

VENICE MAGAZINE

the city guide

15 NOVEMBER .02
15 DECEMBER .02

Focus on:
ST. MARK'S SQUARE

Special:
LAND UNDER WATER

Tips:
ULTIMATE SHOPPING
USEFUL PAGE



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Preziosi nel Tempo



The dream swan

A prestigious, intriguing jewel. The white gold background, its diamonds and the ruby - the dream swan encompasses the brilliant flashes of nocturnal Venice. Reflections of water in the light of this unique, precious masterpiece of Venetian craftsmanship.

Il Cigno dei Sogni

Un gioiello prestigioso, affascinante. L'oro bianco del fondo, i suoi brillanti, il rubino: il cigno dei sogni racchiude in sé i bagliori accesi di una Venezia notturna. I riflessi dell'acqua nella luce di questo unico, prezioso capolavoro della manifattura veneziana.

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In attesa di comunicazione della registrazione presso il
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the city guide

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THE PHARAOHS

For the first time, this exhibition will explore in depth the majesty of the pharaoh, by presenting 300 important works. The universe rests on the pharaoh, put on the earth by the creator god to drive off evil and chaos.

I FARAONI

La regalità del faraone viene raccontata, per la prima volta, in tutti i suoi aspetti attraverso 300 importanti opere. L'universo riposa sul Faraone, posto sulla terra dal dio creatore per scacciare il male e il caos.



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LAND UNDER WATER

This really spectacular phenomenon profoundly changes the life and work of all Venetians, who have always lived with the inconveniences of high water, putting up with it just as people put up with rain or the snow in winter.

LA TERRA SOTT'ACQUA

Il fenomeno, in verità spettacolare, modifica profondamente la vita e le attività di tutti i veneziani che convivono da sempre con i disagi legati alla marea, sopportandola come si sopporta la pioggia o la neve in inverno.



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the CITY GUIDES

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

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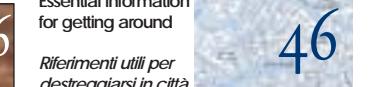
Peggy
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The "Basilica
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La Basilica
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destreggiarsi in città

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of the MONTH



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Essential information
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St. Mark's Square

Place of representation and presentation

FESTIVITIES

In the 10th. Century, when Doge Piero Orseolo died, he left his estate to be divided into three equal parts: for his family, for the poor and for the expenses of festivities in Venice. The magistrate of ceremonies who controlled the coffers (treasurer) was usually restrictive in its use. However on occasions, the State itself ordered festivities without cash limits. The citizens played part in the choreography: spectators and actors at the same time. The main square was covered in banners, damask cloth and garlands to show the finery and power of the city.

LE FESTE

Il doge Piero Orseolo, nel X secolo, lascia per testamento il suo patrimonio liquido diviso in tre parti uguali: ai parenti, ai poveri e alle spese per le festività di Venezia. Il Magistrato alle Pompe, che controllava la cassa, fu sempre restrittivo, ma vi furono occasioni in cui lo Stato stesso ordinava di spingersi oltre lo sfarzo. I cittadini facevano parte della coreografia: erano spettatori e attori allo stesso tempo. La Piazza in queste occasioni era coperta di stendardi, damaschi e festoni per dare ancora una volta il senso della potenza della città.

St. Mark's Square - the most famous square in the world - was the place of representation and presentation chosen by the State. It was here that guests of a certain standing were welcomed, and lay and religious feasts were celebrated...

Piazza San Marco, la più conosciuta piazza del mondo, era il luogo di rappresentanza e rappresentazione scelto dallo Stato. Qui, infatti, venivano festeggiati gli ospiti di riguardo, celebrate le feste laiche e religiose...

Piazza San Marco

*Luogo di rappresentanza
e rappresentazione*

St. Mark's Square is the symbol that expresses Venice worldwide and its image is identified with the city.

Every part of the Square represents a political, social, ethical or religious entity: from the church housing the remains of the patron saint to the government building, the home of the Prince, the homes of the "St. Mark's Procurators", the Library with its collection of valuable antique manuscripts, the Mint - symbol of economic prestige - and the seventeenth-century buildings on the site of San Geminiano church and of the former Procurators which were destroyed to make space for Napoleon's works.

Situated at the centre of the lagoon, probably to assert the stability of the place chosen for the third foundation of the city, the fruits of a fortunate series of events and meetings between enlightened governors and artists, St. Mark's Square was created just as it appears today despite centuries of later works carried out in keeping with its existing forms or by exploiting skilful innovations.

On looking at this 'drawing room', it strikes one how it lies almost apart from the rest of the urban fabric: aloof, with its own independent countenance.

This fact, conveyed by the grandeur of its architecture, was undoubtedly what the Venetians wanted. The square

Piazza S.Marco è il simbolo che esprime Venezia in tutto il mondo e la sua immagine si identifica con la città. Ogni spazio rappresenta una entità politica, sociale, etica o religiosa: dal tempio che custodisce le spoglie del santo protettore, alla sede del governo, del Principe, alle abitazioni dei "Procuratori di S. Marco", alla Libreria, che raccoglie preziosi e antichi manoscritti, alla Zecca simbolo di prestigio economico, fino agli edifici ottocenteschi costruiti al posto della chiesa di S.Geminiano e di parte delle Procuratie vecchie, distrutte per dar spazio alla edilizia di Napoleone.

Collocata al centro della laguna, probabilmente per affermare la stabilità del luogo scelto per la terza fondazione della città, frutto di una fortunata serie di eventi e di incontri, fra governanti illuminati ed artisti, Piazza San Marco venne realizzata, così come appare ancor oggi, attraverso secoli di elaborazioni operate sempre nel rispetto delle forme esistenti o di abili innovazioni.

Guardandola si rimane colpiti nel riscontrare come essa si stacchi dal rimanente tessuto urbano, presentandosi in un modo quasi autonomo: questo fatto, suggerito dall'importanza delle sue architetture, fu certamente voluto dai Veneziani. In essa gli spazi sono così carichi di significati

is so replete with historical significance that the visitor does not merely gaze on - as often happens when admiring ancient monuments - but is invited to recognise and rediscover the place as it must have been in the past.

All famous or decisive events in Venetian history - as well as everyday stories - took place or were celebrated here. The people gathered in the Piazza back in the 10th century to take part in the most important decisions of the times. All the most important magistracies and the "Procurators" had their headquarters here. The magistracies connected with commerce, trading and finance had their headquarters in the Rialto district, which was connected to the square by "Marzaria", a traders' street. But commercial activities also used to take place in the square e.g. the Becarie, and the bakery in the Piazzetta, as well as the different trades carried out in the shops under the porticoes. Many other activities took place on the bark looking out across the lagoon, between the shore and the moored ships, close to where goods were loaded and unloaded and the produce was stored in the provisions warehouses that the Venetians used to locate in a privileged position.

While these aspects of the activities in the square involved many citizens, they were undoubtedly all affected by the proclamation of general rules or exceptional facts, read by a messenger who climbed atop the "announcement stone" at the corner of the Basilica between the Piazza and the Piazzetta. St. Mark's Square, above all a place of representa-

storici che il visitatore non viene lasciato alla pura contemplazione, come spesso accade ammirando le opere monumentali antiche, ma invitato a riconoscere e a riscoprire il luogo, così come doveva essere in passato.

Nella Piazza, avvenne o si celebrò ogni evento famoso e determinante della storia dei veneziani ed anche la cronaca d'ogni giorno: fin da quando, già nel X secolo, il popolo vi si raccoglieva per partecipare alle più importanti decisioni. Tutte le magistrature più rilevanti ed i "Procuratori" avevano qui la loro sede.

Le magistrature, legate al commercio, agli scambi, alla finanza, avevano invece sede a Rialto che era collegato alla Piazza dalla "Marzaria", una strada di interesse commerciale. Ma in Piazza c'erano anche attività di commercio: le "Becarie", la "Panetteria" nella Piazzetta e i vari mestieri che si svolgevano nelle botteghe sotto ai portici.

Molte altre numerose attività sulla riva, dalla riva alle navi ancorate, in vicinanza dei luoghi di sbarco e d'imbarco delle mercanzie e delle derrate custodite nei depositi di vettovaglie che i veneziani situarono in una posizione privilegiata. Se questi aspetti dell'attività in Piazza riguardavano molti cittadini, tutti erano sicuramente interessati alle "grida", su norme generali o fatti eccezionali, lette da un messo salito sulla "pietra del bando" posta all'angolo della basilica tra Piazza e Piazzetta.

La Piazza, luogo soprattutto di rappresentanza e di rappresentazione, faceva sempre da sfondo: ad esempio all'accla-

JUSTICE

The square is not a place usually associated with violent deaths, yet the Republic used it for capital punishment by hanging or decapitation after which the remains of the dead were left for days as a warning to all. The administration for justice had its headquarters, offices and prisons in the Doge's Palace and manifested a strong and solemn influence not only on the common people but also on the ruling classes.

It worked in a spectacular manner by the use of placing stone tablets to remember names, crimes and punishment inflicted against those who had offended the State (in particular for theft from the revenues), also in the choice of public executions, in the main square attended by the Doge and his main officials.

This shows how the State wanted to keep a strong hold on its power and to see for itself how the people reacted to these sentences also showing it did not take punishment lightly, as often happened in that period. In fact, it was custom only for brutal crimes rarely for political ones.

Executions took place between the two columns in the small square, or between the two red marble columns in the loggia of the Palace, for the Doge to look out on the scene.

LA GIUSTIZIA

La Piazzetta è un ambiente che poco si presta ad evocare morti violente, eppure in questo luogo la Repubblica usava far eseguire le sentenze capitali, per impiccagione o decapitazione, lasciando i resti dei giustiziati per più giorni sul posto a esempio e monito. L'amministrazione della giustizia, che nel Palazzo aveva la sua sede, i suoi uffici e le prigioni, si estrinsecava in maniera molto forte e solenne per incidere non solo sul popolo, ma anche sulla classe al potere. Il suo carattere era sempre spettacolare: dalla consuetudine di apporre lapidi per ricordare permanentemente i nomi, le colpe e il castigo di chi aveva commesso reati contro lo stato (in particolare derubando l'erario), alla severità delle esecuzioni capitali in piazza, nel più importante luogo della città alla presenza, spesso, del Doge. Questo fa capire come lo stato, così accentratore di poteri, volesse rendersi conto di come i cittadini reagivano agli atti di condanna e non avesse, in definitiva, il costume di uccidere facilmente, come era usanza in quei tempi. Si trattava, infatti, sempre di condanne per delitti efferati, raramente per delitti politici. Le esecuzioni avevano luogo fra le due colonne della Piazzetta, o fra le due colonne di marmo rosso della loggia di Palazzo, dove usava affacciarsi il Doge.

Palazzo Ducale - Archivio Storico Comunale "Fondo Giacomelli"



tion and presentation, has always provided a backdrop e.g. for the acclamation of the doge, but also for the solemn doge's funerals when the ducal procession used to cross the Piazza between two flanks of people. Celebrations - a very ancient Venetian tradition - were occasions for the city and its citizens to become part of the choreography, and take on the role of actors and spectators. The entire setting of St. Mark's, the square with the waterfront and the basin, would take on maximum importance: a theatrical backdrop of stunning beauty.

During the period of foreign domination too, St. Mark's Square was given two indelible signs: the Napoleonic Wing - the wish of Napoleon, and the white facade of the patriarchal curia, this on the other hand being the wish of the Austrians. The belfry with its grand cella, was an excellent observation point over the sea and the inland area. Its function - since lost - was that of a bell-tower, and the tolling of its five bells used to mark the life of the citizens, in the city and the lagoon.

mazione del doge, ma anche ai suoi solenni funerali, quando il corteo ducale attraversava solenne la Piazza tra due ali di popolo. Le feste, antichissima tradizione veneziana, erano le occasioni in cui la città e i cittadini diventavano parte della coreografia e assumevano il ruolo di attori e di spettatori.

Erano occasioni in cui l'intero ambiente di San Marco, la Piazza con la riva e il bacino, assumevano il massimo della loro importanza: un fondale scenico di incomparabile bellezza.

Anche del periodo di dominazione straniera, Piazza San Marco porta due segni incancellabili: l'Ala napoleonica, voluta da Napoleone e la bianca facciata della curia patriarcale voluta, invece, dagli austriaci.

Il campanile, con la sua grande cella, fu un eccellente posto di osservazione sul mare e sull'entroterra.

La sua funzione, oggi perduta, era quella di torre campanaria: il suono delle sue cinque campane segnava, nella città e nella laguna, la vita dei cittadini.

The administration for justice had its headquarters, offices and prisons in the Doge's Palace and manifested a strong and solemn influence...

L'amministrazione della giustizia, che nel Palazzo aveva la sua sede, i suoi uffici e le prigioni, si estrinsecava in maniera molto forte e solenne...

Museums guide

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The thematic itinerary of the exhibition covers all the phases of Egyptian history

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I FARAOINI

L'itinerario tematico della mostra ripercorre le grandi tappe della storia egiziana



QUERINI STAMPALIA: USEE BHOPAL IN VENICE



USEE BHOPAL IN VENICE

Raghu Rai, one of India's most important photographers, is the author of this exhibition organised by Greenpeace in collaboration with the Venice city council, "Centro Pace and Ambiente" (Peace and Environment Centre). The black and white images document the tragedy of Bhopal City in India where in 1984 an accident in a pesticides factory caused the death of thousands of people. The protagonists are the survivors who tell their extraordinary and sad tales.

USEE BHOPAL A VENEZIA

Raghu Rai, uno dei più grandi fotografi indiani, è l'autore della mostra organizzata da Greenpeace con la collaborazione del Centro Pace e Ambiente del Comune di Venezia. Le immagini, in bianco e nero, documentano la tragedia di Bhopal città dell'India ove nel 1984 un incidente in una industria di pesticidi causò la morte di migliaia di persone. I protagonisti sono i sopravvissuti che oggi possono raccontare le loro tristi e straordinarie storie.

FONDAZIONE QUERINI STAMPALIA

Castello, 5252

ph. +39.041.2711411

Temporary exhibition:

Usee Bhopal a

Venezia.

Until 14th November

Opening: 8.15-19.15

Monday 8.15-14.00

Tickets: € 6.20

Thinking Big

CONCEPTS FOR TWENTY-FIRST CENTURY
BRITISH SCULPTURE

Thinking Big

IDEE PER LA SCULTURA BRITANNICA DEL XXI SECOLO



FONDAZIONE GUGGENHEIM
Dorsoduro, 710 ph. +39.041.5206288
Temporary exhibition: Thinking Big
Until 6th January 2003
Opening: 10.00 -18.00
Closing day: Tuesday

Peggy Guggenheim COLLECTION



The Peggy Guggenheim Collection, Venice, in association with Sculpture at Goodwood, is the venue for an exhibition "thinking big: concepts for twenty-first century British sculpture".

There are 86 small-scale works by 73 artists born in seven different decades of the twentieth century.

Produced in every conceivable material, from marble, wood and bronze to rubber, resin and photographic paper, the works both reveal and celebrate the remarkable diversity and innovation of sculpture in Britain today.

In addition to an existing collection of models of works previously commissioned and realized on a larger scale at Goodwood, Sculpture at Goodwood and the Peggy Guggenheim Collection have commissioned some 32 new maquettes expressly for the Venice exhibition.

As a complement to the exhibition of maquettes in the indoor galleries, a series of larger works will be shown in the Peggy Guggenheim Collection sculpture garden.

La Collezione Peggy Guggenheim di Venezia in collaborazione con Sculpture at Goodwood, è sede della mostra "thinking big: idee per la scultura britannica del xxì secolo". Senza dubbio una delle rassegne più complete mai realizzate sulla scultura britannica contemporanea, "thinking big" presenta 86 opere in scala ridotta di 73 artisti che per la loro età ben rappresentano il XX secolo. Realizzate nei materiali più diversi, dal marmo al legno, al bronzo, alla gomma, alla resina, alla carta fotografica, le opere rivelano e celebrano la straordinaria varietà ed innovazione della scultura contemporanea in Gran Bretagna. Oltre alla collezione esistente di plastici per opere già realizzate a Goodwood, la Collezione Peggy Guggenheim e Sculpture at Goodwood hanno commissionato espressamente per questa mostra 32 nuove maquettes.

A completare la mostra di maquettes presentate nelle sale espositive interne diverse sculture sono invece esposte nel Giardino delle sculture del museo.

The Pharaohs

THE THEMES OF THE EXHIBITION



I TEMI DELLA MOSTRA i Faraoni

Venezia
Palazzo Grassi
9th September
25th May 2003

Opening: 10.00-19.00
Last admission: 18.00
Closed: December 24, 25,
31 and January 1.

www.palazzograssi.it
Info: 199 139 139



For the first time, this exhibition will explore in depth the majesty of the pharaoh, by presenting 300 important works, a third of which on loan from the Cairo Museum. The universe rests on the pharaoh, put on the earth by the creator god to drive off evil and chaos. The thematic itinerary of the exhibition covers all the phases of Egyptian history and the multi-faceted nature of royalty, including the pomp which accompanied the hol-

L a regalità del faraone viene raccontata, per la prima volta, in tutti i suoi aspetti attraverso 300 importanti opere delle quali circa un terzo provenienti dal Museo del Cairo. L'universo riposa sul Faraone, posto sulla terra dal dio creatore per scacciare il male e il caos. L'itinerario tematico della mostra ripercorre le grandi tappe della storia egiziana e i diversi aspetti della funzione regale, con i fasti che accompagnavano le fasi della vita e

der of such royalty in each phase of life and death. With the exception of the first section, devoted to the historical sequence of the pharaohs, all the works date back to the New Kingdom (circa 1550 - 1069 B.C.), one of the periods of greatest splendour of the Egyptian civilisation.

Monumental Egypt.

The monumentality of ancient Egypt through large-scale works that only the central courtyard of the Venetian palace could contain.

Three thousand years of history: the gallery of portraits of the pharaohs.

These singular faces, fusing divine and royal symbology, testify to an incessant renewal at work in Egyptian art within the continuity of tradition. For the first time, the visitor is able to view all the figures who wove the history of ancient Egypt together, from Chephren to Tutankhamun, from Ramses to Cleopatra.

The emblems of the pharaonic royalty.

The exhibition presents two major themes which at first sight seem to be in conflict: the divine character and human nature of the pharaoh. Multiple manifestations of power which show the pharaoh in the role of a divine child or as an animal.

The pharaoh is a god amongst the gods, but at the same time their protégé.

The solar character of royal power, its double nature, symbol of the unification of the two lands: Upper and Lower Egypt. Here the visi-

anche della morte dei detentori di tali regalità. Ad eccezione della prima parte, dedicata alla sequenza storica dei Faraoni, tutte le opere presentate sono datate al Nuovo Impero (verso 1550-1069 avanti Cristo) uno dei periodi di maggior splendore della civiltà egiziana.

Un percorso tematico dell'esposizione per comprendere il fascino dell'Egitto dei faraoni.

L'Egitto monumentale.

La monumentalità dell'antico Egitto attraverso le opere di grande formato nella corte centrale di Palazzo Grassi.

Tremila anni di storia: la galleria dei ritratti dei faraoni. Entro una lunga galleria di ritratti, i profili di quanti governarono l'Egitto che testimoniano un rinnovamento incessante delle opere d'arte in Egitto, entro la continuità della tradizione.

Sono stati riuniti tutti i personaggi che hanno tessuto la storia dell'Antichità egiziana, da Kefren a Tutankhamon, da Ramses a Cleopatra.

Gli emblemi della regalità faraonica.

La mostra si dipana tra due grandi temi, a prima vista in contrapposizione tra loro: il carattere divino del faraone e la sua natura umana. Molteplici manifestazioni del potere mostrano il faraone nella veste di infante divino o di animale.

Il faraone è un dio tra le divinità, ma al tempo stesso il loro protetto.

Per la prima volta la presentazione congiunta dei diversi attributi della dignità regale. Il carattere solare del potere

The sovereign constitutes the emblem of the Egyptian civilisation, the centre of the cosmos, communication between the sky and the earth in which nature, culture, religion and politics are merged.

... il re costituisce l'emblema della civiltà egiziana, il centro del cosmo, della comunicazione tra cielo e terra, dove natura e cultura, religione e politica si confondono.



Falcon-headed sphinx 1279-1217 b.C. - Limestone Abu Simbel, Great Temple Abu Simbel, Tempio Grande London, The Trustees of the British Museum



Bust of King Amenemhat III 1843-1798 b.C. - Copper alloy Hawara, Faiyum Collection George Ortiz

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

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

Sculpture 1903-1942.
From 9th. November to 26th.
January 2003
Opening: 09.00-17.00
Tickets: € 7.00

MUSEO ARCHEOLOGICO NAZIONALE
Museo Marciano
S.Marco, 52
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: 9.00-17.00
Tickets: € 4.00

CA' REZZONICO
Museo del Settecento Veneziano e Pinacoteca Egidio Martini
Dorsoduro, 3136
ph. +39.041.2747608
This splendid baroque palazzo was restructured and decorated several times. It still preserves beautiful frescoes by Tiepolo on the ceilings of the noble floors. It is furnished with precious original furniture.
Permanent exhibition: paintings by Tiepolo, Canaletto, Guardi, Rosalba Carriera, Pietro Longhi, and Piazzetta. Collections of furniture, Chinese and Venetian vases. Collection of wooden statues by Brustolon.
Temporary exhibition: Vittorio Zecchin: Paintings and

Temporary exhibition: Cut-Light:

tor will encounter the most noted emblems of Egyptian culture, such as the sphinx, that fabulous animal with a human head and the body of a lion.

The pharaoh, priest-king, mediator between men and god. The pharaoh, the chief priest of the realm, was a mediator between men and the gods, he who knew which rites were acceptable to the gods. It was he ordered the building of gigantic temples, populated with colossal statues and decorated with bas-reliefs which repeated, uninterrupted, the dialogue between the king and the gods, maintained the equilibrium of the world.

The pharaoh, a victorious warrior.

Weapons, scenes of war or military decorations flesh out the portrait of a pharaoh who was always victorious. Many pharaohs went out to battle and won against the enemies of their time.

The pharaoh as head of state.

The fact that the pharaoh grappled with the divine forces that maintained the cosmos did not preclude him from being a true head of state. His good government is illustrated by the representation of an official palace from where, written out by an army of officials and recorded in the royal archives, his orders were dispatched across Egypt.

Il faraone e la corte.

All'interno del suo palazzo, l'uomo faraone ci appare libero dalla ufficialità del suo

regale, la sua doppia natura, simbolo della unificazione dei due paesi: l'Alto e il Basso Egitto. Gli emblemi più noti della cultura egizia, la sfinge, animale favoloso dalla testa umana e corpo di leone.

Il faraone, un re-sacerdote, intermediario tra uomini e dei.

Il faraone, il primo sacerdote del paese, era intermediario tra gli uomini e gli dei, colui che sapeva quali riti erano graditi agli dei. Faceva costruire templi giganteschi, popolati di statue colossali e decorati di bassorilievi che ripetevano ininterrottamente il dialogo tra il re e gli dei. Un dialogo costante da cui dipendeva l'equilibrio nel mondo.

Il faraone, un guerriero vittorioso.

Armi, scene di guerra o decorazioni militari corredano il ritratto di un faraone sempre vittorioso. Numerosi faraoni scesero in battaglia e vinsero contro i nemici del loro tempo.

Il faraone come capo di stato. Alle prese con le forze divine che reggono il cosmo, non per questo il Faraone cessa di essere un vero capo di stato, e il suo buon governo è illustrato dall'evocazione di un palazzo ufficiale.

E' lì che egli tiene il suo consiglio dei ministri. Da lì, redatti da un esercito di funzionari, registrati dagli archivi reali, i suoi ordini vengono distribuiti in tutto l'Egitto.

Il faraone e la corte.

All'interno del suo palazzo, l'uomo faraone ci appare libero dalla ufficialità del suo



of the official nature of his role, with his daily life, his pleasures and his entourage. In this context, the sovereign's family, with his many wives and children, plays a central role. Numerous servants waited on the sovereign in the palace, as did a rich array of courtiers, each with a different role: tutors of the noble offspring, fan carriers etc. We know that at the court, and more specifically in the royal harem, plots were sometimes hatched.

The death of the pharaoh.

The exhibition itinerary concludes with the death of the pharaoh. After an evocation of the Valley of the Kings and the royal burials, the sumptuous treasures of the kings of Tanis, heirs of the kings of the New Kingdom, give witness to the stores which the pharaoh was provided with to walk the roads of the afterlife.

ruolo, con il suo quotidiano, i suoi piaceri e il suo entourage. In quest'ambito occupa un ruolo primario la famiglia del sovrano, composta da numerose mogli e un nutrito numero di figli.

Numerosi servitori attorniavano il sovrano nel palazzo come pure ricco manipolo di uomini di corte, con i ruoli più vari: precettori dei nobili rampolli, porta ventaglio ecc. Sappiamo che alla corte, e più in particolare nell'harem reale, si tramavano talvolta complotti.

La morte del faraone. Il percorso della mostra va a concludersi sulla morte del faraone.

Dopo l'evocazione della valle dei re e delle sepolture regali, i sontuosi tesori dei re di Tanis, eredi dei re del Nuovo Impero, danno testimonianza del viatico che conduceva il Faraone lungo i sentieri dell'aldilà.

Museums Musei

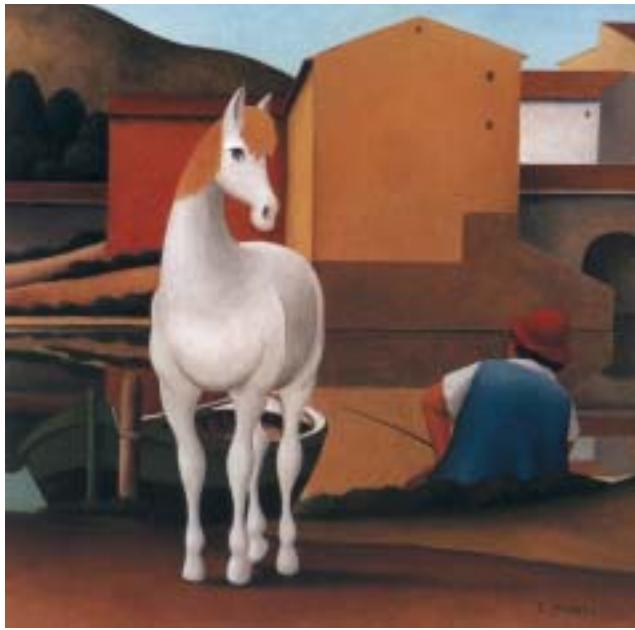
PALAZZO DUCALE

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

MUSEO CORRER

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

Sandali della regina Nefertari 1279-1213 a.C. - Fibre vegetali Valle delle Regine Tomba di Nefertari Turin, Museo Egizio



Roberto Masi

LA FORMA TOSCANA DELL'ARMONIA

Scola dei Battioro e dei Tiraoro - Campo San Stae

26 ottobre - 19 novembre

Promossa dalle GALLERIE ORLER di Favaro Veneto

Info: Studio "Antonio dal Ponte"

cell. 338.6961838 fax 041.2417651



scenes from the life of a Venetian lady. A day in the life of Faustina Savorgnan Rezzonico.
Until 6th. January 2003
Opening: 10.00-17.00
Closing day: Tuesday
Tickets: € 6.50

BIBLIOTECA NAZIONALE MARCIANA

Sale Monumentali

Piazza S. Marco

ph. +39.041.5225625

The building, designed by J. Sansovino, houses the precious book collection of Venice's Serenissima Republic.

Permanent exhibition: La Sapienza by Titian and the Sala della Libreria decorated with twenty-one tondos on the arched ceiling and philosophers' portraits by Tintoretto and Veronese on the walls.
Opening: 09.00-17.00
Tickets: € 9.50

MUSEO DI PALAZZO MOCENIGO

Centro di storia del tessuto e del costume

S. Croce, 1992

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: magnificent suits, fabrics and accessories of several epochs.

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

MUSEO FORTUNY

S. Marco, 3780

ph. +39.041.5200995

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

Permanent exhibition: collection, ordered for big themes (painting, light, photography, textile workers), representing the results of the artist's investigations.

Temporary exhibition: *I Love To Meet You - New Graphic.*
Until 8th. December.
Opening: 10.00 - 17.00
Closing day: Monday
Tickets: € 7.00

CASA GOLDONI

S.Polo, 2794

ph. +39.041.2440317

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

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

MUSEO DEL VETRO

Art glass Museum

Murano, Fondamenta Giustinian

ph. +39.041.739586

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

MUSEO DEL MERLETTO

Burano, Piazza Galuppi

ph. +39.041.730034

Museum is entirely dedicated to Burano laces and its 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 brought together classical and Byzantine-Italic fragments (3rd-12th century B.C.), inscriptions and sculptures partially belonging to ancient Agro Altinate buildings.

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

MUSEO STORICO NAVALE

Castello, 2148

ph. +39.041.5200276

The museum contains relics from various regional navies and Italian navy history. The 2nd floor has a room dedicated to the Bucintoro, the gilded ceremonial sea craft of the Doge, used in the solemn ceremonies like Venice's marriage with the sea.

Permanent exhibition: collections of original documents, remains and models of boats of several forms and sizes.
Opening: 08.30-13.00
Closing day: Saturday, Sunday
Tickets: € 1.50

MUSEO DIOCESANO DI ARTE SACRA

Castello, 4312

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: Armando Tanzini - *Classicism and Primitivism.* Until 24th. November
Opening: 10.30-18.30
Closing day: Monday
Tickets: € 6.00

FONDAZIONE BEVILACQUA LA MASA

San Marco, 71

ph. +39.041.5208955

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: *Stanze di Vetro.* From 16th. November to 13rd. January 2003.
Opening: 14.30-19.00
Closing day: Tuesday
Tickets: Free

Art Galleries Gallerie d'arte

GALLERIA INTERNAZIONALE D'ARTE MODERNA CA' PESARO

Santa Croce, 2070

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

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.
Temporary exhibition: *Goodwood Thinking Big: XXI Century British Sculpture from Goodwood.*
Until 6th. January 2003

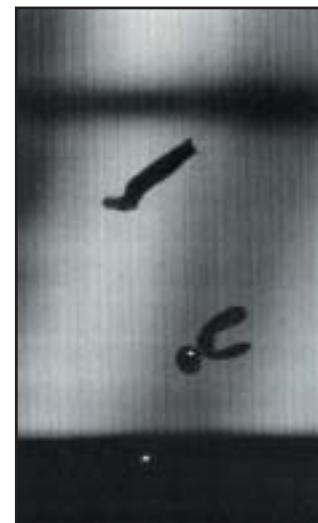
Opening: 10.00-18.00
Saturday 10.00 - 22.00
Closing day: Tuesday
Tickets: € 8.00

Percorsi di Strada – 5 Manifesti di Ed Fella

Route on the road

Five Ed Fella's manifestoes

CENTRO STORICO - Until 8th. December



La città utilizzata come spazio per una mostra costituita da manifesti ispirati a Venezia. Un itinerario lungo il quale i manifesti, i più tradizionali strumenti della comunicazione visiva, realizzati da Ed Fella permettono una sorta di dialogo tra l'autore e chi è in città, un percorso ove lo spettatore troverà un racconto disegnato nei manifesti e sarà portato a riflettere. Una specie di mostra - installazione durante il periodo in cui si svolgono tutte le iniziative di Vasi Comunicanti. Il lavoro di Ed Fella, pur mantenendo l'artista un approccio artistico tradizionale usando carta, penna e matita, è esempio di ricerca permanente, di aggiornamento continuo ed instancabile del segno alle sollecitazioni della cultura visiva in rapido movimento. Il tratto appare quale ironico contrappunto all'insieme delle elaborazioni grafiche e visive prodotte in questi anni da artisti che utilizzano quasi esclusivamente mezzi digitali.



Vivaldi and his time

Antonio Vivaldi e il suo tempo

It is said that playing an old instrument evokes the emotions and sounds of its former owners. Every single instrument communicates the spirit, passion and character of those who have played it, and this is exactly what makes up the fascination of old instruments. Luthiers' hands used to transform their customers' requests into works of art, interpreting their desires and talent. Venice was the home of some exceptional artistic celebrities. And the word exceptional can also be used to describe the rooms of the Ateneo di San Basso which is hosting the exhibition "Antonio Vivaldi and his time" - around thirty masterpieces of the Italian



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

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

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

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

Le mani dei liutai trasformavano in opera d'arte le richieste dei committenti, interpretando il loro desideri, il loro talento. Venezia è stata un contenitore di personaggi artistici straordinari. Come straordinarie sono le sale dell'Ateneo di San Basso dove viene ospitata la mostra "Antonio Vivaldi e il suo tempo": una trentina di capolavori della liuteria italiana

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

Un contrabbasso di Nicolò Amati del 1670, un violino piccolo e una viola di Carlo Antonio Testore del 1716, un Giovanni Grancino del 1710.

Tutti pezzi delle collezioni private del Maestro Artemio Versari di Bologna e di "Interpreti Veneziani".

palazzo and contains a masterpiece by B. Longhena.

Opening: 10.00-17.00 from 30th Nov. Closing day: Monday Tickets: € 5.50

GALLERIE DELL'ACADEMIA

Dorsoduro, 1055
ph. +39.041.522247

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, Tiziano, Tiepolo ...
Temporary exhibition: *The early Tiepolo and the Crocifissione di Burano*. Until 7th. January 2003. Genoese drawings. Until 6th. January 2003.

Opening: 8.15-19.15 - Monday 8.15-14.00
Tickets: € 6.50

GALLERIA FRANCHETTI CA' D'ORO

Cannaregio, 3933
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
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 25th. May 2003
Opening: 10.00-19.00
Tickets: € 8.50

Theatres Teatri

PALAFENICE

Isola del Tronchetto
ph. +39.041.786511

programme: *O. Respighi - F. Liszt - E. Wellesz* 30th November 8.00 p.m.
L. V. Beethoven - G. Bizet - Mendelssohn Bartholdy 7th December 8.00 p.m.

TEATRO MALIBRAN

Cannaregio
ph. +39.041.786601
programme: *Thais*. November 22,27,29 8.30 p.m. and November 24 and December 1 3.30 p.m.
Horacio Lavandera, pianoforte. November 11 8.30 p.m. *Ian Bostridge, tenore - Julius Drake, pianoforte*. November 25 8.30 p.m.
Quartetto Auer, music by J. Haydn. December 9 8.30 p.m. *La Traviata*. December 15 7.00 p.m.

TEATRO GOLDONI

San Marco, 4650/b
ph. +39.041.2402014
programme: *Duo by Georges Feydeau*. 19,20,22,23th. November 8.30 p.m. and 21,24th. November 4.00 p.m. *La storia immortale*. 10th. December 8.30 p.m.

Private Galleries

Gallerie Private

DANIELE LUCHETTA

S. Marco 2513/a
ph. +39.041.5285092
Presents glass sculptures made from original sketches by contemporary artists.

GALLERIA SAN MARCO 101

S. Marco 101
Ph. +39.041.2770151
In our gallery you can buy authentic artwork by the artistic geniuses of modern times: Picasso, Dalí, Chagall and glasswork by Seguso.

TOTEM GALLERY

Dorsoduro, 878
ph. +39.041.5223641
Since 1982 a tribal African art, contemporary art and modern art gallery. Artistic jewellery and ethnic jewellery in three showrooms next to the Accademia Galleries.

GALLERIA D'ARTE III MILLENNIO

S. Marco, 1047
ph. +39.041.2413561
Exhibit space for living contemporary artists, painters and sculptors. Mario Eremita: permanent exhibition.

ESTRO

Dorsoduro, 3771
ph. +39.041.2750756
Estro antique shop, near Frari, is a reference point for those who appreciate antique furniture and art work.

L'OCCHIO

Dorsoduro, 181
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.

museums AGENDA & TIPS

FONDAZIONE QUERINI STAMPALIA

HOTEL HELL - 10 YEARS OF ANTI-ADVERTISING FROM THE HANS BRINKER HOTEL AMSTERDAM.

The exhibition proposes the emblematic work by the Dutch communications agency Kessels Kramer, that is the advertising campaign for the Hans Brinker Budget Hotel. Since 1992 Erik Kessels and Johan Kramer have advertised the hostel at Amsterdam, whose image has gained in International fame. "To be honest, sincere and not to take oneself too seriously", is the Brinker strategy. Amusing, cultural advertising, with respect for the consumer and the context in which it works. Until 17th. November.

FONDAZIONE QUERINI STAMPALIA

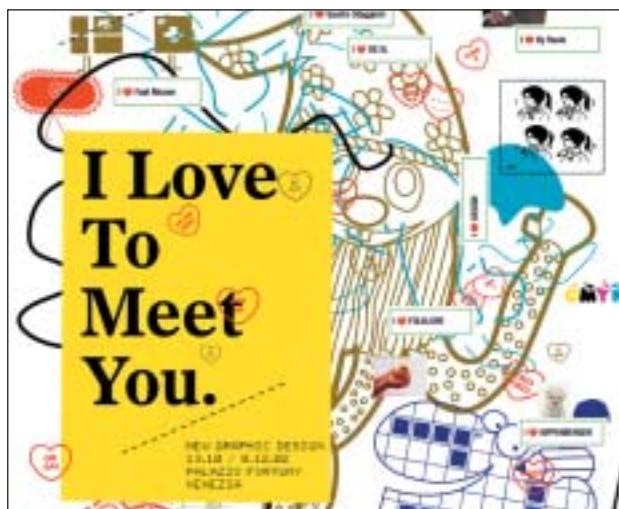
HOTEL HELL - 10 YEARS OF ANTI-ADVERTISING FROM THE HANS BRINKER HOTEL AMSTERDAM.

La mostra propone l'emblematico lavoro dell'agenzia di comunicazione olandese KesselsKramer, ovvero la campagna pubblicitaria per Hans Brinker Budget Hotel. Questo ostello a basso costo, che ha sede ad Amsterdam, dal 1992 ha affidato a Erik Kessels e Johan Kramer la sua immagine. Da allora lo sconosciuto ostello è diventato un nome riconosciuto internazionalmente. "Essere onesti, sinceri e non troppo seri con se stessi" è la strategia di tutte le campagne promozionali di Brinker, la pubblicità dovrebbe essere divertente, avere a che fare con il consumatore e rispettarlo, dovrebbe essere trattata come cultura. E questo è il contesto in cui si inserisce il lavoro presentato in mostra. Fino al 17 novembre.



PALAZZO FORTUNY

I LOVE TO MEET YOU - NEW GRAPHIC DESIGN. Until 8th. December
The young artists in this exhibition seem to show a strong deconstruction energy, extremely effective from a communicative point of view. Something, which opposes the traditional binomial order-graphic, usually attributed to graphics. The works presented are characterised by rigor and a creative force, which is expressed through fragmented language, ambiguity and the mixing of formal and expressive values.



PALAZZO FORTUNY

I LOVE TO MEET YOU - NEW GRAPHIC DESIGN. Fino al 8 dicembre
I giovani artisti proposti in questa esposizione sembrano mostrare una forte carica decostruzionista assai efficace dal punto di vista comunicativo. E' qualcosa che si oppone all'idea del tradizionale binomio ordinario-grafica che viene di solito attribuita alla grafica. Le opere presentate sono caratterizzate da grande rigore unito a una forza creativa che si esprime attraverso i linguaggi della frammentazione, dell'ambiguità e della mescolanza dei valori formali ed espressivi.

FONDAZIONE BEVILACQUA LA MASA

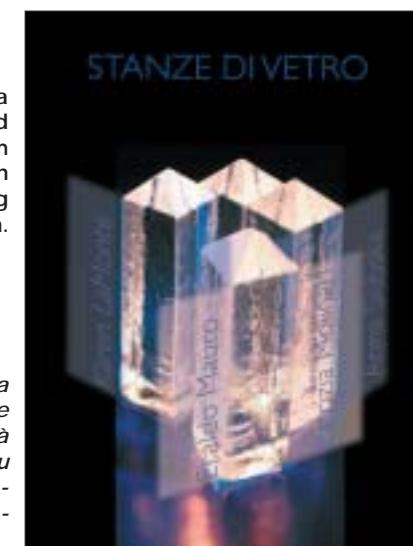
GLASS ROOMS. From 16th November

Continuing a tradition, which had been interrupted for a few years, the Foundation Bevilacqua La Masa pursues their explorative research into contemporary art forms such as applied art and in particular "glass"; one of the most fascinating materials to use, but difficult to apply away from the usual objects made for home decoration. The Exhibition highlights four artists (Karen Lamonte, Eraldo Mauro, Patrizia Molinari, Anna Skibsk), who represent the most stimulating and innovative research on an International level in this material "glass" applied to installation. Free entry. Info: +39.041.5208955

FONDAZIONE BEVILACQUA LA MASA

STANZE DI VETRO. Dal 16 Novembre

Continuando una tradizione, da qualche anno interrotta, la Fondazione Bevilacqua La Masa prosegue nell'indagine esplorativa dell'arte contemporanea che fa capo alle arti applicate, e in particolar modo il vetro; uno dei materiali più affascinanti e più difficili da utilizzare al di là delle consuete applicazioni per l'oggettistica di arredamento. La mostra punta l'obiettivo su quattro artisti (Karen Lamonte, Eraldo Mauro, Patrizia Molinari, Anna Skibsk), che rappresentano a livello internazionale, la ricerca più stimolante e innovativa della materia "vetro" applicata all'installazione. Ingresso libero. Info: +39.041.5208955





Churches guide

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Domes at sunset - Cupole al tramonto (Roiter)

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Highlight: LA BASILICA DELLA SALUTE

In January 1632, the Seminario homes near Punta della Dogana were demolished, giving rise to the screening of designs...

Appuntamenti del mese:

Tradizioni veneziane: La festa della Madonna della Salute

Storia : La peste

Agenda: Da non perdere

Editoriale: LA BASILICA DELLA SALUTE

Nel gennaio del 1632 si abbatterono le case del Seminario vicino Punta della Dogana e si diede luogo al vaglio dei progetti...

DAY OF THE MADONNA DELLA SALUTE



© APT

THE FEAST OF "MADONNA DELLA SALUTE"

A pontoon bridge is built across the Grand Canal for the occasion. Tens of thousands of residents and locals come to light a candle for the Black Madonna who freed the city of the plague. Near the Basilica, street stalls sell sweets and traditional doughnuts, or toys and balloons as

they have done for the last three hundred years, mixing religious and pagan traditions.

LA FESTA DELLA MADONNA DELLA SALUTE

Un ponte di barche che attraversa il Canal Grande viene costruito per l'occasione. Decine di migliaia fra residenti e oriundi arrivano per accendere una candela alla Madonna nera che li liberò dalla peste. Nelle vicinanze della Basilica, decine di bancarelle vendono qualsiasi cosa. Palloncini, dolci, frittelle. È una festa che si ripete da trecento anni, dove si mescola tradizione religiosa e liturgia pagana.

The “Basilica della Salute”

di Samuele Costantini

La Basilica della Salute

Every detail has an exact meaning that only a careful hermeneut could discover.

Ogni particolare ha un suo significato che solo un attento ermeneuta può scovare.

When the plague of 1630 ended, divine retribution broke off. It was immediately decided to erect another votive temple (the temple of the Redeemer was built on the Giudecca in 1576 to mark the end of the black death). In January 1632, the Seminario homes near Punta della Dogana were demolished, giving rise to the screening of designs of the architects taking part in the bids. Eleven designs were put forward, including that of Baldassarre Longhena, a diminutive 26 year-old who always dressed in black, but was kind to everyone. His maestro, Vincenzo Scamozzi, era stato uno dei migliori discepoli del Palladio. Baldassarre nacque probabilmente a Brescia intorno al 1598, ma non si è mai trovato

CHURCHES CITY LISTING

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Scuole Grandi
Monuments

Chiese
Scuole Grandi
Monumenti

Thanks to:



Associazione Chiese di Venezia
The Foundation for the
Churches of Venice

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

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

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

SANTO STEFANO
Piazza San Marco
Ph. +39.041.522505

BASILICA DI SAN MARCO
It is the most famous Basilica or cathedral in Venice and one of the greatest monuments in Europe. The exterior façades are decorated in Byzantine style, with columns, bas-reliefs and coloured marble. On the terrace stand four imposing gilded bronze horses. All the arches of the doorway are decorated with mosaics from different artistic periods. The building has five large domes. The church is decorated inside with gilded mosaics and treasures representing stories from the Bible. The floors are decorated with Cosmati floor mosaics.

To see: *La Lavanda dei Piedi* and *Cristo nell'Orto* by J. Tintoretto, *Il Battesimo di Cristo* by Paris Bordone.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

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
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.

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.



Giuliano Giuliani: "Santa Maria della Salute" - etching 1933

THE PLAGUE

In just one year, Venice lost 46,000 of its inhabitants. They were victims of the third wave of plague which hit the city in 1630. In the June of that year, the Venetian troops returning from Mantua, who had been sent by the Serenissima to help the duchy with the German invasion, were placed in quarantine on the island of Lazzaretto Vecchio. A carpenter who came into contact with the Venetian ambassador who had also returned from Mantua in the evening at home in the San Vio area spread the disease throughout the city. The health superintendents issued many instructions on how to decontaminate homes, divide the ill among the different hospitals and send uninfected people out into the country. The patriarch Giovanni Tiepolo ordered processions and public prayers throughout the city. Already back in the sixteenth century, someone had realised that the infection was spread by "certain tiny animals so small they cannot be seen", but a long time was to pass before it was understood that those tiny animals were the fleas of the black rat.

was probably born in Brescia in around 1598, but his baptism certificate has never been found. His father was a modest mason called Melchisedech, meaning he was probably born Jewish. The life of this cordial and very cultured architect is a total mystery - he never studied regularly and he had a passion for mysticism. For those people able to read them, the basilica is a maze of thoughts, cabalistic phrases and strange symbols. The Venetian Senate chose the drawings of this man from Brescia as they were the most beautiful, although they were unusual for a temple dedicated to liberation from a plague.

The tablets of the design have quite detailed dimensions which describe a squared diagonally overlapped layout with a symbolic, but explicit, reference to Venice being re-born from the water, similar to that of Venus Physizoa (the lithograph contained in the work of Francesco Colonna, Hypnerotomachia Polifili, 1499).

Number 8s blatantly appear everywhere (it is octagonal), like 11s and 15s (e.g. the access steps, whose number alludes to Solomon's Temple, and the 15 mysteries of the crown of the Rosario). There are numbers, symbols and letters, such as those in the Jewish Kabbalah.

Every detail has a meaning that only a careful hermeneut could discover. In the first book of Kings, the Bible states, "In the eleventh year, in the month of bul, which is the eighth, the temple was completed in all its plan and order" (Kings 6.38). The Basilica della Salute was consecrated in 1687.

La Basilica della Salute fu consacrata nel 1687, cinque anni dopo la morte di Balthasar Longinus.

LA PESTE

In un solo anno Venezia perse 46 mila abitanti. Erano le vittime della terza ondata di peste che colpì la città nel 1630. Nel giugno di quell'anno le truppe veneziane di ritorno da Mantova, spedite dalla Serenissima in aiuto del Ducato contro l'invasione tedesca, furono messe in quarantena nell'isola del Lazzaretto Vecchio. Un falegname, a contatto con l'ambasciatore veneziano anch'egli di ritorno da Mantova alla sera in casa nella zona di S.Vio, propagò il morbo in tutta la città. I Provveditori alla Sanità emanarono molte disposizioni su come bonificare le case, dividere gli ammalati nei vari ospedali e spedire nelle campagne le persone non infette. Il patriarca Giovanni Tiepolo ordinò processioni e preghiere pubbliche in tutta la città. Già all'inizio del '500 qualcuno aveva capito che il contagio avveniva grazie a "certi animaletti di tanta piccolezza che non si possono vedere", ma si dovette spettare ancora molto per capire che quegli animaletti erano le pulci del ratto nero.

CHORUS

Museum of the city

info: 041.2750462

CHORUS CHURCHES:

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

© APT

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



To see: the famous *Polittico* by J. Palma il Vecchio, *L'Ultima Cena* by Leandro Bassano
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SANTA MARIA DEI MIRACOLI
Cannaregio, 6063
ph. +39.041.2750462
The church was built between 1481 and 1489 by Pietro Lombardo to house the miracle-working image of the Virgin by Nicolò di Pietro venerated by Venetian people for her thaumaturgic power. The façade is covered with carefully selected coloured marbles and porphyry panels. The high altar (the only altar) is decorated with statues.

To see: the ceiling entirely frescoed by Torri and P. Ricchi 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
ph. +39.041.2750462
Built in the middle of the 12th century, it was rebuilt starting from 1399 and during the following century. It is one of the typical Venetian Gothic religious buildings. The façade is rather like a basilica and the very luminous interior is composed of a nave and two aisles. It was Tintoretto's parish and he is buried there.

To see: works by J. Palma il Giovane and many prodigious works by J. Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN PIETRO DI CASTELLO
Campo S. Pietro di Castello
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 Smeraldo, 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: the ascona *Madonna di casa Pesaro* and *L'Assunta* by Tiziano, *La Vergine col bimbo* by Bellini, graves of Doge and of captains of arms, monuments dedicated to Canova and Tiziano.
Opening: 9.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN EUSTACHIO
VULGO SAN STAE
S.Polo, Campo S. Stae
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
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. Ricchi 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
ph. +39.041.2750462
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ph. +39.041.2750462
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Opening: 9.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN GIOVANNI ELEMOSINARIO
Rialto, Riva San Giovanni
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

but impressive and solemn.. To see: works by D. Tintoretto, F. Bassano
Events: every year, the third Sunday of July, the temple is the destination of a Venetian pilgrimage.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN SEBASTIANO
Dorsoduro, Campo S. Sebastiano
ph. +39.041.2750462
Built between 1505 and 1548, the rigorously classical façade by Scarpagnino betrays the complexity of the inner structure, which is in the form of a Latin cross. It is the opulent quality of Veronese's art that renders the Church of Saint Sebastian unique. His tomb and marble bust are inside.

To see: all frescoes on the central nave, *Il Martirio di S. Sebastiano* the decoration of the organ all works by Veronese; works by J. Tintoretto, Tiziano and Sansovino.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN GIACOMO DALL'ORIO
Santa Croce, campo San Giacomo dall'Orio
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 the younger.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN GIOVANNI ELEMOSINARIO
Rialto, Riva San Giovanni
ph. +39.041.2750462
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arts and trades that used the church premises.
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

SANTA MARIA DEL ROSARIO
Zattere, Dorsoduro
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 Domenicans, to replace the small church that still stands beside it. The Domenicans 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 Giandomenico Morlaiter. The interior, with its single nave and side chapels, and deep presbytery, is beautifully balanced.

To see: *La pala d'altare* and the ceiling by G.B. Tiepolo, *La pala d'altare* by Piazzetta and a *Crocifissione* by Tintoretto.
Opening: 10.00-17.00; Sunday 13.00-17.00
Tickets: € 2,00

SAN POLO
Campo San Polo
ph. +39.041.2750462
This church, built in the 9th century, was renovated between the end of 1300 and the beginning of the 14th century according to late gothic models. In 1804 the church was extensively restructured under the supervision of architect Davide Red. These works were so costly that, after escaping the Napoleonic expropriations, the church found itself having to sell off many of its works of art. In 1930, after renovation and restoration works, the splendid wooden ceiling shaped like a ship's hull was returned to its former splendour. The possibility of comparing the works by G.B. and Giandomenico Tiepolo - father and son - is particularly interesting.

To see: *L'apparizione della Vergine a San 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
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.

CONCERTI

Interpreti Veneziani



Chiesa San Vidal

NOVEMBER 2002 - ore 20.30



Concert program

November.
01/02/03/04/05/
07/08/09/10/11/
12/14/15/16/18/
19/21/22/23/25/
/26/28/29/30

December.
02/03/05/06/
07/09/10/12/
13/14

Interpreti Veneziani
San Marco 2862
Chiesa San vidal
tel 041.2770561
fax 041.2770593

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

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

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

Opening: 9.00-11.50 / 16.00-18.00
Tickets: free

S. MARIA DELLA PIETÀ
VIVALDI'S CHURCH
Castello, 3701
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: To see program

SAN ZACCARIA
Castello, 4593
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
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: *L'Ultima Cena* and *Il calar della manna* 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
ph. +39.041.5225558

On 22 October 1630 the Venetian Senate decreed the building of a large temple devoted to the Virgin to give thanks for the survival of Venice after the plague. The design is by B. Longhena. The church is built in the form of a central plan, dominated by a huge dome with great arches. A magnificent staircase leads up to the entrance. The polychrome marble floor converges on a central circle of five roses suggesting the decades of the rosary.

To see: *Nozze di Canaan* by J. Tintoretto, *Pentecoste* by Tiziano, *Byzantine Madonna* of the 13th century.

Events: every year on the 21st November the Venetians give honors 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
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
ph. +39.041.5222133

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



churches NOT TO MISS

VENETIAN MUSICIANS

The orchestra "I musici Veneziani" owes its famous name to the selection of the best Venetian musicians. They wear beautiful 18th century costumes creating a magic atmosphere that evokes the splendour of a glorious past. Concert in period costume, Vivaldi's The Four Seasons and Baroque & Opera, in November (Scuola Grande di San Teodoro). Faithful and brilliant performances make each concert an unforgettable experience. Info: ph. +39.041.5210294

I MUSICI VENEZIANI

L'Orchestra è composta da valenti professori di nascita e cultura veneziana. Orchestra e Cantanti indossano preziosi costumi del XVIII secolo e sono immersi nella magica atmosfera di un quadro barocco, che rievoca tutto lo splendore di un passato glorioso. Le Quattro Stagioni di Vivaldi e Barocco e Opera nella Scuola Grande di San Teodoro, in novembre. L'interpretazione fedele e brillante fa di ogni concerto una esperienza indimenticabile.

Info: +39.041.5210294



FRARI CHURCH

Dates worth remembering: a hundred years ago the restoration work was made which saved the Frari basilica from certain ruin. A hundred and fifty years ago the monument to Titian was created and it is eighty years since the convent monks returned to the basilica. This is the date that will be remembered on the 29th November with a solemn ceremony at 18.30 and with a concert at 21.00. During the concert the new updated guide book of the church containing a wealth of historical and artistic information will be presented.

LA CHIESA DEI FRARI

Ci sono date che meritano di essere ricordate, ad esempio sono 100 anni dai grandi lavori di restauro che hanno salvato la Basilica dei Frari da un sicuro degrado, 150 anni dalla realizzazione del Monumento a Tiziano e 80 anni da quando i frati convenuti sono tornati in Basilica. Sarà questo l'evento ricordato il 29 novembre. In tale data vi saranno una solenne celebrazione alle ore 18.30, un concerto alle ore 21 e, durante il concerto, verrà presentata la nuova guida della Basilica. Una guida aggiornata e preziosa per le informazioni storiche ed artistiche in essa contenute.

AGENDA & TIPS



THE CHURCH OF SAN VIDAL

The Doge Vitale Falier had this church built in the 11th Century, although traces of later structural additions are evident. Inside, the walls are adorned with paintings from the 18th Century, and the church is used for conferences held by the Chorus-Association. In programme: "Giambattista and Giandomenico Tiepolo in the churches of Venice" by Giandomenico Romanelli (14 November at 5.30 p.m.) and Iconology - The signs of alliance by Enzo Bianchi: Moses (28 November at 5.30 p.m.). Info +39.041.2750462.

CHIESA DI SAN VIDAL

Il Doge Vitale Falier fece edificare la chiesa nel secolo XI, ma sono evidenti tracce di una riedificazione. Al suo interno, adorno di dipinti di scuola settecentesca, si tengono cicli di conferenze organizzate da Chorus - Associazione Chiese di Venezia. Sono in programma "Giambattista e Giandomenico Tiepolo nelle chiese di Venezia" di Giandomenico Romanelli (14 novembre - 17.30) e Iconologia - I segni dell'alleanza di Enzo Bianchi: "Mosè" (28 novembre - 17.30). Info +39.041.2750462.

BASILICA DI S.MARIA E DONATO
Murano, campo S. Donato 11
ph. +39.041.739056

It is one of the most beautiful Venetian-Byzantine buildings of the 12th century. Very interesting is the exterior of the hexagonal apse, 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

It is 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

It is 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
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
ph. +39.041.5287227
It was 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
ph. +39.041.718234

It is one of the Scuole Grandi and because of its history, art and Venetian culture is considered one of the greatest. The building is a splendid Renaissance architecture example.

The elegant double stairway inside, lit with large arched windows, was built by Codussi. The beautiful exterior Renaissance iconostasis with its carved decoration was designed by P. Lombardo.

To see: the ceiling with visions of the *Apocalisse*, works of great teachers (G.B. Tiepolo, Diziani, Marieschi).

Events: Orchestra di Venezia concerts, in original 18th century costumes.

SCUOLA GRANDE DI S. MARIA DELLA CARITA

Dorsoduro, 1050

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 (School of fine Arts).

SCUOLA GRANDE DELLA MISERICORDIA
Cannaregio, Fondamenta della Misericordia

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.



Land under water

"Six hours it ebbs, six hours it flows."

A metaphor for the high tide.

In a democratic fashion, the high tide affects everyone.

Or almost everyone.

"Sei ore cala, sei ore cresce".
L'acqua alta come una metafora.
Democraticamente colpisce tutti.
O quasi.

La terra sott'acqua

di S.C.

Many people come to Venice from abroad precisely in these months of the year to experience the unique phenomenon of high water in Venice. St. Mark's Square, the first to be flooded, is transformed into an enormous mirror, and the procurators' columns seem to rise up as if from nothing. This really spectacular phenomenon profoundly changes the life and work of all Venetians, who have always lived with the inconveniences of high water, putting up with it just as people put up with rain or the snow in winter. The high tide thus becomes the metaphor of everyday life. "Six hours it ebbs, six hours it flows" is a

Molti arrivano dall'estero proprio in questi mesi solo per assistere ad un fenomeno unico come quello dell'acqua alta a Venezia. Piazza S. Marco, la prima ad inondarsi, si trasforma in un enorme specchio e le colonne delle procuratie sembrano salire dal nulla. Il fenomeno, in verità spettacolare, modifica profondamente la vita e le attività di tutti i veneziani che convivono da sempre con i disagi legati alla marea, sopportandola come si sopporta la pioggia o la neve in inverno. L'acqua alta diventa così la metafora del vivere quotidiano. "Sei ore cala, sei ore cresce" è detto in città per indicare che dopo un qualsiasi momento negativo

© Foto Resini

saying used in the city, meaning that every cloud has a silver lining.

In democratic fashion, high water affects everyone. On November mornings it is quite normal to see esteemed professionals, magistrates and businesspeople wading in their Wellingtons like the fishermen of the lagoon. If we look at the phenomenon more closely, though, it is not so democratic: Venice has 12,060 house numbers on the ground floor. Only 6.2 % of these are adapted to withstand high water. 43% of the tenants of these homes would be affected by flooding with tides of below 120 centimetres above sea level. They are in the districts of Cannaregio (30%), San Marco (21%), Castello (17%), Dorsoduro (14%), Santa Croce (9%) and San Polo (8%). Around half the surface area of 20% of them is flooded. This 1999 observation is alleged to have affected only one third of total house numbers, so the size of the phenomenon could be underestimated. The richest classes of Venetian society do not live on the ground floor.

Poetry, literature and art – imaginations run wild to evoke the beauty of the water city invaded by water. The reality is certainly expressed with more prosaicness.

But what is it that causes the high water?

Tides are caused to the cyclical fluctuation of the sea level, which is not constant all over the globe, and varies according to geographical position. Due to its oblique position and stretched geometry, the Adriatic sea has a

arriva sempre il sole.

Democraticamente colpisce tutti. Nelle mattine di novembre è solito vedere stimatissimi professionisti, magistrati, amministratori con gessato e ventiquattro indossare stivaloni mezza coscia come pescatori della laguna. In realtà il fenomeno, a leggerlo bene, tanto democratico non è. A Venezia ci sono 12.060 numeri civici al piano terra. Di questi solo il 6,2 % sarebbe adibito a residenza. Il 43% degli inquilini di questi soffrirebbero di inondazioni con maree inferiori ai 120 centimetri sul medio mare.

Sono a Cannaregio (30%), a S. Marco (21%), Castello (17%), Dorsoduro (14%), Santa Croce (9%), S. Polo (8%). Di questi, il 20% è allagato per circa la metà della loro superficie.

Questo rilievo del 1999 avrebbe interessato solo un terzo dei numeri civici totali e quindi le dimensioni del fenomeno potrebbero essere sottostimate. Le fasce economicamente più alte della società veneziana non vivono ai piani terra. Poesia, letteratura, arte. Si scatenano le fantasie per descrivere la bellezza: la città dell'acqua invasa dall'acqua. La realtà si esprime sicuramente con più prosa.

Ma da cosa è provocata l'acqua alta?

La ciclica oscillazione del livello del mare è la marea. Non è costante ovunque nel globo, ma varia in funzione della posizione geografica. Il mare Adriatico, a causa della sua struttura obliqua e per la sua geometria allungata (simile ad un canale chiuso) ha una oscillazione di circa 20 cm (rispetto al mar Mediterraneo che registra invece maree di 2



This really spectacular phenomenon profoundly changes the life and work of all Venetians who have always lived with the inconveniences of high water, putting up...

Il fenomeno, in verità spettacolare, modifica profondamente la vita e le attività di tutti i veneziani che convivono da sempre con i disagi legati alla marea, sopportandola...

tide difference of about 20 cm (compared to the Mediterranean, which has only a 2 cm tide-level difference). In the Gulfs of Venice and Trieste, this gap is some 120 cm and, at full moon and new moon, when the moon is aligned with the sun, the level increases. To these astronomical causes we must add in the weather factor: the south-easterly sirocco wind that pushes the Adriatic up towards its northern shore, and atmospheric pressure that pushes down on the sea surface (the lower the pressure, the higher the tide).

75% of high tides occur in October, November and December, with the maximum concentration being in November. The increased frequency of the phenomenon this century is caused by two factors - ground subsidence as a result of natural causes (4 cm per century) and the extraction of water and gas from the subsoil (10 cm last century).

To add to this is the rising sea levels (eustasy) caused by the increase in the earth's mean temperature. Tourists therefore have more changes to wade in Venice's amusing natural swimming pool. But beware! Don't think the water you're splashing about in is pure seawater: Venice's sewerage system is as complex and old as the city itself.

In practice, only few homes are connected to the city's sewerage system while all the rest discharge directly or partially into the canals. And the canals overflow at high tide.

cm). Nel Golfo di Venezia, come in quello di Trieste, la oscillazione è di 120 cm.

Nelle fasi di plenilunio e novilunio, quando cioè la luna è allineata con il sole, il fenomeno è maggiore.

Alle cause astronomiche si aggiungono quelle meteorologiche, da sempre conosciute: il vento di scirocco che da sud-est spinge l'Adriatico verso la sua chiusura e la pressione atmosferica che comprime la superficie del mare: più bassa è la pressione, più alta è la marea.

Il 75% dei fenomeni avviene nel mese di ottobre, novembre e dicembre, la concentrazione massima è a novembre.

L'aumento della frequenza dell'acqua alta in questo secolo è dovuto a due ragioni: lo sprofondamento del suolo (subsidenza) a seguito di cause naturali (4 cm al secolo) e il prelevamento di acqua e gas dal sottosuolo (10 cm nell'ultimo secolo).

In più c'è l'innalzamento del livello dei mari (eustatismo) dovuto all'aumento della temperatura media terrestre.

Il turista avrà perciò sempre maggiori possibilità di immergersi i piedi nella divertente piscina naturale di Venezia. Occhio però: non crediate che l'acqua sulla quale sguazzate sia quella di mare.

Il sistema fognario veneziano è complesso e antico come la storia della città.

In pratica pochissime case sono collegate alla rete fognaria comunale. Le altre scaricano direttamente, o parzialmente, tutti i prodotti dei bagni nei canali. Che con l'acqua alta esondono.





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The longest day *Il giorno più lungo*

In Venice the maximum value registered at the beginning of the century was around 55 cm, but the tide now reaches values of almost 80 cm due to a 23 cm rise in the sea level (meaning that 0.5% of the city is flooded). If we add the weather conditions to these astronomical tide events, the level rises or falls even more. At over 80 cm, tides are known as high, at over 110 cm they are very high (occurring around 4 times a year, with 11% of the city's land below

A Venezia il valore massimo di escursione astronomica della marea registrato all'inizio del secolo era di circa 55 cm ora tocca valori di poco inferiori a 80cm a causa dell'aumento del livello del mare di 23 cm. (che vuol dire lo 0.5% della città sott'acqua). Se a questi eventi si aggiungono elementi meteorologici il livello si alza o si abbassa. Quando si superano gli 80 cm si chiamano maree sostenute, a +110 sono maree molto sostenute (si verificano circa 4 volte l'anno, 11% del

4th November 1966 - at 9 p.m. the water level was verging on two metres. Then, with three hours' delay compared with the astronomical clock, it started to fall. Silence followed.

4 novembre 1966: alle 21 sfiorava i due metri. Poi, con un ritardo di tre ore sull'orologio astronomico, cominciò a scendere. Rimase il silenzio.

the water level), and at over 140 cm they are exceptionally high (90% of the city's land flooded) and the municipal civil protection plan has to be activated. On 4th November 1966, Venice was flooded with the most seawater in the entire century. In the absence of flooding, the entrance to St. Mark's Basilica is 60 cm above the mean sea level. In 1966, the tide reached 194 cm. People on the ground floor and some first floors got out through their windows, into boats and headed for dry land. The normal tide mechanism had been broken - a sirocco was blowing at 100 kilometres per hour and it was raining constantly. At half past one in the morning the tide reached 127 cm and much of the city was already flooded. After six hours it should have abated. At 2.10 p.m. it had reached 176 cm, remained stationary for a few hours, and then began to rise again. At 9 p.m. it was verging on two metres. Then, with three hours' delay compared with the astronomical clock, it started to fall. The number of catastrophic events as serious or worse than those of 4th November 1966 may be quantified at about ten cases, 1966 included, in a time-span of approximately 1500 years i.e. on average one such event occurs every 150 years.

On the eve of the 1966 event, the rise of the astronomic tide component was quite moderate. In practice, if the same conditions had occurred when the moon and sun were aligned, then the maximum value of the tide would have exceeded the two metre level. Academics have calculated that if all components were to be added together in unison, the tide would reach three metres, with all the associated consequences.

territorio urbano sott'acqua), a +140 cm sono maree eccezionali (90% del territorio urbano inondato) con le quali si attiva il piano comunale di protezione civile.

Il 4 novembre del 1966 Venezia ricevette una tale quantità d'acqua dal mare che nel secolo non c'è stata altra memoria. L'entrata della Basilica di S. Marco all'asciutto è a +60 cm sul livello del medio mare. Nel '66 la marea ha raggiunto quota 194 cm. La gente dei piani terra e qualche primo piano usciva dalle finestre, saliva in barca e si dirigeva in terraferma. Il meccanismo della marea si ruppe: lo scirocco raggiunse punte di 100 chilometri all'ora e piovve costantemente. All'una e 30 di notte la marea era di 127 cm, gran parte della città era già sotto. Dopo sei ore sarebbe dovuta defluire. Alle 14.10 toccò i 176 cm, si fermò per qualche ora e ritornò a salire. Alle 21 sfiorava i due metri. Poi, con un ritardo di tre ore sull'orologio astronomico, cominciò a scendere.

Eventi catastrofici al pari o superiori al 4 novembre del 66 possono essere quantificati in circa una decina di casi, compreso quello del 66, per un arco di tempo di circa 1500 anni, cioè mediamente un evento ogni 150 anni.

La sera dell'evento la componente astronomica fu molto contenuta. In pratica se le stesse condizioni si fossero verificate con luna e sole allineati il valore massimo della marea si sarebbe spostato sopra i due metri.

Gli studiosi hanno calcolato che se tutti i fattori si sommassero all'unisono ci sarebbe un innalzamento sul medio mare pari a tre metri, con tutte le conseguenze del caso. Un evento del genere è stimato probabile una volta ogni dieci mila anni.



CHRONICLE

589: "We neither live on the water nor on the dry land".

782: "There was so much water that nearly all the islands were under water".

885: "Water flooded all the city, entered churches and houses".

23rd. September 1240: "Water invaded the streets, the level was higher than the height of a man".

1386: "Water rose eight feet above the usual level".

10th. August 1410: "Many boats were lost, and among those coming from the Mestre fair and other places nearly a thousand people were drowned".

10th. November 1442: "Damage to goods amounted to a million gold pieces and over a hundred thousand ducats for the damage to buildings".

20th. December 1535: The water rose, flooded the houses and destroyed the fresh water wells".

January 1536: "The water rose to a height that had never been seen before".

18-19 December 1600: "Boats sailed over San Marco Square and up the streets".

1848: High water reached 140 centimetres".

1867: "High water up to 153 centimetres".

LE CRONACHE

589: "Non viviamo nè sull'acqua nè sulla terra".

782: "C'era tanta abbondanza d'acqua che quasi tutte le isole furono sommerse".

885: "L'acqua inondò tutta la città, penetrò nelle chiese e nelle case".

23 settembre 1240: "L'acqua invase le strade più che ad altezza uomo".

1386: "L'acqua sale di otto piedi più del solito".

10 agosto 1410: "Perirono molte barche, e di quelli che venivano dalla fiera di Mestre e altri luoghi s'annegarono quasi mille persone".

10 novembre 1442: "Il danno recato alle merci fu di un milione di oro e quello causato agli edifici supera ampiamente i centomila ducati".

20 dicembre 1535: "L'acqua salì, entrò nelle case e distrusse i pozzi".

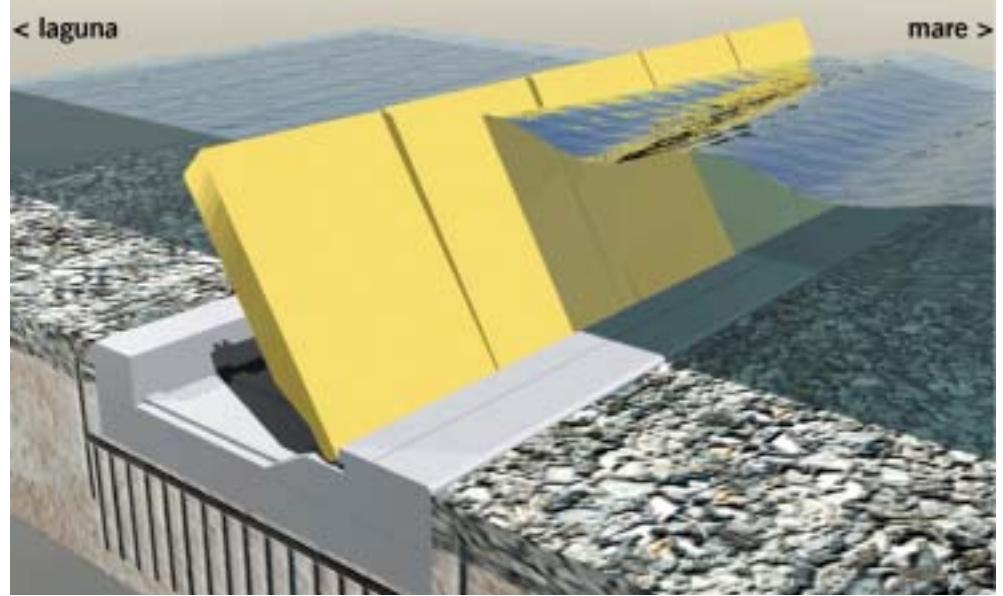
Gennaio 1536: "L'acqua salì ad un'altezza così elevata che non se ne era mai vista di simile".

18-19 dicembre 1600: "Le barche percorrevano Piazza San Marco e le strade".

1848: "L'acqua raggiunse i 140 centimetri".

1867: "L'acqua arriva a 153 centimetri".





“Mose” per salvare Venezia a barrier to save Venice

Mose (Experimental electromechanic Module) is a mobile gate system which many hope will solve the problem of high water in Venice. It was planned by the “Consorzio Venezia Nuova”, for the “Magistrato alle Acque di Venezia”. The acronym was successful possibly due to its biblical reference to the child saved from the water and bulrushes. It is made up of 79 sluice gates to place at the three lagoon openings, Lido Malamocco and Chioggia.

In a normal position they will be under water but when a high tide is due, 4-5 times a year, they will rise up to the surface to stop the water coming from the sea into the lagoon, remaining on the surface for three or four hours. The cost is estimated at two billion euro, and the construction time eight years.

Environmentalist groups remain worried and oppose the plan: the temporary blocking of the water flow could destroy the particular ecosystem of the Venice lagoon. The path has been long and difficult but now it seems to be at the operative stage. A plan awaited by many and feared by others.

Si chiama MOSE (Modulo Sperimentale Elettromeccanico) il sistema di paratoie mobili che per molti è destinato a risolvere il problema dell'acqua alta a Venezia.

E' stato progettato dal Consorzio Venezia Nuova, per conto del Magistrato alle Acque di Venezia. L'acronimo, nel bene o nel male, ha riscosso subito successo forse per il riferimento biblico al fanciullo salvato dalle acque. Sono 79 paratoie da collocare alle tre bocche della laguna, Lido, Malamocco e Chioggia.

Normalmente rimangono sul fondo. Se però arriva l'acqua alta, quattro-cinque volte l'anno, si innalzano per impedirne il passaggio dal mare alla laguna, rimanendo in funzione per tre quattro ore. Costo stimato 2 miliardi di euro.

Tempi di realizzazione otto anni.

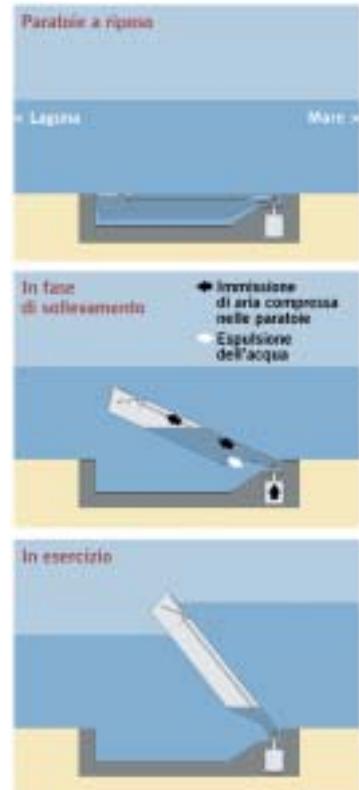
Permancano da parte ambientalista forti perplessità e nette opposizioni: il blocco temporaneo delle bocche di porto sarà la fine di quel particolare ecosistema che è la laguna di Venezia?

L'iter è stato travagliato ma ora pare essere giunti alla fase operativa.

Un'opera attesa da molti e temuta da altrettanti.

Mose is a system which many hope will solve the problem of high water in Venice...

MOSE è il sistema, che per molti, è destinato a risolvere il problema dell'acqua alta a Venezia...



ARMANDO TESTA



NO-GLOBAL

Ph. Peter Lavery



IL VETRO DI MURANO E' FATTO SOLO A MURANO.

A Murano, la trasparenza è un valore importante. Per questo i vetrai di Murano e la Regione Veneto hanno creato un marchio che protegge dalle falsificazioni e garantisce l'autenticità del vetro artistico originale. Una tutela necessaria per salvaguardare quell'antica arte di



PROVINCIA
DI VENEZIA



CAMERA DI COMMERCIO
INDUSTRIA ARTIGIANATO E
AGRICOLTURA DI VENEZIA



CONSORZIO
PROMOVETRO
MURANO



Comune
di Venezia

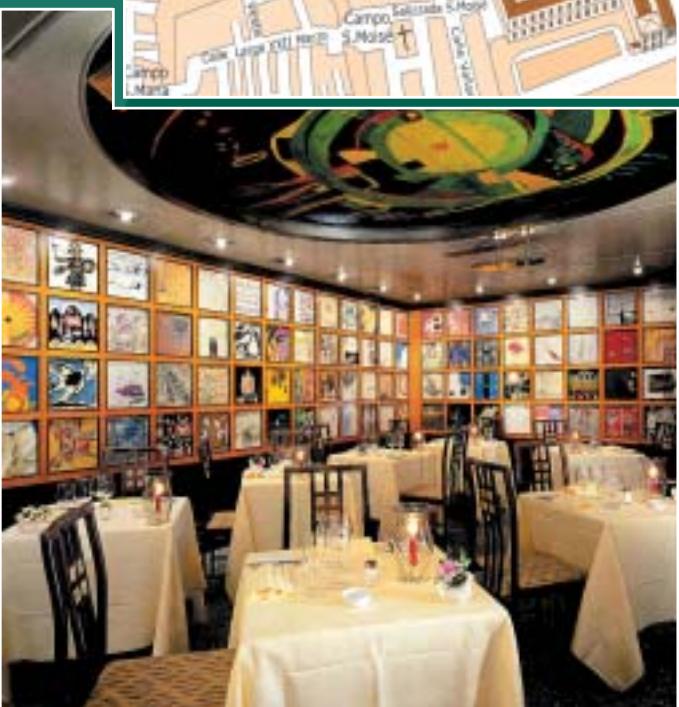


ristorante LA COLOMBA

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



© APT

LUNCH AT THE "ANTICO DOLO"

Kindly welcomed by Marco and Stefania, the congenial managers of the Antico Dolo - one of Venice's oldest and best known inns - we relied on chef Marco Merengoni's recommendations.

Gentilmente ospitati da Matteo e Stefania, simpati-ci gestori dell'Antico Dolo, una delle osterie più antiche e conosciute di Venezia, ci siamo affidati ai consigli dello chef Marco Merengoni.

RECIPES

Completo di antipasti Cicale di mare (bollite, olio, sale, pepe). Seppie ai ferri (olio, aglio, prezzemolo). Masanette (bollite, aceto, olio extra verg., prezzemolo). Moeche (fatte "macerare" in uovo x 20 min., fritte). Capasanta alla Venexiana (pas-sata nel pane grattugiato, condita con: olio, sale e pepe, passato ai ferri, prezzemolo e olio extra verg. A crudo). Schie (bol-lite e condite con olio, sale, pepe, aglio e prezzemolo). Carpaccio di SanPietro (filetti di SanPietro sfilettati e fatti mace-rare x uno in aceto balsamico, olio, sale, pepe).

Primo piatto Bigoli cicale di mare e castraure (soffritto di aglio, olio extra verg. e prezzemolo in una padella larga; disporre all'interno le cicale di marre, far rosolare e bagnare con del brandy, far evaporare e sfiammare, aggiungere passata di pom-o-doro fresco e le castraure).

Secondo piatto Tagliata di tonno (100 gr di tonno grigliare intero e disporlo a fette su letto di rucola, radicchio e pomodori. Condire con olio extra verg. aromatizzato con aglio rosmarino e salvia).

Wines Blauburgunder Az. agr. Tolloy, Tocai Italico Lison Classico Juti Az. agr. Bosco del Merlo.



Chef
Marco Merengoni

DINING CITY LISTING

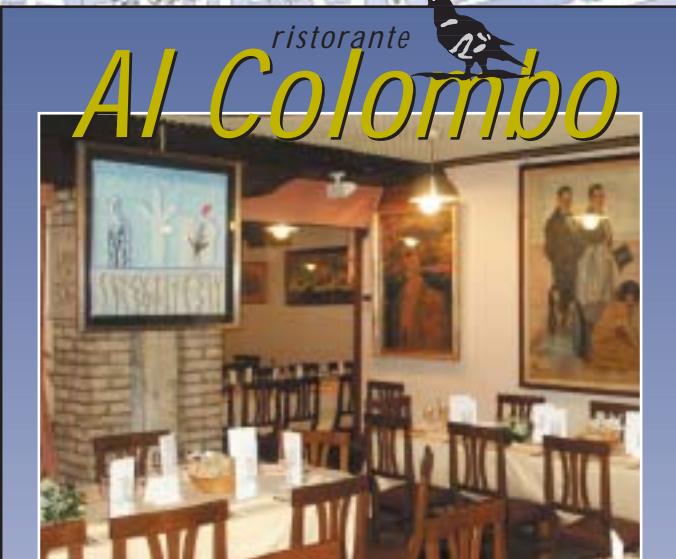
A list, edited by the VM staff, of suggestions for gourmets: a careful selection of original and best appreciated restaurants, bacari, pizzerias and wine bars in town. Each listing gives useful information for an appropriate choice.

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.



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

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



Ristorante con caratteristico campiello veneziano famoso dal '700

Typical venetian restaurant well known since 1700

San Marco, 4619 - Tel.041.5222627 - Fax 041.5237498

Bread was a rarity in the homes of the Venetians, an addition only to the meals at Christmas, Easter, or special occasions. Hanging from a beam in the kitchen was the breadbasket, the home made bread jealously guarded.

At the beginning of the 20th century each area had its own baker's, a common oven where bread was baked periodically (bread making was connected to the harvest time). Those with their own land to cultivate were privileged and could have "daily bread", although it should be remembered that wheat was a source of income and therefore corn mush was a basic food for everyone.

Each area had a different shape for bread: the ciopa, ciopeta, el paneto, la rosetta (rose shaped), el bovolo (snail shell), and so on and even today in Venice there is still a wide choice of rolls. Near the white bread, the "pan traverso" brown bread made with whole wheat flour was the el pan scafetò, which corresponds to today's "pan biscotto" melba toast, made again in different shapes and sizes.

"Pan biscotto" was popular for its taste and for necessity. Sometimes it was sweetened and made more nutritional by adding fats, honey or eggs. This became a traditional offering to ladies after childbirth. But for the Venetians, men of the sea, often remaining on board ships for long periods, "pan biscotto" became a favourite thanks to its quality of maintaining flavour and texture for long periods.

Nelle case il pane era una rarità, era il complemento delle pietanze a Natale, a Pasqua, durante le feste in generale; attaccata ad un trave della cucina c'era la cesta del pane ed il pane fatto in casa era custodito con gelosa attenzione. All'inizio del 900 ogni contrada aveva il forno, un forno in comune ove periodicamente (il momento del pane era legato al tempo della mietitura) il pane veniva sfornato.

Chi coltivava terre di proprietà godeva del privilegio di avere "il pane quotidiano", anche se occorre ricordare che il frumento costituiva una fonte di guadagno e quindi la polenta finiva per essere per tutti la base dell'alimentazione. Ogni zona aveva particolari "forme" di pane: la ciopa, la ciopeta, el paneto, la rosetta (a forma di fiore), el bovolo (a forma di chiocciola), ecc...ed ancora oggi a Venezia c'è solo l'imbarazzo della scelta. Accanto al pane bianco fatto con la farina di fiore e al pan traverso a base di farina integrale c'era el pan scafetò, che corrisponde all'attuale pan biscotto, prodotto in forma e dimensione diverse.

Il pan biscotto deve un po' al gusto e molto alla necessità il suo grande successo. A volte la pasta veniva ingentilita, addolcita e resa più nutriente con grasso, miele, uova, diventava un biscotto da offrire in dono alle donne dopo il parto. Ma per i veneziani, uomini di mare spesso costretti a restare a lungo imbarcati, il pan biscotto (per la produzione del quale presto sorsero numerosi forni gestiti dallo Stato) fu il pane preferito grazie alla sua caratteristica di mantenere inalterato il gusto per molto tempo.

Traditional Cuisine

ANTICO MARTINI

S. Marco, 1983
ph. +39.0415224121

Antico Martini is a top-class

romantic restaurant in Venice, famous the world over for fine seafood or meat dishes and refined service. Since 1720.

Special rooms for non-smokers. Closed Tuesdays and at lunchtime on Wednesday

DO' FORNI

S. Marco, 457
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. The restaurant offers a fine selection of wines. Booking advisable.

Open daily

DA IVO

S. Marco, 1809
ph. +39.041.5285004

Mister Ivo, the owner, entertains his clientele in a romantic atmosphere. He offers Tuscan-Venetian dishes as well as delicious vegetables. Booking advisable.

Closed Sundays

HARRY'S BAR

Dorsoduro, 884
ph. +39.041.5230058

The chef skilfully prepares traditional and innovative dishes combining colours and flavours to please

places in the world and is by now an institution in the splendid city on the lagoon. It offers a cuisine renowned for its simplicity and refinement along with unforgettable service. Booking essential.

Open daily

LA COLOMBA

S. Marco, 1665
ph. +39.041.5221175

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

Open daily

DE PISIS

S. Marco, 1459
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. Modern, refined cuisine, a blend of international harmonies enriched with the typical flavours of the Mediterranean tradition.

Open daily

AGLI ALBORETTI

Dorsoduro, 884
ph. +39.041.5230058

The chef skilfully prepares traditional and innovative dishes combining colours and flavours to please

Ristoranti della Buona Accoglienza

AGLI ALBORETTI

AI GONDOLIERI

AL COVO

ALLE TESTIERE

ANTICO MARTINI

CORTE SCONTA

DA IGNAZIO

FIASCHETTERIA TOSCANA

LA CARAVELLA

OSTERIA DA FIORE

QUADRI

VINI DA GIGIO

Venice has a culinary heritage which goes back several centuries, tied to the sea and its products but also to those of the lagoon islands and mainland. Whoever comes to the city wishes to discover the traditional dishes as much as the monuments. Today's Mass tourism, dictates needs which sometimes makes this experience difficult to find. To help the guest find authentic Venetian courtesy, some restaurateurs have started an association, "Ristoranti della Buona Accoglienza" (welcoming restaurants). The members of the association commit themselves to:

- guarantee maximum transparency of prices
- carefully choose products and give a precise description of the product used
- provide good value for money
- supply a wide selection of different varieties of extravirgin olive oil, vinegars and cheeses.
- maintain a qualified and articulate wine list in relation to the character of the restaurant.
- garantire la massima trasparenza dei prezzi
- scegliere accuratamente i prodotti usati in cucina precisandone l'esatta tipologia
- rispettare il giusto rapporto tra la qualità e il prezzo
- fornire una vasta possibilità di scelta tra diverse varietà di olii extravergini di oliva, di aceti e formaggi
- mantenere una carta dei vini qualificata e articolata in rapporto alle caratteristiche del locale.

Ristoranti della Buona Accoglienza

Per eventuali critiche / for eventual criticism

tel: +39.041.5285521



the eye and the taste. Every day he proposes dishes made with the freshest produce from the daily market.

Closed Wednesdays and at lunch-time on Thursday

AL GRASPO DE UA

S. Marco, 5093
ph: +39.041.5200150

A historical Italian restaurant located a few steps away from the Rialto Bridge, it offers traditional Venetian dishes.
Closed Mondays

FIASCHETTERIA TOSCANA

Cannaregio 5719
ph. +39.041.5285281

Placed 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 for its faultless service. Despite its name, you won't find Tuscan dishes here. Booking advisable.
Closed Mondays and at lunch-time on Tuesday

AI GONDOLIERI

Dorsoduro, 366
ph. +39.041.5286396

"Ai Gondolieri" is one of the best Venetian restaurant. The menu is a winning idea: it is not a standard fish menu but a series of dishes inspired by the season first fruits and very particular meats.
Open daily

AL COLOMBO

San Marco, 4619
ph. +39.041.522627

Located just a stone's throw from the Rialto bridge it has been famous since the eighteenth century. A guest might select such dishes as risotto with porcini and fish of Adriatic sea.
Open daily

QUADRI

Piazza San Marco, 121
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 palate.
Open daily

LOCANDA CIPRIANI

Isola di Torcello 29
Ph. +39.041.730150

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

IL SOLE SULLA VECIA CAVANA

Rio Terà Santi Apostoli, 4624
ph. +39.041.5287106

In the freshness of the ingredients and the quality of the fish from the Adriatic, you will find the aromas of the sea. A welcoming atmosphere in which to allow yourself to be seduced by the food, the originality of the recipes and attention to presentation.

Closed Mondays and at lunch-time on Tuesday
From May to September service is

LA CARAVELLA

Via XXII Marzo, 2398
ph. +39.041.5208901

Historical restaurant in the heart of Venice, great wine list moreover.

From May to September service is

DA IGNAZIO

San Polo, 2749
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

CIPRIANI

Giudecca, 10
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
ph. +39.041.5224884

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

ALLA BORSA

Calle delle Veste, 2018
ph. +39.041.5235434

Fifty meters from the Fenice Theater, centre for artists since 1783. the restaurant offers his customers the opportunity of tasting dishes prepared with special care in a pleasant atmosphere.
Open daily

ALLE TESTIERE

Castello 5801
ph. +39.041.5227220

As it is a small restaurant near Campo Santa Marina, it is necessary to book a table. It is appreciated for the refinement of its seafood dishes.

Closed Sundays and at lunch-time on Mondays

CORTE SCONTA

Castello, Calle del Pestrin 3886
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
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

TEMPIO DEL PARADISO

San Marco 5495
ph. +39.041.5224673

It is one of the best-known and most refined Chinese restaurants in the city.
Open daily

NANCHINO

S. Marco,Calle dei Fabbri 1016
ph. +39.041.5223753

It offers typical Chinese cuisine in a perfect atmosphere and in grand style.

Closed Mondays

MIRAI

San Polo 2558
ph. +39.041.720050

It is placed in the San Polo quarter

in our flowered-fil courtyard.
Open daily

der crab).

Closed Sundays

LA RIVISTA

San Marco, 2398
ph. +39.041.2401425

Design restaurant with De Pero original painting. Modern cuisine with some venetian dishes.
Carefully selected italian wines.
Closed Mondays

OLIVA NERA

Castello 3417
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

DA FRANZ

Castello, F.ta S.Giuseppe 754

ph. +39.041.5220861

Near the Giardini della Biennale there is a modest-looking establishment with great food. Sarde in saor (sweet and sour sardines), moscardini al prosecco (baby octopus cooked in sparkling wine) or the exquisite baccalà mantecato are some of its specialities.
Closed Tuesdays

TAVERNA LA FENICE

S. Marco 1939
ph. +39.041.5223856

The tavern, located behind La Fenice Theatre, is one of the oldest establishments in Venice. It offers bread, pasta and delicious homemade desserts in an 18th-century setting.

Closed Sundays and at lunch-time on Mondays

International Cuisine

Japanese MIRAI

Cannaregio 227
ph. +39.041.2206517

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

Chinese TEMPPIO DEL PARADISO

San Marco 5495
ph. +39.041.5224673

It is one of the best-known and most refined Chinese restaurants in the city.
Open daily

NANCHINO

S. Marco,Calle dei Fabbri 1016
ph. +39.041.5223753

It offers typical Chinese cuisine in a perfect atmosphere and in grand style.

Closed Mondays

Arabian FRARY'S

San Polo 2558
ph. +39.041.720050

It is placed in the San Polo quarter

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LIVE MUSIC

20 November 2002
The 4Trains Quartet

Live concert
Piano: Aisha Ruggieri
Sax: Carlo Atti
Bass: Lorenzo Calgaro
Drums: Enzo Carpentieri

27 November 2002
Stefano Benini Quartet

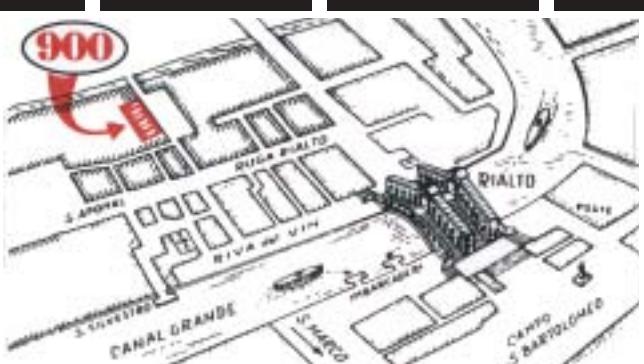
Live concert
Flute: Stefano Benini
Piano: Marcello Tonolo
Bass: Danilo Gallo
Drums: Enzo Carpentieri

04 December 2002
A.L.T. Andrea Lombardini Trio

Live concert
Bass: Andrea Lombardini
Sax: Michele Polga
Drums: Massimo Chiarella

11 December 2002
Palo Alto

New record
Sax: Nicola Fazzini
Guitar: Dario Volpi
Bass: Danilo Gallo
Drums: Zeno De Rossi



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Campiello del Sansoni
reservations info: 041.5226565
www.jazz900.com

of the city. It offers Arabic cuisine in a picturesque, pleasant environment.

Closed Tuesday evenings

BARADA

Cannaregio 2519
ph. +39.041.715977

A restaurant for lovers of Arabic and Persian cuisine. The atmosphere is pleasant.

Closed at midday

Indian

SHRI GANESH
San Polo 2426
ph. +39.041.719804

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

Mexican

IGUANA
Cannaregio 2515
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
ph. +39.041.715284

Located in the ghetto district, it serves Israeli and Hebrew specialities: falafel, couscous latkes and gefilte fish.
Closed Friday evenings and Saturdays

Syrian and Egyptian **SAHARA**

Cannaregio 2519
ph. +39.041.721077

It serves an excellent traditional Syrian and Egyptian cuisine in a funky corner of Venice.
Closed Mondays

Bacari & Hostarie

ALLA VEDOVA

Cannaregio, Ca' d'Oro 3912
ph. +39.041.5285324

A perfect stop for a round of ombre (wine), it offers a vast quantity of cichetti (snacks): baccalà, fish skewers, early season and fried vegetables. Booking recommended.
Closed Thursdays and at lunchtime on Sundays

DO MORI

S. Polo, 429
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. You will discover "francobolli" (stamps), which are very small sandwiches, super stu-

fed with goodies and delicious.
Closed Sundays

AL PARADISO PERDUTO

Cannaregio 2640
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

BENTIGODI

San Marcuola 1424
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
ph. +39.041.5209775

Typical Venetian place offering bovetti, potatoes, octopus, meatballs with one or more glasses of wine.
Closed Thursdays

RIVETTA

Castello 4625
ph. +39.041.5287302

A renowned place for enthusiasts of the rounds of ombre (wine). In a typical Venetian atmosphere the unfailing and exquisite cichetti (snacks).

Closed Mondays

DA CODROMA

Dorsoduro, 2540
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
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

ALLA PATATINA

S.Polo, 2742
ph. +39.041.5237238

Meatballs, fried potatoes and vegetables at Rialto.
Closed Sundays

Wine Bars

VINO VINO

San Marco 2007
ph. +39.041.5237027

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

BOTTIGLIERIA COLONNA

Castello 5595
ph. +39.041.5285137

A selection of excellent quality wines and liquors.
Closed Sundays

VINI DA GIGIO

Cannaregio, San Felice 3628
ph. +39.041.5285140

Located in Cannaregio, the most densely populated area in Venice, the restaurant proposes a huge quantity of typical seafood dishes prepared according to the Venetian tradition.
Closed Sundays

CAFFÈ QUADRI

Piazza San Marco, 120
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

CAFFÈ AURORA

S. Marco, c.po S. Stefano, 3464
ph. +39.041.5286405

Located in the splendid setting of Campo Santo Stefano, this café is especially frequented by Venetians. The gianduio drowned in cream is exquisite.
Open daily

Pizzerie

AL NONO RISORTO

S. Croce, 2337
ph. +39.041.5241169

Pizzas and typical Venetian dishes in a restaurant with a pleasant garden.
Closed Wednesdays, Thursday at lunch time

AE OCHE

Santa Croce, 1552
ph. +39.041.5241161

Delicious salads and a huge choice of pizzas. Better come early or book.
Open daily

CONCA D'ORO

Castello, 4338
ph. +39.041.5229293

A typical Venetian restaurant since 1947. The most oldest pizzeria in Venice.
Closed Tuesdays

DUE COLONNE

San Polo, 2343
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

Cafés

CAFFÈ FLORIAN

Piazza San Marco 56
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

TONOLI

Dorsoduro, 3764
ph. +39.041.5237209

A landmark for people with a sweet tooth in Venice, frequented by students of the nearby university.
Closed Mondays

VENICE MAGAZINE

the city guide

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Le Bistrot de Venise

Bar à Vins - Restaurant

Open all year from 09.30 a.m to 01.30 a.m. (You can dine until one in the morning)

Aperto tutto l'anno dalle ore 09.30 alle 01.30 di notte (possibilità di cenare fino all'una di notte)

No smoking room / Sala non fumatori



Our 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. It is an important meeting point in town for arts, poetry and litterature with a long program of afternoon sessions and painting exhibitions contests with outstanding guests of European and Italian culture and art.

Il nostro Ristorante - Bar à Vins si caratterizza per l'accurata rivisitazione della cucina popolare veneziana con ricette inedite del XIV - XV secolo, per l'attenta selezione dei vini, e come punto d'incontro artistico nella città. Da più di 9 anni infatti organizziamo incontri pomeridiani di Poesia e Letteratura, Mostre e concorsi di Pittura, con ospiti di rilievo della cultura e arte italiana ed europea.

Appointments

NOVEMBER

**MARTEDÌ 12 ore 17.00 - free entrance
NON SOLO BYRON E RUSKIN:
SCRITTORI INGLESI A VENEZIA**

In collaborazione con il Circolo Italobritannico, Venezia. Curatori: Gregory Bowling & Jeremy Magorian.

A talk about the long literary relationship between Venice and England with readings of poets, novelists and a few notable literary eccentrics.

Il lungo rapporto letterario che lega Venezia all'Inghilterra dai tempi di Shakespeare ai nostri giorni, con letture di brani e poesie di autori inglesi meno conosciuti.

**GIOVEDÌ 14 ore 17.30 - free entrance
MOSTRA PERSONALE DI GIUSEPPE "PINO" ROSA SALVA**

The exhibition will be co-ordinated by Emanuele Horodniceanu and will be opened to public till November 27th. *Presentazione a cura di Emanuele Horodniceanu. Le opere rimarranno esposte fino al 27 Novembre 2002*

**MARTEDÌ 19 ore 17.00 - free entrance
CARMEN GREGOTTI E ARRIGO LORATTINO: POESIA**

Coordinatore: Giancarlo Ravanello.

Two revealing samples of the Italian modern poetry.

Due fulgidi esempi interpretativi della poesia moderna italiana.

**MARTEDÌ 26 ore 17.00 - free entrance
NICOLÁS GUILLEN POETA NAZIONALE CUBANO**

Presentazione a cura di Sandro Mattiazzini.

The poet of "negritude" with part of his works dedicated to his communist engagement. The main characteristics of his poetry are an evocative musicality and an intense rhythm.

Il poeta della negritudine cubana con alcune produzioni legate alla sua militanza comunista. Le caratteristiche principali della sua poesia sono la musicalità evocatrice e l'intensità del ritmo.

**GIOVEDÌ 12 ore 17.30 - free entrance
MOSTRA PERSONALE DI JUNKO HOSHINO**

Curatore Bruce Boreham

Japanese artist, in 1994 moves to Venice in order to acquire and experiment engraving techniques with Riccardo Licata and other Italian artists. Several important exhibitions in Paris, Florence, Turin...

**GIOVEDÌ 28 ore 17.30 - free entrance
MOSTRA PERSONALE DI DELIA GAMBARIN VASSALLO.**

The exhibition will be co-ordinated by Emanuele Horodniceanu and will be opened to public till December 11th.

Presentazione a cura di Emanuele Horodniceanu. Le opere rimarranno

Appuntamenti

esposte fino al 11 Dicembre 2002 SABATO 30 ore 17.00 - free entrance “ANCHE QUESTA È VENEZIA” INCONTRO CON FRANCO FILIPPI AUTORE

Presentazione a cura di Sandro Mattiazzini.

Editor and historic researcher Franco Filippi analyse the past and recent events of Venetian History.
Editore e storico, Franco Filippi disamina acutamente e criticamente eventi di vita veneziana passati e presenti.

DECEMBER

**MARTEDÌ 3 ore 17.00 - free entrance
INCONTRO CON IL POETA FEDERICO FONTANELLA**

Presentazione : Prof. Gino Pastega e Prof. Bruno Rosada

Venetian poet and writer, Federico Fontanella, presents his works and last book "Abbandonati alla pietà del Cielo".

Scrittore e poeta veneziano, presenta il suo ultimo libro "Abbandonati alla pietà del Cielo".

**SABATO 7 ore 17.00 - free entrance
INTRODUZIONE ALLA POESIA INDIANA (KAVYA): IL “GITAGOVINDA” DI JAYADEVA**

Presentazione a cura del Prof. Antonio Rigopoulos, M.A.,Ph.D. University of California, Santa Barbara e Professore Associato al Dipartimento di Indologia dell'Università di Venezia.

One of the most beloved works of Indian Sanskrit literature. Various passages of the poem will be read in Italian translation.

Una tra le più amate opere nella letteratura sanscrita e nella religiosità dell'India. A titolo esemplificativo verranno letti alcuni passi del poemetto in traduzione italiana.

**GIOVEDÌ 12 ore 17.30 - free entrance
MOSTRA PERSONALE DI JUNKO HOSHINO**

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Japanese artist, in 1994 moves to Venice in order to acquire and experiment engraving techniques with Riccardo Licata and other Italian artists. Several important exhibitions in Paris, Florence, Turin...

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MOSTRA PERSONALE DI DELIA GAMBARIN VASSALLO.**

The exhibition will be co-ordinated by Emanuele Horodniceanu and will be opened to public till December 11th.



AL RINTOCCO DELLA MEZZANOTTE, NOI CI SAREMO.

Ceneremo a lume di candela a San Marco, nel salotto più esclusivo di Venezia e non saremo in troppi, al massimo in cento.

I cuochi dell'*Antico Dolo* ci stupiranno e delizieranno con un ricco e ricercato menu di pesce, pescato al mattino e lavorato sul posto, solo per noi. Il personale di sala servirà ogni portata con maestria, riempiendo i nostri calici del vino migliore. Vi aspetteremo in piazza, a mezzanotte in punto, per il più bel brindisi dell'anno e concluderemo la festa con buona musica e balli.

We will be there at midnight. The unique fashion of San Marco square for an unforgettable New Year Day, in exclusively for not much people, maximum one hundred guests. The superius cusine served by *Antico Dolo*, the best fresh fish

of the day directly from the Rialto market. Each one dish will be served with particular ability and enthusiasm, like the choice about the wines. We'll waiting for the New Year all together with the glass by hand, then the party will end with good music and dance .. And you?



Per informazioni e prenotazioni:

041.5226546 (telefono e fax) - 329.3024311 - 334.3530795 - anticodolo@invenicitoday.com - www.anticodolo.it

Preziosi nel Tempo

The Le Zoie collection was born out of a dream - its creator's dream of holding Venice, the most beautiful city in the world, in his hand. Keeping it there in the palm of his hand for a few moments as if it had just come out of a jewellery box. If you walk around Venice's alleys, bridges and squares, you will realise that this city is never still - reflections flicker on the walls of the palaces, waves break on the steps of the landings, and the ropes holding the gondolas and the arches supporting the porticos move. To hold onto it, you need to take the pieces apart and mount them in bracelets, brooches, pendants and rings.

La collezione Le Zoie nasce da un sogno: il sogno dell'ideatore di tenere in mano la città più bella del mondo, Venezia. Tenerla per qualche istante nel palmo della mano, come se fosse appena uscita da uno scrigno. Chi cammina per le calli, i ponti e i campi si accorge che questa città non sta mai ferma: oscillano i riflessi sui muri dei palazzi, si spaccano le onde sui gradini degli approdi, si muovono le corde che trattengono le gondole, si muovono gli archi che sostengono i portici.

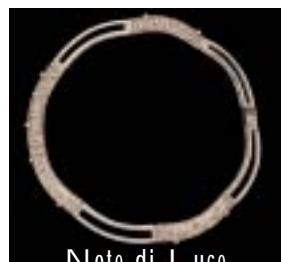
Per trattenerla, si devono smontare i pezzi e incastrarli nei bracciali, nelle spille, nei pendenti, negli anelli.



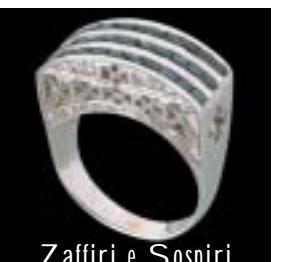
Sospiri



Omaggio a Nettuno



Note di Luce



Zaffiri e Sospiri



Vascello dei Dogi



GIOIELLI VENEZIANI

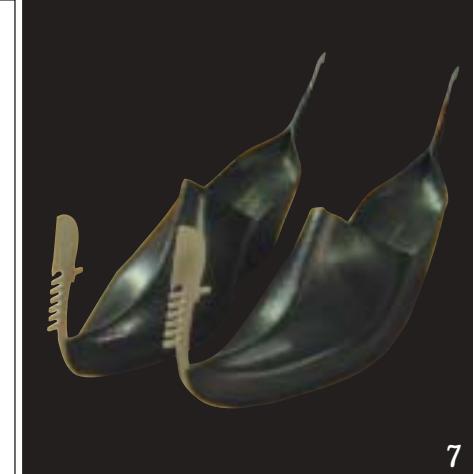
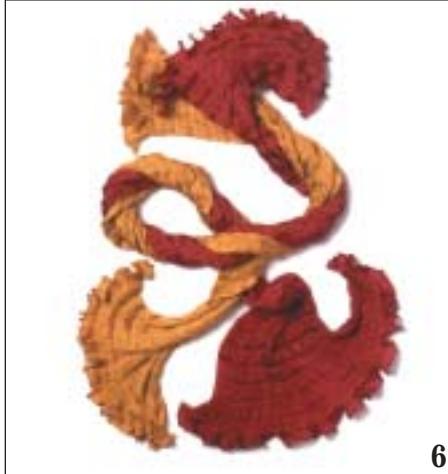
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Calle del Cristo 2915, S. Polo - Venezia

3 | IL CIGNO DEI SOGNI
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Campo dei Botteri 1566, San Polo - Venezia

4 | YVES SAINT LAURENT SUNGLASSES
2002 collection.
L'OTTICO 2
Dorsoduro 2480/a, - Venezia

5 | DUAL CANOTTA
Lino-bio and canapa canotta.
EL CANAPON
Salizada S.Stae 1906, S.Croce - Venezia

6 | SCARF
Pleated crepe scarves with Fortuny beads.
VENETIA STUDIUM
Calle Larga XXII Marzo 2403, S. Marco - Venezia

7 | GONDOLA
High-Fashion shoewear
atelier ROLANDO SEGALIN
Calle dei Fuseri 4365, S. Marco - Venezia

USEFUL page



ESSENTIAL INFORMATION
FOR GETTING AROUND

RIFERIMENTI UTILI PER
DESTREGGIARSI IN CITTA'



Useful numbers

| | | | |
|------------------------|-----------------|--------------|-----------------|
| Police Emergency | 113 | Brazil | +39.041.976439 |
| Carabinieri | 112 | Denmark | +39.041.5200822 |
| Fire Department | 115 | Finland | +39.041.5260930 |
| Accident and Emergency | 118 | France | +39.041.5224319 |
| Breakdown Service | 116 | Germany | +39.041.5237675 |
| Road Police | +39.041.2692311 | UK | +39.041.5227207 |
| Harbour Office | +39.041.5205600 | Greece | +39.041.5237260 |
| Customs | +39.041.5287866 | Holland | +39.041.5283416 |
| Airport info | +39.041.2609260 | Mexico | +39.041.5237445 |
| Railway info | 848.888.088 | Norway | +39.041.5231345 |
| | | Portugal | +39.041.5223446 |
| | | Spain | +39.041.5233254 |
| | | South Africa | +39.041.5241599 |
| | | Sweden | +39.041.5227049 |
| | | Switzerland | +39.041.5225996 |
| | | Russia | +39.041.5232548 |

Limousine Service

| | |
|-----------------------|-----------------|
| Belt Limousine System | +39.041.926303 |
| Radiotaxi | |
| P.le Roma VE | +39.041.5237774 |
| Lido VE | +39.041.5265974 |
| Mestre VE | +39.041.936222 |

Water Taxi

| | |
|-----------------------------|-----------------|
| Consorzio Motoscafi Venezia | +39.041.5222303 |
| P.le Roma | +39.041.716922 |
| Railway | +39.041.716286 |
| Rialto | +39.041.723112 |
| Lido VE | +39.041.5260059 |
| Airport | +39.041.5415084 |

Car parks

| | |
|----------------------|-----------------|
| Municipal Car Park | +39.041.2727301 |
| Garage San Marco | +39.041.5232213 |
| ACI S. Giuliano | +39.041.5312574 |
| Fusina -VE- Terminal | +39.041.5479133 |
| P.Sabbioni Terminal | +39.041.5300455 |
| Tronchetto Car Park | +39.041.5207555 |
| Aeroperto Car Park | +39.041.5415913 |

Tourist Information

| | |
|-----------------------------|-----------------|
| APT Tourist Board | +39.041.5298711 |
| Dolo Highway | +39.041.413995 |
| Hotels Association VE | +39.041.5228004 |
| Hotels Association Lido | +39.041.5261700 |
| Hotels Association Mainland | +39.041.930133 |

INTERNET point

www.venetiannavigator.com



All Computer Services
e-mail service, internet, colour & laserprints, laptop connection, CD burning, etc.

OPEN NON STOP
from 10 a.m. to 7.30 p.m.
VENETIAN NAVIGATOR
30122 VENEZIA - Castello 5300 - Casselleria - Tel. e Fax 0412771056

ALILAGUNA LINES

Aeroporto  Venezia

Airport  Venice

ALILAGUNA è il servizio di collegamento diretto tra Venezia e il suo Aeroporto. E' il mezzo più comodo e veloce per chi deve arrivare nel Centro Storico. Due linee a cadenza oraria, tra loro integrate permettono di raggiungere Tesserà - la location of Venice Tessera - the location of Venice airport - and the city's main waterbus stations.

The charming route across the Lagoon allows passengers to enjoy the beauty and the variety of the landscape. Il regime tariffario delle linee ALILAGUNA prevede agevolazioni per i titolari di CARTA VENEZIA Actv.



Informazioni/Informations:
San Marco 4267/a - 30124 Venezia - Tel. 041 5235775 - Fax 041 5221939
www.alilaguna.com

CONSORZIO MOTOSCAFI VENEZIA

ph. +39.041.5222303

CENTRALINO OPERATIVO 24h con sistema GPS

S. Marco, 4179
30124 VENEZIA
Tel. 041.2406711
Fax 041.2406700
www.motoscafivenezia.it
info@motoscafivenezia.it

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Trasporto disabili.



WATER TAXI

Gira la Boa. Turning point.

Here's the number to call for information, reservations or tickets. It's Venice's new Call Center. You can ask about timetables and routes and find out the best way to get where you want to go. You can make reservations or buy tickets to exhibitions, museums, concerts, the theater or sports events. Whatever you need to know or do, Venice now has the answer. If calling from outside Italy, dial +39.041.2714747



Troverai
You'll find
tutte le risposte
all the answers
su Venezia.
on Venice.

E' il nuovo Call Center di Venezia. Puoi chiedere informazioni su orari e percorsi dei trasporti e ricevere indicazioni precise per raggiungere qualsiasi posto della città. Puoi prenotare e acquistare biglietti di eventi, mostre, musei, concerti, teatro ed avvenimenti sportivi. Adesso Venezia risponde ai tuoi desideri.



VOGLIO
UN RIFERIMENTO SICURO



CREDIT SUISSE NEL MONDO DEGLI INVESTIMENTI SA COME ORIENTARSI

Per questo vi dedica l'attenzione e la disponibilità dei suoi Personal Banker che, con informazioni tempestive e consigli trasparenti, vi mettono in grado di decidere le migliori strategie di investimento. Con la competenza e l'esperienza maturata sui mercati di tutto il mondo, CREDIT SUISSE è presente anche in Italia con propri uffici e filiali per darvi servizi di qualità con tempi e modi ritagliati sulle vostre esigenze.

Credit Suisse (Italy) è presente a Mestre,
in via Manin 4/3 - 30174 Mestre (Ve)
tel. 041.5076160 - Fax 041.5076199

è anche presente a Lido di Venezia,
in via Smirne, 16a/18 - 30126 Lido di Venezia
tel 041.731588 - Fax 041.2769985

www.credit-suisse.it

**CREDIT
SUISSE**