

# VENICEMAGAZINE

## the city guide

15 APRIL .03  
15 MAY .03

**Focus on:**  
**THE LION OF ST. MARK**

**Special:**  
**REAL ESTATE  
IN VENICE**

**Tips:**  
**ULTIMATE SHOPPING  
USEFUL PAGE**



## Preziosi nel Tempo

### Il Moro Zen

The Moro Zen is portrayed in the famous painting by Francesco Guardi dated 1770. The shape of the jewel reproduces the Zen crest 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.



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Bassin seen from  
"Punta della  
Dogana"  
Bacino dalla Punta  
della Dogana  
(archivio APT)

## VENICEMAGAZINE

the city guide

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In this Venetian spring, the Bevilacqua la Masa foundation, which has for some time been proposing its audiences an intricate...

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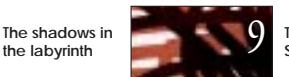
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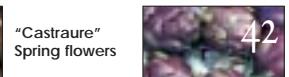
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# The Lion of St. Mark

## Il Leone di San Marco

di Samuele Costantini

*It is therefore likely that, at a coastal city in the near East, during the 12th century, the Venetians may have come into possession of the statue (which by then had already lost the part representing Sandon)...*

È quindi probabile che, nel corso del XII secolo, i veneziani si fossero impadroniti della statua (che aveva già perso la sua caratteristica con la raffigurazione di Sandon) in una città costiera...



Foto di Dino Chinellato

**A**nd what if it weren't a lion? The Venetians asked themselves this right away, and in 1293 the Maggior Consiglio or Higher Council resolved to restore the bronze statue, which to this day sits overlooking St. Mark's Square on one of the two granite columns, the other pertaining to St. Theodore. We are talking about the most mysterious and legendary of Venice's restorations, the very symbol of the city. The lion placed on top of the column is a mystery still unsolved even by the latest studies. Disagreement prevails as to its construction date and origin. All we have are well-reasoned conjectures. Let's talk about the most credited of these: the lion is instead a hybrid between a lion and a griffin supposedly made in the early Oriental Hellenism by a Greek or

E se leone non fosse? È questa la domanda che da subito si fecero i veneziani che in una delibera del Maggior Consiglio del 1293 decisero che la statua in bronzo, che tutt'ora sovrasta piazza S. Marco sopra una delle due colonne in granito (l'altra è la colonna di San Teodoro), andava restaurata. Stiamo parlando dell'opera più misteriosa e leggendaria di Venezia. Tanto più che fa riferimento al simbolo stesso della città. Il leone posto sopra la colonna è un arcano non risolto anche dai più recenti studi che non hanno saputo decidersi né sulla data della sua costruzione, né sulla provenienza. Abbiamo solo delle ipotesi, anche se ben argomentate. Diciamo subito la più accreditata: il leone è un ibrido fra un leone e un grifone prodotto nel primo ellenismo



© Apt

15mt: height of the granite column  
2.90mt: length  
4.40mt: length including tail  
2.26mt: height from the tip of the wing  
160mt: width of wings  
weighing: 28 hundredweight

15 mt: altezza della colonna in granito  
2,90 mt: lunghezza  
4,40 mt: lunghezza con la coda  
2,26 mt: altezza al culmine dell'ala  
1,60 mt: larghezza delle ali  
28 quintali: il suo peso

Greek-Ionic artist, somewhere between the end of the 4th and the beginning of the 3rd centuries a.d.. The monument was apparently erected on behalf of Sandon the pagan goddess and protectress of the city of Tarsus in Cilicia, in modern-day Turkey.

According to archaeologists, around the 3rd century there existed a monument representing the goddess atop a large winged and horned lion, the appearance of which is compatible with that of the lion of St. Mark. Tarsus being an Episcopal seat at least until the end of the 4th century, one can surmise that the statue was knocked down due to its pagan nature and stripped, to simply represent a lion-like figure (a griffin with a lion's head). Venetian merchants, who skilfully brought home beautiful artwork from foreign lands, assiduously visited the gulf of Alessandretta as of the 11th century. And in the 13th century at Ayas, known as Laiazzo or Giazzza by the Venetians, (where the ancient Issus lay) they had established an official Bailiff, customs warehouse and a church named after St. Mark.

After all, the city lay along the routes of the silk road and it is from here that the famous Polo's undertook their voyage to the Orient. It is therefore likely that, at a coastal city in the near East, during the 12th century, the Venetians may have come into possession of the statue (which by then had already lost the part representing Sandon). However, this lion had other attributes. The shape of the face for instance, is more human than animal, and the wings led researchers to believe it came from the

orientale ad opera di un artista greco o greco-ionico fra la fine del IV e l'inizio del III secolo a.C.

Sarebbe un monumento eretto a Sandon, divinità pagana, protettrice della città di Tarso in Cilicia, nella regione ospitata dalla Turchia. Qui, secondo gli studi degli archeologi, esisteva intorno al III secolo un monumento in cui la divinità appariva su un grande leone alato e cornuto, di aspetto compatibile con quello del leone di S. Marco. Tarso fu sede vescovile almeno fino al IV secolo ed è plausibile che questa statua sia stata abbattuta perché pagana, riducendola ad una semplice raffigurazione leonina (un grifone con la testa di leone).

I mercanti veneziani, abili nel portare in patria le bellezze di altri paesi, frequentavano assiduamente fin dal secolo XI il Golfo di Alessandretta e nel XIII secolo avevano ad Ayas (presso l'antica Isso), chiamata dai veneziani Laiazzo o Giazzza, un bailo, un fondaco e una chiesa di S. Marco.

La città del resto entrava nei percorsi della via della seta e da qui gli stessi Polo partirono per il loro viaggio verso oriente.

È quindi probabile che, nel corso del XII secolo, i veneziani si fossero impadroniti della statua (che aveva già perso la sua caratteristica raffigurazione di Sandon) in una città costiera del vicino Oriente. Ma altre furono le attribuzioni di questo strano leone. La morfologia del volto, più umano che animale, e la presenza delle ali facevano risalire gli studiosi a una statua dell'estremo oriente, oppure ad un monumento babilonese. Ma

## LE IPOTESI

I fase (IV-III secolo a.C.)

- a) Monumento di Sàndon a Tarso
- b) Monumento di Ishtar a BAbilonia

II fase (IV- VI secolo d.C.)

- Il leone grifo è ridotto a leone

III fase (XII secolo d.C.)

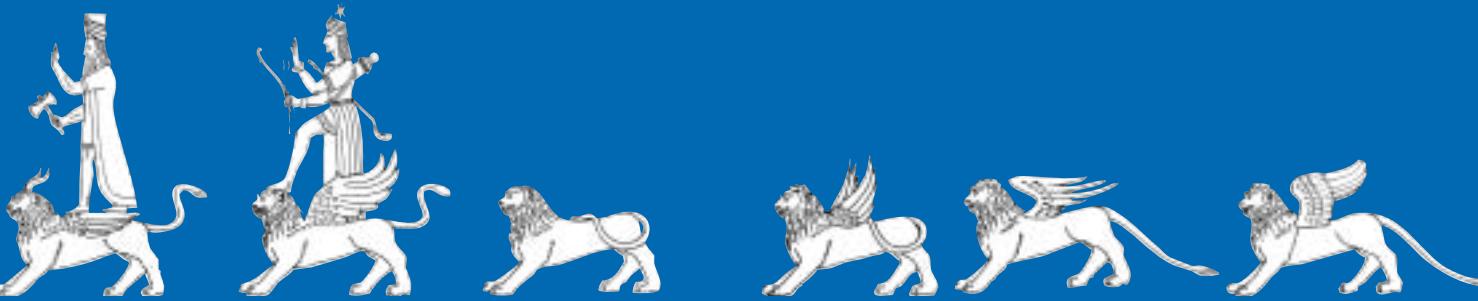
- Il leone è trasformato nel simbolo di San Marco

IV fase (1293)

- Ristrutturazione Bertucius

V e VI fase (1816 e 1892)

- Restauro Ferrari e ristrutturazione Boni



Disegni di Giuseppe Benello

## HYPOTHESIS

1st. period (IV-III Century B.C.)

- a). Monument of Sàndon in Tarso
- b). Monument of Ishtar in Babilon

2nd. Period (IV-VI century A.D.)

- The Grifon lion is reduced to a lion

3rd. period (XII century A.D.)

- The lion is transformed into S. Mark's symbol

4th. period (1293)

- Restructured by Bertucius

5th. & 6th. period (1816 & 1892)

- Restored by Ferrari and restructured by Boni

# The legend of the St. Mark's bronze



Far East, or that maybe it was a Babylonian monument. But let us return to more recent times and the year 1797 when, on May 12, the aristocratic Republic of Venice fell. The ensuing democracy saw the iconoclastic fury of the Provisional Municipality destroy numerous winged lions, the symbols adopted by the Serenissima. Fu una fortuna che i francesi portassero a Parigi il bronzo, insieme alla quadriglia della Basilica, dove restò fino al 1815 per poi tornare a Venezia, l'anno dopo in pezzi. In duemila anni di storia il leone subì almeno cinque fra restauri e modifiche e questa fu la causa della difficoltà di attribuirne l'origine. Stranamente poi, prima del 1293, non c'è scritto che parli del leone alato.

Luckily, the French took the bronze statue to Paris along with the Basilica's own four lions, where they remained until 1815 to then return to Venice, in pieces, the following year. Over two thousand years, the lion received at least five restorations and modifications, which is why it is hard to pin down its origin. Strangely enough, prior to 1293 there is no written record of the winged lion. Historians, after all, agree in believing that the origin of the winged-lion cult dates back to the end of the 8th century. Meanwhile in Venice, Marco replaced Theodore, the Greek-Byzantine warrior-saint, who also rests atop the column on the square's pier. Legends surrounding the evangelist's preaching in the Rialto isles and to his anti-Arabism; he was buried in Alexandria, Egypt and his remains were returned to Venice by two cunning merchants who fooled the Muslims.

With Marco also came the roaring Lion, a symbol of the city's courage and strength. Venice adopted it to represent both beast of water and of land, thus highlighting its power on the seas and mainland alike. When the lion rested its paw on an open book, this meant that times of peace prevailed.

Gli storici del resto sono concordi nel ritenere che l'origine del culto marciano risalga alla fine dell'ottavo secolo. A Venezia Marco prese il posto del santo guerriero greco-bizantino Teodoro, anch'egli sulla colonna del Molo della piazza. Anche per le leggende della predicazione dell'evangelista nelle isole di Rialto e per la sua componente anti araba, visto che fu sepolto ad Alessandria d'Egitto e le sue spoglie riportate a Venezia da due mercanti che gabbarono con un espeditivo i musulmani.

E con Marco arrivò anche il Leone ruggente, simbolo del coraggio e della forza della città che lo adottò come figura di bestia d'acqua e di terra per sottolineare il potere sui mari e sulla terraferma. Con il libro aperto annunciatore di pace (Pax tibi Marce Evangelista meus) o chiuso con la spada sguainata sulla zampa in guerra.

# Museums guide

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Querini Stampalia: The shadows in the labyrinth

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### Highlight:

ART? "A THREE LETTER WORD"

"While working on several public art projects I inevitably encountered ...

### Appuntamenti del mese:

Querini Stampalia: Premio "Furla per l'arte"

Querini Stampalia: Ombre nel labirinto

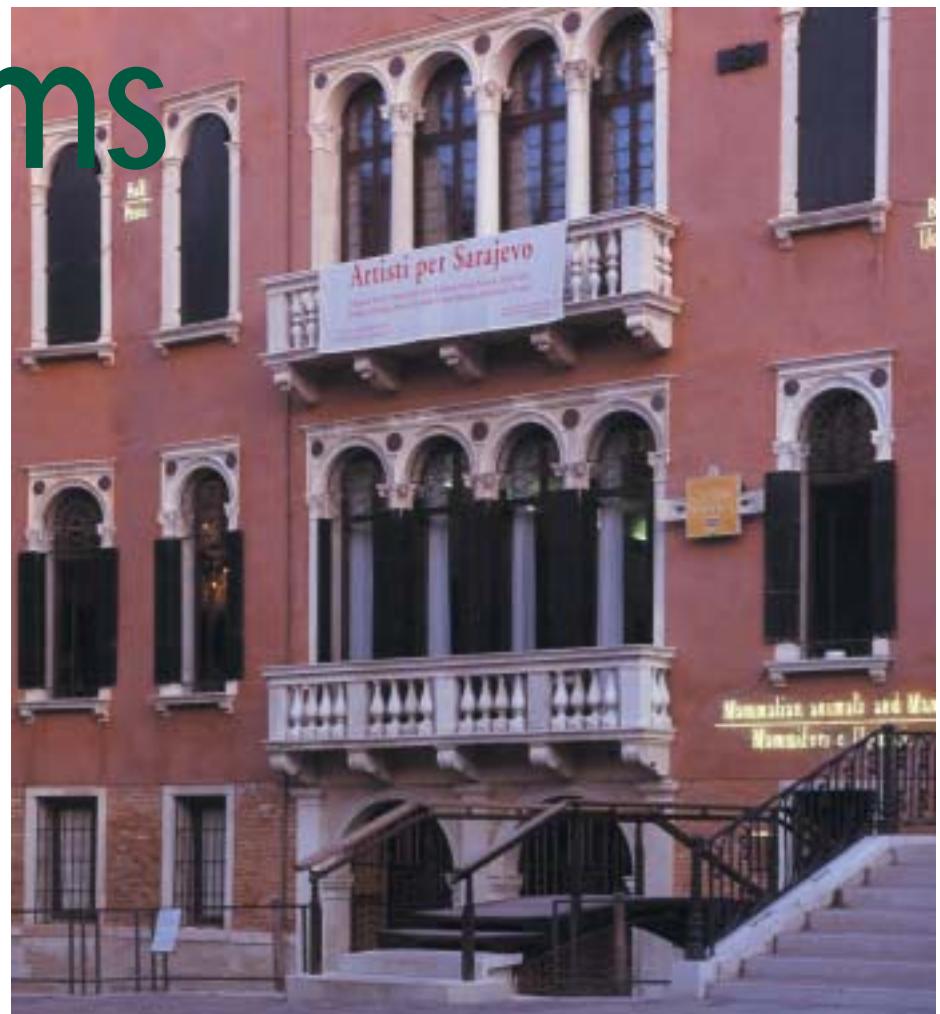
Museo di Sant'Apollonia: Primo Formenti

Agenda: Da non perdere

### Editoriale:

ART? "UNA PAROLA DI TRE LETTERE"

"Lavorando a vari progetti di arte pubblica mi sono trovato..."



## FONDAZIONE QUERINI STAMPALIA



### QUERINI STAMPALIA

Castello, 5252

ph. +39.041.2711411

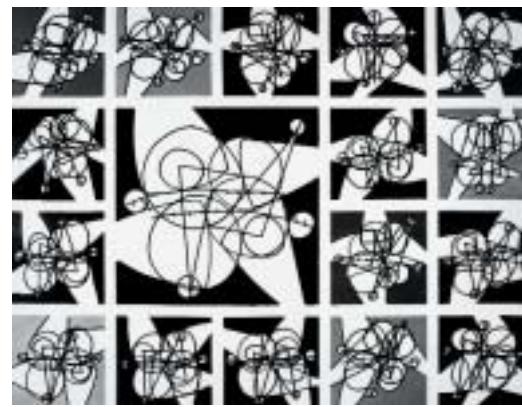
Temporary exhibition:  
"Furla per l'arte" Prize  
Until 4 May

### "FURLA PER L'ARTE" PRIZE

Under the curatorship of Chiara Bertola, the Prize follows a selection process consisting of various phases and the involvement of two juries composed of critics, museum directors and important and well-known curators. The five finalists will be on public display at the Fondazione. Created thanks to the active collaboration between Venice's Fondazione and Furla, business leader of the fashion accessory sector, the Querini Stampalia-FURLA per l'Arte Prize is without doubt among the most important initiatives for the understanding and promotion of young Italian art both at home and abroad.

### PREMIO "FURLA PER L'ARTE"

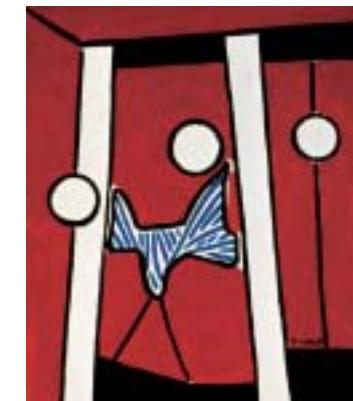
Curato da Chiara Bertola il Premio è strutturato secondo un meccanismo di selezioni che prevede il coinvolgimento di due giurie una nazionale ed una internazionale composte da critici, direttori di musei e curatori importanti e riconosciuti. Le opere dei cinque finalisti saranno esposte al pubblico negli spazi della Fondazione. Nato dalla fattiva collaborazione fra la Fondazione e Furla, azienda leader nel settore degli accessori moda, il Premio Querini Stampalia-FURLA per l'Arte è una fra le iniziative più importanti per la conoscenza e la promozione della giovane arte italiana nel nostro territorio e all'estero.



FONDAZIONE QUERINI STAMPALIA - Castello, 5252 - ph. +39.041.2711411 - Until 18 May

## Ugo Sissa '60 - '70

The shadows in the labyrinth  
Ombre nel labirinto



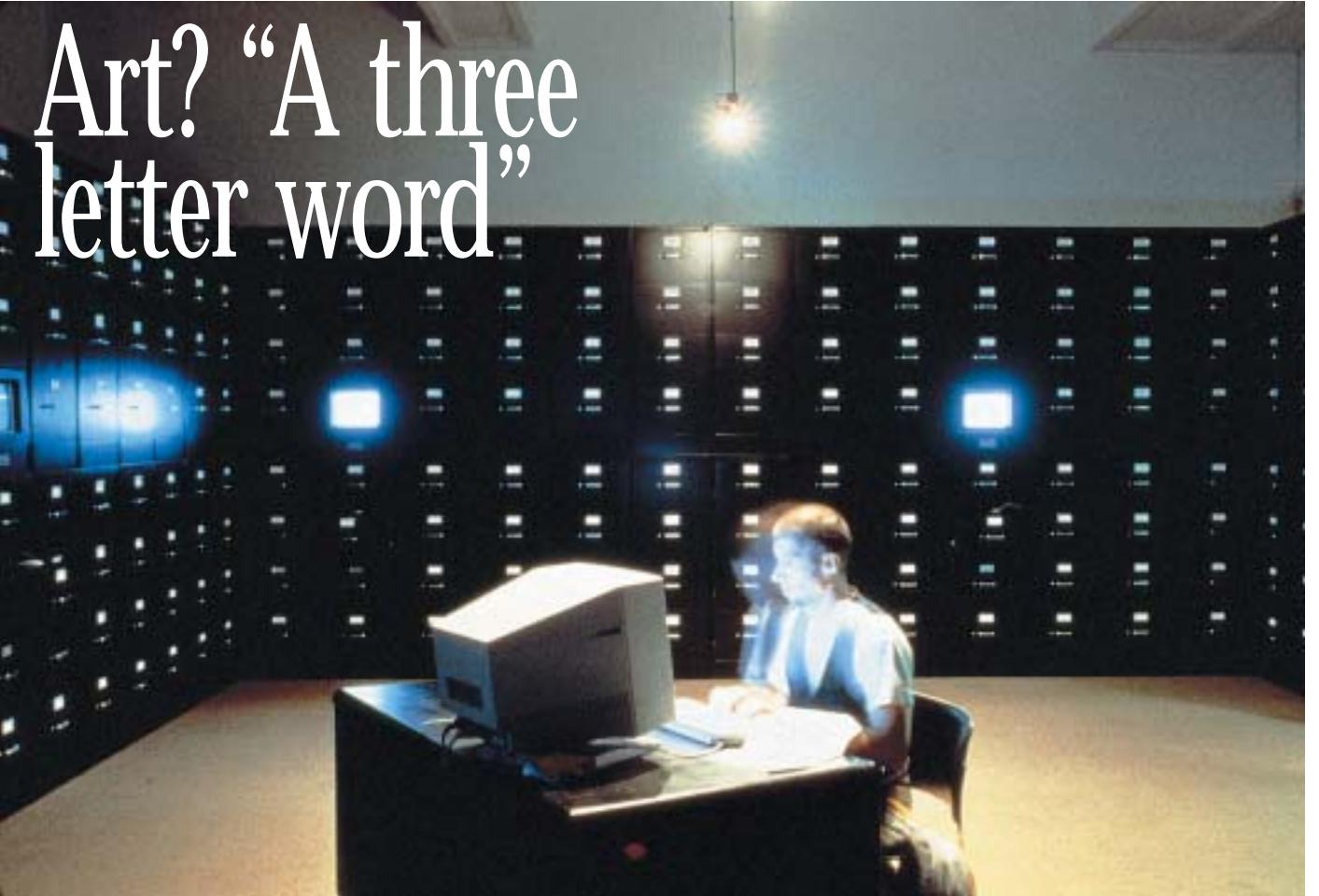
"Ombre nel labirinto" - 1965  
Olio su tela - 60 x 50

Una trentina di opere dal 1964 agli anni '70. Ugo Sissa, mantovano d'origine ma veneziano di adozione, fu architetto, designer, archeologo, collezionista, fotografo, pittore e grande viaggiatore. Ha lasciato molte opere tra olii, acrilici, tempere, acquerelli, pastelli, disegni e grafica realizzati in vent'anni a partire soprattutto dagli anni Sessanta e che testimoniano la sua attività pittorica. Con la pittura è passato, con estrema facilità, da un tema ad un altro e da un tempo della storia ad un altro: eroi omerici, divinità, miti, personaggi letterari, costellazioni, senza logica apparente, se non quella che ogni evento sia contemporaneamente parte della stessa totalità. La mostra è la prima tappa di un'esposizione itinerante che proseguirà in altre sedi ed è la seconda mostra personale dell'artista a Venezia, dopo l'antologica del 1984, curata da Giuseppe Mazzariol. Nel 1984, morto da poco Ugo Sissa, Mazzariol allestendo la mostra a Ca' Pesaro tracciava un primo bilancio critico dell'attività dell'artista: "un artista assolutamente distratto e indifferente alle mode che cerca solo sè stesso". Riproporre oggi il lavoro di Sissa ha, e non solo, il significato di concorrere a continuare e ad approfondire il lavoro critico allora iniziato. L'esibizione si inserisce nell'ambito delle manifestazioni di SMF 5252, il progetto che prende il nome dall'indirizzo della Fondazione e nasce da una collaborazione tra la Querini Stampalia e il Consorzio Venezia Nuova, e che vuole sia focalizzare l'attenzione sulle nuove proposte che di volta in volta emergono dagli artisti delle nuove generazioni, che dare memoria a quelle ricerche che si sono affermate nel passato.



"Ubu Treize" - 1966  
Olio su tela - 80 x 100

# Art? “A three letter word”



## Art? “Una parola di tre lettere”

*“An Interview with Painting” is thus an important meditative moment that gives the audience of the Foundation a contemporary moment that is both transversal and significant. At the art show the paintings provocatively “slide” off...*

*“Intervista con la Pittura” è allora un evento importante per meditare e proporre al pubblico della Fondazione un momento trasversale e importante, al tempo stesso, del contemporaneo. Nella mostra, la pittura “scivola”...*

**I**n this Venetian spring, the Bevilacqua la Masa foundation, which has for some time been proposing its audiences an intricate path through the means, techniques and the poetics of art, is hosting a collection titled “Intervista con la pittura” – “An interview with Painting” - at its St. Mark’s Square gallery. At its Palazzetto Tito premises, instead, it host the “Salon des Refusées” art show. What is possible (and what is not) in public art”.

### **Intervista con la Pittura**

Galleria di Piazza San Marco  
The art show features some of the biggest names in contemporary painting to have caught the favour of international critics in recent years.

Narra la leggenda che alla domanda posta da Allen

Bevilacqua la Masa, che da tempo va proponendo al suo pubblico un molteplice percorso legato ai mezzi, alle tecniche e alle poetiche dell’arte, ospita in questa primavera veneziana nella Galleria di Piazza San Marco una collettiva dal titolo “Intervista con la pittura” e a Palazzetto Tito la mostra “Salon des Refusées”. Cosa è possibile (e cosa no) nella pubblica arte”.

### **Intervista con la Pittura**

Galleria di Piazza San Marco  
La mostra include alcuni dei più grandi nomi della pittura contemporanea che si sono imposti, negli anni recenti, all’attenzione della critica internazionale.

Narra la leggenda che alla domanda posta da Allen

Allen Ginsberg asked “What is Art?” and William Burroughs answered: “A three letter word”. But what about painting? To reply that it is a seven letter word would be, paradoxically, difficult. Over recent decades questions on painting as an art form abound. “I can only give the answer to those directly involved” says the curator of the exhibition addressing the two specifically. Artists and critics are the first interlocutors and through them a map is being made of the current state of affairs. Why is it that the often-announced disappearance of painting is thwarted when said form of art just keeps turning up on magazine covers and art shows all over? Do the artists and critics look at painting in the same way? Why do so many young artists paint? What is painting in an era dominated by media? Has painting just become a conceptual attitude? Is the canvas a limitation or rather the greatest expedient in art history? The best part of painting? Perhaps, more than anything else, is that it keeps questioning itself.

“An Interview with Painting” is thus an important meditative moment that gives the audience of the Foundation a contemporary moment that is both transversal and significant. At the art show the paintings provocatively “slide” off the canvas, in an almost illusory way, like shadows, expanding to blend into the wall. The effect is truly infectious.

### **Salon des Refusées**

What is possible (and what is not) in public art”. That is the question. Has art really become an uncensored free-for-all? This is the

Ginsberg “Che cos’è l’Arte?” William Burroughs risponde: “Una parola di tre lettere”. Ma la pittura? Paradossalmente è difficile rispondere che si tratti di una parola di sette lettere. Negli ultimi decenni le domande che riguardano la pittura sono tante. “La risposta la possono dare solo i diretti interessati” sostiene il curatore della mostra e per questo è a loro che si rivolge. Artisti e critici sono i primi interlocutori e, interrogandoli, è stata creata una mappatura in progresso di quello che può essere considerato, attualmente, lo stato delle cose. Perché puntualmente viene annunciata la scomparsa della pittura per poi vederla sempre presente sulle copertine delle riviste e negli spazi dell’arte? Artisti e critici guardano alla pittura allo stesso modo? Perché tanti giovani artisti decidono di dipingere? Cos’è la pittura in un’epoca dominata dai media? La pittura è diventata solo un’attitudine concettuale? La tela è un limite o il più grande trucco della storia dell’arte? Il bello della pittura? Forse, più di ogni altra cosa, il fatto che continua a porsi delle domande. “Intervista con la Pittura” è allora un evento importante per meditare e proporre al pubblico della Fondazione un momento trasversale e importante, al tempo stesso, del contemporaneo. Nella mostra, la pittura “scivola” provocatoriamente ed in modo quasi illusorio - come fosse un’ombra - dalla tela e si espande, si appoggia al muro diventandone parte integrante, proponendone una vera e propria contaminazione.



Elizabeth Peyton  
Liam Gallagher, 1995



Michel Majerus  
MoM-Block 56, 1999

# MUSEUMS CITY LISTING

Museums  
Foundations  
Art Galleries  
Private Galleries

Musei  
Fondazioni  
Gallerie d'arte  
Gallerie private

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

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

# Bevilacqua La Masa Foundation



*The main exposition of the foundation is in S. Mark's square, under the arches of the attorney's office.*

*The exhibition space is in large suitably luminous halls on two floors, these halls are a perfect space for setting up diverse art works, and exhibitions of all kinds due to their sublime position and luminosity. This site completes the others of the foundation: Dorsoduro, near campo San Barnaba and Palazzo Carminati at San Stae – for more information on contemporaries of the Venetian area, of Venice and above all of the young artists born in the 70's who have been given particular attention.*

*The S. Mark's site therefore forms a reference point for the public. High quality exhibitions will be shown and a new bookshop will soon be opened where modern art magazines, books and catalogues or CD-Rom can be bought and found, otherwise unattainable, creating an area dedicated to exchange and research on contemporary artists. In March of this year, Ott Art, a Venetian company, made structural improvements to the gallery, first a new lighting system and secondly restoration work was made on the entrance, external and internal, and on the stairs by recreating a wooden staircase.*



La sede principale delle esposizioni della Fondazione è in Piazza S. Marco, sotto i portici delle Procuratie Nuove. Lo spazio su due piani, si sviluppa attraverso sale luminose che si prestano ottimamente alla realizzazione di manifestazioni ed eventi espositivi di rilevante impegno e interesse. Una delle vocazioni della sede di Piazza S. Marco è quella di integrarsi con le altre sedi della Fondazione – la sede di Dorsoduro, nei pressi di campo S. Barnaba, e gli studi di Palazzo Carminati a San Stae – per una maggiore informazione sul contemporaneo a favore del territorio veneziano, della città di Venezia e, soprattutto, dei giovani artisti nati negli anni settanta ai quali la Fondazione dedica particolare attenzione. Piazza S. Marco, quindi, come luogo d'incontro con un pubblico, non solo veneziano o triveneto, a cui verranno offerte mostre di alta qualità e un nuovo bookshop che diventerà presto un luogo dove si potranno consultare le principali riviste sull'arte contemporanea e dove si potranno acquistare libri, cataloghi, CD-Rom altrove introvabili. A marzo di quest'anno la galleria ha subito un rinnovamento strutturale ad opera dello studio Ott. Art di Venezia: sono stati realizzati un nuovo impianto di illuminazione e si è rinnovato l'atrio d'ingresso. Infine è stata restituita dignità alla scala interna, rivestendola, come in origine, di legno al fine di valorizzare l'approdo al piano superiore.



## Museums Musei

### PALAZZO DUCALE

S.Marco, 1 map: H5  
ph. +39.041.2715911

The symbol 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.

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

Opening: 9.00-20.00

Tickets: € 4.00

*Gaspare Vanvitelli and the origins of landscape-painting*

Until 18 May

Opening: 09.00-19.00

Tickets: € 7.00

### MUSEO ARCHEOLOGICO NAZIONALE Museo Marciano

S.Marco, 52 map: 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: 9.00-20.00

Tickets: € 4.00

### BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali  
Piazza S. Marco map: 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: 09.00-19.00

Tickets: € 9.50

### MUSEO CORRER

S.Marco, 52 map: G5  
ph. +39.041.2405211

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:

### MUSEO DI PALAZZO MOCENIGO

Centro di storia del tessuto e del costume  
S. Croce, 1992 map: F3  
ph. +39.041.721798

underlying theme that ties the projects of international artist shown in the "Salon des refusées" a venue for works of art that have been neglected to this point.

The show seeks to extend the art research found in public spaces and, in doing so, to try and map out what is, and what is not, accepted by institutions and single curators. While it is virtually feasible to show any type of image inside museums and galleries, often the contrary is true outdoors. There are still unwritten rules that limit artistic freedom.

Roberto Pinto, who conceived the show and is also the curator, writes: "While working on several public art projects I inevitably encountered certain obstacles and limitations imposed by the nature of the locations.

Public safety is an issue, as is the need to keep intact the primary functions of said locations.

Also, one is bound to historic-artistic and landscape issue. Due to such problems many interesting projects have remained just that, and were never put into effect.

Few people are aware of this. Thus, the show wants to bring all these things together, to bring the ideas back to life and create a sort of monument to artistic utopia while also questioning any "absolute freedom" in art".

# Primo Formenti

## Toward Painting - Verso la Pittura

The prestigious sh  
wrooms of the Santa Apollonia Museum are housing the *Verso la pittura* (*Toward Painting*) exhibition, which includes 40 works by Primo Formenti painted in the past two years. For the occasion, the Ravagnan gallery has published the most extensive in-depth monograph ever dedicated to this artist. In his works, the artist expresses the need for a seemingly non-objective inner expressiveness, fundamentally entrusted solely to color's evocative qualities. In his presentation, critic Enzo Di

che (...Formenti) non fa altro che raccontare storie, disvelare situazioni esistenziali, mettere in scena la sua interiorità." Molte delle sue superfici pittoriche sono realizzate con polvere di cemento, colle e pigmenti naturali sui quali si deposita la sua pittura fatta di sovrapposizioni, cancellazioni, graffi, scaliture: I supporti di cui si serve sono anomali: vecchi legni, cartoni, tele forse non destinate alla pittura, oggetti metallici consumati dal tempo e corrosi dalla ruggine.

**ORGANIZZATA DALLA GALLERIA RAVAGNAN**  
info: studio "Antonio dal Ponte"  
ph. +39.041.5239315  
Fax. +39.041.2417651  
From 26 April to 25 May 2003  
Opening: 11.00 - 19.00  
Closing day: Mondays

# Primo Formenti

26 aprile  
25 maggio 2003

orario 11.00 - 19.00  
(lunedì chiuso/closed Monday)



In collaborazione con:  
**Galleria Ravagnan**  
30124 Venezia - Italy  
Piazza San Marco 50/a  
Tel. Fax 041 5203021  
E-mail: ravagnan@tin.it  
Web Site: www.ravagnangallery.com

The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume. Permanent exhibition: 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 map: 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 map: 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.

Temporary exhibition:  
*Angela Churchill - Oltre il giardino*. Until 11 May  
Opening: 10.00 - 18.00  
Closing day: Monday, holidays  
Tickets: € 7.00

**CASA GOLDONI**  
S.Polo, 2794 map: 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: 10.00-17.00  
Closing day: Sunday  
Tickets: € 2.50

**MUSEO DEL VETRO**  
Art glass Museum  
Murano, F.ta Giustinian map: 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: 10.00-17.00  
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-Veneto finds.

Opening: 10.30-17.00  
Closing day: Monday, holidays  
Tickets: € 2.00

**MUSEO STORICO NAVALE**  
Castello, 2148 map: 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: Sunday, holidays  
Tickets: € 1.50

**MUSEO DIOCESANO DI ARTE SACRA**

Castello, 4312 map: 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:  
*Verso la Pittura. Primo Formenti*  
From 21 March to 21 April.  
Opening: 10.30-18.00  
Closing day: Monday  
Tickets: € 8.00

**MUSEO EBRAICO**  
Cannaregio, 2092 map: 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**

**GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO**  
Santa Croce, 2070 map: 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.

Opening: 10.00-18.00  
Closing day: Monday  
Tickets: € 5.50

**Intervista con la pittura.**  
Until 21 May.  
*Salon de Refusés. Cosa è possibile (e cosa no) nella public art.*  
Until 25 May. (Palazzetto Tito)  
Opening: 14.30-19.00  
Closing day: Tuesday  
Tickets: Free

**FONDAZIONE GUGGENHEIM**

Dorsoduro, 701 map: 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 map: 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.

Temporary exhibition:  
*"Furla per l'arte" prize.* Until 4 May.  
*"Ombre nel labirinto". Ugo Sissa, anni 60-70.* Until 4 May

Opening: 10.00-18.00

Friday and Saturday until 22.00

Closing day: Monday

Tickets: € 6.00

**TELECOM FUTURE CENTRE**

San Marco, 4826 map: 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 RAVAGNAN**

www.ravagnangallery.com

info: studio "Antonio dal Ponte"

ph. +39.041.5239315

Fax. +39.041.2417651

From 26 April to 25 May 2003

Opening: 11.00 - 19.00

Closing day: Mondays

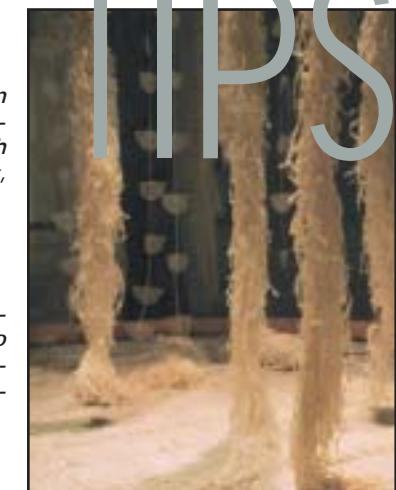
# museums AGENDA & TIPS

# AGENDA &

## MUSEO FORTUNY

### ANGIOLA CHURCHILL - "BEYOND THE GARDEN".

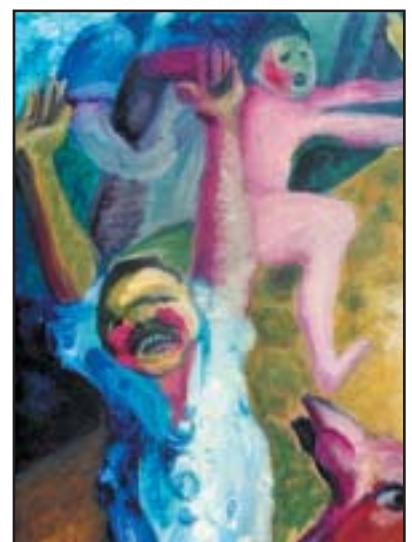
The exhibition is a great structure in white paper. Truly architectural in scale, it is a magical garden with great beauty and evocative strength, created through the manipulation of a thin paper transformed into cords, strips, lattices and panels. The artist succeeds in building a new universe in which one can wander, suggesting an esoteric pathway to take in which we encounter different places, situations and emotions, much as in life. Info: +39.041.5200995



## MUSEO FORTUNY

### ANGIOLA CHURCHILL - "OLTRE IL GIARDINO".

La mostra è 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 cordelle, 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. Info: +39.041.5200995



## ALDO DE VIDAL: VISIONARY PAINTER FROM THE MOUNTAINS

The prestigious exhibition halls of the Scuola "Battioro and Tiraoro" at San Stae host an anthropological exhibition dedicated to the painter from Cadore, Aldo De Vidal. He explores common mountain themes, filling each particularity with signs and symbols. In his paintings nature is seen as adventure country, in which can be seen a sort of existential dilemma: the "weariness of living". The critic in the catalogue quotes what a mountain writer, Rigoni Stern, says about De Vidal's painting, "a discovery can also be made overturning a rock in the back garden, because underneath it we could discover an unknown world". Nothing could be more true. Info: +39.041.5239315

## ALDO DE VIDAL: PITTORE VISIONARIO DELLA MONTAGNA

Le prestigiose sale espositive della Scuola dei Battioro e dei Tiraoro a San Stae ospitano una mostra antologica dedicata al pittore cadorino Aldo De Vidal. L'artista esplora la tematica consueta della montagna, caricando ogni particolare di segni e simboli. Nella sua pittura la natura è sentita come compagna di avventura, nella quale è inscritta una sorta di pena esistenziale: la "fatica di vivere". Scrive il critico in catalogo che uno scrittore montanaro, Rigoni Stern, a proposito della pittura di De Vidal recita: "una scoperta può essere anche rovesciare una pietra dietro l'orto di casa, perché sotto quella ci può apparire un mondo sconosciuto e ignoto". Niente di più vero. Info: +39.041.5239315

## THE PHARAOS

### PALAZZO GRASSI. Until 25 May

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. Info: +39.041.5231680



## I FARAONI

### PALAZZO GRASSI. Fino al 25 Maggio

L'universo poggia sul Faraone, insediato sulla Terra dal dio creatore per respingere il male e il caos. È questa la concezione del mondo veicolata dal potere egizio. In questo contesto il re appare naturalmente come l'emblema della civiltà egizia, nella quale si confondono natura e cultura, religione e politica. La mostra propone oltre trecento pezzi provenienti da varie collezioni di tutto il mondo, ripercorre le grandi tappe della storia egizia, mentre le diverse sfaccettature della funzione regale evocano di volta in volta l'amministrazione, la religione, le relazioni estere, ma anche la vita e la morte fastosa dei suoi detentori. Info: +39.041.5231680

**Twentieth Century Masters**

**PICASSO DALÍ CHAGALL**

**GALLERIA SAN MARCO 101**  
101 St Mark's Square

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**Theatres Teatri**

**PALAFENICE**  
Isola del Tronchetto map: A3  
ph. +39.041.786511  
programme: Andrea Chénier.  
Drama in four scenes. Produced by Nicolas Joel. 19, 22, 24 April 8 pm; 27 April 3.30 pm; 29 April 5.00 pm. *Guillaume Tournaire*. Musics by Edvard Grieg. 4 May 8 pm

**TEATRO MALIBRAN**  
Cannaregio map: G4  
ph. +39.041.786601  
programme: International Contemporary Ballet Season:  
*Foofwa D'Immobilité*.  
Choreographer Frederick Gafner. 17 April 8.00 pm.  
"O. More" Companie Bernardo

**GALLERIE DELL'ACADEMIA**  
Dorsoduro, 1055 map: 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 map: 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 facade. 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 map: 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 Foscari. It houses temporary exhibitions of ancient civilisations, Renaissance paintings, and works by 20th-century artists.  
Temporary exhibition: *The Pharaohs*  
Until 25 May 2003  
Opening: 10.00-19.00  
Closing day: 24, 25, 31 December and 1 January 2003  
Tickets: € 8.50

**GALLERIA SAN MARCO 101**  
S. Marco, 101 map: G5  
Ph. +39.041.2770151  
In this gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalí, Chagall and glasswork by Seguso.

**GALLERIA TRAGHETTO**  
San Marco, 2543 map: F5  
ph. +39.041.5221188  
Works on paper, paintings and sculptures by contemporary Italian artists.

**FLORA BIGAI**  
S. Marco, 1652 map: G5  
ph. +39.041.5212208  
Where you can admire works of "arte povera" and transavanguardia artists.

**GALLERIA RAVAGNAN**  
San Marco, 50/a map: 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 map: 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 map: D7  
ph. +39.041.5288001  
Works on paper, paintings and sculptures by living artists. Limited editions, fine BW prints. Artist books.



# A JOURNEY into the future

## Un viaggio nel futuro

**A** journey into the future. A future which has its beginning in history. The ex convent S. Salvador, its two cloisters and refectory which housed the nuns of the S. Agostine order and where an important collection of XVI frescoes can still be admired. Just round the corner from the Rialto bridge, the Convent was rebuilt as it is today in 1506 and 1534 although its foundations have been dated back to the 7th. century. It is attached to the very old church S. Salvador, and was considered the central area of Venice throughout the centuries, witness to the constant changes of mankind.

Through research and scientific progress, history can now be told by the Telecom Future Centre, where some of the most important applications of communication technology have been collected. The exhibition of innovative technology and the surrounding area could seem incongruous but the tie between the past and the future has always been and still is a reality in this city. The roots of our very culture are highlighted and allow the visitor to realise the steps made through numerous scientific discoveries.



The exhibition, located in the convent brings history to life. The visitor can meet exceptional hosts, that have made Venice the most incredible city in the world. Great painters like Giovanni Bellini, Giorgione, Tiziano, Tiepolo, Canaletto. Characters from the Goldoni theatre, music by Vivaldi or the

**C**omincia il viaggio nel futuro. Un futuro che inizia nella storia. Quella dell'ex convento di S. Salvador, dei suoi due chiostri e del refettorio che ospitava i Canonici regolari di S. Agostino dove sono, ancora, raccolti importantissimi affreschi del XVI secolo. A due passi dal Ponte di Rialto, Venezia nasceva. Il Convento, che venne ricostruito come lo si vede fra il 1506 e il 1534 (le sue fondazioni sembrano risalire al VII secolo), è infatti adiacente all'antichissima chiesa di S. Salvador. Questo era il centro della città e tale è rimasto nei secoli. La testimonianza del percorso dell'uomo, della sua costante ricerca e dell'evoluzione scientifica che lo ha accompagnato è raccontata da Telecom Future Centre, dove sono state raccolte le applicazioni delle più importanti tecnologie legate alla comunicazione. Potrebbe quasi stridere l'accostamento fra innovazione e il contesto in cui è inserita questa mostra, ma il legame fra passato e futuro resta quanto mai vivo in

questa città. Le radici vengono esaltate e consentono di cogliere quali siano stati i passi di innumerevoli scoperte scientifiche. Una mostra, quella ospitata in questo Convento, che rende la storia ancora più viva. Il visitatore incontra ospiti d'eccezione: personaggi straordinari che hanno contribuito a rendere Venezia la città più straordinaria al mondo. Grandi pittori come Giovanni Bellini, Giorgione, Tiziano, Tiepolo, Canaletto. I pro-

lifestyle of Casanova. Marco Polo, Caterina Cornaro, Daniele Manin, tell their stories through short documentaries using the most modern virtual animation techniques inserted in a contemporary context.

Al witnesses to the transformation process the city has lived through the centuries.

The most prestigious artistic area is without doubt the Convent refectory, with the traditional frescoes said to be painted by the 6th. century artist, Fermo Ghisoni, student of Giulio Romano, and the precious plaster work also from the 6th. century.

tagonisti della vita teatrale come il Goldoni, della musica come Vivaldi o del costume come Casanova. Marco Polo, Caterina Cornaro, Daniele Manin raccontano, invece, le loro vicende attraverso dei brevi filmati realizzati con le più moderne tecniche dell'animazione virtuale inseriti nel contesto contemporaneo. Tutti testimoni delle trasformazioni che la città ha vissuto nei secoli. L'ambiente artisticamente più prestigioso è senz'altro quello del refettorio del Convento, con gli affreschi tradizionalmente attribuiti al cinquecentesco Fermo Ghisoni, allievo di Giulio Romano, e i preziosi stucchi, anch'essi del Cinquecento.

### Gli Spazi Espositivi

#### Exhibition Space

##### VENETIAN ITINERARIES

With brief virtually animated films in 3D on real backgrounds, 15 of the main Venetian characters for customs, and art in Venice, tell their stories. A new narrative style explaining the places where history took place, like the "Arsenale" and the Venice Lido, the first Italian bathing beach and host to the world cinema festival. At the end the visitor can ask the characters to guide them through the particular tourist itineraries of the city.

##### SPACE FOR GAMES

Videogames are not a by-product of technology but have been and still are a propeller of development. In this spirit Telecom future Centre offers a play space where one can experiment freely with new games, participating and exchanging ideas using the fixed and mobile telecommunication systems.

##### CALL THE VOICES

In the second cloister and at the end of the refectory, the visitor can speak to a modern oracle that can foresee the day ahead. A place where famous people such as Einstein can be interviewed or one can sail the trimarano with Giovanni Soldini.

##### WATER SHOW

Inside the "cavana" of the antique cloister there is an amazing water display to stimulate emotions and reflect on the value of water itself set up by Stefano Boeri.

##### THE COFFEE SHOP

A space for new technology inserted in a typical Venetian context. From the 8th. century "café veneziano" to the internet bar, a meeting point where discussion can be amplified through the net.

##### TWO STRIDES INTO THE FUTURE

Here, the visitor is invited to recognise objects by an artificial hand, a technique used by surgeons. Another apparatus allows one to draw without ink on a surface with a digital pen or again do some shopping by touching products virtually.

##### MEETINGS IN THE "CENACOLO" (DINING HALL)

In the ancient refectory new technological trends are presented. Each visitor can obtain updated information and express ideas, doubts, and choices. Among the coming themes are: Developing an intelligent home, mobility trends, and tourism.

##### ITINERARI VENEZIANI

Attraverso dei brevi filmati di animazione virtuale in 3D su sfondi reali, 15 personaggi tra i più famosi della storia, del costume e dell'arte a Venezia, raccontano le loro vicende. Con uno stile narrativo inedito si spiegano anche i luoghi dove la storia ha avuto il suo corso, come l'Arsenale e il Lido di Venezia, primo sito balneare italiano e poi protagonista del cinema mondiale. Al termine il visitatore può chiedere al personaggio di guidarlo in visita alla città offrendogli peculiari itinerari turistici.

##### SPAZI DI GIOCO

I videogiochi non sono un sottoprodotto delle tecnologie ma sono stati e sono tuttora uno dei propulsori del loro sviluppo. In questo spirito Telecom Future Centre offre uno spazio ludico dove sperimentare liberamente i nuovi giochi, che le telecomunicazioni fisse e mobili rendono partecipativi e scambiativi.

##### LE VIE DELLA VOCE

Nel pozzo del secondo chiostro e all'ingresso del refettorio il visitatore può parlare con un oracolo contemporaneo. Una postazione che permette di intervistare una grande personalità come Albert Einstein o di guidare il trimarano di Giovanni Soldini.

##### TEATRO DELL'ACQUA

Nella cavana dell'antico chiostro si alternano paesaggi acquatici in rapida e gigante successione in una installazione di Stefano Boeri.

##### LA BOTTEGA DEL CAFFÈ

Uno spazio per le nuove tecnologie inserito in un contesto tipicamente veneziano. Dal settecentesco caffè veneziano all'internet cafe, dove l'incontro e la discussione si amplificano a misura di rete.

##### DUE PASSI NEL DOMANI

Il visitatore è invitato a riconoscere gli oggetti attraverso una mano artificiale, una tecnica oggi sperimentata negli interventi chirurgici. Altri apparati consentono di disegnare senza inchiostro con una penna digitale oppure fare la spesa toccando oggetti virtuali.

##### IL CENACOLO DEGLI INCONTRI

Nell'antico refettorio si presentano le tendenze dell'innovazione tecnologica. Il visitatore può avere informazioni aggiornate ed esprimere le sue idee, i suoi dubbi, le sue scelte. I temi trattati sono: "Gli sviluppi della casa intelligente", "Le tendenze della mobilità", "Il turismo".



TELECOM ITALIA

FUTURE CENTRE

ETELECOM

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

# Churches guide

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Schools  
Monuments  
City Listing

Chiese  
Scuole  
Monumenti  
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Interpreti Veneziani: Music in Venice

Agenda: Not to miss

### Highlight:

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Visiting the church of St. Alvise is truly a trip into Venice's most secret life...

### Appuntamenti del mese:

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Interpreti Veneziani: Musica a Venezia

Agenda: Da non perdere

### Editoriale:

#### LA CHIESA DI SANT'ALVISE

La visita alla chiesa di Sant'Alvise rappresenta un autentico percorso nella Venezia...



## 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

8 May at 5.30 pm.

Gaetano Lettieri - Nella città di Dio

30 May at 5.30 pm.

Roberta de Monticelli - Nelle confessioni

# The church of Sant'Alvise

di Martina Mian

*V*isiting the church of St. Alvise is truly a trip into Venice's most secret life. It is a chance to visit the remotest areas of the Cannaregio district, or sestiere. The area's geometric development of reclaimed land is also one of the quietest and less-visited areas of Venice's main island.

The church was originally the seat to a convent, and tradition has it that Antonia Venier had it built in 1388 to honour Saint Luigi, St. Louis, bishop of Toulouse – the name Alvise being the dialectal version of Luigi – who apparently appeared to her repeatedly in dreams indicating the very spot where it should have been built. Born Luigi d'Angiò in 1274, son of the king of Sicily, he gave up his right to the throne and took up the Franciscan habit instead. In 1296 he was pronounced Bishop of Toulouse and died a year later at the tender age of twenty-three.

The saint is therefore always represented as a very young-looking bishop. A nunnery, which still exists, was also built adjacent to the church, and it is where Antonia Venier later retired into monastic life. Exposed bricks cover the plain façade of the church which is divided up by six pilaster strips with smallish ogival arches along the crowning line that give it a



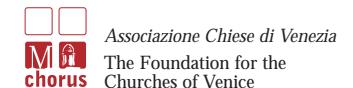
# CHURCHES

## CITY LISTING

Churches  
Scuole Grandi  
Monuments

Chiese  
Scuole Grandi  
Monumenti

Thanks to:



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

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

Churches *Chiese*

### BASILICA DI SAN MARCO

Piazza San Marco map: 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 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

### SANTO STEFANO

San Marco, 3825 map: F5

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

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

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

### S. MARIA FORMOSA

Castello, 5263 map: H5

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.

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.



### RESTORED WORK OF ART

Lazzaro Bastiani

(active in Venice between 1449 and 1512)

*The eight boards decorated with Bible stories, were covering the organ from the, now destroyed, Santa Maria delle Vergini church, in the Castello area, painted in the XV century by Lazzaro Bastiani, they have now been restored and replaced in the Sant'Alvise church. Precious documents for the history of Venetian customs from this period. The boards present architectural hints of the first renaissance period, not without fantastic solutions especially regarding the subjects represented and their sequence is essential to understand the symbolism. The restoration work identified layering of the original material with lacquer, and taking into account the state of this layering, the state of the material and the loss of nearly all of the gold leaf, the restoration has given optimum results. The director of the restoration work explained that the most difficult part was to remove the added layers painted at the end of the 18th century.*

*Strangely enough this falsification showed a renewed interest in the "primitive veneto art". Even a false signature would be added to valorise the addition, in this case of "Victor Carpaccio" which has been saved to testify the historical study made.*

### L'OPERA RESTAURATA

Lazzaro Bastiani

(attivo a Venezia fra 1449 e 1512)

*Le otto tavolette con storie della Bibbia, già portelle dell'organo della distrutta chiesa di Santa Maria delle Vergini a Castello, dipinte nel XV secolo da Lazzaro Bastiani sono state restaurate e ricollocate nella controfacciata della chiesa di Sant'Alvise. Documenti preziosi per la storia del costume veneziano del XV secolo, le tavolette presentano nei fondi elementi architettonici di impronta primo rinascimento non senza l'uso, talvolta, di fantasiose soluzioni; particolari sono i soggetti rappresentati e la sequenza deve essere vista nell'insieme per identificare la celata simbolicità. Il lavoro di restauro si è avvalso di importanti indagini stratigrafiche, le quali hanno tra l'altro individuato sotto alcune zone, la persistenza della pittura originaria a lacca ed il risultato dell'intervento, tenuto conto dello stato in cui versavano i dipinti, della consunzione del tessuto pittorico e della scomparsa di molte dorature, è da considerarsi ottimale. "Il problema più rilevante del restauro - ha infatti spiegato il direttore dei lavori - è stato quello di rimuovere la ridipintura fattane alla fine del Settecento". Al fine di nobilitarne la fama venne, a quell'epoca, anche apposta la firma falsa "Victor Carpaccio" che è stata conservata come testimonianza storica.*

*hut-like shape. A protiro furnishes the doorway with the statue of St. Alvise in bishop's robes. It is the last of the original decorations remaining. The church is crossed by a single nave and still conserves the ancient barco, the hanging chancel from which nuns witnessed the liturgical celebrations; one of the first of its category the barco is supported by columns and buttresses, and is directly connected to the nunnery. The current shape of the church is largely the result of the changes made to the original structure in the 17th century. The flat vault is spectacularly covered with frescos that form illusionary architectural perspectives by Pietro Ricchi and Pietro Antonio Torri. A massive, baroque main altar flanked by precious engraved arches closes off the presbytery towards the apse. The alter is stripped of its original gothic decoration that was replaced by an organ in the 18th century. Another noteworthy feature is Giambattista Tiepolo's dramatic "Ascent to Calvary," a masterpiece of the artist at full maturity. Two other masterpieces by Tiepolo the "Crowning with Thorns" and "Flagellation" (1738-1741) adorn the walls. One must not forget the tempera-drawn slates representing stories of the Old Testament attributed to Lazzaro Bastiani in the 15th century. The slates came from the organ of the suppressed Church of the Virgins. They have been recently restored and reset on the church's veneer.*

# CONCERTI

*Interpreti Veneziani*



## Chiesa San Vidal

APRIL - MAY 2003

ore 20.30



### Concert program

#### April.

16/17/18/19  
20/21/22/23  
24/25/26/28  
29/30

#### May.

01/02/03/05  
06/07/08/09  
10/12/13/14  
15/16/17/19

### Interpreti Veneziani

San Marco 2862  
Chiesa San vidal  
tel 041.2770561  
fax 041.2770593

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 map: 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 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 map: 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

BASILICA DEI FRARI  
S. Polo, 3072 map: 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 PIETRO DI CASTELLO  
C.po S. Pietro di Castello map: 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 ancona *Tutti i Santi* by A. Zuccato.

Opening: 10.00-17.00; Sunday 13.00-17.00

Tickets: € 2.00

SAN EUSTACHIO  
VULGO SAN STAE  
S.Polo, Campo S. Stae map: 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 map: 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 map: 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.

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Tickets: € 2.00

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VULGO SAN STAE  
S.Polo, Campo S. Stae map: F3  
ph. +39.041.2750462

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To see: works by Tiepolo, Ricci, Piazzetta.

Opening: 10.00 -17.00; Sunday 13.00-17.00

Tickets: € 2.00

DEL SS. REDENTORE  
Giudecca, 195 map: 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  
C.po S. Sebastiano map: 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 Sebastian 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 map: 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 Orio derives. The facade is Romanesque and the interior is laid out as a Latin cross with three naves and a large transept. the enchanting wooden ceiling is particularly interesting, with its ship's hull shape and decorated beams. The church contains several works belonging to various periods, bearing witness to this building's long history.

To see: *La Crocifissione* by Paolo Veneziano, la *pala* by Lorenzo Lotto, and the eucharistic theme cycle by Jacopo Palma il Giovane.

Opening: 10.00-17.00; Sunday 13.00-17.00

Tickets: € 2.00

SAN PIETRO DI CASTELLO  
Campo San Polo map: 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 map: 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.

The façade, made of Carrara mar-

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



**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.

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



© APT

ble, 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 PIETÀ  
*VIVALDI'S CHURCH*  
Castello, 3701 map: 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 map: 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 map: H7  
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 map: 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 staircase 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 map: 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 map: E6  
ph. +39.041.5222133

The church is devoted to Saints Gervaso 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 deposto 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

# Music in Venice

## Interpreti Veneziani

*The serenissima Republic has always been an incredible art laboratory. In the lute makers' workshops, violins, bass viols, were created, in the drawing rooms, theatres and other reception rooms, symphonies, and operas were heard. Music was the sound track of daily life, which flowed proudly in its own celebration. In this manner the "Interpreti Veneziani" began in 1987, gaining immediate acclaim from the public and critics alike.*

*For the last fourteen years they have held their own concert season with over 200 concerts in the San Vidal Church in Venice as well as successes in International tours.*

*Probably founded about 1084 under the Doge Vitale Falier, and dedicated to his patron saint, this church was rebuilt first in the 12th. Century and then again in the 17th. Century when it took on the appearance we know today. The last construction started in 1696 under the architect Antonio Gaspari, student of Baldassarre Longhena. Inside can be seen works by Vittore Carpaccio, Giambattista Piazzetta and Sebastiano Ricci, revalued due to the concert programme. An occasion therefore to listen to the concert and look at the art works, feeling the Vivaldian atmosphere of Venice.*

*Records made by the ensemble include a CD produced by Musikstrasse with music from Giuseppe Tartini and thirteen others produced by Rivo Alto. At the S. Basso Ateneo, it's also possible to see the antique musical instrument collection of the "Interpreti Veneziani" which is part of the exhibition "Antonio Vivaldi e il suo tempo" (The period of Antonio Vivaldi).*



Giambattista Piazzetta - L'Angelo Raffaele

La Repubblica Serenissima è da sempre un incredibile laboratorio d'arte. Nelle botteghe di liuteria nascevano violini e viole da gamba, nei salotti, nei teatri e in qualsiasi altro luogo, si proponevano sinfonie, opere, cantate. La musica era la colonna sonora della vita quotidiana, che scorreva orgogliosa nel suo autocelebrarsi. Con questo spirito nascono nel 1987 gli "Interpreti Veneziani", affermandosi immediatamente fra successi di pubblico e critica. Da 14 anni svolgono una propria stagione concertistica costituita da oltre 200 concerti nella Chiesa di San Vidal a Venezia, oltre ad aver raccolto consensi in tutte le tournée internazionali.

Fondata probabilmente intorno al 1084 sotto il dogado di Vitale Falier, e dedicata infatti al suo santo patrono, la chiesa venne ricostruita una prima volta già nel XII secolo ed assunse le forme attuali intorno al XVII secolo. La costruzione dell'edificio, iniziata nel 1696 per opera dell'architetto Antonio Gaspari, allievo di Baldassarre Longhena, conserva al suo interno opere di Vittore Carpaccio, Giambattista Piazzetta e Sebastiano Ricci, che assumono una valenza nuova grazie ai concerti: l'occasione per accostare il concerto con la visita, per assaporare le atmosfere vivaldiane di Venezia.

L'attività discografica dell'ensemble vanta l'edizione di un cd prodotto da Musikstrasse con musiche di Giuseppe Tartini e di altri 13 registrati con la Rivo Alto. All'Ateneo di S. Basso, inoltre, sono esposti preziosi strumenti musicali storici della collezione degli Interpreti Veneziani, raccolta per la mostra "Antonio Vivaldi e il suo tempo".

BASILICA DI S.MARIA E DONATO  
Murano, c.po S. Donato 11 map: 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 map: 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. MARIA DELLA CARITÀ

Dorsoduro, 1050 map: 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

F.ta della Misericordia map: 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.

SCUOLA GRANDE DI S. TEODORO  
S. Marco, 4810 map: 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 map: 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 CARITÀ

Dorsoduro, 1050 map: E6  
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# Real estate in Venice



## Comprare casa a Venezia

di S. C.

*The properties that average buyers can afford (a building on the Canal Grande can cost around 10 million euro) are of a lower quality than those of other cities, but boast exceptional aesthetic features.*

Le case più avvicinabili dai compratori comuni hanno standard qualitativi più bassi rispetto a quelle di qualsiasi altra città, ma godono di caratteristiche assolutamente eccezionali dal punto di vista estetico.

**W**e all agree Venice is a tourist city, unique under all aspects. But while this is true, what spurs people into buying a home in this city? What dynamics revolve around the real-estate market?

These are questions that defy easy answers as Venetians know that the value of their homes changes over time, and it rarely falls. In Venice, though, not only do house prices change, but also the market in recent years.

Those with money to invest did not turn to the stock mar-

**V**enezia città turistica, d'accordo. Singolare sotto tutti gli aspetti. Anche questo è vero. Ma quali sono i motivi che spingono all'acquisto di una casa in questa città? Quali sono le dinamiche che si muovono attorno al mercato immobiliare? Risposte difficili da trovare, anche perché chi è veneziano sa che il valore della sua casa cambia con il tempo, anche se quasi mai diminuisce. Ma quello che cambia non è solo il prezzo delle case a Venezia. Quello che sta cambiando in questi

*ket but preferred real estate, thus contributing to the rise in housing costs in Venice.*

*The characteristics of Venetian homes are very different to those of housing elsewhere in Italy. Property on ground floors costs less than on the upper floors due to street flooding in some areas.*

*Apartments are often large so, curiously, smaller apartments cost more than much larger ones. Despite housing policies brought into effect by municipal and regional institutions, which periodically announcement subsidies to favor house buying and renovation, the price of Venetian real estate remains high not just due to the merits of a city of art, but also because renting out to tourists has become a highly profitable business.*

*The town planning laws allow those who own a house over 200 square meters (in a single storey) to become a landlord. Many have done just that in Venice, strengthening the phenomenon for which a house may be sold to a "foresto," who renovates it and creates a very profitable tourist business. And then there's the status of Venetian real estate.*

*In Venice there are houses dating back to the 13th century, warehouse-homes used by foreign merchants who were guests in Venice and who used them as trade outposts.*

*Most of the large aristocratic buildings are from the Renaissance era, built by Venetian families between the 1400s and the 1600s. They are buildings that throughout the centuries have been restructured, renovated, and preserved to greater or lesser*

ultimi due anni è soprattutto il mercato. Chi ha avuto denaro da investire non si è rivolto al mercato azionario, preferendo puntare sull'immobiliare contribuendo così a lievitare i costi della casa a Venezia. Inoltre le caratteristiche delle abitazioni veneziane sono completamente diverse dalle altre. I piani terra costano meno rispetto i piani alti, per ovvie ragioni legate all'acqua alta che in alcune zone della città rendono inabitabili questi luoghi. Le metrature degli appartamenti poi sono spesso molto consistenti e paradossalmente le piccole abitazioni costano di più rispetto a quelli di vasta metratura.

Nonostante la politica sulla casa attuata dalle Istituzioni comunali e regionali, che emanano periodicamente bandi per i contributi all'acquisto e la ristrutturazione, il prezzo di un immobile veneziano rimane alto evidentemente per il pregio della città d'arte, ma anche per il fatto che affittare ai turisti è diventato un business sempre più interessante. Le leggi urbanistiche permettono a chi sia titolare di una casa con una metratura superiore a 200 metri quadri (in un solo piano) di diventare un affittacamere. Lo hanno fatto in molti qui a Venezia, alimentando il fenomeno per il quale si vende casa ad un "foresto" che ristruttura e crea un business turistico molto redditizio. E poi lo stato degli immobili veneziani. Esistono case a Venezia che risalgono al 1200, palazzi-fondaci utilizzati dai commercianti ospiti della Serenissima che li usavano come postazioni commercia-

### VIP HOMES

*The first famous person to set up house in Venice was Elton John, who bought a small building adjacent to the Zitelle church on the quiet island of Giudecca. Several other showbiz personalities have turned their attention to the city of the Doges for some time now. Among these is Woody Allen, who seems to have a special rapport with the city. Some time ago rumor had it that he was interested in Ca' Dario, the "damned palazzo" overlooking the Grand Canal. But even Madonna, Sting and Claudia Schiffer have instructed their agents to look for a house in the city. Many famous Italian artists, journalists and personalities have done the same, but their numbers are so large that the count has been lost. They can be seen strolling alone along the city's calli in the spring, when the houses that, for most of the year seem empty, open their balconies. Even the Italian Prime Minister, a born Milanese, expressed interest in a building near the Chiesa della Salute.*

### DIMORE VIP

Il primo nome famoso che ha scelto Venezia per comprare casa è stato Elton Jhon che ha comprato nella tranquilla isola della Giudecca una palazzina adiacente alla chiesa delle Zitelle. Ma numerosi sono i personaggi dello show-biz che da tempo hanno messo gli occhi sulla città dei dogi. Woody Allen, che sembra avere con la città un rapporto particolare. Qualche tempo fa si mormorava di un suo interessamento per Ca' Dario, il "palazzo maledetto" sul Canal Grande. Ma anche Madonna, Sting, e Claudia Schiffer hanno mosso i loro agenti per cercare casa in città. Moltissimi artisti, giornalisti e personaggi famosi italiani hanno fatto lo stesso, ma ormai non si contano più. Si vedono passeggiare da soli per le calli della città in primavera, quando le case che per tutto l'anno sembrano sfitte aprono i balconi. Lo stesso presidente del Consiglio italiano, milanese di nascita, aveva messo gli occhi su un palazzetto vicino la Chiesa della Salute.



extents. Descendents of great families often rent them out to at least partially meet the countless costs of maintenance. Few still live in them; many have divided them up and sold or rented the sections separately.

The properties that average buyers can afford (a building on the Canal Grande can cost around 10 million euro) are of a lower quality than those of other cities, but boast exceptional aesthetic features. They have either low or extremely high ceilings, are set on two or three storeys, have arched windows, roof terraces and beam ceilings.

Once bought, they almost always require renovation. The average cost of renovating is about one thousand euro per square meter. 13-15% should be added to that for the architect's plan.

Forget the cozy glow of a lit fireplace: they are forbidden here in Venice.

Almost all Venetian homes, though, have distinguishing features that make them unique – as unique as their location. Indeed, it is only here in Venice that the street guide is made up of only numbers and districts.

Houses are identified first by the district (there are six sestieri) and then the number. Dorsoduro 3105, Venice, for example, is how it should be written in postcards. It is up to the postman to find the precise area and the postbox. Over time the city changes and so do the needs of buyers. Specific areas for specific needs: there are those looking for a quiet place, others who prefer the lively night atmosphere of the university area,

li. Ma la maggior parte dei grandi palazzi nobiliari sono rinascimentali, costruiti dalle famiglie veneziane fra la fine del 1400 e il '600. Case che nei secoli sono state rimaneggiate, restaurate, conservate più o meno discretamente. I discendenti delle grandi casate spesso le affittano per poter sostenere le innumerevoli spese legate alla loro manutenzione.

Pochi le abitano ancora. Le case più avvicinabili dai compratori comuni (un palazzo sul Canal Grande può arrivare nel mercato con una cifra che si aggira intorno ai 10 milioni di euro)

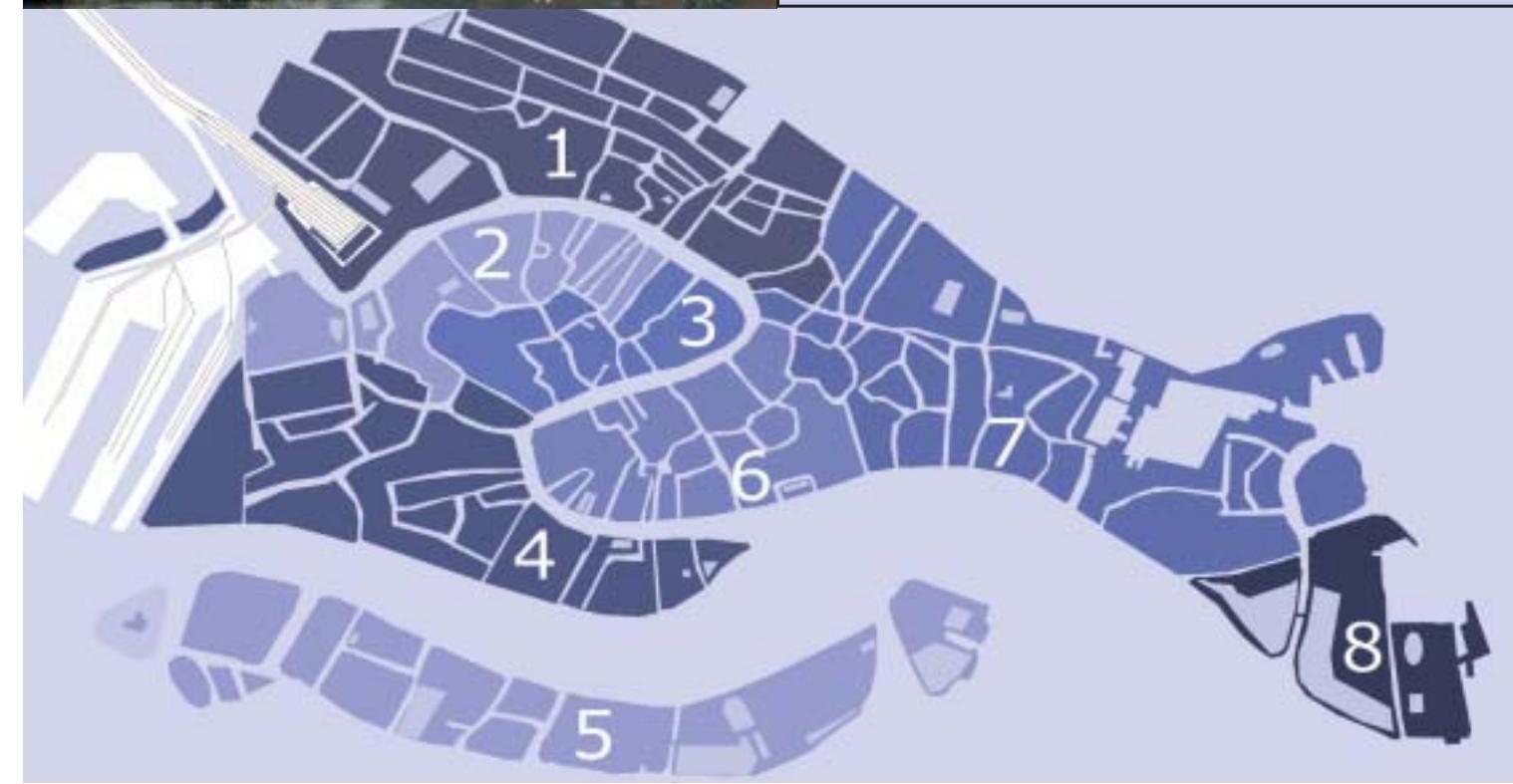
hanno standard qualitativi più bassi rispetto a quelle di qualsiasi altra città, ma godono di caratteristiche assolutamente eccezionali dal punto di vista estetico.

Soffitti bassi o altissimi, doppi e tripli livelli, finestre a volta, altane (le caratteristiche terrazze sui tetti), travi a vista. Quasi sempre una volta comprate devono essere restaurate. Il costo di un restauro si aggira in media sui mille euro al metro quadro. A questi va aggiunto il 13-15% per il progetto dell'architetto. Ma scordatevi il fuoco acceso nel camino: qui a Venezia sono vietati.

Comunque quasi tutte le abitazioni veneziane hanno qualcosa di caratteristico che le rende uniche. Solo qui a Venezia, per esempio, lo stradario è fatto esclusivamente di numeri e di sestieri. Per individuare una casa si indica il sestiere (sono chiamati così i sei quartieri della città) e il numero civico. Dorsoduro 3105, Venezia, ad esempio, si scriverà sulle



Sestiere	New/renovated		Good Condition		To be renovated	
	Nuove/ristrutturate	Buono stato/abitabili	Min	Max	Min	Max
1) Cannaregio	4.000	6.000	4.000	5.000	3.000	4.000
2) San Polo	5.000	9.000	4.000	6.000	3.500	5.000
3) Santa Croce	4.500	8.000	3.500	5.000	3.000	4.500
4) Dorsoduro	5.000	7.000	4.000	6.000	3.000	4.500
5) Giudecca	3.000	5.000	2.500	4.000	2.000	3.000
6) San Marco	6.000	13.000	5.000	8.000	4.000	7.000
7) Castello	4.000	6.000	4.000	5.000	3.000	4.000
8) Sant'Elena	3.000	4.500	2.500	4.000	1.500	3.000
9) Lido Centro	4.000	6.000	4.000	5.000	3.000	4.000
10) Lido Periferia	2.400	3.000	2.100	2.400	1.850	2.200



and those who would rather live in a prestigious area or would like to be close to the road or railway terminals.

Parts of the city, like Giudecca island, which until recently was spurned as it was hard to reach and lacking in services, are in vogue.

The Arsenale area is also becoming popular, especially due to the renewal plans currently being studied by the City Council.

Be that as it may, the real estate market has never thrived as it has these past two years.

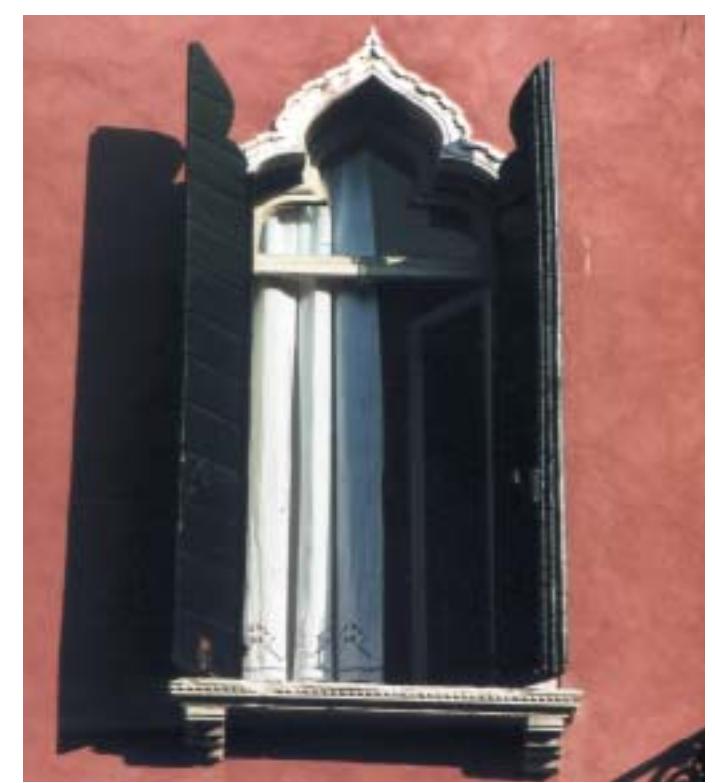
The safe haven of property has driven investors to opt for real estate.

In 2000, nearly 18 thousand properties were bought in Venice, with its population of about 70,000, as opposed to 20,411 in Florence, which has a population of some 430,000. The number of sale deeds has increased exponentially in the last three years.

cartoline. Starà al postino individuare la zona e la buca delle lettere. Con il tempo cambia anche la città e di riflesso le richieste dei compratori.

Aree specifiche per esigenze specifiche: chi desidera un posto tranquillo, chi l'area universitaria viva e notturna, chi preferisce la zona di prestigio oppure la vicinanza con Piazzale Roma per esigenze di mobilità.

Parti della città come l'isola della Giudecca, fino a qualche anno fa disdegnata perché scomoda e priva di servizi, si stanno rivalutando. Si sta rivalutando anche l'area dell'Arsenale, anche per i piani di recupero che sono allo studio dell'Amministrazione comunale. Comunque mai come in questi due anni il mercato immobiliare tira. Nel 2000 a Venezia ci sono stati 17.618 atti di compravendita, contro i 20.411 di Firenze, che conta però 430 mila abitanti.





© Apt

# Stucky Mill

**W**here the castle of the lagoon now stands, the Stucky mill, around the IX-X century a small church stood. A place of rest and a hospital for weary pilgrims returning from the Holy lands. Here, the Blessed Giuliana dei Conti di Collalto from Gemola founded her Benedictine convent in about 1226. On her death the convent was abandoned, until Giovanni Stucky started the work on his Venetian mill in 1882. He came from an armourer family with rigid calvinist principles who already run a smaller mill in Treviso and who knew how to use the potential of the logically positioned lagoon city. In 1885, the architect Ernst Wullekopf was asked to redesign the mill. The design, then found resistance from the conservative local authorities. However, with various modifications it managed to pass the Venetian council commission, and soon the first stone was being laid of the "neo-gothic castle" on the Giudecca canal and continued working up to the 50's. After many years of abandon and decay Acqua Marcia Spa bought the building and started the plan for its recovery. The restructuring plans turning the mill into a huge hotel complex estimates a cost of about 150 million euro. The hotel will have 750 bedrooms which should be ready by 2005, a congress centre of 1200 places, 94 apartments of varying size in two condominiums which have already reached considerable prices. For a flat of about 90 metres square the sum is 378 thousand euro and most of these have already been sold. The recovery of the Stucky mill area, together with the Jungens factory, has been a major event in the recovery of the whole Giudecca island. The real estate market is changing the island from a poor local residents area to a quiet hamlet for international VIPs.

## Mulino Stucky

**D**ove ora sorge il "castello" sulla laguna, il Molino Stucky, intorno al IX-X secolo esisteva una piccola chiesetta. Un luogo di ristoro, un ospedale per i pellegrini di ritorno dalla Terra Santa. Qui, intorno al 1226, la beata Giuliana dei Conti di Collalto da Gemola fondò il suo convento benedettino. Alla sua morte il convento venne abbandonato, fino a quando Giovanni Stucky, nel 1882, gettò le prime basi per il suo mulino veneziano. Apparteneva ad una famiglia di armaioli dai rigidi principi calvinisti e gestiva già un piccolo mulino a Treviso, ma seppe sfruttare le potenzialità logistiche della città lagunare. Nel 1885 incaricò l'architetto Ernst Wullekopf per riprogettare il mulino. Il disegno, di forte impatto per una città architettonicamente conservatrice come questa, trovò la resistenza dell'Amministrazione veneziana. Nonostante ciò, con diverse modifiche la commissione riuscì a passare, e presto si pose la prima pietra del "castello neo gotico" sul Canale della Giudecca che continuò la sua attività fino ai primi anni '50. Dopo un lungo periodo di abbandono e decadenza Acqua Marcia Spa comprò lo stabile e partì il piano di recupero. 150 milioni di euro per la ristrutturazione che vede la costruzione di un grande albergo da 750 posti letto (che sarà completato per il 2005), un centro congressi da 1200 posti, 94 appartamenti di diverse tipologie, distribuiti su due condomini che hanno raggiunto prezzi considerevoli. Per 90 metri quadri si raggiunge la cifra di 378 mila euro, ma gran parte sono già stati venduti. Il recupero del Molino Stucky, insieme a quello della fabbrica della Jungans, ha costituito uno degli interventi che hanno rilanciato l'intera isola della Giudecca. Il mercato immobiliare si è impennato e l'isola prima abitata solamente dai residenti si sta trasformando in luogo di tranquillità, scelto anche da vip internazionali.



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Cinque sono le linee che la contraddistinguono: "i Tradizionali", "i Prefiniti", "l'Antico", "i Disegni" e "l'Intarsio".

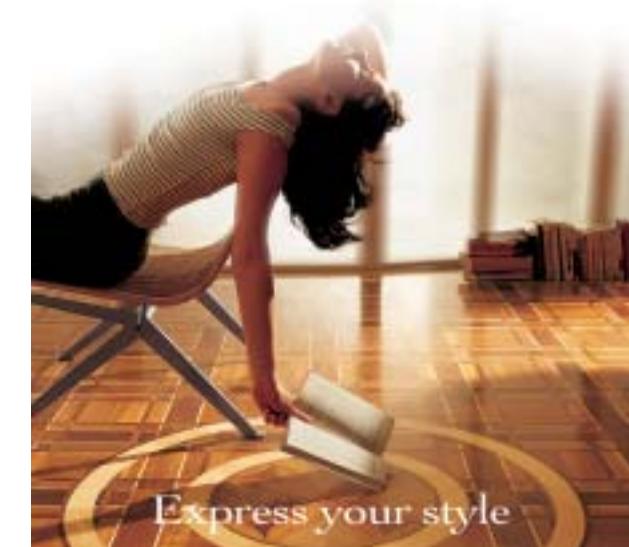
Forniti già levigati e verniciati, grazie a macchinari tecnologicamente innovativi, "i Prefiniti" sono pronti per essere applicati su vari tipi di sottosuolo. Per questo motivo rappresentano un'ottima soluzione per i nuovi edifici, ma rivelano tutta la loro straordinaria utilità nelle ristrutturazioni, dove vengono utilizzati per rivestire i pavimenti preesistenti. Le stesse caratteristiche si ritrovano ne "l'Antico" dove però una speciale lavorazione della superficie permette di ottenere un effetto anticato molto naturale e suggestivo.

Ne risultano pavimentazioni di grande bellezza, che ricreano tutto il calore e il fascino delle atmosfere del passato. Geometrie armoniose, splendidi accostamenti di colore, eleganti giochi di venature, spesso ispirati alle pavimentazioni prestigiose di antiche ville residenziali nobiliari, contraddistinguono la serie "i Disegni". Leader mondiale nell'ambito delle pavimentazioni intarsiate, l'azienda si avvale della tecnologia laser che consente di intagliare il legno con altissima precisione.

I pavimenti "l'Intarsio" Berti sono opere di grande valore estetico, che testimoniano come l'antica arte dell'intarsio ligneo abbia ritrovato tutto il suo splendore grazie alla moderna tecnologia. Dall'accostamento di tasselli di essenze diverse, con le loro differenti tonalità cromatiche, nascono splendidi motivi ornamentali, vere e proprie opere d'arte.

Sulla scia di questo spirito innovativo Berti ha creato il progetto "Interno Legno": un'esposizione completa di prodotti per soddisfare tutte le esigenze. Oggi Berti, con Interno Legno, è una realtà presente in molte città italiane ed estere.

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# PATINA®

AN EXHIBIT OF FINE PAINTED FURNITURE IN THE 18TH C. VENETIAN STYLE

A new exhibition opened on 27th March at the Palazzo Alverà on the Grand Canal, "Exhibition of Fine Painted Furnitures in the 18th Century Venetian Style". The show is presented by Patina Italia, an affiliated of the U.S. Company, Patina Inc. founded by the American artist, Ann Graham, back in 1986 because of her love & passion for old painted furnitures.

The exhibition is set in four rooms of the 15th century Palazzo Alverà stunningly decorated thanks to the masterful efforts of Matteo Corvino, one of Venice's best known interior designers. An emerald green twisted-columns, king size bed in room No. 1, it has intricately shaped headboard and footboard with roses decorations while the four columns are topped with parrots statues. Mrs. Graham added a matching secretary, terracotta armoire with flowers decoration and pheasant-design bombé chest, as well as a large neo-classical white commode.

In the ball room of the noble floor, neutral colors were selected, two magnificent beds which Corvino boldly draped and lightened are worth to be seen. The center of the hall features an elegantly simple chaise-longue. Beautiful sets of painted chests, tables, chairs and closets complete the show room.

A third display bedroom is of a totally different character. It is centered on a soaring black bed of Ann Graham's design decorated completely with gesso ferns of green and various insects faithfully painted, lotus flowers circle the columns. The green decoration harmonizes with an apple-green secretary and bombè commode, both decorated expertly in brown "chinoiserie". The glassed entry porch is supplied with a long, narrow dining table in black and two delicate sofas in the same color. These contrast sharply with the spectacular red chest in floral design (featured on the exhibition's poster) as well as another red piece masterly executed. The display is a tribute to Mrs. Graham and Mr. Corvino, a delight to the eye and a refreshing exercise for furniture and interior design arts lovers. Patina furnitures are produced by Patina Italia in northern Italy under the design direction of Ann Graham of Patina Inc. They are distributed around the world by Patina Italia from its Ronchi dei Legionari (GO) headquarters to Showrooms and Clients who appreciate the finest interior design. For further information [www.patinaitalia.com](http://www.patinaitalia.com)

The exhibition continues through May 11, 2003 and has opening hours every day from 10:00am until 6:00pm.



ha un carattere completamente diverso. E' incentrata su un letto nero disegnato da Ann Graham tutto decorato con felci verdi in rilievo e insetti fedelmente riportati. I Pilastri hanno decori di loto. La decorazione verde è in armonia con una vetrina verde mela e un comò bombato, entrambi decorati con una cineserie marrone. La veranda d'ingresso è arredata da un lungo e stretto tavolo nero e due delicati divanetti dello stesso colore. Questi fanno da contrasto allo spettacolare comò rosso (raffigurato sui manifesti dell'esposizione) ed a un altro comò rosso eccezionalmente eseguito. Questa mostra è un tributo alla Sig.ra Graham e al Sig. Corvino, un piacere per gli occhi, e un rinfrescante esercizio nelle arti del mobilio e del interior design. I mobili Patina sono prodotti in Italia sui disegni e la direzione di Ann Graham di Patina Inc. Sono distribuiti nel mondo da Patina Italia da Ronchi dei Legionari (GO), luogo d'esposizione per clienti che apprezzano mobili artistici. Ulteriori informazioni si possono trovare a [www.patinaitalia.com](http://www.patinaitalia.com). La mostra è aperta dalle 10:00-18:00 (con pausa pranzo) tutti i giorni fino all'11 maggio 2003.

# SHOPPING guide

## Accessories

## Antiques

## Jewellery & 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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#### BUSSOLA

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Ph. +39.041.5229846 map: G4

#### COCCINELLE

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Ph. +39.041.2770658 map: G4

## Antiques

### Antiquari

#### ANTICHITA' CESANA

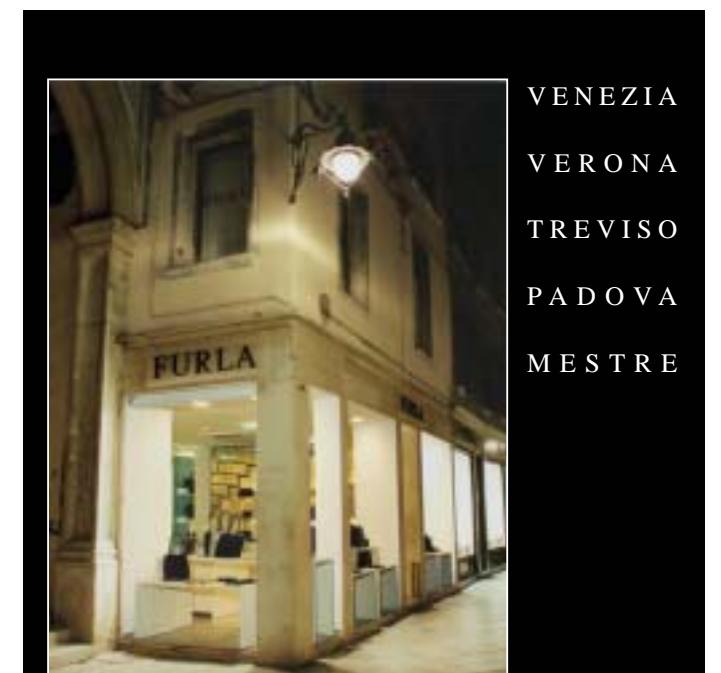
Calle XXII Marzo - S.Marco, 2070  
Ph. +39.041.5227789 map: F6

#### BAROVIER & TOSO

Fondamenta Vetrai, 28 - Murano  
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#### MAZZEGA

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Ph. +39.041.736077 map: M3

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Ph. +39.041.739944 map: M3

**NASON & MORETTI**  
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**SANSOVINO**  
Piazza San Marco, 84  
Ph. +39.041.522623 map: G5

**VIVALDI STORE**  
F. dei Tedeschi - S. Marco, 5537/40  
Ph. +39.041.5221343 map: G4

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Ph. +39.041.5223851 map: G6

**POT POURRI'**  
Ramo dei Fuseri - S. Marco, 1811/m  
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**CAMICERIA S. MARCO**  
Calle Vallarezzo - S. Marco, 1340  
Ph. +39.041.5221432 map: G6

**AL DUCA D'AOSTA**  
Mercerie - S. Marco, 4945/46  
Ph. +39.041.5220733 map: G5

**CERIELLO**  
Campo SS.Filippo e Giacomo, 4275  
Ph. +39.041.5222062 map: H5

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C. de l'Ascension - S. Marco, 1257/A  
Ph. +39.041.5222573 map: G5

**LA COUPOLE**  
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**LA TOUR**  
Calle Larga S. Marco, 287  
Ph. +39.041.5225147 map: G5

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**SHIRTS & TIES**  
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**EMPORIO ARMANI**  
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**GUCCI**  
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Piscina de Frezzeria - S. Marco, 1657  
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**CARTA ALTA**  
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Ph. +39.041.2771132 map: B6

**ATELIER FLAVIA**  
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Ph. +39.041.2413200 map: G4

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#### *Lingerie*

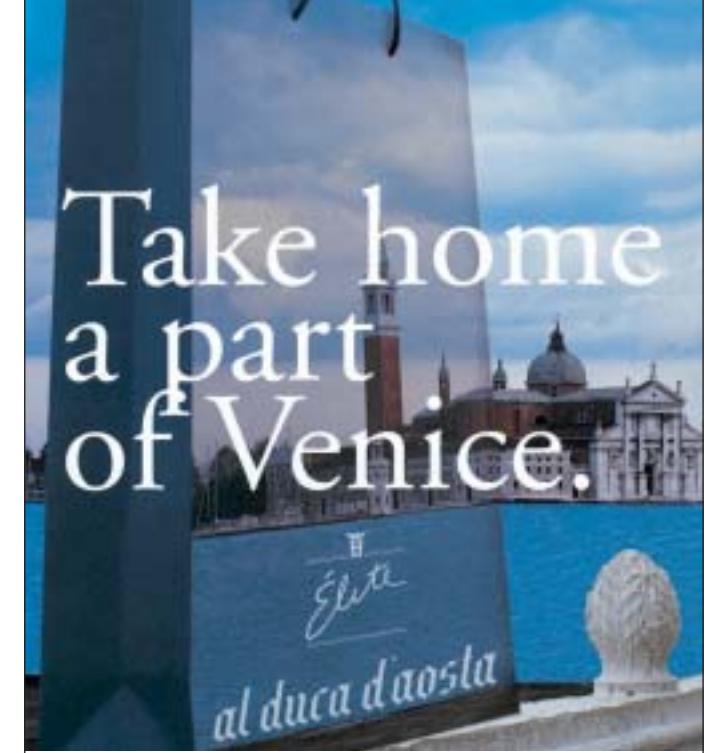
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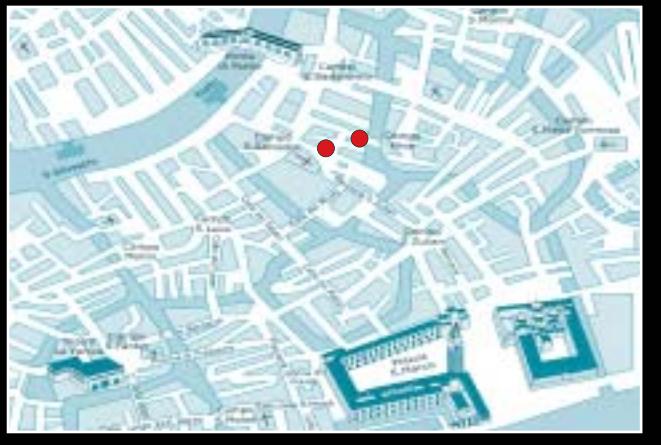


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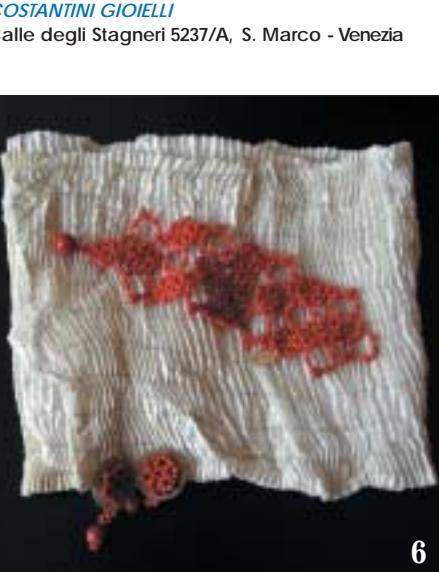
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A complete line of scarves and accessories.

HIBISCUS  
Ruga Rialto 1060/1061, S. Polo - Venezia

7 | JOLLY BELL  
This product is handcrafted in the artisan traditions of Venetian mask-makers.

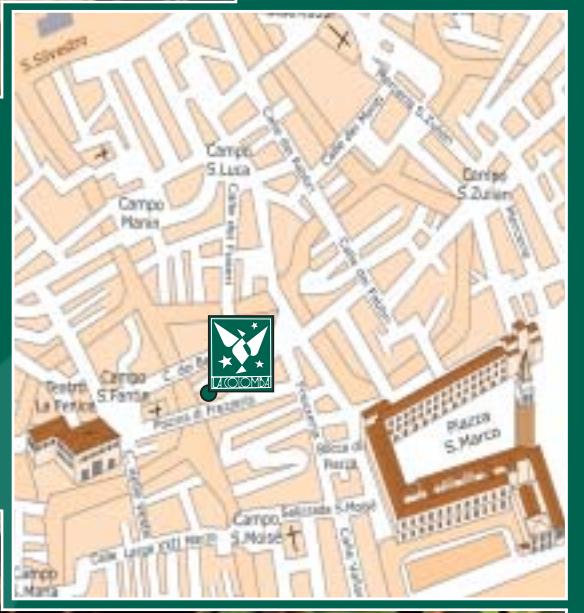
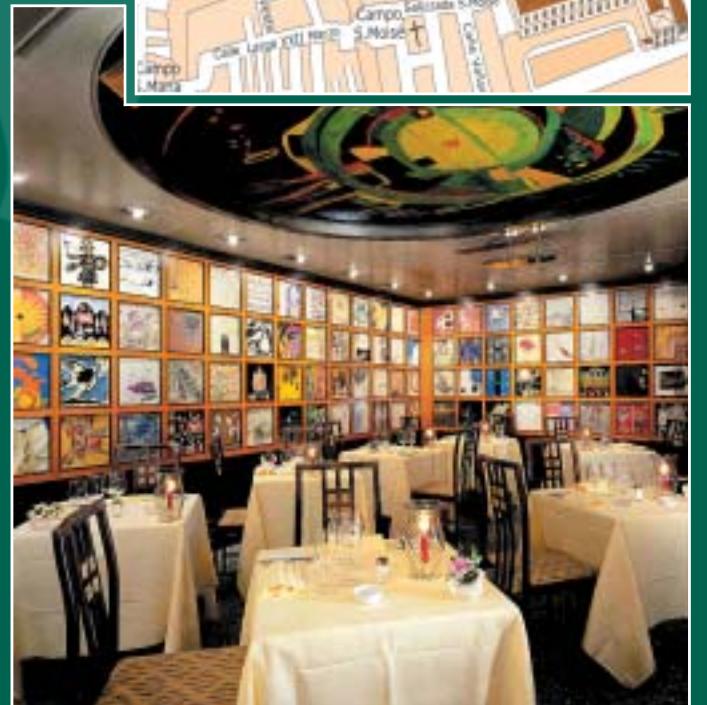
CARTA ALTA  
Calle Bevilacqua 1737, Dorsoduro - Venezia



# ristorante LA COLOMBA

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

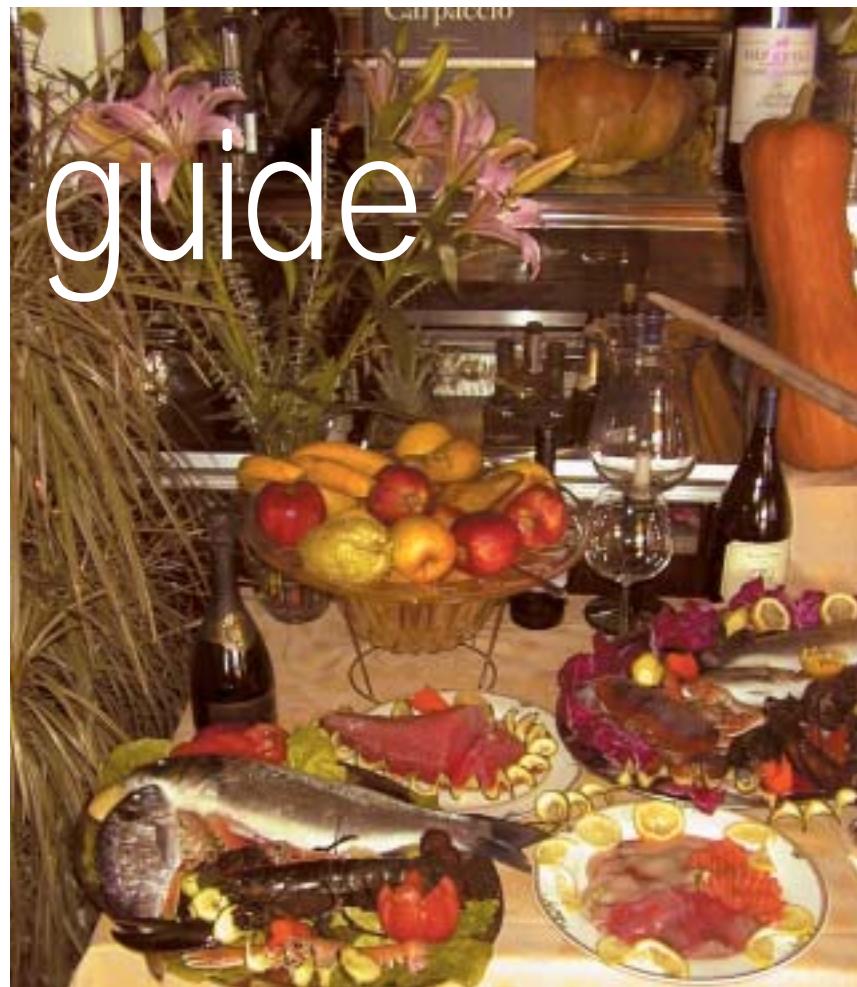
*For over 70 years it has been a meeting place and a artistic coterie, including in its membership the best italian painters since 1946. The "Colomba" has encouraged the protagonists of the rebirth of Italian and european art. Today continues the tradition...*



# Dining guide

**Restaurants  
Bacari  
Pizzerie  
Pastry-shops  
& the City Listing**

*la BUONATAVOLA  
Ristoranti  
Bacari  
Pizzerie  
Pasticcerie  
Listing tematico*



## RISTORANTE-WINE BAR “CARPACCIO”



*Along the riva Schiavoni, situated in the heart of Venice near S.Mark's square is the Carpaccio restaurant. An elegant retreat with a terrace and two dining rooms inside: the ground floor looks onto San.Giorgio and the Salute church and the upper floor has a splendid view of the S. Mark's basin.*

*Ideal for lunches or dinners in informal elegance or an unforgettable romantic evening. The meals offered are traditional Venetian dishes and refined international cuisine, served with a selection of fine wines and impeccable service.*

Lungo Riva degli Schiavoni, situato nel cuore di Venezia a due passi da Piazza San Marco si trova il "Ristorante Carpaccio". Elegante ritrovo con terrazza si articola su due sale interne: il piano terra con vista su San Giorgio e sulla Salute e il piano superiore con una splendida panoramica sul Bacino di S.Marco. Ideale per pranzi e cene elegantemente informali si trasforma in un ambiente caldo e raffinato per una indimenticabile romantica serata. La cucina offre piatti tradizionali veneziani oltre a una raffinata cucina internazionale, il tutto accompagnato da un' ottima selezione di vini e da un impeccabile servizio.

# DINING CITY LISTING

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

Traditional Cuisine  
International Cuisine  
Bacari & Hostarie  
Pizzerie  
Coffee & Pastries

Cucina Tradizionale  
Cucina Internazionale  
Bacari & Hostarie  
Pizzerie  
Caffé & Pasticcerie

## Traditional Cuisine

### ANTICO MARTINI

S. Marco, 1983 map: F5  
ph. +39.041.5224121

Antico Martini is a top-class romantic restaurant in Venice. Since 1720. Rooms for non-smokers.

Closed Mondays  
Closed Tuesdays and at lunchtime on Wednesday

### DO' FORNI

S. Marco, 457 map: 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 Vallareso 1323  
ph. +39.041.5285777 map: G6

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

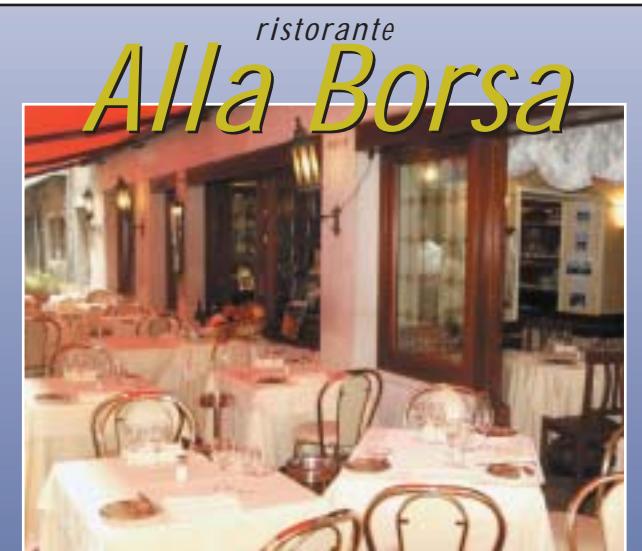
S. Marco, 1665 map: G5  
ph. +39.041.5221175

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

**DE PISIS**  
S. Marco, 1459 map: 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.

**DA IVO**  
S. Marco, 1809 map: F5  
ph. +39.041.5285004  
Mister Ivo, the owner, entertains his clientele in a romantic atmosphere. He offers Tuscan-Venetian



ristorante  
**Alla Borsa**

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

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



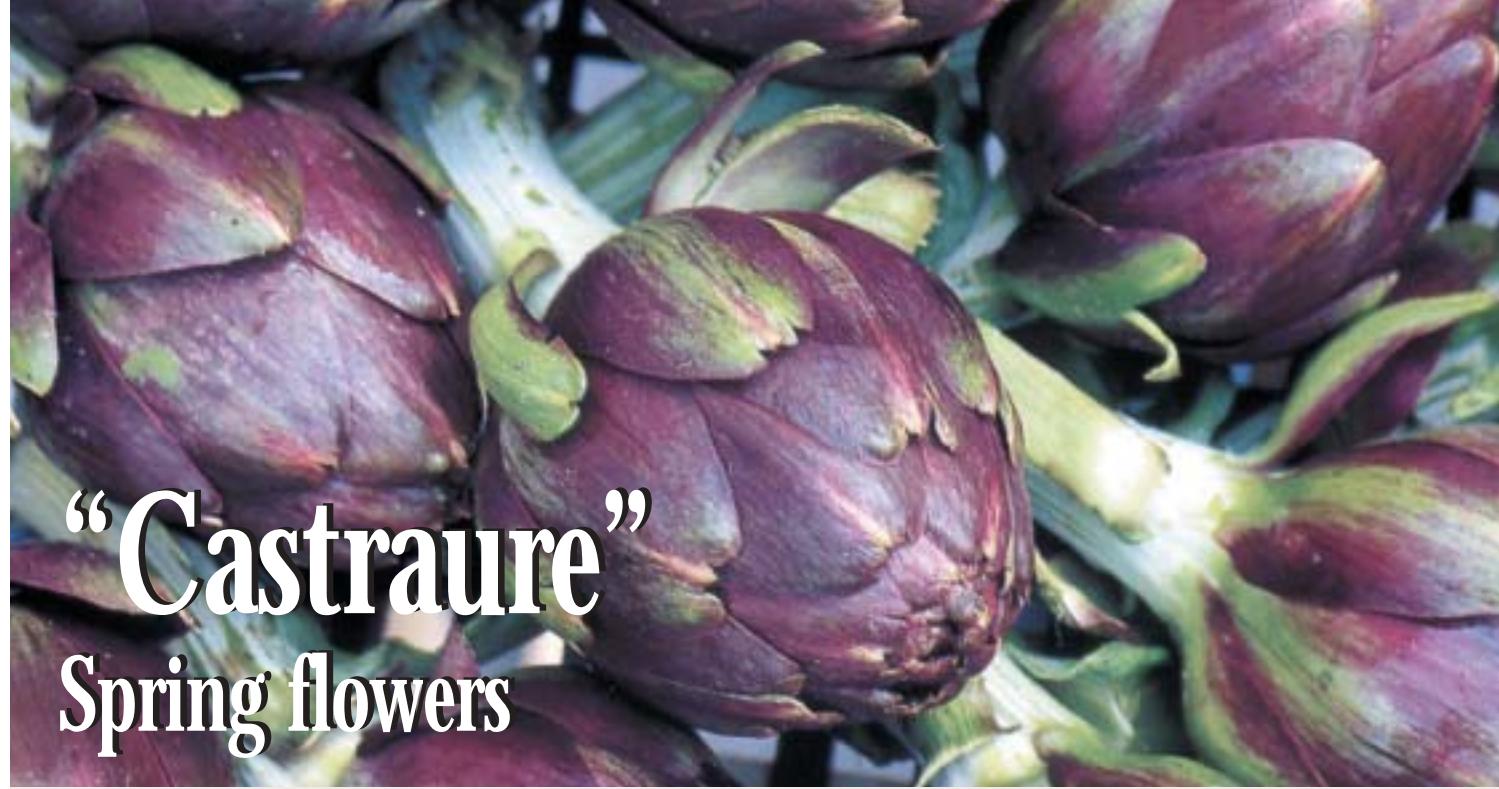
ristorante  
**Al Colombo**



Ristorante con caratteristico campiello veneziano famoso dal '700

Typical venetian restaurant well known since 1700

San Marco, 4619 - Tel.041.5222627 - Fax 041.5237498



## “Castraure” Spring flowers

*T*wo cloves of garlic, parsley and olive oil. Venetian recipes are not often elaborated. Above all when preparing the best, and unique, flavours of the Venetian countryside. Vegetables have an excellent flavour. “The earth is sauce” as they say around here, made up of salt and sand. The danger of being submerged by high tides is still a reality. A land which gives its products a particular flavour; lettuce, courgettes, rocket salad, asparagus. At the Rialto market expert chefs and knowing housewives come to choose their vegetables, here, they taste like in no other place, Berlin or Madrid it all tastes the same. Here one can find a particular product, not found in other places. A vegetable which Venetians need a special knife to collect. The “castraure” is the heart of a large artichoke plant which is picked around the end of March or beginning of April by cutting it in a particular way (castrating the plant). It then produces small side shoots called “botoli” small highly flavoured artichokes, grown due to the main cut. A plant produces only one castraure and the most famous are those planted in S. Erasmo (a small island in the lagoon). Here life is different, a country atmosphere pervades everything, unlike in the lagoon city. Farmers have always brought their wares to the Rialto market, once by rowing boats, a rare sight to behold farmer boatsman arriving with their small boats full of fresh vegetables from this land.

**D**ue spicchi d'aglio, prezzemolo e olio di oliva. Le ricette veneziane solitamente non concepiscono l'eccessiva elaborazione.

Soprattutto quando si preparano i più meravigliosi, e unici, gusti della campagna veneziana. La verdura da queste parti ha un gusto tutto speciale. La terra è salsa, come dicono qua, è cioè densa di sale, di sabbia. E il pericolo di essere sommersa dalle maree è incombente. Una terra da lavorare che dà però un gusto particolare ai suoi prodotti. Insalata, le zucchine, la rucola, gli asparagi. Al mercato delle erbe a Rialto viene riconosciuta dalle mani esperte degli chef della città o dalle casalinghe più accorte. Il resto, che ci si trovi a Berlino o a Madrid, ha sempre lo stesso gusto, ma questa no. Esiste un prodotto che non troverete in nessuna altra parte del mondo. Un ortaggio che per lavorarlo i veneziani usano da sempre un coltello fatto apposta, un arnese tipico che solo quelli di queste campagne potrebbero usare. La “castraure” è il cuore della grande pianta del carciofo che viene appunto castrata (strappata dalla pianta) in un determinato periodo dell'anno, verso la fine di marzo e i primi giorni di aprile. Altrettanto buoni saranno i “botoli”, piccoli carciofi figli delle castraure, ma è tutta un'altra cosa. Una pianta produce una sola castraure e famose sono le piante di S. Erasmo. Qui la vita ha preso una piega diversa, un'atmosfera campagnola che non esiste in questa città lagunare. Da sempre i contadini portano le loro primizie al mercato di Rialto, una volta lo facevano con le imbarcazioni a remi ed era uno spettacolo vederli arrivare con le loro barche ricolme di prodotti di questa terra.



## al Graspo de ua ristorante

A historical Italian place just a few steps from the Rialto bridge



Locale storico d'Italia  
A pochi passi dal ponte di Rialto

San Marco, 5094/A

Tel. 041.5200150 - 041.5223647 - Fax 041.5209389



## Taverna La Fenice



A refined restaurant in Venetian style situated beside the Fenice theatre

San Marco, 1939 - Tel. 041.5223856 - Fax 041.5237866



dishes as well as delicious vegetables. Booking advisable.  
Closed Sundays

### QUADRI

Piazza San Marco, 121 map: G5  
ph. +39.041.5286396

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

### CIPRIANI

Giudecca, 10 map: G8  
ph. +39.041.5207744

Haute cuisine in one of the most renowned Venetian settings. Booking essential.

Closed from November to March

### HARRY'S DOLCI

Giudecca, 773 map: C7  
ph. +39.041.5224884

Situated on the island of Giudecca, Harry's Dolci offers its clientele the service, quality and dishes that characterize the Cipriani style. Booking advisable.

Open from March to October

### 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 map: E4  
ph. +39.041.5234852

Lovely atmosphere of an old Venetian trattoria. Particular especially in the summer, because cooking is done in the court. Closed Saturdays

### ALLA BORSA

Calle delle Veste, 2018 map: 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 map: 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 porcini mushrooms and fish of Adriatic sea. Open daily

### OSTERIA DA FIORE

S. Polo, 2202 map: 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

### BOCCADORO

Cannaregio, 5405/a map: H3  
ph. +39.041.5211021

The tavern is located in the beautiful Campo Widman. Under the ancient bower, you will taste excellent food and wine and listen to good music. The exquisite simplicity of the dishes exalts the taste of the fish coming from our sea, perfumed, dry and aromatic wines match the dishes creating a magic union. Closed Mondays

### OSTERIA SAN MARCO

S. Marco, 1610  
ph. +39.041.5285242 map: G5

Although it has only recently opened, it is already appreciated by both tourists and locals alike. Closed Sundays

### AL CARPACCIO

Castello, 4088/4089 map: I5  
ph. +39.041.5289615

Along the riva Schiavoni, situated in the heart of Venice. An elegant retreat with a terrace and two dining rooms inside with a splendid view of the S. Mark's basin. Open daily

### LA CARAVELLA

Via XXII Marzo, 2398 map: 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-fall courtyard. Open daily

## Local Cuisine

### LA FURATOLA

S. Barnaba 2870 map: 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 map: 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

Rio terà Carampane 1911 map: 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 map: 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 map: 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

### CORTE SCONTA

Calle del Pestrin 3886 map: I5  
ph. +39.041.5227024

This striking restaurant is in the heart of the Castello district. In mild weather excellent seafood dishes are served in its inner courtyard. Booking essential. Closed Sundays and Mondays

### AL COVO

Castello 3968 map: I5  
ph. +39.041.5223812

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

### OLIVA NERA

Castello 3417 map: I5  
ph. +39.041.5222170

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

### LA RIVISTA

San Marco, 2398 map: 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 map: 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 map: 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 map: D3  
ph. +39.041.2206517

A restaurant that offers the Japanese cuisine in Venice. Open daily

### Chinese

#### NANCHINO

Calle dei Fabbri 1016 map: 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 map: E4  
ph. +39.041.719804

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

### Arabian

#### FRARY'S

San Polo 2558 map: E4  
ph. +39.041.720050

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

### Mexican

#### IGUANA

Cannaregio, 2515 map: 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 map: 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

C.p.o S.Angelo 3593 map: F5

ph. +39.041.5206393

At the Galileo, our chefs Max and



## RISTORANTE "CARPACCIO" WINE BAR

Castello, 4088-4089  
Riva Schiavoni  
30122 Venezia  
Tel. 041/5289615

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



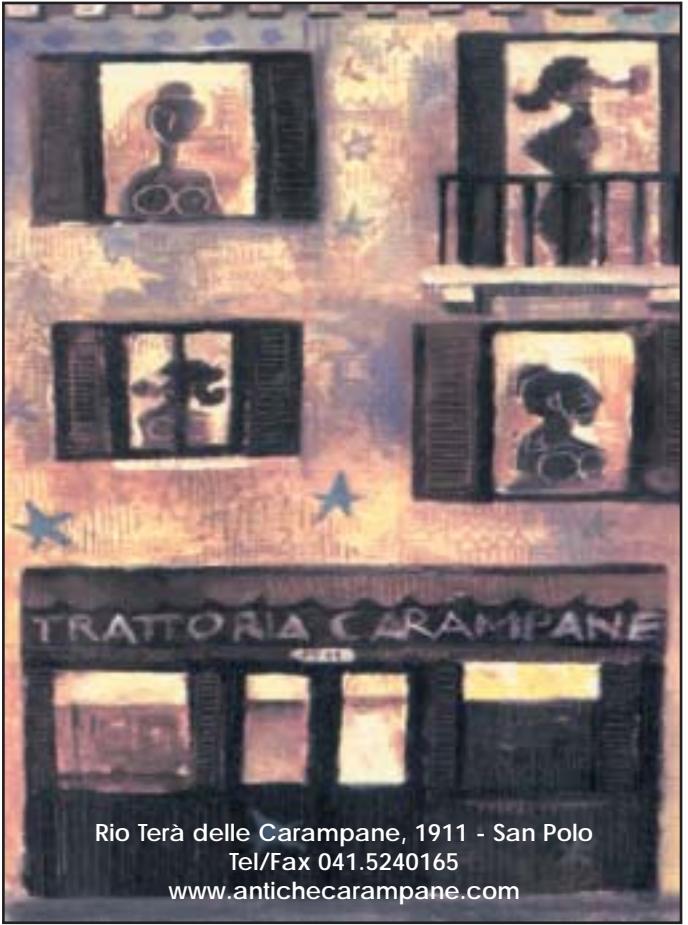
*Al Brindisi*  
Cannaregio, 307 Campo San Geremia - 30121 Venezia  
tel. 041.716968 fax 041.795585 www.albrindisi.it info@albrindisi.it



## BOCCADORO Ostaria - Enoteca



Campiello Widman  
Cannaregio 5405/A  
Tel. 041.5211021



Rio Terà delle Carampane, 1911 - San Polo  
Tel/Fax 041.5240165  
[www.antichecarampane.com](http://www.antichecarampane.com)



# Galileo

cucina tipica veneziana

**DINING guide**

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

**DINING guide**

Andrea offer you traditional Veneto Italian cooking.  
Closed Tuesdays

**DO MORI**  
S. Polo, 429 map: 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 map: 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 map: 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 map: H5  
ph. +39.041.5224292  
Your hesitation due to its outward appearance will be soon forgotten once you taste its calamari salads, fried vegetables, octopus and pizzas. Its evenings are renowned.  
Open daily

**BENTIGODI**  
San Marco 1424 map: E2  
ph. +39.041.716269  
It is a friendly and pleasant place offering creative cuisine. In addition to traditional cichetti (snacks) there is a speciality: pasta with calamari and radicchio.  
Closed Sundays

**ALLA BOTTE**  
San Marco 5482 map: G4  
ph. +39.041.5209775  
Typical Venetian place offering bovolotti, potatoes, octopus, meatballs with one or more glasses of wine.  
Closed Thursdays

**Wine Bars**

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

**VINO VINO**  
San Marco, 2007 map: F5  
ph. +39.041.5237027  
It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.  
Closed Sundays

Excellent selection of wines from all over the world. It also serves meals and snacks.  
Closed Tuesdays, Wednesdays at lunch time

## Pizzerie

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

**AE OCHE**  
Santa Croce, 1552 map: F4  
ph. +39.041.5241161  
Delicious salads and a huge choice of pizzas. Better come early or book.  
Open daily

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

**AL NONO RISORTO**  
S. Croce, 2337 map: F4  
ph. +39.041.5241169  
Pizzas and typical Venetian dishes in a restaurant with a pleasant garden.  
Closed Wednesdays, Thursday at lunch time

## Cafés

**CAFFÈ FLORIAN**  
Piazza San Marco, 56 map: 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 map: G5  
ph. +39.041.5224070

Since 1750 Lavena caffè 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 map: G5  
ph. +39.041.5200041

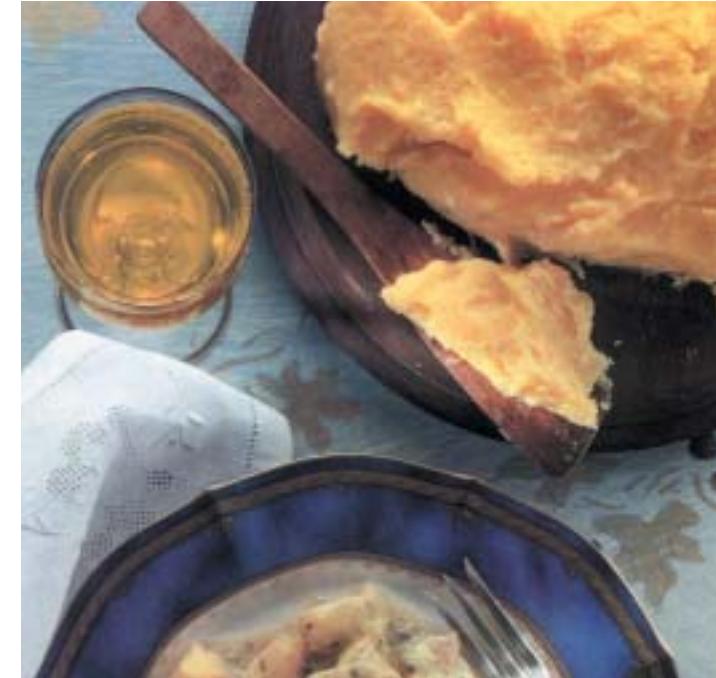
Since 1775, Quadri has been considered a symbol of the traditional "bottega del caffè" (coffee shop) combined with Venetian hospitality. It is a perfect setting to enjoy an espresso or a cappuccino, an aperitif or an after-dinner liqueur.  
Closed Sundays

# Venetian Cuisine

## La Cucina Veneziana

di A. C.

The taste and flavour of Venetian cooking originated in the islands in remote times. These were seafood-based dishes as well as vegetables and wildfowl, whose flavours would later blend and intermix with ingredients and spices from far away lands. Indeed, as Venice's diplomacy turned to the East, Venetian cuisine could not remain unaffected by the Oriental influx. The holds of ships ploughing the Mediterranean Sea overflowed with spices that brought Venetians not only riches, but also new flavours. But Venetians, traders and mariners, also understood that the golden yellow grain that arrived from beyond the ocean around the mid-1500s was perfect for making polenta, replacing the chickpeas, millet or buckwheat used until then. They immediately adopted it and made its cultivation widespread. Despite the fact that the populace called it "turco" (Turkish), meaning 'foreign', the grain that was henceforth called "granturco" (Turkish grain) became the staple food of the entire Veneto region. Turkeys were not overlooked, nor were beans, an essential element in the famous "pasta e fasol". Yet the main feature of Venetian cuisine remains faithful to its remote origin, when fishing, hunting and horticulture supplied food products and ingredients. The ancient broeto and mollusc soups are proof of this, as is the richness and variety of the seafood dishes, from roasts to grills, tasty fish-fry and stews (cuttlefish stew) up to the palatable "saor". This is a sauce, a marinade made of fried onions, vinegar and spices mixed with pine nuts and raisins, in which sardines or sole are steeped to enrich their savour ('saor', in other words).



I l sapore e il gusto della cucina veneziana nascono nelle isole, in tempo remoto. Piatti a base di pesce ma anche ortaggi e prodotti dell'uccellagione i cui sapori si sposano e confondono, più tardi, con gli ingredienti e gli aromi di prodotti che vengono da lontano. Come infatti la diplomazia della Serenissima volgeva a Levante così la cucina veneziana non poteva rimanere estranea agli influssi orientali. Le stive delle cocche che solcavano il Mediterraneo traboccano di aromi e droghe che portavano ai veneziani non solo ricchezza ma anche gusti nuovi. Ma i Veneziani, gente di mare e di commerci, capirono anche che quel cereale giallo come l'oro venuto da oltre oceano verso la metà del Cinquecento era ideale per far polenta al posto dei ceci, del miglio o del grano saraceno usati fino allora. Subito l'adottarono e ne diffusero la coltivazione. Per quanto il popolino lo chiamasse "turco", cioè straniero, quel grano che da allora fu detto appunto granturco, divenne l'alimento base di tutto il Veneto. Né si lasciarono sfuggire il tacchino e, soprattutto, i fagioli cucinati nella famosa "pasta e fasol". Ma la caratteristica principale resta fedele alla lontana origine, quando pesca, caccia e orticoltura offrivano prodotti e ingredienti. Il brodetto antico e le zuppe di molluschi ne sono una testimonianza, come la ricchezza e la varietà dei piatti di pesce arrosto, sulla graticola, in fritti saporosi, in umido (umido di seppie) fino all'esaltante "saòr" che è una salsa, una marinata a base di cipolle fritte, aceto, spezie, con pinoli e uvetta, con la quale si mettono a insaporire (da "saor" appunto), pesci come le sarde o le soglie.



**DINING guide**

# Galileo

cucina tipica veneziana

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## Wine Bars

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Closed Sundays

# Mainland guide

**GUIDA  
ALLA TERRAFERMA**

*and the city listing*

Mestre  
Riviera del Brenta  
Jesolo  
Treviso  
Cortina  
Asolo...



© Apt

## TOULOUSE-LAUTREC

### LO SGUARDO, IL SEGNO

A century after his death in 1901, Henri de Toulouse-Lautrec still manages to capture the imagination of a public hungry for a taste of the licentious side of life in late 19th century Paris Montmartre district. In the late 1800s, poster art was all the rage in France and on the streets of Paris, the French artist, already an accomplished painter, learned the new techniques of color poster printing and set off an explosion on the streets. The real-life characters and celebrities that he depicted in posters, prints and covers of books, magazines and sheet music are resurrected in various quarters from Baz Luhrmann's film "Moulin Rouge," selected as the opening-night feature at the Cannes Film Festival of the last year, to a new exhibition on view through 16 May at the Brolo, the Art Centre of Mogliano Veneto.

### LO SGUARDO, IL SEGNO

Un secolo dopo la sua morte, avvenuta nel 1901, Henri Toulouse Lautrec cattura ancora l'immaginazione di un pubblico particolarmente attratto dalla fantastica e licenziosa vita parigina della fine del diciannovesimo secolo. Nel tardo 1800 nelle strade di Parigi, in particolare a Montmartre, i giovani artisti francesi imparavano le nuove tecniche per la creazione di poster colorati invadendo le strade con una esplosione di colori.

Gli aspetti della vita reale e delle celebrità che egli dipinse in posters, stampe e copertine di libri, magazines e musica stampata sono sempre attuali, basti ricordare il film "Moulin Rouge" che l'anno scorso ha inaugurato il Festival di Cannes, ed è con questo spirito, e non solo, che il Centro d'Arte di Mogliano ha allestito la mostra.



IL BROLO  
via XXIV Maggio, 13/15  
Mogliano Veneto  
ph. +39.041.5930800  
Temporary exhibition:  
Toulouse-Lautrec  
Until 16 May  
Opening: 10.00-19.00  
Closing day: Monday

## The Brenta's Villas Le Ville del Brenta

di A. C.

**A** strip of land along the river Brenta, which flows from Padova to Venezia, where you have a delightful view of gardens and villas. A landscape which enchanted poets like Byron and Goethe, playwrights like Carlo Goldoni and just Dante Alighieri who in the Divina Commedia mentions "Oriago", one of the little town of the Riviera.

The history of the Riviera began in the 15th century when rich Venetian families bought large estates where spent the summertime and where managed the land cultivation; they asked the most famous architects to design their villas so splendid as not to miss their Venetian palaces. To use a felicitous dialect term from modern northeast Italy, we could say that the villa veneta celebrated the triumph of the enlightenment of "schèi" (i.e. money) achieving an extraordinary fusion of wealth, architecture and culture. "The villa veneta was a form of theater," says the writer Gian Antonio Cibotto. There are about fifty Villas in the Riviera and the best known are Villa Foscari designed by Andrea Palladio in Malcontenta, Villa Pisani

una lingua di terra lungo il fiume Brenta, che scorre da Padova a Venezia, dove è possibile godere di un delizioso panorama di ville e giardini. Un panorama che incantò poeti come Byron e Goethe, commediografi come Carlo Goldoni e persino Dante Alighieri il quale nella Divina Commedia nomina Oriago, uno dei paesi che si affacciano sulla Riviera. La storia della Riviera inizia nel quindicesimo secolo quando la Repubblica cominciò ad abbandonare il tradizionale commercio con l'Oriente trovando un alternativo impiego dei capitali negli investimenti fondiari. Per usare un felice termine moderno potremmo dire che le ville venete celebrarono e celebrano l'importanza dei "schei" (i soldi) realizzando comunque una straordinaria fusione tra salute, architettura e cultura. Le più ricche e nobili famiglie veneziane comprarono grandi appezzamenti di terreni da far coltivare, vi si stabilirono durante l'estate e costruirono le loro dimore che dovevano essere magnifiche quasi quanto i loro palazzi veneziani. In Riviera ci sono circa cinquanta ville, molte delle



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*with the biggest and rich frescoes by Tiepolo and Guarana, gardens and the famous labyrinth in Stra, Villa Widmann and Villa Valmarana in Mira, Villa Morosini in Mirano and Villa Giovanelli in Noventa Padovana. Up until the 17th century with the Burchiello, the famed horse-drawn barge immortalized by Goldoni, enchantment of the past can still be savored by traveling from Venice to Padua by boat. The burchiello navigates the five locks and nine bridges along their 44-kilometer course much the way their predecessors did, but with added comfort. It allows you to enjoy the Riviera from its most natural point of view and to visit, through art and history, the Venetian Palladian Villas.*



Strà - Villa Nazionale Pisani (garden)

quali dichiarate di interesse storico e monumentale. Le più famose sono Villa Foscari progettata da Andrea Palladio a Malcontenta, Villa Pisani con i più grandi e ricchi affreschi di Tiepolo e Guarana, i giardini ed il famoso labirinto a Stra, Villa Widmann e Villa Valmarana a Mira e Villa Morosini a Mirano. Nelle ville si ammirano interi cicli pittorici di grandi artisti e nelle cappelle decorazioni preziose. Fin dal 1800 da marzo a novembre il burchiello, la barca immortalata dal Goldoni, percorre il Brenta da Venezia a Padova, sono 44 chilometri che consentono sia di godere la Riviera dal punto di vista più naturale, sia di visitare le Ville Venete più famose.

# MAINLAND CITY LISTING

## Villas Ville

### VILLA FOSCARI "La Malcontenta"

Malcontenta, riva destra

ph. +39.041.5470012

Situated along the banks of the Brenta River near the town of Malcontenta, the Villa Foscari is a fine example of a unified work of architecture, in which all the parts are harmoniously organized and related to each other.

"The habitation for the master ought to be made with a just regard to his family and condition..." are the Creator's Words. To see: the interior decorations and the spendid garden  
opening: Tuesday and Saturday 9.00-12.00, reservation required  
tickets: € 8,00

### BARCHESSA VALMARANA

Dolo, riva sinistra

ph. +39.041.4266387

Passing the Dolo lock, the Burchiello docks in Mira for the visit to the Barchessa Valmarana, a XVII structure with frescoes of Michelangelo Schiavoni, better known as "il Chiozzotto".

The Villa Barchessa Valmarana is still sumptuously furnished and houses notable paintings of the Venetian-Baroque school.  
Opening: 9.30-12.00/14.30-18.00  
Closing day: Mondays  
Tickets: € 5,16

### VILLA BADOER FATTORETTO

Dolo, riva destra

ph. +39.041.410113

It is in the Riviera, between Mira and Dolo. The internal part has refined fittings and the garden with a little lake is adorned by statues.

To see: "Museo del Villano" a collection of ancient farm tools and hystorical documents.

### VILLA WIDMANN FOSCARI

Mira, riva sinistra

ph. +39.041.5600690

The building, with the wing and the oratory, was built at the end of 18th century by the nobles Sherman, mer-

chants of Persian origin, in a place which is also known today as the Riscossa. All the rooms were decorated with precious stuccoes and polychromes. The Villa has belonged to the Province of Venice since 1984.  
To see: roccoco frescoes, the oratory and the wonderful garden.  
Opening: 10.00-17.00  
from Tuesday to Sunday  
Closing day: Mondays  
Tickets: € 5,00

### VILLA PISANI

Strà, riva sinistra

ph. +39.049.502074

Following the wide curve of the road, you get your first view of Villa Pisani at the entrance to Strà. Particularly worthy of note is the ceiling, the work of Giambattista Tiepolo, the famous Glorification of the Pisani family.

To see: the frescoes by G.B.Tiepolo, Guarana, Zais. The park, the labyrinth and the stables.  
Opening: 9.00-19.00  
Closing day: Mondays  
Tickets: € 5,00

### VILLA FOSCARINI ROSSI

Strà, riva sinistra

ph. +39.049.9800335

A visit is the Palazzo Foscari built in 1400 is also worthy. It was once decorated with frescoes attributed to Tintoretto. But nothing has survived of its illustrious inhabitant. In the villa there is a permanent exhibition of shoes with the collection Rossi Moda.

To see: Foot Wear Museum, the barchessa and the garden.  
Opening: 9.00-12.00/14.30-18.00  
Closing day: Sundays  
Tickets: € 5,00

### BARCHESSA ALESSANDRI

Mira, riva sinistra

ph. +39.041.415729

It is a "L" shaped building wanted by Cesare Alessandri at the end of 17th century. Its form let us think that it is no completed.

To see: important frescoes in the barchessa, the mythologic scenes by G.Pellegrini.  
Opening: Saturday and Sunday 10.30-12.30  
Tickets: € 4,00

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Mira - Villa Widmann - Foscari (statue)

# VENICE MAGAZINE

the city guide

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IN VENICE



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A well-known restaurant which serves meat-dishes. Excellent the wine card. Paolo and Davide (the chef) wait you in a lovely environment.  
closing day: Sunday

ALL'AMELIA  
Via Miranese, 111 - Mestre  
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A historical prestigious restaurant in Venetian interland. It serves Italian traditional cuisine and offers an excellent wine list. It is perfect at lunch time too.  
closing day: Wednesday

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

Miss Giovanna will be happy to receive you in the new restaurant. She offers meat or fish dishes as well as delicious vegetables. Insuperable the wine card.  
closing day: Monday

DANTE HOSTERIA  
Via Dante, 53 - Mestre  
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A well known restaurant appreciated for its meat or fish menu. Filippo, the boss, will be happy to

satisfy your palates.  
closing day: Sunday

TRATTORIA ALLA CUCCAGNA  
Via Manin, 22 - Mestre  
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A historical inn, loved by professional men or women at lunch time. The local cuisine (at good price) is served by Carlo and Gianni the managers.  
closing day: Monday

AUTOESPRESSO  
Via Fratelli Bandiera, 34 - Marghera  
ph. +39.041.930214

One of the most renowned restaurant in the Venetian interland. It features traditional Italian cuisine in a lovely environment. Excellent the wine list.  
closing day: Sunday

AL CASON  
Via Gatta, 112 - Mestre  
ph. +39.041.907907  
A restaurant famous for its cuisine. It serves fish of excellent quality and it has an excellent wine card.  
closing day: Monday

AI VETERANI  
P.tta Da Re, 6 - Mestre  
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The restaurant serves an agreeable menu. The meat or fish dishes are a happy choice of the chef.  
closing day: Sunday

LA DARSENA  
Via Forte Marghera, 183 - Mestre  
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An elegant and refined restaurant which serves fish-dishes of high quality in a pleasant environment. The service is excellent.  
closing day: Monday

DALLA PASINA  
Via Pescherie, 15 - Dosson  
ph. +39.0422.382112  
On the way from Mestre to Treviso there is a turning on the right: for Dosson. The restaurant is famous for its excellent regional cuisine.  
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The only place in Mestre, recently opened, to sample Indian food. The restaurant is famous for its excellent cuisine.  
open daily



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MAINLAND guide

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the city guide

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BELLE ARTI  
BEL SITO & BERLINO  
BISANZIO  
BOSTON (ROYAL S.MARCO)  
BRIDGE  
CA' DORO  
CANAL  
CASANOVA  
CASTELLO  
CENTAURO  
COMMERCIO E PELLEGRINO  
CONTINENTAL  
DA BRUNO  
DE L'ALBORO  
DOGE  
DO POZZI  
EDEN  
FIRENZE  
FLORA  
GARDENA  
GORIZIA  
GRASPO DE UA

### IL MERCANTE DI VENEZIA

LA CALCINA  
LA FENICE ET DES ARTISTES  
LA FORCOLA  
LA LOCANDA DI ORSARIA  
LISBONA  
LOCANDA AI SS. APOSTOLI  
LOCANDA CASA QUERINI  
LOCANDA CASA VERARDO  
LOCANDA OVIDIUS  
LOCANDA REMEDIO  
LOCANDA S.BARNABA  
LOCANDA STURION  
LUX  
MALIBRAN  
MARCONI  
MONTECARLO  
NAZIONALE  
OLIMPIA  
PAGANELLI  
PANADA  
PANTALON  
PAUSANIA  
RIALTO  
SCANDINAVIA  
S.CASSIANO CA'FARETTO  
S.CHIARA  
S.GALLO  
S.MARCO  
S.MOISE'  
SPAGNA  
S.SIMEON AI DO FANALI  
S.STEFANO  
S.ZULIAN  
TINTORETTO  
TORINO  
TRE ARCHI  
UNIVERSO & NORD  
VIOLINO D'ORO

## Venice Mainland

### 5 - star HOTELS \*\*\*\*

VILLA CONDULMER

### 4 - star HOTELS \*\*\*

ALEXANDER  
AMBASCIATORI  
ANTONY  
BOLOGNA  
CAPITOL PALACE  
HOLIDAY INN  
IL BURCHIELLO  
LAGUNA PALACE & SUITES  
LA MERIDIANA  
LUGANO TORRETTA  
MICHELANGELO  
PLAZA  
POPPY  
RAMADA  
TRITONE  
VILLA BRAIDA

### VILLA STUCKY

### 3 - star HOTELS \*\*

AI PINI

BARCHESSA GRITTI

BELVEDERE

ARISTON

CENTRALE

CLUB HOTEL

FLY

LA RESCOSSA

LOCANDA AI VETERANI

LLOYD

MONDIAL

NUOVA MESTRE

PARCO VERDE LA FENICE

PARIS

PIAVE

PRESIDENT

VENEZIA

VILLA DUCALE

VILLA FINI

VILLA GIULIETTA

## Treviso

### 4 - star HOTELS \*\*\*

ASOLO GOLF CLUB

CARLTON

CONTINENTAL

DUCA D'AOSTA

BOLOGNESE VILLA PACE

MAGGIOR CONSIGLIO

RELAIS MONACO

VILLA GIUSTINIAN

VILLA VICINI

### 3 - star HOTELS \*\*

AL SOLE

CAMPIELLO

CRYSTAL

MAGNOLIA

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Consorzio Albergatori della Terraferma  
Veneziana  
Hotellers Association of the Venetian  
Mainland



Azienda Veneziana Albergo Lido  
Lido Hoteliers Associations



Associazione Chiese di Venezia  
The Foundation for the Churches  
of Venice

Asolo Golf Club  
Belt Limousine System

Allilaguna  
Consorzio Motoscafi Venezia

Venice Apartment  
Private Venice



**MURANO GLASS IS ONLY MADE IN MURANO  
AND THIS TRADEMARK GUARANTEES ITS ORIGIN.**

In Murano, transparency is an important value.

This is the reason why Murano glass-makers and the Venetian Authorities created a trademark which protects from imitations and guarantees the authenticity of the original artistic glassworks.

It was through this move of protecting the

antique art of working the glass which entitled Murano to enter galleries, museums and the most prestigious palaces and villas around the world.

Above all, it is a concrete way of securing the most demanding clients - because the world is full of Murano, but only one, the one with this trademark, is authentic.

