

VENICE MAGAZINE

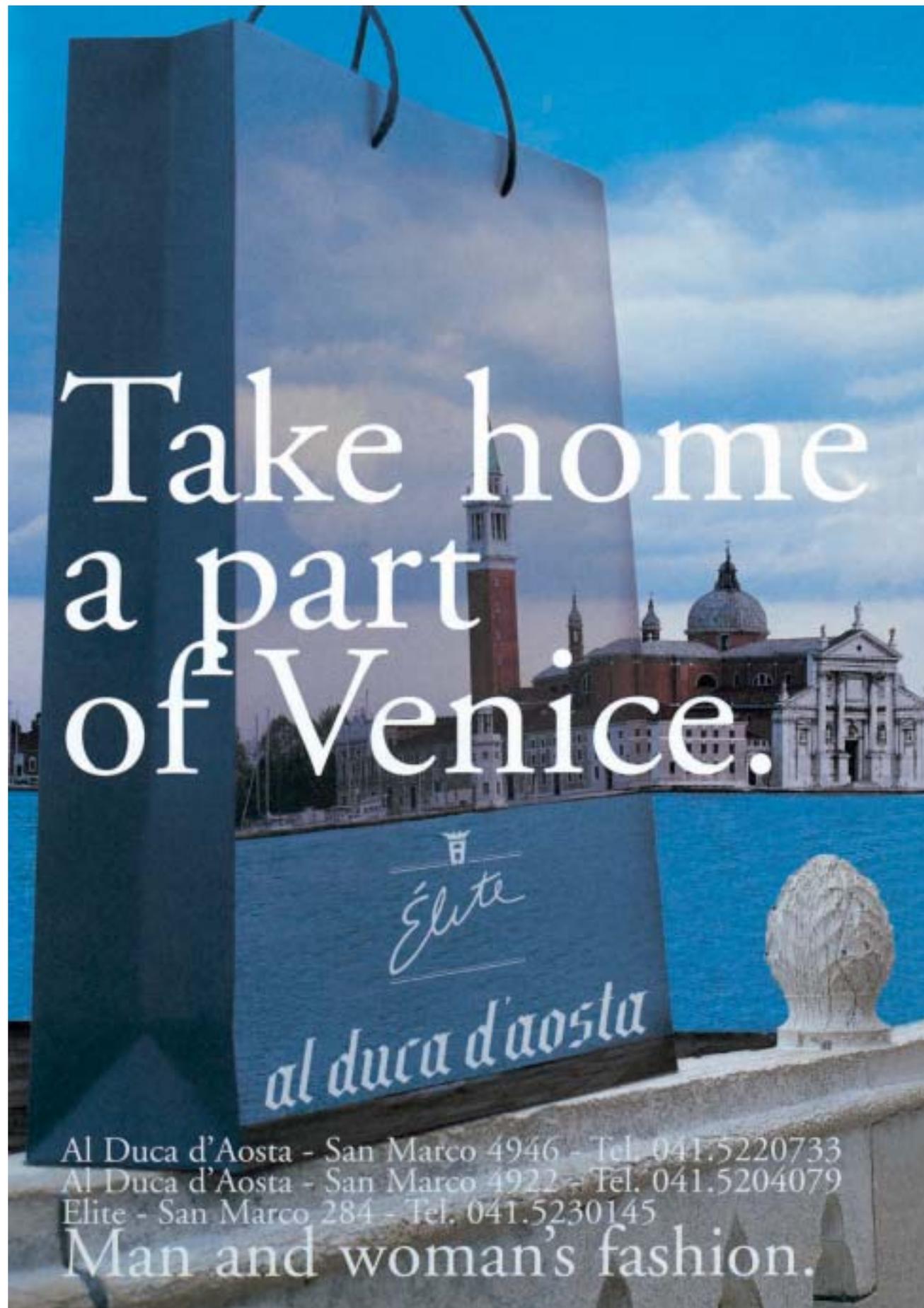
the city guide

15 JANUARY .03
15 FEBRUARY .03

Focus on:
A "FLASH OF PARADISE"

Special:
BRIDGES

Tips:
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The Dolphins

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(archivio VM)

VENICE MAGAZINE

the city guide

Magazine-guide
Anno II, n°5, Gennaio 2003
mensile di informazione turistica
www.venicemagazine.com
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Editore: Andrea Carnio
Società editrice: NIO s.r.l.
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Traduzioni: Lexicon Translations s.a.s.
via Caneve, 77 Mestre - Venezia.

Stampa: Arti Grafiche Venete srl,
Quarto d'Altino - Venezia.

Distribuzione e Logistica: NIO s.r.l.
via A. da Mestre, 19
30172 - Mestre (Venezia)

Fotografia: Archivio VM, Archivio APT, Archivio Storico Comunale "Fondo Giacomelli", Archivio Fotografico Resini, Archivio Magistrato delle Acque, Archivio Procuratoria di San Marco.

Registrazione presso il Tribunale Civile e Penale di Venezia n°1403 del 14/11/2001

Registrazione presso il Registro Nazionale Stampe e Periodici per il Garante nelle Comunicazioni n° 8189.

Si ringrazia per la collaborazione:



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ON SHOW NO IO



SPECIAL 26

BRIDGES

Nobody is actually quite sure exactly how many there are. Guide-books on Venice talk of about 400, but the figure is not precise.

PONTI

In realtà non si sa quanti siano. Sulle guide di Venezia si parla di "circa 400", ma il dato è impreciso. Difficile contarli soprattutto perché non si sa come definire un ponte.

the CITY GUIDES and LISTING

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From mask to machines.
Dalle maschere alle macchine.



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Chiese
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Uno “sprazzo di Paradiso”

A “flash of Paradise”

THE GOLDEN ALTAR PIECE

In the upper part of the golden altar piece, in the centre, is the panel with Archangel Michael and either side 6 scenes corresponding to the most important “feste” of the church. All around this are thirty-eight small medallions with Saints. In the lower part, in the centre, the Pantocrator (Redeemer) and the four evangelists. Above Christ the “Etimasia” with two cherubs associated with Tetramorfo and with two angels; underneath Christ instead is the Virgin between the figures of Irene, an empress of Bisanzio, and her husband Giovanni Commano transformed to represent the Doge Ordelafo Falier. At either side of the central panel there are enamels positioned in three orders and showing the archangels, the apostles and the prophets. Pictures of evangelical scenes and the life of St. Mark frame all the lower part.

LA PALA D'ORO

La Pala d'Oro presenta nella sezione superiore al centro la formella con l'arcangelo Michele ed ai lati sei scene corrispondenti alle grandi feste della chiesa. Tutt'attorno vi sono trentotto piccole medaglie con Santi. Nella parte inferiore, nel comparto centrale, il Pantocrator (Redentore) e i quattro evangelisti. Sopra il Cristo l'Etimasia affiancata da due cherubini associata al Tetramorfo e a due angeli; sotto il Cristo invece la Vergine tra la figura di Irene, imperatrice di Bisanzio, e il marito Giovanni Commeno trasformato poi a rappresentare il doge Ordelafo Falier. Ai due lati del pannello centrale vi sono smalti collocati in tre ordini e raffiguranti gli arcangeli, gli apostoli e i profeti. Tutta la sezione inferiore è incorniciata su tre lati da riquadri con scene evangeliche e della vita di San Marco.

Per Gentile Concessione della Procuratoria di San Marco - Venezia

On each gold leaf, are incredibly minute honeycomb designs (cloisons), which form different patterns, covered by a thin layer of different coloured glass paste, which allows the gold to gleam through.

Su ciascuna lamina d'oro, entro alveoli (i cloisons appunto) talora incredibilmente minuscoli, che definiscono il disegno, uno strato sottilissimo di pasta vetrosa di diversi colori lascia trasparire l'oro del fondo.

In San Marco's church, built in its present shape during the second half of the XI century, is kept, the golden altar-piece, since 1105. Placed behind the main altar of the basilica this great and sumptuous jewel is one of the richest pieces of goldsmith's art still existing.

It is an inestimable treasure, a unique and marvellous glow of gold, of gems and enamel work. Hardly visible to the public as it is protected by a huge infrangible glass case and insurmountable shutters, but it is admired, each year, by more than 500 thousand people fascinated by its luminosity, certainly representing the divine light. A frame in silver painted gold, covered from corner to corner by more than 80 enamels cloisonné, among the biggest and most beautiful in the world and by almost 2000 emeralds, rubies, amethysts, pearls, and precious stones.

On each gold leaf, are incredibly minute honeycomb designs (cloisons), which form different patterns, covered by a thin layer of different coloured glass paste, which allows the gold to gleam through.

The panels were made at Bisanzio between the X and XII century and most of this seems to have come from art treasures of that city, following the plundering and sacking of the town during the fourth crusade, in 1204.

The immense bejewelled and enamelled frame, which attracts the attention of the faithful during the most

Nella Chiesa di San Marco, costruita nella sua forma attuale durante la seconda metà del secolo XI, è custodita, fin dal 1105, la Pala d'Oro. Posto dietro l'altare maggiore della basilica questo grande e sontuosissimo gioiello è una delle più ricche opere d'orficeria esistenti.

E' un tesoro inestimabile, un unico stupendo bagliore d'oro, di gemme e smalti, poco visibile al pubblico perchè difeso e protetto da una grande vetrata infrangibile e da invalicabili serrande, ma che viene ammirato, ogni anno, da più di 500 mila persone affascinate dalla sua luminosità, certamente rappresentativa della luce divina. Un telaio in argento dorato, ricoperto da spigolo a spigolo da oltre 80 smalti cloisonné tra i più grandi e belli del mondo e da quasi 2000 smeraldi, rubini, ametiste, perle e pietre preziose.

Su ciascuna lamina d'oro, entro alveoli (i cloisons appunto) talora incredibilmente minuscoli, che definiscono il disegno, uno strato sottilissimo di pasta vetrosa di diversi colori lascia trasparire l'oro del fondo.

Le formelle furono realizzate a Bisanzio fra il X e il XII secolo e buona parte di queste pare provengano dai tesori d'arte di quella città, in seguito al saccheggio seguito alla quarta crociata, nel 1204.

L'immensa pala smaltata e gemmata, che richiama l'attenzione dei fedeli durante le più importanti cerimonie,

important ceremonies, represents the main episodes in Christ's story and Saint Mark and also illustrates the celestial hierarchy of prophets, apostles and angels surrounding the Pantocrator.

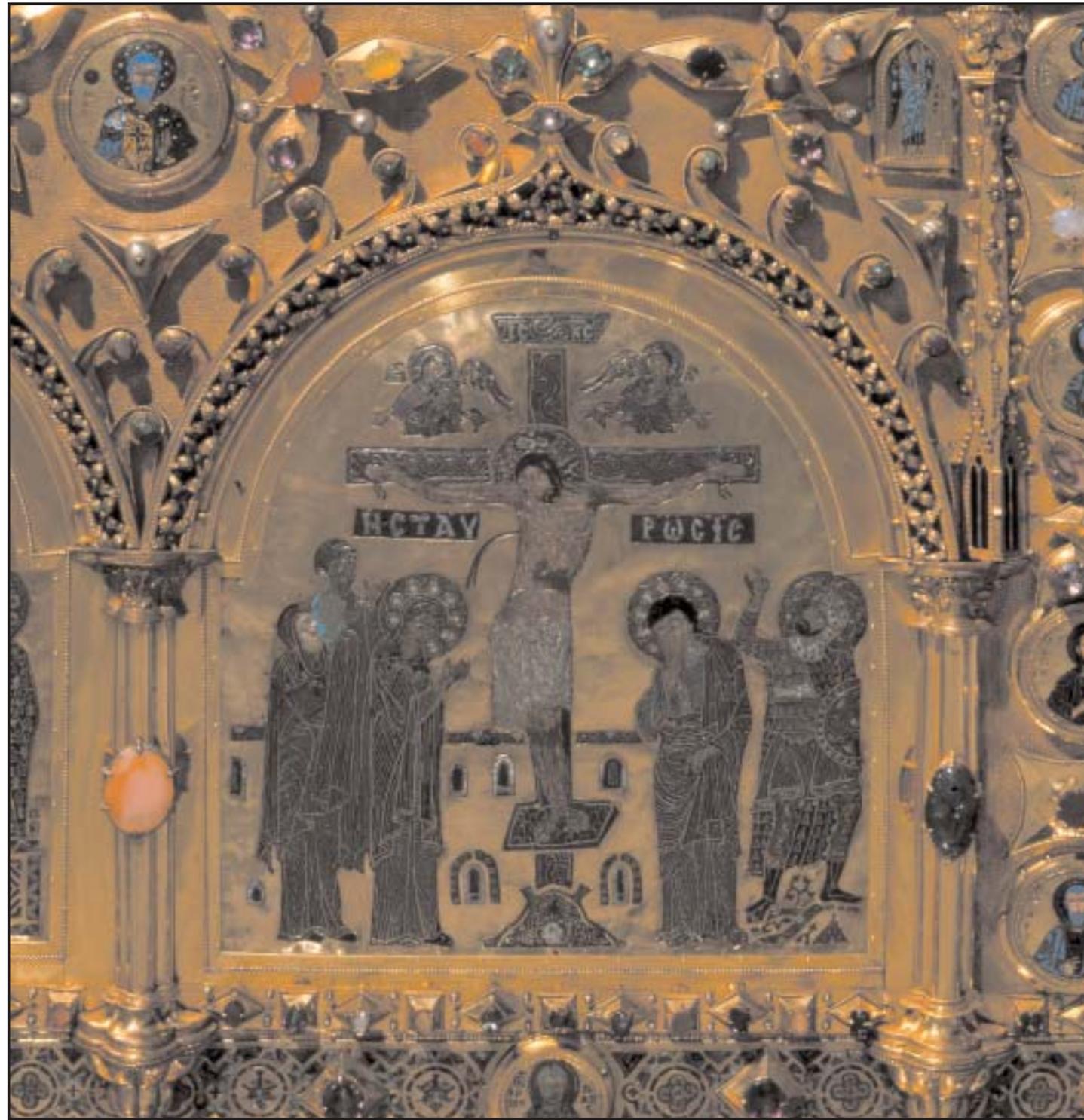
This superb gold work of art unites a rich series of enamels and jewels from different periods. In the X century, the Doge Pietro Orseolo I ordered an altar piece from Constantinople, but there are no documents mentioning the work being done or its placing. Instead in 1105 Doge Ordelafo Falier commissioned a first panel of enamel work for the Basilica. In 1209, during the period of Doge Pietro Ziani, splendid enamels were added. The beautiful panels which came from the church of the Pantocrator of Constantinople were placed at the top: six pictures with as many "feste" from the church according to the Byzantine series, placed around the archangel Michael.

The frame took the form it has today when Doge Andrea Dandolo, in 1343, commissioned Giambattista Bonesezna to make the gothic frame in silver painted in gold and encrusted with precious stones, making the altar piece a unique work of art, combining the Byzantine and gothic, emblems throughout the centuries of civilisation and the Christian faith of the Serenissima Republic. Every year a great number of visitors coming from all over the world, stop in front of this "flash of Paradise", as defined by the Patriarch of Venice Giuseppe Roncalli, elected and named Papa Giovanni XXIII in 1958.

rappresenta gli episodi centrali della Storia di Cristo e di San Marco ed illustra, intorno al Pantocrator, l'alta corte della gerarchia celeste col coro di profeti, degli apostoli e degli angeli.

Questa superba opera d'oreficeria raccoglie una ricca serie di smalti e di gioielli di epoche diverse. Nel X secolo il doge Pietro Orseolo I ordinò una tavola d'altare a Costantinopoli, ma non esiste alcun cenno dell'esecuzione del lavoro, né della sua collocazione. E' invece il 1105 l'anno in cui il doge Ordelafo Falier commissionò una prima Pala di smalti per la Basilica da poco ultimata. Nel 1209, durante il dogado di Pietro Ziani, vennero aggiunti ulteriori smalti. Le splendide formelle che provenivano dalla chiesa del Pantocrator di Costantinopoli furono situate nella parte superiore: sei quadri con altrettante "feste" della chiesa secondo la serie bizantina, disposti ai lati dell'Arcangelo Michele.

La Pala assunse la forma attuale quando il doge Andrea Dandolo, nel 1343, commissionò a Giambattista Bonesezna la cornice gotica in argento dorato tempestata di pietre preziose, rendendo la Pala un capolavoro unico dell'arte bizantina e gotica, emblema nei secoli della civiltà e della fede cristiana della Serenissima Repubblica. Ogni anno un gran numero di visitatori provenienti da tutte le parti del mondo, sosta davanti a questo "sprazzo di Paradiso", come lo definì il Patriarca di Venezia Giuseppe Roncalli, eletto Papa col nome di Giovanni XXIII nel 1958.



CRUCIFIXION

A great cross, Christ is nailed to it with blood spurting right towards the Virgin Mary who is looking at Him, there are also some other pious women, then to the right St. John and Longino, a Roman centurion.

CROCIFISSIONE

Una grande croce, Cristo è inchiodato alla croce con il sangue che sprizza a destra dal lato della Vergine che lo guarda e delle pie donne, a destra san Giovanni e Longino, centurione romano.

TRANSPORTING SAINT MARK'S BODY

It is a very suggestive scene with two young Venetian merchants Buono and Rustico, in the centre, while they are carrying the sarcophagus and a young man who seems to express joy through his own body, for this event.

TRASPORTO DEL CORPO DI SAN MARCO

E' una scena molto suggestiva centrata nei due giovani mercanti veneziani, Buono e Rustico, che trasportano il sarcofago e un giovinetto che sembra esprimere nell'atteggiamento del corpo la gioia per l'avvenimento.



THE BOAT WHICH CARRIES SAINT MARK'S BODY

On a sea, with waves stylised like wheels, a ship with symbols of Christianity on its sails is being blown along by the wind.

LA BARCA CHE TRASPORTA IL CORPO DI SAN MARCO

Sul mare stilizzato con onde che somigliano a ruote, corre spinta dal vento una nave con le vele che portano i simboli della cristianità.



Per Gentile Concessione della Procuratoria di San Marco - Venezia

Museums guide

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Correr Museum: Vittorio Zecchin 1878 - 1947

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Agenda: Da non perdere

Editoriale:

Cà Pesaro museo d'arte moderna



PALAZZO DELLE PRIGIONI



HIGHLIGHTS OF TAIWANESE PAINTING

Art Communications will present an exhibition in Venice "Painting through the ages - Taiwan". Twenty paintings from the Taiwan museum of Art, painted by as many different artists from different ages and styles, which are witness to the changes in evolution of Taiwanese painting. In the splendid framework of Palazzo delle Prigioni in Venice works from the most recent period of Japanese domination, works from the post war period up to contemporary works.

PALAZZO DELLE PRIGIONI

Castello, 4209

ph. +39.041.

Temporary exhibition:

Highlights of

Taiwanese Painting

Until 4 March 2003

Opening: 10 am - 6 pm

Tickets: free entrance

LA PITTURA ATTRAVERSO LE EPOCHE - TAIWAN

Arte Communications presenta a Venezia l'esposizione "La pittura attraverso le epoche-Taiwan", venti opere pittoriche della collezione del Museo di Arte di Taiwan realizzate da altrettanti artisti di epoca e formazione diverse, che testimoniano le fasi salienti dell'evoluzione della pittura taiwanese. Nella splendida cornice di Palazzo delle Prigioni a Venezia sono ospitate le opere ultimate durante il periodo della dominazione nipponica, le opere del periodo post bellico sino ai lavori contemporanei.

From mask to machines

Venetian Paintings 1869 - 1914

CENTRO CULTURALE CANDIANI
P.le Candiani, 7 ph. +39.041.2386111
Temporary exhibition: From mask to machines
Until 2 February 2003
Opening: 10.00 - 18.00 - Closing day: Mondays

Luigi Selvatico, Macchine sotto pressione, 1903



Dalle maschere alle macchine

The exhibition, which adds to the offering of the Cà Pesaro museum in Venice, opens a window on the complex, little-known yet highly stimulating works by painters of Venice in the late 19th and early 20th centuries. About forty oil canvases and tempera boards are displayed, also to re-evolve the atmosphere of the lagoon, and the marine landscapes of a Venice that reserves many surprises. The journey starts with some 18th-century paintings, among which the lively masked gambling scene of "Il baro" (the cheater) by Vittorio Bressanin (shown in public for the first time), the canvas of the "Fornaretto di Venezia" (the Venice baker) by Mosè Bianchi, and the intense "Portrait of my father" by Giacomo Favretto. Other significant works exhibited are those by Milesi (naturalistic period), Ettore Tito, the early Ciardi, Lino Selvatico, as well as the three landscapes of symbolistic inspiration by Vincenzo De Stefani, Pietro Fragiaco and Traiano Chitarin. The century's landscape is conveyed by Luigi Selvatico's painting "Macchine sotto pressione" (machines under pressure): a locomotive, in the excited throes of being started up, is captured photographically in an astonishing close-up that catapults us into modern times.

La mostra, che integra il percorso museale di Cà Pesaro, propone un itinerario attraverso il fenomeno complesso, poco conosciuto ma ricco di stimoli, della pittura veneziana tra la fine dell'ottocento e l'inizio del novecento. Una quarantina di tele ad olio e di cartoncini a tempera di artisti veneziani rievocano, tra l'altro, la atmosfera dei paesaggi lagunari e marini di una Venezia talora poco nota e sorprendente. Il percorso inizia con un gruppo di opere settecentesche tra le quali spiccano la movimentata scena di bisca in maschera ne "Il baro" di Vittorio Bressanin (per la prima volta esposto al pubblico), la tela del "Fornaretto di Venezia" di Mosè Bianchi e l'intenso "Ritratto del padre" di Giacomo Favretto. Sono esposte opere significative del Milesi verista, di Ettore Tito, del primo Ciardi, di Lino Selvatico ed i tre paesaggi di ispirazione simbolista di Vincenzo De Stefani, Pietro Fragiaco e Traiano Chitarin. Il passaggio di secolo è rappresentato dall'opera di Luigi Selvatico "Macchine sotto pressione": la locomotiva in concitata fase di accensione, ritagliata con inquadratura fotografica in una stupefacente scena ravvicinata, ci proietta prepotentemente nella modernità.



CA' PESARO modern art museum

Galleria
d'arte moderna

VITTORIO BRESSANIN Modestia e vanità, 1895 - Olio su tela

An exciting surprise awaits the visitor in the central hall where, together with international master-works by such painters as Klimt a Lavery, Chagall, Bonnard and Kandinsky, there are a number of large scale late 19th century paintings only rarely displayed before...

Una sorpresa stimolante coglie il visitatore nel salone centrale dove sono esposti, accanto a capolavori della pittura internazionale -da Klimt a Lavery, Chagall, Bonnard, Kandinsky - alcuni grandi dipinti finora rarissimamente esposti di artisti di fine Ottocento...

After the restoration works carried out on the ground floor, the mezzanine and the "piano nobile", Venice can boast once again of its Modern Art Museum at Ca' Pesaro - one of the city's finest baroque buildings. The museum houses many important 19th and 20th century collections of paintings and sculptures, a rich selection of works by Italian artists and an important graphics studio. The museum itinerary to be followed by visitors has been laid out by Giandomenico Romanelli and Flavia Scotton.

Dopo il restauro del piano terra, dell'ammazzato e il primo piano nobile, Venezia ha riavuto il suo Museo d'Arte Moderna a Cà Pesaro, uno dei più prestigiosi edifici barocchi della città. Vi sono ospitate importanti collezioni otto-novecentesche di dipinti e sculture, una ricca selezione di lavori di artisti italiani e un importante gabinetto di grafica. Il percorso espositivo, ordinato da Giandomenico Romanelli e Flavia Scotton, completamente rinnovato anche nell'allestimento e

There have been important changes introduced in the gallery's interior design as well as in the new information displays. The visitor's journey begins in a delightful room on the piano nobile devoted to 19th century art by Venetian artists. Two works by Favretto, Nono's "Gli Abbandonati" (The Abandoned) and "Canale della Giudecca" (painted by Gugliermo Ciardi soon after his meeting with Macchiaioli in Florence) are on show next to Fragiaco's masterpiece "Piazza San Marco". In another room devoted to 19th century Italian artists are works by Fattori, Balla, Signorini, Previati and a group of outstanding sculptures including Medardo Rosso's remarkable wax masterpiece, "Madame X" (1896). An exciting surprise awaits the visitor in the central hall where, together with international master-works by such painters as Klimt a Lavery, Chagall, Bonnard and Kandinsky, there are a number of large scale late 19th century paintings only rarely displayed before. These are "Riso" by Maliavine, "Cucendo la vela" by Sorolla Bastida and "Processione di San Giovanni in Bretagna" by Charles Cottet. The room containing Adolfo Wildt's sculptures is of particular interest - the pieces were donated to the gallery by his heirs in 1990. The same room is also used to display the Lisi endowment, a rich selection of both Italian and foreign works from Morandi to Kandinsky, from Casorati to Mirò, and from De Chirico to Matta. Finally there is the "capesarini" room displaying works by Gino Rossi, Martini, Casorati, and Boccioni, and a section devoted to post-

negli apparati informativi, propone una suggestiva e complessa chiave di lettura dell'evolversi di un periodo storico-artistico cruciale. L'itinerario inizia da una deliziosa saletta al piano nobile riservata all'Ottocento veneziano dove accanto al dipinto "Piazza San Marco", capolavoro di Fragiaco, ci sono due Favretto, "Gli abbandonati" di Nono e quel "Canale della Giudecca" che Gugliermo Ciardi dipinse poco dopo l'incontro coi Macchiaioli a Firenze. In un'altra sala, riservata all'Ottocento italiano, sono ospitate opere di Fattori, Balla, Signorini, Previati e un gruppo di straordinarie sculture tra le quali il capolavoro della cera di "Madame X" di Medardo Rosso (1896). Una sorpresa stimolante coglie il visitatore nel salone centrale dove sono esposti, accanto a capolavori della pittura internazionale -da Klimt a Lavery, Chagall, Bonnard, Kandinsky - alcuni grandi dipinti finora rarissimamente esposti di artisti di fine Ottocento: il "Riso" di Maliavine, "Cucendo la vela" di Sorolla y Bastida e "Processione di S. Giovanni in Bretagna" di Charles Cottet. Di straordinario interesse la sala con le sculture di Adolfo Wildt, donate dagli eredi nel 1990, e quella della donazione Lisi ricca di opere italiane e straniere da Morandi a Kandinsky, da Casorati a Mirò, da De Chirico a Matta. Ed infine la sala dedicata ai "capesarini" con opere di Gino Rossi, Martini, Casorati, Boccioni e una sezione di arte internazionale del dopoguerra. Ci si avvia all'uscita attraversando il maestoso "portego" dove



ARTURO MARTINI Fanciulla piena d'amore 1913, Terraglia dorata a freddo

war international art. On leaving the gallery, the visitor goes through the majestic "Portegho", the setting for a number of sculptures by Manzù, Wildt and Messina together with Vedova's great "Disco". The Ca' Pesaro Museum of Modern Art re-opened at the end of November 2002 and it was an event of particular interest, marking the first time it has been fully open to the public since 1985. While waiting for the second floor to be opened, the third floor continues to host the Oriental Museum. This has meant it has only been possible to show a small part of the collection, confined as it is to this rather restricted area. The Ca' Pesaro museum opened as an international gallery of modern art in 1902 in the form of a gift left by Contessa Felicita Bevilacqua la Masa in her will of 1898, based on her wish to bring together the works of young artists of the time who had been excluded from the Biennale. It is open every day between 10 a.m. to 5 p.m. and is closed on Mondays. The entrance charge is €5.50, which also allows entry to the Oriental Museum. The Museum houses 250 works.

sono esperte alcune sculture di Manzù, Wildt, Messina ed il grande "Disco" di Vedova. Di sicuro interesse questa recente apertura -fine novembre scorso- del museo d'arte moderna, anche perché Ca' Pesaro dal 1985 non era integralmente accessibile. Aspettando l'apertura del secondo piano, il terzo continua ad ospitare il Museo Orientale, per gusto è riservata al pubblico solo una piccola parte della collezione che ha dovuto fare i conti con lo spazio ridotto. Nel 1902 Ca' Pesaro, come Galleria Internazionale di Arte Moderna, nasce nel 1902 dopo che la contessa Felicita Bevilacqua la Masa, nel suo testamento del 1898, volle raccogliere i lavori dei giovani artisti dell'epoca esclusi dalla Biennale. Un restauro dell'edificio curato dall'architetto Boris Podrecca che rende finalmente Ca' Pesaro un museo di cultura internazionale. Aperto ogni giorno dalle 10 alle 17, chiuso il lunedì -5.5 euro il biglietto d'entrata comprensivo del Museo Orientale- il Museo ospita 250 opere. Il catalogo è editato Marsilio e curato da Flavia Scotton.

CA' PESARO

The grandiose building housing the international Gallery of Modern Art was built in the second half of the eighteenth century. Commissioned by the Pesaro family on the design of architect Baldassarre Longhena, its format was inspired by Sansovinian classicism and used solutions and an architectural language that succeeded in creating a new and sumptuous harmony. One such example is the magnificent façade looking onto the Grand Canal: its composition is both complex and powerful while maintaining its stylistic balance. The great entrance hall is regal, spacious and disciplined, with its shadow contrasting with the bright luminosity of the courtyard, arranged around the monumental well-head. Over the many years taken in its construction, the building was also embellished with important internal decoration and some fine ceilings decorated with frescos and oil paintings survive to this day. The Pesaro family collections were much more conspicuous, as is evidenced by the documentary archives. The family line ended in 1830 with the death of the last De Pesaro. Both the use and ownership of the building changed over subsequent years until 1898, when its last private owner, Duchess Felicita Bevilacqua la Masa, left it to the City authorities for use as a gallery of modern art.

CA' PESARO

Il grandioso palazzo, sede della Galleria internazionale d'Arte Moderna, sorge nella seconda metà del XVII secolo per volontà della famiglia Pesaro, su progetto di Baldassarre Longhena. Nel realizzare Cà Pesaro il Longhena si ispira alla classicità sansoviniana elaborando soluzioni e linguaggi capaci di esprimere una nuova sontuosa armonia. Ne è esempio la grandiosa facciata sul Canal Grande, dalla composizione complessa e possente, ma equilibrata. Regale è il vastissimo androne, spazioso e rigoroso nella penombra che si contrappone alla chiara luminosità del cortile, articolato attorno alla monumentale vera da pozzo. Durante i lunghi anni della costruzione il palazzo fu oggetto di un importante apparato ornamentale degli interni ed ancora oggi sono visibili pregevoli decori a fresco ed a olio dei soffitti. Ma ben più cospicue risultano, dai documenti d'archivio, le collezioni della famiglia Pesaro disperse definitivamente nel 1830, anno della morte dell'ultimo dei Pesaro. Negli anni a seguire il palazzo cambia proprietà e destinazione fino a che la duchessa Felicita Bevilacqua La Masa, l'ultima proprietaria, destina l'edificio all'arte moderna lasciandolo alla città nel 1898.



MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

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

Musei
Fondazioni
Gallerie d'arte
Gallerie private

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

Museums Musei

PALAZZO DUCALE

S.Marco, 1
ph. +39.041.5224951
The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Titian, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.
Opening: 09.00-17.00
Tickets: € 9.50

MUSEO CORRER

S.Marco, 52
ph. +39.041.5225625
The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic.
Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, the Trasfigurazione by Giovanni Bellini, statues and sketches by Canova.
Temporary exhibition: Vittorio Zecchin: Paintings and Sculpture 1903-1942.
From 9 November to 2 February

2003

Giorgio Vigna: Nature di vetro.
Opere per Venini.
Until 19 January 2003
Opening: 09.00-17.00
Tickets: € 7.00

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano

S.Marco, 52
ph. +39.041.5225978
The museum was founded on the bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.
Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.
Opening: 9.00-17.00
Tickets: € 4.00

CA' REZZONICO

Museo del Settecento
Veneziano e Pinacoteca
Egidio Martini
Dorsoduro, 3136
ph. +39.041.2747608
This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture.
Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.
Opening: 10.00-17.00
Closing day: Tuesday
Tickets: € 6.50

The Pharaohs

I Faraoni

THE THEMES OF THE EXHIBITION

The universe rests on the Pharaoh, who is sent on earth by the creator god to repel evil and chaos. This is the view of the world put forth by Egyptian power. In this context the king naturally appears as the emblem of Egyptian civilisation, in which the distinction between nature and culture, between religion and politics, becomes obscured. This exhibition presents over three hundred pieces from various collections worldwide, it will look into all the major stages of Egyptian history, and the diverse facets of kingship touched upon will serve to illustrate aspects of administration, religion, foreign affairs, as well as the sumptuous life and death of the ruler of Egypt. Of the single pieces on exhibit, the tallest work is a colossal statue of Tutankhamun usurped by Horemheb, in painted quartzite and measuring three metres in height, while the smallest and most curious items are the series of 56 faïence rosettes which have a diameter from 4 centimetres down to 2 centimetres.

L'universo poggia sul Faraone, insediato sulla Terra dal dio creatore per respingere il male e il caos. È questa la concezione del mondo veicolata dal potere egizio. In questo contesto il re appare naturalmente come l'emblema della civiltà egizia, nella quale si confondono natura e cultura, religione e politica. La mostra propone oltre trecento pezzi provenienti da varie collezioni di tutto il mondo, ripercorre le grandi tappe della storia egizia, mentre le diverse sfaccettature della funzione regale evocano di volta in volta l'amministrazione, la religione, le relazioni estere, ma anche la vita e la morte fastose dei suoi detentori. Tantissimi i materiali presenti. Per quando riguarda i singoli pezzi, l'opera più alta è una statua colossale di Toutânkhamon usurpato da Horemheb, in quarzite dipinta, che sfiora i tre metri di altezza. Tra i pezzi più curiosi e piccoli vanno sicuramente segnalate le 56 rosette in faïence che hanno un diametro variabile dai due ai quattro centimetri.



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

BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali
Piazza S. Marco
ph. +39.041.5225625
The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.
Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with, twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.
Temporary exhibition: *Niccolò Tommaseo and his environment: Greeks, Illyrians and Italians*. Until 31 January 2003
Opening: 09.00-17.00
Tickets: € 9.50

MUSEO DI PALAZZO MOCENIGO Centro di storia del tessuto e del costume

S. Croce, 1992
ph. +39.041.721798
The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume.
Permanent exhibition: magnificent suits, fabrics and accessories of several epochs.
Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.
Temporary exhibition: *Gemini Muse 2002*. Until 2 February 2003
Opening: 10.00-16.00
Closing day: Monday
Tickets: € 4.00

MUSEO FORTUNY

S. Marco, 3780
ph. +39.041.5200995
Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication.
Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations.
Opening: 10.00 - 17.00
Closing day: Monday
Tickets: € 7.00

CASA GOLDONI

S. Polo, 2794
ph. +39.041.2440317
Re-opened to the public on 27th

October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances.
Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.
Opening: 10.00-16.00
Closing day: Sunday
Tickets: € 2.50

MUSEO DEL VETRO Art glass Museum

Murano, Fondamenta Giustinian
ph. +39.041.739586
Located in the palace of the Torcello Bishop, it is a typical gothic Venetian building. Important private collections were added to the ancient pieces.
Permanent exhibition: unique extant copies of Murano glass, and Renaissance pieces from the collections of Correr, Moli and Cicogna.
Opening: 10.00-16.00
Closing day: Wednesday
Tickets: € 4.00

MUSEO DEL MERLETTO

Burano, Piazza Galuppi
ph. +39.041.730034
Museum entirely dedicated to Burano laces and their history. It is adjacent to the school of this art.
Permanent exhibition: numerous laces made by the annexed school, important designs, photographic and iconographic examples.
Opening: 10.00-16.00
Closing day: Tuesday
Tickets: € 4.00

MUSEO DELL'ESTUARIO Centro della civiltà Greco-Romana

Torcello, Palazzo del Consiglio
ph. +39.041.730761
The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures belonging to ancient Agro Altinate buildings.
Permanent exhibition: marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Venetian finds.
Opening: 10.30-16.30
Closing day: Monday, holidays
Tickets: € 2.00

MUSEO STORICO NAVALE

Castello, 2148
ph. +39.041.5200276
The museum contains relics from

various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.
Permanent exhibition: collections of original documents, remains and models of boats of several forms and sizes.
Opening: 08.30-13.00
Closing day: Saturday, Sunday
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA

Castello, 4312
ph. +39.041.5229166
The museum contains many finds of Venetian convents and churches and is located in the St. Apollonia convent (12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments.
Permanent exhibition: works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto.
Opening: 10.30-18.30
Closing day: Monday
Tickets: free

MUSEO EBRAICO

Cannaregio, 2092
ph. +39.041.715359
On strolling through Campo del Ghetto Nuovo - the site of the museum which bears witness to the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public.
Permanent exhibition: collections of furniture, texts and wedding contracts, woven of liturgical use, ornamental silvers, fabrics and curtains.
Temporary exhibition: *Light and joy in the Venetian Ghetto: Drawings and Paintings* by Marina Falco Foa.
Until 30 April 2003.
Opening: 10.00-18.00
Closing day: Saturday
Tickets: € 3.00

Foundations Fondazioni

FONDAZIONE GUGGENHEIM

Dorsoduro, 701
ph. +39.041.5206288
The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years.
Permanent exhibition: extensive collection of 19th century pain-

tings. You can see paintings by Kandiskij, Pollock, Picasso, De Chirico, Vedova, Marini, Severini.
Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

FONDAZIONE QUERINI STAMPALIA

Castello, 5252
ph. +39.041.2711411
The Foundation was set up upon the bequeath by Earl Giovanni Querini Stampalia. This well preserved building is built in perfect and original Venetian style and contains a full library and fascinating picture gallery.
Permanent exhibition: Carlo Scarpa in Alessandra Chemollo's Photographs.
Opening: 10.00-18.00
Friday and Saturday until 22.00
Closing day: Monday
Tickets: € 6.00

FONDAZIONE BEVILACQUA LA MASA

San Marco, 71
ph. +39.041.5208955
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.
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

Art Galleries Gallerie d'arte

GALLERIE DELL'ACCADEMIA

Dorsoduro, 1055
ph. +39.041.5222247
The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio.
Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo ...
Temporary exhibition: *Carlo Crivelli: a masterpiece reunited*. Until 2 February 2003.
Opening: 8.15-19.15 - Monday 8.15-14.00
Tickets: € 6.50

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

Santa Croce, 2070
ph. +39.041.5240695
One of the most important international modern art galleries in Italy, it contains a wealth of paintings,

Painting GLASS and decorative Art

Pittura, vetro, arti decorative

VITTORIO ZECCHIN 1878-1947

The Exhibition will offer a broad and illuminating overview of the work of this multifaceted Muranese artist, who was active in Venice during the first half of the twentieth century, from his early paintings to his important achievements in the field of applied art. More than two hundred works will be on show, with works including around fifty paintings and sketches, twenty tapestries, embroideries and laceworks, and a number of items of furniture, mosaic and silverware. However, the heart of the exhibition is made up of his works in glass, with a selection of about 150 items: highly colourful murrine, enamelled and gilded glass, delicate objects in clear glass and refined incisi.

La mostra offre un vasto e interessante percorso del poliedrico artista muranese, attivo a Venezia nella prima metà del XX secolo, dagli esordi pittorici agli importanti esiti nel campo delle arti applicate. Oltre duecento le opere esposte, tra esse circa cinquanta tra dipinti e bozzetti, una ventina tra arazzi, ricami e merletti, oltre a mobili, mosaici e argenti. Ma il filo conduttore del percorso è costituito da una notevole selezione della significativa produzione vetraria, esemplificata da circa cento opere: dalle coloratissime murrine, ai vetri a smalti e oro, dai delicati trasparenti ai raffinatissimi incisi.

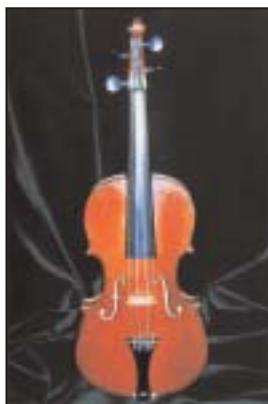


MUSEO CORRER
10th November 2002 - 2nd February 2003
Timetable: every day 9 am - 5 pm
Info ph. +39.041.2747607

Vivaldi and his time

Antonio Vivaldi e il suo tempo

It is said that playing an old instrument evokes the emotions and sounds of its former owners. Every single instrument communicates the spirit, passion and character of those who have played it, and this is exactly what makes up the fascination of old instruments. Luthiers' hands used to transform their customers' requests into works of art, interpreting their desires and talent. Venice was the home of some exceptional artistic celebrities. And the word exceptional can also be used to describe the rooms of the Ateneo di San Basso which is hosting the exhibition "Antonio Vivaldi and his time" - around thirty masterpieces of the Italian



Dicono che suonare uno strumento antico significa evocare le emozioni e i suoni dei precedenti proprietari. Ogni singolo pezzo racconta l'anima, la passione, il carattere di chi lo ha suonato. Sta tutto qui il fascino di uno strumento antico. Le mani dei liutai trasformavano in opera d'arte le richieste dei committenti, interpretando il loro desiderio, il loro talento. Venezia è stata un contenitore di personaggi artistici straordinari. Come straordinarie sono le sale dell'Ateneo di San Basso dove viene ospitata la mostra "Antonio Vivaldi e il suo tempo": una trentina di

capolavori della liuteria italiana che ripropongono le atmosfere e gli ambienti di una Venezia che non c'è più, ma che viene evocata in tutto il suo splendore. Un contrabbasso di Nicolò Amati del 1670, un violino piccolo e una viola di Carlo Antonio Testore del 1716, un Giovanni Grancino del 1710. Tutti pezzi delle collezioni private del Maestro Artemio Versari di Bologna e di "Interpreti Veneziani".

The exhibition has been organised by the Rivo Alto record company. It is free of charge and is open daily from 9.30 a.m. to 7.00 p.m.

La mostra, che ha come organizzazione la casa discografica Rivo Alto è ad ingresso libero ed è aperta tutti i giorni dalle ore 9.30 alle ore 19.00.

sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena. Temporary exhibition: *Emilio Vedova gives an homage to Cà Pesaro*. Until 3 February 2003. Opening: 10.00-17.00 Closing day: Monday Tickets: € 5.50

GALLERIA FRANCHETTI CA' D'ORO

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

PALAZZO GRASSI

San Marco, 3231 ph. +39.041.5231680 One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists. Temporary exhibition: *The Pharaohs* Until 25 May 2003 Opening: 10.00-19.00 Closing day: 24,25,31 December and 1 January 2003 Tickets: € 8.50

Theatres Teatri

PALAFENICE

Isola del Tronchetto ph. +39.041.786511 programme: *Kát'a Kabanová* Three-act opera. Coordinator and Conductor: Lothar Koenigs. 17,21,24 January 8.00 pm 19,26 January 3.30 pm *Lo schiaccianoci*. Fantastic Ballet in two acts and three scenes. Music by Petr Il'ic Ciajkovskij. 7 February 8.00 pm 8,9 February 3.30 pm

TEATRO MALIBRAN

Cannaregio ph. +39.041.786601 programme: *Borodin Quartet*. Musics by Ludwig van Beethoven, Dmitrij Shostakovitch. 20 January 8.30 pm. *Kuss Quartet*. Music by B. Bartok, Ludwig van Beethoven 29 January 8.30 pm. *Trio Beaux-Arts*. Musics by Joseph Haydn, Dmitrij Shostakovitch,

Johannes Brahms. 6 February. *Quartetto di Tokyo*. Musics by Ludwig van Beethoven. 17 February.

TEATRO GOLDONI

San Marco, 4650/b ph. +39.041.2402014 programme: *Jacques the fatalist*. A two-act play by Denis Diderot with Ida Omboni and Paolo Poli 17,18 January 8.30 pm 16,19 January 4.00 pm *The doctor in spite of himself* by Molière. 28,29,31 January and 1,2 February 8.30 pm 30 January 4.00 pm *Un marito ideale* by Oscar Wilde. 4 February

Private Galleries

Gallerie Private

DANIELE LUCHETTA

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

GALLERIA SAN MARCO 101

S. Marco 101 Ph. +39.041.2770151 In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dali, Chagal and glasswork by Seguso.

GALLERIA TRAGHETTO

San Marco, 2543 ph. +39.041.5221188 Works on paper, paintings and sculptures by contemporary Italian artists.

FLORA BIGAI

S. Marco, 1652 ph. +39.041.5212208 Where you can admire works of "arte povera" and transavanguardia artists. Temporary exhibition: *Forma e sostanza*. Until 30 January 2003

GALLERIA RAVAGNAN

San Marco, 50/a ph. +39.041.5203021 The gallery was founded in 1967 in St Mark's square and it is one of the most prestigious contemporary art galleries in Venice.

L'OCCHIO

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

GALLERIA DEL LEONE

Giudecca, 597 ph. +39.041.5288001 Works on paper, paintings and sculptures by living artists. Limited editions, fine BW prints. Artist books.

museums AGENDA & TIPS

HOTEL LA FENICE ET DES ARTISTES

PHOENIX MYTH AS A BRIDGE BETWEEN ENERGY AND ENVIRONMENT. Until 28 February 2003 Phoenix, mythical animal which was reborn from its ashes, is the bridge between the two societies which collaborate to the 3rd edition of the painting exhibition *La Fenice et des Artistes*. As in the past years, it will take place in Venice at the hotel of the same name. Artists participate in the competition interpreting the theme in an evocative and personal way and analysing both the contrasts and the complementary aspects of the theme. By visiting the exhibition and reading the catalogue the visitors will also be able to find the suggestions that the organizers wanted to give. Info: +39.041.5232333

HOTEL LA FENICE ET DES ARTISTES

IL MITO DELLA FENICE COME PONTE TRA ENERGIA ED AMBIENTE. Fino al 28 febbraio 2003 La Fenice, il mitico animale che rinasce dalle proprie ceneri, è il ponte che unisce le due società che collaborano alla terza edizione della rassegna di pittura *La Fenice et des Artistes*, a Venezia, presso le sale dell'omonimo albergo. Il tema ha stimolato la creatività degli artisti ed è stato sviluppato nei modi più vari, analizzando aspetti contemporaneamente contrastanti e complementari. Gli spettatori, nel corso della visita all'esposizione e nella lettura del catalogo, potranno trovare le suggestioni che gli organizzatori volevano dare al momento in cui è stato proposto il tema del concorso. Info: +39.041.5232333



BURANO LACE

Just a short walk from the square itself, the St Mark's Museum houses the lace exhibition. The pieces on show belong to the IRE which has lent some of the most precious examples of the art from its collections left by important patrician families. Lace-making began in Venice during the Renaissance as an expression of female art. It developed first in noble families to later spread to charitable institutions, schools and convents, before finally taking in the whole female population of islands such as Burano and Pellestrina. The exhibition covers a long period and the items displayed range from the earliest pieces, up to the collars used to decorate clothing at the end of the nineteenth century, including beautiful bridal veils. They are magnificent works either of point or bolster lace, demonstrating the patience and poetry inherent in the lace-makers' work.

MERLETTI DI BURANO

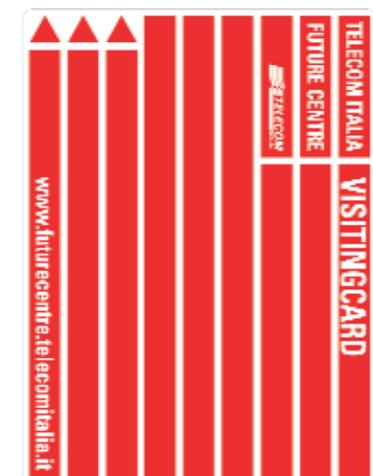
A pochi passi dalla Piazza il Museo di San Marco ospita la mostra dei merletti appartenenti alle collezioni dell'IRE che ha messo a disposizione i pezzi più preziosi delle sue raccolte d'arte provenienti da lasciti di importanti famiglie patrie. L'arte del merletto nasce a Venezia durante il Rinascimento come espressione di creatività femminile e si sviluppa dapprima in ambito nobile, poi all'interno di ospizi, scuole e monasteri ed infine presso la popolazione femminile di intere isole come Burano e Pellestrina. La mostra copre un lungo periodo di tempo, sono esposti i primi merletti conosciuti e si giunge fino ai colli che ornavano gli abiti della fine dell'Ottocento ed ai bellissimi veli da sposa. Sono magnifici manufatti ad ago o a tombolo, un lavoro fatto di pazienza e di poesia dalle merlettaie. Ogni tre mesi i pezzi esposti cambieranno ed è previsto che la mostra rimarrà aperta per circa due anni.

TELECOM ITALIA - FUTURE CENTRE

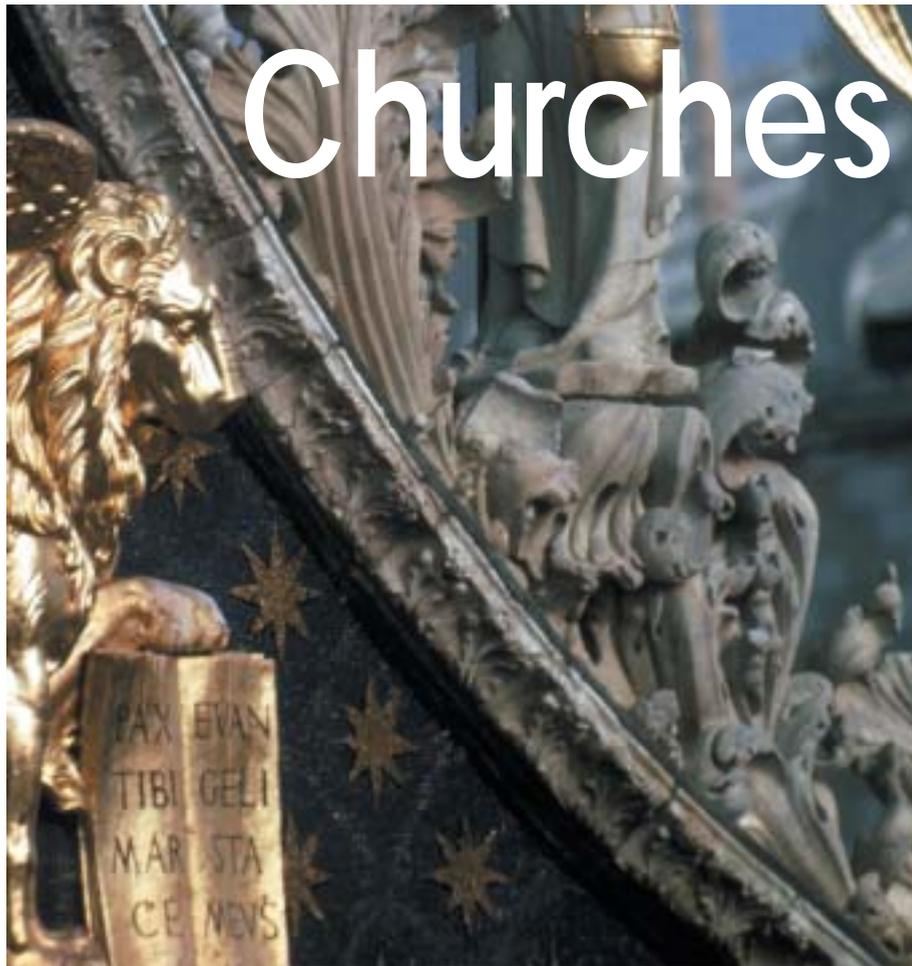
PERMANENT EXHIBITION ON TECHNOLOGY INNOVATION. The Future Centre is found in the former fourteenth-century convent of San Salvador, in the central zone of Rialto. The technologies shown come from the research centres of Telecom Italia and various other international laboratories. Through a personalised Visiting card, they allow for experimentation in the areas of new tactile technologies, voice recognition and reproduction systems, on-line videogames and advanced communication instruments.

TELECOM ITALIA - FUTURE CENTRE

ESPOSIZIONE PERMANENTE SULL'INNOVAZIONE TECNOLOGICA. Il Future Centre è ospitato nell'ex convento cinquecentesco di San Salvador ed è situato nella zona centrale di Rialto. Le tecnologie esposte provengono dai centri di ricerca Telecom Italia e da vari laboratori internazionali e consentono, attraverso una Visiting card personalizzata, di sperimentare nuove tecnologie tattili, modalità di riconoscimento e sintesi vocale, videogame in rete e strumenti avanzati di comunicazione.



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San Sebastiano

The Mausoleum of Paolo Veronese

Il Mausoleo Veronesiano



Tracing the origins of the Church of San Sebastiano and the buildings that previously stood on the site is no easy task. It was a monastery in the 14th century, then an oratory, to lastly become a church, built between 1455 and 1468. The traces left of the older buildings are only a cross of fragmented Greek marble, set into the masonry of the bell tower, and the gothic elements of the small portal. Its oldest history, its rise in importance and change of name, are all results of the city's history of epidemics and plagues. First called the church of Santa Maria Piena di Grazia, it was later renamed to the church of Saint Sebastian, after the third-century centurion martyr and guardian against the plague. Consent to create the confraternity named after the Saint was given by the Council of the Ten itself, with the plea that the city be spared from plague. After some decades, when Venice was again afflicted by an epidemic, funds were raised to rebuild the church. Works began in 1506

Risalire alle origini della Chiesa di San Sebastiano ed alle costruzioni preesistenti non è facile: fu casa conventuale nel '300, poi oratorio ed infine chiesa costruita tra il 1455 ed il 1468. Dei vecchi edifici rimangono solo una croce, formata da frammenti, di marmo greco infissa sulla muratura del campanile e gli elementi gotici del piccolo portale. La sua storia più antica, la sua crescita di importanza, il cambiamento di nome sono dettati dalle vicende della città legate alle epidemie ed al contagio. La chiesa dapprima denominata Santa Maria Piena di Grazia divenne chiesa di San Sebastiano, il centurione martire nel III secolo, protettore dalla peste. L'autorizzazione alla costituzione della confraternita intitolata al Santo venne dallo stesso Consiglio dei Dieci, con la supplica a che la città fosse risparmiata dalle pestilenze. Dopo qualche decennio, mentre una nuova pestilenza imperversava a Venezia, si raccolsero fondi per una ricostruzione

Consent to create the confraternity named after the Saint was given by the Council of the Ten itself, with the plea that the city be spared from plague.

L'autorizzazione alla costituzione della confraternita intitolata al Santo venne dallo stesso Consiglio dei Dieci, con la supplica affinché la città fosse risparmiata dalle pestilenze.

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THE GESUITI



THE ORATORIO DEI CROCIFERI

Founded in the 13th Century as a hospital for returning Crusaders, the Oratorio dei Crociferi (built for the Order of the Bearers of the Cross) was turned into a charitable institution for old people in the 16th Century. Between 1583 and 1592 the artist Palma il Giovane, commissioned by the Crociferi, decorated the chapel with a glowing cycle of paintings depicting the crucial events in the history of this religious order.

L'ORATORIO DEI CROCIFERI

L'Ospizio, di cui l'Oratorio fa parte, fu probabilmente fondato verso la metà del XII secolo, da un piccolo gruppo di frati dell'Ordine dei Crociferi. Nel corso del Cinquecento subì varie ristrutturazioni che culminarono nella decorazione affidata a Jacopo Palma il Giovane (1583-92), il quale raffigurò con forte realismo le vicende legate alla storia dell'ospedale e dell'Ordine ed alcuni momenti liturgici della tradizione cristiana.

ORATORIO DEI CROCIFERI
Campo dei Gesuiti
friday 10.00-12.30
saturday 15.30-18.30
Tickets euro 2

Booking is required
ph. +39.041.2702464

to increase its size and give it roughly today's appearance. The interior has a single nave, preceded by an atrium overlooked by the choir, while the presbytery is covered by a dome.

But rather than for its architecture, this church's importance stems from the grandiose cycle of paintings by Paolo Veronese. In what was undoubtedly the largest and most significant undertaking by the artist, the maestro's work – commissioned by the Prior of Verona, Brother Bernardo Torlioni (who conceived its theme: an allegory of Faith's triumph over Heresy) – is divided into three moments: the first, begun in 1555, is a decoration of the vestry with the "Coronation of the Virgin" and other themes from the Old Testament; he also completed the church's lacunar, inspired by the Book of Esther. Then, between 1558 and 1559, Veronese went on to fresco the upper part of the central nave (with the Fathers of the Church, the Prophets, and the Sibyls), the monks choir (with episodes from the life of Saint Sebastian), and created the organ portelle and parapet. The third cycle ends in the five-year period from 1565 to 1570, with the completion of the large altarpiece and the two side canvases of the presbytery, one of which portrays the martyrdom of Saint Sebastian.

The church is also a mausoleum of Veronese as it conserves the mortal remains of the maestro himself.

che iniziò nel 1506. A partire da tale data furono eseguiti lavori che la ampliarono e le conferirono l'attuale orientamento. L'interno è ad una sola navata, preceduta da un atrio sovrastato dal coro, mentre il presbiterio è absidato e coperto da cupola. Ma più dell'impianto architettonico in questa chiesa conta la presenza del grandioso ciclo pittorico di Paolo Veronese, l'impresa senz'altro più vasta ed importante che egli portò a termine. L'intervento del maestro - voluto dal Priore veronese Fra Bernardo Torlioni, a cui spetta la concezione tematica del lavoro inteso come allegoria del trionfo della fede sull'eresia - si articola in tre momenti. Il primo ha inizio nel 1555. Consiste nella decorazione della sacrestia con la "Incoronazione della Vergine" ed altri temi legati all' Antico Testamento a cui fa seguito il complesso del soffitto a cassettoni della chiesa, ispirato al Libro di Ester. Tra il 1558 e il 1559 Veronese decora con affreschi la parte superiore della navata centrale (con i Padri della Chiesa, i Profeti, le Sibille), il coro dei frati (con episodi della vita di San Sebastiano), realizza le portelle d'organo e il parapetto. Il ciclo si conclude nel quinquennio 1565-1570 con l'esecuzione della grande pala d'altare e dei due teleri laterali del presbiterio, uno dei quali raffigura il Martirio di San Sebastiano. La chiesa, vero mausoleo veronesiano, conserva le spoglie del maestro.



THE CORONATION OF THE VIRGIN

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

L'INCORONAZIONE DELLA VERGINE

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



ESTHER CROWNED BY ASSUERO

The central scene of the great decoration on the ceiling of the church of San Sebastiano, Esther crowned by Ahasuerus is part of a cycle of three paintings portraying the biblical stories of Esther decorating the nave of the church. The work begun by Veronese in 1555 was finished the following year to general amazement (as Boschini recalls) as no-one in Venice had ever before seen paintings with such luminous and rich colours, so innovative as to be reminiscent of Serlian theatrical sets. In this work, Veronese expresses his extraordinary scenographic abilities fully and for the first time, gives free rein to those brilliant colour combinations based on the theory of complementary colours, thus leaving in the church of San Sebastiano a work which unarguably represents the peak of his pictorial production.

ESTER INCORONATA DA ASSUERO

Scena centrale della grande decorazione del soffitto della chiesa di San Sebastiano, Ester incoronata da Assuero fa parte del ciclo di tre dipinti raffiguranti le storie bibliche di Ester che scandiscono la navata della chiesa. Il lavoro iniziato dal Veronese nel 1555 l'anno successivo era già terminato, tra lo stupore generale (come ricorda il Boschini), in quanto mai a Venezia si erano visti dipinti di un così luminoso e ricco colorismo e tamente arditi da ricordare le scenografie teatrali teorizzate dal Serlio. Veronese in questa opera manifesta infatti compiutamente e per la prima volta la propria straordinaria capacità scenografica, dando libero sfogo a quegli accostamenti cromatici squillanti basati sulla teoria dei colori complementari, lasciando così nella chiesa di San Sebastiano un vertice indiscutibile della sua attività pittorica.

CHURCHES

CITY LISTING

Churches Scuole Grandi Monuments

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

Chiese Scuole Grandi Monumenti

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

Thanks to:



Churches Chiese

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

BASILICA DI SAN MARCO

Piazza San Marco
Ph. +39.041.5225205

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

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

S. MARIA DEL GIGLIO

S. Marco-Campo S.M. Zobenigo
ph. +39.041.2750462
The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.

To see: *Abramo che spartisce il mondo* masterpiece by A.Zanchi, *La Sacra Famiglia* ascribed to P.P.Rubens. Remarkable are *The Stations of the Via Crucis*, works by several painters of the 18th century.

SANTO STEFANO

San Marco, 3825
ph. +39.041.2750462

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

To see: *La Lavanda dei Piedi* and *Cristo nell'Orto* by J. Tintoretto, *Il Battesimo di Cristo* by Paris Bordone.

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

S. MARIA FORMOSA

Castello, 5263
ph. +39.041.2750462

According to legend, the church was founded in 639 AD by St. Magno, Bishop of Oderzo. It is one of the earliest of eight churches built in the lagoon during the 7th century. In the 12th century it was rebuilt in the form of a Greek cross. The shape underlines the resettlement begun in 1492 by Mauro Codussi, the leading architect of the early Venetian Renaissance. Codussi left it unfinished on his death. In the interior, a striking play of lights emphasises the centrality of the church and the interesting vaults and domes.

CONCERTI



Chiesa San Vidal

JANUARY 2003 - ore 20.30

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21/24/25/
27/28/31

February.
01/03/04/
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11/13/14/
15/17/18

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Chiesa San Vidal
tel 041.2770561
fax 041.2770593



Ingresso - Entrance: 21 - 16 Euro

informazioni@interpretivevneziani.com - www.interpretivevneziani.com

To see: the famous *Polittico* by J. Palma il Vecchio, *The Last Supper* by Leandro Bassano
Opening: 10.00-17.00; Sunday 13.00 -17.00
Tickets: € 2.00

SANTA MARIA DEI MIRACOLI
Cannaregio, 6063
ph. +39.041.2750462

The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.

To see: the vault with its decorated caissons represents *Profeti e Patriarchi*, work by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

BASILICA DEI FRARI
S. Polo, 3072
ph. +39.041.2728611

This church is one of the most famous Venetian monuments because of the masterpieces and historical interest contained within. It is an example of Gothic architecture in Venice between the 14th and 15th century and is laid out in the form of a Latin cross, composed of three naves and divided by twelve huge pillars; the central nave contains the old choir stalls for the friars, the only example of a chorus which has maintained its original position and structure.

To see: the ascona *Madonna di casa Pesaro* and *L'Assunta* by Tiziano, *La Vergine col bimbo* by Bellini, graves of Dogi and of captains of arms, monuments dedicated to Canova and Tiziano.
Opening: 9.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN EUSTACHIO
VULGO SAN STAE

S.Polo, Campo S. Stae
ph. +39.041.2750462
Founded in the 12th century, it was rebuilt during the 17th century. At the beginning of the 18th century the orientation was also modified with the construction of the façade by Domenico Rossi facing the Grand Canal. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.
To see: works by Tiepolo, Ricci, Piazzetta.
Opening: 10.00 -17.00; Sunday 13.00-17.00
Tickets: € 2.00

S. ALVISE

Cannaregio, 3282
ph. +39.041.2750462
It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbicans, which directly connects with the convent nuns.
To see: the ceiling entirely frescoed by Torri and P. Ricci and *The Ascent to Calvary*, juvenile work by Tiepolo.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

MADONNA DELL'ORTO

Cannaregio, 3511
ph. +39.041.2750462
Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.
To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

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

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.
To see: *Il Castigo dei Serpenti* by Pietro Liberi and the mosaic *Tutti i Santi* by A.Zuccato.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEL SS. REDENTORE

Giudecca, 195
ph. +39.041.2750462
One of the greatest examples of Palladio's architecture and by some considered his masterpiece. It is a votive temple, devoted to the Redeemer. It was built as a result of a motion carried by the Senate after the plague that struck Venice in 1575. The classical façade is placed at the top of a great flight of steps. The interior is very sober,

but impressive and solemn..

To see: works by D. Tintoretto, F. Bassano
Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN SEBASTIANO

Dorsoduro, Campo S. Sebastiano
ph. +39.041.2750462
Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastiano unique. His tomb and marble bust are inside.
To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Titian and Sansovino.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN GIACOMO DALL'ORIO

Santa Croce, campo San Giacomo dall'Orio
ph. +39.041.2750462
This church was probably built in the 9th-10th century in the area called "Luprio" from which - through various phonetic evolutions - the current name of Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. The enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing witness to this building's long history.
To see: *La Crocifissione* by Paolo Veneziano, *la pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN GIOVANNI ELEMOSINARIO

Rialto, Ruga San Giovanni
ph. +39.041.2750462
The church of San Giovanni Elemosinario was founded before 1071, but nothing remains of the primitive building due to the devastating fire that swept through the Rialto area in 1514. The current building is completely immersed amongst the dense curtain of surrounding buildings, to the point that it is difficult to spot it. The simple and somewhat classical interiors are richly decorated with many works - a testimony of the special devotion of the schools of

arts and trades that used the church premises.

To see: The altarpieces by Titian and by Pordenone and the frescoes in the cupola came to light again during the restoration works.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SANTA MARIA DEL ROSARIO

Zattere, Dorsoduro
ph. +39.041.2750462
The church of the Jesuits, the largest example of a convent complex of the 18th century, was built between 1726 and 1735, upon commission by the Dominicans, to replace the small church that still stands beside it. The Dominicans took over from the Jesuits (from which the name derives) in 1668, when the order was abolished. Giorgio Massari was author of the church's design and the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.
To see: The altarpiece and the ceiling by G.B. Tiepolo, The altarpiece by Piazzetta and *the Crucifixion* by Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN POLO

Campo San Polo
ph. +39.041.2750462
This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Red. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.
To see: *The Apparition of the Virgin before Saint Giovanni Nepomuceno* by G.B. Tiepolo, *Il ciclo della Via Crucis* by Giandomenico Tiepolo.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEGLI SCALZI

Cannaregio, 54
ph. +39.041.715115
Built by the Carmelites and dedicated to Saint Mary of Nazareth, it was designed by B. Longhena. The church was consecrated in 1705.



CHORUS CHURCHES:

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



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

Chorus Vi invita a visitare i tesori d'arte conservati nelle chiese della città.

Le sale del più incredibile "museo" di Venezia sono a Vostra disposizione per un viaggio entusiasmante alla scoperta di più di mille anni di arte e storia.

I capolavori pittorici e architettonici creati dai più grandi Maestri, come Veronese, Tiziano, Tintoretto, Palladio, Codussi da ammirare nei luoghi per cui erano stati pensati.

Ora queste opere, e le sedi che le custodiscono, sono facilmente visitabili con orari comuni e continuati: un ambizioso progetto che Vi renderà protagonisti di un importante recupero del patrimonio culturale della città.

I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.



The façade, made of Carrara marble, is an example of the Baroque Venetian style; the interior is composed of one nave whose beautiful vault, which collapsed in 1915 because of the explosion of an Austrian bomb, was frescoed by Gianbattista Tiepolo.

To see: sculptures, gilt and polychromatic decorations and the fine marbles.
Opening: 9.00-11.50 / 16.00-18.00
Tickets: free

S. MARIA DELLA PIETA' VIVALDI'S CHURCH

Castello, 3701
ph. +39.041.5231096
The 15th century original church was rebuilt in the middle of the 18th century by Massari. The classical façade with an impressive portal and the interior, built in the form of an oval plan, with an arched ceiling is one of the most beautiful churches of the 18th century. Thank to the cooperation of I Virtuosi dell'Ensemble di Venezia and Le Putte Veneziane di Vivaldi, the church can be used as a concert hall. Music is also the theme of the superb frescoes on the ceiling.
To see: *La Carità* sculpture by E. Marsili and, on the ceiling, *Le Virtu' Cardinali* and a beautiful fresco representing *Il Paradiso* by G.B.Tiepolo.

Opening: See programme

SAN ZACCARIA

Castello, 4593
ph. +39.041.5221257
The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

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

SAN GIORGIO MAGGIORE

Isola di S. Giorgio
ph. +39.041.5227827
It is a magnificent work of holy architecture by Andrea Palladio, built between 1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept,

and an arched ceiling. The high altar, with the chorus behind it, is splendid and solemn.

To see: *The Lost Supper* and *Manna from Heaven* by J.Tintoretto, the ancona *La Purificazione della Vergine* by J. Palma il Giovane
Opening: 9.30-12.30 / 14.30-18.00
Tickets: free

BASILICA DELLA SALUTE

Dorsoduro, 1
ph. +39.041.5225558
On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Titian, *Byzantine Madonna* of the 13th century.

Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.
Opening: 9.00-12.00 / 15.00-18.00
Tickets: free

BASILICA DEI SS. GIOVANNI E PAOLO

Castello, 6363
ph. +39.041.5237510
It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo
Opening: 9.00-12.30 / 15.30-18.00; Sunday 15.30 -18.00
Tickets: free

SAN TROVASO

Dorsoduro, 939
ph. +39.041.5222133
The church is devoted to Saints Gervasio and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.
To see: *Cristo depono sulla Croce e le Marie*, *La nascita della Vergine*, *La Vergine in gloria e Santi* by J. Palma il Giovane.
Opening: 8.00-11.00/15.00-18.00
Closing day: Sunday
Tickets: free



churches

NOT TO MISS

CHIESA DI S. MARIA FORMOSA

BARTOLOMEO VIVARINI

TRIPTYCH OF THE MADONNA OF MERCY

Signed and dated 1473, the triptych in egg tempera on a panel masterpiece by Bartolomeo Vivarini clearly reveals the influence of both Mantegna and even more so Squarcione in the art coming from what was a most important atelier in Venice at the dawn of the Renaissance. Far removed from the tonality of Bellini, the focus of Vivarini's work is the clear-cut line emphasised by brilliant colours suggesting a far from negligible influence by the work of Donatello, present during those years in Venice.

TRITICO DELLA MADONNA DELLA MISERICORDIA

Firmato e datato 1473 il trittico su tavola, capolavoro del Maestro muranese lavorato a tempera all'uovo, dichiara in modo evidente la matrice mantegnesca e squarcionesca dell'arte della importante, bottega a Venezia agli albori della Rinascenza. Distante dal tonalismo belliniano, Vivarini centra tutta l'opera sullo svolgimento di una linea tagliente esaltata da un colorismo brillante, tale da far pensare ad una influenza non trascurabile del Donatello, presente in quegli anni a Venezia.



CHIESA DI SANTO STEFANO

JACOPO ROBUSTI, IL TINTORETTO

THE LAST SUPPER

The painting is an expression of the great Venetian master's vigorous maturity. The painting is one of Tintoretto's numerous representations of the communion "sub specie panis", implicit confirmation of the authority of Rome after the Tridentine decrees. In particular, the Santo Stefano Last Supper shows Tintoretto's habitual skill in reproducing the effects of the light and faces, exalting the animation of the scene and emotionally involving the spectator, in some ways, brilliantly anticipating the Baroque.

L'ULTIMA CENA

Il dipinto è opera della vigorosa maturità del grande Maestro veneziano. Si tratta di una delle moltissime rappresentazioni del Tintoretto della comunione "sub specie panis", conferma implicita del magistero di Roma dopo i decreti tridentini. L'Ultima Cena di San Stefano evidenzia la consueta abilità dell'artista nella resa degli effetti luministici, volti, nell'esaltare la concitazione della scena, a coinvolgere emotivamente lo spettatore, anticipando così per certi aspetti ed in modo geniale il Barocco.



CHIESA DI S. M. DEL GIGLIO

PETER PAUL RUBENS

MADONNA WITH CHILD AND ST. JOSEPH

The central figures in the painting have almost unanimously been attributed to Rubens, while another hand is held to have completed the background. It is the only work by the Flemish master in Venice. The figure of the Madonna with her rich flesh tones literally fills the picture, anticipating on a small scale the magnificence and exuberance Rubens was later to express in his larger works.

MADONNA CON BAMBINO E SAN GIOVANNINO

Il dipinto è quasi unanimamente attribuito al Rubens per le figure centrali, mentre si ritiene di altra mano il completamento dello sfondo. Si tratta dell'unica opera presente a Venezia del maestro fiammingo. La figura della Madonna invade letteralmente la scena, anticipando nel piccolo formato la magniloquenza e l'esuberanza che Rubens dimostrerà nelle opere di maggior formato.

BASILICA DI S.MARIA E DONATO
Murano, campo S. Donato 11
ph. +39.041.739056

It is one of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves. The wooden ceiling looks like an overturned ship's hull.
To see: the mosaic floor with decorative patterns and symbolic pictures of animals.
Opening: 09.00-12.00 / 15.30-18.30
Tickets: free

LA CATTEDRALE

Isola di Torcello
ph. +39.041.730084
It is an 11th-century Venetian-Byzantine building in the form of a Romanic Basilica. This is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marble and gilt mosaics.
To see: the mosaics of the small apse on the right side and of the triumphal arch.
Opening: 10.00-17.00
Tickets: € 3.00

SCUOLA GRANDE DI S. MARCO

San Marco, campo SS. Giovanni e Paolo

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

SCUOLA GRANDE DI S.ROCCO

S. Polo, 3054
ph. +39.041.5234864

The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.
To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.
Opening: 10.00-16.00
Tickets: € 5.00

SCUOLA GRANDE DI S. TEODORO
S. Marco, 4810
ph. +39.041.5287227

It was the sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Falcone.
Events: cultural meetings, exhibitions and concerts.
Opening: 9.30-12.00
Closing day: Saturday, Sunday
Tickets: free

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

S.Polo, 2454

ph. +39.041.718234
It is one of the Scuole Grandi and because of its history, art and Venetian culture is considered one of the greatest. The building is a splendid Renaissance architecture example.
The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.
To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).
Events: Orchestra di Venezia concerts, in original 18th century costumes.

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ

Dorsoduro, 1050

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

SCUOLA GRANDE DELLA MISERICORDIA

Cannaregio, Fondamenta della Misericordia

La Scuola della Misericordia unlike the other scuole is not near a church and it has not been restored.
The imposing brick building was never completed. It was built on the other side of the Rio della Sensa. During the 20th century it began a sports building.
Full restoration works currently under way will allow it to be used again.

Bridges Ponti

di Samuele Costantini

Ponte dei Sospiri (Bridge of Sighs) connecting the Doge's Palace with the Prison building. It takes its name from the popular belief that it was possible to hear the sighs of prisoners taken in chains from the Court to the State Prisons where they were invariably imprisoned with great cruelty.

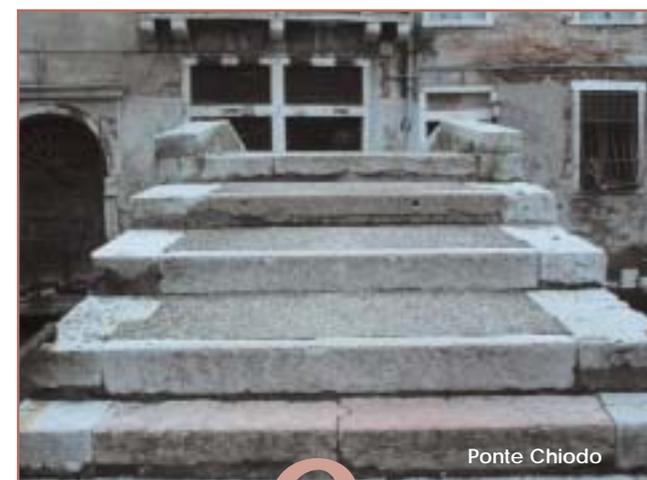
Il Ponte dei Sospiri, che collega il Palazzo Ducale al Palazzo delle Prigioni, prese il suo nome dalla voce popolare che voleva sospiranti i prigionieri che dal Tribunale venivano accompagnati in catene alle prigioni di stato dove spesso subivano dolorosissime prigionie.

Nobody is actually quite sure exactly how many there are. Guide-books on Venice talk of about 400, but the figure is not precise. An exact count is difficult not least because the very definition of a bridge in Venice is rather tricky to pin down. Should it include the private ones, those just above the water, those connecting two buildings separated by a canal, double and triple bridges and those within the Venice Arsenal? Those who have made the effort to count claim that there is a total of 434 bridges connecting the more than 100 islands making up Venice. Each has its own history. One example is the Bridge of Tits in San Cassiano between the dis-

In realtà non si sa quanti siano. Sulle guide di Venezia si parla di "circa 400", ma il dato è impreciso. Difficile contarli soprattutto perché non si sa come definire un ponte. Quelli privati, quelli a raso sull'acqua, quelli che collegano due palazzi separati da un canale, quelli doppi e tripli e quelli interni all'Arsenale di Venezia. Chi li ha contati dice che in città ce ne sono in tutto 434 che collegano da riva a riva più di 100 isole che costituiscono la città. Per ognuno di questi c'è una storia da raccontare. Come il Ponte delle Tette a S. Cassiano fra i sestieri di S. Polo e S. Croce, chiamato così perché alle finestre del palazzetto ai piedi di questo ponte si

affacciavano alcune prostitute autorizzate dal Senato della Repubblica a mostrare i seni e ad esporre le gambe dai balconi per contrastare la sodomia che nel rinascimento era pratica assai diffusa fra i veneziani. O il celeberrimo e fotografatissimo ponte dei Sospiri che collega il Palazzo Ducale al Palazzo delle Prigioni, progettato da Antonio Contino e ultimato nel 1600, che prese il suo nome dalla voce popolare che voleva sospiranti i prigionieri che dal Tribunale venivano accompagnati in catene alle prigioni di stato dove spesso subivano dolorosissime prigionie. Tutti, dal più sconosciuto al più studiato, mantengono inalterato il loro fascino. Il Ponte del Paradiso, tra S. Lio e S. Maria Formosa, chiamato in questo modo forse per via di quello sfarzo in cui si mostrava la zona durante i venerdì di festa. Ma anche Ponte del Diavolo, Ponte dell'Angelo, Ponte dei Miracoli, della Donna Onesta, dei Cuoridoro, della Guerra, de la Paziienza, del Sepolcro, dei Squartai, dell'Umiltà, dei Muti, della Pietà. Spesso i loro nomi sono quelli dei proprietari dei palazzi vicini, oppure fanno riferimento all'artigiano che nei pressi del ponte lavorava o al commercio che lì vicino si teneva: Ponte delle Erbe, del Formager (formaggio), del Forner (del fornaio), del Forno, del Megio (miglio), della Veste, delle Vele (c'era un fabbricante di vele per barca). Insomma i Ponti a Venezia non sono solo uno strumento di collegamento, ma descrivono la storia del quotidiano in questa particolarissima città.

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Ponte Chiado

Bridges & ponti in numeri numbers

bridges in Venice 434	ponti a Venezia 434
over the Grand Canal 3	sul Canal Grande 3
between Mestre and Venice 2	tra Mestre-Venezia 2
in stone 304 (70%)	in pietra 304 (70%)
in iron 78 (18%)	in ferro 78 (18%)
in wood 52 (12%)	in legno 52 (12%)
without railings 1	senza parapetto 1
longest Littorio 3623 mt	il più lungo Littorio 3623 mt
public 347 (80%)	pubblici 347 (80%)
private 86 (20%)	privati 86 (20%)
oldest XII th	il più vecchio XII sec



Ponte degli Scalzi - 1934 - Archivio Storico Comunale "Fondo Giacomelli"



© Archivio Storico Comunale "Fondo Giacomelli"

Venice from both sides

Venezia tra le rive

THE PONTE DELLA SCOAZERA (BRIDGE OF RUBBISH)

A decree was issued in 1558 making it illegal either to leave rubbish in the street or to throw it into the Rios from house windows (the normal practice). This was despite the fact that there were special areas marked out by masonry walls called "Scoazere" designated for the collection of rubbish. There were also *netadori* (today's refuse collectors) who loaded the rubbish into boats for transportation outside the city. Citizens found breaching these laws were whipped and fined heavily. One rubbish collection area was at the end of the bridge at San Trovaso over the Rio di Ognissanti in Dorsoduro.

IL PONTE DELLA SCOAZERA (IL PONTE DELL'IMMONDIZIA)

Nel 1558 fu proibito per decreto di abbandonare immondizie per strada e di buttarle nei rii dalle finestre di casa (come era solito fare). Questo nonostante ci fossero dei luoghi recintati in muratura chiamate *scoazere* deputati alla loro raccolta. C'erano anche dei *netadori* (gli attuali spazzini) che le raccoglievano e le caricavano in barca per portarle fuori città.

Si punivano i cittadini con frustate e salate pene pecuniarie. Uno di questi luoghi di deposito era ai piedi del ponte a S. Trovaso, sul rio di Ognissanti a Dorsoduro e un altro era a S. Ternita, sul rio degli Scudi a Castello. Quest'ultimo ponte non esiste più dal 1832.

Venice began life as a group of islands and islets that were close enough to be joined together. The biggest of these was Rivo Alto. In 1172 it was connected to Campo San Bartolomeo by a large pontoon bridge. Had it not been for this bridge, the city would have been divided in two by the long, snaking Grand Canal. This was up to 1852 when, under Austrian dominion, the Accademia bridge was built between San Vidal and Campo della Carità, joining the districts of St. Mark's and Dorsoduro. The first bridges used to connect the two sides of a canal were little more than wooden catwalks that had to be moved to allow free passage to boats. They were always vulnerable to the damp environment and needed frequent maintenance. One of the first stone bridges was the one dating from around 1337 at San Barnaba

Venezia si mostrava come un cumulo di isole e isolotti, vicini abbastanza da essere uniti uno all'altro. Il più grande di questi era Rivo Alto che nel 1172 fu collegato a campo S. Bartolomeo da un grande ponte di barche. Se non per questa unione, le due parti della città rimasero divise dal lungo serpentone del Canal Grande fino al 1852 quando, sotto la dominazione austriaca, si costruì il Ponte dell'Accademia fra S. Vidal e Campo della Carità, fra i sestieri di S. Marco e Dorsoduro. I primi ponti costruiti a cavallo di due rive furono delle semplici passerelle piane in legno da spostare al passaggio di piccole imbarcazioni, costantemente aggrediti dall'umido e bisognosi di manutenzioni. Uno fra i primi ponti costruiti in pietra fu quello di S. Barnaba in sestiere di Dorsoduro intorno al 1337, ma

in Dorsoduro. From the records it appears that the very first stone bridge was the Ponte della Canonica, built in the twelfth century. Often bridges were built unannounced over a single night, so much so that many of such bridges were given (and kept) the name Ponte delle Meravegie". This was also because already at the end of the 13th century such practices were forbidden. All were originally built without parapets - these were added later for safety reasons. Few bridges are left without parapets: the Ponte Chiodo, found at the end of the Fondamenta San Felice in Cannaregio, and restored in 1930, is one; another is the Ponte del Diavolo on Torcello island. Even the Ponte dei Pugni did not have parapets. It marked the division between two popular factions in the City - the Castellani and the Nicolotti, who were always in dispute. Among the first to live in the districts of San Marco, Castello and the eastern part of Dorsoduro were the Asernalotti, the skilled workmen employed in the Venice Arsenal. The Nicolotti lived in the quarters of Cannaregio, San Polo, San Croce and the western part of Dorsoduro. They included the proud fishermen of San Niccolò dei Mendicoli. From 1292 onwards, fist fights could be seen from September to Christmas, staged on the various bridges throughout Venice. Since the San Barnaba bridge could be seen by the greatest number of spectators from the houses nearby, but these hand-to-hand battles were abolished in 1705.

le cronache fanno risalire la prima costruzione in pietra al ponte della Canonica del XII secolo. Spesso si costruivano di nascosto, in una sola notte, tanto che molti di questi presero e mantennero il nome di "Ponte delle Meravegie" (delle Meraviglie) anche perché senza permessi, già dal finire del 1200, tale pratica era vietata e punita. Tutti erano senza parapetti, poi costruiti negli anni fino all'800 per ragioni di sicurezza. Di questi ne resta uno in città, il Ponte Chiodo alla fine della Fondamenta S. Felice a Cannaregio, nonostante sia stato restaurato nel 1930. Un altro è quello del Diavolo a Torcello. Non aveva parapetti nemmeno il Ponte dei Pugni che collega Campo e rio Terà S. Margherita a Campo S. Barnaba. Divideva due fazioni popolari della città: i Castellani e i Nicolotti, sempre in lotta fra loro. Fra i primi, che abitavano i sestieri di S. Marco, Castello e la parte orientale di Dorsoduro, c'erano gli arsenalotti, gli operai specializzati dello Arsenal. Fra i Nicolotti, che abitavano Cannaregio, S. Polo, S. Croce e Dorsoduro di ponente, c'erano i fieri pescatori di S. Niccolò dei Mendicoli. Tra settembre e Natale, dal 1292, si combattevano in lotte a mani nude su diversi ponti di Venezia, ma questo di S. Barnaba poteva contenere più spettatori alle finestre delle case vicine e fu scelto per le numerose occasioni di scontro. Queste lotte furono abolite nel 1705 perché definite troppo cruente.

THE FOURTH BRIDGE OVER THE GRAND CANAL

There have always been three bridges crossing the Grand Canal in Venice. The first was the Rialto Bridge, the second the Ponte di Ferro (Iron Bridge) of Accademia, currently made out of wood and still today considered as a provisional solution. The third is the Ponte degli Scalzi, built in 1934 near the railway station. Works have begun on the bridge by Santiago Calatrava, who has designed a new structure for the city that connects the railway station with the Piazzale Roma road terminal. The design has been criticised for its modernity which, it is claimed, clashes with the aesthetics adopted in earlier, very sporadic, contemporary building projects. It will be 100 metres long with a width varying between 9 and 5 metres, narrowing to 6 metres at its ends. From above it has the shape of a concave lens with a very elongated helix. Its supporting structure will be in steel while its walking surface will be paved with natural Istrian stone. The parapets will be in laminated glass, strengthened each 1.5 metres with steel uprights and with bronze hand-rails, set in a continuous channel set into the parapet and fitted with an in-built artificial lighting system. The works have already begun and the cost will be about €5 million. The design has been criticised in recent months for failing to comply with the requirement to abolish architectural barriers to the disabled (other than with the use of a stair lift). It is due to be opened at the end of 2003, coinciding with the opening of the new Fenice Theatre.

IL QUARTO PONTE SUL CANAL GRANDE

Sono sempre stati tre i ponti che attraversavano il Canal Grande a Venezia. Il primo fu quello di Rialto, poi il Ponte di ferro, attualmente in legno, dell'Accademia, considerato ancora oggi provvisorio, e infine il Ponte degli Scalzi in prossimità della stazione dei treni costruito nel 1934. Sono cominciati i lavori per la costruzione del Ponte di Santiago Calatrava, che per la città ha disegnato una nuova struttura che servirà a collegare la Stazione dei treni a Piazzale Roma. Un progetto criticato per la sua modernità che sembra stridere con l'estetica fin'ora utilizzata nelle contemporanee, quanto sporadiche, costruzioni. Sarà lungo 100 metri, con larghezza variabile dai 9 ai cinque metri, restringendosi alle spalle a sei metri, assumendo in pianta una forma lenticolare compressa, con un'ellisse molto schiacciata. La sua struttura portante sarà in acciaio, il piano di calpestio in pietra naturale d'Istria mentre i parapetti saranno in vetro laminato, irrigidito ogni metro e mezzo da montanti in acciaio con un corrimano in bronzo, scavato da una gola continua e attrezzato con un sistema di illuminazione artificiale incorporata. I lavori sono già partiti e la spesa ammonta a circa di 5 milioni di euro. L'inaugurazione del nuovo ponte, il cui progetto in questi mesi è stato criticato per non aver previsto l'abbattimento delle barriere architettoniche se non con dei servoscala, è prevista per la fine del 2003, in concomitanza con quella del nuovo Teatro la Fenice.

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La filosofia Tod's

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BUSSOLA

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Antiques

Antiquari

ANTICHITA' CESANA

Calle XXII Marzo - S.Marco, 2070
Ph. +39.041.5227789

PIETRO SCARPA

Calle Gambarara - Dorsoduro, 1023
Ph. +39.041.5239700

Glass Art

Arte del vetro

VENINI

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Ph. +39.041.5224045

ARS CENEDESE MURANO

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lingerie de luxe

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POT POURRI'

Ramo dei Fuseri - S. Marco, 1811/m
Ph. +39.041.2410990

CAMICERIA S. MARCO

Calle Vallarezzo - S. Marco, 1340
Ph. +39.041.5221432

AL DUCA D'AOSTA

Mercerie - S. Marco, 4945/46
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CERIELLO

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C. de l'Ascension - S. Marco, 1257/A
Ph. +39.041.5222573

LA COUPOLE

Calle XXII Marzo - S. Marco, 2366
Ph. +39.041.5224243

LA TOUR

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H.C. INTERNATIONAL

Calle dei Fabbri - San Marco, 1066
Ph. +39.041.5227156

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KENZO

Ramo dei Fuseri - S. Marco, 1814
Ph. +39.041.5205733

PRADA STORE

Campo S. Moisè - S. Marco, 1469
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Corte Foscara - S. Marco, 1473
Ph. +39.041.5205733

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Calle Vallarezzo - S. Marco, 1316
Ph. +39.041.5205733

MALO

C. delle Ostreghe - S. Marco, 2359
Ph. +39.041.5232162

BELVEST

Calle Vallarezzo - S. Marco, 1305
Ph. +39.041.5287933

ELYSEE ARMANI COLLEZIONI

Frezzeria - S. Marco, 1693
Ph. +39.041.5223020

GIORGIO ARMANI

Calle Goldoni - S. Marco, 4412
Ph. +39.041.5234758

ARMANI JEANS

Calle Goldoni - S. Marco, 4485
Ph. +39.041.5236948

EMPORIO ARMANI

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FENDI

Corte Foscara - S. Marco, 1474
Ph. +39.041.2778532

VERSUS

Frezzeria - S. Marco, 1725
Ph. +39.041.5289319

LOUIS VUITTON

C. L. de l'Ascension - S. Marco, 1255
Ph. +39.041.5224500

CALVIN KLEIN

Calle Goldoni - San Marco, 4599
Ph. +39.041.5202164

MONT BLANC

Calle Goldoni - San Marco, 4610
Ph. +39.041.2770101

GUCCI

Mercerie - San Marco, 258
Ph. +39.041.5229119

KRIZIA

Mercerie - San Marco, 4948
Ph. +39.041.5212762

DIESEL STORE

Salizada Pio X - San Marco, 5315/6
Ph. +39.041.2411937

LACOSTE

Mercerie - San Marco, 218
Ph. +39.041.5237678

HENRY COTTON'S

Campo S. Luca - S. Marco, 4574
Ph. +39.041.5228485

LUISA SPAGNOLI

Mercerie - San Marco, 741
Ph. +39.041.5237728

SALVATORE FERRAGAMO

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MAX MARA

Mercerie - San Marco, 268
Ph. +39.041.5226688

MAX & CO

Mercerie - San Marco, 5028
Ph. +39.041.5230817

TRUSSARDI UOMO DONNA

Spadaria - San Marco, 695
Ph. +39.041.5285757

HERMES

Procuratie Vecchie - S. Marco, 127
Ph. +39.041.5210117

PAL ZILERI

Mercerie - San Marco, 4928
Ph. +39.041.5229020

MARIO BORSATO

c/o Hotel Cipriani
Ph. +39.041.5210313

Preziosi nel Tempo

The Le Zoie collection was born out of a dream - its creator's dream of holding Venice, the most beautiful city in the world, in his hand. Keeping it there in the palm of his hand for a few moments as if it had just come out of a jewellery box. If you walk around Venice's alleys, bridges and squares, you will realise that this city is never still - reflections flicker on the walls of the palaces, waves break on the steps of the landings, and the ropes holding the gondolas and the arches supporting the porticoes move. To hold onto it, you need to take the pieces apart and mount them in bracelets, brooches, pendants and rings

La collezione Le Zoie nasce da un sogno: il sogno dell'ideatore di tenere in mano la città più bella del mondo, Venezia. Tenerla per qualche istante nel palmo della mano, come se fosse appena uscita da uno scrigno. Chi cammina per le calli, i ponti e i campi si accorge che questa città non sta mai ferma: oscillano i riflessi sui muri dei palazzi, si spaccano le onde sui gradini degli approdi, si muovono le corde che trattengono le gondole, si muovono gli archi che sostengono i portici. Per trattenerla, si devono smontare i pezzi e incastrarli nei bracciali, nelle spille, nei pendenti, negli anelli.



Calle dei Botteri, 1566
San Polo - Venezia
tel/fax 041 2758694
www.lezoie.com
e-mail: info@lezoie.it



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PHILOSOPHY DI ALBERTA FERRETTI
KEN SCOTT JEANS
SEVEN JEANS
FAY
PIRELLI
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BELSTAFF
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BORRELLI TOMMY HILFINGER
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Sottoportego dei Orefici - S. Polo, 74
Ph. +39.041.5212524

HIBISCUS
Calle de l'Ogio - San Polo, 1060
Ph. +39.041.5208989

GAGGIO EMMA
Calle de le Boteghe - S. Marco, 3451
Ph. +39.041.5208989

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Piscina de Frezzeria - S. Marco, 1657
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Ph. +39.041.5226259

FRETE
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JESURUM
Piazza San Marco 60/61
Ph. +39.041.5229864

RUBELLI
Campo S.Gallo - San Marco, 1089
Ph. +39.041.5236110

LUIGI BEVILACQUA
C.llo de la Comare, S. Croce, 1320
Ph. +39.041.721566

Jewellers *Gioiellerie*

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Calle XXII Marzo - S. Marco, 2282
Ph. +39.041.2410553

GIOIELLERIA CHIMENTO
Campo S. Moisè - S. Marco, 1460
Ph. +39.041.5236010

GIOIELLERIA DAMIANI
Salizada S.Moisè - S. Marco, 1494
Ph. +39.041.2770661

LE ZOEI
Calle dei Botteri - S.Polo, 1566
Ph. +39.041.2758694

SALVADORI
Mercerie - San Marco, 5022
Ph. +39.041.5230609

GIOIELLERIA NARDI
Piazza San Marco, 69
Ph. +39.041.5232150

CARTIER
Campo S.Zulian - S. Marco, 606
Ph. +39.041.5222071

SWATCH STORE
Mercerie - San Marco, 4947
Ph. +39.041.5228532

MISSAGLIA
Piazza San Marco, 125
Ph. +39.041.5224464

Lingerie *Lingerie*

LA PERLA
S. Salvador - S. Marco, 4828
Ph. +39.041.5226459

JADE MARTINE
Piscina de Frezzeria - S. Marco, 1645
ph. +39.041.521.28.92

ARIMO
Calle Goldoni - S. Marco, 4512
Ph. +39.041.5235463

Eyewear *Ottica*

OTTICA CARRARO
Calle de la Mandola - S. Marco, 3706
Ph. +39.041.5204258

L'OTTICO 2
F.ia de le Procuratie - Dorsoduro, 2480
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POLLINI
Mercerie - San Marco, 186
Ph. +39.041.5237480

LA PARIGINA
Mercerie - S. Marco, 727
Ph. +39.041.5226743

TIMBERLAND
Calle dei Fuseri - S. Marco, 4336
Ph. +39.041.5231827

CALZATURIFICIO MAGLI
Calle XXII Marzo - S. Marco, 2288
Ph. +39.041.5208280

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Ph. +39.041.52*6603

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Calle dei Fuseri - S. Marco, 4366
Ph. +39.041.5222115

F.LLI ROSSETTI
Calle Larga Mazzini - S. Marco, 4800
Ph. +39.041.5230571

HOGAN
Campo S. Moisè - S. Marco, 1461
Ph. +39.041.2413343

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Mercerie - San Marco, 4944
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1

1 | VULCANO
The explosive energy of volcanoes is the inspiration of the Vulcano Collection. Sparkling jewellery in white gold with diamonds and pink sapphires to make the most of a woman.

GIOIELLERIA CHIMENTO
Campo San Moisè 1460, San Marco - Venezia



2

2 | KYKLOS
Artistic venetian glasswork, designed by Emanuel Babled.

VENINI
Piazzetta Leoncini 314, S. Marco - Venezia



4

3 | H.C. INTERNATIONAL
Blanket, sweater and shirt.

HARDY CROBB'S
Calle dei Fabbri 1066, S. Marco - Venezia



3



5

4 | LUIGI BORRELLI TIES
Hand-maden exclusive ties.

AL DUCA D'AOSTA
Mercerie 4946, S. Marco - Venezia

5 | PURSE AND CREDIT CARDS HOLDER
Christmas 2002 Tod's collection.

TOD'S
Calle Larga XXII Marzo 2251, S. Marco - Venezia

6 | TECHNO BAG
Bag realized in leather calf.

FURLA
Mercerie 4833, S. Marco - Venezia

7 | THE DREAM SWAN
An example of fine Venetian jewellery.

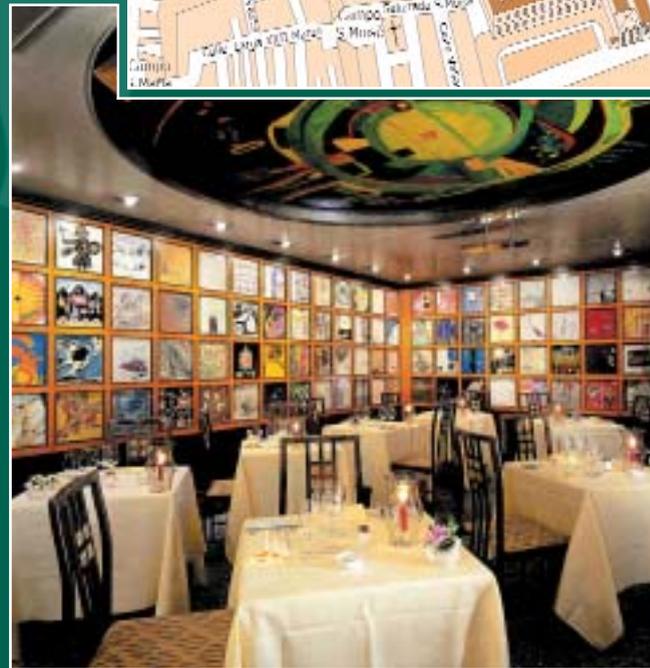
LE ZOEI
Calle dei Botteri 1566, San Polo - Venezia



6



7



ristorante LA COLOMBA

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

For over 70 years it has been a meeting place and a artistic coterie, including in its membership the best italian painters since 1946.

The "Colomba" has encouraged the protagonists of the rebirth of italian and european art. Today continues the tradition...

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

Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing

la BUONATAVOLA
Ristoranti
Bacari
Pizzerie
Pasticcerie
Listing tematico

ART of DINING : La Colomba

THE RESTAURANT

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

IL RISTORANTE

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

Ma la tradizione continua ed il ristorante offre, oltre alla sua tradizionale ed artistica atmosfera, la migliore cucina veneziana ed internazionale.



LA COLOMBA RESTAURANT
San Marco 1665
Piscina di Frezzeria
Tel. 041 5221175
Fax 041 5221468

DINING CITY LISTING

Friendship with Wine

Le Ombre

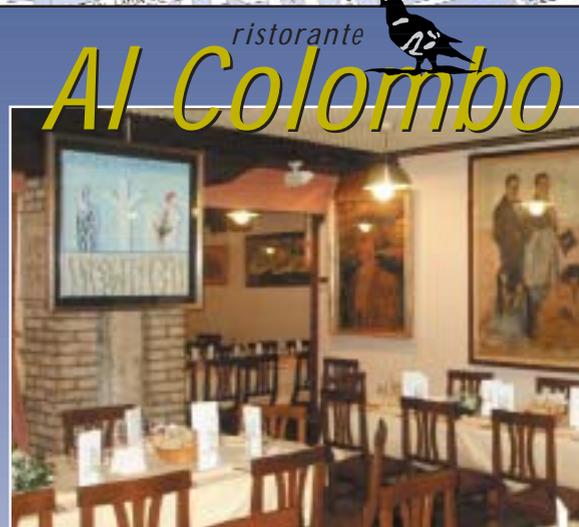


ristorante
Alla Borsa

Fifty meters from
Venice Theater; centre
for artists since 1783

A 50 mertri dal teatro
la Fenice meta degli
artisti dal 1783

Calle delle Veste, 2018 - Tel.041.5235434 - Fax 041.5200021



ristorante
Al Colombo

Ristorante con caratteristico
campiello veneziano
famoso dal '700

Typical venetian
restaurant well known
since 1700

San Marco, 4619 - Tel.041.5222627 - Fax 041.5237498

Wine and taverns have always played a big part in Venice's traditions, history and economy. Until the thirteenth century, vineyards flourished throughout the Veneto countryside. There were vineyards on the plains, in the hills – and even in St Mark's Square! These days there are no longer any vineyards in the shadow of the Basilica, but the cult of wine making has remained. Venetian taverns are called "bacari", a term that with its origins in the exclamation of a gondolier who one day, on tasting a new wine, exclaimed "Bon, Bon! Questo xe proprio un vin de bàcaro" ("Good, Good! This is real bàcaro wine"). The Venetian expression "far Bàcara" means to make merry, to eat and drink in good company. Thus a "vin de bàcaro" would be a wine well suited for such a purpose. According to this tale, reported by Elio Zorzi in his book "Venetian Taverns" of 1928, the new word coined by the gondolier was then applied to blenders of unbottled wines, which were gradually becoming popular in the city. At the beginning of the 20th century, the Doges' city could boast of more than 1,200 such establishments, where wine was blended and sold. It was in the tavern, with a goblet of red, white, sparkling or new wine before them, that contracts were signed, memories passed down, and new friendships sealed. Today instead, the number of authentic taverns is small. True "bàcari" are unpretentious places, with bare furnishings and decoration. The customers of card-playing taverns play at tressette, briscola or scopa with the rounds of wine as their stake. A drop of wine, a bit of gossip and a game, another drop to drink and so on until evening. In Venice where 50,000 glasses of wine are drunk daily, taverns continue to represent important meeting places. The pleasure of a "goto" (glass) in company, chatting about problems great and small, will never wane.

Il vino e le osterie fanno parte della tradizione, della storia e dell'economia della città. Fin dal duecento i vigneti erano prosperi in tutta la campagna veneta, c'erano filari in pianura, in collina, perfino in piazza San Marco. Oggi all'ombra della basilica non ci sono vigneti, ma è rimasto il culto del vino. A Venezia le osterie si chiamano "bacari": il termine bàcaro si fa risalire ad una esclamazione di un gondoliere che un giorno, assaggiando un nuovo vino venuto dal sud Italia, esclamò: Bon, bon! Questo xe proprio un "vin de bàcaro". L'espressione veneziana "far bàcara" equivale a far baldoria, mangiare e bere in buona compagnia, quindi un "vin de bàcaro" non può essere che un vino adatto a questo scopo. Secondo questa leggenda, riportata da Elio Zorzi nel suo libro "Osterie Veneziane" del 1928, il gondoliere avrebbe creato un nuovo termine, che si trasmise poi ai locali di mescita di vino sfuso, che pian piano vennero aperti in tutta la città. All'inizio del secolo scorso nella Città dei Dogi c'erano più di 1200 tra mescite e rivendite di vino e all'osteria, davanti a un calice di vino bianco o rosso, frizzante o novello, si sono stipulati contratti, tramandati ricordi, suggellate nuove amicizie. Oggi di osterie autentiche ne restano poche. I veri bàcari sono locali poco appariscenti con all'interno un arredamento essenziale, alle pareti pochi quadri o vecchie foto. Nelle osterie da carte ci si gioca l'ombra a tressette, a briscola o a scopa: un goccio, quattro chiacchiere, una partita, un altro goccio e così arriva sera. A Venezia, dove si bevono giornalmente 50000 ombre e le osterie continuano ad essere un importante luogo d'incontro, non tramonterà mai il piacere di un "goto" (bicchiere) bevuto in compagnia, ragionando di piccoli e grandi problemi, ed il bere un calice con l'amico incontrato per strada è un rito al quale nessun veneziano si sottrae.

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.

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

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

Traditional Cuisine

ANTICO MARTINI

S. Marco, 1983
ph. +39.0415224121
Antico Martini is a top-class romantic restaurant in Venice, famous the world over for fine seafood or meat dishes and refined service. Since 1720. Special rooms for non-smokers. Closed Tuesdays and at lunch-time on Wednesday

DO' FORNI

S. Marco, 457
ph. +39.041.5232148
Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea. The restaurant offers a fine selection of wines. Booking advisable. Open daily

DA IVO

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

HARRY'S BAR

S. Marco, Calle Vallaresso 1323
ph. +39.041.5285777
For over seventy years Harry's Bar has been one of the most renowned places in the world and is by now an institution in the splendid city on the lagoon. It offers a cuisine

renowned for its simplicity and refinement along with unforgettable service. Booking essential. Open daily

LA COLOMBA

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

DE PISIS

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

AGLI ALBORETTI

Dorsoduro, 884
ph. +39.041.5230058
The chef skilfully prepares traditional and innovative dishes combining colours and flavours to please the eye and the taste. Every day he proposes dishes made with the freshest produce from the daily market. Closed Wednesdays and at lunch-time on Thursday



Ruga Rialto, 778 Venezia
Tel. e Fax 041.5226546
E' gradita la prenotazione

Osteria Antico Dolo

www.anticodolo.it in Venezia dal 1434



music restaurant design

AVOGARIA

AL GRASPO DE UA

S. Marco, 5093
ph: +39.041.5200150
A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes.
Closed Mondays

FIASCHETTERIA TOSCANA

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

AI GONDOLIERI

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

QUADRI

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

LOCANDA CIPRIANI

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

IL SOLE SULLA VECIA CAVANA

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

DA IGNAZIO

San Polo, 2749
ph. +39.041.5234852
Lovely atmosphere of an old Venetian trattoria. Particular espe-

cially in the summer, because cooking is done in the court.
Closed Saturdays

CIPRIANI

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

HARRY'S DOLCI

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

ALLA BORSA

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

AL COLOMBO

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

OSTERIA SAN MARCO

S. Marco, 1610
ph. +39.041.5285242
Although it has only recently opened, it is already appreciated by both tourists and locals alike. It offers seafood and meat dishes as well as early produce in a pleasant atmosphere.
Closed Sundays

OSTERIA DA FIORE

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

LA CARAVELLA

Via XXII Marzo, 2398
ph. +39.041.5208901
A historical restaurant in the heart of Venice, with an excellent wine list. From May to September service is in our flowered-fill courtyard.
Open daily

Local Cuisine

LA FURATOLA

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

LE BISTROT DE VENISE

S. Marco 4685
ph. +39.041.5202244
The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six hundred years of Venetian and Venetan folk cuisine and a highly-selective wine list.
Open daily

ALLE TESTIERE

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

CORTE SCONTA

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

AL COVO

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

AVOGARIA

Dorsoduro 1629
Ph. +39.041.2960491
A small yet exquisitely furnished restaurant near the Avogaria theatre.
Closed Tuesdays

LA RIVISTA

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

OLIVA NERA

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

OSTERIA ANTICO DOLO

Ruga Rialto 778
Ph. +39.041.5226546
The superior cuisine serves the best fresh fish of the day directly from the Rialto market and all kinds of Venetian dishes.
Open daily

TAVERNA LA FENICE

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

AE POSTE VECIE

Rialto Pescheria
ph. +39.041.721822
In the sixteenth century environment of the oldest "trattoria" in Venice you will find the best traditions of the Ancient Republic.
Poste Vecie is also a "historical Italian restaurant".
Closed Tuesdays

International Cuisine

Japanese

MIRAI
Cannaregio 227
ph. +39.041.2206517
A restaurant that offers the Japanese cuisine in Venice.
Open daily

Chinese

TEMPIO DEL PARADISO
San Marco 5495
ph. +39.041.5224673
It is one of the best-known and most refined Chinese restaurants in the city.
Open daily

NANCHINO

S. Marco, Calle dei Fabbri 1016
ph. +39.041.5223753
It offers typical Chinese cuisine in a perfect atmosphere and in grand style.
Closed Mondays

Arabian

FRARY'S
San Polo 2558
ph. +39.041.720050



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The coffee *Il caffè*

Coffee, which in Venice acquired the same importance as the customary ombra (a glass of white or red wine enjoyed with friends at any time of day), reached the city only in 1640 even though Venetians were already familiar with it since the late 1500's.

It was used as medicine and was initially sold exclusively by chemists. Venetians did not like it bitter, but once sweetened it became one of their favourite drinks-so much so that it was here that the fundamental institution called "café" began: a public establishment, the meeting place for chatting, for the exchange of ideas and for culture. In 1683 the first shop exclusively for coffee was opened in Piazza San Marco. It was located under the porticoes of Procuratie Nuove.

The famous Caffè Florian, initially called Venezia Trionfante, opened in 1720; Gran Caffè Lavena opened in 1750 and the historical, renowned Caffè Quadri dates back to 1775. They are the keepers of memories and history linked to the charm and character of Venice, places that have always been patronized by illustrious figures.

They serve Venetian coffee that, as an old adage goes, should be "as black as night, as warm as the heart, as pure as a flower and as sweet as love".

Il caffè, che a Venezia ha acquisito la stessa importanza dell'abituale ombra (un calice di vino bianco o rosso da prendere con gli amici in qualsiasi ora del giorno), benché fosse noto già dalla fine del secolo precedente, giunse in città solo nel 1640. Era usato come medicamento e fu all'inizio venduto esclusivamente in farmacia. Amaro non piaceva ai veneziani, ma zuccherato diventò una delle loro bevande preferite tanto che qui nacque quell'istituzione fondamentale che è il caffè come locale pubblico: luogo di ritrovo, di ciacole, di scambio d'idee, di cultura. Nel 1683 fu infatti aperta, in Piazza San Marco, la prima bottega per solo caffè. Si trovava sotto i portici delle Procuratie Nuove. Risale al 1720 l'apertura del celebre Caffè Florian, inizialmente chiamato Venezia Trionfante, al 1750 quella del Gran Caffè Lavena ed al 1775 quella dello storico e rinomato Caffè Quadri, voluto da tale missier Giorgio Quadri. Sono veri e propri luoghi di memoria e di storia legati al fascino ed al carattere di Venezia. Luoghi frequentati da sempre da personaggi illustri servono nelle loro sale il caffè veneziano, un caffè che come dice un vecchio adagio dev'essere: nero come la notte, caldo come el cuor, puro come un fior e dolce come l'amor.

It is found in the San Polo district of the city. It offers Arabic cuisine in a picturesque, pleasant environment.

Closed Tuesday evenings

BARADA

Cannaregio 2519
ph. +39.041.715977

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

Closed at midday

Indian

SHRI GANESH

San Polo 2426
ph. +39.041.719804

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

Closed Wednesdays

Mexican

IGUANA

Cannaregio 2515
ph. +39.041.713561

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

Closed Mondays

Hiddish

GAM GAM

Cannaregio 1122
ph. +39.041.715284

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

Closed Friday evenings and Saturdays

Syrian and Egyptian

SAHARA

Cannaregio 2519
ph. +39.041.721077

It serves an excellent traditional Syrian and Egyptian cuisine in a funky corner of Venice.

Closed Mondays

Bacari & Hostarie

ALLA VEDOVA

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

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

Closed Thursdays and at lunch-time on Sundays

DO MORI

S. Polo, 429
ph. +39.041.5225401

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

very small sandwiches, super stuffed with goodies and delicious.

Closed Sundays

AL PARADISO PERDUTO

Cannaregio 2640
ph. +39.041.720581

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

Closed Wednesdays, Tuesdays

BENTIGODI

San Marcuola 1424
ph. +39.041.716269

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

Closed Sundays

ALLA BOTTE

San Marco 5482
ph. +39.041.5209775

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

Closed Thursdays

RIVETTA

Castello 4625
ph. +39.041.5287302

A renowned place for enthusiasts of the rounds of ombra (wine). In a typical Venetian atmosphere the unending and exquisite cichetti (snacks).

Closed Mondays

DA CODROMA

Dorsoduro, 2540
ph. +39.041.5246789

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

Closed Sundays

ALL'ACCIUGHETTA

Castello, 4357
ph. +39.041.5224292

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

Open daily

Wine Bars

BOTTIGLIERIA COLONNA

Castello 5595
ph. +39.041.5285137

A selection of excellent quality wines and liquors.

Closed Sundays

VINI DA GIGIO

Cannaregio, San Felice 3628

ph. +39.041.5285140

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

Closed Mondays

VINO VINO

San Marco 2007
ph. +39.041.5237027

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

Closed Tuesdays, Wednesdays at lunch time

Pizzeria

AL NONO RISORTO

S. Croce, 2337
ph. +39.041.5241169

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

Closed Wednesdays, Thursday at lunch time

AE OCHE

Santa Croce, 1552
ph. +39.041.5241161

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

Open daily

CONCA D'ORO

Castello, 4338
ph. +39.041.5229293

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

Closed Tuesdays

DUE COLONNE

San Polo, 2343
ph. +39.041.5240685

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

Closed Sundays, Saturday at lunch time

Cafés

CAFFÈ FLORIAN

Piazza San Marco 56
ph. +39.041.5205641

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

Open daily

GRAN CAFFÈ LAVENA

Piazza San Marco, 133
ph. +39.041.5224070

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

salon. Café with orchestra.

Open daily

CAFFÈ QUADRI

Piazza San Marco, 120
ph. +39.041.5200041

Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality.

It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.

Closed Sundays

CAFFÈ AURORA

S. Marco, c.po S. Stefano, 3464
ph. +39.041.5286405

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

Open daily

Pastries & Ice Creams

ROSA SALVA

San Marco, 5020
ph. +39.041.5227934

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

Closed Sundays

MARCHINI

San Marco, 2769
ph. +39.041.5229109

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

Open daily

DA NICO

Dorsoduro, 922
ph. +39.041.5225293

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

Closed Thursdays

AL TODARO

San Marco, 3
ph. +39.041.5285165

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

Open daily

TONOLO

Dorsoduro, 3764
ph. +39.041.5237209

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

Closed Mondays

GLACIA

S. Marco, 607
ph. +39.041.5236059

A famous place to enjoy fabulous gelato.

Open daily

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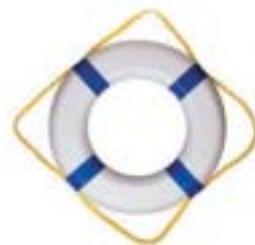


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