

VENICE MAGAZINE

the city guide

01 MAY '08
01 AUGUST '08

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VENICE FROM BOTH SIDE

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Tips:

ULTIMATE SHOPPING

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the city guide

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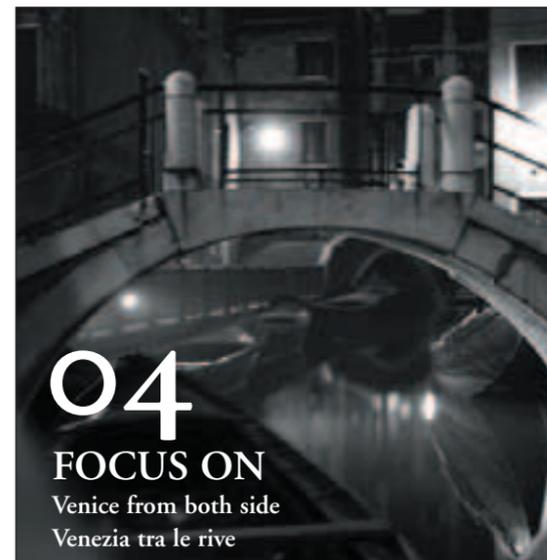
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Venice from both side

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.

Venezia tra le rive

Chi li ha contati dice ce ne siano 434 e collegano da riva a riva più di 100 isole. Per ognuno di questi c'è una storia da raccontare.

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 districts of San Polo and Santa Croce. It was given this name because the windows of the building at the foot of the bridge were used by prostitutes to expose their breasts and legs on the authority of the Senate of the Republic, a measure that hoped to counteract the popularity of sodomy, a common practice in Renaissance Venice. Or there is the very famous and much-photographed Bridge of Sighs connecting the Doge's Palace with the Prison building, designed by Antonio Contino and completed in 1600. 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. All these bridges - from the least known to the most famous and best studied - have lost none of their fascination. The Paradise

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 siano in tutto 434 che collegano da riva a riva più di 100 isole. Per ognuno di questi c'è una storia da raccontare. Come il Ponte delle Tette a San Cassiano fra i sestieri di San Polo e Santa 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 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 proprio fascino. Il Ponte del Paradiso, tra San Lio e Santa Maria Formosa, chiamato in questo modo forse per via dello sfarzo durante i venerdì

Bridge between San Lio and Santa Maria Formosa gained this name perhaps because of the splendour of the area during Friday feast days. Other names include the Devil's Bridge, Angel's Bridge, Bridge of Miracles, of the Honest Woman, Golden-hearted, of War, of Patience, of the Sepulchre, of the Executed, of Humbleness, of the Dumb, of Pity. Often their names are those of the owners of the nearby buildings or refer to the crafts or trades carried out nearby: Bridge of Herbs, Cheese-maker, baker, bakery, millet, clothes, sails.

Venetian bridges are thus not solely a means of connection but are also a description of the social history of this very special city.

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 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

di festa. Ma anche Ponte del Diavolo, Ponte dell'Angelo, Ponte dei Miracoli, della Donna Onesta, dei Cuoridoro, della Guerra, de la Pazienza, del Sepolcro, dei Squartai, della 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. 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 San 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 San Vidal e Campo della Carità, fra i sestieri di San 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 San Barnaba in sestiere di Dorsoduro intorno al 1337, ma le cronache fanno risalire la prima costruzione in pietra al ponte della Canonica nel XII secolo. Spesso si costruivano di nascosto, in una sola notte, tanto che molti



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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 Arsenalotti, 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.

THE ACCADEMIA BRIDGE

In the first decades of the new century, with the spreading of new constructive technologies, a competition was announced for the creation of a new bridge just in front of the "Gallerie". The 1933 winner project - by Torres and Briazza - was not carried out in the end. However, the work was to be renewed and the present bridge, originally planned to be only provisory, was constructed.

IL PONTE DELL'ACCADEMIA

Nei primi decenni del ventesimo secolo, con l'affermarsi di moderne tecnologie costruttive, venne indetto un concorso per la realizzazione di un nuovo ponte di fronte alle Gallerie. Il progetto vincitore del 1933 (Torres e Briazza) non venne poi realizzato. Rimaneva comunque la necessità di rinnovare l'opera: fu costruito un ponte che, solo nelle intenzioni, doveva essere provvisorio.

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 San 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 Santa Margherita a Campo San 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 San Marco, Castello e la parte orientale di Dorsoduro, c'erano gli arsenalotti, gli operai specializzati dell'Arsenale. Fra i Nicolotti, che abitavano Cannaregio, San Polo, Santa Croce e Dorsoduro di ponente, c'erano i fieri pescatori di San Niccolò dei Mendicoli. Tra settembre e Natale, dal 1292, si combattevano lotte a mani nude su diversi ponti di Venezia, ma quello di San Barnaba poteva contenere più spettatori alle finestre delle case vicine e fu scelto per le numerose occasioni di scontro. Tali lotte furono abolite nel 1705 perché definite troppo cruente.

Museums guide

Museums
Theatres
Galleries
Exhibitions
City Listing

Musei
Teatri
Gallerie
Esposizioni
Listing tematico

a cura di Riccardo Bon



MUSEO FORTUNY

MUSEO FORTUNY
San Marco, 3958
Until July 21
Info +39.041.5209070



A WORLD MADE OF PAPER. ISABELLE DE BORCHGRAVE MEETS MARIANO FORTUNY

Mariano Fortuny's "temple" - the museum in San Beneto, a real "place of beauties" that has reopened all its areas to the public - will feature until July 21st eighty outstanding dresses entirely made of paper, in addition to various accessories and trompe-l'oeil, by the excellent and eclectic Belgian artist Isabelle Borchgrave.

Isabelle, who had shifted from painting to fashion, from design to textile and furniture, began working with paper and she ended up creating unique dresses and accessories, like the ones taking inspiration from Fortuny's world, merging into a spectacular gathering of colours, hues, decorations, creases, silk-like effects, damasks, laces and plissés with the "original" draperies of the artist from Granada. A giant and extraordinary Middle-eastern curtain, also made of paper, with an embroidered lace effect peeps out on the second floor evoking Mariano's search and passion for that very artistic language. Here and there, among other models of dresses by Isabelle and sketches by Fortuny, a game of associations and allusions, takes place, enriched by new temporary "hosts" of the museum (Vedova, Fontana, Santomaso, Rothko).

UN MONDO DI CARTA. ISABELLE DE BORCHGRAVE INCONTRA MARIANO FORTUNY

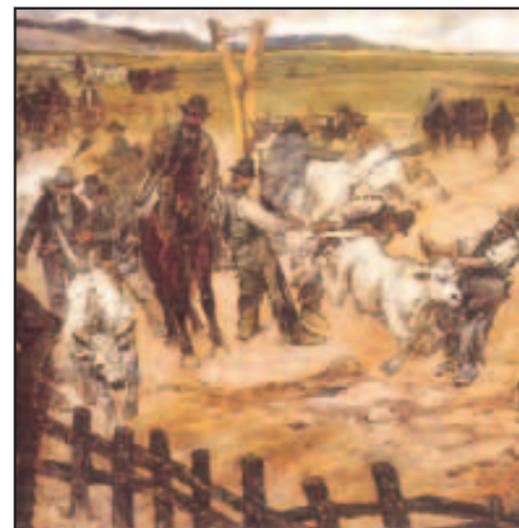
Il "tempio" di Mariano Fortuny, quel Museo a San Beneto vero "luogo delle meraviglie" riaperto ora in tutti i suoi spazi, presenta fino al 21 luglio ottanta eccezionali abiti realizzati interamente in carta, oltre a vari accessori e trompe-l'oeil, della brava ed eclettica artista belga Isabelle de Borchgrave. Passata dalla pittura alla moda, dal design al tessile e all'arredo, a un certo punto Isabelle si mette a lavorare con la carta creando abiti e accessori davvero unici, come quelli ispirati al mondo di Fortuny, che si confondono in un tripudio di tinte, toni, decori pieghe, effetti di seta, damaschi, pizzi e plissé con i "veri" tessuti dell'artista di Granada.

Una gigantesca e straordinaria tenda mediorientale, realizzata anch'essa in carta con effetti di ricamo a traforo, fa poi capolino al secondo piano evocando la ricerca e la passione di Mariano per quel linguaggio artistico. Qua e là, tra altri modelli di suoi abiti e bozzetti di Fortuny, prende forma il gioco dei richiami e dei riferimenti, arricchito dai nuovi temporanei "ospiti" del museo (Vedova, Fontana, Santomaso, Rothko).

ISTITUTO VENETO DI SCIENZE LETTERE ED ARTI Until July 27

I MACCHIAIOLI MASTERPIECES OF MARIO TARAGONI'S COLLECTION

I Macchiaioli
Capolavori della collezione Mario Taragoni



"**M**acchiaioli" was the disparaging term with which an anonymous critic of the «Gazzetta del Popolo» identified in 1862 the group of painters who, around 1855, gave origin to a movement which set out to renew, in an antiacademic and veristic sense, Italian painting. With a poetics based on the clash of sketches and of shades initially obtained through the technique "of the black mirror" (i.e. by using a mirror tarnished with smoke which enabled to enhance the contrasting shades of the painting), the movement opposed itself to Romanticism and Neoclassicism. The Macchiaioli believed that shape did not really exist, but that it was rather the product of light: the individual sees the entire world through shapes that are not separated from the nature environment, that is to say as distinct or overlapping "patches" of colour. Light hits objects and comes back to our eyes as colour. The latter is thus, in turn, the only means with which reality is discovered. Therefore, the paintings can be nothing other than a "patchy" composition. Heterogeneous both in its origin and in the artistic tradition of its members, the movement counted among its exponents

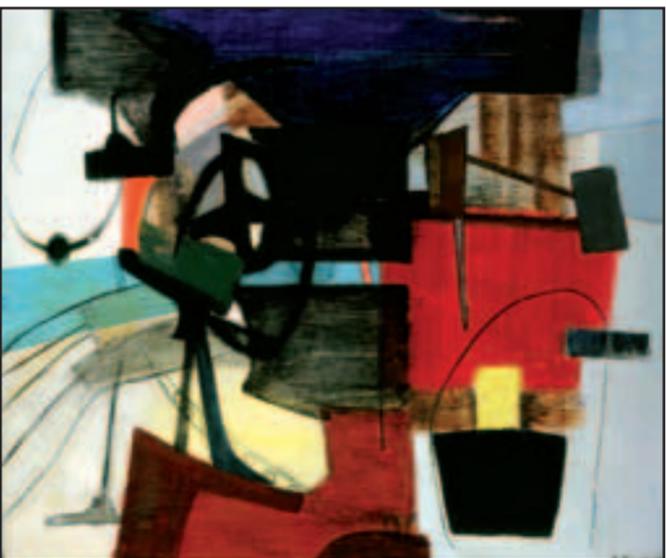
Giovanni Fattori from Leghorn, Silvestro Lega from Forlì and Telemaco Signorini from Florence. Object of increasing attention, it is at the centre of a large exhibition at "Palazzo Cavalli Franchetti - Istituto Veneto di Scienze Lettere ed Arti" (on show until July 27th) which aims at gathering the prestigious collection of paintings of Tuscan nineteenth century that belonged to Mario Taragoni, great man of culture and refined collector of twentieth century art. His private collection is one of the very few that arrived almost intact to the present day and that, as curator Antonio Paolucci notes, opens up a new perspective, a point of view tested by a cultured collector who had studied and expressed his opinion on critics, historians and gallery directors but who had been able to judge through his own eyes and heart. The exhibition will feature around sixty paintings by artists like Fattori, Signorini, Spadini and Puccini and a selection of works borrowed from the 1928 Biennale of Ca'Pesaro.



Con il dispregiativo "Macchiaioli" un anonimo recensore della «Gazzetta del Popolo» identificava nel 1862 quel gruppo di pittori che intorno al 1855 a Firenze dette origine a un movimento che si proponeva di rinnovare in senso antiaccademico e verista la pittura italiana. Con una poetica basata sul contrasto di macchie di colore e di chiaroscuro, inizialmente ottenute tramite la tecnica "dello specchio nero" (ossia utilizzando uno specchio annerito col fumo che permetteva di esaltare i contrasti cromatici nel dipinto), esso si opponeva a Romanticismo e Neoclassicismo. Per i Macchiaioli la forma non esiste, ma è piuttosto un prodotto della luce: l'individuo vede tutto il mondo attraverso forme non isolate dal contesto della natura, quindi come "macchie" di colore distinte o sovrapposte ad altre. La luce, colpendo gli oggetti viene rinvia al nostro occhio come colore ed esso rappresenta dunque l'unico modo di entrare in contatto con la realtà. Il quadro non può essere quindi che una composizione "a macchie". Eterogeneo sia per provenienza che per tradizioni artistiche dei suoi componenti, il movimento annoverò tra i suoi principali esponenti il livornese Giovanni Fattori, il forlivese Silvestro Lega e il fiorentino Telemaco Signorini. Oggetto di sempre maggior attenzione, esso è al centro di una grande mostra a Palazzo Cavalli Franchetti - Istituto Veneto di Scienze Lettere ed Arti (fino al 27 luglio), che intende ricostruire la prestigiosa raccolta di dipinti dell'800 toscano appartenuta a Mario Taragoni, grande uomo di cultura e raffinato collezionista d'arte del '900. La sua collezione privata è una delle pochissime arrivate quasi intatte fino ad oggi e ciò, come ricorda il curatore Antonio Paolucci, apre una nuova prospettiva, un punto di vista sperimentato da un colto collezionista che aveva studiato e valutato critici, storici e galleristi ma che in ultima aveva saputo scegliere con i propri occhi e il proprio cuore. In mostra una sessantina di dipinti, tra cui quelli di Fattori, Signorini, Spadini e Puccini e una selezione di opere provenienti dalla grande Biennale di Ca' Pesaro del 1928.

Giuseppe Santomaso and the abstract option

The *Fondazione Cini* dedicates to Giuseppe Santomaso (1907-1990), Venetian informal painter, a large retrospective featuring around forty works that range from the beginning of his career to his maturity. Founding member, in 1946, of the "Nuova Secessione Artistica Italiana" also known as "Fronte Nuovo delle Arti" (literally, new Italian artistic secession, or new arts front), Santomaso soon brings his painting towards abstract tensions and emotional figurations that, in 1952, will lead him to take part in the work of the "Gruppo degli Otto" (or "group of the eight", comprising artists like Afro, Birolli, Corpora, Moreni, Morlotti, Santomaso, Turcato, Vedova), also known as the group of the abstract-concrete. Future changes will induce him, from the mid 50s onwards, to cut loose from content and shape although his art will always be marked by the search for harmony and balance, thus permeated with emotivity, spatial suggestions and luminous vibrations. The exhibition (on show until July 13th) offers the opportunity to look with new eyes at Italian and European painting of the second half of the twentieth century thanks to a close comparison of the works by, among others, De Luigi, Music, Pizzinato, Emilio Vedova and Bice Lazzari.



La *Fondazione Cini* dedica a Giuseppe Santomaso (1907-1990), pittore informale veneziano, una grande retrospettiva che presenta una quarantina di opere, dagli esordi alla maturità. Membro fondatore, nel '46, della Nuova Secessione Artistica Italiana o Fronte Nuovo delle Arti, Santomaso fa volgere ben presto la sua pittura verso tensioni astratte e figurazioni emotive che lo porteranno, nel '52, a partecipare all'esperienza del "Gruppo degli Otto" (Afro, Birolli, Corpora, Moreni, Morlotti, Santomaso, Turcato, Vedova), detto anche degli astratto-concreti. Ulteriori evoluzioni lo spingeranno, dalla metà degli anni '50, ad affrancarsi completamente dal contenuto e dalla forma anche se la sua arte sarà sempre penetrata dalla ricerca di armonia ed equilibrio, permeandosi quindi di emotività, suggestioni spaziali e vibrazioni luminose. La mostra (fino al 13 luglio) offre anche l'opportunità di poter rileggere la pittura italiana ed europea della seconda metà del '900 attraverso un ravvicinato confronto con le opere, tra gli altri, di De Luigi, Music, Pizzinato, Emilio Vedova e Bice Lazzari.

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

Musei
Fondazioni
Gallerie d'arte
Gallerie private

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

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

PALAZZO GRASSI from January 26 to June 20

ROMA E I BARBARI

The rise of a new world - La nascita di un nuovo mondo

The history of Rome and of the various peoples and tribes who were settled outside its borders - above all in Northern and Eastern Europe - begins with Julius Caesar's conquest of Gaul, when the Germans were mentioned for the first time. He described them as "violent and uncivilized people". A single term of Greek origin was soon to be used to identify, in a derogatory way, the following peoples: Germans, Celts, Sarmatians, Alans, Goths, Ostrogoths, Huns, Avars, Visigoths, Vandals. Basically all those peoples who had different habits, customs, languages and cultures from their own, who were often nomads and not organised in urban aggregations and territorially stable empires and who menacingly advanced from the outside boundaries of the Empire: they were the "Barbarians". The exhibition retraces - as stated by his curator Jean-Jacques Aillagon - that long history that has been so decisive for the identity of the European continent which all too often celebrates its Greek, Roman and Jewish-Christian roots but forgets its barbarian origins, that are so powerful and influential.



La storia dei rapporti tra Roma e l'insieme di popoli e tribù che si trovavano al di fuori dalle sue frontiere - soprattutto a nord e a est dell'Europa - comincia fin dalla conquista della Gallia da parte di Giulio Cesare, quando, per la prima volta si parla dei Germani, da lui descritti come "uomini violenti ed incolti". Ben presto un unico termine di origine greca, identificherà spregiativamente queste genti: Germani, Celti, Sarmati, Alani, Goti, Ostrogoti, Unni, Avari, Visigoti, Vandali...tutti quelli che possedevano abitudini, costumi, lingue e culture distanti dalle proprie, che molto spesso erano nomadi e non organizzati in aggregati urbani e imperi territorialmente stabili e che dal limes (confine) dell'Impero avanzavano minacciosi: erano i "barbari". La mostra rievoca - a detta del suo curatore Jean-Jacques Aillagon - questa lunga storia, così decisiva per l'identità del continente europeo, che troppo spesso celebra radici greche, romane ed ebraico-cristiane, dimenticando invece le proprie origini barbare, peraltro così potenti e determinanti.

MUSEUMS

PALAZZO DUCALE

map: F5 - S.Marco, 1
ph. +39.041.5209070

9am - 7pm • Tickets: € 12.00 + 1.00



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

MUSEO CORRER

map: F5 - S.Marco, 52
ph. +39.041.5209070

9am - 7pm • Tickets: € 12.00 + 1.00

It's located in St. Mark's Square, between "Ala Napoleonica" and "Procuratie Nuove"; it takes its origin from the collection Teodoro Correr gave to the City in 1830. The museum is divided into three sections: the neo-classical part, the historical part, about Venetian civilisation, and the Venetian picture gallery well displayed by Carlo Scarpa. Visitor will discover also the political, social and military history of Venice's Serenissima Republic. **Permanent exhibition:** collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, "La Trasfigurazione" by Giovanni Bellini, statues and sketches by Canova.

Temporary exhibition: Lawrence Carroll. Until May 4.

MUSEO STORICO NAVALE

map: H5 - Castello, 2148

ph. +39.041.5200276 - Tickets: € 1.55
8.45am - 1.30pm • Closing day: Sun, Vac

The museum contains relics from various regional navies and from the Italian navy. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft

of the Doge, used in the solemn ceremonies like the Venice's wedding to the sea. **Permanent exhibition:** collections of original documents, remains and models of boats of several forms and sizes.

CA' REZZONICO

Museum of the Venetian 700s

map: D5 - Dorsoduro, 3136

ph. +39.041.5209070 - Tickets: € 6.50
10am - 6pm Closing day: Tue and May 1

Michele Marieschi
Vedute incise



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

Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon. **Temporary exhibition:** Michele Marieschi - Vedute Incise. Until May 26.

MUSEO ARCHEOLOGICO NAZIONALE

Marciano museum

map: F5 - S. Marco, 52

ph. +39.041.5225978

9am - 7pm • Tickets: € 12.00 + 1.00

The museum was founded on the bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.

Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.

CASA GOLDONI

map: F4 - S.Polo, 2794

ph. +39.041.5209070

10am - 5pm • Tickets: € 2.50

Closing day: Wednesday and May 1

Reopened to the public on 27th October 2001, Palazzo Centanni is the birth place of the famous playwright Carlo Goldoni. This delightful gothic palace today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projec-

tions of historical theatrical performances. **Permanent exhibition:** Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.

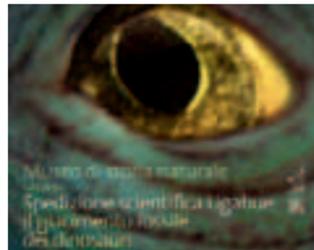
MUSEO DI STORIA NATURALE

map: D3 - Fondaco dei Turchi, 1730

ph. +39.041.5209070 - Tickets: Free

10am - 4pm (Saturday and Sunday only)

Closing day: Monday



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

BIBLIOTECA NAZIONALE MARCIANA

Monumental halls

map: F5 - Piazza S. Marco

ph. +39.041.2407211

9am - 7pm • Tickets: € 12.00 + 1.00

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

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

MUSEO DEL VETRO

Glass museum

map: L2 - Murano, F.ta Giustinian, 8

ph. +39.041.5209070

10am - 6pm • Tickets: € 5.50

Closing day: Wednesday and May 1

It's located in the former Torcello Bishops' palace, Palazzo Giustiniani, a typical Venetian Gothic building. It houses glass collections arranged in a chronological order: here is the largest historical exhibition of Murano's glass, comprehensive of 15th to 20th centuries pieces.

Permanent exhibition: unique extant copies of Murano glass and Renaissance pieces from the collections of

Correr, Moli and Cicogna.

Temporary exhibition: FAREVETRO. Creatività e tecnica in cento opere. From May 29 to September 30.

MUSEO FORTUNY

map: E5 - S. Marco, 3958

ph. +39.041.5209070 - Tickets: € 8.00

10am - 6pm • Closing day: Tuesdays



This particular charming museum, located in a Gothic palace, keeps the original usage given by Mariano Fortuny who created there his own atelier of photography, set-designing and staging. Nowadays, because of restoration works, in the museum are organized only temporary exhibitions of visual communication.

Temporary exhibition: Un mondo di carta. Isabelle De Borchgrave incontra Mariano Fortuny. Until July 21.

MUSEO DEL MERLETTO

Burano, Piazza Galuppi, 187

ph. +39.041.5209070

10am - 4pm • Tickets: € 4.00

Closed until November

The museum is entirely dedicated to the history of the lace production in Burano. It is situated next to the school of this art, school established in 1872 by the countess Adriana Marcello Zon.

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

MUSEO EBRAICO

map: D2 - Cannaregio, 2902/b

ph. +39.041.715359 - Tickets: € 8.50

10am - 7 pm • Closing day: Saturday

Strolling between Campo del Ghetto Nuovo - the site of the museum which testifies the constant and productive presence of the Jewish community in Venice - and Campo del Ghetto Vecchio, you will come across five synagogues, three of which are open to the public.

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

VENETO INSTITUTE OF SCIENCE, LETTERS AND ART

map: D5 - Campo Santo Stefano, 2945
ph. +39.041.5204372
Tickets: € 10.00 • 10am - 7pm
It's a lively centre of promotion and comparison, in which cultural, scientific and artistic knowledge, ideas, and experiences can be exchanged.
Temporary exhibition: I Macchiaioli - capolavori della collezione Mario Taragoni. Until July 27.

MUSEO DI PALAZZO MOCENIGO

Textile and costumes history museum
map: E3 - S. Croce, 1992
ph. +39.041.5209070
10am - 5pm • Tickets: € 4.00
Closing day: Monday and May 1
The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textile and Costume.
Permanent exhibition: a selection of rare items – textiles and costumes - of special value and an important library specialised in this sector.
Temporary exhibition: Marisa Bronzini. Textile 1939-2007. Until June 1.

PALAZZO ALBRIZZI

German-Italian Cultural Association
map: F3 - Cannaregio, 4118
ph. +39.041.5232544 - Tickets: Free
10am-1pm/4pm-6pm • Closing day: Sun
This austere looking palace still has two very nice halls in the "piano nobile", which are decorated with frescoes representing antique mythological themes by Guarana. Nowadays, during the venetian carnival season, masked balls are organized in this palace.

MUSEO DIOCESANO DI ARTE SACRA

map: G5 - Castello, 4312
ph. +39.041.5229166
10am - 6pm • Tickets: € 8.00
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.

FOUNDATIONS

FONDAZIONE BEVILACQUA LA MASA

map: F5 - San Marco, 71
ph. +39.041.5207797 - Tickets: free
10am - 6pm • Closing day: Tuesday
A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will soon become a place for looking up books, CD-Roms and other rare material.

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi
map: D6 - Campo S. Agnese, 810

ph. +39.041.5225996 - Tickets: Free
Mon-Fri 11am - 5pm, Sat 2pm - 6pm
Closing day: Sunday

A new Swiss Cultural space has been opened in Venice since February 2002. It is considered as an extension of the Swiss Institute in Rome. The multivalent hall, open to the Swiss Cultural Institutions operating in Italy, hosts artistic manifestations, expositions, exhibits, meetings, conferences and concerts.
Temporary exhibition: Incontro - Olga Zimmelova, Snues Voegelin, Marco Paoluzzo. From May 23 to July 11.

COLLEZIONE PEGGY GUGGENHEIM

map: E6 - Dorsoduro, 701
ph. +39.041.2405411 - Tickets: € 10.00
10am - 6pm • Closing day: Tuesday
The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice. The museum is located in Peggy Guggenheim's former home and it houses European and American works of the first half of the 20th century.
Permanent exhibition: extensive collection of 20th century paintings by Kandiskij, Pollock, De Chirico, Vedova, Picasso, Marini, Severini.
Temporary exhibition: Coming of age. Arte americana dal 1850 al 1950. From June 28 to October 12.

FONDAZIONE QUERINI STAMPALIA

map: F5 - Castello, 5252
ph. +39.041.2711411 - Tickets: € 8.00
Tue-Sat 10am - 8pm, Sun 10am - 7pm
Closing day: Monday
The Foundation was set up in 1869 upon the bequeath by Earl Giovanni Querini Stampalia. This well-preserved building is built in perfect and original Venetian style and contains a rich library and a fascinating picture gallery.
Temporary exhibition: Stefano Arienti - Disegni dismessi. Until May 11.
Jacopo Bassano - Riposo durante la fuga in Egitto. From May 10 to July 13.

FONDAZIONE CINI

map: G6 - Isola di S. Giorgio
ph. +39.041.2710402 - Tickets: free
Saturday and Sunday only: 10am - 5pm
The Giorgio Cini Foundation was established in 1951 by Count Vittorio Cini in memory of his son Giorgio. It hosts conferences and congresses of scientific and cultural organisations from Italy and abroad, offering an unparalleled urban and monumental context.
Temporary exhibition: Santomaso e l'opziona astratta. From April 5 to July 6.

TELECOM FUTURE CENTRE

map: F4 - San Marco, 4826
ph. +39.041.5213206 - Tickets: Free
10am - 6pm • Closing day: Monday
The most advanced international research centre is located in the ancient convent of S. Salvador. The Centre has reconsidered the historical and social elements of Venice in the light of new technologies.

ART GALLERIES

GALLERIA FRANCHETTI CA' D'ORO

map: E3 - Cannaregio, 3933
ph. +39.041.5238790 - Tickets: € 5.00
Tue-Sun 8.15am - 6.45pm
Monday 8.15am-2pm
The Ca' D'oro, an enchanting gothic palace on the Grand Canal, owes its name to the gold leaf which, in the past, decorated its elegant façade. It

City Exhibitions

SPAZIO CULTURALE SVIZZERO

Palazzo Trevisan degli Ulivi. Dorsoduro - Campo S. Agnese, 810 - ph. +39.041.5225996
INCHONTRÖ - OLGA ZIMMELLOVA, SNUES VOEGELIN, MARCO PAOLUZZO

Fifth edition of the exhibition InCHontrö, featuring works by four artists hosted by the Istituto Svizzero (Swiss institute) in Venice in 2006.



Olga Zimmelova

Olga Zimmelova, Swiss of Czech origin, proposes the videoinstallation "Quadro Veneziano" (Venetian painting): the artist filmed one of her canvases painted with Venetian colours that lets itself be taken away by the current of the canals, endowing it with rhythm and movement.
Snues Vögelin, Swiss artist from Basel, created a cycle of paintings taking inspiration from the notes of a

Venetian composer Luigi Nono: after having studied for years the music of that famous contemporary author, he has translated and then transposed it under a new light in his canvases.

Marco Paoluzzo, renowned Swiss photographer from Vienna but with Italian origin, shows in his pictures with a neutral look the city of Venice, by leaving aside its usual beautiful and romantic side while immortalising out of time landscapes and sceneries.



Marco Paoluzzo



Joe Tilson - For Helios II, 2006 - cm. 30X20X5

MAY 08 JUL da non perdere not to be missed

Quinto appuntamento della mostra InCHontrö che presenta i lavori di quattro artisti ospitati dall'Istituto Svizzero a Venezia nel 2006.

Olga Zimmelova, svizzera di origine ceca, propone la videoinstallazione "Quadro Veneziano": l'artista ha filmato un suo quadro dipinto con colori veneziani che si lascia trasportare dalla corrente dei canali, dandogli ritmo e movimento.

Snues Vögelin, artista svizzero di Basilea, ha creato un ciclo di quadri ispirati dalle note del compositore veneziano Luigi Nono: dopo aver studiato per anni le musiche dell'autore contemporaneo, le ha tradotte e riproposte nei tratti dei suoi quadri.

Marco Paoluzzo, rinomato fotografo svizzero di Bienna con origini italiane, mostra nei suoi scatti fatti con uno sguardo neutrale, la città di Venezia, accantonando il bello e il romantico che la accompagnano da sempre, immortalando invece vedute e paesaggi che restano al di fuori dal tempo.



Snues Vögelin



From May 23 to July 11
Mondays - Fridays: 11am - 1pm • 3pm - 6pm. Saturdays: 2pm - 6pm.
Free admission. - Info: +39.041.2411810

Un'esposizione della Fondazione Svizzera per la cultura Pro Helvetia

BUGNO ART GALLERY

S. Marco 1996 - ph. +39.041.5231305

Open daily 10.30 a.m. - 12.30 p.m. and 4 p.m. - 7.30 p.m. Closed Sunday morning and Monday morning

TILSON IN MURANO. From May 23

Joe Tilson was born in London in 1928. He held his first personal exhibition at Gallery Marlborough in London in 1962 and in 1964 he was invited to the 32nd Biennale of Venice. For over forty years, Tilson's job was directed towards large constructions and reliefs, paintings and sculptures, graphics and multiple art pieces. Evocative and symbolic works, all of them marked by a great "personality" and by an incredible artisan workmanship. In the first 60s, he took part in the English Pop Art movement. On exhibition some of the 71 glass works that the artist Joe Tilson realized in the glasshouse of Master Silvano Signoretto in Murano between 2006 and 2007.

Joe Tilson è nato a Londra nel 1928. Tiene la sua prima mostra personale alla Galleria Marlborough di Londra nel 1962 e nel 1964 viene invitato alla XXXII Biennale di Venezia. Per oltre quarant'anni il lavoro di Tilson si è svolto attraverso grandi costruzioni e rilievi, dipinti e sculture, grafiche e multipli: opere tutte di grande personalità, evocative e simboliche ricche di significati e contrassegnate da una splendida e artigianale fattura. Nei primi anni Sessanta ha fatto parte della Pop Art inglese. Saranno in mostra alcuni dei 71 vetri che l'artista Joe Tilson ha realizzato nella vetreria del Maestro Silvano Signoretto a Murano tra il 2006 e il 2007.

houses the art collection given to the State by the baron Giorgio Franchetti. To see, the "San Sebastiano" by Mantegna; works by Guardi and a marble well engraved by B. Bon.

Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

map: E3 - Santa Croce, 2076
ph. +39.041.5209070 - Tickets: € 5.50
10am - 6pm • Closing day: Mon. and May 1



It is located in one of the most important Baroque palaces in Venice, a masterpiece by Longhena. It houses a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists from different countries: from Klimt to Chagall, from Kandinskij to Klee, to Matisse and many more.

PALAZZO GRASSI

map: D5 - San Marco, 3231
ph. +39.041.5231680
9am - 7pm - Tickets: € 10.00



Roma e i Barbari

Temporary exhibition: Roma e i Barbari. Until July 20.

GALLERIE DELL'ACCADEMIA

map: D6 - Dorsoduro, 1055
ph. +39.041.5222247 - Tickets: € 10
Tue-Sun 8.15am - 7.15pm
Mon. 8.15am-2pm • Closing day: May 1



L'ultimo Tiziano

The Accademia picture-galleries provide a very complete overview of Venetian art history through the ages. They are settled at the foot of the Accademia bridge. On Tuesdays only, it's possible to visit the rich warehouses on the top floor of the monastery designed by Palladio.

Permanent exhibition: paintings by

Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo...

Temporary exhibition: L'ultimo Tiziano e la sensualità della pittura. Until May 5.

PRIVATE GALLERIES

BUGNO ART GALLERY

map: E5 - San Marco, 1996/d
ph. +39.041.5231305

SEGUSO VIRO GLASS GALLERY

map: L2 - F.ia Venier, 29 - Murano
ph. +39.041.5275353

GALLERIA RAVAGNAN

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

GALLERIA REGINA

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

BAC ART STUDIO

map: E5 - Dorsoduro, 862
ph. +39.041.5228171 - open daily
The gallery was born was born from the experiences of Paolo Baruffaldi and Claudio Bazzichetto just 30years ago.

HOLLY SNAPP GALLERY

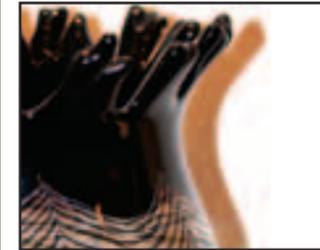
map: E5 - C.ile delle Botteghe - S. Marco
ph. +39.041.5210030

OPERA GALLERY

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

ROSCANO

map: L2 - Fond. Vetrai, 94 - Murano
ph. +39.041.0990079 - open daily



It is the new contemporary art gallery in Murano, the high standard of masterpieces is set by GianAndrea Seguso, the owner.

GALLERIA TOTEM - IL CANALE

map: D6 - Accademia, 878/B
ph. +39.041.5223641 - +39.041.943158
Open daily: 10am - 1pm • 3pm - 7pm

MELORI & ROSENBERG

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

SANTO STEFANO ART GALLERY

map: E5 - San Marco, 2953
ph. +39.041.5234518

GIANFRANCO MEGGIATO ART GALLERY

map: D5 - San Marco, 3151
ph. +39.041.2413369 - Open daily

Churches guide

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THE CHURCH OF SANTA MARIA DEL GIGLIO di Nicoletta Consentino

TO SEE

The marvellous "Virgin and Child with the Infant John the Baptist" is the only work by Rubens that can be found in Venice: the bright fineness of the carnations and the emotional intensity of the looks certainly noteworthy.

La bellissima Madonna con Bambino e San Giovannino è l'unica opera del Rubens presente a Venezia: notevoli sono la finezza splendente degli incarnati e l'intensità emotiva degli sguardi.

La facciata, una delle più belle di epoca barocca presenti in città, è l'esempio più eclatante di celebrazione di un privato su un edificio sacro: la decorazione scultorea, le allegorie, i bassorilievi concorrono infatti ad esaltare le virtù militari e civili di Antonio Barbaro, ultimo membro di una antica famiglia patrizia veneziana. Al centro si erge, sopra il suo sepolcro, lo stesso Antonio, con i tipici abiti del Capitano da Mar (una delle più importanti cariche militari a Venezia), attorniato da Virtù, Onore, Fama e Sapienza; a coronamento della facciata sono le virtù Cardinali, nella parte bassa le statue dei quattro fratelli di Antonio (morti prima di lui); i bassorilievi, infine, rappresentano le battaglie navali vinte e le città (Zara, Candia, Padova, Roma, Corfù e Spalato) nelle quali il Barbaro ottenne i più importanti incarichi. Una facciata simile, dove l'iconografia religiosa è inesistente a vantaggio di quella laica, era probabilmente edificabile solo a Venezia, dove la Chiesa faticò sempre ad imporre la sua autorità sugli affari non strettamente di fede. Inoltre, la celebrazione di un singolo personaggio, solitamente non permessa dallo Stato, è qui strettamente intrecciata con la rievocazione di vicende determinanti per la storia della Repubblica, e contribuiva perciò a glorificare la Serenissima stessa.

The façade, one of the most beautiful of the baroque period, is the most striking example of the celebration of a private on a sacred building: the sculptural decoration, the allegories, the bas-reliefs contribute to enhancing the military and civil virtues of Antonio Barbaro, the last member of an ancient Venetian noble family. At the centre, above the sepulchre, rises Antonio himself with the typical clothes of the "Capitano da Mar" (one of the most outstanding military offices in Venice), surrounded by Virtue, Honour, Fame and Wisdom; the façade is completed by the four Cardinal Virtues, in the lower part the statues of Antonio's brothers (who died before him); the bas-reliefs represent the naval battles which had been won and the cities (Zadar, Heraklion, Padua, Rome, Corfu and Split) in which the Barbarian had obtained the most important offices. A similar façade, in which there is no religious iconography to the advantage of the laic one, could have probably been erected only in Venice, where the church had always have to strive to impose its authority on issues not strictly related to faith. Moreover, the celebration of a single figure, usually not permitted by the State, is here intertwined with the recollection of outstanding events in the history of the Republic, and it thus contributed to glorifying the very Serenissima.

CHURCHES CITY LISTING

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

CHURCHES

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



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

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

Founded in the 12th century, this church was rebuilt during the 17th century and, at the beginning of the 18th century, it was modified also its aspect, facing now the Grand Canal: the new façade made by the architect Domenico Rossi. The church contains a veritable compendium of Venetian 18th-century paintings including an early work by Tiepolo.
To see: works by Tiepolo, Ricci, Piazzetta.

BASILICA DEI FRARI
map: D4 - S. Polo, 3072
ph. +39.041.2728611 - Tickets: € 2.50
9am - 6pm, Sunday 1pm - 6pm

It is an example of Gothic architecture in Venice built between the 14th and 15th century and laid out in the form of a Latin cross: it is composed of three naves divided by twelve huge pillars.
To see: the altar-piece "Madonna di casa Pesaro" and "L'Assunta" by Tiziano, "La Vergine col bimbo" by Bellini, graves of Doges and of captains of arms, monuments dedicated to Canova and Tiziano.

SAN GIACOMO DALL'ORIO
map: D3 - Santa Croce
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm
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 Orto derives. The façade is Romanesque and the interior is built on a Latin cross pattern with three naves and a large transept.
To see: "La Crocifissione" by Paolo Veneziano, the altar-piece by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

SAN POLO
map: D4 - Campo San Polo
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm



The church has Byzantine origins, but very few remains of the ancient building, modified during the XV century and then restored at the beginning of the XIX by the architect Davide Rossi. He perfectly harmonized his Neo-Classical choices with the original late Gothic structure.
To see: "L'apparizione della Vergine innanzi a S. Giovanni Nepomuceno" by G.B. Tiepolo, the "Via Crucis" by Giandomenico Tiepolo.

MADONNA DELL'ORTO
map: E1 - Cannaregio, 3511
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

Built in the middle of 1300, this church changed its original name (San Cristoforo) in Madonna dell'Orto when an image of the Virgin, found in a garden nearby, was brought in the church itself. It is a typical Venetian Gothic religious buildings. It was Tintoretto's parish church and he is buried with his family in the chapel to the right of the high altar.
To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.

SAN PIETRO DI CASTELLO
map: L5 - C.po S. Pietro di Castello
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm
Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The façade is by Smeraldi; the interior is built in a

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

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



MUSEUM HOURS

From October 1st to May 31st
10 am 5 pm. Closed on Saturday and Jewish holidays

SYNAGOGUE TOURS

in italian and english
Every hour from 10:00 am until 5:00 pm
Also available: private thematic tours

TICKETS

Museum: full € 3,00 - reduced € 2,00
Museum entrance + guided tour:
full ticket € 8,50 - reduced € 7,00



CHORUS
Museum of the city
info: +39.041.2750462

CHORUS CHURCHES:

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



Chorus invites you to visit the works of art treasures in the churches 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. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.

Latin cross pattern, with one nave and two aisles and a large dome in the centre of the transept.

To see: "Il castigo dei Serpenti" by Pietro Liberi and the mosaic altarpiece "Tutti i Santi" by A.Zuccato.

BASILICA DELLA SALUTE

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



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

To see: "Nozze di Caanan" by J. Tintoretto, "Pentecoste" by Tiziano, "La Madonna Bizantina" work from the 13th-century Greek-Byzantine school. **Events:** every year on November 21 the inhabitants process to the Salute for a service of thanksgiving for deliverance from the plague.

S. MARIA FORMOSA

map: G4 - Castello, 5263
ph. 041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

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

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

SANTA MARIA DEI MIRACOLI

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



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

house the miracle-working image of the "Vergine tra due Santi", work by Nicolò di Pietro, worshipped by the inhabitants of Venice for her thaumaturgic power. The interior has only one nave and a barrel vaulted roof. **To see:** works by V.delle Destre, Lattanzio da Rimini, Pier Maria and Gerolamo Pennacchi.

SANTISSIMO REDENTORE

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

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

It is a votive temple dedicated to the Redeemer.

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

BASILICA DEI SS. GIOVANNI E PAOLO

map: G4 - Castello, 6363
ph. +39.041.5237510 - Tickets: € 2.50
9.30am - 6pm; Sunday 12pm - 6pm

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

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

DEGLI SCALZI

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



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

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

LA CATTEDRALE

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

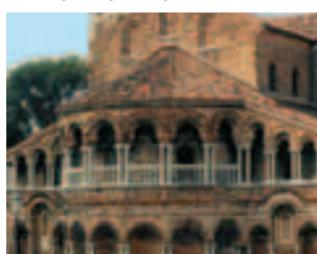
This is an 11th century Venetian-Byzantine building in the form of a Romanic Basilica. It is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marbles and gilt mosaics.

To see: the mosaics of the small apse on

the right side and of the triumphal arch.

BASILICA DI S.MARIA E DONATO

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



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.

To see: the mosaic floor with decorative patterns and symbolic pictures of animals.

SAN ZACCARIA

map: G5 - Castello, 4593
ph. +39.041.5221257 - Tickets: € 2.00
10am - 12am, 4pm - 6pm
Sunday 14pm - 6pm

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

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

SANTA MARIA DEL ROSARIO CHIESA DEI GESUATI

map: G5 - Zattere - Dorsoduro
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

The church of the Jesuits was built between 1726 and 1735, it was commissioned by Dominicans, after they took the place of the Jesuits, in order to replace the small church that still stands beside it. Giorgio Massari was the author of the church's design and of the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave, side chapels and a deep presbytery, is beautifully balanced.

To see: the altarpiece and the ceiling by G.B. Tiepolo, the altarpiece by Piazzetta and "La Crocifissione" by Tintoretto.

SANTO STEFANO

map: E5 - S.Marco, 3825
ph. +39.041.2750462 - Tickets: € 2.50
10am - 5pm, Sunday 1pm - 5pm

This is a magnificent example of Venetian Gothic art. The 14th century façade is decorated with a splendid mar-

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

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

SAN GIOVANNI ELEMOSINARIO

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

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

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

SCHOOLS

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

map: D4 - S.Polo, 2454
ph. +39.041.718234 - Tickets: € 5.00

Visit: booking is necessary
It's one of the six Scuole Grandi and, according to Venice history, art and culture, it's 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 Apocalypse, works of great masters such as G.B. Tiepolo, Diziani, Marieschi.

SCUOLA GRANDE DI S.ROCCO

map: D4 - San Polo, 3054
ph. +39.041.5234864 - Tickets: € 5.50
9am - 5.30pm

This 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to San Rocco, the protector of plague-stricken. San Rocco archconfraternity's seat is still very active in the organisation of cultural meetings and concerts.

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

SCUOLA GRANDE DI S. MARCO

map: G4 - Castello
Campo SS. Giovanni e Paolo

SCUOLA GRANDE DI S. TEODORO

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

SCUOLA GRANDE DELLA MISERICORDIA

map: E2 - F.ta della Misericordia

SCUOLA GRANDE DI S. MARIA DELLA CARITÀ

map: D6 - Dorsoduro, 1050

Teatro in lingua straniera: Teatro San Gallo presenta Carnival The Show

Teatro e tecnologia multimediale per raccontare la storia della città di Venezia.

Carnival The Show si svolge dietro Piazza San Marco al Teatro San Gallo: teatro dal vivo, musica e proiezioni multimediali, preceduti da una cena a Buffet. Uno spettacolo che unisce teatro, musica e cibo per raccontare la storia di Venezia attraverso il coinvolgimento emotivo e sensoriale. La trama prende il via dal Carnevale del 1913 per raccontare, attraverso flashback e visioni, la storia della Repubblica di Venezia dalle origini in poi.

Lo Show viene rappresentato ogni giorno della settimana ed è recitato in lingua Inglese con traduzione in cuffia in 7 lingue.

Il programma prevede tra l'altro l'apertura della serata "meet'n'greet with the artists", un momento conviviale tra pubblico e attori.



Foreign Language Theatre: Teatro San Gallo presents Carnival The Show



teatro San Gallo presents Carnival The Show

Theatre and multimedia technology to tell the story of the city of Venice. Carnival The Show, that takes place just behind Piazza San Marco, in the newly restored Teatro San Gallo, is the coolest way of spending an evening in Venice: live theatre, music and multimedia projections, right after a standing dinner, informal just as the ritual of aperitif in Venice. A show that blends theatre, music and food, to tell the story of Venice through an emotional involvement. The storyline begins with the 1913 Carnival to narrate, through flashbacks and visions, the story of the Republic of Venice from its origins onwards.

The show is on every day and is performed in English, with radio translations in seven languages.

The evening starts with "meet'n' greet with the artists" an occasion to meet and dine with the artists!

Carnival The Show

Teatro San Gallo dalle 19:30 / from 7.30 pm
Dinner & Show
€ 79 per person

Teatro San Gallo

San Marco 1097 - Venezia
+39 041 5220060
Carlomaria Grassi
cmg@teatrosangallo.it
www.teatrosangallo.it - www.venice-carnival-show.com

Info press

Laura Scarpa
+39 392 920 8537
laura.scarpa@trv.co.it
www.veneziadavvero.com

Le perle della laguna

THE PEARLS OF THE LAGOON

The beautiful lady, the queen of the seas would have probably been less fascinating without this wonderful necklace: tens of islands - many of which are abandoned - whose extraordinary poetry is concealed to most people.

La bella signora, la regina dei mari, forse sarebbe stata meno affascinante senza questo splendido collier: decine di isole, molte di queste abbandonate, che nascondono ai più la loro straordinaria poesia.

The Venice archipelago is rich in surprises, dark sides and strong emotions. Each island of the lagoon is a 'daughter' of Venice. Yet, they seem to have taken a different route from the one taken by the great and powerful 'mother'. Thus, down the centuries, the islands, from the larger to the smaller ones, have developed a marked, diverse and autonomous identity which is recognizable in the character of its inhabitants, in the slight dialectic differences and in the economic activities.

Murano and the art of its glass, Burano and its amazing colours, Torcello and its mysteries hidden in the silence of the reed-beds burnt by the summer sun, Sant'Erasmus and its cultivated stretches of land. And the lagoon 'satellites', some of which are unknown whereas others are even too famous and are normally visited more by tourist than from locals. Certain areas of Venice, safeguarded by difficulty of access, certainly merit alone

L'arcipelago veneziano è ricco di sorprese. Ricco di lati oscuri ed emozioni forti. Ogni isola della laguna è figlia di Venezia. È certamente parte di essa. Ma sembra quasi che ogni realtà abbia voluto prendere una strada diversa da quella dalla grande e potente "madre". Così, nel corso dei secoli, le isole, dalla più grande alla più piccola, hanno coltivato un'identità marcata, diversa, autonoma. Dal carattere degli abitanti, dalle sfumature del dialetto, dalle attività economiche. Murano e l'arte del suo vetro, Burano e i suoi incredibili colori, Torcello e i suoi misteri, sepolti nel silenzio dei canneti bruciati dal sole dell'estate, le distese coltivate di Sant'Erasmus. E poi tutti i satelliti, spesso sconosciuti, spesso talmente famosi da essere visitati più dai turisti che dagli abitanti della città. Ci sono luoghi, protetti dalla difficile accessibilità, che meritano da soli una visita a Venezia. San Lazzaro degli Armeni, antico monastero mechtarista con il

a visit to Venice. San Lazzaro degli Armeni – ancient Mechitarist monastery – with its own museum and printing house, the small and popular small villages of Malamocco. Pellestrina, San Pietro in Volta and then, carrying on along the only road of the island, Chioggia. Lastly, there are small hidden treasures, i.e. tens of small islands – many of which are abandoned – which had a strategic role in the defence of Venice. They are the powder-magazines, fortified islands, entrenched fortresses on water. But they are also the islands of "health" where the plagued and – in a more recent past – the mentally ill used to be confined. Each of them with their own past and nature to be discovered.

It is during the first sunny days of spring that they are most welcoming. As if they had hibernated throughout winter thus appearing reserved, inhospitable, hard to comprehend.

But, they are livened up by the first sun of the new season, yet they preserve their tranquillity and their own identity. In these enchanted places time seems to have stopped.

The slowness of the sunny afternoons, the windows with their slightly open shutters, the lockless doors merely covered by coloured plastic curtains through which the rumours coming from the kitchen and the lazy after lunch chatter flow. Spots of paradise which enable us to tell an unusual story of Venice.

suo museo e la sua stamperia, i piccoli e popolani borghi dell'isola del Lido, le dune sabbiose e secolari degli Alberoni e il vicino e antichissimo borgo di Malamocco. Pellestrina, San Pietro in Volta e, proseguendo lungo l'unica strada dell'isola, Chioggia. Infine, i piccoli tesori nascosti: decine di piccole isole, molte di queste abbandonate, che in passato hanno avuto una importante funzione strategica nel difendere Venezia. Sono le polveriere, gli ottagoni, i forti trincerati sull'acqua. Ma anche le isole della salute, usate per confinare gli infetti della peste e (in un passato più recente) i malati di mente. Ognuna di queste stringe a sé un passato e una personalità da scoprire. E' nei pomeriggi di sole, nelle avanzate primavere che aprono le braccia, che si fanno accarezzare. Come se per tutto l'inverno fossero state in letargo; chiuse, inospitali, di difficile comprensione.

Con il primo sole si animano. Di quel tanto che basta per restare isole di pace. Per non perdere la propria identità. All'interno di questi luoghi incantati il tempo sembra riposarsi. La lentezza dei pomeriggi assolati, le finestre dagli scuri socchiusi, le porte che non hanno serratura, ma solo delle tende di plastica colorata da cui passano i rumori delle cucine e quelli delle chiacchiere svogliate del dopopranzo.

Angoli di paradiso che ci permettono di raccontare una storia diversa di Venezia.

Few tourists realize that Venice has its own beach. It is as if the city's numerous artistic and cultural attractions leave no spare time for sun-tanning or for a bath in the sea. The beach of Lido owes its fame to its natural dunes of fine and golden sand and to its clean seawater, which make of Lido one of the most fascinating and prestigious seaside resorts of the area of Venice. Lido di Venezia has always attracted elite tourism. The first resort dates back to the far 1857 yet the real boom in quality international tourism came with the construction of the Hotel Des Bains in 1900 which attracted elites and was renowned for its fashionable social life. The Lido beach has always been characterized by the "Capanna", a large cabin with a small veranda and an outside curtain.

Pochi turisti si rendono conto che Venezia è una città con la spiaggia. È come se fra le tante attrattive artistiche e culturali di Venezia non si trovasse il tempo anche per la tintarella e il bagno in mare. Eppure la spiaggia del Lido deve la sua fama alle dune naturali di sabbia fine e dorata e all'acqua pulita e ferma, che fanno di questa località balneare la più affascinante e prestigiosa del Veneziano. Da sempre Lido di Venezia è stata meta di un turismo d'élite. Il primo stabilimento risale al lontano 1857 ma la vera esplosione del turismo internazionale di qualità arrivò con la costruzione dell'Hotel Des Bains nel 1900 che attirò il bel mondo e la vita mondana che lo caratterizzava. Caratteristica della spiaggia del Lido è, da sempre, la "Capanna", una grande cabina con la veranda e la tenda aggiunte alla struttura chiusa.



Lido

In this smaller and different Venice, traditions are the substance of its existence. The houses, which are low and very similar, were originally painted by the women, who used brightly-coloured paints that would be seen better through the lagoon's winter mists by their homecoming husbands. These colours have become part of the traditions and the city council now protects them. New house owners cannot paint their buildings in colours other than the original. Tourists who come from Venice across the lagoon on a 40-minute trip - bypassing abandoned islands that hark back to the "Serenissima" republic - discover in Burano a maze of "calli" (alleys) and "fondamenta" (wharfs) on narrow canals. Here, even the amateur photographer is instilled with the inspiration of the professional.

Una piccola Venezia questa, che ha fatto delle tradizioni l'unica ragione della sua esistenza. Le case, basse e tutte uguali, erano dipinte originariamente dalle donne con colori sgargianti per permettere ai propri uomini di vederle da lontano, al loro ritorno fra le nebbie invernali. Ora questi colori fanno parte delle tradizioni e il Comune ha deciso di tutelarli impedendo ai nuovi proprietari di dipingere gli edifici con tonalità diverse da quelle trovate. Il turista che viene da Venezia via acqua, con un viaggio di 40 minuti in mezzo alla laguna, passando con il vaporetto vicino a isole in rovina che ricordano le dominazioni della "Serenissima" repubblica, a Burano scopre un dedalo di "calli" e "fondamenta" su piccoli canali. Qui, anche il fotografo dilettante può trovare l'ispirazione del professionista.



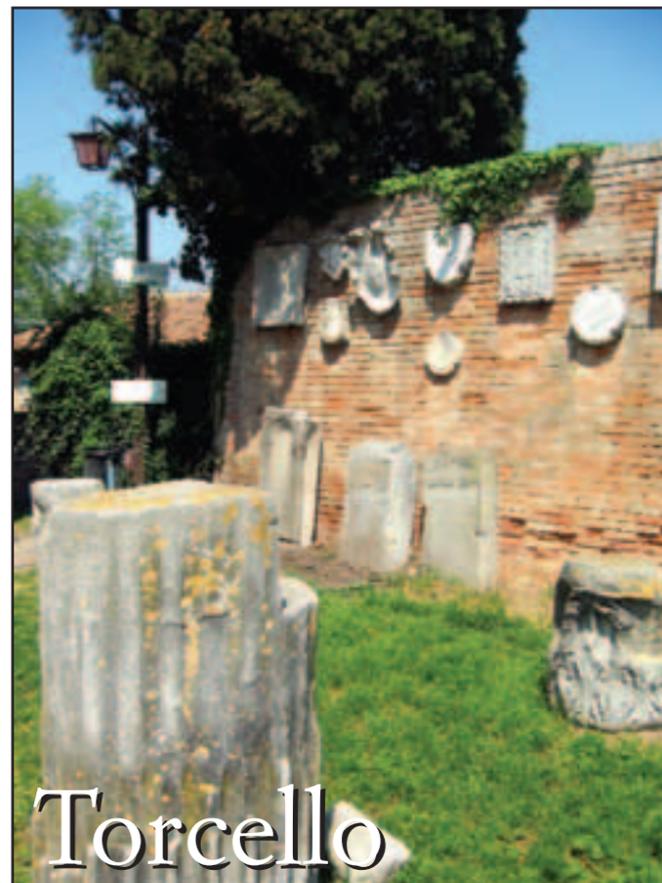
Burano



Murano

The history of the city of Murano has seen a magical encounter between water and fire. It is an island that, thanks to glass working - a craft which has been carried on for about a thousand years - is still untouched by the corruption of time. Little has changed along the "calli" and "fondamenta" since the time in which a Benedictine monk, Domenico also called "fiolario" (Phiolario), used to produce phials for home usage before the year one thousand. It is from those activities that this art developed in Murano and across Europe. The Murano industrial district benefited from the trade bond that the Serenissima Republic had with the Middle and Far East. In the past fifty years, drawings have made their way through century-long tradition and culture. A fundamental renewal that has enabled Murano glass to reach the most famous modern and contemporary art collections of world galleries.

È un magico incontro tra acqua e fuoco, quello che la storia ha regalato a Murano, isola consegnata all'incorruttibilità del tempo per la lavorazione del vetro, che vi avviene da quasi un millennio. Poco è cambiato lungo le calli e le fondamenta dal tempo in cui un monaco benedettino, Domenico detto "Fiolario" (Phiolario), prima dell'anno mille, fabbricava le sue fiale per uso casalingo. La sua tecnica, riportata dai testi, era quella della soffiatura eseguita con quegli strumenti che le attività vetrarie tardo-romane avevano tramandato. Da quelle tutto parte, qui a Murano come nel resto d'Europa. Solo che qui, in questo distretto industriale ante litteram, ci si giovava dei contatti commerciali che la Serenissima possedeva con il vicino e lontano Oriente. E fra tradizione e cultura millenaria si è inserito negli ultimi cinquant'anni il disegno: una rinascita che ha portato il vetro muranese fra le grandi collezioni d'arte moderna e contemporanea delle gallerie di tutto il mondo.



Torcello

If the history of Torcello from the VII century till today can be retraced rather easily, the same does not apply to more ancient times. The results of archaeological researches testify to deep bonds with the close city of Altino which at that time was inserted in a lagoon and inshore topographic context. Torcello was a populated island - as confirmed by recent findings of structures dating back to the Roman period - that was called by Plinio, in his description of the "Decima Regio", as 'Venetia' before the name was applied to the entire region. Bearing in mind that the excavations of the seventies in Torcello have brought to light stratigraphies of the Roman period, then one can affirm that the island was populated even before the arrival of refugees from Altino, who would have chosen inhabited places they were already acquainted with. Torcello saw its maximum development between the VII and X centuries owing its prosperity to trade, initially fuelled by salt works and later by world-wide routes.

Se la storia di Torcello dal VII secolo ad oggi è facilmente ricostruibile, non altrettanto si può dire per l'età antica. I risultati delle ricerche archeologiche testimoniano strette connessioni con la vicinissima Altino, a quel tempo inserita in un contesto topografico lagunare e costiero. Quella di Torcello è una realtà insediativa, confermata da recenti ritrovamenti di strutture di epoca romana, che Plinio, nella sua descrizione della "Decima Regio", chiamava Venetia ancor prima che questo nome venisse assunto da tutta la regione. Se a ciò si aggiunge che scavi degli anni '70 hanno evidenziato a Torcello stratigrafie di epoca romana, si può concludere che l'isola fosse popolata anche prima che vi si rifugiassero i profughi altinati, i quali avrebbero scelto luoghi già conosciuti e abitati. Torcello ebbe il suo maggiore sviluppo fra i secoli VII e X, dovendo la sua floridità al commercio, alimentare dapprima dalle saline e poi dai traffici sempre più estesi.



Accessories
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Handicraft

Ferro Vetro

shopping info

FerroVetro is the result of architect Gianmarco Ferro's idea to offer unique objects, rigorously hand-made and produced in Murano. A part from the production of glass objects and lamps, he can also boast the Glass Tree, Christmas 2006 and Glass Star, Christmas 2007

FerroVetro nasce da un'idea dell'architetto Gianmarco Ferro di offrire pezzi unici rigorosamente fatti a mano e prodotti a Murano. Nel suo curriculum oltre a lampade ed oggetti in vetro anche il progetto dell'Albero in Vetro, Natale 2006 e della Stella in Vetro, Natale 2007



Ferro
VETRO

MURANO
Campo S. Stefano, 7
ph. +39.041.5275398
www.ferrovetro.com

Opening hours: 10 a.m. - 7.30 p.m.
The listing proposes a directory of the best and original stores, organized in product categories.
It is a complete list, edited by the VM staff, able to satisfy all your requirements.

ACCESSORIES

COCCINELLE
Mercerie - San Marco, 4958
map: F4 - ph. +39.041.2770658



Coccinelle is the brand that offers today's woman the most suitable array of coordinated accessories for every occasion.

BORSALINO
Calle del Lovo - San Marco, 4822
map: F4 - ph. +39.041.2411945

I negozi sono aperti dalle 10 a.m. alle 7.30 p.m. Segue una selezione dei migliori e particolari esercizi commerciali divisi per categoria merceologica. Una vasta panoramica in grado di rispondere a qualsiasi esigenza: il tutto garantito da VM.

SERMONETA GLOVES
Calle XXII Marzo - S.Marco, 2400/a
map: E5 - ph. +39.041.2777852
www.sermonetagloves.com

MANDARINA DUCK
Mercerie - San Marco, 193
map: F5 - ph. +39.041.5223325

EMPORIUM ALVIERO MARTINI
San Marco, 670
map: F5 - ph. +39.041.5235911

ACCESSORIZE SHOP
Mercerie del Capifello - S.Marco, 4944
map: F4 - ph. +39.041.7241113
Step out in style with Accessorize: applique bags, chunky jewellery and all that you need in terms of fashion accessories. Perfect also as gift ideas!

FERRARI STORE
San Marco, 783
map: F5 - ph. +39.041.5225718

GLASS ART

BERENGO FINE ARTS
Fondamenta dei Vetrai, 109/a - Murano
map: F5 - ph. +39.041.739453

FORMIA
Fondamenta Vetrai, 138 - Murano
map: L2 - ph. +39.041.739285

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

FRATELLI BARBINI GLASS MIRROR
Fondamenta Serenella, 36 - Murano
map: L2 - ph. +39.041.739777

LINEA VETRO DI SIMONE CENEDESE
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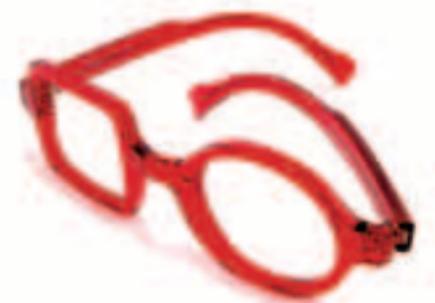
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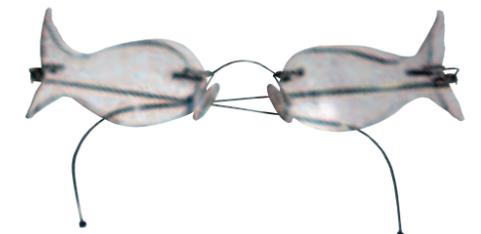
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Venetian Tales

LEGGENDE VENEZIANE

di A. Toso Fei

THE DEAD PRIEST'S SEVEN MASSES

Only a few days had gone by since his appointment to the Anzolo Raffaele parish, when Father Beniamino had to face the first problem since his installation: every morning, as soon as he stepped in the sacristy, he found everything topsy-turvy. The robes, sacred vestments, and even the chalices and ampoules had been moved. It was June 1720: Father Pietro, the old priest, had died recently, suddenly, leaving the young vicar the duties of the church and the parish. Things dragged on this way for a week, after which the priest exposed the situation to the sexton: "Somebody keeps coming in, in search of something valuable. Let's stay here tonight". This they did. At the first rays of dawn a figure appeared in the church: Father Pietro, the dead priest! He entered the sacristy, put on the vestments, came out with the chalice in hand and started to say mass by himself. "We need to ask him what he's doing, or if he needs something", whispered the priest to the sexton, and slowly, he went to sit on a bench in one of the first rows. As soon as—according to liturgy—it was time for the assembly to respond, Father Beniamino gathered up all his courage and said "Amen!" out loud. The old priest turned around: "Good," he told him, "this is just what I need: to say seven masses, because when I died I still needed to say seven masses, already commissioned, for the souls in purgatory. So I need you to come to mass for seven days to respond seven times". This was done. And the old priest's soul, thus appeased, was finally able to rest in peace.



Alberto Toso Fei, from Murano, was born in Venice in 1966. Traveller and journalist, he comes from one of the oldest glass blowing families on the island. A passionate researcher of history and local customs, he has activated an internet site (www.venetianlegends.it). "Venetian legends and ghost stories" (translated in English and French), "Venezia enigma" and "Misteri della laguna e racconti di streghe" (available only in the original Italian version) can be found in libraries (Elzeviro editions).

Alberto Toso Fei, muranese, è nato a Venezia nel 1966. Viaggiatore e giornalista, discende da una delle antiche famiglie di vetrai dell'isola. Appassionato studioso di storia e costume locale, ha attivato un sito internet (www.venetianlegends.it). "Leggende veneziane e storie di fantasmi" (tradotto anche in inglese e francese), "Venezia enigma" e "Misteri della laguna e racconti di streghe" (presenti attualmente nella sola edizione italiana) sono i suoi tre libri dati alle stampe editi da Elzeviro.



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LE SETTE MESSE DEL PRETE MORTO

Non erano passati che pochi giorni dalla sua nomina in parrocchia all'Anzolo Raffaele, che don Beniamino dovette fare i conti con il primo problema dal suo insediamento: ogni mattina, appena varcata la soglia della sacrestia, tutto era sottosopra. Le tonache, i paramenti sacri, perfino calici e ampolle erano stati spostati. Era il giugno del 1720: il vecchio prete, don Pietro, era morto da poco, improvvisamente, lasciando al giovane vicario le incombenze di chiesa e parrocchia. Le cose si trascinarono per una settimana, dopodiché il prete ne parlò al sacrestano: "C'è qualcuno che entra per vedere se ci sia qualcosa di prezioso. Ci fermeremo qui, stanotte". E così fecero. Al primissimo albeggiare, ecco apparire una figura nella chiesa: don Pietro, il prete morto! Che entra in sacrestia, infila vesti e paramenti, esce col calice in mano ed inizia a dire messa, da solo. "Qua bisogna chiedergli che cosa fa, o se non ha bisogno di qualcosa", bisbiglia il pretino al sagrestano, e lentamente va a sedersi su una panca delle prime file. Non appena, secondo liturgia, arriva per l'assemblea il momento di rispondere, don Beniamino prende il coraggio a quattro mani e lo fa ad alta voce: "Amen!". Il vecchio prete si gira: "Bravo - gli dice - è proprio di questo che ho bisogno. Di dire sette messe, perché sono morto e mi mancavano da dire sette messe, già commissionate, per le anime del purgatorio. Così ho bisogno che tu venga per sette giorni, a rispondermi per sette volte". Così fu fatto. E l'anima del vecchio prete, riappacificata con se stessa, poté riposare in pace.

Dining guide

Restaurants
Bacari
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& the City Listing



AROMI RESTAURANT AND BAR - Molino Stucky Hilton Venice -Giudecca Island

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map: F5 - San Marco, 1243
ph. +39.041.5289840



The "Baglioni wineclub" waits for you Friday 9 november at 8 pm for a special enogastronomic event: "the proportion of taste" a tour amongst the flavours of Italian wines and cheeses. For more information please call the number above.

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

GRAND CANAL RESTAURANT
Hotel Monaco & Grand Canal
map: E6 - S. Marco, 1332
ph. +39.041.5200211



A great cuisine made of Venetian and traditional dishes, in a warm and charming setting with a breathtaking view.

AROMI RESTAURANT
Molino Stucky Hilton Venice
map: C6 - Giudecca island, 810
ph. +39.041.2723311



Intimate and cosy, featuring its own luxurious cocktail bar and a dramatic terrace with view of Venice. Complimentary shuttle to and from S.Marco (S.Zaccaria) via Zattere.

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

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



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

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



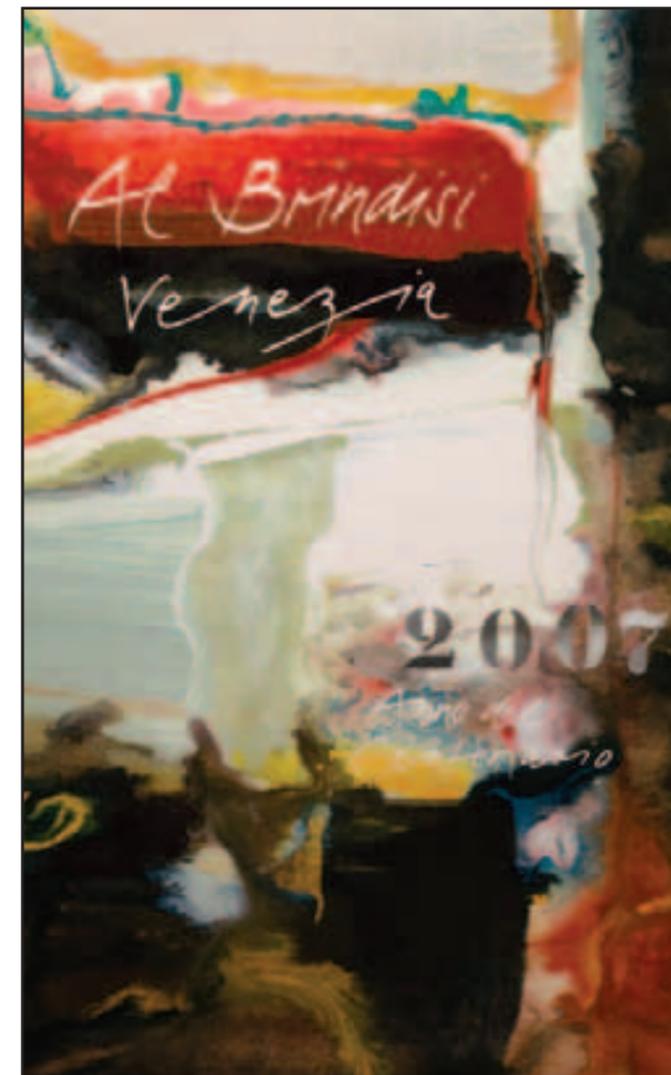
"A refined, innovative Venetian and Veneto cuisine awaits you in the sleek, elegant decor of the Do Leoni Restaurant, with its incomparable view of the Basin of St. Mark and the Island of San Giorgio."

ANTICO MARTINI
map: E5 - Campo S. Fantin
ph. +39.041.5224121 - Open daily

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



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



A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station.

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

AL BRINDISI
Cannaregio, 307
Campo San Geremia
tel. 041.716968
www.albrindisi.it

Al Brindisi



Canova Restaurant

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

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

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

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



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

WWW.BAGLIONIHOTELS.COM



The major ambition for all Venetian fishers, amateurs and experts, has always been the catch of a fine sea-bass exemplar. The reasons underlying this hope are various: starting from the high commercial value of this fish – exception made for the “valley” species – whose exquisite flesh is characterized by its high density, whiteness and savour. Being the sea-bass available all year round, at dusk, fishers equipped with fishing lines can be seen from the Venice lagoon to the Lido seashores awaiting in meditative silence the marvellous prey. As for all high value species, the past thirty years have seen an increase in the number of sea-bass valley farms. There are two types of farms: “on the ground” using large containment fish-ponds and “in the sea” with large delimitation cages. The best method is the latter one since the fish lives as if it were in its natural habitat. The farm sea-bass differs from the wild one in the colour: darker on the back and brighter on the sides. No need to mention the complete difference in the taste and density of the exemplars caught in their natural habitat. Certain Venetian restaurants, in constant contact with expert fishers, do still offer the latter type of sea-bass.

THE RECIPE

PASSION OF BASS AND PRAWN

Ingredients
1 bass fillet of 125 gr
1 prawn of 85-95 gr
1 passion fruit
1/2 garlic clove
1 spoon of olive oil
2 pinches of salt

Take the bass fillet and remove all the bones. Cut it along the backbone, starting one centimetre from the wider part, so that you get one single fillet composed of a dorsal and a ventral part. Take the prawn and shell the tail yet leaving it stuck to the head. Slightly salt the whole and roll the prawn with the ventral part of the fillet. Place it in a pierced pan and steam at 86°C for 13 minutes, or cook in the microwave at medium power for 8 minutes. In the mean time, warm up a table spoon of olive oil in a pan, cut the passion fruit into two parts and place its flesh in the pan with some finely chopped garlic, salt and boil up without frying it. Set the sauce in the plate and place on top of it the fillet with the prawn. Pour a little bit of olive oil on top and serve.



Bruno Bognolo chef
del ristorante “Al Brindisi”



Il Branzino

the marvellous prey

la preda meravigliosa

L'ambizione massima di ciascun pescatore veneziano, dilettante o professionista che sia, è da sempre la cattura di un bell'esemplare di branzino. Varie sono le motivazioni che nutrono la speranza, a partire dal gran valore commerciale di questo pesce (eccezion fatta per quelli “di valle”) che ha carni tanto delicate quanto caratterizzate da densità, bianchezza e sapore. La sua reperibilità nell'arco di tutto l'anno fa sì che ogni giorno, all'imbrunire, dalla laguna di Venezia ai litorali del Lido incappiamo in gruppi di pescatori che armati di più lenze, attendono in meditativo silenzio la “mangiata” del branzino. Come per ogni altra specie ittica di pregio, negli ultimi trent'anni anche per il branzino ha preso largo piede l'allevamento in valle: due sono i tipi di allevamento, “a terra” con l'utilizzo di grandi vasche di contenimento ed “in mare” con l'utilizzo di grandi gabbie per la delimitazione. Quest'ultimo è sicuramente il sistema migliore poiché il pesce vive e si nutre come nell'habitat naturale. Il branzino d'allevamento si differenzia da quello selvatico per il colore: più scuro sul dorso e nettamente più chiaro sui fianchi. Inutile sottolineare l'abissale distanza per gusto e consistenza delle carni degli esemplari pescati allo stato naturale. Qualche ristoratore veneziano è tuttora in grado di offrire branzino di quest'ultimo tipo, mantenendo settimanalmente contatti con pescatori professionisti.

LA RICETTA

PASSIONE DI BRANZINO E SCAMPO

Ingredienti
1 filetto di branzino da 125 gr
1 scampo da 85-95 gr
1 frutto della passione
1/2 spicchio d'aglio
1 cucchiaino di olio di oliva
2 pizzichi di sale

Prendere il filetto di branzino e levare tutte le lisce, praticare un taglio per il senso della lunghezza, iniziando un centimetro circa dalla parte più larga, cosicché il filetto sia diviso in parte dorsale e in parte ventrale ma allo stesso tempo rimanga attaccato. Prendere lo scampo e sgusciare la coda lasciandola attaccata alla testa. Salare leggermente il tutto e avvolgere lo scampo con la sola parte ventrale del filetto, posizionare su una teglia forata e procedere con cottura a vapore a 86° centigradi per 13 minuti (in alternativa si può usare il forno a microonde a media potenza per 8 minuti). Nel frattempo in una padella, scaldare un cucchiaino d'olio di oliva, tagliare a metà il frutto della passione e mettere il contenuto nella padella con un pò di aglio finemente tritato, salare e portare ad ebollizione senza far soffriggere. Mettere la salsa a specchio nel piatto e disporci sopra il filetto con lo scampo. Passare con un filo d'olio e servire.

Molino Stucky Hilton
Venice

Giudecca 810 - 30133 Venice, Italy
Tel: +39 041 2723311
Fax: +39 041 27234900
Email: info.venice@hilton.com
hilton.com/venice

Skyline
BAR

Stato all'ultimo piano, il trendy Skyline Bar offre una vista indimenticabile su Venezia ed il luogo ideale per vivere l'esperienza "Skyline Experience" con cocktail veneziani e drink ideati dai nostri Barman.

Located on the top floor, the trendy Skyline Bar offers breathtaking views of Venice and is a privileged location for the "Skyline Experience". The beverage list is a tribute to traditional Venetian cocktails but also offers surprising signature drinks created by our professional barman.

Orari di apertura / Opening hours:
Cocktail Experience / aperitif 5:00 p.m. to 1:00 a.m.

AROMI
RESTAURANT,
BAR & TERRACE

Nella sofisticata atmosfera dell'Arromi Restaurant potrete gustare le specialità della cucina italiana contemporanea create dallo Chef Franco Lillo. Inoltre troverete l'Arromi Bar, un esclusivo Cocktail Bar e una suggestiva terrazza con una vista spettacolare di Venezia.

The upscale Arromi Restaurant offers Chef Franco Lillo's contemporary Italian cuisine and signature dishes. It also features the Arromi Bar, a luxurious cocktail bar, as well as a dramatic terrace with spectacular views of Venice.

Orari di apertura / Opening hours:
Arromi Restaurant: Dinner / Lunch 12:30 p.m. to 2:30 p.m.
Arromi Bar: 1:00 p.m. to 11:00 p.m.
Arromi Bar: Table & aperitif / All day 11:00 a.m. to midnight



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

In un nuovo décor di raffinata eleganza e nel contesto del Bacino di San Marco, il ristorante Do Leoni propone un menù selezionato anche di specialità veneziane.

Ristorante DO LEONI
HOTEL LONDRA PALACE

Riva degli Schiavoni, 4171 - ph. +39.041.5200533 - fax. +39.041.5225032
info@hotellondra.it - www.hotellondra.it



LOCAL CUISINE

AI QUATTRO RUSTEGHI
map: D2 - Campo del Ghetto, 2888
ph. +39.041.715160

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

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

LA PISCINA
map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays

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



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

AMERICAN BARS

TARNOWSKA'S AMERICAN BAR
Hotel Ala
map: E5 - Campo S. M. del Giglio
ph. +39.041.5208333 - Open daily



Best Italian wines by the glass, fromagerie, international spirits and cocktails by Anna, Giannina e Rey. Live Piano-Bar music, Country & Jazz music. Excellent location, open 7 days a week, till Midnight.

SKYLINE BAR
Molino Stucky Hilton Venice
map C6 - Giudecca island, 810
ph. +39.041.2723311



The "highest" cocktail bar in Venice, with an extraordinary panoramic view over the city. Complimentary shuttle to and from S.Marco (S.Zaccaria) via Zattere.

HARRY'S BAR
map F5 - San Marco, 1323
ph. +39.041.5285777

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

ETHNIC CUISINE

Argentinian EL ARGENTINO
map: B5 - Dorsoduro, 2344
ph. +39.041.2412697 - Closed Tuesdays

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

BACARI & HOSTARIE

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



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

CAFÉS

LA CAFFETERIA CAFFÈ DEL DOGE
map: E4 - C. Ille dei Cinque-S. Polo, 608
ph. +39.041.5227787 - Open daily

CAFFÈ LA PISCINA
map: D6 - Dorsoduro, 780-782
ph. +39.041.2413889 - Closed Mondays
Magic place with magnificent view over the Giudecca canal. Tea room with home made biscuits and cakes. This intimate restaurant offers simple and traditional Mediterranean cuisine.

PASTRY & ICE SHOPS

PASTICCERIA DAL MAS
map: C3 - Lista di Spagna, 150/a
ph. +39.041.715101 - Closed Tuesdays
Wide range of pastries and cakes included typical Venetian specialties. Everything freshly made in the premises, 2 minutes walk from the train station.

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



Mainland

guide and the city listing

Mestre
Riviera del Brenta
Jesolo
Treviso
Cortina
Asolo...

ANDY WARHOL. THE NEW FACTORY



A few less than 140 works created between the mid-fifties and the eighties for a large, colourful homage to Andy Warhol (Pittsburgh 1928 - New York 1987), with an aim to bring back to life the atmosphere of the Factory, the "art factory" he founded. The American consumption society of the sixties and seventies found in Warhol its own witness that forced it to reflect itself in its own image through its icons. Indeed, those were the years that saw a burst in the use of images; art was naturally involved in it and although it emulated the rules of rampant consumerism, it stressed the mechanisms of passive reception. The exhibition will offer the opportunity to admire some examples of his earliest hand drawn and coloured works as well as the famous serigraphies and "The Last Supper", created shortly before his death in which he revisited Leonardo's Last Supper. This wide overview of Warhol's work comes to an end with didactic panels, photographs and movies on his life and his work.

Poco meno di 140 opere create tra la metà degli anni cinquanta e gli anni ottanta per un grande, coloratissimo omaggio ad Andy Warhol (Pittsburgh 1928 - New York 1987), per rivivere l'atmosfera della Factory, la "fabbrica d'arte" da lui fondata. La società dei consumi americana degli anni sessanta e settanta trovò in Warhol il proprio testimone che la costrinse a rispecchiarsi in se stessa attraverso le proprie icone. Infatti furono questi gli anni che videro esplodere il consumo frenetico di immagini; l'arte ne viene naturalmente coinvolta, ma pur emulando le leggi dell'imperante consumismo, ne evidenzia i meccanismi di ricezione passiva. Nella rassegna si possono ammirare alcuni esempi di tavole disegnate e colorate a mano che sono tra i primi lavori di Warhol o le celebri serigrafie per finire con The Last Supper realizzata poco prima della morte elaborando l'immagine de L'ultima cena di Leonardo. Completano questa ampia panoramica sul lavoro di Andy Warhol pannelli didattici, fotografie e filmati riguardanti la sua vita e la sua opera.

PARMA
FROM VENICE
by car: 245 km.
by train: 180 min.
by bus: 220 min.

FONDAZIONE MAGNANI ROCCA
Mamiano di Traversetolo
info: +39.0521.848327
Until July 6

Hosteria Galileo
cucina tipica veneziana

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

Best Italian wines by the glass, fromagerie, international spirits and cocktails. Live piano-bar, country & jazz music. Open 7 days a week, till Midnight.

TARNOWSKA'S AMERICAN BAR
The Mean Maria

I migliori vini italiani al bicchiere, formaggi e cocktail internazionali. Live piano-bar, country & jazz music. Aperto tutti i giorni fino a mezzanotte.

Campo S. M. del Giglio, 2497 - ph. +39.041.5208333 - www.hotelala.it

Ristorante - Hostaria
“DANTE”

Traditional cuisine
 Meat and fish menu
 Local wines



Hostaria Dante

via Dante, 53 - Mestre (VE)
 ph. +39.041.959421 - www.hostariadante.it

MAINLAND CITY LISTING

RESTAURANT-WINE BAR

Mestre
PARK HOTEL AI PINI
 Via Miranese, 176 - Mestre
 ph. +39.041.917722 - Open daily

Mestre
AL CASON
 Via Gatta, 112 - ph. +39.041.907907
 Closed Sunday evenings and Mondays



Mestre
DANTE HOSTERIA
 Via Dante, 53 - Mestre
 ph. +39.041.959421 - Closed Sundays

Mestre
OSTERIA LA PERGOLA
 Via Fiume, 40 - Mestre
 ph. +39.041.974932 - Closed Sundays

Mestre
DIETRO LE QUINTE
 P.ta C. Battisti, 9 - Mestre
 ph. +39.041.985653 - Open daily



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

Mestre
LA VIVANDERIA
 Via Pasqualigo, 59h - Mestre
 ph. +39.041.610742 - Closed Thursdays

Marcon
LA OSTERIA
 P.zza IV Novembre - Marcon
 ph. +39.041.5950068 - Closed Mondays

Mira Porte
VECIA BRENTA
 Via Nazionale, 403 - Mira Porte
 ph. +39.041.420114

Mira
RISTORANTE POPPI
 Via Romea, 80 - Mira
 ph. +39.041.5675661 - Open daily

Riviera del Brenta
IL BURCHIELLO
 Via Venezia, 40 - Oriago
 ph. +39.041.472244
 Closed Mondays and Tues. evening

Riviera del Brenta
RISTORANTE DA GIORGIO
 Via Riviera del Brenta, 222 - Fiesso d'A.
 ph. +39.041.5160204

Mira
ANNA & OTELLO
 Piazza Vecchia, 36 - Mira
 ph. +39.041.5675335

Mira
RISTORANTE MARGHERITA
 Via Nazionale, 312 - Mira
 ph. +39.041.420879

Dolo
RISTORANTE VILLA GOETZEN
 Via Matteotti, 6 - Dolo
 ph. +39.041.412600

Quarto d'Altino
RISTORANTE L'INVITO
C/O HOTEL HOLIDAY INN
 Viale della Resistenza, 18 - Quarto d'A.
 ph. +39.0422.703822

Treviso
TRATTORIA DA CELESTE
 Via A. Diaz, 12 - Venegazzù
 ph. +39.0423.620445
 closed: Mon. evening and Tuesday

Treviso
RISTORANTE L'INCONTRO
 Largo Porta Alfinia, 13 - Treviso
 ph. +39.0422.547717
 closed: Sundays

Treviso
RISTORANTE VILLA CASTAGNA
 Via S.Andrea, 72 - Crocetta Montello
 ph. +39.0423.868177
 closed: Sundays

JEWELLER'S SHOPS

Mestre
GIOIELLI LEONARDO
 Via Piave, 119 - Mestre
 ph. +39.041.935076

CLOTHING

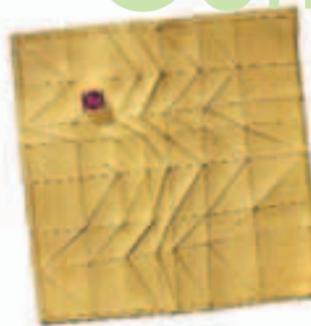
Mestre
J. BYRON
 Via Poerio, 31 - Mestre
 ph. +39.041.972553

Mestre
BLACK WATCH
 P.zza Ferretto, 8 - Mestre
 ph. +39.041.971308

Events and Curiosity

OUTDOOR

May 08 - Aug 08



PADOVA

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

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

MASTER JEWELLERY. PADUA'S GOLD SCHOOL

Padova, Palazzo della Ragione. Until August 3.

Nothing to do with jewels made on an industrial and serial scale. What the great "Masters of Padua" have been creating over the past fifty years are unique pieces, "sculpture-like jewels" destined to exhibitions as well as to collecting. And like all true forms of art, many of these beauties are already part of the holding of dozens of museums all around the world. On the occasion of the exhibition, eighteen authors, chosen among the most outstanding artistic figures in the field of contemporary jewellery research, have been called to represent Padua's Gold School. Authors who, mostly united by the same training received at the Art Institute "P. Selvatico", despite their different style and personal research, have managed to become points of reference at an international level. The exhibition will host around 500 pieces, many of which are new, sculpture jewels created from the nineteen fifties till today.

Niente a che vedere con il gioiello industriale o seriale: ciò che i grandi "Maestri di Padova" creano da oltre cinquant'anni sono pezzi unici, gioielli-scultura destinati certo all'esibizione ma anche al collezionismo. E non a caso, come ogni vera forma d'arte, molte di queste meraviglie sono già patrimonio di decine di musei in tutto il mondo. In occasione della mostra, a rappresentare "La Scuola orafa di Padova" sono stati chiamati diciotto autori, scelti tra le maggiori personalità artistiche nel campo della gioielleria contemporanea di ricerca; autori che, accomunati per gran parte dalla stessa formazione o docenza presso l'Istituto Statale d'Arte "P. Selvatico", pur nella differenziazione di stile e di personale ricerca, hanno saputo diventare punti di riferimento internazionali. Un centinaio di vetrine espositive accolgono più di 500 pezzi, di cui molti inediti, gioielli-scultura creati dagli anni cinquanta del Novecento ad oggi.

VENICE AND THE CENTURY OF THE BIENNALE.

Verona, Palazzo della Ragione. Info ph. +39.199.199.111. Until June 29.

The exhibition "Venice and the century of the Biennale", documenting a century-long history through paintings, glass sculptures and photographs belonging to the Collection of the "Fondazione di Venezia", will be open to the public until June 29th, 2008. It is the history of the relationship between the Biennale and Venice, one rich in artistic happenings, cultural debates, political changes and even clamorous scandals. Since the foundation, in 1895, of the major Italian cultural Institute, able to involve every year over 70 foreign countries. Going through the boisterous arrival in 1910 of the Venetian Futurists, the dull period between the two world wars, the clamorous reopening in 1948, the burst of American Pop Art in 1964, the 1968 protest, the 1973 statutory renewal, until the happenings of our times. On exhibition around fifty paintings, among which stand out works by Boccioni and by the Ciardis, De Pisis and Carena, Vedova and Santomaso, Pizzinato, Tancredi, Plessi and around thirty Murano glass works, including works by prestigious artists and designers like Tapio Wirkkala, Carlo Scarpa and Paolo Venini.

E' aperta al pubblico fino al 29 giugno 2008, negli spazi espositivi di Palazzo della Ragione, la mostra "Venezia e il secolo della Biennale" che documenta attraverso dipinti, sculture in vetro e fotografie appartenenti alla Collezione della Fondazione di Venezia, una storia ultra centenaria. È la storia del rapporto tra la Biennale e Venezia, ricca di avvenimenti artistici, polemiche culturali, mutamenti politici e perfino scandali clamorosi. A partire dalla fondazione, avvenuta nel 1895, del maggior istituto culturale italiano, in grado di coinvolgere ogni due anni oltre 70 Paesi stranieri. Passando per il "rumoroso" arrivo nel 1910 dei Futuristi a Venezia, l'opaco periodo tra le due guerre, la clamorosa riapertura nel 1948, l'esplosione della Pop Art americana nel 1964, la contestazione del 1968, il rinnovo statutario del 1973, fino agli eventi dei nostri giorni. In mostra una cinquantina di dipinti, tra i quali spiccano opere di Boccioni e i Ciardis, De Pisis e Carena, Casorati e Depero, Cognaccio di San Pietro e Marussig, Vedova e Santomaso, Pizzinato, Tancredi, Plessi e una trentina di vetri di Murano, tra i quali opere di prestigiosi artisti e designers quali Tapio Wirkkala, Carlo Scarpa e Paolo Venini.



ROVIGO

FROM VENICE
 by car: 85 km.
 by train: 60 min.
 by bus: 110 min.

To see:
 Accademia dei Concordi
 Museo civico della Civiltà
 in Polesine, La Rotonda

LA BELLE EPOQUE. ART IN ITALY 1880 1915

Rovigo, Palazzo Roverella. Info ph. +39.0425.21530-26270. Until July 13.

The Belle Epoque: a few less than forty years of European history marked by a tumultuous development, by an unshakable faith in progress, by light-heartedness and by...numerous, beautiful women. Art was able to reflect such times. The exhibition on show at Palazzo Roverella in Rovigo is centred on art in Italy between 1880 and 1915. Around 110 paintings and 30 affiches to recount, through the fil rouge of female portraits and not only that, the trends and poses, the pauses of intimacy and recreation, the public moments with the excursions to the park or to the rivieras, the promenades and rendez-vous, the fashion parades, the trips to the lake and to the sea, night life in theatres and night-clubs, the night-long parties, the casinos, the promenades on horseback, the social conventions, the gallantries as well as the vices and excesses of the time. At the core of everything there was her, the woman. A model of a time in which the inescapable search for happiness had become all the more burdensome. The spread and creation of myths and models were fostered by the "affichistes": those colourful posters that for numerous people represented a mirage, whereas for many others the certainty of today.

La Belle Epoque: poco meno di quarant'anni di storia europea connotati da un tumultuoso sviluppo, da una incrollabile fede nel progresso, dalla spensieratezza e da...tante, belle donne. L'arte seppe farsi specchio di questi tempi. Proprio dell'arte in Italia tra 1880 e 1915 tratta la grande rassegna a Palazzo Roverella di Rovigo. Circa 110 dipinti e una trentina di affiches per raccontare, lungo il fil rouge del ritratto femminile, ma non solo, le mode e le pose, le pause dell'intimità e della ricreazione, i momenti pubblici con le escursioni al parco o alle riviere, le promenade e i rendez-vous, le sfilate di moda, le gite al lago o al mare, la vita notturna nei teatri e nei tabarin, i veglioni, i casinò, le passeggiate a cavallo, i riti mondani, le galanterie ma anche i vizi e gli eccessi di quest'epoca. Al centro sempre lei, la donna. Specchio di un tempo nel quale l'obbligo della felicità, imprescindibile, diventava sempre più emotivamente oneroso. Alla divulgazione e alla formazione di miti e modelli provvedevano gli affichistes. Quei colorati cartelloni che per molti rappresentavano un miraggio, per altri la certezza dell'oggi.



FROM VENICE
 by car: 120 km.
 by train: 100 min.
 by bus: 160 min.

To see: Arena, Piazza dei Signori, Piazza Brà, Arche Scaligere, Duomo.

VERONA

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www.ve-nice.com

USEFUL page

ESSENTIAL INFORMATION FOR GETTING AROUND

RIFERIMENTI UTILI PER DESTREGGIARSI IN CITTA'

USEFUL NUMBERS

Police Emergency	113
Carabinieri	112
Fire Department	115
Accident and Emergency	118
Breakdown Service	116
Road Police	+39.041.2692311
Harbour Office	+39.041.5205600
Customs	+39.041.5287866
Airport info	+39.041.2609260
Railway info	848.888.088

CONSULATES

USA	+39.02.290351
Austria	+39.041.5240556
Belgium	+39.041.5224124
Brazil	+39.041.976439
Chile	+39.041.5093062
Cipro	+39.041.2911911
Czech Republic	+39.041.5210383

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Finland	+39.041.5260930
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Greece	+39.041.5237260
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Netherlands	+39.041.5283416
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Panama	+39.041.2750788
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Switzerland	+39.041.5225996
South Africa	+39.041.5241599
United Kingdom	+39.041.5230707
	+39.041.5227207

HOSPITALS

Civile - Venezia	+39.041.5294111
Fatebenefratelli	+39.041.7831111
Umberto I - Mestre	+39.041.2607111

A.C.T.V. WATER TRANSPORT

Call center	+39.041.2424
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RADIOTAXI

P.le Roma	+39.041.5237774
Lido di Venezia	+39.041.5265974
Mestre	+39.041.936222
Marcon	+39.041.5952080
Aeroporto Marco Polo	+39.041.5416363

TOURIST INFORMATION

APT Tourist Board	+39.041.5298711
Dolo Highway	+39.041.413995
Hotels Association VE	+39.041.5228004
Hotels Association Lido	+39.041.5261700

Hotels Association Mainland	+39.041.930133
Flight Info	+39.041.2609260
Uff. Bagagli Aeroporto	+39.041.2609222

WATER TAXI

Consorzio Motoscafi Venezia	+39.041.5222303
Airport	+39.041.5415084

PORTERAGE

Piazzale Roma	+39.041.5223590
Train Station	+39.041.715272

TAX FREE SHOPPING

Foreigners are entitled to receive back the value added tax that they paid if their purchases are above.

CREDIT CARDS

Credit card usage is widespread in Italy and most stores and restaurants accept several major credit cards.

DRINKING & DRIVING - AUTOMOBILE SPEED LIMITS

Allowable alcohol quantity in blood while driving an automobile is 0.5 g/kg.
Highway: 130 km/h, Main Roads: 90 km/h, Populated Areas: 50 km/h.

INTERNATIONAL CODE NUMBER

Australia	0061	Malta	00356
Austria	0043	Mexico	0052
Belgio	0032	Monaco	00377
Brasile	0055	Holland	0031
Canada	001	Polonia	0048
Danimarca	0045	Portogallo	00351
Francia	0033	Rep. Ceca	0040
Germania	0049	Romania	0040
Giappone	0081	Spagna	0034
Gran Bretagna	0044	Sudafrica	0027
Grecia	0030	Svezia	0046
Hong Kong	00852	Svizzera	0041
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the city guide

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Venice

5 - stars HOTELS *****

BAUER F5
CA' SAGREDO E3
G.H. PALAZZO DEI DOGI E1
MOUNO STUCKY HILTON VENICE C6
LUNA BAGLIONI F5
SAN CLEMENTE PALACE ISLAND
AI MORI D'ORIENTE D1
A LA COMMEDIA E4
AL PONTE DEI SOSPIRI F5
AMADEUS F5
AMBASSADOR C3
BELLA VENEZIA F5
BELLINI C3
BONVECCHIATI F5
CA' DEI CONTI G6
CA' NIGRA C3
CA' PISANI D6
CA' VENDRAMIN E2
CA MARIA ADELE E6
CARLTON & GRAND CANAL C3
CIPRIANI F7
COLOMBINA F5
CONCORDIA F5
DUODO PALACE E5
FOSCARI PALACE E3
GABRIELLI SANDWIRTH G5
GIORGIONE C6
KETTE E5
LIASSIDI PALACE G5
LOCANDA VIVALDI G5
LONDRA PALACE G5
MAININ E5
MONACO & GRAN CANAL F5
PALAZZO DEL GIGLIO E5
PALAZZO LA SCALA F5
PALAZZO PRIULI E5
PALAZZO SANT'ANGELO E5
PALAZZO VENDRAMIN F7
PRINCIPE C3
RESIDENZA CANNAREGIO D1
SANT'ELENA L7
SANTA MARINA F4
SATURNIA & INTERNATIONAL E5
SAVOIA & JOLANDA G5

SAN SEBASTIANO C5
SOFITEL C4
SPLENDID SUISSE F5
WILDNER G5

3 - stars HOTELS ***

ABBZIA C3
ACC. A VILLA MARAVEGE D6
AL CANALETO F4
AL PIAVE G5
AL PONTE ANTICO F4
AL SOLE C4
ALA E5
ALL'ANGELO F5
ALLE GUGLIE D2
AMERICAN D6
ANASTASIA E5
ANTICA CASA CARRETTONI C3
ANTICA LOCANDA AL GAMBERO F5
ANTICHE FIGURE C3
ANTICO DOGE F3
APOSTOLI PALACE F3
ARLECCHINO C4
ART DÈCO E5
ATENEO E5
BASILEA D4
BELLE ARTI D6
BEL SITO & BERLINO E5
BISANZIO G5
BRIDGE G5
CA' D'ORO F3
CA' DEL CAMPO F5
CA' DOGARESSA C2
CAMPIELLO G5
CANAL C3
CANALETO F4
CA' POZZO D2
CAPRI C3
CASANOVA F5
CASTELLO G5
CENTAURO E5
COMMERCIO E PELLEGRINO G5
CONTINENTAL C3
DA BRUNO F4
DE L'ALBORO E5
DOGE D3
DOMINA PRESTIGE D7
DO POZZI E5
EDEN E2
FIRENZE F5

FLORA E5
GARDENA C4
GORIZIA F5
GRASPO DE UA F4
IL MERCANTE DI VENEZIA C3
ISTITUTO CILIOIA E5
LA CALCINA D6
LA FENICE ET DES ARTISTES E5
LA FORCOLA E2
LA LOCANDA DI ORSARIA C3
LA LOCANDIERA G5
LANTERNA DI MARCO POLO F4
LISBONA E5
LOCANDA AI SS. APOSTOLI F3
LOCANDA CA' ZOSE E6
LOCANDA CASA QUERINI G5
LOCANDA CASA VERARDO G5
LOCANDA HERION D2
LOCANDA OVIDIUS E4
LOCANDA S.BARNABA D5
LOCANDA STURION E4
LUX G5
MALIBRAN F4
MARCONI E4
MONTECARLO F5
NAZIONALE C3
OLIMPIA C4
PAGANELLI G5
PALAZZO ROSA F3
PALAZZO VITTURI G4
PANADA F5
PANTALON D5
PAUSANIA C5
RIALTO E4
SCANDINAVIA G4
S.CASSIANO CA' FAVRETTO E3
S.CHIARA C4
S.GALLO F5
S.MOISE F5
SPAGNA C3
S.SIMEONE AI DO FANALI C3
S.STEFANO E5
S.ZULIAN F5
TINTORETTO E2
TORINO E5
TRE ARCHI C2
UNIVERSO & NORD C3
VECELLIO F2
VIOLINO D'ORO E5

Venice Lido

5 - star HOTELS *****

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

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VILLA PARCO
VILLA TIZIANA

Mainland

5 - stars HOTELS *****

VILLA CONDULMER
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AMBASCIATORI
ANTONY
ANTONY PALACE
BOLOGNA
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HOLIDAY INN VENICE EAST
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LAGUNA PALACE & SUITES
LA MERIDIANA
LUGANO TORRETTA
MARRIOT
MICHELANGELO

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POPPI
RUSSOTT
VENICE RESORT
VILLA BRAIDA
VILLA FRANCESCHI
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VILLA STUCKY

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ARISTON
BELVEDERE
CA' TRON
CENTRALE
CLUB HOTEL
ELITE
KAPPA
LA RESCOSSA
MONDIAL
NUOVA MESTRE
PARK HOTEL ANNIA
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PRESIDENT
RIVIERA DEI DOGI
TITIAN INN

VENEZIA
VILLA DORI
VILLA DUCALE
VILLA GIULIETTA
VILLA GIUSTINIAN
VILLA GOETZEN
VIVIT

TREVISO

4 - stars HOTELS ****

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BOLOGNESE VILLA PACE
CARLTON
CASTELBRANDO
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DUCA D'AOSTA
FIOR (Castelfranco)
LA MARCA
MAGGIOR CONSIGLIO
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