

VENICE MAGAZINE

the city guide

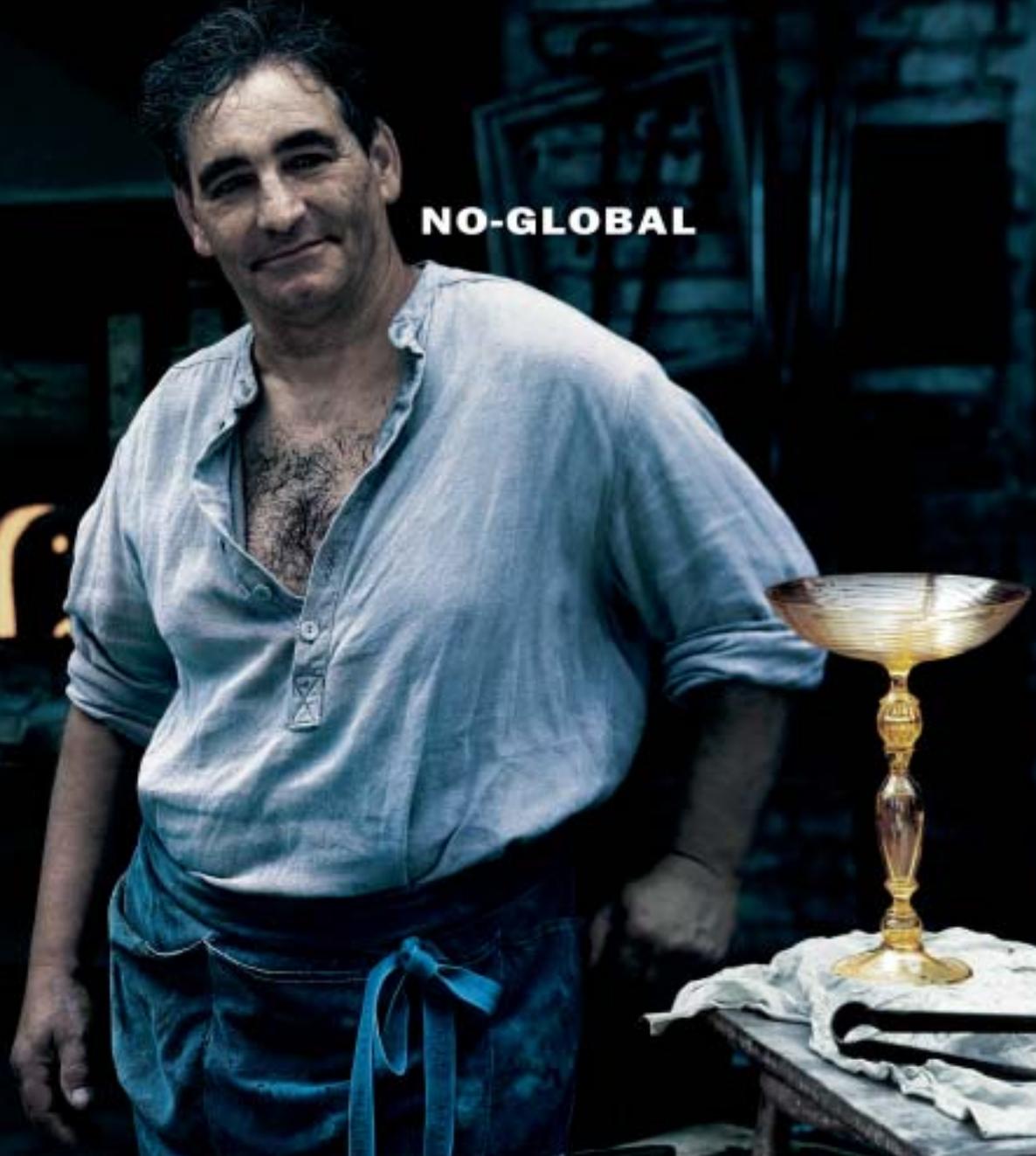
15 MARCH .03
15 APRIL .03

Focus on:
PROCESSIONS

Special:
**VENICE SEEN
FROM ABOVE**

Tips:
**ULTIMATE SHOPPING
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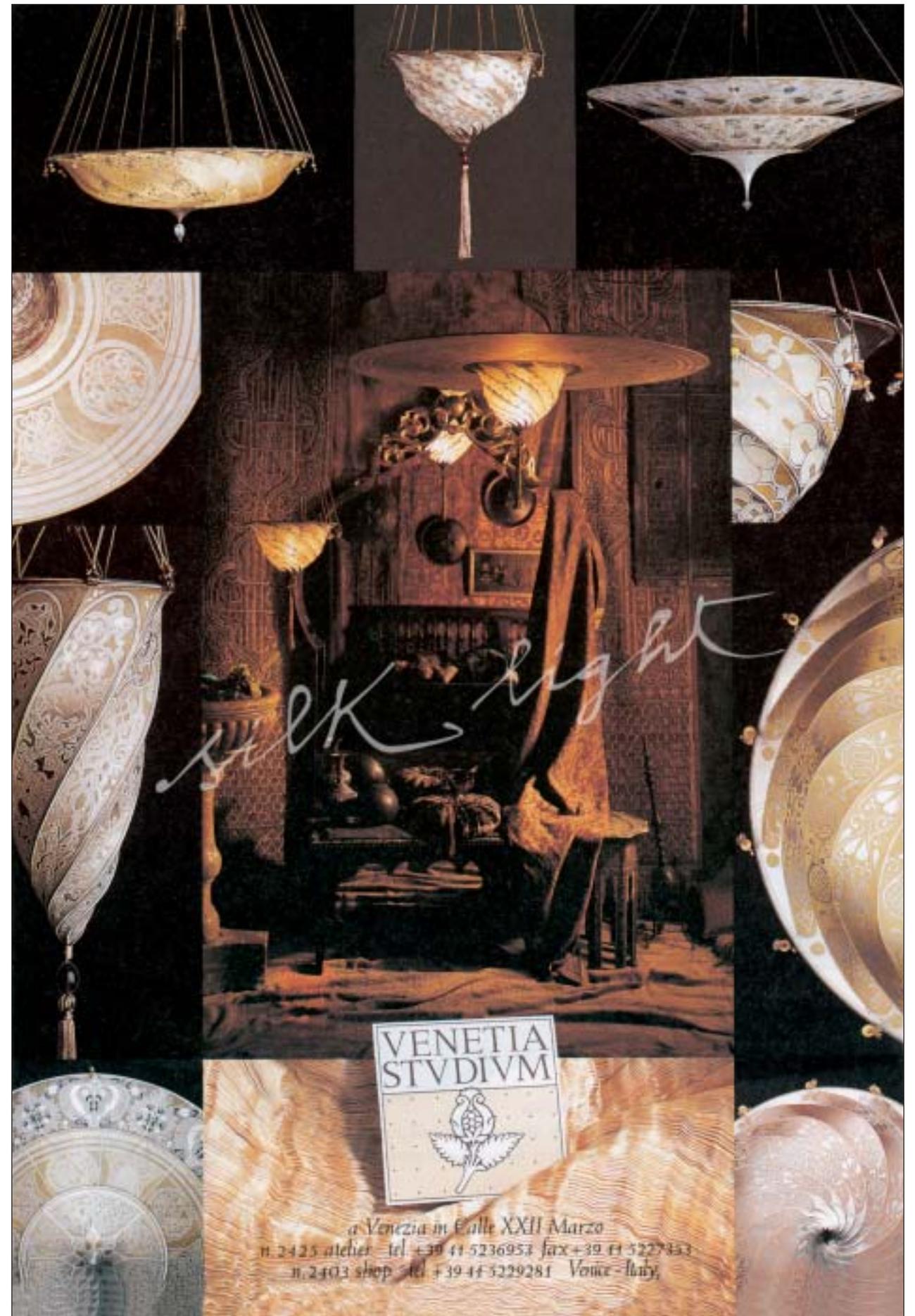
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Spiral stairs
 "del Bovolo"
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 (archivio APT)

VENICEMAGAZINE

the city guide

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 Direttore responsabile: Giovanni Mazzone
 Sviluppo grafico: Nicola Bernardi

Hanno collaborato: Samuele Costantini, Martina Mian,
 Silvia Carnio, Massimo Maccatrozzo, Riccardo Bon,
 Caterina Sopraddasi, Mauro Zamengo, Alekg.

Direzione ed amministrazione: NIO s.r.l.
 via A. da Mestre, 19
 30172 Venezia - Mestre
 tel. +39.041.5454536
 fax +39.041.5454536
 info@venicemagazine.com

Area Vendita: NIO s.r.l.
 via A. da Mestre, 19
 30172 Venezia - Mestre
 tel. +39.041.5454536
 fax +39.041.5454536
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 Not everyone is able to see Venice from above. In a city like
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 Non a tutti è dato poter vedere Venezia dall'alto. In una città come
 questa, chiusa fra le calli, le prospettive si riducono.

ON SHOW
 NO
 IO

the CITY GUIDES and LISTING

A necessary tool for enjoying Venice and what it offers. Three different guides
 written by an alert Venetian editorial staff.

Un indispensabile strumento per vivere nel migliore dei modi Venezia e tutto ciò
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MUSEUMS
 Museums
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PRIZE
 "Furla per l'arte"



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CHURCHES
 Churches
 Scuole Grandi
 Monuments

CHIESE
 Chiese
 Scuole Grandi
 Monumenti



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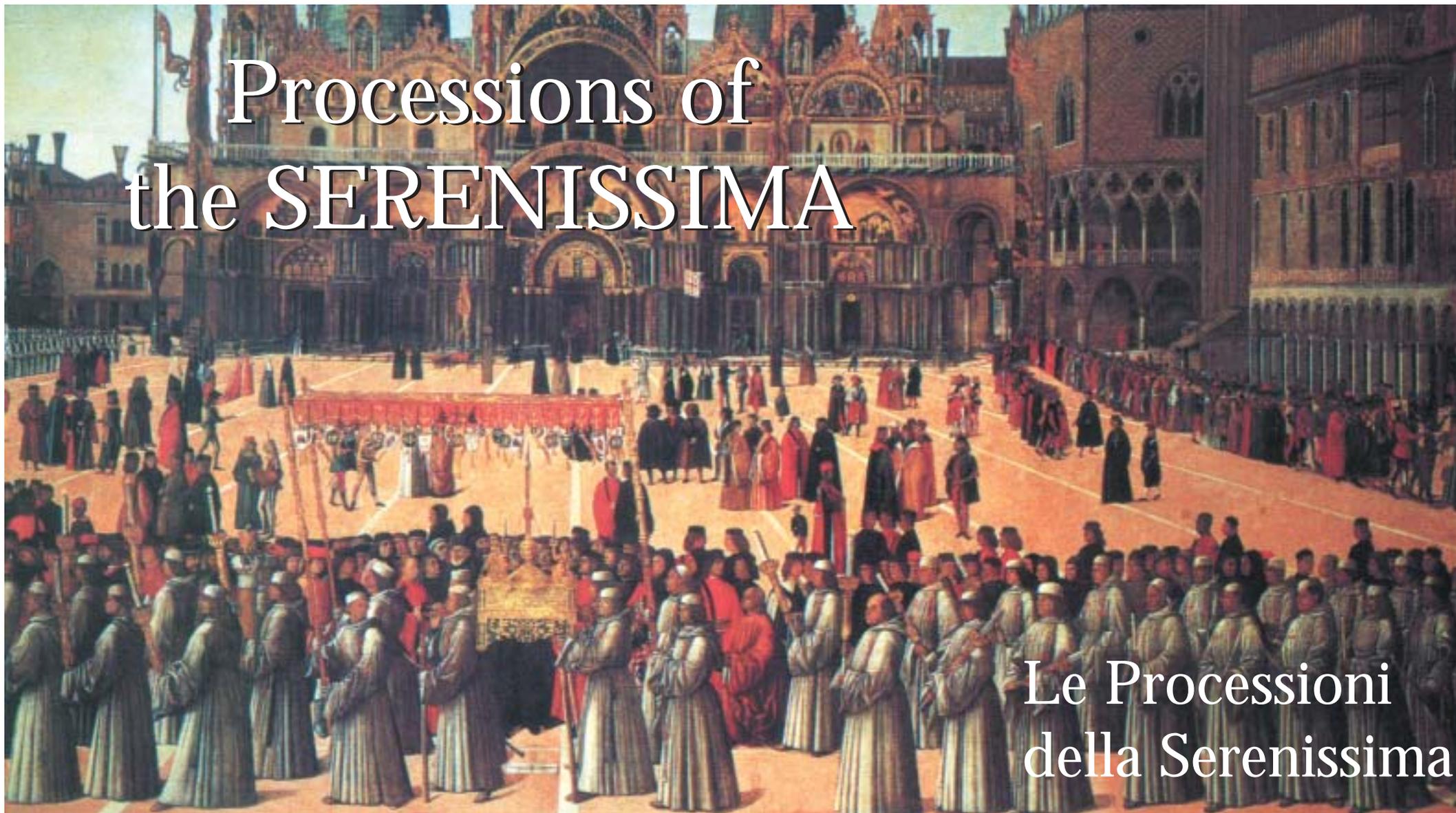
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**Oriental
 Influences**

Processions of the SERENISSIMA



Le Processioni della Serenissima

PROCESSION IN ST. MARK'S SQUARE

This painting is part of a series which decorated the walls of the main room of the hotel, or the cross, in St. John the Evangelist (Giovanni Evangelista) school in Venice. In this painting Gentile Bellini (Venice 1429-1507) depicts the solemn procession through St Mark's square on St Mark's day, in which the "scuole Veneziane" Venetian schools brought their religious relics. The painting represents the procession leaving from the "porta della Carta" the door between the church and the Doge's palace, the Doge has left the palace preceded by the symbols of power, flags and trumpets. In the foreground, surrounded by a crowd of devotees, are the friars dressed in white habits, who are carrying torches and candles while in the centre, under a brocade canopy, is the golden "soler" where the precious relic of the cross is placed. This painting represents the complexity of the society, the procession, and St Mark's square is seen in great detail before the changes made in the 16th. century. In the background dominates St. Mark's Basilica decorated in the antique Venetian-Bysantine mosaics.

PROCESSIONE IN PIAZZA SAN MARCO

Il dipinto fa parte di un ciclo che decorava le pareti della sala dell'Albergo, o della Croce, nella Scuola di San Giovanni Evangelista a Venezia. Gentile Bellini (Venezia 1429-1507) raffigura la solenne processione che si svolgeva in Piazza S. Marco in occasione della festa del santo omonimo, alla quale partecipavano le Scuole veneziane con le loro reliquie. Nel quadro è rappresentato il corteo processionale che parte dalla porta della Carta. Anche il Doge è uscito dal Palazzo Ducale preceduto dai simboli del potere, dalle bandiere, dalle tube. In primo piano, circondati dalla folla dei devoti, ci sono i confratelli vestiti con il saio bianco, che portano ceri e torce mentre al centro, sotto il baldacchino di broccato, c'è il "soler" dorato su cui appoggia il prezioso reliquiario della Croce. Appare nella rappresentazione la complessità di tutto il corteo e dell'ambiente, la Piazza S. Marco è descritta dal pittore nei minimi dettagli prima delle trasformazioni cinquecentesche. Domina nel fondo la Basilica di S. Marco decorata dagli antichi mosaici veneto-bizantini, alcuni dei quali si conservano ancor oggi.

The "Serenissima Repubblica" (of Venice) boasted more parades and processions than any other European state. They were not simply the expression of a strong and widespread religious feeling which, in reality was not obvious on other occasions. In its celebrations though, Venice was able to show off its prosperity, its dominion over the seas and its inestimable riches. The populace took part en masse, happy to be part of this civic celebration of religious festivals which changed over the years into the public manifestation of their nationalism. Many of these events were swept away in the fatal year of 1797 when political freedom, the glorious maritime past and mercantile entrepreneurship all disappeared with the falling of the Venetian state.

The majority of processions took place, or at least finished, in St. Mark's Square, at the Ducal Palace and the Basilica. This was not only because of the splendid choreography provided by these settings, but also because of the City's physical configuration, with streets too narrow to allow the passage of an orderly procession. Whether the people participated with the Doge in the "Marriage with the Sea" or whether they accompanied him on visits to monasteries or churches, Venice appeared in all its shining splendour. There were processions that took place every year on the same date to

Più di qualsiasi altro Stato europeo, la Serenissima Repubblica vantava il maggior numero di processioni e cortei. Non erano solo espressione di una forte religiosità diffusa, che in realtà non si manifestava in altre occasioni ma, nel celebrarsi, Venezia esaltava la sua prosperità, il dominio sui mari, la sua inestimabile ricchezza. I cittadini partecipavano in massa, contenti di far parte di questo culto civico della celebrazione religiosa che gli anni trasformarono in manifestazioni pubbliche del loro nazionalismo. Molte di queste espressioni si dissolsero in quell'anno fatale, il 1797, quando con lo Stato veneziano cadde la libertà politica, il glorioso passato sui mari, l'intraprendenza mercantile. La maggior parte delle processioni avveniva, o almeno trovava la sua conclusione in Piazza San Marco, in Palazzo Ducale e in basilica e questo non solo per la splendida coreografia che questi luoghi offrivano, ma anche per la configurazione fisica della città, con calli troppo strette per permettere il passaggio di un corteo ordinato. Sia che i cittadini partecipassero insieme al Doge allo "Sposalizio del Mare", sia che fossero con lui nelle visite a chiese e monasteri, Venezia appariva in tutto il suo fulgore. Si svolgevano processioni per festività con decorrenza annuale, per celebrare fatti storici o in ringraziamento per cessazioni

celebrate historic events or in thanksgiving for the passing of natural disasters. Others solemnised the election of the Doge, the triumph of the Dogressa, the entry of a Procurator of St. Mark, of the Grand Chancellor or of ambassadors into the Ducal Palace. The officials of the state were represented in the Doge's procession. The Doge himself took part preceded by the insignias of power on which, according to tradition, the myth of Venice rested. The oldest procession was over both land and water, marking the annual "Feste delle Marie". This was then abolished for financial reasons in 1379 and replaced in importance by the lay-nationalist celebration of the "Marriage with the Sea" on the day of the "Sensa". This was a unique and singular occasion on which the Doge and the Adriatic Sea were joined in a mystical marriage through the ritual of the ring thrown into the sea. Its function was to remind the world every year of Venice's legitimate possession of the gulf. At the end of Lent, just before Easter, religious ceremonies took over. So, there was the Good Friday procession when the City immersed itself, or ought to have done so, in deepest mourning. The bells and clock towers were silenced everywhere, there were processions and the preaching of rather dismal sermons. As evening fell, the Doge, dressed in mourning attire, would take part in a solemn procession in St. Mark's Square. Processions from nearby parishes also came to St Mark's, while all the other parishes in the city

di calamità naturali. Altre solennizzavano l'elezione dogale, il trionfo della dogressa, l'ingresso in Palazzo Ducale di un procuratore di San Marco, del Cancellier Grande o degli ambasciatori. L'ufficialità era rappresentata dal corteo dogale. Il Doge vi partecipava in prima persona, preceduto dalle insegne del potere sui cui simboli, secondo la tradizione, poggiava il mito di Venezia. La processione più antica, via terra e via acqua, è quella che ogni anno veniva svolta in occasione della "Festa delle Marie", soppressa per ristrettezze economiche nel 1379 e sostituita per importanza dalla celebrazione laico-nazionalista dello "Sposalizio del Mare", nel giorno della "Sensa". Qualcosa di singolare e unico che vedeva il Doge e l'Adriatico uniti in un matrimonio mistico mediante il rito dell'anello gettato tra le onde, per dimostrare al mondo, ogni anno, il legittimo possesso sul golfo.

Sul finire della Quaresima, verso Pasqua, le funzioni religiose prendevano il sopravvento. Ecco allora la processione del Venerdì Santo, quando la città si immergeva, o avrebbe dovuto immergersi, nel lutto più profondo. Mute le campane, muti gli orologi delle torri, ovunque processioni e prediche mestissime. Sul far della sera il Doge, vestito a lutto, prendeva parte a una solenne processione in Piazza San Marco. Qui sfilavano anche le parrocchie vicine e, contemporaneamente, tutte le altre in città compivano lo stesso rito. Le famiglie patrie ornavano porte e finestre



The boat which carries Saint Mark's body

Per Gentile Concessione della Procuratoria di San Marco - Venezia

ST. MARK'S DAY

The 25th. April is for Venetians a much older tradition than the present National holiday (Liberation day), it is their Patron Saint's day. His relics, which were in an Islamic country, Alessandria Egypt, were brought to Venice in 828 by two legendary Venetian merchants under very mysterious circumstances. At that time relics were very strongly felt by the people and those of St. Mark, were very well accepted in Venice, and he became the Patron Saint, as if he had evangelised the Veneto people during his life. The symbol, a lion with wings armed with a sword and a book on which, in time of peace, the sentence "Pax Tibi Marce Evangelista Meus" Peace to you Mark my Evangelist, was written. The book would then close if the sword, instead of determining Christian teachings of good and evil, would become red with warrior's blood. Today, only 25th. April is commemorated, the date of the death of the Saint, but during the Serenissima Republic two other dates were celebrated; the 31st. January (dies translationis corporis) and 25 June, the day in 1094 when Doge Vitale Falier was in power, and the relics of the saint were rediscovered in St. Mark's Basilica.

LA FESTA DI SAN MARCO

Per i veneziani il 25 aprile è ricorrenza assai più antica dell'attuale festa nazionale. Vi cade infatti il giorno del Santo Patrono Marco le cui reliquie, che si trovavano in terra islamica ad Alessandria d'Egitto, furono avventurosamente traslate a Venezia nell'anno 828 da due leggendari mercanti veneziani. Va ricordato che in quei tempi le reliquie erano un potente aggregatore sociale cosicché la reliquia del Santo, che mentre era in vita avrebbe evangelizzato le genti venete divenendone Patrono, fu assai bene accetta a Venezia. Il simbolo, un leone alato armato di spada e con un libro sul quale, in tempo di pace, si poteva leggere la frase Pax Tibi Marce Evangelista Meus (Pace a Te o Marco Mio Evangelista); un libro che veniva minacciosamente chiuso quando la spada, anziché cristianamente discriminare il bene dal male, si arrossava di sangue guerriero. Oggi si commemora solo il 25 aprile, data della morte del Santo, ma ai tempi della Serenissima si festeggiava anche il 31 gennaio (dies translationis corporis) ed il 25 giugno, giorno in cui nel 1094 durante il dogado di Vitale Falier avvenne il ritrovamento delle reliquie del Santo nella Basilica di S. Marco.

took part in the same ritual. Aristocratic families adorned the doors and windows of their palaces with torches, lamps and candles. It seemed as though Venice were on fire. Although the Good Friday procession was itself spectacular, it was completely overshadowed by that of Corpus Domini, the day when the Square was set up in a most unusual way. Almost the whole route of the procession was under arches supported on wooden columns covered with damask, with festoons of laurel and two enormous whitest of white was candles. A white cloth was spread over the arches to create a long tunnel under which the procession passed, leaving from one door of the Basilica and re-entering by another. The most important city and religious officials took part in the ritual. The greatest finery of the ceremony though, was due to the presence of the Scuole Grandi and Scuole Piccole, vying with each other in ostentation and splendour in a kind of competition. While the "Serenissima Repubblica" was in power in Venice there were four celebrations in honour of St. Mark, one of which being the one on 25th April. This was the saint's birthday, and is the only one of the four rituals that survives today. A solemn mass was celebrated in the church. Following the religious ceremonies there was a solemn banquet which the Doge offered to the nobility and ambassadors. One of the dishes offered to the guests was the traditional "risi e bisi" (pea risotto), which is called to this day the "Magnar del Doxe" (the Doge's Dish).

dei palazzi con torce, fanali e candele: pareva che un incendio avvolgesse Venezia. Ma quanto a spettacolo la processione del Venerdì Santo era di gran lunga superata da quella del Corpus Domini, giorno nel quale la Piazza veniva preparata in modo del tutto particolare. La processione si svolgeva pressochè al coperto sotto una serie di archi retti da colonne di legno rivestite di damasco, con festoni di alloro e due enormi candele di cera bianchissima. Sugli archi un candido panno disteso formava una lunga galleria sotto la quale sfilava il corteo uscendo da una porta della Basilica e rientrando dall'altra. Le maggiori autorità civili e religiose partecipavano al rito, ma il lustro più grande era legato alla presenza delle Scuole Grandi e Piccole che in quell'occasione si misuravano in sfarzo attraverso una sorta di competizione. A Venezia poi, durante il governo della Serenissima, si celebravano quattro feste in onore di San Marco, una delle quali quella del 25 aprile, la celebrazione del "dies natalis" del Santo è la sola rimasta attualmente. In chiesa veniva celebrata una messa solenne finita la quale sfilava innanzi al Doge una processione delle Scuole Grandi, prima di uscire in Piazza San Marco. Alle cerimonie religiose seguiva un solenne banchetto che il dogado offriva alla nobiltà e agli ambasciatori. Uno di piatti offerti era il tradizionale "risi e bisi" (risotto di piselli) detto ancora oggi "magnar del Doxe" (piatto del doge).

Museums guide

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Highlight:

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LE COSE CHE CONTANO



CA' PESARO



THE ART OF FERRUCCIO BORTOLUZZI

Ferruccio Bortoluzzi lives and works in Venice. He is an authentic expressionist and his works derive from his personal study of daily life, the source of motifs and symbols responding to the dictates of his fantastic and interior style. He then re-elaborates this same material into works of concentrated emotion. Cut off from the rest of the world for a long period of his life in his solitary meditation, he has a highly personal interpretation of the contemporary scene. He uses old wooden panels, rusty iron, nails, beams and rings to conjure up intense, brown and earth-coloured creations from the flotsam of existence.

CA' PESARO

Santa Croce, 2070
ph. +39.041.5240695
Temporary exhibition:
The art of Ferruccio Bortoluzzi.
From 8 March to 6 April
Opening: 10 am - 5 pm

FERRUCCIO BORTOLUZZI - OPERE

Ferruccio Bortoluzzi vive e lavora a Venezia. È un espressionista autentico e le sue opere sono una personale ricerca nella realtà quotidiana dove reperisce motivi e simboli rispondenti al suo interiore dettato fantastico, materiali che poi rielabora in opere dense di pathos. Per un lungo periodo della sua vita, isolato in una meditazione solitaria, dà una personalissima interpretazione delle contemporanee stagioni: con tavole di legno vecchio, ferri arrugginiti, chiodi, travi, anelli crea densi reperti di esistenza dai colori bruni e terrosi.

Premio "Furla per l'arte" Prize Querini Stampalia

Between 9 March and 4 May 2003 the Querini Stampalia-FURLA per l'Arte Prize 2003, will be held. Under the curatorship of Chiara Bertola, the Prize follows a clearly defined selection process consisting of various phases and the involvement of two juries composed of critics, museum directors and important and well-known curators on the national and international art scene. This year's five finalists (Pierpaolo Campanini, Sarah Ciraci, Stefania Galegati, Massimo Grimaldi, and Domenico Mangano) chosen on the basis of audio-visual material sent in by a national jury will be on public display at the Fondazione Querini Stampalia in Venice. On 11 and 12 April at the Fondazione a second international jury will choose the winner and award the Prize of 15,500 euros. Created thanks to the active collaboration between Venice's Fondazione, a historic Italian foundation, and Furla, business leader of the fashion accessory sector, the Querini Stampalia-FURLA per l'Arte Prize has gained public and critical attention due to its seriousness, continuity and the positive results, placing it without doubt among the most important initiatives for the understanding and promotion of young Italian art both at home and abroad.

Dal 9 marzo al 4 maggio si terrà la quarta edizione del Premio Querini Stampalia-FURLA per l'Arte 2003. Curato da Chiara Bertola, il Premio è strutturato secondo un articolato meccanismo di selezioni che prevede varie fasi ed il coinvolgimento di due giurie una nazionale ed una internazionale composte da critici, direttori di musei e curatori importanti e riconosciuti nel panorama artistico mondiale. Le opere dei cinque finalisti (Pierpaolo Campanini, Sarah Ciraci, Stefania Galegati, Massimo Grimaldi, Domenico Mangano), selezionate dalla giuria nazionale, saranno esposte al pubblico negli spazi della Fondazione e la giuria internazionale, nei giorni 11 e 12 aprile, indicherà il vincitore e assegnerà il Premio di 15.500,00 euro durante una cerimonia nel portego del Museo. Nato dalla fattiva collaborazione fra la storica Fondazione italiana e Furla, azienda leader nel settore degli accessori moda, il Premio Querini Stampalia-FURLA per l'Arte si è imposto all'attenzione del pubblico e della critica per la serietà, la continuità e gli esiti positivi da più parti riscontrati, ponendosi senza dubbio fra le iniziative più importanti per la conoscenza e la promozione della giovane arte italiana nel nostro territorio e all'estero.



Sarah Ciraci



Stefania Galegati



Massimo Grimaldi



Domenico Mangano



Pierpaolo Campanini

FONDAZIONE QUERINI STAMPALIA

Castello, 5252
ph. +39.041.2711411
Temporary exhibition:
"Furla per l'arte" prize
9 March - 4 May



Le cose che contano

Things that Matter

di Riccardo Bon

The great Gaspare Vanvitelli exhibition and the Origins of "Vedutismo" at the Correr Museum in Venice in a new format that seeks to identify and re-make the connection (if there was one) between the featured artist and the other painters of the Vedutista...

La grande mostra "Gaspare Vanvitelli e le origini del vedutismo" si colloca a Venezia al Museo Correr con un nuovo allestimento, nel tentativo di accostare e di ricucire il rapporto, se ci fu, tra il protagonista e le altre figure del movimento vedutista...

The season now upon us could be called the "Spring of fire" for the Venice City museums. It started indeed on 21 February in the splendid setting of the Ballroom of the Correr Museum, the first of a series of meetings to be held at several of the city's museums every Friday until 11 April, under the title "Things that Matter: Work, Activities, Results and Initiatives". The subjects covered include on the one hand, the inauguration of exhibitions – probably the only "normal", already

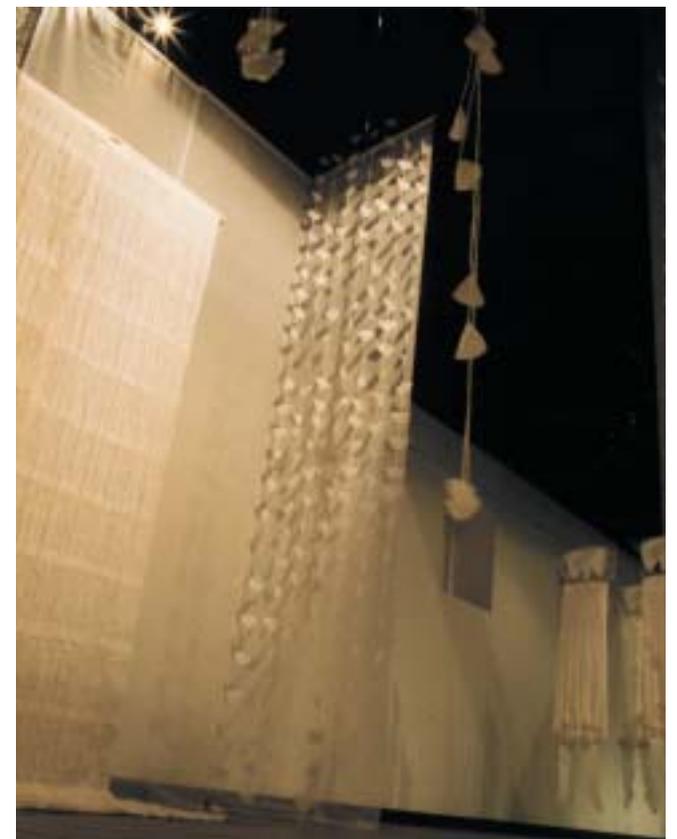
Potrebbe essere definita come la "primavera di fuoco" dei Musei Civici Veneziani quella che si sta aprendo in questo momento. Ha preso infatti avvio lo scorso 21 febbraio, nella splendida cornice del Salone da Ballo del Museo Correr, una serie di incontri che coinvolgeranno le diverse sedi museali veneziane tutti i venerdì sino all'11 aprile e che ha come titolo "Le cose che contano – il lavoro, le attività, i risultati, le proposte". Si va dall'inaugurazione di mostre – probabilmente

advertised events in the programme, also representing the jewel in its crown. The most innovative aspects of the project however are the meetings designed to bring to public awareness either the results of the research work that has been carried out, even over many years of study, or the publications available. The first meeting of the series was the presentation of the manuscript of Leopoldo Cicognara, essentially a notebook full of his annotations covering the long period of buying and research that he conducted in the art world. It was highly successful perhaps partly at least because of the brilliant joint presentation given by the two researchers involved, Giandomenico Romanelli and Giuseppe Pavanello. A true prelude of the Civic Museums' spring programme. Pride of place however goes to the great Gaspare Vanvitelli exhibition and the Origins of "Vedutismo". After its showing at the "Chiostro del Bramante" in Rome, it will be moving to the Correr Museum in Venice in a new format that seeks to identify and re-make the connection (if there was one) between the featured artist and the other painters of the Vedutista movement, Joseph Heintz Junior and Luca Carlevarijs in particular. Then there is the exhibition of Ferruccio Bortoluzzi's works under the title "Discorso Infinito" (Infinite Discourse) at the Cà Pesaro. Perhaps this should be seen as the eighty-three-year old Venetian artist's spiritual Will, made up of about 25 recent compositions and a large-scale sculpture representing the results of his explorations in expression. The sea-

gli unici eventi davvero consueti e già annunciati, nonché il fiore all'occhiello del programma – per poi arrivare all'aspetto più innovativo della proposta, rappresentato invece da incontri aventi come oggetto il render conto al pubblico degli esiti del lavoro di ricerca svolto, anche in anni di studio, o della produzione editoriale. Ed il primo appuntamento della serie è la presentazione del manoscritto di Leopoldo Cicognara, un quaderno di annotazioni riguardanti un lungo periodo di spese e ricerche condotte nel mondo dell'arte, ha riscontrato un ottimo successo, forse anche per la brillante presentazione "congiunta" dei due studiosi Giandomenico Romanelli e Giuseppe Pavanello. Un vero preludio di quello che la primavera dei Musei civici ha da proporre. In primis la grande mostra "Gaspare Vanvitelli e le origini del vedutismo", che dopo la permanenza al Chiostro del Bramante a Roma, si colloca a Venezia al Museo Correr con un nuovo allestimento, nel tentativo di accostare e di ricucire il rapporto, se ci fu, tra il protagonista e le altre figure del movimento vedutista: Joseph Heintz il Giovane e soprattutto Luca Carlevarijs. E poi la mostra dedicata a Ferruccio Bortoluzzi (Ca' Pesaro) e al suo "Discorso Infinito", forse un testamento spirituale di questo artista veneziano ottantenne che espone circa venticinque composizioni recenti e una grande scultura a documentare gli ultimi esiti della sua ricerca espressiva. A chiudere, almeno per il periodo primaverile, è la mostra dell'artista newyorke-

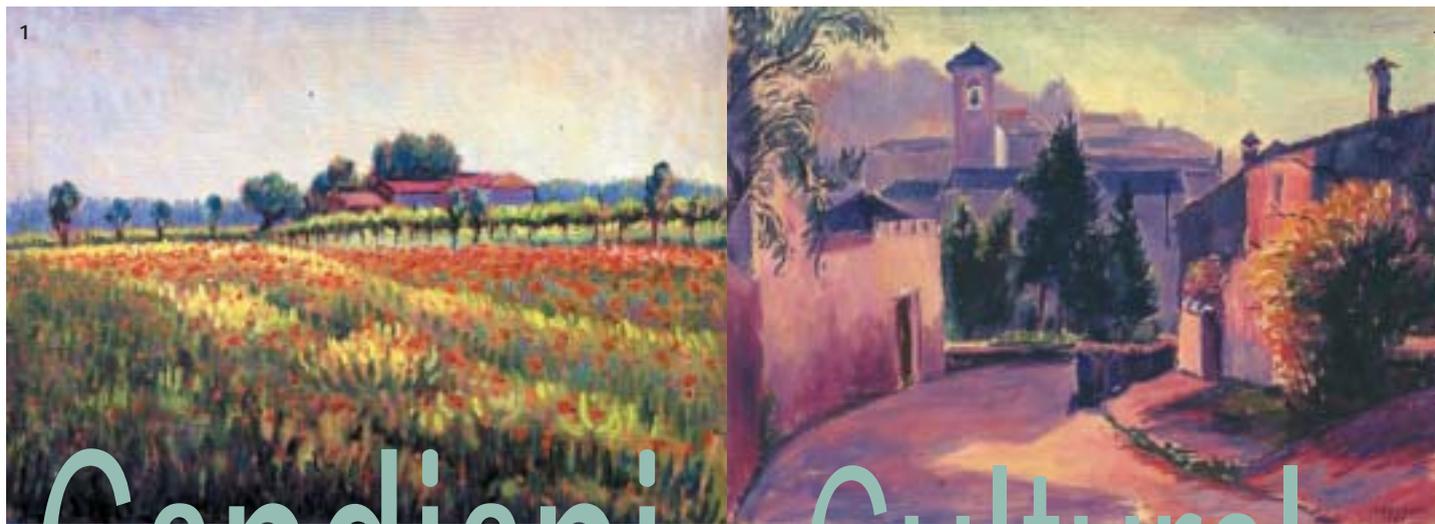


Angiola Churchill
Installazione TESTIGOS / WITNESSES, 2001
Museo De Arte y Diseño Contemporaneo
San José, Costarica



son will close, for spring at least, with an exhibition of works by the Lombardy-born New York artist, Angiola Churchill. Entitled "Oltre il Giardino" (Beyond the Garden), it will be hosted at the Fortuny Museum. This is a great structure in white paper. Truly architectural in scale, it is a magical garden with great beauty and evocative strength, created through the manipulation of a thin paper transformed into cords, strips, lattices and panels. The artist succeeds in building a new universe in which one can wander, suggesting an esoteric pathway to take in which we encounter different places, situations and emotions, much as in life. As well as the exhibitions, other events include (this being the Project's main innovation) the presentation of the new information panels for the "Area Marciana" museums on 21 March at the Doges' Palace, the presentation of the Ca' Pesaro's general "Drawings and Prints" catalogue edited by Flavia Scotton, on 28 March and lastly, on Friday 11 April there will be a presentation of the results of the electronic cataloguing work organised by the Multi-Media Cataloguing and Production Centre of the Venice Municipal Museums.

se di origine lombarda Angiola Churchill – Oltre il Giardino al Museo Fortuny, che presenta una grande installazione in carta bianca, vera e propria architettura, magico giardino di grande suggestione e forza evocativa, creata manipolando una sottile carta e ottenendo corde, strisce, graticci, pannelli. L'artista è così riuscita a costruire un universo nel quale vagare, suggerire un percorso iniziatico da percorrere, nel quale ci si imbatte, come nella vita, in luoghi, situazioni, emozioni. Oltre all'attività espositiva, gli appuntamenti prevedono, ed è questa la novità sostanziale del progetto, la presentazione del catalogo ragionato della Pinacoteca Egidio Martini il 14 marzo a Ca' Rezzonico; la presentazione dei nuovi pannelli informativi per i musei dell'Area Marciana il 21 marzo a Palazzo Ducale; la presentazione del catalogo generale di Ca' Pesaro a cura di Flavia Scotton "I Disegni e le Stampe" il 28 marzo a Ca' Pesaro ed infine venerdì 11 aprile saranno resi noti i risultati del lavoro di catalogazione informatizzata a cura del Centro di Catalogazione e Produzione Multimediale dei Musei Civici Veneziani.



Candiani Cultural

VITTORIO FELISATI

The spacious premises of the Centro Culturale Candiani, the large multi-functional centre, will be playing host to the retrospective exhibition dedicated to Vittorio Felisati "Un'Antologica - Opere 1930-2002", continuing until 27th March. Vittorio Felisati was born in Mestre in 1912 and belongs to the last generation of artists to consider themselves as part of a modern painting movement. More than 60 paintings bear witness to the artist's lifelong exploration of different forms of expression. He is a genuine painter, a living memory of colours, life and nature in a landscape that has been changed beyond recognition by the events of the war, by the industrialisation of the town and by the encroachment of a grey and chaotic modernity. His works are born from the inspiration of the moment, emphasised by the brush strokes and the luminous reflections alternating in soft, warm contrasts of light and shade, following the changes of nature, environmental features and family affections. Mestre is the inland manifestation of Venice, with its trees, cottages, fields, river banks, historic views, slopes, water-courses, interiors and portraits. The places seem to be animated by a sense of fairy-tale and imaginative power. Info: +39.041.2386111

VITTORIO FELISATI

Il Centro Culturale Candiani, il grande centro polifunzionale di ampie dimensioni, ospita fino al 27 marzo la mostra "Un'antologica - Opere 1930-2002" dedicata a Vittorio Felisati, pittore mestrino. Vittorio Felisati è nato a Mestre nel 1912 ed appartiene all'ultima generazione d'artisti che si sono misurati con la pittura moderna nel '900. Oltre sessanta dipinti che documentano l'intero percorso della ricerca espressiva dell'artista, pittore autentico, memoria vivente dei colori, della vita, della natura di un territorio travolto nel tempo dagli eventi della guerra, dall'industrializzazione della città e da una modernità sregolata e grigia. Le sue opere nascono dall'estro immediato, sottolineato dalle pennellate e dai riflessi luminosi che si alternano a chiaroscuri di tinte morbide e calde. Seguono l'alternarsi della natura, gli aspetti ambientali, gli affetti familiari: Mestre e l'entroterra veneziano, alberi, casolari, prati, rive, scorci storici, chine, corsi d'acqua, interni e ritratti. Sembra che i luoghi siano alimentati da un senso fiabesco e dalla fantasia, ma soprattutto trasfigurati dalla poesia dei ricordi. Info: +39.041.2386111



1. CAMPO CON PAPAVERI, 1976 - Olio su tela, cm. 50 x 60
2. ARQUÀ TETRARCA, 1957 - Olio su tela, cm. 60 x 80
3. PRIMAVERA SUL BRENTA, 1975 - Olio su tela, cm. 60 x 50
4. PRIMAVERA ASOLANA, 1964 - Olio su tela, cm. 70 x 60

MUSEUMS CITY LISTING

Museums
Foundations
Art Galleries
Private Galleries

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

Musei
Fondazioni
Gallerie d'arte
Gallerie private

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

Museums Musei

PALAZZO DUCALE

S.Marco, 1 **H5**
ph. +39.041.5224951
The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Titian, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.
Opening: 09.00-17.00
Tickets: € 9.50

MUSEO CORRER

S.Marco, 52 **G5**
ph. +39.041.5225625
The exhibition is divided into three sections: the neo-classical part, the historical part of Venetian civilisation and the Venetian picture gallery. Visitor will discover the political, social and military history of Venice's Serenissima Republic.
Permanent exhibition: collections of weapons, games, marble and bronze sculptures, coins and medals. Paintings by Carpaccio, la Trasfigurazione by Giovanni Bellini, statues and sketches by Canova.
Temporary exhibition: Gaspare Vanvitelli and the origins of landscape-painting
Until 18 May

Opening: 09.00-17.00
Tickets: € 7.00

MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano

S.Marco, 52 **G5**
ph. +39.041.5225978
The museum was founded on the bequest of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.
Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.
Opening: 9.00-17.00
Tickets: € 4.00

BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali
Piazza S. Marco **G5**
ph. +39.041.5225625
The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.
Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.
Opening: 09.00-17.00
Tickets: € 9.50

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

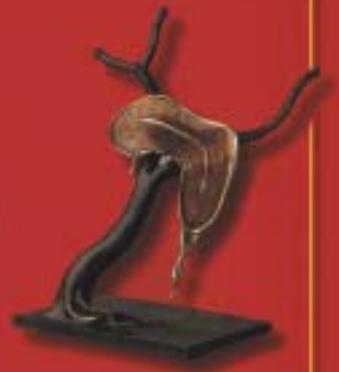
S. Croce, 1992 **F3**
ph. +39.041.721798
The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceiling

Twentieth Century Masters



**PICASSO
DALÍ
CHAGALL**

GALLERIA SAN MARCO 101
101 St Mark's Square
Tel (041) 520 1279 - Fax (041) 241 7420

OPEN DAILY 10.00 am - 8.00 pm

lings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume. Permanent exhibition: magnificent suits, fabrics and accessories of several epochs.

Permanent exhibition: a selection of rare items - textiles and costumes - of special value and an important library specialising in this sector.
Opening: 10.00-16.00
Closing day: Monday
Tickets: € 4.00

CA' REZZONICO
Museo del Settecento
Veneziano e Pinacoteca
Egidio Martini
Dorsoduro, 3136 **E5**
ph. +39.041.2747608

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

MUSEO FORTUNY
S. Marco, 3780 **F5**
ph. +39.041.5200995

Located in a Gothic palazzo, this is a particularly charming museum which, by respecting the initial destination given by Mariano Fortuny, who created his own atelier of photography, sets and staging. It organizes all exhibitions under the theme of visual communication.

Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations.
Opening: 10.00 - 17.00
Closing day: Monday
Tickets: € 7.00

CASA GOLDONI
S. Polo, 2794 **E4**
ph. +39.041.2440317

Re-opened to the public on 27th October 2001, Palazzo Centani is the building where the famed Venetian playwright Carlo Goldoni was born. This delightful gothic palazzo today houses a sparkling new, high-tech museum devoted to the playwright's work and includes a host of documents and projections of historical theatrical performances.

Permanent exhibition: Venetian theatrical relics and many texts, original manuscripts and theatrical works of several eras.
Opening: 10.00-16.00
Closing day: Sunday
Tickets: € 2.50

MUSEO DEL VETRO
Art glass Museum
Murano, F.ta Giustinian **N2**
ph. +39.041.739586

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

MUSEO DEL MERLETTO
Burano, Piazza Galuppi
ph. +39.041.730034

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

MUSEO DELL'ESTUARIO
Centro della civiltà Greco-Romana

Torcello, Palazzo del Consiglio
ph. +39.041.730761
The museum contains relics of the Roman and Greek civilisations and has been housed in the Council and Archives buildings since 1887. Below the arcades are classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures belonging to ancient Agro Altinate buildings.

Permanent exhibition: marbles, paintings, objects, fragments, Etruscan-Roman and Paleo-Venetian finds.
Opening: 10.30-16.30
Closing day: Monday, holidays
Tickets: € 2.00

MUSEO STORICO NAVALE
Castello, 2148 **L6**
ph. +39.041.5200276

The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea. **Permanent exhibition:** collections of original documents, remains and models of boats of several forms

and sizes.
Opening: 08.30-13.00
Closing day: Saturday, Sunday
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA

Castello, 4312 **H5**
ph. +39.041.5229166

The museum contains many finds of Venetian convents and churches and is located in the St. Apollonia convent (12th-13th century). A rare jewel of Romanic architecture, the cloister contains the Lapidario Marciano with Roman and Byzantine stone fragments. **Permanent exhibition:** works of art, furnishings and holy furniture. Paintings by Palma il Giovane, Pellegrini, Luca Giordano and Moretto.
Temporary exhibition: *Dalla Pittura alla Pittura.*
From 21 March to 21 April.
Opening: 10.30-18.00
Closing day: Monday
Tickets: free

MUSEO EBRAICO
Cannaregio, 2092 **F3**
ph. +39.041.715359

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

Permanent exhibition: collections of furniture, texts and wedding contracts, woven of liturgical use, ornamental silvers, fabrics and curtains.
Temporary exhibition: *Light and joy in the Venetian Ghetto: Drawings and Paintings* by Marina Falco Foa.
Until 30 April 2003.
Opening: 10.00-18.00
Closing day: Saturday
Tickets: € 3.00

Foundations *Fondazioni*

FONDAZIONE BEVILACQUA LA MASA
San Marco, 71 **G5**
ph. +39.041.5207797

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: *Intervista con la pittura.*
From 21 March to 21 May.
Salon de Refusées. Cosa è possibile

(e cosa no) nella public art.
From 29 March to 25 April.
(Palazzetto Tito)
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

FONDAZIONE GUGGENHEIM
Dorsoduro, 701 **F6**
ph. +39.041.5206288

The Foundation was created by Peggy Guggenheim, who was deeply in love with Venice, where she lived for more than thirty years. **Permanent exhibition:** extensive collection of 19th century paintings. You can see paintings by Kandiskij, Pollock, Picasso, De Chirico, Vedova, Marini, Severini.
Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

FONDAZIONE QUERINI STAMPALIA
Castello, 5252 **H5**
ph. +39.041.2711411

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

TELECOM FUTURE CENTRE
San Marco, 4826 **G4**
ph. +39.041.5213206

The most advanced international research centres have reconsidered the historical and social elements of this city. **Permanent exhibition.**
Opening: 10.00-18.00
Closing day: Monday
Tickets: Free

Art Galleries *Gallerie d'arte*

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO
Santa Croce, 2070 **F3**
ph. +39.041.5240695

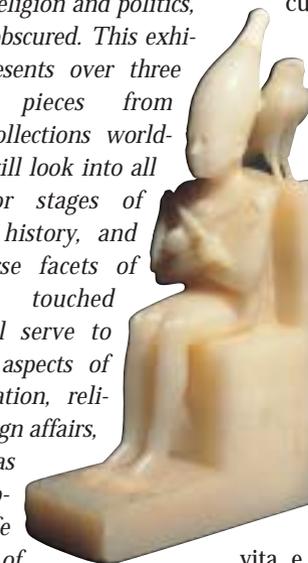
One of the most important international modern art galleries in Italy, it contains a wealth of paintings, sculptures, etchings and drawings by renowned contemporary artists of many countries. It is located in a magnificent Venetian patrician palazzo and contains a masterpiece by B. Longhena.
Temporary exhibition: *The Art of Ferruccio Bortoluzzi.*
Until 6 April.
Opening: 10.00-17.00
Closing day: Monday
Tickets: € 5.50

The Pharaohs

I Faraoni

THE THEMES OF THE EXHIBITION

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



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

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

Vivaldi and his time

Antonio Vivaldi e il suo tempo

It is said that playing an old instrument evokes the emotions and sounds of its former owners. Every single instrument communicates the spirit, passion and character of those who have played it, and this is exactly what makes up the fascination of old instruments. Luthiers' hands used to transform their customers' requests into works of art, interpreting their desires and talent. Venice was the home of some exceptional artistic celebrities.

And the word exceptional can also be used to describe the rooms of the Ateneo di San Basso which is hosting the exhibition "Antonio Vivaldi and his time" - around thirty masterpieces of the Italian



art of making stringed instruments, which recreate the atmosphere and environment of a Venice that is no more, but which is evoked in its full splendour. A double bass by Nicolò Amati dating from 1670, a small violin and viola by Carlo Antonio Testore dating from 1716, and a 1710 piece by Giovanni Grancino. All the instruments come from the private collections of maestro Artemio Versari of Bologna and the "Interpreti Veneziani".

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

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

Dicono che suonare uno strumento antico significa evocare le emozioni e i suoni dei precedenti proprietari. Ogni singolo pezzo racconta l'anima, la passione, il carattere di chi lo ha suonato.

Sta tutto qui il fascino di uno strumento antico.

Le mani dei liutai trasformavano in opera d'arte le richieste dei committenti, interpretando il loro desiderio, il loro talento. Venezia è

stata un contenitore di personaggi artistici straordinari.

Come straordinarie sono le sale dell'Ateneo di San Basso dove viene ospitata la mostra "Antonio Vivaldi e il suo tempo": una trentina di

capolavori della liuteria italiana che ripropongono le atmosfere e gli ambienti di una Venezia che non c'è più, ma che viene evocata in tutto il suo splendore.

Un contrabbasso di Nicolò Amati del 1670, un violino piccolo e una viola di Carlo Antonio Testore del 1716, un Giovanni Grancino del 1710. Tutti pezzi delle collezioni private del Maestro Artemio Versari di Bologna e di "Interpreti Veneziani".

GALLERIE DELL'ACCADEMIA

Dorsoduro, 1055 **E6**
ph. +39.041.5222247
The Accademia picture galleries provide a very complete overview of Venetian art history through the ages. Found at the foot of the Accademia bridge, on Tuesdays only visits can be made to the rich warehouses on the top floor of the monastery designed by Palladio. Permanent exhibition: paintings by Tintoretto, Veronese, Giorgione, Bellini, Titian, Tiepolo ...
Opening: 8.15-19.15 - Monday 8.15-14.00
Tickets: € 6.50

GALLERIA FRANCHETTI CA' D'ORO

Cannaregio, 3933 **F3**
ph. +39.041.5238790
Ca' D'oro, an enchanting gothic palace on the Grand Canal. It owes its name to the gold leaf which, in the past, decorated its elegant façade.
Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.
Opening: 08.15-19.15
Monday 8.15-14.00
Tickets: € 3.00

PALAZZO GRASSI

San Marco, 3231 **E5**
ph. +39.041.5231680
One of the most important buildings facing onto the Grand Canal. Designed in 1740 by Massari, it was restored in 1985 by the architects Gae Aulenti and Antonio Foscarini. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.
Temporary exhibition: *The Pharaohs*
Until 25 May 2003
Opening: 10.00-19.00
Closing day: 24, 25, 31
December and 1 January 2003
Tickets: € 8.50

Theatres Teatri

PALAFENICE

Isola del Tronchetto **A3**
ph. +39.041.786511
programme: *Adenoidi*. Daniele Luttazzi. 22 March 8 pm.

TEATRO MALIBRAN

Cannaregio **G4**
ph. +39.041.786601
programme: *Quartetto Auer*. Musics by Wolfgang Amadeus Mozart, Bela Bartok, Ludwig van Beethoven. 14 March 8.30 pm.
Quartetto di Tokio. Musics by Joseph Haydn, Franz Schubert, Johannes Brahms. 24 March 8.30 pm.
Denis e Agnès Evesque, duo pianistico. Musics by Johannes Brahms, Antonin Dvorak, Gyorgy Ligeti, Claude

Debussy, Maurice Ravel. 31 March 8.30 pm.
Ariadne auf Naxos. Opera in one act. Libretto by Hugo von Hofmannsthal. Music by Richard Strauss. 26, 28 March and 2 April 8 pm; 30 March and 5 April 3.30 pm.
International Contemporary Ballet Season: Guangdong Modern Dance Company. Choreographer Gao Chengming, Xing Liang, Long Yunna, Shen Wei. 10 April 8 pm.

TEATRO GOLDONI

San Marco, 4650/b **G4**
ph. +39.041.2402014
programme: *Il fu Mattia Pascal* By Tullio Kezich. From Luigi Pirandello. From 1 to 6 April.

Private Galleries

Gallerie Private

DANIELE LUCHETTA

S. Marco, 2513/a **F6**
ph. +39.041.5285092
Glass sculptures made from original sketches by contemporary artists.

GALLERIA SAN MARCO 101

S. Marco, 101 **G5**
Ph. +39.041.2770151
In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dali, Chagal and glasswork by Seguso.

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San Marco, 2543 **F5**
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ph. +39.041.5212208
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GALLERIA RAVAGNAN

San Marco, 50/a **G5**
ph. +39.041.5203021
The gallery was founded in 1967 in St Mark's square and it is one of the most prestigious contemporary art galleries in Venice.

L'OCCHIO

Dorsoduro, 181 **F6**
ph. +39.041.5226550
The gallery is located about a hundred yards from the Guggenheim museum and displays the works of Tobia Ravà, David Dalla Venezia and Claudio Missaggia.

GALLERIA DEL LEONE

Giudecca, 597 **D7**
ph. +39.041.5288001
Works on paper, paintings and sculptures by living artists. Limited editions, fine BW prints. Artist books.

museums AGENDA &

TIPS

SCALA CONTARINI DEL BOVOLO

If you wonder where in Venice you have to look up to the extent that your neck starts hurting, the place is the Palazzo Contarini del Bovolo. The mainly gothic palazzo (the building's history goes back to the 14th century) is one of the most fascinating architectonic jewels in the heart of Venice, hidden at the interior of a small courtyard very close to Campo Manin. Its name rise from the existence in the "campiello" of a very fine and original winding staircase, scala del "bovolo" (snail-shell), a monument unique in its type. From its dome, a privileged observation point over the city, it is possible to admire a splendid and unusual panorama of Venice.
Info: +39.041.2702464

SCALA CONTARINI DEL BOVOLO

In calle della Vida, una stretta calle laterale al campo Manin, si trova il palazzo Contarini del Bovolo, uno dei gioielli gotici nel cuore di Venezia. La costruzione risale al 1499 ed il suo nome deriva dall'esistenza, sul retrostante campiello, di una bellissima e originale scala a chiocciola (bovolo), nella quale elementi architettonici del primo Rinascimento si fondono alle tecniche costruttive gotico-bizantine creando un'armonia di forme tale da rendere il monumento unico nel suo genere. Dal belvedere a cupola si può ammirare uno splendido ed inconsueto panorama di Venezia, si tratta senza alcun dubbio di uno splendido punto d'osservazione sulla città. Info: +39.041.2702464



THE SCOLETTA OF SAN ZACCARIA

The Venice section of the UCAI ("Unione Cattolica di Artisti Italiani" - the Union of Italian Catholic Artists) was founded in 1949 and has always promoted cultural activities from its headquarters in the Church of San Vidal, currently closed for restoration. Exhibitions and meetings are for the moment being held in the "Scoletta di San Zaccaria". The programme includes an exhibition of works by Trentino artists belonging to the Matterello-Trento "Daniele Vivaldi, Amici del Colore" Group (the Daniele Vivaldi Friends of Colour). From 4 to 19 April there will be an exhibition dedicated to the works by the painter Alvaro, a virtuoso with the paint palette. His paintings are a frank reflection of his parallel exploration of recognisable forms and abstract colour. Info: +39.041.5234602

SCOLETTA DI SAN ZACCARIA

La sezione veneziana dell'UCAI (Unione Cattolica Artisti Italiani) è nata nel 1949 e ha sempre svolto attività culturale nella sede della chiesa di San Vidal, attualmente chiusa per restauri. L'attività di mostre ed incontri si svolge ora nella Scoletta di San Zaccaria. Dal 19 al 23 marzo sono in programma una collettiva di artisti trentini del Gruppo Amici del Colore "Daniele Vivaldi" di Mattarello-Trento e dal 4 al 19 aprile una mostra dedicata al pittore Alvaro, un virtuoso della tavolozza la cui ricerca figurativa è una sorta di procedere candido sul doppio binario di forme riconoscibili e di colori astatti. Info: +39.041.5234602

JEWISH MUSEUM

The Jewish Museum was opened in 1955, was refurbished in 1986 and has had its collection enriched by the receipt of important donations over the years. The Museum's collection includes fabrics, silverware made by different craftsmen and of different origins, precious hangings, religious ornaments, a small collection of Ketubbòt (marriage contracts), all bearing witness to the strong Jewish presence in Venice between the 17th and 19th centuries. Venice's "Museo Ebraico" will also host the exhibition "Luce e Gioia" until 30 April. Drawings and paintings will be on display by Marina Falco Foa along with a selection of works on paper and parchment, fabric and glass on themes drawn from Jewish culture and traditions. Info: +39.041.715359

MUSEO EBRAICO

Il Museo Ebraico è stato aperto nel 1955 e riallestito nel 1986, arricchito con le importanti donazioni di cui è stato oggetto nel tempo. Sono conservati stoffe, argenti di varia fattura e provenienza, paramenti pregiati, arredi sacri, una piccola raccolta di Ketubbòt (contratti nuziali)... a testimonianza della forte presenza della comunità ebraica a Venezia tra il seicento e l'ottocento. Ospita fino al 30 aprile la mostra "Luce e gioia al museo ebraico di Venezia" - Disegni e dipinti di Marina Falco Foa, una selezione di opere su carta e pergamena vegetale, stoffa e vetro sui temi della cultura e della tradizione ebraica. Orario museo: 10-18. Venerdì chiusura al tramonto (Shabbat). Chiuso il sabato e festività ebraiche. Info: +39.041.715359



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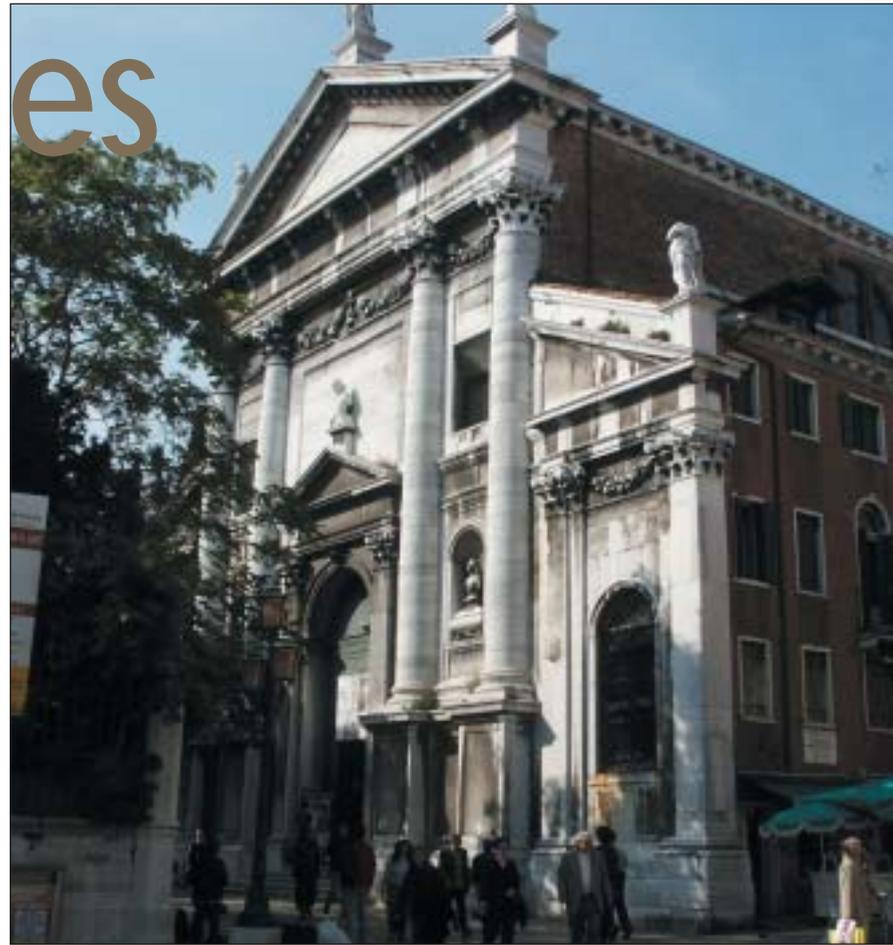
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Pochi, anche tra i veneziani, conoscono la chiesa di San Giovanni Elemosinario...



CHURCH OF SAN VIDAL

HOPE AND UTOPIA?

The Venetian Patriarchy has included a reflection on the theme of hope in its pastoral programme for this year. It is a universal and timeless theme which the dramatic events of recent months have conferred extraordinary relevance. The Parish of Santo Stefano has risen to this important occasion, co-operating with Chorus Cultura in a joint series of meetings precisely on the subject of hope.

SPERANZA E UTOPIA?

Il Patriarcato di Venezia ha promosso quest'anno nel suo programma pastorale una riflessione sul tema della speranza, tema che al significato universale e senza tempo che gli è proprio ha aggiunto nel breve e drammatico volgere di questi mesi un carattere di straordinaria attualità. La parrocchia di Santo Stefano in Venezia ha raccolto questa importante sfida e coinvolto Chorus Cultura in una sinergica collaborazione che promuove un ciclo di incontri avente come tema proprio la Speranza.

HOPE AND UTOPIA?

Church of San Vidal

20 March at 5.30 pm.

Don Gianni Cova - L'uomo di sempre: servo sofferente

4 April at 5.30 pm.

Vittorio Messori - Dicono che è risorto

The church of San Giovanni Elemosinario

di Martina Mian



Few, even among Venetians, know the Church of San Giovanni Elemosinario in spite of its extremely central position and the great historic and artistic value of the building. One of the reasons for this is that the church was closed for more than 25 years during long and delicate restoration works. Another is that the church does not have a façade and is completely hidden by local government buildings. Nothing is known of when it was first founded. There is no doubt that it is extremely old since there are records referring to the collapse of its bell tower in 1071. This was rebuilt twice with the latter work, undertaken between 1398 and 1401, being in late gothic style and still standing today. The surviving building was re-built, probably between 1527 and 1538 following the terrible fire of 1514, which devastated and completely destroyed the Rialto island. This had always been a market area where trade, shops and financial businesses were concentrated. The fire caused enormous financial damage, not just for the buildings that were destroyed, but mainly for the huge damage to merchandise. Following this disastrous event, the Senate of the Republic itself commissioned

Pochi, anche tra i veneziani, conoscono la chiesa di San Giovanni Elemosinario nonostante la posizione centralissima e l'altissimo valore storico-artistico dell'edificio. Una delle ragioni è che questa chiesa è stata chiusa per più di 25 anni, durante i quali si sono protratti lunghi e delicati lavori di restauro; l'altra è che la chiesa è priva di facciata e completamente nascosta da edifici civili. Nulla si sa della prima fondazione della chiesa. Sicuramente essa è molto antica, visto che già nel 1071 viene attestato il crollo del suo campanile rifatto due volte l'ultima delle quali, in forme tardo gotiche tra il 1398 e il 1401, come tuttora appare. L'edificio attuale, completamente inserito nella densa struttura urbana della zona, fu ricostruito, probabilmente tra il 1527 e il 1538, dopo il terribile incendio del 1514 che devastò e distrusse completamente l'insula di Rialto - da sempre adibita a mercato - zona nella quale si concentravano traffici, negozi e attività finanziarie. L'incendio aveva causato enormi danni economici non solo per gli edifici distrutti, ma soprattutto per le enormi quantità di mercanzie perdute. In seguito a quell'evento disastroso, lo stesso Senato

Antonio Abondi, called "Lo Scarpagnino", to completely re-design the whole area, with works having to go ahead at great speed using good criteria of safety, efficiency and order.

The Church of San Giovanni Elemosinario can thus be seen as a gift from the Doge on whom it depended directly. Its simple and unpretentious structure reflects the functional style that had been chosen for the reconstruction of the area generally. Among the many other works to be found in San Giovanni Elemosinario, there are two extraordinary paintings by two great 16th-century artists, Titian and Pordenone.

The altar piece for the high altar is by Titian showing St John the Beggar while the altar piece for the Corrieri altar is by Pordenone depicting Saints Catherine, Rocco and Sebastian. According to Vasari they were the result of an artistic competition between the two. The story has it that Pordenone had been encouraged by a number of his aristocratic Venetian patrons to challenge Titian, who had only recently finished his altar piece. Titian, on his return to Venice from a journey abroad and discovering that Pordenone's works were all the rage in the city, was most put out about the painting set up in competition with his own. This is not in fact what happened - probably the order in which the pieces were painted was the other way round. Using stylistic criteria, it is reasonable to date Pordenone's altar piece at around 1530-1535 while that of Titian probably dates from 1555-1560.

della Repubblica conferì ad Antonio Abboni, detto lo Scarpagnino, l'incarico di riprogettare completamente tutta l'area con grande celebrità, secondo criteri di sicurezza, efficienza e ordine. Una lapide, conservata all'interno della chiesa, testimonia l'interessamento diretto del doge Andrea Gritti alla sua ricostruzione: la chiesa di San Giovanni Elemosinario si configura, quindi, come un omaggio del doge, da cui dipendeva direttamente.

E' di struttura semplice e umile, così come si confaceva alla ricostruzione della zona per la quale era stato scelto un linguaggio di funzionalità. A San Giovanni Elemosinario sono conservate, tra numerose altre opere, due straordinarie testimonianze pittoriche di due grandi artisti del cinquecento: Tiziano e Pordenone.

La pala dell'altare maggiore opera di Tiziano, con San Giovanni Elemosinario e quella di Pordenone con i Santi Caterina, Rocco e Sebastiano sull'altare dei Corrieri furono, secondo il Vasari, frutto di una gara d'abilità. Pordenone sarebbe stato spinto da alcuni nobili veneziani suoi sostenitori a sfidare Tiziano che aveva da poco terminato la sua pala. Tiziano, ritornato a Venezia dopo un viaggio, trovando Pordenone di gran moda in città e con un quadro concorrente al suo, si sarebbe molto seccato. La realtà non fu proprio questa, probabilmente successe il contrario. E' lecito infatti collocare - in base a criteri stilistici - la pala di Pordenone intorno al 1530-35 e quella di Tiziano intorno al 1545-50.



HERAKLIOS CARRIES THE CROSS TO JERUSALEM Jacopo Negretti, called Palma the Younger

After many years of absence, the last work that remained to be restored has been returned to the Church of San Giovanni Elemosinario. It is the large painting by Jacopo Palma the Younger depicting Heraklios carrying the Cross to Jerusalem. The iconography of the painting is of particular interest and the subject matter (even though made famous by its pictorial narration by Piero della Francesca) is rare if considered as an isolated scene. Palma undoubtedly took account of the story of the Exaltation of the Holy Cross contained in Iacopo da Varagine's "Legenda Aurea" (Golden Legend), a text which retained its popularity even at the height of the Counter Reformation. In 615, having defeated the son of the Persian King Cosroe on the banks of the Danube and decapitated him, Heraklios took the Holy Cross to carry it to Jerusalem. When he was about to pass in great pomp through the door which Our Lord had taken, suddenly, to everyone's amazement, the stones descended to the ground and arranged themselves in a wall. An Angel appeared above the door with a sign of the cross in his hand. He said "The King of Heaven did not pass through this door with pomp and circumstance but on a humble ass. He left this as an example for all those who would wish to be his followers". With this the Angel vanished. Weeping, the Emperor took off his shoes and removed all his finery until he was dressed only in his shirt. He took the Cross of Our Lord and carried it humbly up to the door. The hardness of the stones gave way to the power of the Kingdom of Heaven and the door opened.

ERACLIO PORTA LA CROCE A GERUSALEMME Jacopo Negretti detto Palma il Giovane

Dopo molti anni, è stata ricollocata nella chiesa di San Giovanni Elemosinario l'ultima opera che restava da restaurare: la grande tela di Jacopo Palma il Giovane che rappresenta Eraclio che porta la croce a Gerusalemme. L'iconografia del dipinto è particolarmente interessante ed il tema - anche se celebre per la narrazione pittorica che ne ha fatta Piero della Francesca - è piuttosto raro se considerato come tema isolato. Palma tenne sicuramente in considerazione il racconto dell'Esaltazione della Santa Croce contenuto nella Legenda Aurea di Iacopo da Varagine, testo che godeva di ampia fortuna anche in piena Controriforma.

Nel 615, dopo aver sconfitto sul Danubio il figlio del re persiano Cosroe e decapitato quest'ultimo, Eraclio prese la santa croce per portarla a Gerusalemme. Ma mentre voleva passare in gran pompa attraverso la porta da cui passò il Signore improvvisamente, tra lo stupore di tutti i presenti, le pietre scesero e si disposero come un muro.

Ed apparve sopra la porta un angelo del Signore, con in mano il segno della croce, che disse: "Il Re dei Cieli non passò per questa porta con pompa regia, ma su un modesto asinello, e lasciò con questo un esempio per tutti coloro che vogliono essere suoi seguaci". Dette queste parole l'angelo svanì.

L'imperatore piangendo si tolse i calzari e tutti i vestiti sino alla camicia, prese la croce del Signore e la portò umilmente sino alla porta: la durezza delle pietre sentì la forza dell'impero del cielo e la porta si aprì.

CHURCHES CITY LISTING

Churches Scuole Grandi Monuments

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

Chiese Scuole Grandi Monumenti

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

Thanks to:



Churches *Chiese*

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

BASILICA DI SAN MARCO Piazza San Marco **H5** Ph. +39.041.5225205

The most famous Basilica or cathedral in Venice, it is one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.
To see: La Pala d'Oro, il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00
Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.

SANTO STEFANO San Marco, 3825 **F5** ph. +39.041.2750462

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

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

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

S. MARIA DEL GIGLIO S. Marco-C.po S.M. Zobenigo **F6** ph. +39.041.2750462

The façade, built from 1678 to 1682 is one of the most characteristic creations of Baroque Venetian art. The interior is composed of a single nave of a simple appearance, but it turns out to be a magnificent art shop window.

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

S. MARIA FORMOSA Castello, 5263 **H5** ph. +39.041.2750462

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

CONCERTI

*Interpreti
Veneziani*



Chiesa San Vidal

MARCH - APRIL 2003

ore 20.30

Concert program

Interpreti Veneziani

March.
18/19/20/21/
22/24/25/26/
27/28/29/31

San Marco 2862
Chiesa San Vidal
tel 041.2770561
fax 041.2770593

April.
01/02/03/04/
05/07/08/09/
10/11/12/14/
15/16/17/18



Ingresso - Entrance: 21 - 16 Euro
informazioni@interpretiveneziani.com - www.interpretiveneziani.com

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

SANTA MARIA DEI MIRACOLI
Cannaregio, 6063 **G4**
ph. +39.041.2750462

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

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

BASILICA DEI FRARI
S. Polo, 3072 **E4**
ph. +39.041.2728611

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

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

SAN EUSTACHIO
VULGO SAN STAE
S.Polo, Campo S. Stae **F3**
ph. +39.041.2750462

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

S. ALVISE
Cannaregio, 3282 **E2**
ph. +39.041.2750462

It was built starting from 1388, after the miraculous appearance of St. Louis Bishop of Toulouse, called Alvise by Venetians, to a noble woman called Antonia Venier. The interior is a typical example of a convent church. It is composed of one nave with the ancient 15th century bark supported by columns and barbicans, which directly connects with the convent nuns.

To see: the ceiling entirely frescoed by Torri and P. Ricci and *The Ascent to Calvary*, juvenile work by Tiepolo.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

MADONNA DELL'ORTO
Cannaregio, 3511 **F2**
ph. +39.041.2750462

Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.

To see: works by J.Palma il Giovane and many prodigious works by J.Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN PIETRO DI CASTELLO
Campo S. Pietro di Castello, **N5**
ph. +39.041.2750462

Legend has it that the church was built on the ancient Olivolo island, which was the first settlement of the inhabitants of Venice. The church is of great historical importance and was Venice's cathedral until 1807. The façade is by Smeraldi, the interior is in the form of a Latin cross, with one nave and two aisles and a large dome in the centre of the transept.

To see: *Il Castigo dei Serpenti* by Pietro Liberi and the mosaic *ancora Tutti i Santi* by A.Zuccato.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEL SS. REDENTORE
Giudecca, 195 **F8**
ph. +39.041.2750462

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

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

SAN SEBASTIANO
Dorsoduro, Campo S. Sebastiano **C5**
ph. +39.041.2750462

Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastiano unique. His tomb and marble bust are inside.

To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Titian and Sansovino.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN GIACOMO DALL'ORIO
Santa Croce, campo San Giacomo dall'Orto **E3**
ph. +39.041.2750462

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

SAN GIOVANNI ELEMOSINARIO
Rialto, Ruga San Giovanni **F4**
ph. +39.041.2750462

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

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

SANTA MARIA DEL ROSARIO
Zattere, Dorsoduro **E7**
ph. +39.041.2750462

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

SAN POLO
Campo San Polo **E4**
ph. +39.041.2750462

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

DEGLI SCALZI
Cannaregio, 54 **D3**
ph. +39.041.715115

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

CHORUS

Museum of the city
info: +39.041.2750462

CHORUS CHURCHES:

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



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

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

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

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

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

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



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

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

S. MARIA DELLA PIETA' VIVALDI'S CHURCH
Castello, 3701 **I5**
ph. +39.041.5231096

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

Opening: See programme

SAN ZACCARIA

Castello, 4593 **H5**
ph. +39.041.5221257
The old church, which belonged to the nuns of the convent of the same name, is located near the main church, which was built by Codussi between 1480 and 1500. The new façade is a typical example of Venetian Renaissance. Columns with beautiful capitals divided the interior into three aisles. The great altar is surmounted by a cross-vault and hemispheric dome. The stunning interior is literally covered with paintings.

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

SAN GIORGIO MAGGIORE

Isola di S. Giorgio **I7**
ph. +39.041.5227827
It is a magnificent work of holy architecture by Andrea Palladio, built between 1566 and 1610. The interior is in the form of a Latin cross and it is laid out in three naves, a central dome, a transept,

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

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

BASILICA DELLA SALUTE

Dorsoduro, 1 **F6**
ph. +39.041.5225558
On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Titian, *Byzantine Madonna* of the 13th century.

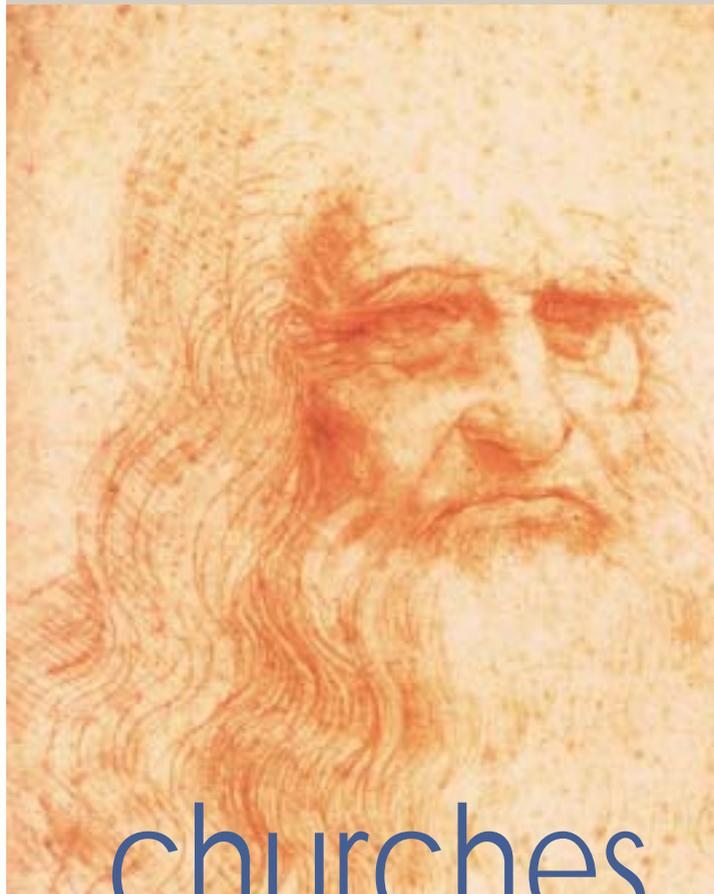
Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.
Opening: 9.00-12.00 / 15.00-18.00
Tickets: free

BASILICA DEI SS. GIOVANNI E PAOLO

Castello, 6363 **H4**
ph. +39.041.5237510
It was built between the 14th and 15th centuries and is the largest church in Venice. Its particular atmosphere may be inherited from the time when it was used for the obsequies and burials of the Doges. Because of that, the church is called the Venetian Pantheon. The façade has an impressive portal; the magnificent interior space is in the form of a Latin cross, has three naves and a polygonal apse.
To see: Monumento al Doge Pietro Mocenigo by T. Lombardo
Opening: 9.00-12.30 / 15.30-18.00; Sunday 15.30 -18.00
Tickets: free

SAN TROVASO

Dorsoduro, 939 **E6**
ph. +39.041.5222133
The church is devoted to Saints Gervasio and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.
To see: *Cristo depono sulla Croce e le Marie*, *La nascita della Vergine*, *La Vergine in gloria e Santi* by J. Palma il Giovane.
Opening: 8.00-11.00/15.00-18.00
Closing day: Sunday
Tickets: free



churches

NOT TO MISS

SAINT GIOVANNI IN BRAGORA

According to legend San Giovanni in Bragora was one of the seven original churches on the islands of Venice, founded at the beginning of the eighth century by Saint Magnus (Bishop of Oderzo) and dedicated to Saint John the Baptist. It was rebuilt in 1475 in the Gothic style, and subsequently it received Renaissance-style embellishments in the 1500 and Baroque additions in the 18th century. The paintings collection offers "Il Cristo condotto dinanzi al sommo sacerdote Caifa" and "La Lavanda dei piedi" by Jacopo Palma il Giovane, "La Ultima Cena" by Paris Bordone and "Il battesimo di Cristo nel Giordano, con angeli che custodiscono le sacre vesti" by Cima da Conegliano (1492-1494). Info: +39.041.2702464

SAN GIOVANNI IN BRAGORA

Secondo la leggenda la chiesa di San Giovanni in Bragora è una delle sette chiese originali di Venezia., fondata al principio del secolo ottavo da San Magno Vescovo di Oderzo e dedicata a San Giovanni Battista. La costruzione attuale (a parte l'ultimo rimaneggiamento del 1728) fu avviata nel 1475. La facciata è tripartita in rispondenza alle navate interne e risponde alla tradizione del gotico veneziano. L'interno custodisce importanti dipinti tra i quali "Il Cristo condotto dinanzi al sommo sacerdote Caifa" e "La Lavanda dei piedi" di Jacopo Palma il Giovane, "L'Ultima Cena" di Paris Bordone e lo splendido "Il battesimo di Cristo nel Giordano, con angeli che custodiscono le sacre vesti" di Cima da Conegliano (1492-1494). Info: +39.041.2702464

THE GENIUS OF LEONARDO

An exhibition of working machines built from Leonardo da Vinci's codes, "The genius of Leonardo" is an exhibition that puts on display about 30 models of machinery for building, military and aviation – all faithfully reproduced from the drawings contained in Leonardo's codes. The "machines" have been made in wood, metal and fabric on scale or life-size by clever and qualified fiorentine artisans under expert engineers supervision. What more attracts the public is the interactive characteristics of the machines, which means the visitors can touch and handle the models seeing them working. Over 30 explanations (one each model), 10 illustrative panels, the copies of the codices and 3 computers programming CD-Rom (free to be used) keep sharp the scientific and cultural level of the exhibit. Info: +39.041.2750462

IL GENIO DI LEONARDO

Mostra delle macchine funzionanti tratte dai codici di Leonardo da Vinci. "Il genio di Leonardo" è una mostra che presenta circa 30 modelli di macchine edili, militari e per il volo esattamente riprodotti da disegni contenuti nei codici leonardeschi. Le "macchine" prodotte in legno, metallo e stoffa, in scala o a grandezza naturale, sono state ricostruite da abilissimi artigiani fiorentini sotto la supervisione di esperti ingegneri. Ciò che più attrae il pubblico è la caratteristica interattività delle macchine, il che significa che i visitatori possono toccarle e manovrarle vedendole in funzione. Circa 30 spiegazioni (una per ogni macchina), 10 pannelli illustrati, le copie dei codici leonardeschi e 3 computers tengono conto dell'alto valore scientifico e culturale della mostra. Info: +39.041.2750462



BASILICA DI S.MARIA E DONATO
Murano, campo S. Donato 11 **N2**

ph. +39.041.739056
One of the most beautiful Venetian-Byzantine buildings of the 12th century. The exterior of the hexagonal apse is very interesting, both for its architectural beauty and the wealth of its decorative elements. Five columns of Greek marble divide the interior into three naves. The wooden ceiling looks like an overturned ship's hull.
To see: the mosaic floor with decorative patterns and symbolic pictures of animals.
Opening: 09.00-12.00 / 15.30-18.30
Tickets: free

LA CATTEDRALE

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

SCUOLA GRANDE DI S. MARCO
San Marco, campo SS. Giovanni e Paolo **H4**

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

SCUOLA GRANDE DI S.ROCCO

S. Polo, 3054 **E4**
ph. +39.041.5234864
The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.

To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.
Opening: 10.00-16.00
Tickets: € 5.00

SCUOLA GRANDE DI S. TEODORO
S. Marco, 4810 **G4**

ph. +39.041.5287227
The sixth of the Scuole Grandi in Venice to be built and it was founded in 1530 by the brothers of the Confraternity of Saint Theodore, who was a Greek Saint chosen as the first patron of the city. It is a wide building with a 17th-century façade decorated by four statues: "Saint Theodore and Four Angels" by B. Falcone.
Events: cultural meetings, exhibitions and concerts.
Opening: 9.30-12.00
Closing day: Saturday, Sunday
Tickets: free

SCUOLA GRANDE DI S.GIOVANNI EVANGELISTA

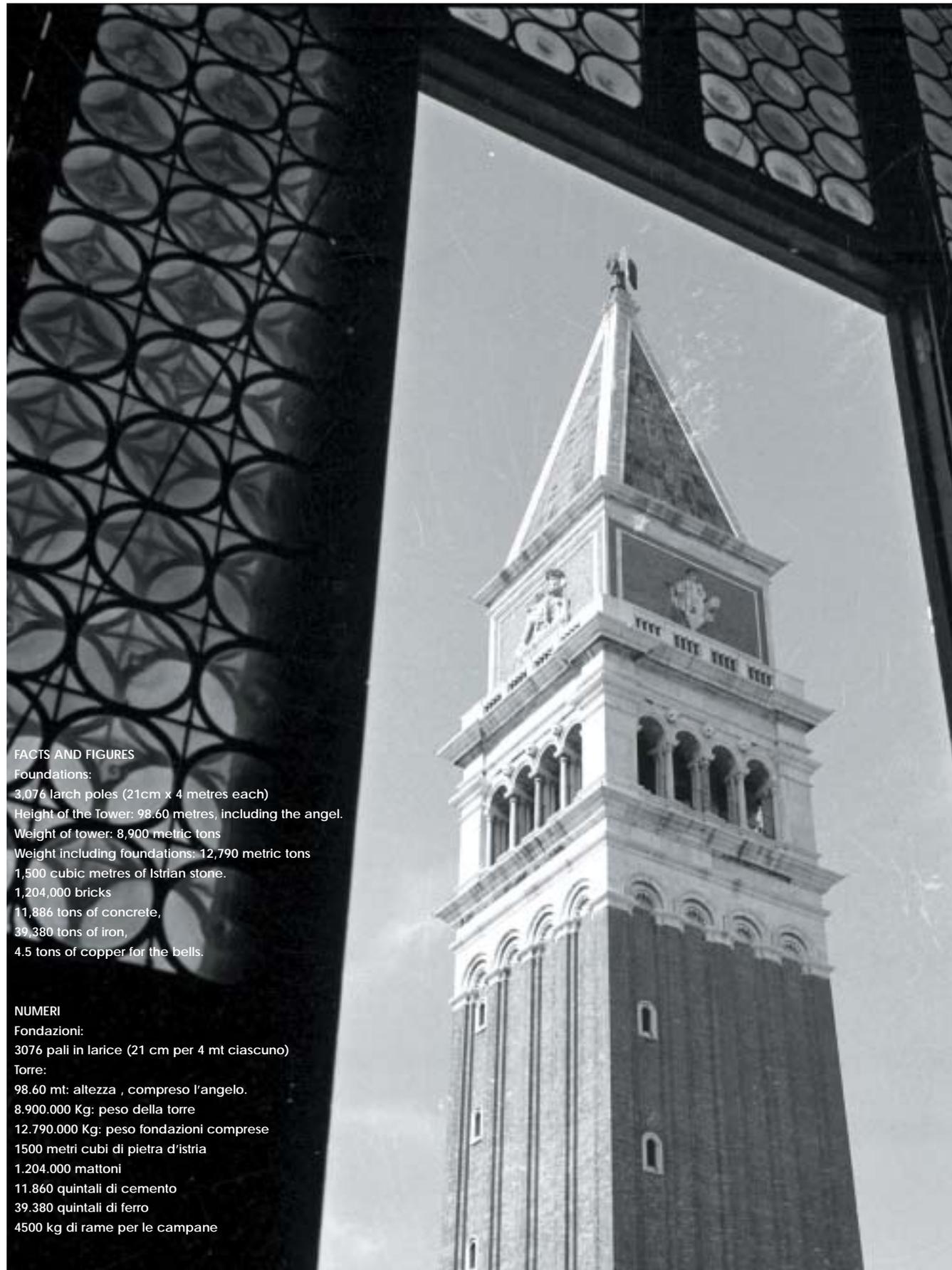
S.Polo, 2454 **D4**
ph. +39.041.718234
One of the Scuole Grandi and because of its history, art and Venetian culture it is considered one of the greatest. The building is a splendid Renaissance architecture example.
The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.
To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).
Events: Orchestra di Venezia concerts, in original 18th century costumes.

SCUOLA GRANDE DI S. MARIA DELLA CARITA'

Dorsoduro, 1050 **E6**
La Scuola della Carità represents one of the ancient Venetian non-denominational institutions: founded in 1260, it received the appellation Grande (formerly Scuole dei Battuti, that imposed flagellation to the faithful, were Grandi). Like all the other Scuole, this one too was closed by Napoleon's edict in 1806, when the building became the Accademia di Belle Arti (Academy of Fine Art).

SCUOLA GRANDE DELLA MISERICORDIA
Cannaregio, Fondamenta della Misericordia **F3**

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



FACTS AND FIGURES

Foundations:
 3,076 larch poles (21cm x 4 metres each)
 Height of the Tower: 98.60 metres, including the angel.
 Weight of tower: 8,900 metric tons
 Weight including foundations: 12,790 metric tons
 1,500 cubic metres of Istrian stone.
 1,204,000 bricks
 11,886 tons of concrete,
 39,380 tons of iron,
 4.5 tons of copper for the bells.

NUMERI

Fondazioni:
 3076 pali in larice (21 cm per 4 mt ciascuno)
 Torre:
 98.60 mt: altezza , compreso l'angelo.
 8.900.000 Kg: peso della torre
 12.790.000 Kg: peso fondazioni comprese
 1500 metri cubi di pietra d'Istria
 1.204.000 mattoni
 11.860 quintali di cemento
 39.380 quintali di ferro
 4500 kg di rame per le campane

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VENICE SEEN FROM ABOVE

Venezia dall'alto

di Samuele Costantini

Not everyone is able to see Venice from above. In a city like Venice, closed in by the narrow streets, perspectives are reduced. Only the birds can understand what we miss. Until 1500 no-one had ever tried, with the means available at the time (that is, from below) to describe Venice from a bird's eye view. Jacopo de Barbari, of whom very little is known, engraved on a wooden panel what he would have been able to see had he been able to fly. Even today that bird's eye "Venice Street Plan", is so accurate that, like a photograph, it shows every detail of the City of that time. So, for example, you can pick out no less than 103 campanili (bell towers) that would have broken the horizon: a forest that has been thinned over the years, decimated by time in particular but also because men did not know how to protect their towers from earthquakes, lightning and fires, which flattened these fragile structures of bricks and wood. Even "The Master of the House", St. Mark's bell tower in the Square itself, was so badly maintained that in the early 20th century, it forgot its

Non a tutti è dato poter vedere Venezia dall'alto. In una città come questa, chiusa fra le calli, le prospettive si riducono. Solo i gabbiani riescono veramente a capire ciò che gli umani si perdono. Fino al 1500 nessuno si era spinto, con i mezzi dell'epoca e perciò dal basso, a descrivere Venezia come avrebbe fatto un uccello. Jacopo de Barbari, personaggio di cui si conosce pochissimo, incise su tavola quello che avrebbe visto se avesse potuto volare. E ancora oggi quella "Pianta di Venezia", quella veduta prospettica a volo d'uccello è così attendibile che, come una fotografia, ci racconta fedelmente ogni particolare della città d'allora. Racconta per esempio di 103 campanili che fermavano l'orizzonte. Una foresta che negli anni si è progressivamente ridotta. Decimata dal tempo innanzitutto, ma anche dagli uomini che non seppero tutelare queste torri dai terremoti, dai fulmini, dagli incendi che si agguerrivano sulle fragili strutture di mattoni e legno. Persino "el paron de casa", il campanile di S. Marco, in Piazza, fu tal-

SANTA MARGHERITA

It is said that the hermit Bisina built himself a narrow cell in the Santa Margarita bell tower (itself built in 1330). He would come out of this cell on the night of the Ascension to go to St Mark's to receive indulgences. To take part in the religious services he would climb up on the church's dome. The church has now been radically changed to a theatre and university lecture hall. San Daniele's tower was built in brick with a belfry with two windows and a sugar loaf spire. It was demolished in 1839. Cornaro tells us that Sister Maria Arcangeli Salvatori (1460 to 1521), as a sign of her saintliness, retired to the bell tower to live on nothing but bread and water.

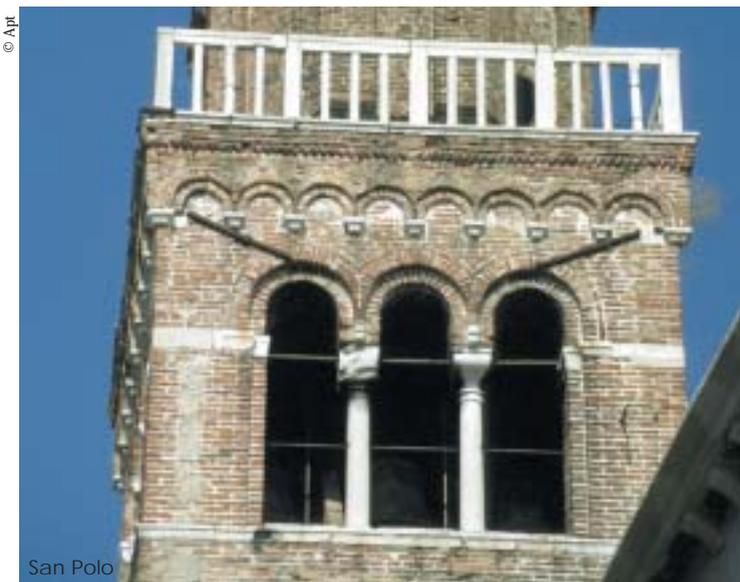
Si racconta che nel campanile di S. Margherita, eretto nel 1330, l'eremita Bisina, si costruì un'angusta cella da cui usciva, la notte dell'Ascensione, per raggiungere S. Marco e ricevere le indulgenze, mentre per assistere alle funzioni si arrampicava sulla cupola della chiesa, ora trasformata radicalmente in teatro e aula per l'università. Quello di S. Daniele, costruito in mattoni con cella a bifore e cuspede a pan di zucchero, viene demolito nel 1839. Cornaro ci racconta che suor Maria Arcangeli Salvatori (1460-1521) in odore di santità, si fosse ritirata nel campanile in perpetuo digiuno a pane e acqua.



© Apt

majestic role and on one summer's morning quietly collapsed without a lot of disturbance or peripheral damage. Today there are only about 50 bell towers, mostly out of bounds to visitors. Only the St. Mark's bell tower and the one on the S. Giorgio Island can be visited. The most ancient of these structures rise like guard towers, separated from the churches, to defend the Republic from potential invaders. In later times they were transformed into true bell towers where the tolling of their great bells marked out the passage of time for Venetian life. Like St. Mark's tower for instance, which began life as a look-out tower. It was soon however fitted out with its own bells, which varied in number over the years from 4 to 7. Now there are 5. It cannot have been easy to build these structures to ever greater heights on such unstable, marshy ground. In the 17th century an attempt was made to straighten the bell tower of the Carmini Church, which was leaning over at an increasingly alarming angle. The bell towers of the Churches of San Giorgio dei Greci and Santo Es. Stefano had the same leaning tendency. The second was destroyed by lightning in 1585 and later re-built. It still continued to lean though, in spite of the braces and anchors installed to keep it straight. They have been battered by lightning and earthquakes. The Tower of the Madonna dell'Orto was seriously damaged by the storm of 1819; the tower of San Bartolomeo was made unstable by the earthquake of 1688. The Tower of

mente poco difeso che, all'alba del secolo scorso, si stancò e dimenticando il suo ruolo, una mattina di luglio, si sedette senza crear più di tanto disturbo ai suoi sudditi. Si contano oggi solo una cinquantina di campanili, per lo più interdetti ai visitatori. Solo il Campanile di S. Marco e quello nell'isola di S. Giorgio possono essere visitati. Quelli più antichi sorsero come torrette di guardia, staccati dalle chiese, per difendere la Repubblica dai potenziali invasori. Nelle epoche successive si trasformarono in celle campanarie dove grosse campane scandivano la vita dei cittadini veneziani. Come quello di S. Marco, che inizialmente naque come torre di vedetta, ma che presto fece suonare i propri bronzi che negli anni variarono in numero da quattro a sette (ora sono cinque). Non deve essere stato facile costruire strutture sempre più alte in un terreno così poco solido come quello palustre. Il campanile della chiesa dei Carmini, che andava sempre più inclinandosi, subì un tentativo di parziale raddrizzamento nel '600. Pendenti anche quelli della chiesa di S. Giorgio dei Greci e S. Stefano, poi distrutto da un fulmine nel 1585 e successivamente ricostruito, sempre più inclinato, nonostante gli ancoraggi che lo sostengono. Su di essi si abbattono fulmini e terremoti: gravemente danneggiato dalla bufera del 1819 quello della Madonna dell'Orto; reso malsicuro dal terremoto del 1688 quello di San Bartolomeo; fu colpito più volte dai fulmini quello di S. Francesco della Vigna e



San Polo

ST. MARK'S BELLS

The "Trottiera" used to be rung a few minutes before the City Council began to sit in session to encourage punctuality. The "Nona" and the "Mezza Terza" were used for religious services. The "Ringhiera", the so-called "Malefactors' Bell" was used to mark the sentencing of criminals, ringing for half an hour when it was the sentence of death. The "Marangona" was rung for sentences of forced labour. On the collapse of 1902 the only bell to survive was the "Campanon di Candia", brought to Venice from Crete in 1667.



San Giovanni Evangelista

LE CAMPANE DI SAN MARCO

La "Trottiera" suonava qualche minuto prima delle sedute del Consiglio, per sollecitare alla puntualità. La "Nona" e la "Mezza Terza", indicavano le funzioni religiose. La "Ringhiera", la cosiddetta "Campana del maleficio", veniva usata per le condanne, mezzora per quelle a morte, ma anche la "Marangona" che suonava per quelle del lavoro. Nella caduta del 1902 si salvò solo il campanon di "Candia", portato a Venezia da Creta nel 1667.

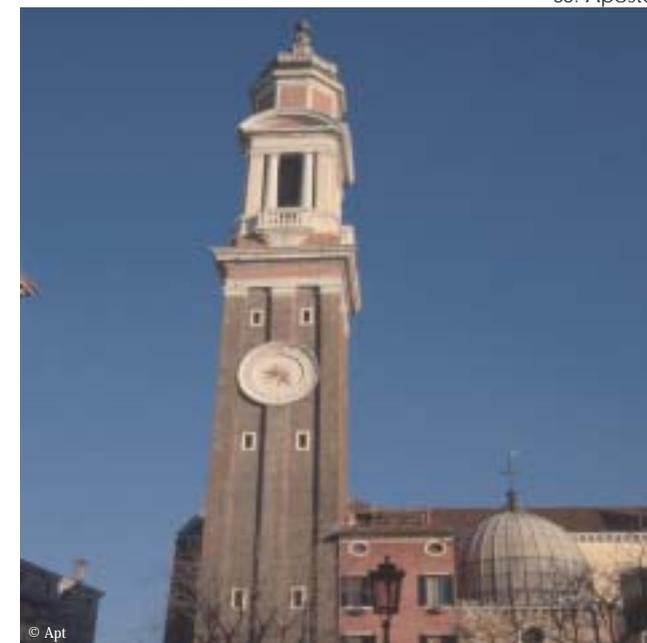


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San Francesco della Vigna, struck by lightning a number of times, was eventually rebuilt in its present-day form in 1581. In 1348 Venice was not only laid low by the plague but also an earthquake, which damaged many bell towers, including the very old tower of San Giacomo dell'Orto. The tower of San Beneto on the other hand, collapsed under its own weight in 1540. Much of what is depicted in Jacopo de Barbari's view from above has ceased to exist. The bell tower of the Corpus Domini Church was demolished in 1815, the one of San Basilio was demolished in 1824. The San Boldo tower was pulled down in 1826 although a fragment still survives, converted, like the Santa Margarita Tower, into residential quarters. In 1840 the bell tower of San Girolamo in Cannaregio was converted into a chimney stack for use with the mill installed in the deconsecrated church of the same name.

finalmente ricostruito nella sua forma attuale nel 1581. Nel 1348 a colpire Venezia ci fu, oltre la peste, anche il terremoto, che danneggiò numerosi campanili e fra questi quello, antichissimo, di S. Giacomo dell'Orto. Mentre crollò sotto il proprio peso quello di S. Beneto nel 1540. Molto di quello che viene disegnato nella pianta prospettica di Jacopo de Barbari non c'è più: il campanile della Chiesa del Corpus Domini, demolito nel 1815. Quello di S. Basilio, demolito nel 1824; di S. Boldo nel 1826, che sopravvive in uno spezzone trasformato, come quello di S. Margherita, in abitazione. Nel 1839 fu demolito il campanile di S. Daniele a Castello. Nel 1807 gli austriaci abbattono chiesa e convento di S. Domenico a Castello. Nel 1840 il campanile di S. Girolamo a Cannaregio fu trasformato in ciminiera che serviva al mulino ospitato nella omonima chiesa consacrata.

SS. Apostoli



© Apt

The fall of the St Mark's Campanile on 14th June 1902 caused general consternation. The Mayor Filippo Grimani was supposed to have arranged a general check up by the local government engineers precisely that morning to identify the Campanile's state of health. There was not time. Quite quietly, at 9.55 on a Monday morning in summer, the "Paron de Casa" sat down without causing a single victim. But this was only the last of a series of accidents that had befallen it. The building of the St Mark's look-out tower had been begun on 1st June of 912. On 7th June of 1388 the wooden top was struck by lightning, damaging the north west wall. On 24th October of 1403 illuminations were placed on its top to celebrate the victory over Genoa. It caught fire almost immediately, destroying the upper part and melting the lead covering. In 1409, before the Feast of Santa Chiara, lightning burnt the belfry down to the bells. It was not until 1776 that the first lightning conductor was finally installed. The Gilded angel standing on the top of the tower was completed in 1513. The bell tower had been the subject of frequent maintenance and re-building works to repair the many injuries it had suffered, inflicted by time and the elements. One such example was the cutting out of a number of conduits to drain away the urine produced by the many tourists in the four corners of the tower. In 1537 Iacopo Sansovino replaced the wooden workshops at the foot of the tower with a marble loggia, still there today. St. Mark's tower was also used for scientific purposes, such as in the demonstration of the effectiveness of the telescope made by Galileo Galilei in 1609. It was also used as a pillory. Up to the 14th century sodomite clergy were put in "chebe" (cages) hanging from the tower walls. The Campanile fell down on the morning of 14th July in 1902 at 9.55 a.m. On 20th March 1903 the City Council voted for its reconstruction. Almost 2 and a half million lira were collected by subscription. The first stone was laid for the new building on 25th April (St. Mark's day) in 1903. On the same date in 1912, the new tower was inaugurated.



Grande scalpore fece la caduta del Campanile di S. Marco il 14 giugno del 1902. Proprio quella mattina il sindaco Filippo Grimani avrebbe dovuto predisporre una visita dei tecnici comunali per stabilire le condizioni di salute della torre. Non ci fu tempo. Tranquillo, alle 9.55 di un lunedì d'estate, "el paron de casa" si sedette senza provocare alcuna vittima. Ma quella fu solo l'ultima di una serie di disgrazie che lo colpirono. La costruzione della torre di vedetta di S. Marco era iniziata il primo giugno del 912. Il 7 giugno del 1388 un fulmine colpisce la cima di legno e lesiona il muro a nord est. Il 24 ottobre del 1403 si predisposero delle luminarie sulla sommità per festeggiare la vittoria sui genovesi: quasi subito presero fuoco distruggendo la cima e fondendone il rivestimento in piombo. Nel 1409, prima della festa di S. Chiara, un fulmine bruciò la cella fino alle campane. Bisognerà aspettare il 1776 per vedere installato, finalmente, il primo parafulmine. Nel 1513 viene completato l'angelo dorato posto sulla cima del campanile. Tanti furono gli interventi volti a preservare e a ricostruire il campanile dopo i numerosi danni del tempo e degli elementi. Come quando si inserirono alcune condutture per far defluire l'urina prodotta dai numerosi turisti nei quattro angoli del campanile. Nel 1537 Jacopo Sansovino sostituisce le botteghe di legno ai piedi dell'edificio con una loggia in marmo, rimasta ancora oggi. La torre marciana fu usata per scopi scientifici, come per la dimostrazione dell'utilità del cannocchiale fatta da Galileo Galilei nel 1609. Usata per la pena della "berlina", fino al XIV secolo venivano appesi gli ecclesiastici sodomiti dentro le "chebe", delle gabbie penzolanti alle pareti della torre. Il campanile crolla la mattina del 14 luglio del 1902 alle 9.55 Il Consiglio comunale delibera il 20 marzo del 1903 la sua ricostruzione. Attraverso delle sottoscrizioni si raccolsero quasi due milioni e mezzo di lire. La prima pietra fu posta il giorno di S. Marco del 1903. Il 25 aprile 1912, sempre il giorno di S. Marco, la nuova struttura venne inaugurata.

Master of the house

El paron de casa



A JOURNEY

into the future

Un viaggio nel futuro

Canaletto will take the visitors around the Telecom Future Centre, together with many other famous Venetians. Just look into the "talking well", a contemporary oracle, in the cloister of the ex-convent S. Salvador, to meet the past, present and future united by the technological innovations. "Try to look through my eyes" invites the artist Canaletto, in front of his painting of St. Mark's square. The Venice of Giovanni Antonio Canal was that of a thriving and rich city. Born in 1697, he loved his natal city and continued to paint it, even when far away in smoky London which adopted him and the money of Joseph Smith permitted him to continue an abundant artistic production which made him famous. He painted some splendid views of Venice using the dark room technique. But, most of all, he had the gift of telling stories, and then delighted in interpreting typical scenes. The "Capriccio", for example where the Rialto bridge is placed next to the S. Giorgio Maggiore church. He spent his last few years in his beloved Venice where he died, on 20th. April 1768, in the San Leone neighbourhood.

Sarà Canaletto ad accompagnare, insieme a tanti altri personaggi famosi veneziani, il visitatore del Telecom Future Centre. Basterà affacciarsi al "Pozzo Parlante", un vero oracolo contemporaneo, nel chiostro dell'ex convento di S. Salvador, per incontrare il passato che qui si unisce all'innovazione tecnologica. "Provate a guardarla con i miei occhi", è l'invito del Canaletto raccontando, davanti un suo quadro, Piazza S. Marco dei giorni nostri. È una Venezia ancora rigogliosa quella ritratta da Giovanni Antonio Canal. Innamorato della sua città, che gli diede i natali nel 1697, continuò a dipingerla anche da molto lontano, in quella Londra fumosa che lo adottò al soldo di Joseph Smith assicurandogli un'abbondante produzione che lo rese famoso. Dipinse Venezia realizzando delle splendide vedute grazie anche all'uso della camera oscura. Ma ebbe, soprattutto, il pregio di raccontare storie, concedendosi talvolta il lusso dell'interpretazione. Come nel suo "Capriccio", dove accostò al Ponte di Rialto la Chiesa di S. Giorgio Maggiore. Trascorse i suoi ultimi anni a Venezia dove morì, il 20 aprile del 1768, nella contrada di San Leone.



San Marco, 4826
 Campo San Salvador
 30124 Venezia
 Opening: 10 am - 6 pm
 Closing Day: Monday
 Free Entrance

Preziosi nel Tempo



The Moro Zen

The Moro Zen is portrayed in the famous painting by Francesco Guardi dated 1770. The shape of the jewel reproduces the Zen core of arms, being the aristocratic Venetian family that commissioned the painting. The head is carved in ebony, depicting the slave's colouring and wearing the pearl earring typical of the 18th century.

Il Moro Zen

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



GIOIELLI VENEZIANI

Calle dei Botteri, 1566
San Polo Venezia
tel/fax 041 2758694
www.lezoie.com

SHOPPING guide

Accessories
Antiques
Jewelry & Watches
Boutique & Griffe
Handicraft
Foot wear



info shopping

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

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

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MANDARINA DUCK
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Antiquari

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PIETRO SCARPA
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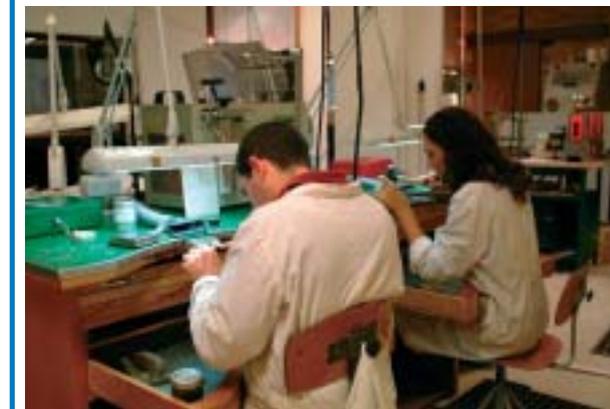
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EDITOR'S TIP

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Costantini Gioielli is a handicraft laboratory situated in the heart of Venice since 1999. It is specialised in the production of jewels with diamonds, and it covers not only Venetians clientele, but also tourists searching particular jewels, being qualified by the prestigious American G.I.A. as "experts in gemmology". His staff highly qualified is trained to give you a state of the art service.



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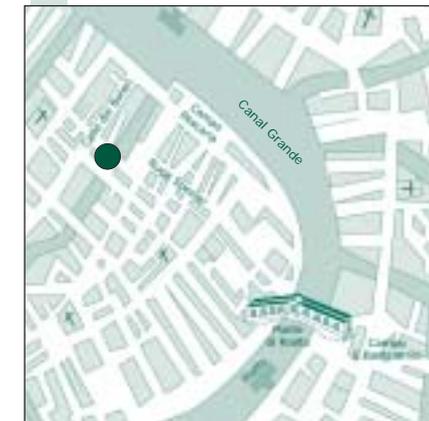
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Sospiri



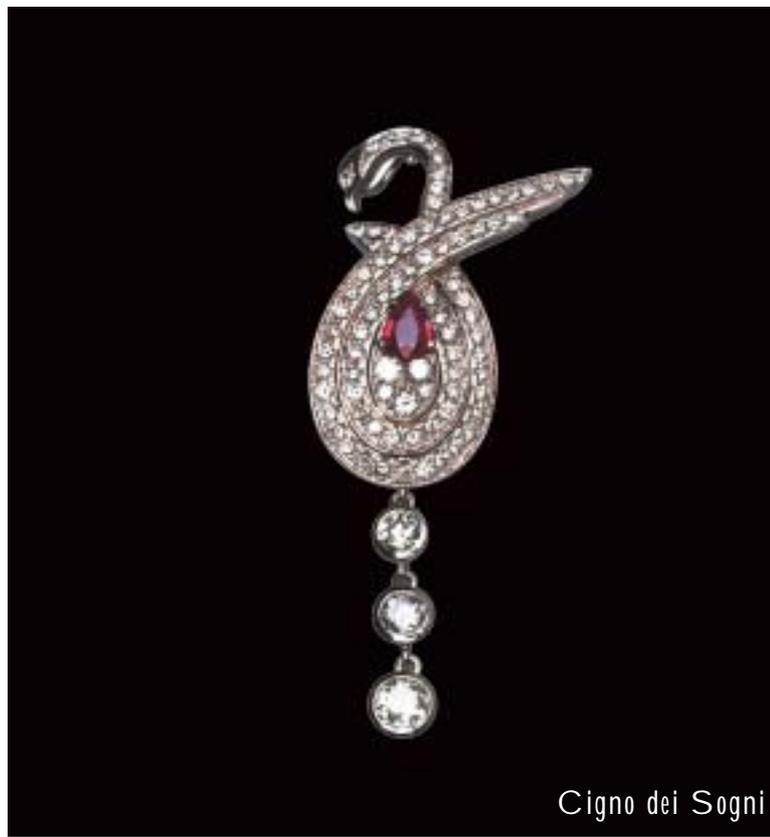
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4



5



6



7

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LE ZOIE

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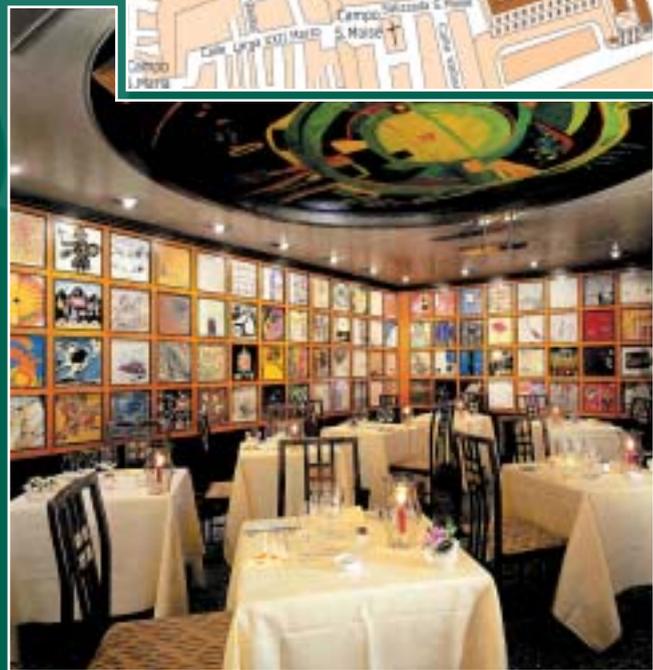


ristorante LA COLOMBA

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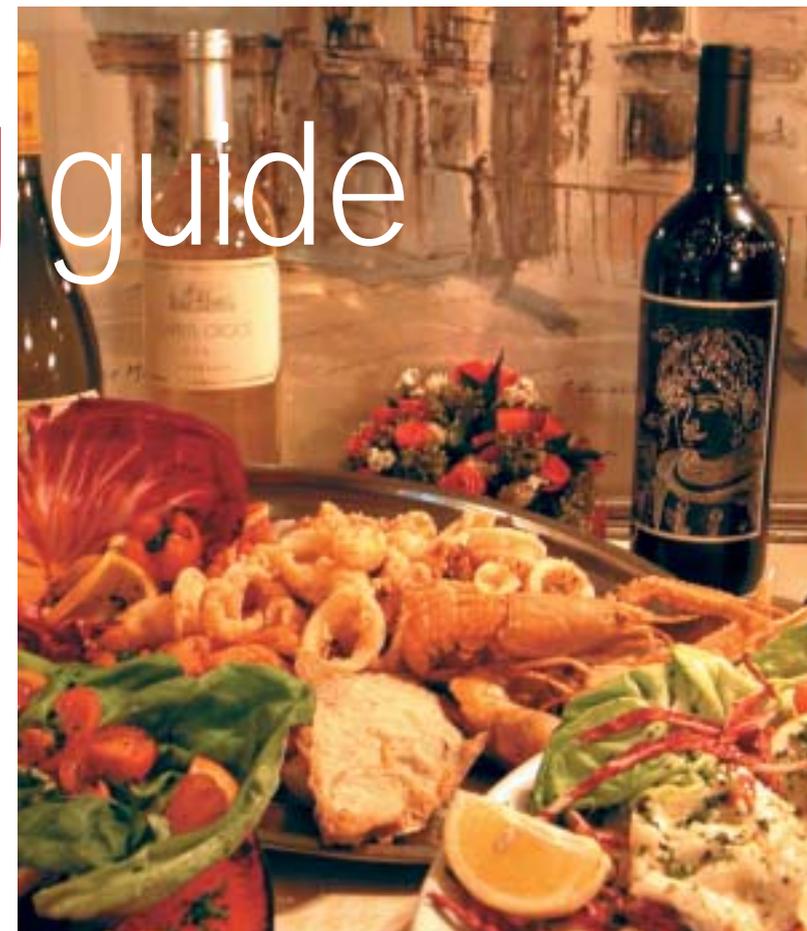


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Bacari
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& the City Listing

la BUONATAVOLA
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Listing tematico



HOSTERIA GALILEO, San Marco 3593

At the Galileo, our chefs Max and Andrea offer you traditional Veneto Italian cooking distinguished by dried salted cod and polenta. But our region's traditional flavours also include other offerings such as imaginative soured dishes, Adriatic fish antipasto (see photo) and scallops au gratin. From the pasta dishes we recommend tagliolini with scampi and courgette (see the photo), spaghetti in clam sauce and cuttlefish ink risotto. Our main courses – where fish continues to play a star role – include mixed fish grill, gilthead fillet with carline thistle, and mixed fish-fry (see the photo). But meat is no less important, with sliced steak with rosemary, fillet steak with green pepper, and above all Venetian-style liver. Our home-made desserts are the ideal complement to your full immersion in Venetian cucina. Wines such as white Soave from Garda and Chardonnay from Friuli, and red Valpolicella and Bardolino enrich a wine list that features both local and regional Italian wines.

Selected grappas and whiskies add that extra after-dinner touch.

Al Galileo i nostri chef Max e Andrea vi offrono la cucina tradizionale veneta dove spicca il baccalà con la polenta. Ma i sapori della tradizione proseguono con altre proposte come la fantasia di saor, l'antipasto di pesce dell'Adriatico (vedi foto), le capesante gratinate. Nei primi piatti vi suggeriamo i tagliolini scampi & zucchine (vedi foto), gli spaghetti alle vongole, il risotto al nero di seppia. Per i secondi piatti, dove il pesce continua ad essere protagonista, Vi offriamo la grigliata mista di mare, il filetto di orata alla Carlina e la frittura mista (vedi foto), ma la carne non è da meno con la tagliata al rosmarino, il filetto di manzo al pepe verde e, soprattutto, il fegato alla veneziana. I dolci fatti in casa sono il complemento ideale a questa full immersion nella venezianità. I vini come il Soave del Garda o il Chardonnay del Friuli per i bianchi e il Valpolicella, il Bardolino per i rossi rendono ricca una lista di vini con scelte locali e nazionali. Grappe e whiskies selezionati rendono l'after dinner più piacevole.



DINING CITY LISTING

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

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

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

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

Traditional Cuisine

ANTICO MARTINI

S. Marco, 1983 **F5**
ph. +39.0415224121
Antico Martini is a top-class romantic restaurant in Venice. Since 1720. Rooms for non-smokers. Closed Tuesdays and at lunch-time on Wednesday

DO' FORNI

S. Marco, 457 **G5**
ph. +39.041.5232148
Do Forni restaurant is located in the historical heart of Venice. It features traditional Venetian cuisine: different kinds of fish, mussels and shellfish from the Adriatic Sea. Open daily

HARRY'S BAR

S. Marco, Calle Vallaresso 1323 **G6**
ph. +39.041.5285777
For over seventy years Harry's Bar has been one of the most renowned places in the world and is by now an institution in the splendid city on the lagoon. Booking essential. Open daily

LA COLOMBA

S. Marco, 1665 **G5**
ph. +39.041.5221175
An artist' meeting place for over fifty years, home of the prize for painting in post-war Italy in 1946. The refined and stimulating artistic and cultural company of the restaurant is on the same level as its gastronomic art, with the dual proposal of exquisitely local cuisine and international class. Open daily

AL GRASPO DE UA

S. Marco, 5093 **G4**
ph: +39.041.5200150
A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes. Closed Mondays

FIASCHETTERIA TOSCANA

Cannaregio, 5719 **G4**
ph. +39.041.5285281
A short stroll away from the Rialto Bridge, it is one of the most appreciated Venetian restaurants both for the quality of its cuisine and its faultless service. Booking advisable. Closed Mondays and at lunch-time on Tuesday

DE PISIS

S. Marco, 1459 **G6**
ph. +39.041.5207022
With a terrace facing the Canal Grande, De Pisis is a place meant to seduce the most sophisticated palates in an intimate, elegant atmosphere. Open daily

LOCANDA CIPRIANI

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

DA IGNAZIO

San Polo, 2749 **E4**
ph. +39.041.5234852
Lovely atmosphere of an old Venetian trattoria. Particular especially in the summer, because

Influenze Orientali

Oriental Influences

Venetian cooking has been inevitably influenced by its economic, political and social history, and as a consequence, gaining some peculiar characteristics. Venice made a fortune with the spice trade, which only slowed down when the market opened up to other Western maritime countries.

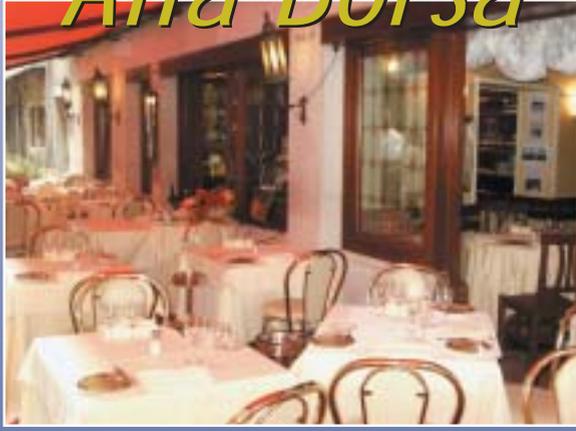
Venice quickly lost its monopoly on the Mediterranean. Venetian food was characterised by the use of Oriental products, and spices, and in the past their usage was almost excessive but as the centuries unfolded taste and habits gradually changed, reducing these flavours.

Economic and political changes, introduced different products in an inevitable modifying process. However still today spices are used, (sugar, cinnamon, cloves, nutmeg and pepper) and compared to other regional food, Venetian cuisine is decidedly more spicy. An example is Venetian Gnocchi (potato dumplings) seasoned with cinnamon and sugar. Not forgetting Venetians particular taste for cakes, another oriental influence.

The crusades first brought sugar to Venice around one thousand AD, which slowly substituted honey.

La cucina veneziana è stata inevitabilmente influenzata dalla storia economica, politica e sociale della città e ha acquisito, di conseguenza, alcune caratteristiche peculiari. Sul commercio delle spezie Venezia, per esempio, fece la sua fortuna che diminuì quando il mercato si aprì ad altri paesi marittimi d'occidente. Venezia perse in poco tempo il monopolio sul Mediterraneo ma la cucina a Venezia fu a lungo caratterizzata dall'uso di prodotti d'origine orientale e delle spezie. L'impiego alimentare di queste ultime, veramente eccessivo, col passare dei secoli diminuì progressivamente. Ciò avvenne, anche, per un inevitabile processo di modificazione del gusto. Tuttavia a Venezia l'uso di molte droghe (zucchero, cannella, chiodi di garofano, noce moscata e pepe) è ancor oggi piuttosto elevato e decisamente più consistente che in tante altre cucine regionali italiane ed estere. A titolo esemplificativo, basti ricordare gli "gnocchi conditi alla veneziana con zucchero e cannella". Da non dimenticare poi, parlando delle influenze gastronomiche orientali, la particolare predilezione dei veneziani per i dolci. E' qui a Venezia che i Crociati per primi portarono attorno al Mille lo zucchero, che via via ha sostituito il miele.

ristorante
Alla Borsa



Fifty meters from Fenice Theater; centre for artists since 1783
A 50 mertri dal teatro la Fenice meta degli artisti dal 1783

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

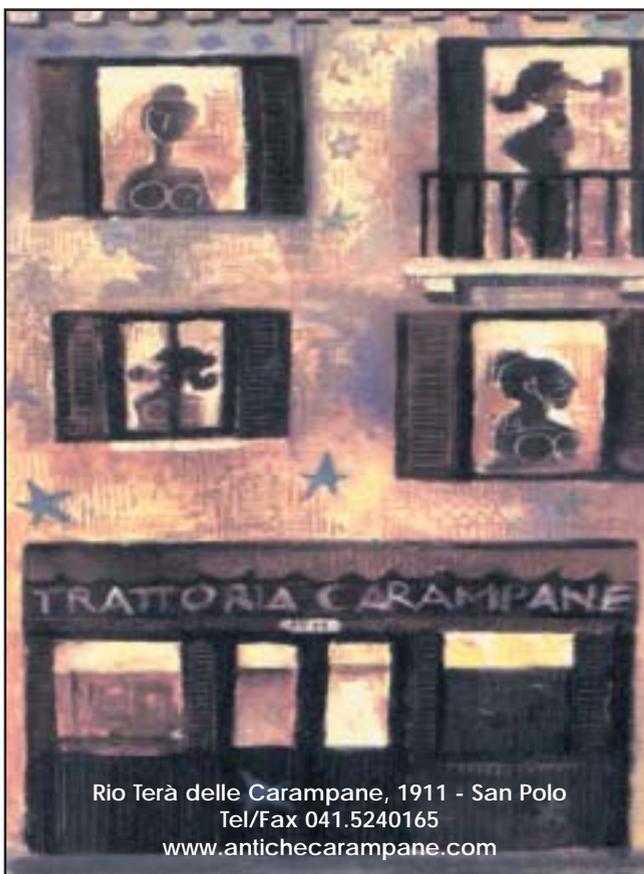


ristorante
Al Colombo



Ristorante con caratteristico campiello veneziano famoso dal '700
Typical venetian restaurant well known since 1700

San Marco, 4619 - Tel.041.5222627 - Fax 041.5237498



Rio Terà delle Carampane, 1911 - San Polo
Tel/Fax 041.5240165
www.antichecarampane.com

cooking is done in the court.
Closed Saturdays

ALLA BORSA
Calle delle Veste, 2018 **F5**
ph. +39.041.5235434
Fifty meters from the Fenice Theater, it has been an artists' retreat since 1783. the restaurant offers his customers the opportunity of tasting dishes prepared with special care in a pleasant atmosphere.
Open daily

AL COLOMBO
San Marco, 4619 **F5**
ph. +39.041.5222627
Located just a stone's throw from the Rialto bridge it has been famous since the eighteenth century. A guest might select such dishes as risotto with pore mushrooms and fish of Adriatic sea.
Open daily

OSTERIA DA FIORE
S. Polo, 2202 **E4**
ph. +39.041.721308
The most famous restaurant in Venice has a refined and sober environment and is the meeting point for the international jet-set and for lovers of good cuisine and wine.
Closed Sundays and Mondays

LA CARAVELLA
Via XXII Marzo, 2398 **F6**
ph. +39.041.5208901
A historical restaurant in the heart of Venice, with an excellent wine list. From May to September service is in our flowered-fill courtyard.
Open daily

Local Cuisine

LA FURATOLA
Dorsoduro, S. Barnaba 2870 **D6**
ph. +39.041.5208594
A typical Venetian restaurant, it is very simple but its cuisine offers the best seafood of the Adriatic Sea.
Closed Mondays and at lunch time on Thursday

LE BISTROT DE VENISE
S. Marco, 4685 **G5**
ph. +39.041.5202244
The Restaurant-Bar à Vins offers its patrons carefully recreated ancient recipes from the last six hundred years of Venetian and Venetan folk cuisine and a highly-selective wine list.
Open daily

ANTICHE CARAMPANE
S.Polo, rio terà Carampane 1911 **F4**
ph. +39.041.5240165
The trattoria ambience, warm and intimate, and the enticing menu 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.
Closed on Sun. afternoon and Mon.

ALLE TESTIERE
Castello, 5801 **H5**
ph. +39.041.5227220
As it is a small restaurant near Campo Santa Marina, it is necessary to book a table.
Closed Sundays

AVOGARIA
Dorsoduro, 1629 **C6**
Ph. +39.041.2960491
Excellent Italian cuisine and music in an elegant international ambience make it one of the most renowned restaurants of the island. Not to be missed.
Closed Tuesdays

LA RIVISTA
San Marco, 2398 **F6**
ph. +39.041.2401425
Design restaurant with De Pero original painting.
Modern cuisine with some Venetian dishes. Carefully selected Italian wines.
Closed Mondays

OSTERIA ANTICO DOLO
Ruga Rialto, 778 **F4**
Ph. +39.041.5226546
The superior cuisine serves the best fresh fish of the day directly from the Rialto market and all kinds of Venetian dishes.
Open daily

AL BRINDISI
Cannaregio, 307 **D2**
ph. +39.041.716968
A traditional Venetian cuisine in the historical centre of the city. A short stroll away from the railway station.
Open daily

International Cuisine

Japanese MIRAI
Cannaregio, 227 **D3**
ph. +39.041.2206517
A restaurant that offers the Japanese cuisine in Venice.
Open daily

Chinese NANCHINO
S. Marco, Calle dei Fabbri 1016 **G5**
ph. +39.041.5223753
It offers typical Chinese cuisine in a perfect atmosphere and in grand style.
Closed Mondays

Indian SHRI GANESH
San Polo, 2426 **E4**
ph. +39.041.719804
It is the only Indian restaurant in Venice. Tandoori, marinated chic-

ken, crayfish and kulfi are served.
Closed Wednesdays

Mexican IGUANA
Cannaregio, 2515 **F2**
ph. +39.041.713561
It is a renowned restaurant serving typical Mexican dishes such as burritos, chili con carne, tacos and tequila-based drinks.
Closed Mondays

Hiddish GAM GAM
Cannaregio, 1122 **D2**
ph. +39.041.715284
Located in the ghetto district, it serves Israeli and Hebrew specialities: falafel, couscous latkes and gefilte fish.
Closed Friday evenings and Saturdays

Bacari & Hostarie

HOSTARIA GALILEO
S. Marco, C.p.o S. Angelo 3593 **F5**
ph. +39.041.5206393
At the Galileo, our chefs Max and Andrea offer you traditional Veneto Italian cooking.
Closed Tuesdays

DO MORI
S. Polo, 429 **F4**
ph. +39.041.5225401
Venice's oldest bacaro (bar). This tiny bacaro has an extraordinary selection of wines, it is the paradise of cichetti (snacks) and other Venetian dishes.
Closed Sundays

AL PARADISO PERDUTO
Cannaregio, 2640 **E2**
ph. +39.041.720581
It is an original place offering its numerous local and foreign guests not only its cuisine, but entertainment featuring live concerts and comedy shows.
Closed Wednesdays, Tuesdays

DA CODROMA
Dorsoduro, 2540 **D5**
ph. +39.041.5246789
This ancient Venetian bacaro (bar) offers snacks, games and amusement. Renowned for its traditional cichetti (snacks) and its selection of wines and cheeses. Music is often played evenings.
Closed Sundays

ALL'ACCIUGHETTA
Castello, 4357 **H5**
ph. +39.041.5224292
Your hesitance due to its outward appearance will be soon forgotten once you taste its calamaretti salads, fried vegetables, octopus and pizzas. Its evenings are renowned.
Open daily

Wine Bars

BOTTIGLIERIA COLONNA
Castello, 5595 **G4**
ph. +39.041.5285137
A selection of excellent quality wines and liquors.
Closed Sundays

VINO VINO
San Marco, 2007 **F5**
ph. +39.041.5237027
Excellent selection of wines from all over the world. It also serves meals and snacks.
Closed Tuesdays, Wednesdays at lunch time

Pizzeria

CONCA D'ORO
Castello, 4338 **H5**
ph. +39.041.5229293
A typical Venetian restaurant since 1947. The oldest pizzeria in Venice.
Closed Tuesdays

DUE COLONNE
San Polo, 2343 **E4**
ph. +39.041.5240685
Situating in the lively university area, it offers Venetian dishes and delicious pizzas midday as well as evenings.
Closed Sundays, Saturday at lunch time

Cafés

CAFFÈ FLORIAN
Piazza San Marco, 56 **G5**
ph. +39.041.5205641
Caffè Florian, dating back to 1720, has always been the destination of an illustrious coffee-loving clientele. During the spring and summer guests are entertained by the music of a small orchestra.
Open daily

GRAN CAFFÈ LAVENA
Piazza San Marco, 133 **G5**
ph. +39.041.5224070
Since 1750 Lavena café has occupied the sunniest corner of St. Mark's Square opposite the Basilica. Camus, Liszt, D'Annunzio and Moravia patronised it, but Wagner chose it as his exclusive salon. Café with orchestra.
Open daily

CAFFÈ QUADRI
Piazza San Marco, 120 **G5**
ph. +39.041.5200041
Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality. It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.
Closed Sundays

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

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in Venezia dal 1434

Ruga Rialto, 778 Venezia
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Booking request
www.anticodolo.it

Galileo
cucina tipica veneziana

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

MIRAI
CREATIVE SUSHI
未来
JAPANESE RESTAURANT

Cannaregio, 227 - Venezia 30121 - tel 041 2206517 - fax 041 2206020
www.miraivenice.com - chiuso il lunedì

SERVICE & UTILITIES guide

Beauty Center
Gymnasium
Laundry
Internet point
Exchange
Tours
Taxi

SERVICE CITY LISTING

Hair & Beauty Center *Istituti di bellezza*

BEAUTY CENTER TONY'S
S. Marco, Frezzeria 1761
Ph. +39.041.5237117 **G5**

FRANCO LA FENICE
S. Marco, calle Minelli 1886
Ph. +39.041.5287847 **F5**
Opening: 9.30 am - 6 pm
Closing: Sundays and Mondays

HAIR TECNART SALVO
S. Polo, calle dei Saoneri 2719
Ph. +39.041.716765 **E4**
Opening: 9.30 am - 6.30 pm

SOLARIUM S.SALVADOR
Merceria S.Salvador, 5024
Ph. +39.041.5221013 **G4**

COKA CLUB
Dorsoduro, 1303/a
Ph. +39.041.5238194 **D6**
Closing: Sunday

DA ALFREDO
Via Cappuccina, 17 - Mestre
Ph. +39.041.988400

Internet-point *Internet-point*

VENETIAN NAVIGATOR
Castello, 5300
Ph. +39.041.2771056 **H5**
Opening: 10 am - 8.30 pm

NET HOUSE - INTERNET CAFE
S. Marco, C.po S. Stefano 2967
Ph. +39.041.2771190 **E5**
Opening: 8 am - 2 am
Open daily

Gymnasium *Palestre*

FITNESS POINT
Castello, calle del Pestrin 6141
Ph. +39.041.5209246 **G4**
Opening: 9 am - 10 pm

Laundry *Lavanderie*

SPEEDY WASH
Cannaregio, Strada Nova 1520
Opening: 8 am - 11 pm **E2**

Express carriers *Corrieri espressi*

TNT GLOBAL EXPRESS
Via Forte Marghera, 26 - Mestre
Ph. +39.041.2500111

MAIL, BOXES, ETC.
Castello, Campo S.Lio 5644
Ph. +39.041.5221351 **G4**

DHL
P.le Roma, 496
Ph. 199.199.345 **C4**
Opening: 8.30 am - 6 pm

Currency Exchange *Cambio valuta*

TRAVELEX
S. Marco, 5126
Ph. +39.041.5287358 **F5**

AMERICAN EXPRESS
San Marco, 1471
Ph. +39.041.5200844 **G5**

MACCORP ITALIANA

Isola del Tronchetto, 1
Ph. +39.041.5281527 **A3**

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Ph. +39.041.921655 **E5**
www.veniceapartment.com

VIEWSON VENICE
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Ph. +39.041.2411149 **F5**
www.viewsonvenice.com

Travels Agencies *Agenzie di viaggio*

KELE & TEO
S. Marco, 4930
Ph. +39.041.5208722 **G5**
Corso del popolo, 90 - Mestre
Ph. +39.041.5312500

VASTOURS
S. Marco, calle dei Fabbri 4678
Ph. +39.041.5212937 **G5**

BUCINTORO
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Ph. +39.041.5210632 **G5**

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Ph. +39.041.5415040
Ph.Reservations 848-867067

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Ph.reservations 199-100133

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Aeroporto M. Polo
Ph. +39.041.5416075
Ph.Reservations 848-867067

Taxi *Taxi*

CONSORZIO MOTOSCAFI
S. Marco, 4179
Ph. +39.041.5222303 **G5**

TAXI - AUTO PUBBLICHE
P.le Roma, Venezia
Ph. +39.041.5237774 **C4**

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Ph. +39.041.5289316 **G5**

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San Marco
Ph. +39.041.5228637 **G5**

SAN TOMA'
Cannaregio
Ph. +39.041.5205275 **E5**

S. MARIA DEL GIGLIO
San Marco
Ph. +39.041.5222073 **F6**

Porterage *Portabagagli*

COOPERATIVA TRASBAGAGLI
P.LE ROMA
Ph. +39.041.5223590 **C4**
VE STATION
Ph. +39.041.715272

Real Estate Agencies *Agenzie immobiliari*

VENICE AGENCY
Ph. 348.5802829
Fax +39.041.5931112

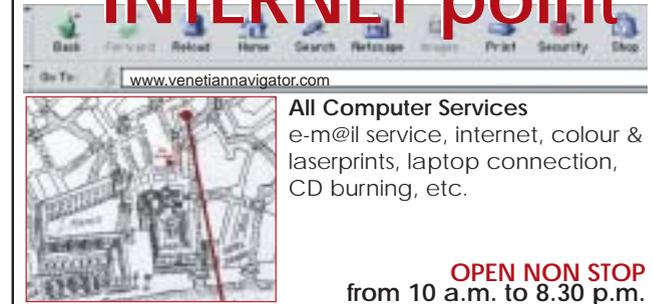
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USEFUL page



ESSENTIAL INFORMATION
FOR GETTING AROUND

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DESTREGGIARSI IN CITTA'

Useful numbers

Police Emergency	113	Brazil	+39.041.976439
Carabinieri	112	Denmark	+39.041.5200822
Fire Department	115	Finland	+39.041.5260930
Accident and Emergency	118	France	+39.041.5224319
Breakdown Service	116	Germany	+39.041.5237675
Road Police	+39.041.2692311	UK	+39.041.5227207
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		Spain	+39.041.5233254
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Aeroporto Car Park +39.041.5415913

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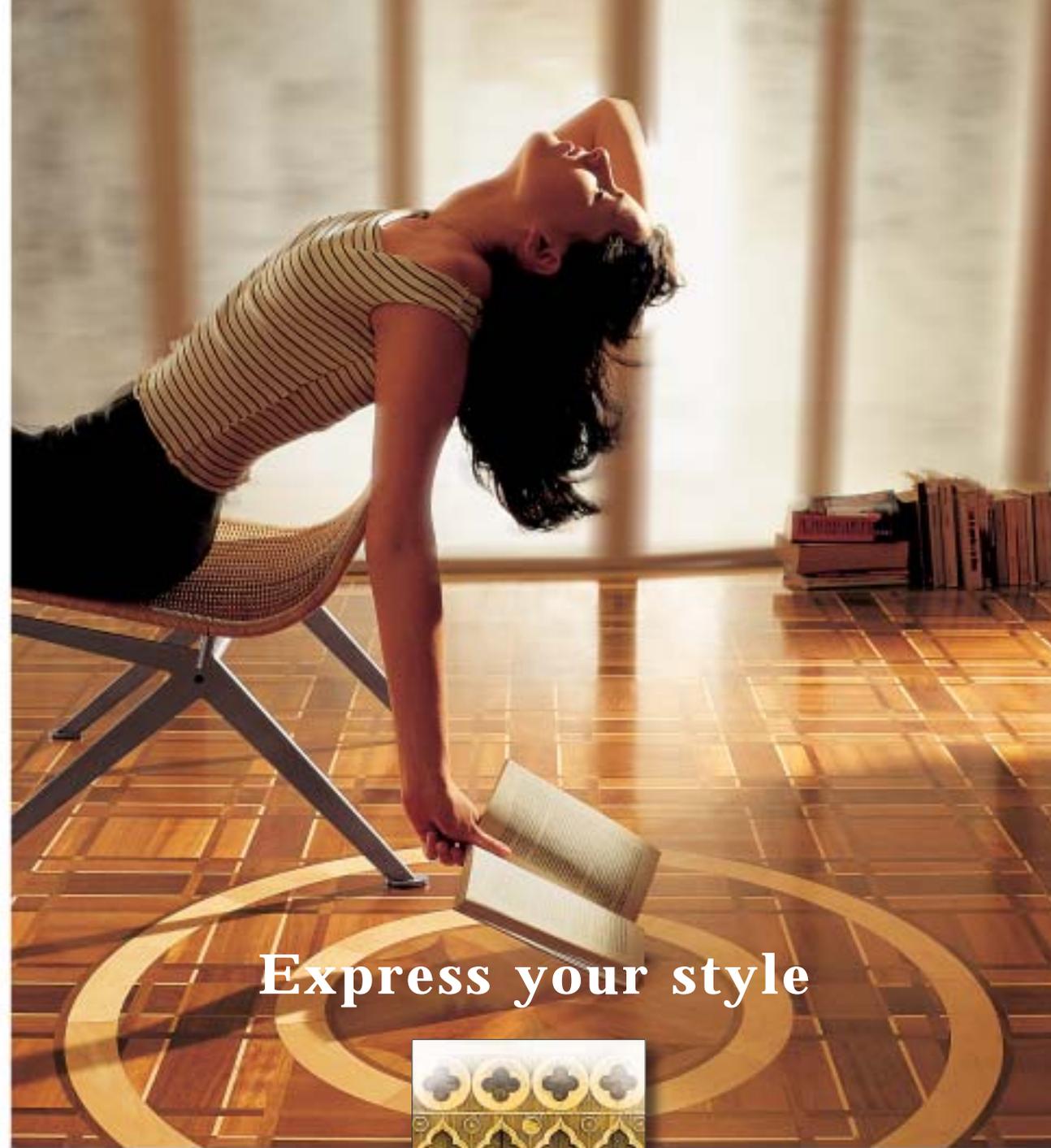


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