
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## Mainland guide and the city listing

Mestre  
Riviera del Brenta  
Jesolo  
Treviso  
Cortina  
Asolo...

FULVIO PENDINI - THE FACETS OF PADUA . Until November 4.



PADOVA

FROM VENICE  
by car: 27 km.  
by train: 35 min.  
by bus: 60 min.

To see:  
Sant'Antonio church  
Prato della Valle  
Cappella degli Scrovegni

MUSEI CIVICI AGLI EREMITANI (PD)  
Until May 27  
info: +39.049.8204551

Padua celebrates Fulvio Pendini. The centenary of the birth is the occasion to rediscover a protagonist of the cultural scene of the city and country. His activity finds his place in the past century artistic scenario of Padua: the "cantiere del Novecento al Bo", wanted by Carlo Anti and directed by Gio Ponti, and the activities of the "Gruppo N", leading exponent of the optical-kinetic movements of the first sixties. Fulvio Pendini is to be placed between those two periods, thus embodying the ideal figure of an artist who has been devoted, during his entire life, to painting starting from classicism through the lines of Giotto, to the use of more primitive twentieth-century lines based on the bustle of popular feasts in squares and yards and finally to stylized Medieval representations of Padua and other cities.

Padova celebra Fulvio Pendini. Il centenario della nascita è l'occasione per riscoprire un protagonista della scena culturale cittadina e nazionale. La sua attività si colloca nello scenario artistico padovano del secolo scorso: il cantiere del Novecento al Bo, voluto dal rettore Carlo Anti e diretto da Gio Ponti, e l'attività del Gruppo N, esponente di punta dei movimenti ottico-cineticci nei primi anni sessanta. Fulvio Pendini si situa tra questi due momenti, incarnando la figura ideale di un artista che si è dedicato per tutta la vita alla pittura partendo da un parco classicismo neo-giottesco, per poi adottare una linea di primitivismo novecentista incentrata sull'animazione di feste popolari entro scenari di piazze e cortili e approdare infine alla rappresentazione stilizzata di matrice medioevale di Padova e di altre città.

# Events and Curiosity OUTDOOR

Jun 07 - Jul 07



GROSSETO

## FROM EARTH AND FIRE

Comune di Massa Marittima (Gr), Museo di Arte Sacra. Info ph. +39.0566.901954. Until September 30

The Murano Masters exhibition bears testament to the millennial art of glass making and to the splendour of Venice in a small Tuscan city which we believe to be a worthy setting for such an event. The theme of the exhibition is the ideal encounter between earth and fire. The earth is that of the "Metaliferous Hills", an area rich in mineral deposits, a land criss-crossed by galleries excavated by those searching for precious metals since the time of Etruscans: lead, silver and pyrite ash have for years been elements in the composition of glass.

La mostra dei Maestri muranesi reca testimonianza dell'arte millenaria della lavorazione del vetro e dello splendore di Venezia in una piccola città toscana che sa offrire, riteniamo, un contesto adeguato a tale presenza. Incontro ideale tra terra e fuoco, il tema della mostra. La terra è quella delle Colline Metallifere, ricca di giacimenti minerari, una terra scavata e percorsa da gallerie alla ricerca di preziosi metalli sin dai tempi degli Etruschi: il piombo, l'argento ed anche le ceneri di pirite, per anni elementi della composizione del vetro. Il fuoco è quello di Murano, che brucia nelle bocche dei forni, oggi come mille anni fa, per rinnovare l'alchemica trasformazione della sabbia in vetro.

## THE SEVENTH SPLENDOUR - THE MODERNITY OF MELANCHOLY

Verona, Palazzo della Ragione. Info ph. 199.199.111. Until July 29.

Two hundred masterpieces, divided up into six sections, will be displayed in Verona from March 25. The works are by Botticelli and Pontormo, Giorgione and Lotto, Tiziano, Tintoretto, Parmigianino and Carracci, Caravaggio and Guercino, El Greco and Fetti, Canova and Piranesi, Böcklin and De Chirico, Modigliani and Carrà, Paolini and Pistoletto, Parmiggiani and Barni and by many others more, including Michelangelo with a studio of a head for the Cappella Sistina in San Pietro, that marks the profound melancholy of an artist who finds, in the darkness of matter the secret miracle of shape.

Duecento capolavori, suddivisi in 6 sezioni, saranno esposti a Verona a partire dal 25 marzo. Le opere sono di Botticelli e del Pontormo, di Giorgione e del Lotto, di Tiziano e del Tintoretto, di Parmigianino e del Carracci, di Caravaggio e del Guercino, di El Greco e del Fetti, di Canova e di Piranesi, di Böcklin e di De Chirico, di Modigliani e Carrà, di Paolini e Pistoletto, di Parmiggiani e Barni, e di molti altri ancora, Michelangelo compreso, presente in mostra con uno studio di testa per la Cappella Sistina in San Pietro, che contrassegna la malinconia profonda di un artista che nell'oscurità della materia trova il segreto miracolo della forma.



## MARIO CAVAGLIERI

Rovigo, Palazzo Roverella. Info ph. +39.0425.21530-26270. Until July 1.

An organic selection of works, a complete retrospective exhibition on the artist from Rovigo, directed by Vittorio Sgarbi and coordinated by Alessia Vedova. One hundred and fifty of the artist's works, unseen ones as well, for an exhibition that allowed the return of a small nucleus of canvases, which even though intended for our country, were held in France. Cavagliari's artistic course will be documented in its entirety: from the debut in Padua together with Felice Casorati to the great season of Ca' Pesaro and the Venetian Biennale Exhibitions which consecrated the precious refinement of his art, up to the years of his retirement to the French countryside. The event will also be a precious opportunity to revisit the history, the contradictions and the different influences of the early 1900 art, through the fascination and the mystery of Cavagliari's painting.

Una monografica organica, una retrospettiva completa quella sull'artista rodigino curata da Vittorio Sgarbi e coordinata da Alessia Vedova. Centocinquanta opere dell'artista, anche inedite, per una mostra che ha consentito il recupero all'Italia di un nucleo di tele che, pur destinate al nostro Paese, erano tratteneute da decenni in Francia. Il percorso artistico di Cavagliari è interamente documentato: dagli esordi padovani insieme a Felice Casorati, alla grande stagione di Ca' Pesaro e delle Biennali veneziane che consacrano la preziosa ricercatezza della sua arte, fino agli anni del suo ritiro nella campagna francese. L'evento sarà anche una preziosa occasione per rileggere attraverso il fascino ed il mistero della sua pittura la storia, le contraddizioni e le diverse influenze dell'arte dei primi del Novecento.



# MAINLAND CITY LISTING

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ph. +39.041.959421 - Closed Sundays

**Mestre**  
**OSTERIA LA PERGOLA**  
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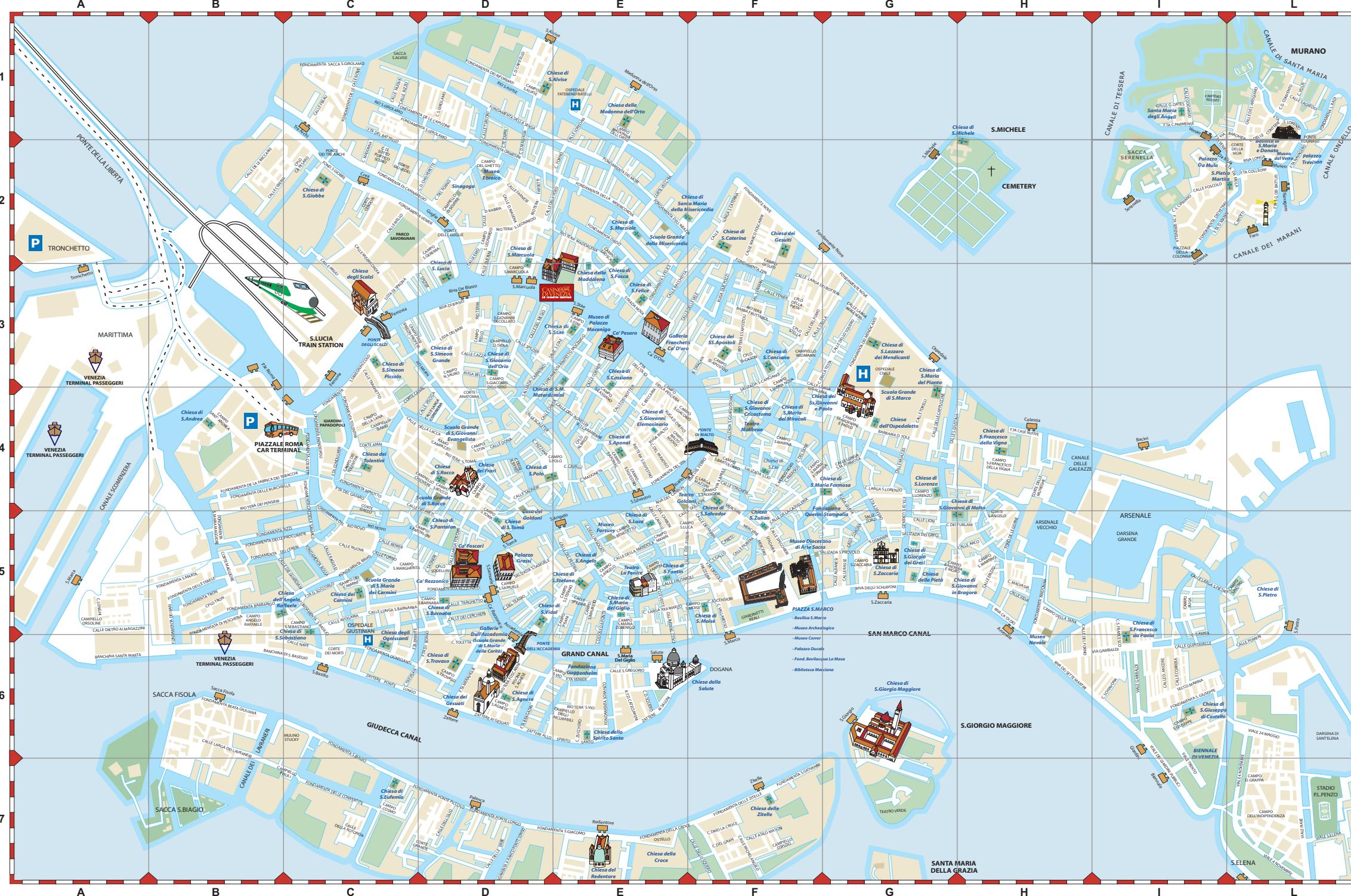
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