

VENICE MAGAZINE

the city guide

AUGUST .08
NOVEMBER .08

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the city guide

Magazine-guide

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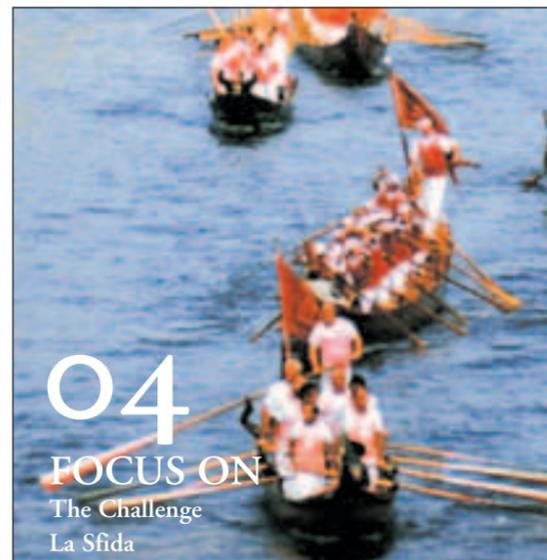
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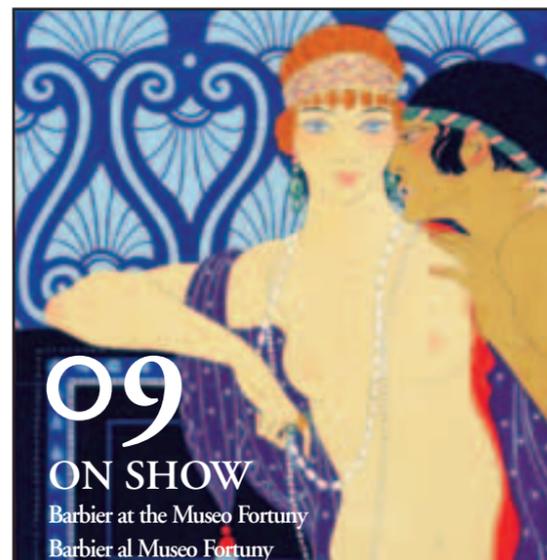
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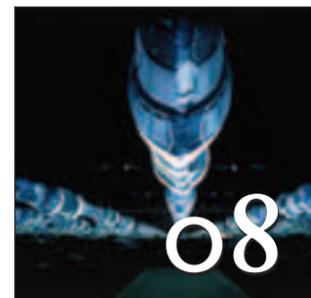
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La Sfida

Vincere in "Canalasso", come chiamano il Canal Grande gli abitanti di questa città, è ancor oggi il desiderio più ambito di ogni regatante, oltre a essere il sogno proibito dei tanti veneziani che tuttora vogano alla veneta.

The first Sunday of September will see the return of the 'Regata Storica' (historical regatta), the most traditional of the Venetian festivals. It first took place on January 10, 1315 during the reign of Doge Giovanni Soranzo. The early history of the regatta is fragmentary and confused, and only after the 13th century did it start to feature on the chronicles depicted by artists on their canvases. The word regata most probably originated from the verb aurigare which means to compete (gareggiare). The regattas characterised for more than six centuries the life of Venice by celebrating splendid events and significant political occasions. The regatta as we see it today, began to be shaped in the 19th century when under the Austrian regime, the competitions along the grand canal (1841) were reintroduced after their interruption along with the fall of the government of the Serenissima in 1797. Then in 1899 the word storica was added to remember the glory and the splendour of the Serenissima Republic. The rowing races are preceded by a lavish historical procession consisting of splendid richly carved small boats and adorned with hundreds of figures in wonderful brocaded costumes. The procession recalls the triumphant reception that Venice gave in 1489 to the queen of Cyprus, Caterina Cornaro. She was a wealthy descendent of a noble Venetian family who in 1472 married the king of Cyprus, Giacomo di Lusignano. Upon his early death, and with his heir still in infancy,

Ritorna anche quest'anno nella prima domenica di settembre la Regata Storica, la più tradizionale delle manifestazioni veneziane, che si svolge per la prima volta il 10 gennaio 1315 durante il dogado di Giovanni Soranzo. Storicamente le prime notizie, frammentarie e confuse, ci giungono dal XIII secolo ma solo successivamente la Regata entra di diritto nelle cronache essendo rappresentata anche da famosi artisti sulle loro tele vedutiste. La parola regata sembra derivi dal verbo "aurigare" col significato di gareggiare. Le regate caratterizzarono per oltre sei secoli la vita di Venezia celebrando eventi fastosi ed accadimenti politici di rilevanza. La Regata, così come appare oggi, comincia a delinearsi nel secolo XIX quando, sotto il regime austriaco, ripresero le competizioni lungo il Canal Grande (1841). Erano state interrotte con la caduta del Governo della Serenissima per giungere poi (1899) all'introduzione della dicitura "Storica" per ricordare le glorie e i fasti della Serenissima. Le competizioni remiere sono precedute dal sontuoso corteo storico, costituito da splendide imbarcazioni riccamente intagliate ed addobbate con centinaia di figuranti in splendidi costumi di broccato. Il corteo rievoca le trionfali accoglienze tributate nel 1489 dalla Serenissima a Caterina Cornaro, regina di Cipro, ricca discendente di una nobile famiglia veneziana e sposa nel 1472 del re di Cipro Giacomo di Lusignano. Caterina alla morte prematura del

THE CHALLENGE

Winning in the 'Canalasso' as the inhabitants of Venice call the Grand Canal, is still today the most desired ambition of every competitor, but will remain an unattainable dream to most Venetian rowers.

© Apt

There are four rowing races: one for junior competitors, one for women, the Caorline race and the Gondolini race. In the past the first three winners of each competition were awarded with money and flags, whilst the fourth runner-up was given a yellow flag and a live piglet as consolation prize. Nowadays...

Le regate a colpi di remo sono quattro: la regata dei giovanissimi, la regata delle donne, quella delle Caorline e quella dei Gondolini. Nel passato venivano premiati con denaro e bandiere i primi tre classificati di ogni gara, al quarto veniva data una bandiera gialla ed un porcellino vivo come premio di consolazione. Oggi...

Caterina became queen and soon afterwards ceded her realm to Venice, receiving in exchange 14 kingdoms on the Italian mainland, centered at Asolo.

If the historical procession signifies little more than a picturesque memory of the long past glory and grandeur of the economic and political power of Venice, the regattas represent even today, the ultimate athletic competition in the world of Venetian style rowing – voga alla veneta. This is the day in which winning means the entrant will be entered into the history of this sport and therefore into that of Venice too. The regattas, at one time were open to any citizens of the Republic, now however the participants are only Venetian rowers.

The route of the race winds from the start, at the Riva degli Schiavoni to the Punta della Salute where, the 'cavata' (the initial speedy start to the competition) winds down. By this

marito e dell'erede ancora in fasce divenne regina. In cambio della rinuncia al trono di Cipro, in favore di Venezia, le vennero assegnati quattordici feudi nella terraferma veneta, tra i quali Asolo. Ma se il corteo storico ha ormai un significato prettamente pittoresco, memoria di una lontana grandezza economica e politica di Venezia sui mari, le regate rappresentano ancor oggi il culmine della stagione agonistica per il mondo della voga alla veneta: una giornata in cui vincere significa per i regatanti entrare nella storia di questo sport e in qualche modo in quella di Venezia. Le regate un tempo erano riservate ai cittadini dei territori della Repubblica Serenissima mentre ora vi partecipano solo regatanti veneziani. Il percorso delle regate si snoda da Riva degli Schiavoni, dov'è posizionata la partenza, alla Punta della Salute dove, terminata la "cavata" (lo scatto di partenza), il pubblico attende con ansia di

point, the public are full of anticipation as to who has entered the grand canal first, as often is that boat which will win the regatta. The boats therefore make their way up the grand canal (il 'Canalasso') to the station where they turn and go back down to the final post ('machina') which is a temporary wooden and ornately carved baroque stage outside Ca' Foscari. Here the losers argue and banter, the crews accusing each other of foul play until the prizes are handed over.

The first race after the historical procession is that of the young male Venetians in the small light craft with two oars (pupparini). These very skilful boats fully test the quality of the male oarsmen. Then follows the regatta of the women in the two-oared mascarete boats which were used in the time of courtesans. The third race sees the men in the heavier larger crafts that require six oarsmen.

These were typical boats used to transport goods in the lagoon and often were endowed with a sail. The height of the show is the race of the 'champions of the oar' in the small and agile gondolas with two oars.

This competition displays the skilful quality of the participants more than simply their power and it is the race that interests rowers themselves the most. This competition stirs up a storm among Venetians and in time it has come to represent the myth of the Regata Storica. Winning in the 'Canalasso' as the inhabitants of Venice call the Grand Canal, is still today the most desired ambition of every competitor, but will remain an unattainable dream to most Venetian rowers.

Glory awaits the winners in forms of cash prizes and fame. Flags are also given to mark the winning positions: Given to the first is a red flag, white to the second, green to the third, and to the fourth, blue.

vedere quale barca entri per prima in Canal Grande, visto che spesso è quella che poi si aggiudicherà la regata. Le barche quindi risalgono il "Canalasso" fino all'altezza della Stazione per girare il paletto e tornare indietro puntando l'arrivo posto davanti alla "machina", una costruzione in legno posizionata presso Ca' Foscari: di stile barocco ed ornata di statue ed allegorie. Davanti ad essa, una volta tacitate le quasi immancabili reciproche accuse di scorrettezza tra gli equipaggi, si svolge la premiazione con la consegna dei premi.

La prima sfida dopo il corteo storico è quella dei giovanissimi su pupparini a due remi, imbarcazioni molto tecniche che mettono alla prova le qualità delle promesse maschili del remo. A seguire parte la regata delle donne su mascarete (così chiamate in quanto la prua ricorda vagamente una bautta), leggere imbarcazioni a due remi usate un tempo dalle cortigiane. Terza regata a partire è quella maschile sulle pesanti caorline a sei remi, imbarcazioni da trasporto fluviale che nei tragitti lagunari erano spesso dotate anche di una vela al terzo. Apice della manifestazione è la sfida dei campioni del remo su gondolini a due remi, imbarcazioni leggere in forma di gondola molto snella. Questa gara esalta le qualità tecniche dei regatanti più che la loro potenza ed è la sfida più attesa dal popolo del remo, quella che accende il tifo dei veneziani e che ha consolidato nel tempo il mito sportivo della Regata Storica con i suoi maggiori protagonisti.

Vincere in "Canalasso", come chiamano il Canal Grande gli abitanti di questa città, è ancor oggi il desiderio più ambito di ogni regatante, oltre a essere il sogno proibito dei tanti veneziani che tuttora vogano alla veneta. Ai vincitori spettano gloria, fama e premi in denaro, oltre alle bandiere: al primo è consegnata la rossa, al secondo la bianca, al terzo la verde, al quarto la blu.



Museums guide

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a cura di Riccardo Bon



OUT THERE: ARCHITECTURE BEYOND BUILDING



BIENNALE OF ARCHITECTURE 2008

Two years after the edition dedicated to the issues linked to the interaction between city, architecture and inhabitants, the Biennale of Architecture returns this year (from September 14 to November 23, 2008) both with an aim to carry on with the challenge launched in 2006 and to go beyond the concept of "building". If our cities keep expanding in a sort of ravel of houses crossing the landscape regardless of the natural and social environment, how can we create an architecture that makes use of territory with wisdom? This is the question that Aaron Betsky (Missoula, Montana, USA, 1958), director of the exhibition "Out There: Architecture Beyond Building", poses to himself. He also explains how it is necessary today to opt for an architecture that is free from buildings, in order to better face the central issues posed by society. Architecture is not just the act of "building", but it is above all a way of representing, of giving a shape and of offering critical and valuable alternatives to the human environment. The building in itself is not enough: it needs to

be carefully pondered and discussed, just as the way it has been built has to make man feel "at home" in the world. The manifesto of such a "mission" is a work by Frank Owen Gehry (Toronto, 1929), one of the first great architects to modify design with the help of the computer - he has been suggested by the director as "Golden Lion for career" - and who with his work (including the planning of the Bilbao Guggenheim in 1998 and of the Walt Disney Concert Hall in 2005) has transformed modern architecture by setting it free from "box-like" boundaries and from the limits of common building norms: an experimental architecture acting as a true modern model for an architecture that goes "beyond building".

BIENNALE ARCHITETTURA 2008

Se le nostre città continuano a espandersi in un concatenarsi di residenze, che attraversano il paesaggio senza riguardo per l'ambiente naturale e sociale, come possiamo creare un'architettura che usi il territorio con saggezza? È lo stesso Aaron Betsky (Missoula, Montana, USA, 1958), direttore di questa Mostra "Out There: Architecture Beyond Building", a chiederselo e a spiegare come oggi sia necessario orientarsi piuttosto verso un'architettura libera dagli edifici, per poter meglio affrontare i temi centrali della società. L'architettura non è solo l'atto del "costruire", ma è soprattutto un modo di rappresentare, di dare forma e di offrire alternative critiche e valide all'ambiente umano. L'edificio in se stesso non è dunque abbastanza: è necessario pensarlo e parlarne, così come il modo di rappresentarlo e di realizzarlo deve tener conto di far sentire l'uomo "a casa" nel mondo. Manifesto di questa "mission" è non a caso il lavoro di Frank Owen Gehry (Toronto, 1929), uno fra i primi grandi architetti a modificare il design con l'aiuto del computer - proposto dal direttore come leone d'oro alla carriera - che con la sua opera (tra cui gli esuberanti design per il Guggenheim di Bilbao nel '98 o per la Walt Disney Concert Hall nel 2005) ha trasformato l'architettura moderna liberandola dai confini della 'scatola' e dai limiti delle comuni pratiche costruttive: un'architettura sperimentale che funge da vero moderno modello per un'architettura "oltre il costruire".

MUSEO FORTUNY Until January 5 2009

BARBIER AT THE MUSEO FORTUNY

Barbier al Museo Fortuny

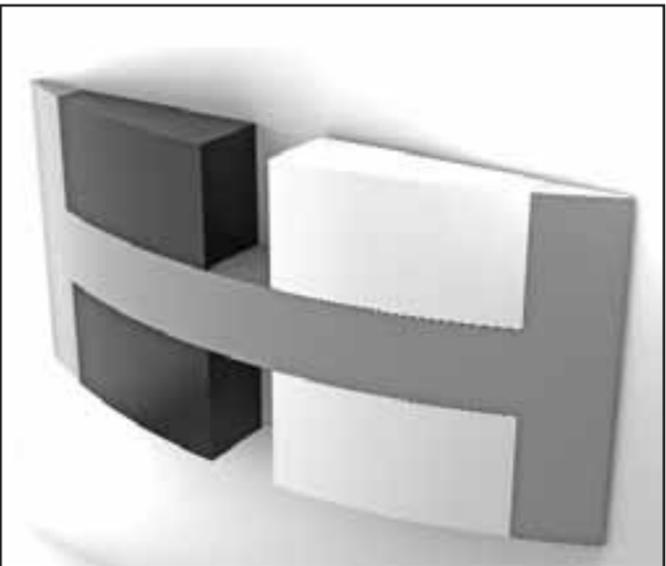
Renowned and sought-after as he was in life, George Barbier (Nantes, 1882) - artist and fashion illustrator, scenographer and unquestioned protagonist of the Art Decò Movement - was forgotten after his death that occurred in 1932 in Paris at 50 years old. Author of very famous images including the popular panther of Cartier, he was noticed as an illustrator by the talented editor Lucien Vogel who brought him into the "Gazette du Bon Ton" in 1912 with which he will work, after the second world war until 1925, also as correspondent reporting from Italy and from Venice on theatre, ballet and on Diaghilev's "Russian ballets". The years between 1910 and the outbreak of the first world war were for him probably the most fruitful. It was during those years that he created successful wallpapers (for André Groult's atelier), cooperated with renowned stylists such as Poiret, Worth and Vionnet in illustrating their creations, and again with "Maison Cartier" for which he designed jewels and their famous logo. His activity as an illustrator - he worked also for "Vogue" and "Vie Parisienne" - was coupled with the creation of theatrical dresses and décors. He created the costumes for the 1919 "Casanova", for the 1923 "les Folies Bergère" and for Rodolfo Valentino in "Monsieur Beaucaire" of 1924 that was reviewed by the "New York Times" as "stunning...no one has ever seen such spectacular costumes and sceneries before". This exhibition is the first one dedicated to him, a figure which has been very much analysed in the past years. The Museo Fortuny - not by chance, since it was in those years that Mariano Fortuny created his knossos shawls and the Delphos tunics that the stars of that time simply adored (including Ida Rubinstein, protagonist in 1910 of Shéhérazade by Diaghilev-Bakst) - hosts until January 5, 2009 over two hundred works including paintings, drawings, articles, pochoir (a particular type of hand colour with small templates), photographs, manuscripts and films organised in seven thematic sections perfectly and exclusively documenting all his artistic experience.

Assai celebre e conteso in vita George Barbier, (Nantes, 1882-1932), - artista e illustratore di moda, scenografo e indiscusso protagonista del movimento déco - fu ben presto dimenticato dopo la morte avvenuta a Parigi a soli cinquant'anni. Autore di immagini famosissime, tra cui la celebre pantera di Cartier, fu notato come illustratore dal geniale editore Lucien Vogel che lo portò nel 1912 alla "Gazette du Bon Ton" con la quale collaborò, dopo la guerra fino al 1925, anche come inviato per reportage dall'Italia e da Venezia con recensioni su teatro, danza e i "balletti russi" di Diaghilev. Gli anni tra il 1910 e lo scoppio della prima guerra mondiale furono per lui probabilmente i più fecondi, tanto da portarlo a realizzare carte da parati di enorme successo (per l'atelier di André Groult), collaborazioni con grandi stilisti come Poiret, Worth o Vionnet nell'illustrazione delle loro creazioni o ancora con la "Maison Cartier" per la quale realizzò disegni per gioielli e il celebre logo. All'attività di illustratore, tra gli altri anche per "Vogue" e la "Vie Parisienne", Barbier affiancò altresì quella di creatore di abiti e decori teatrali, tra cui i costumi per il "Casanova" del '19, per "les Folies Bergère" del '23 o per Rodolfo Valentino nel "Monsieur Beaucaire" del '24, che il New York Times recensì come "magnifici...mai prima ad ora si erano visti costumi e scenari tanto spettacolari".

A far luce su un movimento e su una figura in questi ultimi anni oggetto di forte recupero e studio, vi è ora anche la prima mostra in assoluto a lui dedicata. Al Museo Fortuny, non un caso dato che anche Mariano proprio in quegli anni brevettava a Parigi i suoi scialli knossos e le tuniche delphos adorate dalle dive dell'epoca (tra cui Ida Rubinstein protagonista nel 1910 di Shéhérazade di Diaghilev-Bakst), trovano posto fino al 5 gennaio 2009 oltre duecento tra dipinti, disegni, articoli, pochoir (una particolare colorazione a mano con stampini), fotografie, libri, manoscritti e film in sette sezioni tematiche che documentano perfettamente, e in esclusiva, l'intera esperienza artistica di George Barbier.



MARCELLO MORANDINI AT CA' PESARO



The one that sees the internationally famous architect and designer Marcello Morandini exhibiting in Venice during the Biennale of architecture is a more than appropriate coincidence. The exhibition takes place forty years after his presence in the Padiglione Italia in 1968, and furthermore it takes place in Ca'Pesaro, historic venue of the first editions of the Biennale. The areas on the first floor of the Museum aim at offering, through 60 works of "art, architecture and design" (disciplines that, according to the artist, do not present a real difference which only exists in modalities and areas in which these develop themselves), a compendium of thirty years of work. A work that is not influenced by fashions and is almost always permeated by mathematic principles and by harmony, that looks to Bauhaus (and to its schools in Europe and in the United States) as a reference, to Russian Constructivism, to Conceptualism, to the Modern Movement, to Donald Judd's Minimalism in architecture, but that is deeply rooted in Kandinsky's "Point, line, surface", in Platone's archaic and harmonious geometry and in the ancient Pythagorean cosmology. Structures and sculptures of geometrical figures, created between 1972 and 2008, are exhibited between the hallway by Longhena and the small side halls, whereas the courtyard hosts the projects and the famous architectonic works and a site-specific installation.



MUSEUMS CITY LISTING

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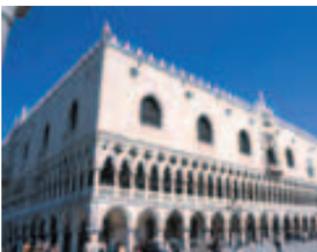
The following list describes famous and interesting museums, theatres and galleries in Venice. Full of useful and detailed information.

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

MUSEUMS

PALAZZO DUCALE

map: F5 - S.Marco, 1
ph. +39.041.5209070
9am - 7pm (From Nov. 3 9am - 5pm)
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 (From Nov. 3 9am - 5pm)
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:** Edward Angeli Venezia. From September 25 to december 8. La Collezione De Pero. From October 24 to March 2.

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 (From Nov. 3 10am - 5pm)
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 September 22. Graalglass. Ottavo Concorso Internazionale di Design Trieste Contemporanea 2008. From September 11 to October 13.

MUSEO ARCHEOLOGICO NAZIONALE Marciano museum

map: F5 - S. Marco, 52
ph. +39.041.5225978
9am - 7pm (From Nov. 3 9am - 5pm)
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

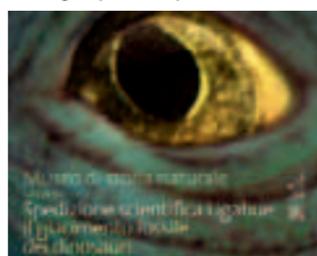
map: F4 - S.Polo, 2794
ph. +39.041.5209070 • Tickets: € 2.50

10am - 5pm (From Nov. 3 10am - 4pm)
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 projections 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 (From Nov. 3 9am - 5pm)
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 • Tickets: € 5.50
10am - 6pm (From Nov. 3 10am - 5pm)
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 huge 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. Until 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: George Barbier (1882-1932) La nascita del Decò. From August 30 to January 5. Un mondo di carta. Isabelle De Borchgrave incontra Mariano Fortuny. Until November 30.

MUSEO DEL MERLETTO

Burano, Piazza Galuppi, 187
ph. +39.041.5209070
10am - 4pm • Tickets: € 4.00
Closed until November

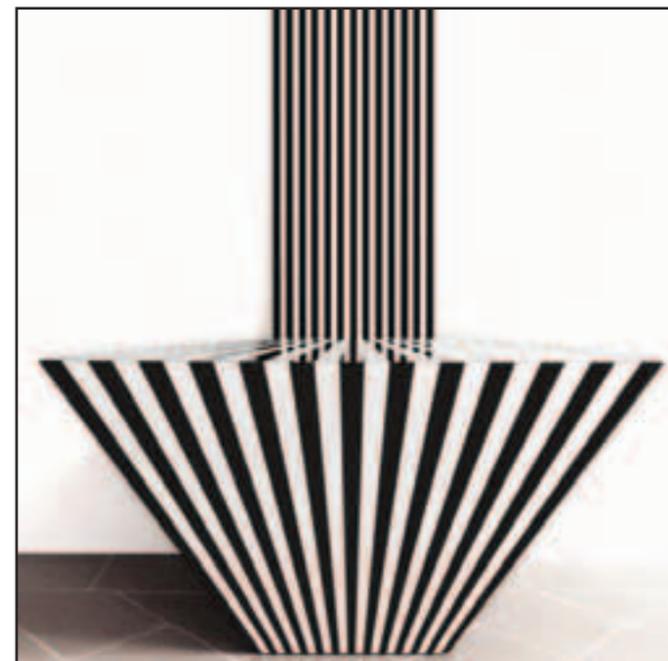
The museum is entirely dedicated to the history of the lace production in Burano. It is situated next to the school of this art, school established in 1872 by the countess Adriana Marcello Zon. **Permanent exhibition:** numerous laces made by the annexed school, important designs, photographic and iconographic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

MUSEO EBRAICO

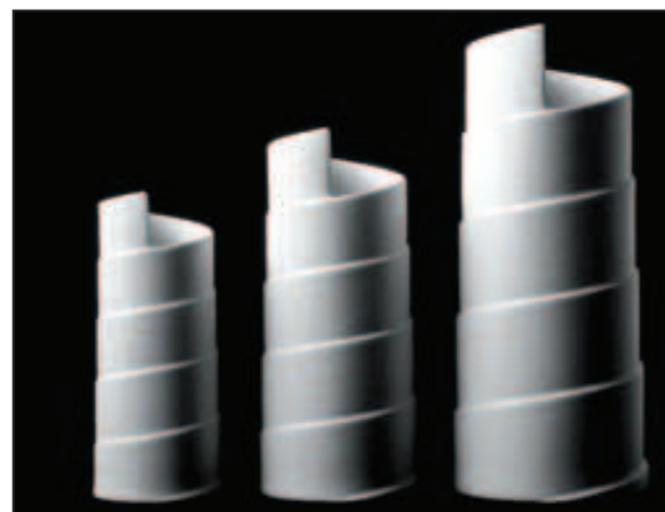
map: D2 - Cannaregio, 2902/b
ph. +39.041.715359 - Tickets: € 8.50
10am - 7 pm (From Oct. 1 10am - 6pm)
Closing day: Saturday



ANNE FRANK
Una storia attuale



È una concomitanza più che appropriata quella che vede l'architetto e designer di fama internazionale Marcello Morandini esporre a Venezia durante la Biennale architettura. Essa avviene quarant'anni dopo la sua presenza al Padiglione Italia nel '68 e per di più a Ca' Pesaro, storica sede delle prime Biennali. Gli spazi al piano terra del Museo ospitano a Venezia 60 opere di "arte, architettura e design" (discipline per le quali l'artista non concepisce una differenza reale, esistente solo nelle modalità e negli spazi nei quali queste si sviluppano) la sintesi di trent'anni di lavoro. Un lavoro al di fuori delle mode e quasi sempre permeato dai principi matematici e dall'armonia che si rifà al Bauhaus (e alle sue scuole in Europa e negli Stati Uniti), al Costruttivismo russo, al Concettualismo e al Movimento Moderno e al Minimalismo alla Donald Judd in architettura, ma che affonda le radici anche nel "Punto, linea, superficie" di Kandinsky, nell'arcaica e armonica geometria di Platone e nell'antica cosmologia pitagorica. Tra l'androne longheniano e le salette laterali sono esposte (fino al 16 novembre) strutture e sculture di figure geometriche, realizzate tra il '72 e il 2008, per lo più in legno laccato in bianco e nero e porcellana; mentre nei cortili i progetti e le famose realizzazioni architettoniche e un'installazione site-specific.



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.

Temporary exhibition: Quattro braccia di terra. Mostra fotografica di Davide Salvadori. From September 7 to October 26. Anne Frank, una storia attuale. From November 2 to November 30.

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.

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

ph. +39.041.5209070 • **Tickets: € 4.00**
10am - 5pm (From Nov. 3 10am - 4pm)
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.

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

This austere looking palace still has two very nice halls in the "piano nobile", which are decorated with frescoes representing antique mythological themes by Guarana. Nowadays, during the venetian carnival season, masked balls are organized in this palace.
Temporary exhibition: Rainer Maria Rilke. "Il poeta e i suoi angeli". From September 6 to October 11.

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.
Temporary exhibition: Gregor Schneider - Cube Venice. Until September 14.

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.

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 Kandinskij, Pollock, De Chirico, Vedova, Picasso, Marini, Severini.

Temporary exhibition: Coming of age. Arte americana dal 1850 al 1950. Until 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



MARIA MORGANTI
Diario Cromatico

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: Maria Morganti - Diario cromatico. Until September 14. Mariateresa Sartori - Il suono della lingua. Until September 14.

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 scienti-

City Exhibitions

AUG 08
OCT da non perdere
not to be missed



BUGNO ART GALLERY

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

MAURIZIO GALIMBERTI - VENEZIA. From September 20

On September 20, 2008 the Galleria Bugno will open the new exhibition by Maurizio Galimberti, the photographer who became famous at a national level for his original way of assembling "mosaics" with Polaroid photographs. After the great success achieved last year with the New York theme, this time Galimberti talks about Venice and he does so with around ninety new works contained in a volume edited by Contrasto (leader in Italy in the publication of photographic books) and with the support of the critic Giulio Scimé. The lagoon city, that Galimberti had already analysed in an exhibition presented at the Galleria Bugno and that was prefaced by the historian of photography Italo Zannier, is presented as a diversified vision, encompassing an historic image of the city as well as a contemporary one, where the everyday Venice is recognized and that offers hints for analysis and comparison. The work "Maurizio Galimberti - Venice" is exclusively presented by the Bugno Art Gallery of Venice and by the Colombo Arte di Boviso Masciago (MI), the two historic galleries of the photographer.

Il 20 settembre 2008 la Galleria Bugno apre la nuova mostra di Maurizio Galimberti, il fotografo giunto alla ribalta nazionale per il suo modo originale di assemblare "mosaici" con fotografie polaroid. Questa volta Galimberti affronta il tema "Venezia", dopo la New York che ha avuto tanto successo l'anno scorso, e lo fa con una novantina di nuove opere, tutte racchiuse in un volume edito da Contrasto (leader nella pubblicazione in Italia di libri fotografici) e con l'ausilio del critico Giuliana Scimé.

La città lagunare, che il Galimberti, aveva già analizzato, proprio in una mostra presentata alla Galleria Bugno, e che aveva avuto la prefazione dello storico della fotografia Italo Zannier, questa volta si dipana in una visione, molto variegata tra l'immagine storica della città ed una visione molto contemporanea, dove si riconosce la Venezia di tutti i giorni e che fornisce molti spunti di analisi e di confronto. L'opera "Maurizio Galimberti - Venezia" è rappresentata in esclusiva dalla Bugno Art Gallery di Venezia e dalla Colombo Arte di Boviso Masciago (MI), le due gallerie storiche del fotografo.

fic and cultural organisations from Italy and abroad, offering an unparalleled urban and monumental context.
Temporary exhibition: New Graphic Design Japan TDC2008. From September 10 to November 2. Fratelli d'Italia. Progetto fotografico di Matthias Schaller. From september 13 to October 12.

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 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 (From Nov. 3 10am - 5pm)
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.

Temporary exhibition: Marcello Morandini. Arte, architettura, design. From September 12 to November 16.

PALAZZO GRASSI

map: D5 - San Marco, 3231
ph. +39.041.5231680
9am - 7pm • **Tickets: € 10.00**
Temporary exhibition: Italics. Arte Italiana fra tradizione e rivoluzione, 1968-2008. From September 27 to March 22.

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**
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 warehou-

ses on the top floor of the monastery designed by Palladio.
Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Tiziano, Tiepolo...

PRIVATE GALLERIES

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

SEGUSO VIRO GLASS GALLERY
map: L2 - F.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.

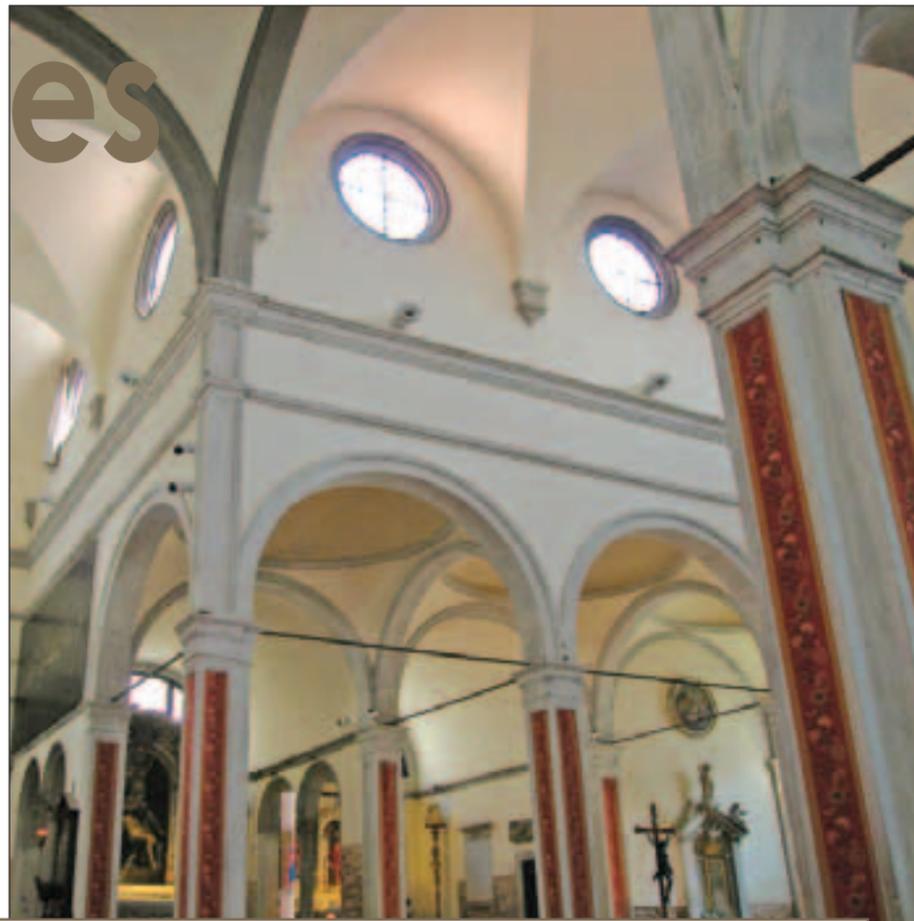
SANTO STEFANO ART GALLERY
map: E5 - San Marco, 2953
ph. +39.041.5234518

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 FORMOSA



The Church of Santa Maria Formosa has existed from time immemorial; legend has it that it was founded in the seventh century by St. Magnus, bishop of Oderzo, pursuant to an apparition by the Blessed Virgin who told him the place where he was to build a church dedicated to her honour. Mary appeared to him in the form of a beautiful, matronly woman, buxom and curvy (formosa) as the name of the church suggests. As time passed, the building was subjected to a series of renovations, especially in the ninth and twelfth centuries, and began to assume a Byzantine, Greek cross layout. By the end of the 15th century, the church was virtually left in ruins and Mauro Codussi was hired to reconstruct it. Work began in 1492. Among the works of art conserved inside the church, extraordinary are the Polyptych of Santa Barbara by Jacopo Palma Vecchio in the Chapel of the Scuola dei Bombardieri, a work that made its author famous; opposite this is the brooding Last Supper by Leandro Bassano. In the Cappella della Concezione hangs the famed Triptych of the Madonna della Misericordia, a work by Murano artist, Bartolomeo Vivarini in the style of Mantegna.

La chiesa di Santa Maria Formosa ha origini antichissime; la leggenda narra che fu fondata nel VII secolo da San Magno, vescovo di Oderzo, in seguito ad un'apparizione della Vergine che gli avrebbe indicato il luogo dove edificare una chiesa a lei dedicata. La Madonna gli apparve sotto forma di una bellissima matrona, formosa appunto, da cui il nome della chiesa. Successivamente l'edificio ha subito parecchi restauri, specialmente nel IX e nel XII secolo, fino a presentare un impianto bizantino a croce greca. Sul finire del XV secolo la ricostruzione della chiesa venne commissionata a Mauro Codussi. I lavori cominciarono nel 1492. Tra le opere d'arte conservate in chiesa, sicuramente degne di ammirazione sono il Polittico di Santa Barbara di Jacopo Palma il Vecchio nella Cappella della Scuola dei Bombardieri, opera che rese celebre il maestro, l'ombrosa Ultima Cena di Leandro Bassano e, nella Cappella della Concezione, il celebre Trittico della Madonna della Misericordia, di stile mantegnesco, del muranese Bartolomeo Vivarini.

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



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

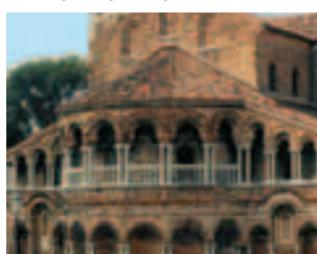
This is an 11th century Venetian-Byzantine building in the form of a Romanic Basilica. It is the oldest monument of this type preserved in the lagoon. The simple and solemn interior is made up of precious marbles and gilt mosaics.

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

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laura.scarpa@trv.co.it
www.veneziadavvero.com



Jack Nicholson and Sean Penn (1995)

Stars of Venice

As every year the city attends the star parade that will come down in lagoon a moment before their footbridge.

Come ogni anno la città attende la parata di stelle che scenderanno in laguna un attimo prima della loro passerella.

August the sixth 1932, on the Seaview Terrace of the Hotel Excelsior. Rouben Mamoulian's "Dr. Jekyll and Mr. Hyde" began at 9.15 p.m. The seats were full of women in fine outfits and gentlemen in tuxedos. This is how the First Exhibition of Cinematographic Art started, as part of the 28th Venice Biennale. There was no competition and there were no awards, but an audience referendum would name the best director and the most enjoyable film. With that consecration of the fan worship that would always mark the Festival. 1938 saw the arrival of 519,00 tourists in Venice Lido. Those walking along the beach of the Hotel Des Bains could even say hello to the Shah of Persia as he sat in a cane chair with a cocktail in his hand. After an interruption during the war, the Festival resumed in 1946 with screenings at the San Marco Cinema. In 1949, international cinema returned to the Lido Cinema building to stay, making it the focal point for international society events in the fifties and sixties when it welcomed the top names in world-class cinematography.

Sei agosto 1932, terrazza mare dell'Hotel Excelsior. Alle 21.15 inizia "Dr. Jekyll and Mr. Hyde" di Rouben Mamoulian. Platea di signore in fine toilettes, signori in Touxedo. Inizia così la "Prima esposizione d'arte cinematografica" nell'ambito della 28. Biennale di Venezia. Non c'è competizione, non ci saranno premi, ma un referendum fra il pubblico indicherà il miglior regista e il film più divertente. Sarà la consacrazione del divismo che accompagnerà per sempre la mostra. Nel 1938 si registrano 519 mila turisti al Lido di Venezia. Sulla spiaggia del Des Bains, camminando sulla spiaggia, c'era chi poteva salutare lo Scià di Persia seduto su una sedia in rattan con in mano un cocktail. Dopo la pausa bellica la Mostra riprende nel '46 con le proiezioni al Cinema San Marco. Dal '49 il cinema internazionale ritorna definitivamente al palazzo del Cinema del Lido diventando negli anni Cinquanta e Sessanta il centro delle occasioni mondane internazionali, ospitando i più grossi nomi della cinematografia mondiale.

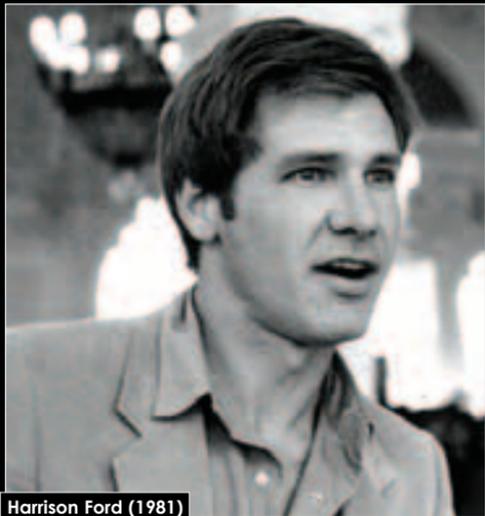


Colin Farrell and Ewan McGregor (2007)



Sophia Loren (1958)

*international
film festival*



Harrison Ford (1981)



Richard Gere (2000)



Nicole Kidman (2001)



Jennifer Lopez (1998)



Kirk Douglas and Silvana Mangano (1953)



Anna Magnani and Giulio Andreotti (1947)



Monica Bellucci (2005)



Scarlett Johansson (2006)



Federico Fellini and Marcello Mastroianni (1991)



Brad Pitt (2007)



David Lynch (2006)



Paul Newman (1963)



Sharon Stone and Clint Eastwood (2000)



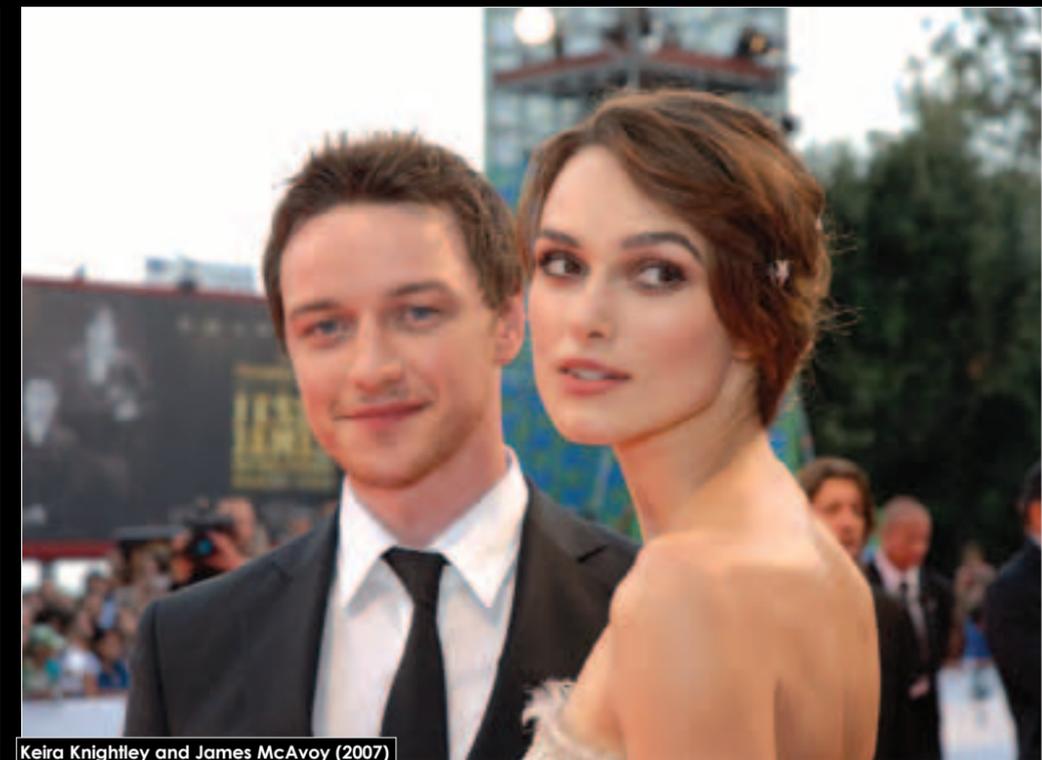
Adrian Brody (2007)



Charlie Chaplin (1972)



Vittorio Gassman (1996)



Keira Knightley and James McAvoy (2007)



Woody Allen (2007)



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l'Isola Liberty

LIDO the Liberty Island

Aristocratic gentlemen and luxurious ladies in evening dresses, strolling - as the fashion required - with a greyhound on a leash. In the evening, parties flaunting exotic names: "Tableaux Vivantes" or "Oasi di Zanzibar", danced to the rhythms of the Foxtrot or Charleston. This was the Belle Epoque on the Lido.

Aristocratici signori e le vestitissime signore in abiti di seta passeggiano, com'è di moda, con un levriero al guinzaglio. Alla sera le feste dai nomi esotici: "Tableaux vivantes" o l'"Oasi di Zanzibar", al ritmo di Foxtrot o di Charleston. Era la Belle Epoque del Lido.

In between films, awaiting the arrival of the latest Hollywood star in the ten days of the Venice Film Festival, the Lido offers its best side. And it seems to be all there, in the space covering the Hotel Des Bains and the Grand Hotel Excelsior. But it is not so. The Venice Lido's development began in around 1850 with the construction of the first seaside resorts, and culminated in the late '30s. In that period commissions to build summer villas rained down on architects from all over the world, but mainly from Venice. Their customers' wealth and the almost absolute freedom to design in a semi-deserted area

Fra un film e l'altro, aspettando l'arrivo dell'ultimo divo di Hollywood nei dieci giorni della Mostra del Cinema di Venezia, il Lido offre il suo lato migliore. E sembra sia tutto lì, in quel tratto fra l'hotel Des Bains e il Grand Hotel Excelsior. Ma non è così. Lo sviluppo del Lido di Venezia parte dalla costruzione dei primi stabilimenti balneari, intorno al 1850, e trova il suo massimo splendore alla fine degli anni '30. In quel periodo, da tutto il mondo, fioccano le commissioni ad architetti, soprattutto veneziani, per la costruzione di ville estive. La ricchezza di committenza e la quasi

allowed experimenting at the Lido with a style called "art nouveau", which in Italy would be called "Liberty".

And so much remains of those distinctive touches, work by architects such as Sullam or Torres. Our tour could begin with Mon Plaisir Villa in Gran Viale, often defined as one of the most significant art nouveau buildings in Italy. And then on to via Lepanto's Hotel Villa Otello and the splendid Romanelli Villa. The details are left to the attentive eyes of the most observant visitors, but the Hotel Des Bains and the Hotel Excelsior cannot be overlooked, just to mention a few examples.

The Venetian architects Raffaello and Francesco Marsich designed and built the Hotel Des Bains, inaugurated at seven the evening on 5 July 1900, wholly in art nouveau style. Then Thomas Mann introduced the Hotel Des Bains forcefully into world literature, and thus into people's imaginations, with the publishing of "A Death in Venice" in 1911. And at eleven in the evening of 21 July 1908 people were celebrating the opening of the Hotel Excelsior, the magnificent hotel dreamed up by the great architect Nicolo' Spada. Over three thousand personalities from all over the world invited for the occasion were there, and more than 30,000 Venetians who, they say, poured into the Lido to witness the great event, even if from afar. Already back in 1927 Hotel guests' hot-air balloons could be spotted in the skies or the first custom-built cars seen, transported there by boat: the Isotta Marchini, the first Jaguars.

assoluta libertà di progettare in un ambiente semideserto consentono di sperimentare al Lido la novità di quella "art nouveau" che in Italia sarà chiamata "Liberty".

E molto resta di quei segni inconfondibili, opere di architetti come Sullam o Torres.

Il nostro percorso può cominciare da villa Mon Plaisir in Gran Viale, spesso definita uno dei più significativi edifici di stile Liberty in Italia.

E poi in via Lepanto l'hotel Villa Otello e la splendida villa Romanelli. Solo per fare degli esempi, i particolari vengono lasciati ai visitatori più attenti. Non si possono però non ricordare l'hotel Des Bains e l'hotel Excelsior. Furono i veneziani Raffaello e Francesco Marsich che idearono e realizzarono l'Hotel Des Bains, in completo stile Liberty, inaugurato la sera del 5 luglio del 1900 alle 19. Fu poi Thomas Mann a far entrare di prepotenza il Des Bains nella letteratura mondiale, e per questo nell'immaginario collettivo, dopo la pubblicazione di "Morte a Venezia" del 1911.

Ed erano le 23 del 21 luglio 1908: si festeggiava l'apertura dell'Hotel Excelsior, lo splendido albergo nato dall'intuizione del grande architetto Nicolo' Spada.

Presenti più di tremila personalità invitate da tutto il mondo per l'occasione e più di 30.000 veneziani che, si dice, si riversarono al Lido per assistere se pur da lontano al grande avvenimento.

Già dal '27 si potevano notare all'orizzonte le mongolfiere dei clienti dell'Hotel o le prime fuoriserie, trasportate nell'isola in battello: l'Isotta Marchini, le prime Jaguar.





SHOPPING guide

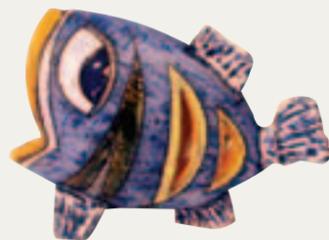
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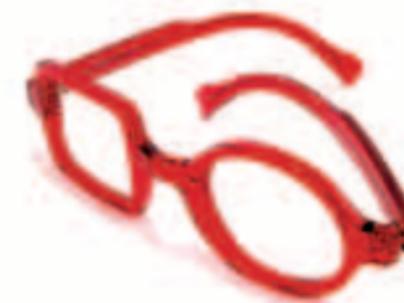
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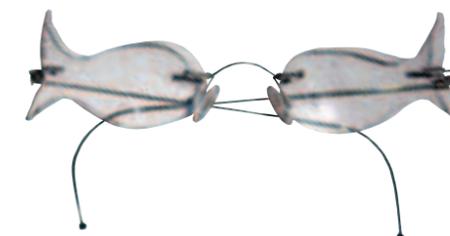
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TOKATZIAN

Piazza San Marco, 18
map: F5 - ph. +39.041.5233821

GIANMARIA BUCCELLATI

Mercerie - San Marco
map: F5 - ph. +39.041.5226540

POMELLATO

San Marco, 1298
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Mercerie - San Marco, 5022
map: F4 - ph. +39.041.5230609

CARTIER

Campo S.Zulian - S. Marco, 606
map: F5 - ph. +39.041.5222071

FREY WILLE

S.Marco, 53
Map: F5 - ph. +39.041.5200807

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map: D4 - ph. +39.041.5221634
San Tomà - San Polo, 2940/b
map: D4 - ph. +39.041.717966



BOUTIQUE - GRIFFE

ARMANI JEANS

Calle Goldoni - S. Marco, 4485

map: E5 - ph. +39.041.5236948

AGNONA

San Marco, 1316
map: F5 - ph. +39.041.5205733

BLUMARINE

Calle XXII Marzo - S.Marco, 2031
map: E5 - ph. +39.041.5232754

BRUNO MAGLI

Frezzeria - S. Marco, 1583/85
map: F5 - ph. +39.041.5223472

BRUNO MAGLI

S. Marco, 1302
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Calle Goldoni - San Marco, 4599
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ROBERTA DI CAMERINO BOUTIQUE

Piazza San Marco, 127
map: F5 - ph. +39.041.5210117

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Cannaregio, 6359/E
map: F3 - ph. +39.041.2410440

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map: F5 - ph. +39.041.5205733

DOLCE & GABBANA

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Mercerie - San Marco, 218
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map: F5 - ph. +39.041.5226688

MAX & CO

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

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Calle Vallarosso - S. Marco, 1312/N
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PAL ZILERI

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

PRADA STORE

Campo S. Moisè - S. Marco, 1469
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ROBERTO CAVALLI

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map: F5 - ph. +39.041.5205733

SALVATORE FERRAGAMO

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map: E5 - ph. +39.041.2778509

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

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

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ETRO

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

ERMANNIO SCERVINO

Mercerie - San Marco, 4918
map: F5

BALLY

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

VERSACE

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

D&G

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

MALIPARMI

S.Marco, 4600/A
map: E5 - ph. +39.041.5285608

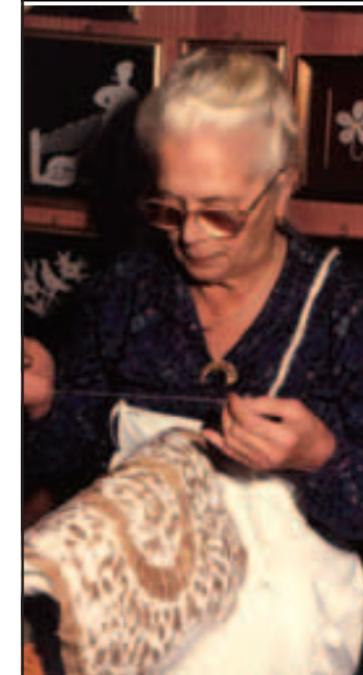
MARINA RINALDI

San Marco, 266
map: F5 - ph. +39.041.2770064



la Perla

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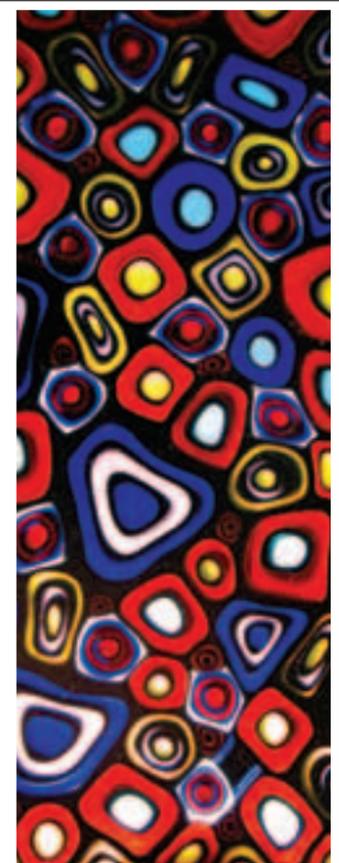
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FerroVetro nasce da un'idea dell'architetto Gianmarco Ferro di offrire pezzi unici rigorosamente fatti a mano e prodotti a Murano. Nel suo curriculum oltre a lampade ed oggetti in vetro anche il progetto dell'Albero in Vetro, Natale 2006 e della Stella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

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VETRO

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www.ferrovetro.com



Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing



DINING CITY LISTING

TRADITIONAL CUISINE

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Luna Hotel Baglioni
map F5 - San Marco, 1243
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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.

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map G5 - S. Marco, 4196
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Molino Stucky Hilton Venice
map C6 - Giudecca island, 810
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RISTORANTE CA' DEI FRATI
Hotel San Clemente
San Clemente island
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RISTORANTE DO LEONI
Hotel Londra Palace
map G5 - S. Marco, 4171
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"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
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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.

HOSTARIA GALILEO - Campo S. Angelo, 3593



Close to La Fenice in Campo S. Angelo there is the Osteria Galileo. Owned and personally managed by Davide Bravetti, a venetian with the passion of the simple venetian cuisine and its very typical dishes. The dried salted cod with polenta, the notorious "sarde in saor", the "antipasto dell'Adriatico", the tagliolini with scampi and courgette, the spaghetti in clam sauce and the cuttlefish ink risotto. Main courses feature the mixed grilled fish, the giltbeard fillet with Carline thistle, and Adriatic fish fry. Top meat dishes are the traditional "fegato alla veneziana" (liver), the rosemary salted steak and the green pepper fillet. All desserts are home-made, they represent the ideal complement for your full immersion in the venetian cuisine. The layout is definitely lovely: the restaurant faces the charming Campo St. Angelo, a quite and romantic place just 100 metres away from St. Mark square.



Nei pressi del teatro La Fenice in Campo Sant'Angelo si trova l'Osteria Galileo. Il titolare Davide Brevetti è un Veneziano con la passione della vecchia e semplice cucina veneziana e i suoi piatti tipici come il baccalà con la polenta, le famose "sarde in saor" l'antipasto dell'Adriatico, i tagliolini scampi e zucchine, gli spaghetti con le vongole e il risotto al nero di seppia. I secondi piatti che ricordiamo sono la grigliata mista di mare, il filetto di orata alla Carlina e la frittura mista dell'Adriatico. La carne non è da meno con il tradizionalissimo fegato alla veneziana, la tagliata al rosmarino, il filetto al pepe verde. I dessert sono tutti fatti in casa e sono il complemento ideale a questa full immersion nella venezianità a cui contribuisce in parte anche l'atmosfera di Campo Sant'Angelo, un angolo tranquillo e romantico di Venezia che dista circa 100 metro da Piazza San Marco.



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
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Al Brindisi



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The taste and flavour of Venetian cooking originated in the islands in remote times. These were seafood-based dishes as well as vegetables and wildfowl, whose flavours would later blend and intermix with ingredients and spices from far away lands. Indeed, as Venice's diplomacy turned to the East, Venetian cuisine could not remain unaffected by the Oriental influx. The holds of ships ploughing the Mediterranean Sea overflowed with spices that brought Venetians not only riches, but also new flavours. But Venetians, traders and mariners, also understood that the golden yellow grain that arrived from beyond the ocean around the mid-1500s was perfect for making polenta, replacing the chickpeas, millet or buckwheat used until then. They immediately adopted it and made its cultivation widespread. Despite the fact that the populace called it "turco" (Turkish), meaning 'foreign', the grain that was henceforth called "granturco" (Turkish grain) became the staple food of the entire Veneto region. Turkeys were not overlooked, nor were beans, an essential element in the famous "pasta e fasioi". Yet the main feature of Venetian cuisine remains faithful to its remote origin, when fishing, hunting and horticulture supplied food products and ingredients.

THE RECIPE

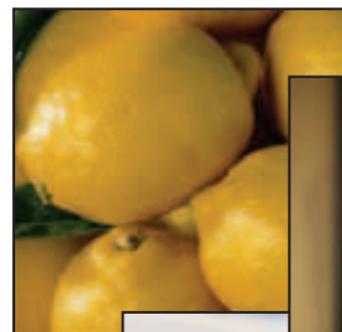
BLACK TAGLIOLINI WITH LEMON AND DILL-SPICED SALMON

Ingredients

200 g salmon fillet
190 g coarse salt
70 g refined sugar
1 bunch of fresh dill
1 lemon (only its peel)
160 g black fresh tagliolini
50 g butter

Take the fillet of salmon and remove all the bones, place it in a small tray, cover it uniformly first with coarse salt and then with sugar. Marinate at a temperature of 8-10°. After a couple of hours, once it has been dried and wiped with kitchen blotting paper, place the dill leaves on it, wrap the whole with clingfilm and leave it in the fridge for 1 hour. Then, julienne cut the salmon.

Meanwhile, finely dice the lemon peel, boil the tagliolini, when they are ready place them in a pan with softened butter and the diced lemon peel, cream the whole with a bit of water used for boiling the tagliolini. Serve the tagliolini on a plate, place the julienne-cut salmon on top and garnish with a sprig of dill.



Bruno Bognolo chef
del ristorante "Al Brindisi"



Venetian Cuisine

Il sapore e il gusto della cucina veneziana nascono nelle isole, in tempo remoto. Piatti a base di pesce ma anche ortaggi e prodotti dell'ucceglione i cui sapori si sposano e confondono, più tardi, con gli ingredienti e gli aromi di prodotti che vengono da lontano. Come infatti la diplomazia della Serenissima volgeva a Levante così la cucina veneziana non poteva rimanere estranea agli influssi orientali. Le stive delle cocche che solcavano il Mediterraneo traboccavano di aromi e droghe che portavano ai veneziani non solo ricchezza ma anche gusti nuovi. Ma i Veneziani, gente di mare e di commerci, capirono anche che quel cereale giallo come l'oro venuto da oltre oceano verso la metà del Cinquecento era ideale per far polenta al posto dei ceci, del miglio o del grano saraceno usati fino allora. Subito l'adottarono e ne diffusero la coltivazione. Per quanto il popolino lo chiamasse "turco", cioè straniero, quel grano che da allora fu detto appunto granturco, divenne l'alimento base di tutto il Veneto. Né si lasciarono sfuggire il tacchino e, soprattutto, i fagioli cucinati nella famosa "pasta e fasioi". Ma la caratteristica principale resta fedele alla lontana origine, quando pesca, caccia e orticoltura offrivano prodotti e ingredienti.

LA RICETTA

TAGLIOLINI NERI AL LIMONE E SALSAME ALL'ANETO

Ingredienti

200 g di filetto di salmone
190 gr di sale grosso
70 gr di zucchero semolato
1 mazzetto di aneto fresco
1 limone (solo buccia)
160 gr tagliolini neri freschi
50 gr di burro

Prendere il filetto di salmone e levare tutte le lisce, disporlo in un piccolo vassoio; cospargere il sale grosso in modo uniforme sopra il salmone poi lo zucchero e lasciare marinare ad una temperatura di 8 - 10°. Passate un paio d'ore, una volta sgorgato e asciugato il tutto con carta assorbente da cucina, disporre sopra le foglie di aneto avvolgere nella pellicola e lasciare in frigorifero per 1 ora, infine, tagliare il salmone a julienne. Nel frattempo tagliare la buccia di limone a dadini finissimi portare a cottura i tagliolini da unire in una padella con burro ammorbidito e la buccia di limone, mantecare il tutto con un po' d'acqua di cottura. Servire i tagliolini in un piatto disporci sopra la julienne e guarnire lo stesso con un rametto di aneto.



Portrait of Emotions

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(closed on Mondays)



il Molino

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From October to April
When Breakfast 7.30 am - 10.30 am Mon-Fri
7.30 am - 11.30 pm Sat-Sun and public holidays
Lunch 12.30 pm - 2.30 pm
Dinner 7.30 pm - 11.30 pm
From May to September
When Breakfast 7.30 am - 10.30 am Mon-Fri
7.30 am - 11.30 am Sat-Sun and public holidays



Pizza Study

AL FRESCO RESTAURANT
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In case of bad weather conditions, il Molino Restaurant will be opened



RIALTO

LOBBY BAR
From April to October
8.30 am - 12.00 pm
From November to March
10.00 am - 12.00 pm



SkyLunch

POOL RESTAURANT
From May to September
Lunch 12.00 am - 3.30 pm
Pool Bar Service 10.30 am - 7.00 pm
In case of bad weather conditions, il Molino Restaurant will be opened



Skyline

ROOFTOP BAR
From March to October
5.00 pm - 01.00 am
From November to February
5.00 pm - 01.00 am
(closed on Mondays)



Molino Stucky Hilton
Venice

Giudecca 810 - 30133 Venice, Italy
Tel: +39 041 2723311 - Fax: +39 041 2723490
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I migliori vini italiani al bicchiere, formaggi e cocktail internazionali. Live piano-bar, country & jazz music. Aperto tutti i giorni fino a mezzanotte.



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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
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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.

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



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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
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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.

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PASTICCERIA TONOLO
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Venetian Tales

LEGGENDE VENEZIANE

di A. Toso Fei

THE SHAWL OF THE DEAD

It was a November night of 1919, and the conditions of many poor families living in "Corte Zurlin", in Castello, was further worsened by bad weather. It was snowing. Along Saint Peter's canal a covered gondola with the personal doctor of the Patriarch of Venice was passing by. "Help, please, help me!". When the gondola arrived close to Corte Zurlin, the doctor heard some cries and ordered to moor the gondola. On the shore, there was a young girl soaked by snow with a shawl wrapped around herself: "Doctor, please, my mother is very ill, she needs your help". The doctor was initially surprised of having been recognized as a doctor by that young girl, whom he didn't know. However he took his medicines bag and followed her. Inside a cold apartment he found an ill woman, whom he recognized as one of his former servants. She had pneumonia. The doctor did his utmost to alleviate the woman's pain and told her she was lucky to have such a loving daughter. When the woman heard those words she looked at the doctor with sad surprise and said "My daughter died one month ago!". The man couldn't believe to what she was saying but the woman added "Her shoes and her shawl are still there in that wardrobe". When the man looked in the wardrobe he found the very shoes and shawl that the young girl was wearing when she asked for help under the snow. It was dry and folded up, nobody could have worn it in that snowy night. All searches for the young girl who led them to the ill woman were vain. Never again was she found.

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.



LO SCIALLE DELLA MORTA

Era una notte di novembre del 1919 e, ad aggravare la situazione di tante povere famiglie di corte Zurlin, a Castello, ci si era messo anche il tempo. Quella notte nevicava e lungo il canale di San Pietro transitava in una gondola coperta il medico personale del Patriarca di Venezia. "Aiuto, vi prego, aiutatem!". Giunta che fu la gondola all'altezza della corte, il medico sentì delle invocazioni, e diede ordine di attraccare. A riva, bagnata dalla neve e stretta sotto uno scialle logoro, stava una ragazzetta: "Dottore, vi prego, mia madre sta molto male. Vi scongiuro di visitarla". Dopo il primo attimo di sorpresa per il fatto che la ragazza - che lui non conosceva - l'aveva riconosciuto come medico, il vecchio dottore prese la borsa dei medicinali e la seguì all'interno della corte: entrato in un freddo appartamento, trovò una donna ammalata, che subito riconobbe come una sua ex domestica. La donna aveva una polmonite. Il dottore fece quanto era possibile per darle sollievo, e si complimentò perché aveva una figlia così amorosa. A queste parole, l'ammalata lo guardò con dolorosa sorpresa e mormorò: "Ma mia figlia è morta un mese fa!". Il medico non vi credette, ma la donna gli rispose: "In quell'armadietto ci sono ancora le sue scarpe e il suo scialle!". Il medico andò a verificare, e trovò le scarpe e lo stesso scialletto che ricopriva le spalle della ragazza che l'aveva chiamato nella tormenta. Era ripiegato ed asciutto, nessuno poteva averlo indossato in quella notte di neve. Ogni ricerca fu vana: la ragazza che lo aveva condotto dall'inferma non fu mai più ritrovata.



Mainland guide and the city listing

- Mestre
- Riviera del Brenta
- Jesolo
- Treviso
- Cortina
- Asolo...

PALLADIO 500. THE GREAT EXHIBITION



How could the son of a miller become one of the most outstanding architects of the past five centuries? Unique shots recovered in over eighty museums and libraries all over Europe enable us to see Palladio at work as he conceives his masterpieces, and that show the "forgotten" Palladio, that is to say those projects which have never been carried out either because of financial matters or because of his lack of time. To allow the public to comprehend and appreciate the significance of such drawings, experts have curated the creation of over thirty three-dimensional models that clarify the spatial development of the paper drawings. Over 40 paintings portraying Palladio's friends and enemies, marvellous landscapes by Canaletto and Zuccarelli show Palladio's buildings created for the English followers of Palladian architecture of the 18th century, a real "Palladian show" that was conceived two hundred years ago. Sculptures and small bronzes feature for the first time the work by artists such as Vincenzo Grandi and Valerio Belli who have played a key role in the training of the young Palladio.

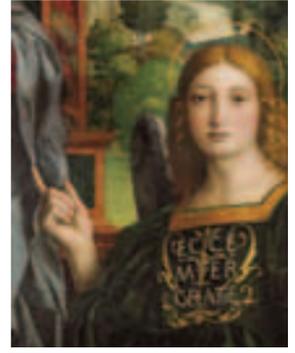
Come è stato possibile che il figlio di un mugnaio sia diventato il più famoso architetto degli ultimi cinque secoli? "Fotogrammi" unici, ritrovati in oltre ottanta musei e biblioteche di tutta Europa consentono di cogliere Palladio al lavoro, mentre concepisce i suoi capolavori, presentando anche il Palladio dimenticato, vale a dire quei progetti mai realizzati o per ragioni finanziarie oppure perché troppo avanzati per il suo tempo. Per consentire al pubblico di comprendere e apprezzare la portata di questi disegni, gli esperti hanno curato la realizzazione di oltre trenta modelli tridimensionali che chiariscono lo sviluppo spaziale dei disegni tracciati nei fogli di carta. Oltre 40 dipinti consentono di guardare in faccia gli amici e i nemici di Palladio, splendide vedute di Canaletto e Zuccarelli mostrano gli edifici di Palladio realizzati per i palladianisti inglesi del Settecento, una vera e propria "mostra palladiana" concepita duecento anni fa. Sculture e bronzetti presentano per la prima volta il lavoro di artisti come Vincenzo Grandi e Valerio Belli fondamentali per la formazione del giovane Palladio.

VICENZA
FROM VENICE
 by car: 55 km.
 by train: 60 min.
 by bus: 100 min.
TO SEE: Piazza dei Signori, Palazzo Chiericati, Parco Querini
PALAZZO BARBARAN DA PORTO
 Vicenza
From September 20 2008 to January 6 2009
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www.andrepalladio500.it

Events and Curiosity

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GIROLAMO DAI LIBRI - PAINTER AND MINIATURIST OF THE RENAISSANCE OF VERONA

Verona, Museo di Castelvecchio, sala Boggian. Info ph. +39.045.8062611. Until February 15 2009.

Here's an exhibition as rare and refined as able to touch its visitors. It is the one dedicated to Girolamo Dai Libri, the extraordinary artist who worked in Verona between the end of the fifteenth century and half of the following century. The exhibition reunites, for the first time ever, the group of paintings created by the artist for the church Santa Maria in Organo that had commissioned him his first great altarpiece and for which he worked for over 15 years. Thus, altar pieces, organ doors painted by Girolamo together with Francesco Morone and two panels that used to decorate a wooden altarpiece carved by Giovanni for the Cappella della Muletta, recently recovered by the Fondazione Domus of Verona on the foreign antique market and presented to the public on this occasion, come thus back together. In Italy his name is still linked above all to his exceptional fame as a miniaturist, whereas at an international level he was particularly well-known and appreciated for his pictorial art. A shortcoming that the exhibition tries to overcome by presenting, vis-à-vis, the most significant "proofs" of what Girolamo was able to create in the art "of books" as well in the art of painting.

VERONA
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.

Ecco una mostra tanto rara e raffinata, quanto in grado di emozionare chiunque la visiterà. E' quella dedicata a Girolamo Dai Libri, lo straordinario artista attivo a Verona tra la fine del Quattrocento e la metà del secolo successivo. In mostra verrà riunito - per la prima volta - il gruppo di dipinti realizzati dall'artista per Santa Maria in Organo, la chiesa che gli commissionò la sua prima grande pala e per la quale continuò ad operare per oltre 15 anni. Tornano così insieme pale d'altare, ante d'organo dipinte da Girolamo in collaborazione con Francesco Morone, e due pannelli su tavola che decoravano un'ancona lignea intagliata da fra Giovanni per la cosiddetta cappella della Muletta, appena recuperate sul mercato antiquario estero dalla Fondazione Domus di Verona e presentate al pubblico in quest'occasione. In Italia il suo nome è ancora legato soprattutto alla fama di insuperabile miniatore, mentre a livello internazionale la sua attività pittorica riscuote grande notorietà. Una lacuna, questa, che la mostra si propone di colmare proponendo, vis-à-vis, le testimonianze più significative di ciò che Girolamo seppe creare nell'arte "dei libri" e di Girolamo pittore.

GIUSEPPE JAPPELLI - THE NEW PADUA. DRAWINGS OF THE ART MUSEUM

Padova, Musei Civici agli Eremitani. Info ph. +39.049.82045450. Until November 4.

Exploring the exceptionally rich Paduan writings by Giuseppe Jappelli - rightly considered one of the most emblematic figures of the Italian culture of design of the first half of the nineteenth century, the most outstanding professional who worked in Padua during those years - means retracing a clear project of the development of the city. The exhibition is a homage to one of the highest advocates of "civil architecture in Italy", as well as the "ideal reconstruction" of Padua. On show over a hundred graphic tables accompanied with an interesting historic documentation that includes the diplomas of the various Academies of which Jappelli was a member, posters, the obituary and the architect's original working tools. The small wooden house stands out among them. Moreover, the exhibition will feature a number of architectural models, oil portraits, busts and prints depicting Jappelli himself, Pedrocchi and other prominent figures of the time. A fascinating cross section of an intense human adventure made of great successes but also of bitter disappointments.



Indagare nel ricchissimo cartolare patavino di Giuseppe Jappelli - a ragione considerato una delle figure più emblematiche della cultura progettuale italiana della prima metà dell'Ottocento, il più importante professionista attivo a Padova in quegli anni - significa ripercorrere un lucido disegno di sviluppo della città. La mostra costituisce l'omaggio ad uno dei massimi propugnatori in Italia dell'"architettura civile", ma rappresenta anche una "ricostruzione ideale" di Padova. Sono in esposizione oltre un centinaio di tavole grafiche, corredate da un'interessante documentazione storica che include i diplomi delle diverse Accademie di cui Jappelli era membro, i manifesti, il necrologio e strumenti di lavoro originali dell'architetto. Tra questi spicca la cassetta da disegno. Vengono inoltre presentati alcuni modelli architettonici, ritratti ad olio, busti e stampe raffiguranti lo stesso Jappelli, Pedrocchi e altri protagonisti del tempo. Uno spaccato affascinante di un'avventura umana intensa, fatta di grandi successi ma anche di cocenti delusioni.

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

CANALETTO - VENICE AND ITS SPLENDOURS

Treviso, Casa dei Carraresi. Info ph. +39.0422.513150. From October 23 to April 5.

The exhibition features three works on loan: Canaletto's "Le Procuratie Nuove al Caffè Florian" and "Piazza San Marco dal Portico dell'Ascensione" and Francesco Guardi's "Piazza San Marco". The scientific project curated by the major international experts of Canaletto and of Venetian painting of the eighteenth century, that will feature around one hundred works by the Venetian master and by the major exponents of landscape art, is enriched with three new paintings on loan from the London National Gallery. Two of them are Canaletto's masterpieces "Le Procuratie Nuove al Caffè Florian" and "Piazza San Marco dal Portico dell'Ascensione" and the third one is Francesco Guardi's "Piazza San Marco". The "Procuratie Nuove al Caffè Florian" is a veduta of the colonnade of the Procuratie Nuove seen from the right-hand side all the way down its end with a precise perspective, with Caffè Florian in the foreground. "Piazza San Marco dal Portico dell'Ascensione" is seen through the second arch from the north of the western colonnade. In Francesco Guardi's work, Piazza San Marco is portrayed with the medieval cathedral and the tower bell in the background, the public offices of the seventeenth century, the Procuratie Vecchie on the left-hand side, with shops and cafés on both sides.

TREVISO
FROM VENICE
 by car: 40 km.
 by train: 30 min.
 by bus: 55 min.
TO SEE: Battistero di San Giovanni, Palazzo dei Trecento

Si tratta di due opere di Canaletto, Le Procuratie Nuove al Caffè Florian e Piazza San Marco dal Portico dell'Ascensione e una di Francesco Guardi, Piazza San Marco. Il progetto scientifico, curato dai maggiori esperti a livello internazionale di Canaletto e della pittura veneziana del Settecento, che presenterà un centinaio di opere del maestro veneziano e dei maggiori esponenti del vedutismo, si arricchisce di tre nuovi eccezionali prestiti provenienti dalla National Gallery di Londra. Si tratta di due capolavori di Canaletto, Le Procuratie Nuove al Caffè Florian e Piazza San Marco dal Portico dell'Ascensione e uno di Francesco Guardi, Piazza San Marco. Le Procuratie Nuove al Caffè Florian è una veduta del colonnato delle Procuratie Nuove, visto sulla destra per tutta la sua lunghezza in una prospettiva precisa, con il caffè Florian in primo piano. La Piazza San Marco dal Portico dell'Ascensione è vista attraverso il secondo arco da nord del colonnato occidentale. Nell'opera di Francesco Guardi, Piazza San Marco è rappresentata con la cattedrale medievale e il campanile sullo sfondo, gli uffici pubblici del sedicesimo secolo, le Procuratie Vecchie sulla sinistra e le Procuratie Nuove sulla destra, con negozi e caffè su entrambi i lati.

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VENICE MAGAZINE

the city guide

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