

VENICE MAGAZINE

the city guide

15 MAY .03
15 JUNE .03

Focus on:
THE ROWING SEASON

Special:
BURANO ISLAND

Tips:
**ULTIMATE SHOPPING
USEFUL PAGE**

Preziosi nel Tempo



Vessel of the Doges

The Bucintoro "the ancient ship of the doges" has provided the inspiration for Zoie to create another enchanting Venetian vessel. This brooch, with diamond-embellished sails, sweeps us back into the atmosphere of times long gone the "vessel of the doges" has a fixing hook to allow this jewel to be worn as a stunning pendant on any necklace.

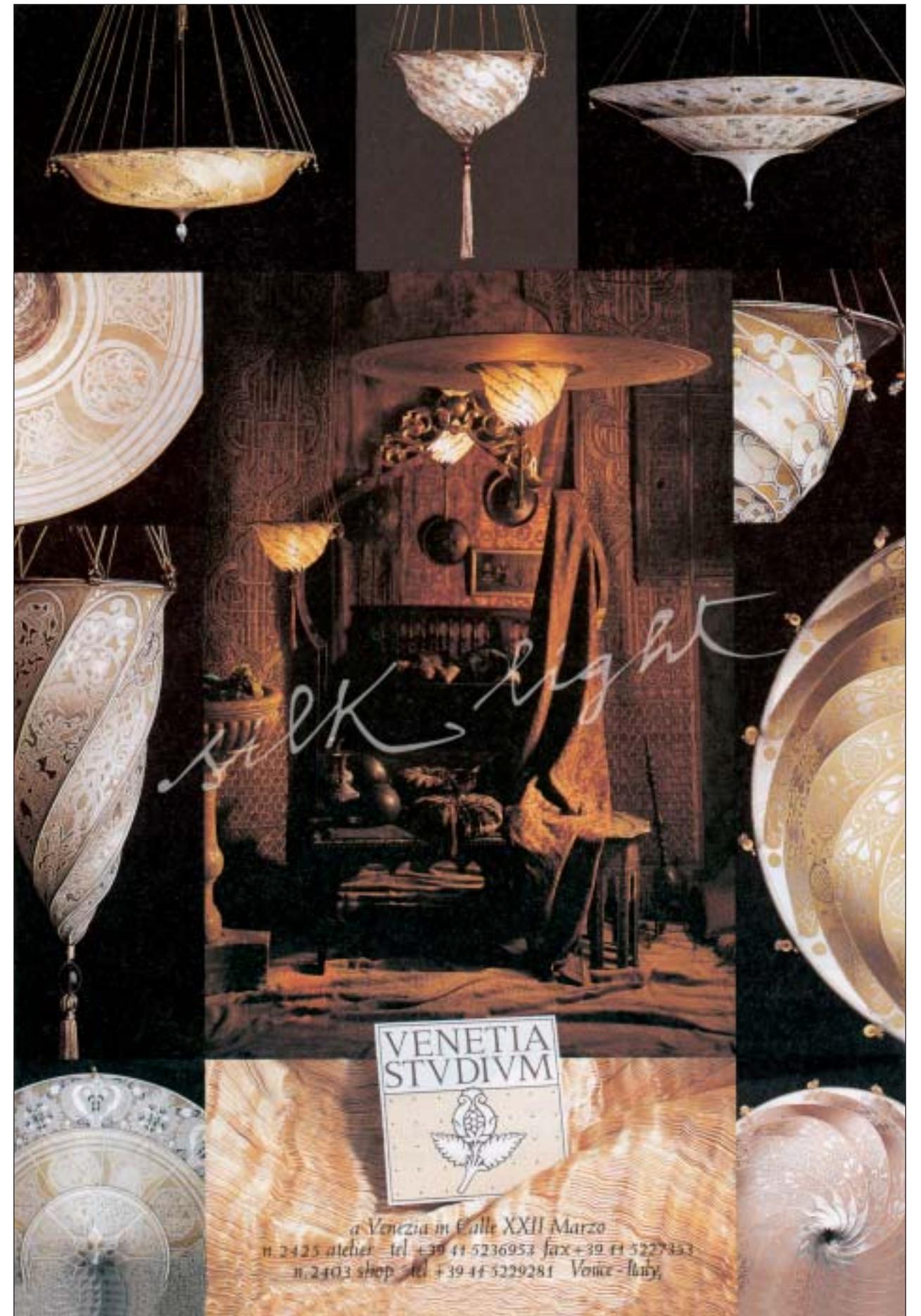
I Vascello dei Dogi

Sulla scia del Bucintoro, l'antica nave dei dogi, nasce dalle Zoie un fantastico vascello veneziano. Saranno le vele intessute di brillanti incastonati a portarci nell'atmosfera di un tempo che non esiste più. Il "vascello dei dogi" è una spilla la cui bigliarina apribile rende questo gioiello uno splendido pendente da portare su qualsiasi collana.



GIOIELLI VENEZIANI

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San Polo Venezia
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www.lezoie.com



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Un indispensabile strumento per vivere nel migliore dei modi Venezia e tutto ciò che offre. Tre guide curate da una redazione attenta e "Veneziana".



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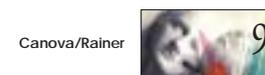
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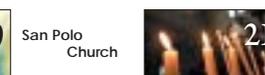
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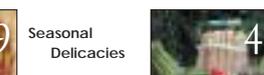
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Accessori d'Abbigliamento
Fashion Accessories

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Burano: case
(archivio APT)

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The Rowing Season

© Archivio Resini

...after all Venice is the city on water and travelling in boats, expresses the Venetians strong unique connection to water through tradition and pride. The "Sensa" is the holiday of the matrimony with the sea, which represents this historical tie. A tie strengthened over time and represented by the municipal council who for one day become servants of the Doge (dogali).

...perché Venezia è la città dell'acqua e sulla barca si esprime quel legame unico fatto di tradizione e orgoglio. La festa della "Sensa", lo spozalizio con il mare, rappresenta il legame storico. Solidificato negli anni e rappresentato dalle istituzioni municipali che per un giorno si fanno dogali. La Vogalonga esprime invece il legame con la tradizione popolare.

La Stagione del Remo

Now is the time of the Spring regattas when Venetians get out their family boats after the winter. Also it is time for tourists with a passion for water and rowing who arrive in the city with canoes and kayaks watched with a little suspicion by the Venetians. After all Venice is the city on water and travelling in boats, expresses the Venetians strong unique connection to water through tradition and pride. The "Sensa" is the holiday of the matrimony with the sea, which represents this historical tie. A tie strengthened over time and represented by the municipal council who for one day become servants of the Doge (dogali).

The "Vogalonga" (long row) expresses however a tie with popular tradition. On this occasion hundreds of boats come from all over the world to race, but against no more than the beautiful scenery. It is a holiday which involves everyone and brings the city back to its origins.

The Vogalonga
Thirty kilometres by oar. Hundreds of people along the sides of the Venetian canals cheering on the different crews. An explosion of colour. The famous holiday celebrating the "remo" (oar), which since 1974 is takes place on a Sunday in May. It started as a chance to give new life to the old Venetian tradition of rowing and soon became an event for all the citizens of Venice and remains one of the only Venetian competitions where numerous tourists

Sono le regate di primavera. Quando i veneziani svernano le vecchie imbarcazioni di famiglia. Sono anche le regate dei turisti appassionati dell'acqua che vengono in città con canoe e kayak, osservati dai cittadini con un po' di diffidenza. Perché Venezia è la città dell'acqua e sulla barca si esprime quel legame unico fatto di tradizione e orgoglio. La festa della "Sensa", lo spozalizio con il mare, rappresenta il legame storico. Solidificato negli anni e rappresentato dalle istituzioni municipali che per un giorno si fanno dogali.

La Vogalonga esprime invece il legame con la tradizione popolare. In questa occasione centinaia di barche provenienti da tutto il mondo gareggiano solo con la bellezza dei paesaggi. Una festa che coinvolge tutti e che riporta la città alla sua dimensione originaria.

La vogalonga
 Trenta chilometri a remi. Centinaia di persone lungo le rive dei canali veneziani a fare il tifo per gli equipaggi. È un esplodere di colori la Vogalonga, la famosa festa del remo che dal 1974 ogni anno si ripete in una domenica di maggio. Nata per dare nuova vita alla tradizione veneziana del "remo", si è presto trasformata in un grande evento cittadino. Una delle poche competizioni veneziane a cui partecipano anche numerosi turisti. Si parte dal Bacino di S.Marco e si attraversa la laguna meno conosciuta fiancheggiando le

often take part too. The Vogalonga starts in the S. Mark's basin and goes through the lesser known parts of the lagoon, passing along the islands; Vignole, S. Erasmo, S. Francesco del Deserto then on to Burano, Mazzorbo and Murano. It returns towards Venice, entering the city by the Cannaregio canal, rowing peacefully by the palaces on the Grand Canal ending the enormous fatigue at "Punta della Dogana" in front of S. Mark's. Whole families take this opportunity to commit themselves to the antique art of the sailor/rower: parents with children, groups of friends who love rowing, dogs and cats are even included. From the initial 500 old Venetian boats taking part, last year 1500 crews took part. The route selected shows things from the water, which cannot usually be seen on land. From early morning, boats of all types and descriptions meet in S. Mark's basin in front of the Ducal Palace, and wait for the off: at nine o'clock sharp a canon blast roars out the start.

Venice is transformed and relives its true popular identity, of tradition and enthusiasm.

The Marriage to the Sea

The Sensa Feast-day, Ascension Day, was the major Venetian celebration at the time of the Republic. Venice ties itself indissoluble with a ring to its sea, to its lagoon, a source of splendour and riches but at the same time, in recognition of its limits, because it is this same sea which has to be appeased, respected for its power. The Sensa celebration dates back to the year 999

isole delle Vignole, S. Erasmo, San Francesco del Deserto, si passa per Burano, Mazzorbo e Murano. Si ritorna a Venezia per il canale di Cannaregio e si voga indisturbati sotto i palazzi del Canal Grande per concludere la propria fatica alla Punta della Dogana di fronte a S. Marco. Famiglie intere prendono l'occasione per cimentarsi nell'antica arte della marineria: genitori con i figli, gruppi di amici appassionati del remo, cani e gatti compresi. Dalle iniziali 500 vecchie imbarcazioni veneziane partecipanti l'anno scorso la Vogalonga ha raccolto più di 1500 equipaggi. Il percorso sembra studiato apposta per far vedere dall'acqua quello che solitamente sfugge dalla terra.

Fin dal mattino le barche, di ogni tipo e forma, si radunano in Bacino San Marco di fronte al Palazzo Ducale e attendono il via: alle ore nove un colpo di cannone dà la partenza.

Venezia si trasforma e riacquista la propria dimensione popolare, fatta di tradizione ed entusiasmo.

La festa della Sensa

La festa della "Sensa", Ascensione in Cristo, fu la maggiore celebrazione veneziana ai tempi della Repubblica. In questo giorno si celebrava il simbolico sposa-lizio del mare, segno della riconosciuta autorità e supremazia della Serenissima sull'Adriatico. La sua origine sembra ricollegarsi alla vittoriosa conquista della Dalmazia da parte del doge Pietro Orseolo II nell'anno 999, ma la forma definitiva più complessa e sfarzosa risale al tempo del Doge Sebastiano



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THE BUCINTORO

The leading character at the Festa della Sensa was surely the Bucintoro. Little information is available on the etymology, the birth and how many versions of the Bucintoro succeeded each other over the course of the centuries.

The first Bucintoro, dated back to 1311, was probably a "galea" chosen among the military fleet of the Venetian Republic, and it was replaced by a new construction in 1526. The third version was inaugurated on Ascension Day on May 1606. The fourth and last was completed in 1729 under Doge Alvise Mocenigo. Its features: 35 metres long, 7 metres wide and 8 metres high, 42 oars. The Bucintoro was governed by 3 admirals, there are 40 sailors and 168 rowers, arranged four to an oar.

The Bucintoro was separated into two floors. On the bottom floor were the rowers. On the top, which was also covered with a canopy creating a vast hall, lined with red velvet, containing 90 seats and with 48 windows fitted, were the illustrious guests. Astern sat the Doge, with Justice enthroned at the prow. The Bucintoro's last trip dates back to the Festa della Sensa of 1796. After the fall of the Venetian Republic in 1798, French soldiers reduced all the beautiful carved wood and all the gold trappings to small pieces, and set fire to them to retrieve the gold. Reduced to a naked shell it was armed with four cannons and set to defend the lagoon.

It was demolished in 1824 at the Arsenal.

IL BUCINTORO

Il maggior protagonista della Festa della Sensa era senza dubbio il Bucintoro. Poche sono le notizie precise sull'etimologia, sulla nascita e sul numero di queste dogali imbarcazioni. Al primo del 1311, probabilmente una galea scelta tra la flotta militare della Serenissima che era mossa a rimorchio, seguì un nuovo Bucintoro nel 1526. Il terzo venne inaugurato il giorno della Sensa del 1606 e il quarto ed ultimo fu completato nel 1729 sotto il dogado di Alvise Mocenigo. Le sue caratteristiche erano: trentacinque metri di lunghezza, sette metri di larghezza, otto di altezza, quarantadue remi. L'equipaggio era formato da tre ammiragli, quaranta marinai e centosessantotto vogatori, quattro per ogni remo. Era diviso in due piani. In quello inferiore stavano i rematori. Quello superiore, riservato alle massime autorità della Repubblica, era coperto da un baldacchino che formava così una grande sala rivestita di velluto rosso, con 90 seggi e 48 finestre protette. Il posto a poppa era riservato al Doge, a prora troneggiava la maestosa dea della Giustizia impugnante sulla destra la spada segno di potenza e sulla sinistra la bilancia segno di equità. L'ultima uscita del Bucintoro risale alla Festa della Sensa del 1796. Dopo la caduta della Serenissima Repubblica i soldati francesi, nel 1798, ridussero in pezzi gli splendidi intagli e quanto c'era di dorato, e dettero fuoco per recuperare l'oro. Lo scafo fu successivamente armato con 4 cannoni e usato per la difesa della laguna, sino al 1824 quando fu demolito all'arsenale.

when the Venetian fleet, under the command of Doge Pietro Orseolo II, sailed on Ascension Day to liberate Dalmatia. The celebration began rather simply, as a procession of the the Doge upon his barge. In later years the Doge, upon his magnificent ship the Bucintoro, would be followed by a fleet of boats to the entrance of the port at the Lido, where the Bishop of Olivolo (Castello) blessed the lagoon in peace and gratitude. This came about principally due to the diplomatic involvement of Doge Sebastiano Ziani. Pope Alessandro III, as a mark of his gratitude to the city, gave the Doge a blessed ring, pronouncing "Receive this as a token of sovereignty over the sea that you and your successors will be everlasting". He then added "...marry the sea as a man marries a woman and thus be her Lord..."

From this moment, the simple ceremony of the Sensa became a very representation of the myth of the Serenissima, "Queen of the Seas". Once each year, the Doge would "marry" the sea, and throw a blessed ring into the lagoon as an sign of eternal fidelity.

Today many things changed and the water procession consisting of historical boats and boats belonging to the Venetian sporting associations, is escorted by naval vessels and military landing craft to the Lido.

In the procession there is the Mayor, accompanied by the highest civil authorities and by the Patriarch of Venice. Then, after being blessed, the auspicious ring is thrown into the waves.

Ziani che, come ricompensa per i servizi resi alla chiesa, avrebbe avuto in dono dal Papa l'anello con cui doveva compiersi ogni anno il rito. In segno di riconoscenza il Papa Alessandro III donò al Doge un anello benedetto pronunciando le parole: "Ricevilo in pegno della sovranità che Voi e i successori Vostri avrete perpetuamente sul mare", e poi aggiunse "...lo sposasse lo Mar si come l'omo sposa la dona per essere so signor." E così l'iniziale visita al mare e la sua benedizione si trasformarono in un atto di investitura e di possesso: ormai il dominio veneziano sullo Adriatico era riconosciuto. Con cadenza annuale il Doge sposava il Mare in segno d'eterna fedeltà e lanciava ieraticamente in acqua l'anello benedetto. Il Doge, la signoria, il clero e gli ambasciatori stranieri raggiungevano per l'occasione a bordo della galea dogale il mare davanti alla chiesa di San Nicolò del Lido, seguiti da un corteo di barche addobbate a festa. Là, il Vescovo di Olivolo (l'odierno Castello) benediceva le acque in segno di pace e gratitudine e l'anello veniva lanciato pronunciando la frase "In segno di eterno dominio Noi, Doge di Venezia, ti sposiamo, o mare". Oggi il Sindaco, seguito dalle più alte autorità cittadine e dal Patriarca di Venezia, si imbarca alle ore 10 dal molo di San Marco sul Bucintoro seguito da un corteo acqueo formato da barche storiche e delle società sportive veneziane e si dirige, come in tempi remoti, davanti al Lido dove viene gettato in mare il beneaugurante anello.

Museums guide

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I FARAONI

I Faraoni dell'antico Egitto fanno mostra di sé a Venezia a Palazzo Grassi...



PALAZZO DUCALE



PALAZZO DUCALE
San Marco, 1
ph. +39.041.2715911
Temporary exhibition:
Botero in Venice
Until 13 July

BOTERO IN VENICE: "SCULPTURES AND PAINTINGS"

Four years after the first exhibition in Italy by Botero, his large bronze sculptures and most recent paintings can now be seen in Venice from April 13. This enormous project involves placing more than 20 huge bronze sculptures dating from 1987 to today in various open spaces in the city. The sala del Piovega in the Ducale Palace meanwhile, hosts 25 of his enormous paintings produced in the last five years. Together this enables a panoramic view of the work of the Columbian artist in his full maturity, work that has remained tied to the South American culture, in both formal and inspirational themes.

BOTERO A VENEZIA: "SCULTURE E PITTURE"

A quattro anni dalla prima esposizione in Italia delle opere di Botero le sue grandi sculture in bronzo e i dipinti recenti possono essere ammirati a Venezia dal 13 aprile. E' un grande progetto espositivo che coinvolge diversi spazi aperti in città in cui

sono collocate oltre venti grandi sculture in bronzo datate dal 1987 a oggi, e la sala del Piovego di Palazzo Ducale, che ospita venticinque grandi dipinti, opere degli ultimi cinque anni. L'insieme consente un panorama della produzione della piena maturità dell'artista colombiano che è rimasto profondamente legato, nei temi ispirativi e nei modi formali, alla cultura sudamericana.

MUSEO CORRER - San Marco, 52 - ph. +39.041.2405211 - Until 6 July

Canova/Rainer



MUSEI
CIVICI
VENEZIANI

The austrian artist Arnulf Rainer will be paying homage to Antonio Canova with more than 50 pictorial-photographical works that reinterpret the great italian sculptor's nudes. Exhibited in the ideal neoclassical context of Museo Correr which famously has a notable collection of Canova's work, the show allows an emotive comparison and dialogue between the artists through the experience of diverse forms of expression from sculpture to photography to pictorial design.

"When, a decade ago, my attention was drawn to Canova again, the idol of my youth, I began to appreciate his women in a particular way, but also the inverse occured. They were gesturing to me, seducing me with their eyes, speaking to me and with their perfect forms, exuding a sense of joy. They know my work and moreover the 'overpaintings' I have done in the last few years from the paintings of Caspar David Friedrich. They became closer to me, imploring me to veil and wrap them. They told me how they were dying of cold and were continually exposed to the stares of others and wanted to be delicately covered by the hand of the artist. They beseech me to paint them in transparent colours, like they have seen in my work and render them resplendent in clear moonlight rather than the rough southern sunlight..." These are the words of Arnulf Rainer.



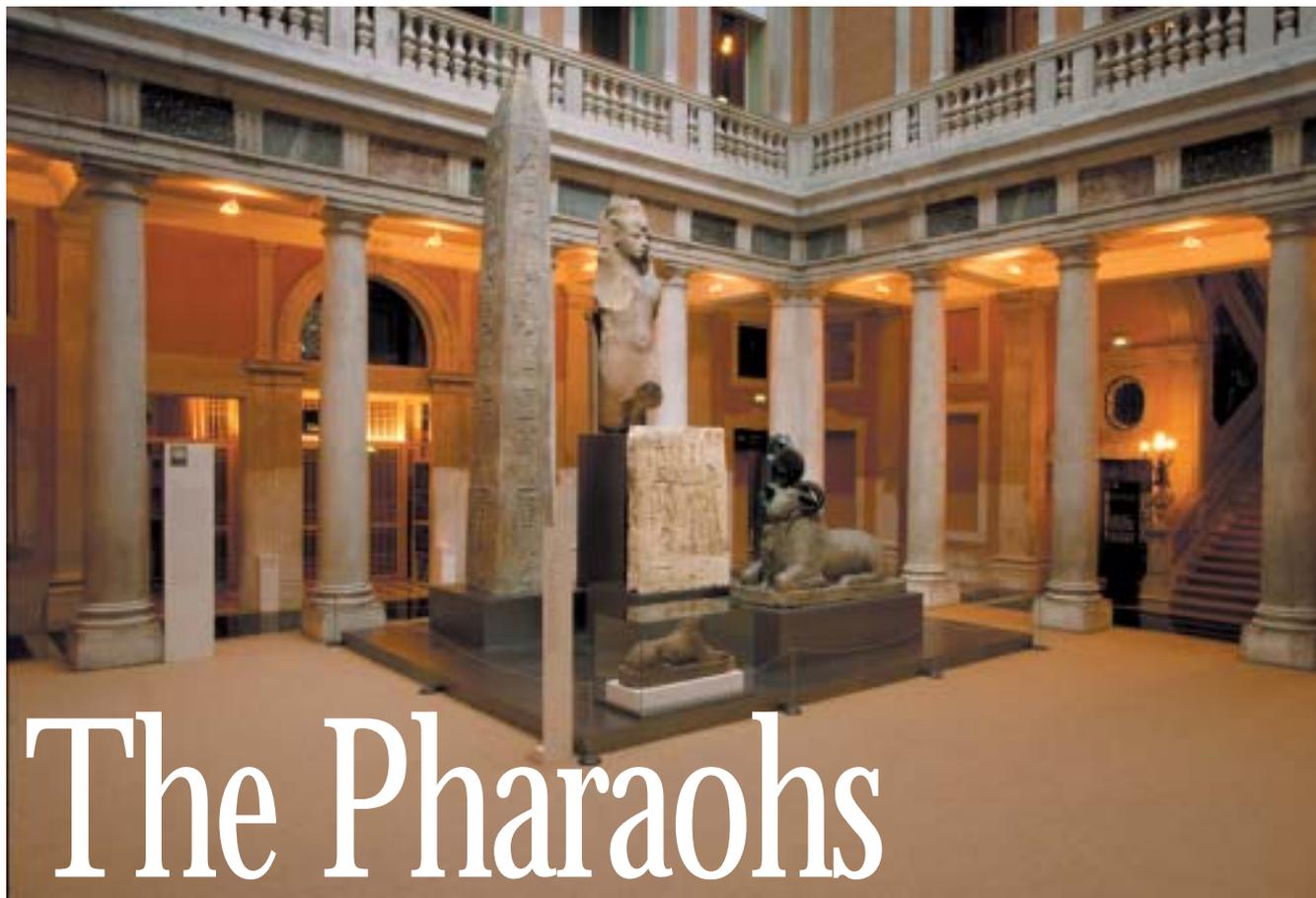
Ella ama e soffre, 2000
Inchiostro di china, matita
e acrilico su stampa laser
42 x 29,5 cm

La mostra propone oltre cinquanta opere dell'artista tedesco Arnulf Rainer dedicate ad Antonio Canova, un idolo della sua giovinezza. Si tratta di immagini ottenute da Rainer lavorando su fotografie delle più importanti sculture canoviane. Segni, colori e interventi pittorici le trasformano in opere inedite, uniche nel panorama raineriano e contemporaneo per freschezza e lirismo. Sono espone nel contesto ideale della reggia neoclassica al Museo Correr che, come è noto, ospita una notevole collezione di Canova.

L'allestimento consente così sia un emozionante raffronto e dialogo tra gli autori, sia una singolare esperienza di stratificazione di diverse forme espressive, dalla scultura, alla fotografia, al segno pittorico. "Quando, a decenni di distanza, dedicai di nuovo la mia attenzione ad Antonio Canova, l'idolo della mia giovinezza, le sue donne presero a piacermi d'improvviso in modo particolare. Ma avvenne anche l'inverso. Mi facevano dei cenni, mi ammiccavano con gli occhi, mi parlavano e mi mostravano gioiose il loro corpo perfetto. Conoscevano la mia opera, soprattutto i sovradisegni che negli ultimi anni avevo fatto su dipinti di Caspar David Friedrich. Entrammo sempre più in confidenza. Mi sussurravano di voler essere avvolte, dicevano di morire di freddo e di essere eccessivamente esposte agli sguardi, vi accennavano con grazia, apprendomi di quando in quando in nuvole colorate. Intendevano essere delicatamente coperte, per lo meno a metà, da mani di pittore. Volevano portare colori trasparenti, come spesso avevano visto sui miei fogli ed inoltre, anziché nell'aspra luce del sole meridionale, risplendere al chiaro di luna..." Sono parole di Arnulf Rainer.



"Donna che si copre", 2001
Acrilico su stampa laser
42 x 29,5 cm



The Pharaohs

I Faraoni

Public approval and enjoyment has been very high throughout this new exhibition at Palazzo Grassi. The exhibition has been able to combine the great value and rarity of the art works on show with a linear and sober setting which highlights them, leaving the beauty of each piece to speak for itself.

Grande è stato il gradimento che è stato dimostrato dal pubblico per questa nuova mostra di Palazzo Grassi, che ha saputo combinare il grande valore e la rarità dei pezzi esposti con un allestimento lineare e sobrio che li valorizza, lasciando che sia la bellezza dell'oggetto a parlare di sé.

The exhibition of the Pharaohs (Faraoni) of Ancient Egypt at Palazzo Grassi in Venice.

On exhibition are the aristocracy of the Egyptian social pyramid. Ancient Egyptian society believed that the universe was held up by the Pharaoh, who had been sent to earth by god the creator to defeat all evil and chaos. The Egyptians conceived the world through the power of Egypt. In this context, at the centre of the cosmos and mediator between heaven and earth, the king naturally appeared as an emblem of Egyptian society, in which nature and culture, religion and politics were all mixed up. Due to the great interest the visitors have shown in

Fino al prossimo 6 luglio 2003 I Faraoni dell'antico Egitto fanno mostra di sé a Venezia a Palazzo Grassi. Si tratta della figura vertice della piramide sociale egiziana. Nella concezione della società egiziana l'universo poggia infatti 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, al centro del cosmos, della comunicazione tra cielo e terra, il re appare naturalmente come l'emblema della civiltà egizia, nella quale si confondono natura e cultura, religione e politica. L'alto interesse che la mostra ha riscosso presso i visitatori

this exhibition and the growing request for bookings, the directors of Palazzo Grassi have decided to extend the exhibition of the Pharaohs in Venice for another two months, that is until 6th July.

The exhibition in Venice is now exhibiting all the aspects of the Pharaonic monarchy, which had never been seen in its entirety before.

This theme, which proposes more than three hundred pieces, comes from different collections from around the world, it re-visits the great moments in Egyptian history, while demonstrating the different facets of the royal functions evoking each time the administration, religion, foreign affairs but also the life and magnificent death of its protagonists. Public approval and

e il crescente numero di richieste di preacquisto hanno portato la direzione di Palazzo Grassi per la prima volta nella sua ventennale storia espositiva a decidere di prorogare la permanenza dei Faraoni a Venezia per un altro paio di mesi, cioè fino al 6 luglio. Sono in mostra a Venezia ora tutti gli aspetti di una monarchia faraonica, che non era mai stata trattata nel suo complesso. Questo percorso tematico, che 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 fasto-



enjoyment has been very high throughout this new exhibition at Palazzo Grassi.

The exhibition has been able to combine the great value and rarity of the art works on show with a linear and sober setting which highlights them, leaving the beauty of each piece to speak for itself.

At the same time the visitor is taken through Egyptian scenes, photographic re-constructions in life size of art works impossible to transport here and even the inside of a tomb. As an introduction the central courtyard of the building shows the biggest pieces of the exhibition demonstrating Egypt's monumental works, and thus the power of the Pharaohs.

Here can be seen, the highest piece in the exhibition, that is a colossal statue of Toutankhamon usurped by Horemheb in painted quartzite, according to one of the first illustrations of the imposing texts of Egyptology from the Napoleonic period. This piece has been sent from the Cairo museum and is almost three metres high there is also a segment of a pillar in limestone

se dei suoi detentori.

Grande è stato il gradimento che è stato dimostrato dal pubblico per questa nuova mostra di Palazzo Grassi, che ha saputo combinare il grande valore e la rarità dei pezzi esposti con un allestimento lineare e sobrio che li valorizza, lasciando che sia la bellezza dell'oggetto a parlare di sé. Questo senza però privare il visitatore di ambientazioni scenografiche, ricostruzioni fotografiche a grandezza naturale di reperti intrasportabili e persino dell'interno di una tomba. Come introduzione, il cortile centrale del Palazzo mostra attraverso opere di grande formato l'Egitto monumentale, frutto della potenza del Faraone.

Qui, disposti secondo una delle primissime illustrazioni dei maestosi testi di egittologia dell'epoca napoleonica, fanno mostra di sé, tra l'altro, il più alto dei pezzi in mostra, ossia una statua colossale di Toutankhamon usurpato da Horemheb, in quarzite dipinta, proveniente dal museo del Cairo che sfiora i tre metri di altezza e un segmento di pilone in calcare



Palazzo Grassi

The Palazzo Grassi Company is part of the Fiat Group. Its aims are to promote and organise cultural activities in the field of art and science. The activities launched by Palazzo Grassi are part of a well-defined programme that aims to investigate Ancient Civilisations to increase knowledge of the great cultures of the past, the most important aspects of Renaissance Art, and, finally, the most significant areas of Twentieth-century Art. Palazzo Grassi is one of the most imposing buildings on the Grand Canal. It was designed and, in part, built by one of the greatest Veneto architects of the eighteenth century, Giorgio Massari, for the Grassi family, a rich family that had originally come from Bologna but settled in Venice and subsequently made a fortune through overseas trade. Massari drew up the designs for the palace around 1740, but some twenty years would pass before the building was completed. After serving as a private residence, it was to be used as a hotel and then as the magnificent residence of Venetian nobles and Austrian financiers. The building changed hands and uses many times before 1950, when it was purchased by Snia Viscosa who intended to use it for promotional purposes as a site for both art exhibitions and important seasons of theatrical productions. In Spring 1984 Palazzo Grassi was bought by Fiat. The company's first priority was the installation of much-needed modern technical equipment within a building that was essentially sound but risked rapid deterioration, and whose facilities certainly did not meet modern standards. Begun in the early months of 1985, the restoration project was drawn up by the architects Gae Aulenti and Antonio Foscari. Completed in a total of fourteen months, the work set new records - in terms of time and quality - in a city like Venice where the delicate urban fabric and severe environmental restrictions usually make restoration a long and complicated process.

History and Aims La Storia e le Finalità

Dal 1985 la Società per Azioni Palazzo Grassi, si propone come finalità istituzionali la promozione e la realizzazione di attività culturali in campo artistico e scientifico. Le linee programmatiche dell'attività di Palazzo Grassi riguardano i temi delle Antiche Civiltà per approfondire la conoscenza delle più importanti culture del passato; quelli legati a momenti significativi dell'Arte del Rinascimento; e, infine, quelli che propongono aspetti dell'Arte del '900 considerati di valore generale. Palazzo Grassi è una delle più imponenti costruzioni che si affacciano sul Canal Grande.

Fu progettato, e in parte realizzato, da uno dei maggiori architetti veneti del diciottesimo secolo, Giorgio Massari, per conto di una ricchissima famiglia veneziana di lontana origine bolognese, i Grassi appunto, mercanti e fornitori marittimi. Massari progettò il palazzo verso il 1740, vent'anni più tardi avvenne il completamento dell'edificio che fu nel tempo abitazione privata, albergo, fastosa dimora di nobili veneziani e finanzieri austriaci.

Il palazzo ebbe poi le destinazioni più varie, passando di proprietà in proprietà fino alla primavera del 1984, quando il Palazzo Grassi è diventato proprietà della Fiat. Il primo obiettivo che si è posto la società torinese è stato quello di dare al palazzo strumenti tecnici aggiornati intervenendo con un radicale restauro su una struttura sana che però minacciava di deteriorarsi e che non rispondeva più a criteri di funzionalità. Il restauro, iniziato nel 1985, è stato affidato agli architetti Gae Aulenti e Antonio Foscari, che hanno posto mano al progetto realizzandolo in quattordici mesi, stabilendo con ciò anche un vero e proprio primato quanto a tempi e qualità di intervento, in una città, come Venezia, dove vincoli ambientali e preziosità del tessuto urbano pongono sempre complessi problemi a questo tipo di opere.

coming from the museum of Archaeology and Anthropology of the Pennsylvania University, which weighs more than four tons and is certainly the heaviest piece in the exhibition. One can then discover, along an immense portrait gallery, the facial features of those who governed Egypt and then in the following sections images of the regality are shown, ritualistic aspects of the figure of the King or builder of temples, warrior and victorious, keeper of peace in the universe, upright leader of his people. Also the man behind the officialdom is shown, his everyday life as Pharaoh, his pleasures and court, periods of fasting during his life and the moment of death.

The reconstruction of a royal tomb allows the visitor to accompany him on his last journey.

This exhibition builds another step in the wide range of exhibitions dedicated to Ancient Civilisations at Palazzo Grassi, which has shown; Etrurians, Maya, Celts, Phoenicians and Greek expansion in the West.

proveniente dal Museum of Archaeology and Anthropology dell'Università di Pennsylvania che, con le sue oltre 4 tonnellate, risulta certamente il pezzo più pesante in mostra. Si scoprono poi, lungo un'immensa galleria di ritratti, i lineamenti di coloro che governarono l'Egitto e con sezioni successive sono messe in luce immagini della regalità, gli aspetti della figura del re ritualista o costruttore di templi, guerriero e vittorioso, garante dell'equilibrio, pacificatore dello universo, retto governante del suo popolo. Ma si mostra anche l'uomo dietro la funzione, la sua vita quotidiana, i suoi piaceri e la sua cerchia, i fasti durante la sua vita e nel momento della morte. La ricostruzione di una tomba regale consente inoltre al visitatore di accompagnarlo nel suo ultimo viaggio. La mostra costituisce un'altra tappa della ampia serie di mostre che Palazzo Grassi ha dedicato alle antiche civiltà del passato, che ha visto esibire a Palazzo Grassi Etruschi, Maya, Celti, Fenici e Greci in Occidente.



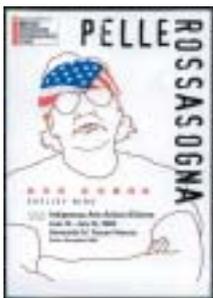
Mostre promosse da:
STUDIO "ANTONIO DAL PONTE"
 COMUNICAZIONE E SERVIZI

"Tous ensemble
 Una storia indimenticabile"
MARC ASH
 Scuola dei Mercanti,
 Madonna dell'Orto
 11 June - 27 July
 10 am - 8 pm (closed Mondays)
 Free entrance



"Transparent mirrors"
PHILIP TSIARAS
 Scuola dei Mercanti, Madonna
 dell'Orto
 11 June - 27 July
 10 am - 8 pm (closed Mondays)
 Free entrance

"Pellerossasogna"
SHELLEY NIRO
 Palazzo Cosulich - Zattere
 13 June - 15 July
 11 am - 7 pm (closed Mondays)
 Free entrance



"Purenissimo"
MAKOTO e MARUYAMA
 Spazio Proietto - Corderie
 dell'Arsenale
 15 June - 2 November
 10.30 am - 6.30 pm (closed Mondays)
 Free entrance



"Adventure of Images 2003"
ROBERT W. FIRESTONE
 Museo di Sant'Apollonia
 12 June - 2 November
 11 am - 7 pm (closed Mondays)
 Free entrance



INFO
 Studio "Antonio Dal Ponte"
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MUSEUMS CITY LISTING

Museums
 Foundations
 Art Galleries
 Private Galleries

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

Musei
 Fondazioni
 Gallerie d'arte
 Gallerie private

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

Museums
 Musei

PALAZZO DUCALE

S.Marco, 1 map: H5
 ph. +39.041.2715911
 The symbolic seat of Venetian power, formerly the seat of the Doge and State Magistratures, the Palace is the supreme embodiment of Venetian civilisation. A masterpiece of gothic architecture, it reveals a grandiose stratification of constructive and ornamental elements. The interiors, superbly decorated by legions of artists, including Titian, Veronese, Tintoretto, Vittoria and Tiepolo, offer a range of different experiences: from the vast halls of political power to the refinement of the Doge's chambers, from the gloom of the prison cells to the luminosity of the loggias overlooking the Piazza and the lagoon.
 Temporary exhibition: Piovego Hall. *Botero in Venice: Sculptures and Paintings*. Until 13 July
 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:
Gaspere Vanvitelli and the origins of landscape-painting. Until 18 May
Canova-Rainer: Until 6 July
 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 bequeath of noble Venetian families who operated in the old colonial trade markets. It is located in the building of Procuratie Nuove in St. Mark's Square and contains Roman and Greek finds dating from the 5th century B.C. to the 3rd century A.D.
 Permanent exhibition: collections of bronzes, ceramics, jewels and coins and very beautiful sculptures with many original Greek and Roman pieces.
 Opening: 9.00-20.00
 Tickets: € 4.00

BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali
 Piazza S. Marco map: G5
 ph. +39.041.5208788
 The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.
 Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.
 Temporary exhibition:
The life of books. Printed illustrated editions from 1400's and 1500's. From 29 May to 24 September
 Opening: 09.00-19.00
 Tickets: € 9.50

MUSEO DI PALAZZO MOCENIGO

Centro di storia del tessuto e del costume
 S. Croce, 1992 map: F3
 ph. +39.041.721798
 The eighteenth-century building contains a splendid series of polychrome marbles, frescoed ceilings depicting the exploits of the Mocenigo family, which provided the Venetian Republic with seven Doges. The building houses the seat of the Study Centre for the History of Textiles and Costume.
 Permanent exhibition: 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. +39.041.2410100
 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.
 Opening: 10.00 - 18.00
 Closing day: Monday
 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-Venetian 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 cere-

MUSEO DI SANT'APOLLONIA

Robert W. Firestone

Adventure of Images 2003



At 7pm on June 17 there will be the opening of the exhibition in the museum of Santa Apollonia in Venice by the American artist Robert W. Firestone, hailed as a master of digital art.

His show, "Adventure of images 2003" is an important part of the 50th Biennale of art in Venice. Firestone returns for the second time after a recent biographical exhibition in Granada, Spain, courtesy of the Rodriguez Acosta Foundation. On this occasion the artist will present 44 medium and large canvases completed in the last two years.

The show, curated by Enzo di Martino, is sponsored by the council of Culture within the Venice city municipality. The catalogue (by Ravagnan Gallery) contains a review of the work by the curator Gabriella B. Fanning.

Verrà inaugurata mercoledì 11 giugno alle ore 19 nelle sale espositive del Museo di Santa Apollonia a Venezia la mostra "Adventure of images 2003" dell'artista americano Robert W. Firestone. Questa esposizione costituisce uno degli eventi più importanti tra le rassegne realizzate intorno alla cinquantesima edizione della Biennale di Venezia.

L'artista americano torna a Venezia per la seconda volta dopo Granada (Spagna), dove recentemente la Fondazione Rodriguez Acosta gli ha dedicato una mostra antologica. In questa occasione l'artista presenta 44 tele di medie e grandi dimensioni realizzate negli ultimi due anni. La mostra, a cura di Enzo Di Martino, è patrocinata dall'Assessorato alla Cultura del Comune di Venezia. Il catalogo, edizioni Galleria Ravagnan, contiene testi critici del curatore, di Gabriella B. Fanning e una "dichiarazione" dell'artista.



ORGANIZZATA DALLA GALLERIA RAVAGNAN

info: studio "Antonio Dal Ponte" ph. 041.5239315 - Fax. 041.2417651
 From 11/06 to 2/11 - Opening: 11.00 - 19.00 - Closing day: Mondays

Simple and Complex

Semplice e Complesso

Until June 1 it is possible to visit the "Semplice e Complesso" (*Simple and Complex*) exhibit that suggests its visitors should 'live science like it's a game'. "Semplice e Complesso", another addition to the initiative organised in these past months at the Telecom Italia Future Centre, is a mix between the complexity of scientific research and the simplicity of practical, useful materials: An association particularly effective in addressing in an elementary way, the frontiers of scientific research today and through which disorder and chaos can be understood, not only by going through the study of manual traditions but also by closely analysing phenomena that we come across in our daily life. The exhibition, both educational and popular (thanks to the installation by the Gruppo di Divulgazione Scientifica dell'Istituto Nazionale of the Physics of Matter) addresses public of all ages. It confirms that the Telecom Italia Future Centre is one of the few museum spaces which holds the rank of allowing an interactive approach and easy comprehension within science and technology, also in more advanced and sophisticated cases.

TELECOM ITALIA FUTURE CENTRE

A cura dell'Istituto Nazionale per la Fisica della Materia

Convento di San Salvador, San Marco 4826 - Venezia

From 29/04 to 1/06 - Opening: 10.00 - 18.00 - Closing day: Mondays

Fino al 1 giugno è possibile visitare "Semplice e Complesso", mostra itinerante che propone ai propri visitatori di "vivere la scienza come se fosse un gioco". "Semplice e Complesso", che si aggiunge alle iniziative organizzate in questi mesi dal Telecom Italia Future Centre, è un mix tra complessità e semplicità. La "Complessità" della ricerca scientifica e la "Semplicità" dei materiali utilizzati: un'associazione particolarmente efficace per affrontare in modo elementare alcuni tra i temi di frontiera nella ricerca scientifica d'oggi quale il disordine ed il caos che potranno essere così compresi non solo attraverso lo studio dei tradizionali manuali, ma anche analizzando da vicino fenomeni che costellano la nostra vita quotidiana. La mostra, di forte carattere educativo e divulgativo, grazie anche alle installazioni realizzate dal Gruppo di Divulgazione Scientifica dello Istituto Nazionale per la Fisica della Materia, si rivolge ad un pubblico di tutte le età e conferma il Telecom Italia Future Centre come uno tra i pochi siti museali italiani in grado di consentire un approccio interattivo e di facile comprensione con la scienza e la tecnologia, anche nelle forme più avanzate e sofisticate.

monies 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: *Adventure of Images 2003. Robert W. Firestone.*
From 12 June to 2 November.
Opening: 11.00-19.00
Closing day: Monday
Tickets: free

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.
Opening: 10.00-18.00
Closing day: Saturday
Tickets: € 3.00

Foundations *Fondazioni*

FONDAZIONE BEVILACQUA LA MASA

San Marco, 71 map: G5
ph. +39.041.5207797
A foundation that has the aim of spreading and increasing knowledge of contemporary art, it dedicates particular attention to young artists. With its main location in Saint Mark's Square, it will soon become a place for looking up books, CD-Roms and other rare material.
Temporary exhibition: *Intervista con la pittura.*
Until 21 May.

Salon de Refusées. Cosa è possibile (e cosa no) nella public art.
Until 25 May. (Palazetto Tito)
Marlene Dumas - Suspect.
From 12 June to 25 September.
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

FONDAZIONE GUGGENHEIM

Dorsoduro, 701 map: F6
ph. +39.041.2405411
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: *"Ombre nel labirinto". Ugo Sissa, anni 60-70.* Until 18 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 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



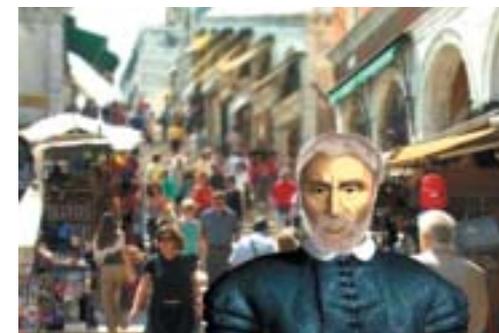
A JOURNEY

into the future

Un viaggio nel futuro

Venezia viewed by Marco Polo. This is the extraordinary experience that the Telecom Future Centre offers to its visitors. Simply show up at one of the fifteen stations where the most famous characters in Venetian history recount their stories and accompany you on a fantasy tour. There will be the real Marco Polo, the famous Venetian merchant to tell you about interesting aspects and stories of Venice. In the spring or summer of 1271, Marco Polo, only 15 years old, left Venice together with his father and uncle, for China where they remained for nearly 25 years. In 1292 the Polo family started their voyage of return to their native Italy, that would only end in 1295. Shortly after, during one of many naval battles at the time that were fought between Venice and Genoa in the Mediterranean, "Sir" Marco Polo was captured and incarcerated in Genoese prison, where, between 1298 and 1299, he was prompted by a fellow-prisoner, Rustichello of Pisa, to recount his travel memories known at the time as *The Description of the World*, soon to be known however as *Il Milione*, nicknamed either for its questionable validity (hence the million lies) or as a nickname for Marco Polo derived from an ancestral family name, Emilione. Marco Polo, man of travels and experiences from the Corte del Milion, will conduct you through the markets and campi, step by step, recounting fabulous tales of Venice.

Venezia vista da Marco Polo. È la straordinaria esperienza che Telecom Future Centre offre ai suoi ospiti. Basterà interagire con una delle quindici postazioni messe a disposizione al visitatore e i personaggi più famosi di Venezia racconteranno la città e accompagneranno il visitatore in un viaggio fantastico. E sarà proprio Marco, il famoso mercante veneziano, a descrivervi gli angoli veneziani più interessanti. Nella primavera o nell'estate del 1271 Marco, allora quindicenne, parte insieme allo zio e al padre per la Cina, dove rimarrà per circa venticinque anni. Nel 1292 i Polo iniziano per mare il viaggio di ritorno in patria che si concluderà nel 1295. In quello stesso anno, in una delle tante battaglie navali che a quel tempo si combattevano tra Veneziani e Genovesi nel Mediterraneo orientale, "messer" Polo cadde prigioniero dei Genovesi. E fra il 1298 e 1299, proprio nelle carceri di Genova, dettò al compagno di prigionia, Rustichello da Pisa, il suo resoconto di viaggio, *Le Divisament dou monde*, ben presto noto con il titolo di Milione: dal soprannome di tutta la stirpe dei Polo, da Emilione, nome di un antenato della famiglia. Marco Polo, uomo di viaggi e di esperienza, dalla Corte del Milion, residenza della famiglia, vi condurrà per mercati e campi raccontandovi passo dopo passo la favolosa storia di Venezia.



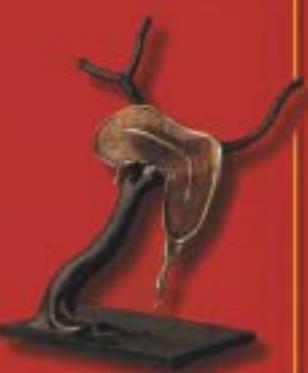
San Marco, 4826
Campo San Salvador
30124 Venezia
Opening: 10 am - 6 pm
Closing Day: Monday
Free Entrance

Twentieth Century Masters



**PICASSO
DALÍ
CHAGALL**

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

OPEN DAILY 10.00 am - 8.00 pm

GALLERIE DELL'ACCADEMIA
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 façade.
Permanent exhibition: a wide collection of coins, medals, ceramic and many paintings by the Flemish School.
Opening: 08.15-19.15
Monday 8.15-14.00
Tickets: € 3.00

PALAZZO GRASSI
San Marco, 3231 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 6 July 2003
Opening: 10.00-19.00
Closing day: 24, 25, 31
December and 1 January 2003
Tickets: € 8.50

Theatres *Teatri*

PALAFENICE
Isola del Tronchetto map: A3
ph. +39.041.786511
programme:
Stagione lirica e balletto
The Mikado - Comic opera in two acts. Music by Arthur Sullivan.
31 May, 5-6 June 8 pm. 1-7 June 3.30 pm.
Progetti speciali
La Fenice Jazz. 13-14 June.

TEATRO MALIBRAN
Cannaregio map: G4
ph. +39.041.786601
programme:
Musiche per un mondo perfetto
Richard Goode, pianoforte. Musics

by Johannes Brahms, Ludwig van Beethoven. 19 May 8.30 pm.
Stagione Sinfonica
Dona nobis pacem di R.V. Williams
Conductor Jeffrey Tate. Musics by Ralph Vaughan Williams, Edward Elgar. 23-24 May 8.00 pm.

Private Galleries *Gallerie Private*

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

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, Chagal and glasswork by Seguso.

GALLERIA D'ARTE III MILLENNIO
San Marco, 1047 map: F5
ph. +39.041.2413561
The group exhibition deals contemporary art of 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.

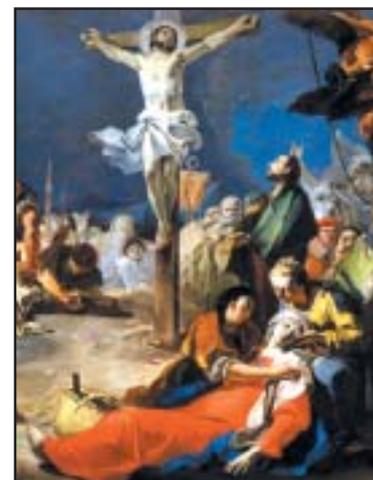
BAC ART STUDIO
Dorsoduro, 862 map: F6
ph. +39.041.5228171
The Gallery Bac Art Studio is organized in well-defined yet open spaces which include: *Paolo Baruffaldi Atelier*, *Graphic Arts Workshop* and the section dedicated to *Publishing*.

museums AGENDA & TIPS

PALAZZO COSULICH

SHELLEY NIRO - PELLEROSSASOGNA from 13 June to 15 July
Thursday 12th. June the American artist Shelley Niro will inaugurate the exhibition. The programme is promoted by the Indigenous Arts Actions Alliance, an association of a group of intellectuals, artists, and American Indian leaders and educators who felt the need to reflect together on themes such as identity and the cultural importance of art outside of the strong commercial and consumer circuit that envelops native art today. A video and some poems of the Canadian video-artist can be seen which hope to offer an interpretation of a native American identity highlighting the cultural patrimony made up of legends, traditions and costumes and its changing role within contemporary society.
Info: +39.041.5239315

SHELLEY NIRO - PELLEROSSASOGNA dal 13 giugno al 15 luglio
Si inaugura giovedì 12 giugno la mostra dell'artista americana Shelley Niro. La manifestazione è promossa dalla Indigenous Arts Actions Alliance, l'associazione costituita da intellettuali, artisti, leader ed educatori Indiani Americani che hanno sentito l'esigenza di riflettere su alcuni temi quali l'identità e l'importanza culturale dell'arte al di fuori di un circuito consumistico e commerciale che oggi interessa l'arte nativa. Vengono proposti un video ed alcune poesie della video-artista canadese la quale con tali opere intende offrire una interpretazione dell'identità degli indiani nativi americani mettendone in evidenza il patrimonio culturale fatto di leggende, tradizioni e costumi ed il suo cambiamento all'interno della società contemporanea. Info: +39.041.5239315



Giambattista Tiepolo, "Crocifissione"
Burano, Chiesa di San Martino

GALLERIE DELL'ACCADEMIA

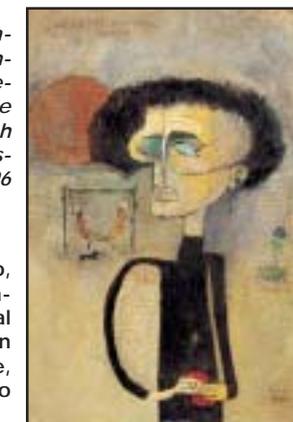
TIEPOLO, LA CROCIFISSIONE DI BURANO until 20 July
A huge altar piece by the young Giovanbattista Tiepolo for the church of San Martino on Burano, has returned after three years of restoration to its former splendour and is on display at the Accademia Gallery. Curators Giovanna Nepi Scirè and Giulio Manieri Elia say it is a work of considerable importance, not only to understand his earlier work but also as an insight into his cultural origins. The painting will be shown next to another six pieces by Tiepolo, and remarkably, will be flanked by the only known preparatory drawing, lent to Venice by Tiroler Landsmuseum Ferdinandeum of Innsbruck. Info: +39.041.5222247

TIEPOLO, LA CROCIFISSIONE DI BURANO fino al 20 luglio
Una grande pala d'altare realizzata dal giovane Giovanbattista Tiepolo per la chiesa di san Martino a Burano è tornata, dopo un restauro durato tre anni, all'antico splendore ed è in mostra alle Gallerie dell'Accademia. Secondo i curatori Giovanna Nepi Scirè e Giulio Manieri Elia si tratta di un'opera di notevole importanza e per l'individuazione delle fonti culturali dell'artista e per la comprensione della sua attività giovanile. Il grande dipinto sarà in mostra accanto ad altre sei opere del Tiepolo e, fatto eccezionale, sarà affiancato dall'unico disegno preparatorio conosciuto, giunto a Venezia in prestito dal Tiroler Landsmuseum Ferdinandeum di Innsbruck.
Info: +39.041.5222247

SPAZIO CULTURALE SVIZZERO

DADA A ZURIGO, CABARET-VOLTAIRE, 1916-1920. Until 22 June
The exhibition DADA A ZURIGO, CABARET-VOLTAIRE, 1916-1920, in Venice, is an important event dedicated to Dada which, together with Futurism, is one of the most stimulating artistic movements of the beginning of the 20th Century. The Venice exhibition intends to represent the spirit of the Dada movement by re-proposing the irrational and vibrant atmosphere created by the Dadaists from the 1916-1923 period. The exhibition has a central core of 40 works which represent the Dada adventure. Important works which have become symbols of the movement and a photographic section, which demonstrate the relationship between the Dadaists and their revolutionary role in 20th century art, are shown. Info: +39.041.5225996

DADA A ZURIGO, CABARET-VOLTAIRE, 1916-1920. Fino al 22 giugno
La mostra allestita a Venezia, presenta un panorama espositivo dedicato al periodo Dada che è stato, insieme al Futurismo, uno dei più stimolanti movimenti artistici del primo Novecento. L'esibizione veneziana ripropone l'atmosfera irrazionale e vitalissima creata dai dadaisti negli anni che vanno dal 1916 al 1923. Presenta un corpo centrale di circa quaranta opere che ripercorrono l'avventura Dada. Sono in mostra alcuni quadri entrati nella storia del movimento e una sezione sezione costituita da fotografie, documenti, libri, lettere e altro materiale utile a testimoniare le relazioni tra gli artisti del movimento e il loro ruolo rivoluzionario per l'arte del XX secolo. Info: +39.041.5225996



Churches guide

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The founding of a church dedicated to the apostle Paul on the island of San Polo...

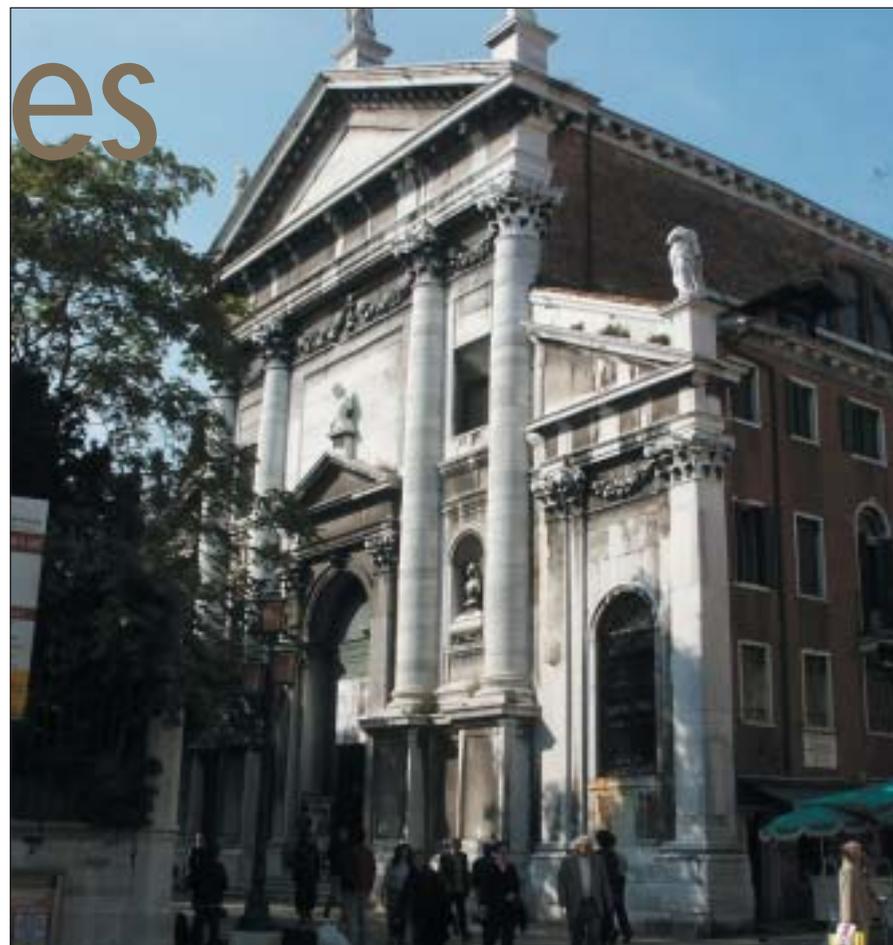
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LA CHIESA DI SAN POLO

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CHURCH OF SAN VIDAL

MEETINGS AND CONFERENCES

Chorus, the Foundation for the Churches of Venice which helps in the preservation and enhancement of the immense patrimony of the city and encourage its knowledge by means of a museum circuit that covers 15 among the most important examples of Venetian religious architecture, is organising a series of cultural meetings regarding the history of art, architecture, music, iconography and iconology in the San Vidal church. This month's programme will include the following:

INCONTRI CULTURALI

Chorus l' Associazione chiese di Venezia che contribuisce alla conservazione e alla valorizzazione dell' immenso patrimonio artistico della città e ne favorisce la conoscenza attraverso un percorso museale che unisce quindici tra i massimi esempi di architettura religiosa, organizza nella chiesa di San Vidal il ciclo di incontri culturali riguardanti la storia dell'arte, l'architettura, la musica, l' iconografia e l'iconologia. Il programma di questo mese prevede:

HOPE IN IN ST. AGOSTINO - 30 May at 5.30 pm.
Roberta de Monticelli - In the confessions

ARCHITECTURE - 29 May at 5.30 pm
Andrew Hopkins - The work of Longhena in the Basilica della Salute

MUSIC - 12 June at 5,30 pm
Giovanni Morelli - The oratorio in the 1700's

The church of San Polo

di Martina Mian

The founding of a church dedicated to the apostle Paul on the island of San Polo, dates back to the early ninth century. The original church was never radically rebuilt but was subjected instead to a series of rather unsympathetic alterations. The general architectural structure is of Byzantine derivation but has undergone successive layers of alteration such as a gothic style between the fourteenth and fifteenth centuries, followed by an overbearing neoclassical intervention completed in 1804 under the supervision of Davide Rossi.

Further restoration during the twentieth century brought to light many antique elements including the splendid wooden ceiling resembling a ship's hull. The austere interior houses, in the 'controfacciata' and the first altar on the right respectively, The Last Supper and The Assumption with Saints by Jacopo Tintoretto. The interior of the choir is fully decorated with canvases by Jacopo Palma the younger. To the right is The Chapel of the Sacrament, a precious work in the Lombard style decorated with eighteenth-century frescos by Salviati, while to the left is the altar housing The Marriage of the Virgin by Paolo Veronese. In the nave, the second altar on the left hosts The Virgin

La fondazione nell'insula di San Polo di una chiesa dedicata all'apostolo Paolo risale all'inizio del IX secolo. La chiesa originaria non venne mai radicalmente riedificata, ma subì nel corso dei secoli pesanti rimaneggiamenti. Lo schema compositivo generale è di derivazione bizantina, ma a questo vennero successivamente sovrapposti vari strati: uno gotico, tra il Tre e il Quattrocento, e infine uno neoclassico grazie ad un imponente intervento nel 1804 ad opera di Davide Rossi. Successivamente un ulteriore intervento compiuto nel corso del Novecento ha riportato alla luce alcuni antichi elementi, tra cui lo splendido soffitto ligneo a carena di nave. L'interno, austero, conserva nella controfacciata e nel primo altare a destra "L'Ultima Cena" e "L'Assunta e santi", opere di Jacopo Tintoretto. L'area presbiteriale è interamente decorata da tele di Jacopo Palma il Giovane, mentre a destra e sinistra trovano posto la Cappella del Sacramento, preziosa opera lombardesca decorata con affreschi settecenteschi del Salviati, e l'altare con lo "Sposalizio della Vergine di Paolo Veronese". Il secondo altare della navata sinistra ospita inoltre La Vergine appare a San Giovanni Nepomuceno,



Appearing to Saint Giovanni Nepomuceno, a celebrated work by Giambattista Tiepolo dated 1754. This was commissioned to be placed over the recently finished altar by Giorgio Massari, which represents San Giovanni Nepomuceno, not long ago canonised. The particularly pathetic physiognomy of the saint in ecstasy lends itself to the drama and the figure of the madonna has been changed to be more monumental. The composition has been thinned out however, devoid of the entanglement of figures which was so typical of the immediately preceding works. What we see here is a new mode of depicting sacred objects in more laconic and sober manner.

This would remain with the artist for the entirety of his late maturity until his death. Even the colour is toned down, nearly inert, perhaps as a response to the needs of a dimly lit church.

From the 'controfacciata' one approaches the eighteenth-century Oratorio of the Crucifix, probably the work of Massari. Recently restored, it is completely decorated with remarkable works by Giandomenico Tiepolo, son of the well-known Giambattista. Here the fourteen stations of the celebrated Way of the Cross are housed, in which Giandomenico reveals a truly personal and suggestive style which is solidified in his later, autonomous works.

The cycle, commissioned when he was only just twenty years, is his first solo work, completely independent of his father's style and contains in all the salient characteristics of the young painter.

celebre opera di Giambattista Tiepolo databile al 1754. Commissionata per essere sistemata su un altare appena terminato da Giorgio Massari, la pala raffigura San Giovanni Nepomuceno, da poco canonizzato. La fisionomia particolarmente patetica del santo nell'estasi piega verso il dramma.

La figura della Madonna è altera, monumentale, ma la composizione è scarna, priva di quell'affastellarsi di figure tipico delle opere di qualche anno prima. Assistiamo qui ad un modo nuovo di trattare i soggetti sacri, quasi laconico, sobrio, che accompagnerà l'artista per tutta la tarda maturità, fino alla morte. Anche il colore è smorzato, quasi fisso, forse anche per rispondere alle esigenze della chiesa, poco luminosa.

Dalla controfacciata si accede al settecentesco Oratorio del Crocifisso, probabile opera del Massari, recentemente restaurato, e interamente decorato da notevoli opere di Giandomenico Tiepolo, figlio del ben noto Giambattista, e ospitante le quattordici stazioni della celebre Via Crucis (1747-1749), in cui Giandomenico elabora uno stile assolutamente personale e suggestivo, confermato più tardi nelle opere della maturità. Il ciclo, affidatogli quand'era poco più che ventenne, costituisce il suo primo lavoro autonomo, completamente indipendente dallo stile paterno e racchiude già tutte le caratteristiche proprie del giovane pittore: figure disegnate con sorprendente verismo, colori spesso smorzati, disegno amaro come una caricatura.



THE WAY OF THE CROSS Giandomenico Tiepolo (1727-1804)

The cycle was painted by Giandomenico between 1747 and 1749, shortly before the family left for Würzburg, Germany, where they had received their first grand commission abroad. They were to remain there for three years to execute *The Way of the Cross*, one of four canvases representing episodes in the lives of the saints, and two circular pieces for the ceiling. *The Way of the Cross* is an early work of Giandomenico's, which has not yet reached its full maturity but already demonstrates all the aspects of his style and its how it differs from that of his father. Such differences however, are so well hidden in their communal work that it put critics endeavouring to ascribe the pieces into serious difficulty. A sensitivity to the profound realities, an almost bourgeois rhetoric, and indifference for the mysteries of the sacred – these are the characteristics of the visual language of Giandomenico that rendered him different from his father, the last exponent of the ancient regime. One can see for example, in the station VIII Jesus talking to the Holy Women that the artist is decidedly more interested in the crowd than the episode from the Passion. The figures are sumptuously dressed and wear a look of indifference. Neither do they participate in the drama of the event. Also Giandomenico's use of more subdued and less free tonality differentiates his work from that of his father.

VIA CRUCIS Giandomenico Tiepolo (1727-1804)

Il ciclo viene eseguito da Giandomenico tra il 1747 e il 1749, nel periodo immediatamente precedente la partenza della famiglia per Würzburg, in Germania, dove avevano ottenuto la prima grande commissione estera e dove si sarebbero fermati tre anni e consiste di una Via Crucis, di quattro tele raffiguranti episodi delle vite di santi e due tondi sul soffitto.

La Via Crucis è opera giovanile di Giandomenico, ancora acerba, ma dimostra già tutte le prerogative della sua arte e le differenze da quella del padre, che invece sono completamente occultate nei lavori comuni, tanto da mettere in seria difficoltà la critica per le attribuzioni. Un'adesione alla realtà più profonda, una retorica già quasi borghese, un'indifferenza per il mistero del sacro che lo rende lontano dal padre, ultimo rappresentante dell'ancien régime, queste sono le caratteristiche del linguaggio di Giandomenico.

Si veda, per esempio, la stazione VIII Gesù parla alle pie donne, dove l'artista è decisamente più interessato alla folla che all'episodio della passione. Le figure sono vestite sontuosamente, il loro sguardo è indifferente, non partecipano alla drammaticità della vicenda. Anche l'uso del colore è diverso da quello paterno: Giandomenico gioca su tonalità più spente, meno libere.



CHURCHES CITY LISTING

Churches Scuole Grandi Monuments

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

Chiese Scuole Grandi Monumenti

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

Thanks to:



Associazione Chiese di Venezia
The Foundation for the Churches of Venice

Churches Chiese

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

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 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 Pala d'Oro*, il Tesoro.
Opening: 10.00-17.00; Sunday 14.00-17.00

Tickets: free the church, € 2,00 La Pala, € 2,50 il Tesoro.

S. MARIA DEL GIGLIO

C.po S.M. Zobenigo map: F6
ph. +39.041.2750462

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

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

SANTO STEFANO

San Marco, 3825 map: F5
ph. +39.041.2750462

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

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

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

S. MARIA FORMOSA

Castello, 5263 map: H5
ph. +39.041.2750462

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

CONCERTI

*Interpreti
Veneziani*



Chiesa San Vidal

MAY - JUNE 2003

ore 20.30

Concert program

Interpreti Veneziani

May.
15/16/17/19
20/21/22/23
24/26/27/28
29/30/31

June.
02/03/04/05
06/07/09/10
11/12/13/14
16/17/18/19



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

BASILICA DEI FRARI
S. Polo, 3072 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 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.

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

SAN PIETRO DI CASTELLO
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 *ancora Tutti i Santi* by A.Zuccato.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

DEL SS. REDENTORE
Giudecca, 195 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 Sebastiano unique. His tomb and marble bust are inside.

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

SAN GIACOMO DALL'ORIO

Santa Croce 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 GIOVANNI ELEMOSINARIO

Rialto, Ruga San Giovanni map: F4
ph. +39.041.2750462

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

church premises.

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

SANTA MARIA DEL ROSARIO

Zattere, Dorsoduro map: E7
ph. +39.041.2750462

The church of the Jesuits, the largest example of a convent complex of the 18th century, was built between 1726 and 1735, upon commission by the Dominicans, to replace the small church that still stands beside it. The Dominicans took over from the Jesuits (from which the name derives) in 1668, when the order was abolished. Giorgio Massari was author of the church's design and the internal decoration, assisted by two great artists of the period: Giambattista Tiepolo and Gianmaria Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.

To see: The altarpiece and the ceiling by G.B. Tiepolo, The altarpiece by Piazzetta and *the Crucifixion* by Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2.00

SAN POLO

Campo San Polo 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 Rossi. 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-



CHORUS

Museum of the city

info: +39.041.2750462

CHORUS CHURCHES:

| | | |
|------------------------|--------------------------|-----------------------|
| Santa Maria del Giglio | S. M. Gloriosa dei Frari | Madonna dell'Orto |
| Santa Stefano | San Polo | S. Pietro di Castello |
| Santa Maria Formosa | San Giacomo dall'Orto | SS. Redentore |
| S. Maria dei Miracoli | San Stae | Gesuali |
| 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 *da ammirare nei luoghi per cui erano stati pensati*.

Ora queste opere, e le sedi che had been conceived for, with common and continuous visiting hours. You will become part of an ambitious project aimed at preserving the cultural heritage of the town. The proceeds collected from the sale of the tickets will help in the restoration of the churches of Venice.

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

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

I capolavori pittorici e architettonici creati dai più grandi Maestri, come Veronese, Tiziano, Tintoretto, Palladio, Codussi da ammirare nei luoghi per cui erano stati pensati. Ora queste opere, e le sedi che le custodiscono, sono facilmente visitabili con orari comuni e continuati: un ambizioso progetto che Vi renderà protagonisti di un importante recupero del patrimonio culturale della città. I proventi realizzati sono utilizzati infatti per il restauro delle chiese di Venezia.



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 PIETA' 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 stairway leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.
To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Titian, *Byzantine Madonna* of the 13th century.
Events: every year on 21 November the Venetians pay homage to the Virgin who saved Venice from the plague.
Opening: 9.00-12.00 / 15.00-18.00
Tickets: free

BASILICA DEI SS. GIOVANNI E PAOLO

Castello, 6363 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 Gervasio and Protasio, contracted by Venetians into S. Trovaso. It was rebuilt in Palladian style by an unknown architect in about 1585. It has an arched ceiling with nineteenth-century ornaments and sixteenth-century altars in the chapels.
To see: *Cristo deponato 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

ROBERT W. FIRESTONE



Adventure of Images 2003

11 Giugno - 2 Novembre 2003

orario 11-19 (lunedì chiuso - closed monday)



Museo di Sant'Apollonia
Ponte della Canonica
Venezia

Organizzazione
GALLERIA RAVAGNAN
Piazza S.Marco 50/a - Venezia
Tel/fax +39.041.5203021

Info
STUDIO "ANTONIO DAL PONTE"
Rialto, S.Polo 622 - Venezia
Tel. +39.041.5239315 Fax +39.041.2417651

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.ROCCO

S. Polo, 3054 map: E4
ph. +39.041.5234864
The 16th century Renaissance building, designed by Bartolomeo Bon, lodges the school dedicated to Saint Roch the protector of sick and plague stricken people. Saint Roch Arch confraternity's seat is still very active in the organisation of cultural meetings and concerts.
To see: an extraordinary collection of works by Tintoretto, the numerous art treasures of the 15th century, the historic Nacchini organ.
Events: cultural meetings and concerts.
Opening: 10.00-16.00
Tickets: € 5.00

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

Burano Island



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L'isola di Burano

di Samuele Costantini

...with the brilliant hues of its houses striking a strong contrast with the peaceful pace of life. In this ancient fishing village, women sit on small chairs outside their houses, crocheting true works of art. They use centuries-old techniques unique...

...dove i colori accesi delle case stridono con i ritmi pacati della popolazione. Qui, antico villaggio di pescatori, le donne siedono su piccole sedie davanti all'uscio delle case ricamando all'uncinetto delle vere opere d'arte con una tecnica particolare...

Not only Venice. The spring enchantments of the lagoon can be enjoyed mostly outside the city centre. When the main campi and St. Mark's square are brimming with tourists, lovers of tranquillity are left to look for other places, away from the beaten track of the usual tourist itineraries. Only a few minutes' waterbus trip away is a different Venice waiting to be discovered. A Venice so different that it is not Venice at all: the islands of the lagoon where, over the centuries, the local population has created its own parallel history.

Dialects, colours and scents have come about independently on these islands, which in summer take on a special

Non solo Venezia. Gli incanti primaverili della laguna si assaporano soprattutto fuori dal centro della città. Quando i campi e la piazza sono affollati di turisti veloci e distratti, rimane agli amanti della tranquillità la ricerca di mete alternative e lontane dal solito giro turistico. A pochi minuti di vaporetto si scopre una Venezia diversa. Che Venezia non è. Sono le isole della laguna, dove nel corso dei secoli gli abitanti hanno costruito una storia parallela. Dialetti, colori e profumi si sono formati autonomamente in queste isole che d'estate acquistano un sapore, intenso, tutto particolare. Murano, Burano e Torcello si offrono in primavera nella

intensity.

The islands of Murano, Burano and Torcello are at their very best in springtime. Perhaps Burano most of all, with the brilliant hues of its houses striking a strong contrast with the peaceful pace of life. In this ancient fishing village, women sit on small chairs outside their houses, crocheting true works of art. They use centuries-old techniques unique to this location. And the pace of life, dictated by waiting for the fishermen to return, has marked time itself, which passes slowly here, among children playing in the streets and the silences of balmy afternoons. In this smaller and different Venice, traditions are the substance of its existence. The houses, which are low and very similar, were originally painted by the women, who used brightly-coloured paints that would be seen better through the lagoon's

loro veste migliore.

Su tutte Burano, dove i colori accesi delle case stridono con i ritmi pacati della popolazione. Qui, antico villaggio di pescatori, le donne siedono su piccole sedie davanti all'uscio delle case ricamando con l'ago delle vere opere d'arte con una tecnica particolare che solo in questo posto è possibile trovare. E i ritmi imposti dall'attesa del ritorno degli uomini del mare, hanno cadenzato il tempo che trascorre lento fra giochi di bambini sulla strada e i silenzi del pomeriggio. Una piccola Venezia questa, che ha fatto delle tradizioni l'unica ragione della sua esistenza. Le case, basse e tutte uguali, erano dipinte originariamente dalle donne con colori sgargianti per permettere ai propri uomini di vederle da distante, al loro ritorno fra le nebbie invernali. Ma d'estate esplodono,



A HISTORY OF BURANO'S LACEWORKS

Legend has it that a young Venetian seaman brought here the gift of a kelp frond to his loved one from distant seas. To preserve the memory, the girl copied the shape using only a lace thread. Working with lace became popular in Venice's Serenissima Republic during the 16th century. Today only a few women know that ancient art and many of them have founded lace-working schools. Burano has a famous lace museum that houses historic pieces and explains the different working methods.

STORIA DEI MERLETTI DI BURANO

La leggenda dice che un giovane marinaio veneziano portò in dono alla sua amata un'alga marina dai mari lontani. Lei per preservare il ricordo ne copiò i tratti e la fattura usando semplicemente del filo di cotone. La lavorazione del merletto si diffuse nella repubblica di Venezia nel 1500. Solo poche donne sanno ora ripetere quei movimenti. Molte di loro si sono costituite in associazione e hanno fondato delle scuole. A Burano esiste un museo del merletto dove sono raccolti i pezzi storici e le diverse lavorazioni.



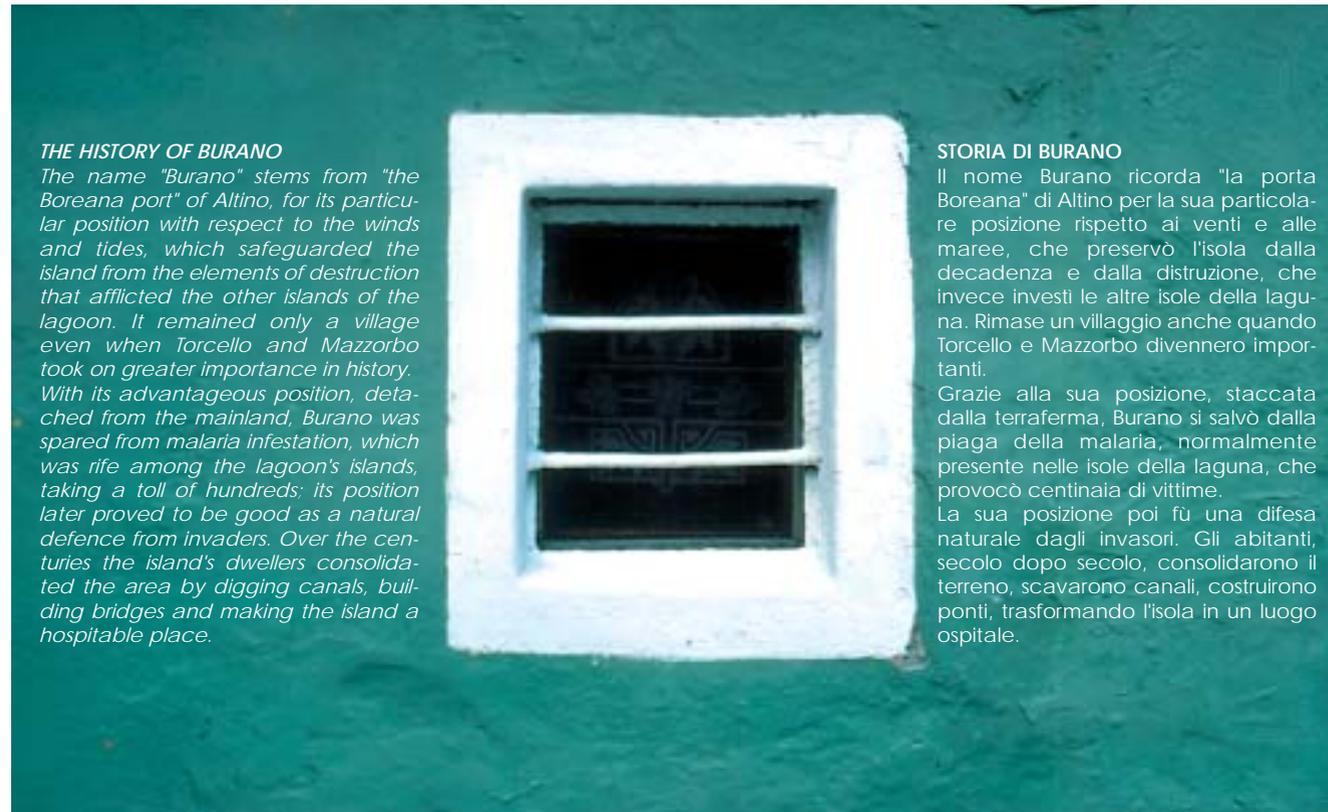
© Apt

winter mists by their homecoming husbands.

In summer the colours truly come alive, though, as they jostle amongst themselves, competing to stand out as the most brightly-coloured house. These colours have become part of the traditions and the city council now protects them. New house owners cannot paint their buildings in colours other than the original. The itinerary the tour guides propose is always the same, repeated over the decades. The handicraft products for sale on these islands (Murano glass; Burano Lacework) only enhance the allure of these charming places, which continue to withhold a simply unique atmosphere. The best way to view the islands is from the water; perhaps from a rowing boat and, best of all, in the spring. The Venetians, who come out here often in

quando sembrano ingaggiare una gara fra chi possiede la tinta più forte. Ora questi colori fanno parte delle tradizioni e le istituzioni comunali hanno deciso di tutelarli impedendo ai nuovi proprietari di dipingere gli edifici con colori diversi da quelli trovati. L'itinerario che le guide turistiche propongono è sempre lo stesso e si ripete da sempre.

Ma le offerte commerciali che queste isole offrono (Murano, il vetro; Burano i Merletti) non appannano il fascino di questi incantevoli posti, che continuano a preservare un'atmosfera unica. Che andrebbe assaporata in barca. Magari a remi, nelle giornate di primavera. I veneziani spesso lo fanno e ne restano estasiati ogni volta. Il turista che viene da Venezia via acqua, con un viaggio di 40 minuti in



THE HISTORY OF BURANO

The name "Burano" stems from "the Boreana port" of Altino, for its particular position with respect to the winds and tides, which safeguarded the island from the elements of destruction that afflicted the other islands of the lagoon. It remained only a village even when Torcello and Mazzorbo took on greater importance in history. With its advantageous position, detached from the mainland, Burano was spared from malaria infestation, which was rife among the lagoon's islands, taking a toll of hundreds; its position later proved to be good as a natural defence from invaders. Over the centuries the island's dwellers consolidated the area by digging canals, building bridges and making the island a hospitable place.

STORIA DI BURANO

Il nome Burano ricorda "la porta Boreana" di Altino per la sua particolare posizione rispetto ai venti e alle maree, che preservò l'isola dalla decadenza e dalla distruzione, che invece investì le altre isole della laguna. Rimase un villaggio anche quando Torcello e Mazzorbo divennero importanti.

Grazie alla sua posizione, staccata dalla terraferma, Burano si salvò dalla piaga della malaria, normalmente presente nelle isole della laguna, che provocò centinaia di vittime.

La sua posizione poi fu una difesa naturale dagli invasori. Gli abitanti, secolo dopo secolo, consolidarono il terreno, scavarono canali, costruirono ponti, trasformando l'isola in un luogo ospitale.



this season, are spellbound time and again. Tourists who come from Venice across the lagoon on a 40-minute trip - bypassing abandoned islands that hark back to the "Serenissima" republic - discover in Burano a maze of "calli" (alleys) and "fondamente" (wharfs) on narrow canals. The historical remnants are now few, and most are conserved in the large St. Martin's church, a 16th-century construction that hosts Tiepolo's masterpiece "The Crucifixion", painted in 1727. Most visitors are also interested in its other attractions, and they love to spend half a day among the locals, tasting its local dishes, overhearing muffled voices from behind the sturdy doors, which were always left open until only recently. Here, even the amateur photographer is instilled with the inspiration of the professional.

mezzo alla laguna, passando con il vaporetto vicino a isole in rovina che ricordano le dominazioni della "Serenissima" repubblica, a Burano scopre un dedalo di "calli" e "fondamente" su piccoli canali.

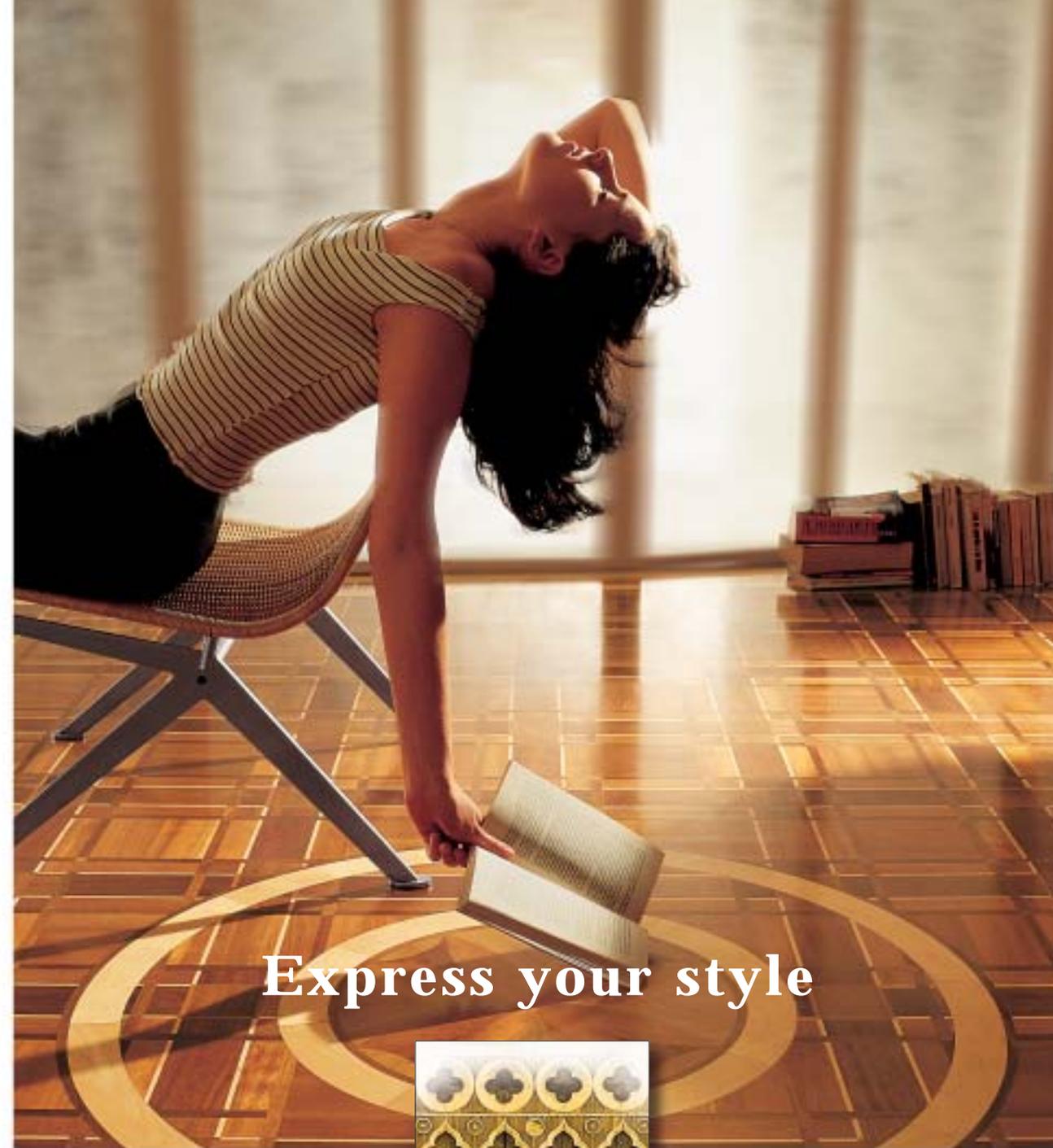
Poche sono le tracce storiche, per la maggior parte conservate nella grande chiesa di San Martino, una costruzione del XVI secolo, dove è possibile ammirare "La Crocifissione", un dipinto del Tiepolo del 1727. Ma chi arriva a Burano non lo fa per la sua storia. Basta passare una mezza giornata fra questa gente, assaporando la cucina, ascoltando le voci e i rumori che arrivano da dentro i portoni (che fino poco tempo fa rimanevano aperti per tutta la giornata). Qui, anche il fotografo dilettante può trovare l'ispirazione del professionista.

That Wonderful Kelp

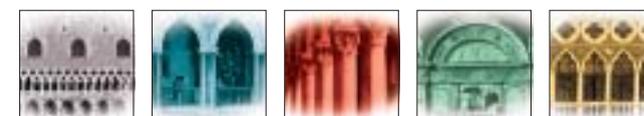
Quell'alga meravigliosa

According to widespread opinion, the merit for having promoted lacemaking towards the end of the 16th century goes to Dogaressa Morosina Morosini, wife of Doge Marino Grimani; but already more than a century earlier, in 1843, King Richard III of England donned "wondrous lace works" from Venice's lagoon on his coronation day. The best-known characteristic is its needlework - particularly the "air stitch" or "Burano stitch" - which differs from those of Venice, Chioggia and Pellestrina. Outside the small one- or two-storey houses, Buranese women sit together while their hands work deft magic, creating wondrous laces that, in olden times, were the ornaments of kings and queens. For his coronation day, Louis 14th of France had a collar made of white hairs, Mary Tudor of England and the Queen of France, Caterina De Medici (1519-1589). The crisis that followed the fall of the Serenissima Republic at the end of the 18th century affected Burano as well. In just a few seasons the activity which had brought fame to its lacemakers was in peril of extinction and, along with it, the last secret way of making the air stitch. At the beginning of the 19th century, after being the pride of Venice for over 300 years, the art of lacemaking was in decline. The end of the Serenissima Republic signalled lacemaking's disappearance from the other lagoon islands and, by 1845, Burano was the only island to host its struggling remains. The chill winter of 1872 filled the lagoon with ice and surrounded the island and the effects on the inhabitants' main industry - fishing - were devastating. Poverty was severe and many families were reduced to the point of starvation. Immediate rescue operations were needed to save the community of Burano and it was Queen Margherita who decided to restore the art of lacemaking on the island. To do this, an elderly lady of Burano the "Cencia Scarpariola" who could still remember almost all the traditional stitches, was entrusted with teaching the younger generation the ancient art. Thus Buranese lacemaking was reborn. The school continues its mission and the work of the skilled hands continued over the years until this school was finally closed. But the art of the lacemaking has survived nevertheless.

Secondo un'opinione diffusa, il merito di aver divulgato, verso la fine del '500, l'uso del merletto, spetterebbe alla Dogaressa Morosina Morosini, moglie del Doge Marino Grimani; ma già più di un secolo prima, nel 1843, re Riccardo III d'Inghilterra, nel giorno della sua incoronazione indossava un "trionfo di trine e merletti" provenienti dalla laguna. La sua caratteristica fondamentale e più pregevole è la lavorazione ad ago -particolarmente il punto in aria o punto Burano- che lo distingue da quelli di Venezia e da quelli eseguiti a Chioggia e Pellestrina. Fuori dalle piccole case a uno o due piani siedono a gruppi le donne buranelle e dalle loro veloci e magiche mani nascono come per incanto quelle meraviglie che, in tempi ormai remoti, furono ornamenti di re e regine. Da Luigi XIV che per la sua incoronazione si fece eseguire un colletto tutto di capelli bianchi, alla regina inglese Maria di Tudor e a quella di Francia, Caterina De'Medici (1519-1589). La crisi che fa seguito alla caduta della Serenissima alla fine del 1700 raggiunge anche Burano e nel giro di poche stagioni l'attività, che aveva reso famose le merlettaie, si affievolisce al punto da far temere la scomparsa, assieme alle ultime vecchie lavoratrici, del segreto del punto in aria. L'arte del merletto, dopo aver costituito per più di 300 anni l'orgoglio di Venezia, che ne rivendica l'assoluta paternità, all'inizio del XIX secolo entra in decadenza. La fine della Serenissima segna la scomparsa, dalle isole della laguna, del merletto del quale troviamo dei resti nell'isola di Burano verso il 1845. Il rigido inverno del 1872 ricopre di ghiaccio la laguna attorno all'isola, la pesca, principale risorsa degli abitanti, non può essere praticata. La miseria è estrema e molte famiglie sono alla fame. Dei soccorsi immediati erano indispensabili per salvare la comunità di Burano. La Regina Margherita pensa di ripristinare l'arte del merletto nell'isola. A tale scopo una vecchia buranella la "Cencia Scarpariola" che ricorda ancora quasi tutti i punti, inizia ad insegnare alle giovani quest'arte antica. Rinasce il merletto di Burano. La scuola prosegue la sua opera ed il lavoro delle abili mani continua, fra alti e bassi, fino a quando avviene la chiusura definitiva. Ma l'arte del merletto sopravvive malgrado tutto.



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Handicraft
Foot wear



info shopping

Opening time: 10 a.m. - 7.30 p.m.
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Piazza San Marco, 55
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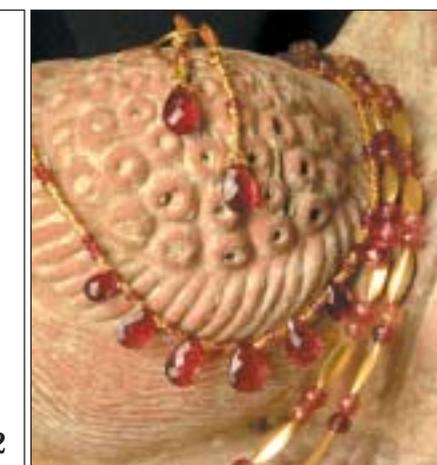
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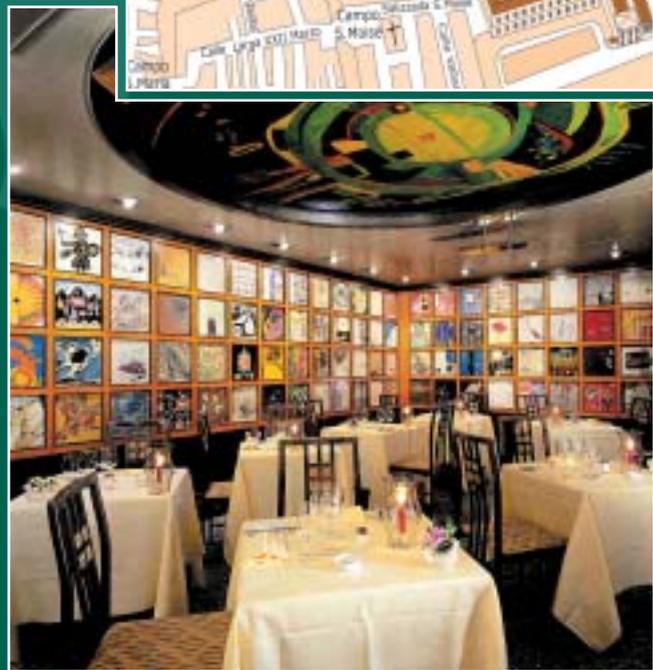
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Mercerie 4958, S. Marco - Venezia

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This product is handcrafted in the artisan traditions of
Venetian mask-makers.
CARTA ALTA
Calle Bevilacqua 1737, Dorsoduro - Venezia

6 | **FRUTTAEVERDURA BAG**
Bag FV series in nylon.
FRUTTAEVERDURA
Campo SS. Apostoli 4451-2, Cannaregio - Venezia

7 | **MARIA CALDERARA COLLECTION**
A complete line of scarves and accessories.
HIBISCUS
Ruga Rialto 1060/1061, S. Polo - 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...

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

Dining guide

Restaurants
Bacari
Pizzerie
Pastry-shops
& the City Listing

la BUONATAVOLA
Ristoranti
Bacari
Pizzerie
Pasticcerie
Listing tematico



ART OF DINING: "LA COLOMBA"



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

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

DINING CITY LISTING

Traditional Cuisine
International Cuisine
Bacari & Hostarie
Pizzerie
Coffee & Pastries

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

Cucina Tradizionale
Cucina Internazionale
Bacari & Hostarie
Pizzerie
Caffé & Pasticcerie

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

Traditional Cuisine

ANTICO MARTINI

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

DO' FORNI

S. Marco, 457 **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 Vallaresso 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

AL GRASPO DE UA

S. Marco, 5094 **map: G4**
ph. +39.041.5200150
A historical Italian restaurant located short walk from the Rialto Bridge, it offers traditional Venetian dishes. Closed Mondays

TAVERNA LA FENICE

C.llo della Fenice, 1939 **map: F5**
ph. +39.041.5223856
A restaurant situated beside the Fenice theatre and just a moment away from St. Mark's square. A refined eating place in Venetian style with a summer garden in the same square. Closed Mondays

FIASCHETTERIA TOSCANA

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

DE PISIS

S. Marco, 1459 **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. Open daily

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

Seasonal Delicacies

Delizie di stagione

di Andrea Heinrich

Spring is in the air and asparagus reappears on the table. You can trace asparagus back to the Eastern Orient where it grew in the wild.

Originally from Asia (most probably Mesopotamia) it was soon introduced to the Egyptians (who even put some in the tomb of Queen Nefertiti), to the Greeks (who held it in high esteem for its aphrodisiac powers) and to the Romans. In the mediterranean there was a vast amount of commercial traffic and profitable cultural exchanging of goods, and the climate and environment of the warmer areas of Europe was perfect for its growth. Signs of real cultivation of asparagus can be found from around 1600, however historical documents show how in the Veneto it was customary to tie it up in bunches even at the time America was discovered.

For a long time asparagus has been a delicacy in Italian cuisine, widely used.

The areas most highly esteemed for its growth are those in the Veneto (Chioggia and Bassano del Grappa), Emilia Romagna and from Piemonte. The harvesting starts at the end of March and continues through all of June. On a practical level, when buying asparagus one needs to remember that it should be smooth, shiny and firm. The tips should be well closed and compact and the stems smooth and hard. Clean well, scraping carefully away all the earthy residue from the stems and then trim them gently.

A tall saucepan is ideal in which to cook it, placing the asparagus tips pointing upwards and about 10cm out of the water. Boiled, asparagus is delicious as an "antipasto", as a vegetable side dish or simply as a meal in itself. It can be served with hot or cold sauces, egg, either boiled or scrambled, or a little butter, hot and dripping with a dusting of grated parmesan.

Alternatively cover the asparagus with a good white sauce and grill in the oven.

La primavera è nell'aria e sulla tavola torna a comparire l'asparago. La sua è una storia assai lunga che si può far risalire alla terra d'Oriente dove nasceva spontaneo e selvatico: ebbe origine nelle zone temperate dell'Asia (probabilmente in Mesopotamia), e in breve tempo fu noto agli Egizi (che fra l'altro lo ponevano fra i doni che accompagnavano Nefertiti nel regno delle ombre), ai Greci (che gli attribuivano proprietà afrodisiache) e ai Latini. Nel Mediterraneo, crocevia d'innumerabili traffici commerciali e di proficui scambi culturali, arrivò in età antichissima; nelle zone temperate dell'Europa trovò poi clima e ambiente ideale per crescere. Accenni ad una coltivazione vera e propria dell'asparago si trovano solo verso il 1600. Documenti storici illustrano come nel Veneto l'usanza di legarli in mazzi risalga a prima della scoperta dell'America. Da sempre osannato come una vera prelibatezza, in Italia l'asparago è pianta molto diffusa. Le coltivazioni più pregiate sono quelle del Veneto (i terreni sabbiosi del Chioggiotto e del Bassanese dettan legge), dell'Emilia Romagna e del Piemonte. Il periodo di raccolta comincia verso la fine di marzo per continuare fino a tutto giugno. Su un piano pratico nella scelta bisogna tener presente che questi frutti della terra devono essere lisci, lucidi, turgidi: con dimensioni uniformi, squame ben chiuse e compatte, gambi lisci e sodi. Vanno puliti assai bene, raschiando accuratamente i gambi dai residui di terra e spuntandoli leggermente. Per la cottura è adatta una pentola alta e stretta, in cui gli asparagi vanno collocati in mazzo e con le punte rivolte verso l'alto, emergenti dall'acqua per una decina di centimetri. Lessati, gli asparagi sono apprezzati sia come antipasto sia come contorno, ma anche come piatto unico. Si può accompagnarli con salse calde e fredde o con uova sode, al burro o strapazzate; oppure passarli nel burro e servirli - caldissimi e ben sgocciolati - con una spolverata di parmigiano grattugiato, oppure coprirli con una buona besciamella e farli gratinare nel forno.

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



ristorante
al Grasp de ua

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

Raffinato locale in stile veneziano situato dietro il teatro 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
Situating 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 pore 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 Widmann. 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-fill 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
Dorsoduro, 979 **map: E6**
ph. +39.041.2401425
Design restaurant with Depero 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.
Closed Tuesday

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 kulfi 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 specialties: falafel, couscous latkes and gefilte fish.
Closed Friday evenings and Saturdays

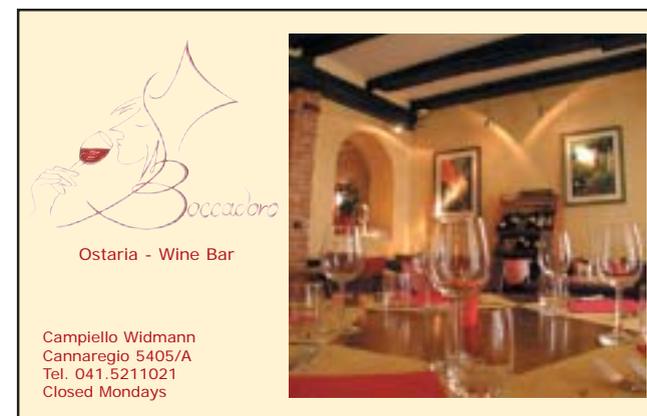
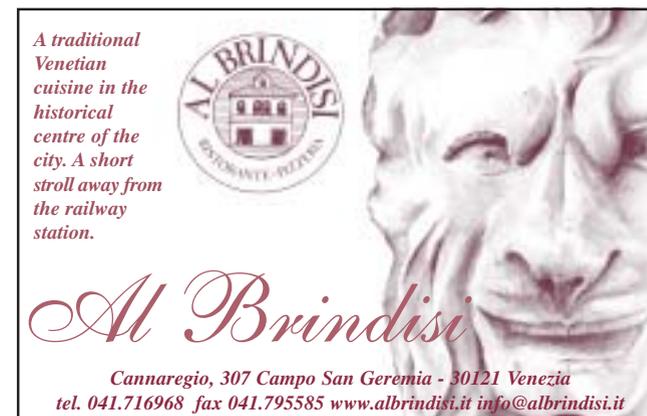
Bacari & Hostarie

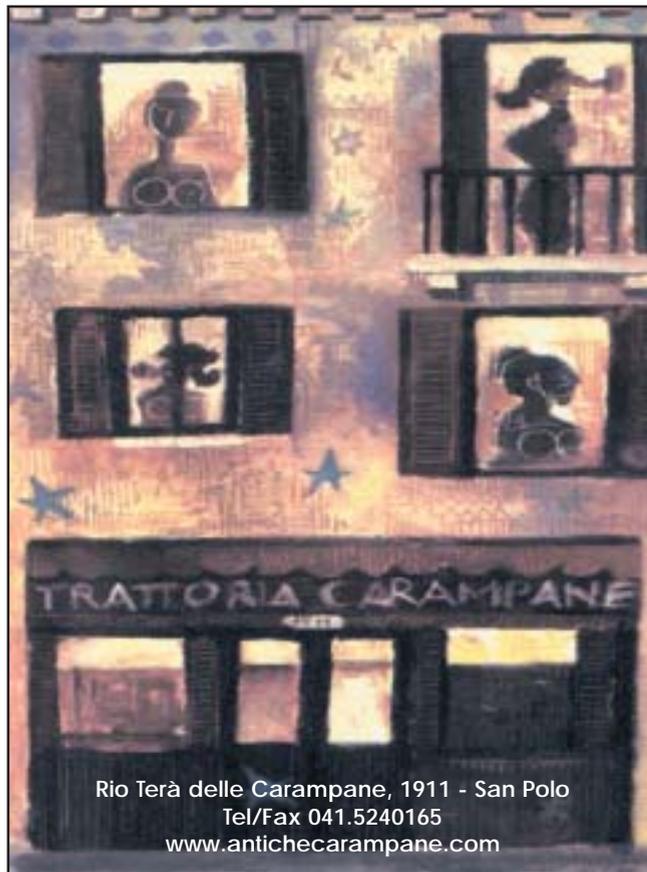
HOSTARIA GALILEO
C. po S. Angelo 3593 **map: F5**
ph. +39.041.5206393
At the Galileo, our chefs Max and



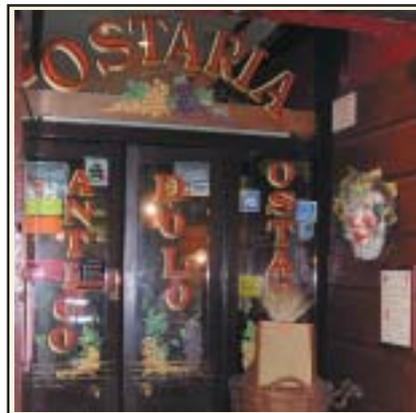
RISTORANTE "CARPACCIO" WINE BAR

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





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



Osteria Antico Polo

in Venezia dal 1434

Servizio catering e banqueting

Ruga Rialto, 778
Ph./fax 041.5226546
Booking request

www.anticodolo.it

Galileo
cucina tipica veneziana

Hosteria

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

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

BENTIGODI
San Marcuola 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 bovoletti, 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

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

Pizzeria

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

"Risi e Bisi": a traditional dish

Authentic Venetian cuisine has always been characterised by its use of fresh and seasonal ingredients. The larger part of the Serenissima is obviously the sea, and therefore the reservoir from which to obtain culinary materials. Fish and vegetables are therefore basic Venetian ingredients. May is the month of one of the most typical spring dishes, "i risi e bisi", a risotto with peas. Small, tender and sweet, the peas that arrive in Venice from the mainland or the gardens of Cavallino and Treporti, have long been a delicacy in the Venetian cuisine, often in combination with fish. Risotto with peas is an ancient dish, customarily eaten at the Doge's banquets for Saint Mark's day. Here is the typical recipe.

La cucina veneziana più autentica e verace è caratterizzata dall'uso di materie prime freschissime secondo le stagioni. Il vasto territorio della Repubblica Serenissima e, ovviamente, il mare, sono i serbatoi ai quali attingere. Pesci e verdure, quindi, come ingredienti di base. Maggio è il mese più adatto per gustare uno dei piatti tipici primaverili i "risi e bisi". Piccoli, teneri e dolci, i piselli che arrivano a Venezia dall'entroterra o dagli orti di Cavallino e Treporti, sono molto apprezzati nella cucina veneziana dalla notte dei tempi, spesso anche abbinati al pesce. Il risotto con i piselli è un piatto di antica tradizione: addirittura figurava nei piatti tradizionali del banchetto dogale per il giorno di San Marco. Ecco la ricetta tipica.

THE RECIPE

1kg peas
350g risotto rice
70g bacon, chopped
1 litre meat stock
a cup of white wine
1 small onion, chopped

olive oil
butter
grated parmesan
chopped parsley
salt and pepper

Shell the peas. Brown the onion with the bacon in a little olive oil. Add the peas, parsley, salt and pepper and a cup of water. Cover and leave for about two minutes or until the peas become tender. At this point you can start to cook the rice by adding it to the saucepan with the peas for a few minutes, stirring continually. Add the white wine and leave it to evaporate entirely. Then continue to cook the rice, adding the boiling hot meat stock little by little and stirring often. In 13 - 15 minutes the rice should be cooked. Remove the pan from the heat, adding a knob of butter to the risotto and two spoons of grated parmesan and stir vigorously. Let the dish stand for a couple of minutes before serving.

LA RICETTA

1 kg di piselli
350 gr di riso
70 gr di pancetta
1 lt di brodo di carne
1 bicchiere di vino bianco
1 cipollina

olio d'oliva
burro
parmigiano grattugiato
prezzemolo tritato
sale e pepe

Sgusciare i piselli. Far rosolare la cipollina e la pancetta tritate con un pò d'olio d'oliva. Unire i piselli, il prezzemolo tritato, sale, pepe, aggiungere un bicchiere d'acqua e far cuocere con il coperchio per circa 20 minuti o fino a che i piselli saranno diventati teneri. A questo punto versare il riso nella pentola e farlo tostare per qualche minuto mescolando continuamente. Bagnare con il vino bianco e lasciarlo evaporare completamente. Continuare la cottura versando il brodo bollente poco a poco e mescolando spesso. Portare a cottura il riso in circa 13-15 minuti. Togliere la pentola dal fuoco, mantecare il risotto aggiungendo una noce di burro e due cucchiaini di parmigiano grattugiato e mescolando vigorosamente. Far riposare ancora un paio di minuti prima di servire.

Mainland guide

**GUIDA
ALLA TERRAFERMA**
and the city listing

Mestre
Riviera del Brenta
Jesolo
Treviso
Cortina
Asolo...



THE ROMANCE INDUSTRY

JOHN GOSSAGE

"The Romance Industry" is the title of a show of a series of photographs (and a catalogue of 155 images published by Tucson Nazraeli Press) by the American photographer John Gossage. The work has been carried out in the theme of a project conceived in 1997 by the late Paolo Costantini, one of Italy's greatest photographers. Namely, to form an archive in celebration of the chemical and industrial areas of the port of Marghera. 26 photographs by Italian and international photographers have already formed part of this archive. The work of Gossage is somewhere between this initiative born in Italy, Venice, and the American tradition of great travel photography. Notwithstanding the excellent standard of work by the other photographers, Gossage practically assumes the role of project emblem, having confronted his task with such personal force and passion.

JOHN GOSSAGE

"The Romance Industry" è il titolo di una serie di fotografie (155 immagini raccolte in un importante catalogo pubblicato dalla casa editrice Nazraeli Press di Tucson) del grande fotografo americano John Gossage, ed è anche il titolo della mostra. Realizzata nell'ambito del progetto ideato nel 1997 dallo scomparso Paolo Costantini, uno dei più grandi storici della fotografia italiana, di costituire un archivio della memoria delle aree industriali di Porto Marghera ha già visto all'opera 26 fotografi, italiani e stranieri. Il lavoro di John Gossage, vuole essere il ponte tra l'iniziativa nata in Italia, a Venezia, e la tradizione americana dei grandi fotografi di paesaggio. L'artista ha affrontato l'impegno con una tale forza e passione personale da assumere quasi il ruolo di emblema del progetto, senza nulla togliere alle eccellenti produzioni di tutti gli altri fotografi.



CENTRO CULTURALE CANDIANI
P.le Candiani - Mestre
ph. +39.041.2386111
Temporary exhibition:
The Romance Industry
Until 6 July
Opening: 9.00-19.00
Closing day: Mondays

The Season of the Villa

La stagione delle Ville

di A. C.

Six "Ville Venete" along the Brenta Canal, together represent a unique history, culture, art and country views along the canal from Padova to the Venice lagoon, are opening their gates, for the series, "Ville Aperte" proposed by the Echidna cultural association. In May, June, September and October Villa Allegri at Oriago, Villa Bon at Mira, Villa Badoer at Dolo, Villa Foscarini Rossi at Stra, Villa Benzi at S. Pietro di Stra and Villa Tito at Dolo will be open to the public. As well as this, between May and June in occasion of special events other private historical villas and gardens will be open in exclusive for the one day event proposed by the same association's cycle of events.

"Ville Aperte" is a journey through an unknown panorama and the villas are stops on the way through history, memory, art and nature which offers guests - thanks to the kindness of the owners - evocative surroundings and frescoed rooms of Venetian nobility who chose to sojourn there, stories kept alive through words, memories, objects. The Villas are open to the public at weekends, in turn, for guided tours. Info: 340.7615862



© Apt

Sei ville venete nella Riviera del Brenta, un insieme unico di storia, cultura, arte e paesaggio lungo il fiume che scorre da Padova alla laguna di Venezia, tornano ad aprire i cancelli con il circuito Ville Aperte ideato dall'Associazione Culturale Echidna. Nei mesi di maggio, giugno, settembre e ottobre Villa Allegri a Oriago, Villa Bon a Mira, Villa Badoer a Dolo, Villa Foscarini Rossi a Stra, Villa Benzi a S. Pietro di Stra e Villa Tito a Dolo saranno visitabili. Ma tra maggio e giugno apriranno al pubblico in occasione di giornate - evento anche ville storiche private e giardini normalmente chiusi che saranno visitabili in esclusiva e per una sola giornata attraverso il medesimo circuito. Ville Aperte è un viaggio attraverso un paesaggio inedito, e le ville sono tappe di questo andare tra storia e memoria, arte e natura, che offre all'ospite - grazie alla disponibilità dei proprietari - suggestioni nei luoghi e nelle stanze affrescate dei nobili veneziani che le scelsero per "villeggiare", storie che si mantengono vive attraverso le parole, i ricordi, gli oggetti. Le ville sono aperte al pubblico nei giorni festivi in turni orari di visita guidata. Info: 340.7615862

Historic residences along the Brenta Canal - La Riviera del Brenta e le sue 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 Foscarini 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 splendid garden.

opening: Tue. and Sat. 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 historical 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, merchants 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: rococo 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 to the Palazzo Foscarini 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

BECCARELLO

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Spumanti



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www.beccarello.it

MAINLAND CITY LISTING

Restaurant *Wine Bar*

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LAGUNA RESTAURANT
Viale Ancona, 2 - Mestre
ph. +39.041.8296111
Restaurant overlooking the wonderful private marina, where you can enjoy a more sophisticated culinary culture.
Also open to non-residents.
open daily

Mestre
PALACE RESTAURANT
Viale Ancona, 2 - Mestre
ph. +39.041.8296111
Hotel restaurant set in a sober and elegant atmosphere offering a varied selection of fresh dishes recommended by the chef.
open daily

Mestre
FANTASY ITALIAN GRILL
Viale Ancona, 2 - Mestre
ph. +39.041.8296111
Informal restaurant which welcomes the city and the world, opposite a square enlivened by water displays.
closed: Monday

Mestre
HOSTERIA ALLA PERGOLA
Via Fiume, 42 - Mestre
ph. +39.041.974932
A well-known restaurant which serves meat-dishes. The wine list is excellent. Paolo and Davide (the chef) wait you in a lovely environment.
closed: Sunday

Mestre
ALL'AMELIA
Via Miranese, 111 - Mestre
ph. +39.041.913955
A historical and prestigious restaurant on the Venetian mainland. It serves traditional Italian cuisine and offers an excellent wine list. Perfect at lunch too.
closed: Wednesday

Mestre
DANTE HOSTERIA
Via Dante, 53 - Mestre
ph. +39.041.959421
A well-known restaurant appreciated for its meat and fish menu prepared with special care in a original atmosphere.
closed: Sunday

Mestre
TRATTORIA ALLA CUCCAGNA
Via Manin, 22 - Mestre
ph. +39.041.970757
A historical inn, loved by professionals at lunch time. The inexpensive local cuisine is served by Carlo and Gianni the managers.
closed: Monday

Mestre
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. The wine list is excellent.
closed: Sunday

Mestre
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 list.
closed: Monday

Mestre
AI VETERANI
P.tta Da Re, 6 - Mestre
ph. +39.041.959378
The restaurant serves an agreeable menu. The meat or fish dishes are a happy choice of the chef.
closed: Sunday

Mestre
LA DARSENA
Via Forte Marghera, 183 - Mestre
ph. +39.041.5318420
An elegant and refined restaurant which serves fish-dishes of high quality in a pleasant environment. The service is excellent.
closed: Sunday and at lunch time on Monday

Mestre
FIOR DI LOTO
Via Einaudi, 17 - Mestre
ph. +39.041.957687
Chinese specialities, of good quality, are served in an elegant typical environment.
open daily

Mestre
MAHARANI
Via Verdi, 97 - Mestre
ph. +39.041.984681
The only place in Mestre, recently opened, to sample Indian food. The restaurant is famous for its excellent cuisine.
open daily

Mestre
ZEN CAFE'
Via Torre Belfredo, 110/112 - Mestre
ph. +39.041.953042
Zen Cafe is a non-smoking lounge bar, with a thoroughly pleasurable and unique atmosphere. The menu offers Carpacci, sushi, cheese boards accompanied by jams and preserves and other delicacies.
closed: Monday

Marcon
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.
closed: Monday

Riviera del Brenta
IL BURCHIELLO
Via Venezia, 40 - Oriago
ph. +39.041.472244
'Il Burchiello' is situated on the banks of the river Brenta. The food is spoken highly of in both national and international guides, for its professional approach to serving fish.
closed: Monday and Tues. evening

Riviera del Brenta
RISTORANTE MARGHERITA
Via NAZIONALE, 416 - Mira Porte
ph. +39.041.4265800
The restaurant for more than 30 years has been built on the idea of gastronomical civility steeped in essential rules: respect for tradition, attention to quality and use of absolutely fresh fish.
open daily

Treviso
TRATTORIADA CELESTE
Via A. Diaz, 12 - Venegazzù
ph. +39.0423.620445
It is a renowned restaurant serving local cuisine. The opportunity of tasting dishes prepared with special care in a pleasant atmosphere.
closed: Mon. evening and Tuesday.

Treviso
DALLA PASINA
Via Pescherie, 12 - 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.
closing day: Sunday

Jesolo
OMAR
Via D. Alighieri, 21 - Jesolo
ph. +39.0421.93685
The superior cuisine serves the best fresh fish of the day directly from the local fish market. It offers an excellent seafood menu and wine list.
closed: Wednesday

Art galleries *Gallerie d'arte*

Mestre
ANTICHITA' AL POZZO
Via Olivi, 68 - Mestre
ph. +39.041.940955

Mestre
GALLERIA CONTINI
Via Ferro, 11 - Mestre
ph. +39.041.981611

Mestre
INTERNAZIONALE ORLER
Via Einaudi, 16 - Mestre
ph. +39.041.988414

Mestre
TOTEM GALLERY
Via Marsala, 8 - Mestre
ph. +39.041.943158

Jewelry & Watches *Gioiellerie e orologerie*

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

Mestre
CALLEGARO GIOIELLI
V.le Garibaldi, 66 - Mestre
ph. +39.041.5340858

Mestre
SCOMPARI GIOIELLI
Via Ferro, 4 - Mestre
Ph. +39.041.988671

Jesolo
PENDINI GIOIELLI
Via Bafile, 30 - Jesolo
Ph. +39.0421.91807

Optic *Ottica*

Mestre
SALMOIRAGHI
Via Rosa, 1 - Mestre
ph. +39.041.982930

Mestre
OTTICA GATTO
Galleria Barcella
ph. +39.041.951629

Books and Music *Libri e musica*

Mestre
FELTRINELLI
Centro Commerciale "Le Barche" - Mestre
ph. +39.041.981028

Mestre
RICORDI MEDIA STORES
Centro Commerciale "Le Barche" - Mestre
ph. +39.041.950791

ZEN CAFE

LOUNGE-BAR
"no smoking"

Via Torre Belfredo, 110
30174 Mestre - Ve
ph.+39. 041/953042
18.30 - 01.30
closed: Monday

The Real Estate in Venice

Venice Agency

veniceagency.com

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Phone market *Telefonia*

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STEREOAUTO
Via Miranese, 40/a - Mestre
ph. +39.041.972262

Mestre
CELLULAR PLANET
Via S. Donà, 75 - Mestre
ph. +39.041.5369255

Stores Centres *Centri commerciali*

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ph. +39.041.977882

Mestre
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Via Don Tosatto, 1 - Mestre
ph. +39.041.5074300

Mestre
PANORAMA
Via Orsato, 3 - Marghera
ph. +39.041.2584211

Mestre
VALECENTER
Via E. Mattei - Marcon
ph. +39.041.5969012

Lingerie *Lingerie*

Mestre
CHIARA BOUTIQUE
Via S. Pio X, 5 - Mestre
ph. +39.041.951877

Mestre
DESIREE
Via Carducci, 5 - Mestre
ph. +39.041.970480

Accessori *Accessori*

Mestre
FURLA
P.zza Ferretto, 69 - Mestre
ph. +39.041.972536

Mestre
BUSSOLA
Gall. Mateotti, 1 - Mestre
ph. +39.041.987233

Clothing *Abbigliamento*

Mestre
AL DUCA D'AOSTA
P.zza Ferretto - Mestre
ph. +39.041.983888

Mestre
DONATELLO
Via A. Da Mestre, 15 - Mestre
ph. +39.041.975535

Mestre
MAX MARA
P.zza Ferretto - Mestre
ph. +39.041.983888

Mestre
GAS
P.zza Ferretto - Mestre
ph. +39.041.983888

Mestre
ELISABETH BOUTIQUE
Gall. Mateotti, 1 - Mestre
ph. +39.041.980066

Mestre
MARIELLA BURANI
P.zza XXII marzo, 8 - Mestre
ph. +39.041.957299

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

Mestre
8MARZO
P.zza Ferretto - Mestre
ph. +39.041.983796

Mestre
MACELLERIA
P.zza Da Re, 13 - Mestre
ph. +39.041.983378

Mestre
QUADRELLI DONNA
C.ile Legrenzi, 24 - Mestre
ph. +39.041.981442

Mestre
POT POURRI
C.ile Legrenzi, 11 - Mestre
ph. +39.041.974214

Mestre
TUTTO CANAPA
Via Piave, 53 - Mestre
ph. +39.041.5060950

Mestre
LEGRENZI
Calle Legrenzi, 18 - Mestre
ph. +39.041.5040076

Treviso
LAZZARI ABBIGLIAMENTO
Via Bordone Paris, 14 - Treviso
ph. +39.0422.410771

Treviso
DIESEL
Via Calmaggione, 57 - Treviso
ph. +39.0422.56456

Shoes *Calzature*

Mestre
PAVAN CALZATURE
P.zza Ferretto, 81 - Mestre
ph. +39.041.972021

Mestre
CAPPELLETTO CALZATURE
P.zza Ferretto - Mestre
ph. +39.041.988400

Mestre
LANDO CALZATURE
Via Mestrina, 16 - Mestre
ph. +39.041.961736

Jesolo
CALZATURE AL PRINCIPE
P.zza Mazzini, 42 - Jesolo
ph. +39.0421.972218



SERVICE & UTILITIES guide

SERVICE CITY LISTING

Laundry *Lavanderie*

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

Express carriers *Corrieri espressi*

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

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

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

Currency Exchange *Cambio valuta*

TRAVELEX
S. Marco, 5126
Ph. +39.041.5287358 map: F5

AMERICAN EXPRESS
San Marco, 1471
Ph. +39.041.5200844 map: G5

MACCORP ITALIANA
Isola del Tronchetto, 1
Ph. +39.041.5281527 map: A3

Tours *Escursioni*

ASSOCIAZIONE GUIDE TURISTICHE
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Ph. +39.041.5209038 map: G5

GRUPPO BATELLI DEL BRENTA
via Porciglia, 34 - Padova
Ph. +39.049.8760233

CONSORZIO BATELLIERI
Apt - Padova
Ph. +39.049.8766860

TURISTICA PENZO
Via degli Armeni, 1 - Cavallino
Ph. +39.041.5300597

Rent apartments *Affittanze appartamenti*

VENICE APARTMENT
S. Marco, C.po S. Samuele 3226/b
Ph. +39.041.5931112 map: E5
www.veniceapartment.com

VIEWS ON VENICE
S. Marco, 4267
Ph. +39.041.2411149 map: F5
www.viewsonvenice.com

Travels Agencies *Agenzie di viaggio*

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

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

BUCINTORO
S. Marco, 4267/c
Ph. +39.041.5210632 map: G5

Real Estate Agencies *Agenzie immobiliari*

VENICE AGENCY
Ph. 348.5802829
Fax +39.041.5931112

VENICE REAL ESTATE
S. Marco, 1130
Ph. +39.041.5210622 map: G5

HOUSE DEAL CONSULTING
Castello, 5274/a
Ph. +39.041.5209352 map: H4

NARDUZZI IMMOBILIARE
S. Marco, 4578
Ph. +39.041.5208111 map: G5

IMMOBILIARE MESTRE 2
Viale S. Marco, 70/a - Mestre
Ph. +39.041.5225050



MESTRE 2

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la tua casa in terraferma

Uffici di Mestre (VE): Viale San Marco, 70/a
Ph. 041.5060220-Fax 041.5069739 Info:mestre2immobiliare@libero.it

USEFUL page



ESSENTIAL INFORMATION
FOR GETTING AROUND

RIFERIMENTI UTILI PER
DESTREGGIARSI IN CITTA'

Useful numbers

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

Hospitals

| | |
|--------------------|-----------------|
| Civile - Venezia | +39.041.5294111 |
| Fatebenefratelli | +39.041.783111 |
| Umberto I - Mestre | +39.041.2607111 |

Consulates

| | |
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| Austria | +39.041.5240556 |
| Belgium | +39.041.5224124 |
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| South Africa | +39.041.5241599 |
| Turchia | +39.041.5230708 |
| Ungheria | +39.041.5239408 |

Limousine Service - Rent a Car

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| International Rent a car | +39.041.5206565 |
| Maggiore | +39.041.2771205 |
| AVIS | +39.041.5237377 |

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| Hertz | +39.041.5284091 |
| Car parks | |
| Municipal Car Park | +39.041.2727301 |
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| ACI S. Giuliano | +39.041.5312574 |
| Fusina -VE- Terminal | +39.041.5479133 |
| P.Sabbioni Terminal | +39.041.5300455 |
| Tronchetto Car Park | +39.041.5207555 |
| Aeroporto Car Park | +39.041.5415913 |

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| Lido di Venezia | +39.041.5265974 |
| Mestre | +39.041.936222 |

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| Marcon | +39.041.5952080 |
| Aeroporto Marco Polo | +39.041.5416363 |

Water Taxi

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| Consorzio Motoscafi Venezia | +39.041.5222303 |
| Airport | +39.041.5415084 |

Gondolas

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| Bacino Orseolo | +39.041.5289316 |
| San Tomà | +39.041.5205275 |
| Consorzio Gondolieri | +39.041.5228637 |
| S. Maria del Giglio | +39.041.5222073 |

Porterage

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| Piazzale Roma | +39.041.5223590 |
| Train Station | +39.041.715272 |

Clubs

| | |
|----------------------|------------------|
| Aeroclub Ancillotto | +39.041.5260808 |
| Lions Club Venezia | +39.041.5200477 |
| Canottieri Bucintoro | +39.041.52222055 |

Tourist Information

| | |
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| APT Tourist Board | +39.041.5298711 |
| Dolo Highway | +39.041.413995 |
| Hotels Association VE | +39.041.5228004 |
| Hotels Association Lido | +39.041.5261700 |
| Hotels Association Mainland | +39.041.930133 |
| Flight Info | +39.041.2609260 |
| Uff. Bagagli Aeroporto | +39.041.2609222 |

A.C.T.V. Water Transport Services

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| Call center | +39.041.2424 |
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