



BIENNALE ARCHITET- TURA 2012



PALAZZETTO
BRU ZANE

FESTIVAL ANTICHITÀ,
MITOLOGIA E ROMANTICISMO
E ALTRI APPUNTAMENTI DAL 6 SETTEMBRE
ALL'11 DICEMBRE 2012



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DEI MUSEI E
ROMANTICISME
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PITTURA ASTRATTA DAL 1960

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COLLEZIONE ALEKSANDR REZNIKOV



Visit Venice

Fall 2012

Indice:

ART / EXHIBITIONS

Pag. 3

MUSIC, DANCE, THEATRE

Pag. 17

SPORT AND FOLKLORE

Pag. 17

Events:

ART / EXHIBITIONS

Francesco Guardi 1712-1793
Correr Museum
Until January 6th 2013



From now until January 6th 2013, the Correr Museum is hosting an exhibition dedicated to the work of Francesco Guardi. The show provides a complete overview of the various phases of Guardi's eclectic artistic output, from his early figurative works through the famous interiors to the evocative views of Venice and the whimsical fantasies of his middle and later years.

A collection of over seventy paintings and about fifty drawings demonstrate the intimate, understated character of this work: characteristic of an artist whose only history has recognized as one main

exponents of 18th century Venetian art. Indeed, after his death in Venice in 1793, Francesco Guardi sank into oblivion. It was only thanks to a famous exhibition at the Palazzo Grassi in 1965, that he came to be re-evaluated and appreciated by both critics and the viewing public.

The exhibition opens with two paintings portraying the artist himself: one by Giuseppe Bertini shows Guardi selling his paintings in St. Mark's Square; the other is by Pietro Longhi. They indicate the lack of information and documentation that survives in relation to an artist who certainly did not enjoy during his lifetime the fame that he has achieved today.

This extraordinary exhibition includes a unique selection of works from some of the world's most prestigious institutions, including the Brera Art Gallery, London's National Gallery and the Metropolitan Museum of Art in New York: six of which are being shown in Italy for the first time.

"The Titian never seen. The flight into Egypt and great Venetian painting"
Gallerie dell'Accademia

Until 2 December 2012, as part of an ad hoc exhibition (The Titian never seen. The flight into Egypt and great Venetian

painting), at the Gallerie dell'Accademia, visitors can admire see the outstanding work conserved for centuries overseas in which Titian first discovers nature: "The Flight into Egypt" of 1507. It took 12 ye-



ars of accurate restoration by the Hermitage to bring back the colours, the light, the details, the revolutionary force of this work, carried out for Andrea Loredan and his new palace on the Grand Canal, Ca' Vendramin Calergi, which now houses the Casino.

To return "The Flight into Egypt" to Italy, because of its imposing dimensions (204 × 324 cm) and disconcerting for the vitality of the landscape, an international agreement was necessary between the State Hermitage Museum, the Superintendence for Historical, Artistic and Ethno-anthropological Heritage, the Museum Complex of Venice and the municipalities of the Lagoon, the National Gallery of London and the Hermitage Foundation Italia.

Exhibited in London soon after its restoration, "The Flight into Egypt" – which rightly considered Titian's first masterpiece of – was brought directly from England

to the Gallerie dell'Accademia, where it will be the centrepiece of a precious exhibition that brings together around twenty paintings by great Venetian masters who, in the late 15th and early 16th centuries, helped to innovate the view of nature (Bellini, Giorgione, Sebastiano del Piombo, Lotto, etc.); it will then returned to the Hermitage, where it has already been announced that it will not be move again.

Murrino Glass - Jewels
Glass Museum - Murano Island
Until January 6, 2013



Giusy Moretti presents her collection of murrine, opening a fascinating chapter dedicated to the Moretti family and his historic activity.

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For Giusy Moretti, making a jewel me-

ans giving an ideal sense of continuity to the era of her father, Ulderico, Luigi and Vincenzo.

CAPOGROSSI. A RETROSPECTIVE.

Peggy Guggenheim Collection
Until January 13, 2013



A magnificent exhibition of the work of Giuseppe Capogrossi is on show at the Peggy Guggenheim Collection in Venice until January 13th. The exhibition, entitled “CAPOGROSSI: A RETROSPECTIVE” consists of over sixty works, including paintings and works on paper. It shows the various strands in the pic-

torial development of this artist, one of the most famous figures on the post-war scene, together with two other masters of contemporary Italian art: Alberto Burri and Lucio Fontana.

The exhibition’s curator, Luca Massimo Barbero, has depicted the artistic progress of Capogrossi with scrupulous attention, starting with an analysis of his original symbolic alphabet which identified this Roman artist with the climate of the times. This was an Italy which was thriving and optimistic, caught up in the middle of an economic boom in those “miracle” years of the 1950s and 1960s.

The entire course of Capogrossi’s career is on show in this retrospective, enabling the visitor to rediscover one of the most original exponents of Italian visual art, internationally acclaimed from the moment that his very personal symbolic style was first exhibited.

LYNN DAVIS: Modern View of
Ancient Treasures
National Archaeological Museum of Venice
until January 13th 2013

A display of photographs by Lynn Davis, still considered one of the foremost photographers on the American scene, is on show at the National Archaeological Museum of Venice, St. Mark’s Square, until January 13th 2013. The exhibition presents us with one of her most amazing collection of images, all centred on the theme of man’s sacred places: monu-

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mental tombs in the middle of the desert, temples rising like stalagmites out of the plain, sacred figures emerging from mountainsides.

Lynn Davis was a pupil of the legendary photographer, Berenice Abbott, and a friend of Robert Mapplethorpe, the “maudit” photographer on the New York stage during the 1980s. Davis endeavours to seek out “timeless” places in her work: locations which now, as in the past, communicate a sense of the absolute to us human beings.

The exhibition at the Archaeological Museum has an added significance: the photographs do not only interact with the viewer, but also with the actual exhibits on display in the museum, which also in an ideal sense form part of Lynn Davis’ research.

TRAME DI MODA.

Textures of fashion – Women and style at the Venice Film Festival

Palazzo Mocenigo Museum
until 6 January 2013



An extraordinary exhibition with more than seventy garments from the world’s most famous collections, fashion houses and costume designers is open at the Palazzo Mocenigo Museum in Venice until 6 January 2013. Textures of fashion – Women and style at the Venice Film Festival is an event offered by the Study Centre for the History of Textiles and Costumes in Venice. This is a unique opportunity to admire the costumes of great films shot in the lagoon city compared with the current fashion which has been inspired by these films and these sugge-

stions and by the precious items conserved in a museum.

The exhibition itinerary is a dialogue between the 18th century Andrienne dresses of Palazzo Mocenigo and the dress of the mechanical doll designed by Danilo Donati for Federico Fellini's *Casanova*, the precious reinterpretation by Karl Lagerfeld and Fendi destined for a historical event at Palazzo Corsini Palace, and where the delicate evening gowns created by Piero Tosi for Silvana Mangano in *Death in Venice* or by Sandy Powell for *The Wings of the Dove* find their declared inspiration in the look most dreamed of by the stylists of today, from Roberto Cavalli to Ermanno Scervino, Francesco Scognamiglio and Giambattista Valli.

Nine films for as many female models and historical periods, from *Mambo* and *Summertime* to *Senso*, *The Anonymous Venetian*, *Death in Venice*, *Casanova*, *The Talented Mr. Ripley*, *The Wings of the Dove* and *The Tourist*.

The search for garments, documents, sketches and memorabilia has involved some of the world's most important costume designers; Oscar winners like Ann Roth, Colleen Atwood and Sandy Powell, made available the heritage of their own archives for the exhibition and the catalogue while, among the great names of Italian style today, Max Mara and Giuseppe Zanotti have offered their know-how to recreate two garments that have disappeared: the coat worn by Florinda Bolkan in *The Anonymous Venetian* in original 1970s beaver cashmere, and the red suede mules worn by Katharine Hepburn in

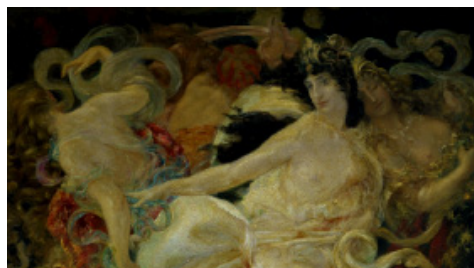
Summertime, also reinterpreted in a contemporary model.

FORTUNY AND WAGNER.

Wagnerism in the visual arts in Italy

Palazzo Fortuny

From December 7th 2012 to March 19th 2013



This exhibition is the result of a long research on the iconographic and aesthetic influence of Richard Wagner and the 'Wagnerism' on the visual arts in Italy between the end of the 19th century and the early decades of the 20th, a theme that was never before the object of focused studies or exhibitions. Mariano Fortuny was one of the leading protagonists in this field, and his entire Wagnerian cycle – comprising 47 paintings owned by the museum –, together with numerous engravings, will be displayed for the first time.

His works, some of which were never exhibited before and many restored for the occasion, will be compared to those of other Italian artists, such as Lionello Balestrieri, who was inspired by the characters and scenes in Wagner's operas,

whose bicentenary birth will be celebrated in 2013. The exhibition will be enriched by a wide-ranging documentary section and by a series of focuses on illustration, caricature and poster design. An unseen gouache by Mario de Maria, consisting of a preparatory sketch for a famous portrait of Wagner's stepdaughter will be displayed for the first time.

To round off the exhibition and document the influence of Wagner's work on contemporary artists, there will be an interesting selection of visual works by important artists such as Antoni Tàpies, Bill Viola, and Anselm Kiefer.

LE STANZE DEL VETRO

Carlo Scarpa. Venini 1932 – 1947

Cini Foundation

29 Novembre 2012



The Carlo Scarpa. Venini 1932-1947 exhibition opens on Wednesday 29 August on the island of San Giorgio on the occasion of the 13th International Exhibition of Architecture of Venice. Through more than 300 works, the exhibition, organised by Marino Barovier, offers the opportunity to trace the creative itinerary of the Venetian architect during the pe-

riod in which he worked as artistic director for the historic glassworks.

Attention will focus mainly on Scarpa's artisan and experimental vocation, as well as the importance of the Murano experience in his formation as a designer. Some of the exhibits come from private collections and museums around the world. These are works that exemplify the widest varieties of glass – murrine, brushstroked, submerged and eroded glass – and as many techniques. Drawings and sketches, historical photographs and original documents, along with prototypes and unique pieces will also be on display. The exhibition will remain open until 29 November 2012.

The exhibition also represents the first initiative of the cultural project of the same name promoted by the Giorgio Cini Foundation, in collaboration with Pentagram Stiftung, aimed at promoting 20th century Venetian glass art. From September, the permanent exhibition space will host a series of solo and collective exhibitions of glass artists and designers from the Italian and international scene.

13th International Architecture Exhibition. COMMON GROUND

Until November 25, 2012

Arsenale - Giardini

The 13th International Architecture Exhibition titled Common Ground, directed by David Chipperfield and organi-

zed by la Biennale di Venezia chaired by Paolo Baratta, is open to the public from Wednesday August 29th until Sunday November 25th 2012, at the Giardini della Biennale and at the Arsenale. The Preview took place on August 27th and 28th, the awards and inauguration ce-

**BIENNALE
ARCHITET-
TURA 2012**

**COMMON
GROUND**

remony was held on Wednesday August 29th, 2012 at Giardini.

The 13th Exhibition has arisen and developed from the path of research that la Biennale di Venezia carries out in the field of architecture, which in turn has made la Biennale a major event over the years. After a series of editions put in the hands of critics and historians and after the last edition directed by Kazuyo Sejima, the first woman to direct the Architecture Biennale, this year it has been given to the hands of an architect, the English David Chipperfield, “a person - said President Paolo Baratta - who entertains a very

intense vision of architecture as practice”.

The Exhibition designed by Chipperfield is spread over 10.000 square meters in a path from the Central Pavilion at the Giardini to the Arsenale. It comprises 69 projects made by architects, photographers, artists, critics and scholars. Many have responded to the invitation of the Director with original proposals and installations expressly created for this Biennale, involving other colleagues with whom they share a Common Ground in their projects. There are a total of 119 participants.

Álvaro Siza “Viagem sem Programa”
Fondazione Querini Stampalia
Until November 11, 2012

Álvaro Siza. Viagem sem Programa, on display at the Fondazione Querini Stampalia through the duration of the Venice Biennale, narrates the most personal aspects of Álvaro Siza’s work in architecture and his concept of life. In response to Siza being announced as the recipient of the 2012 Golden Lion for Lifetime Achievement, curators Greta Ruffino and Raul Betti, along with organizer MedicinaMentis Cultural Association, began to work closely with the Portuguese master to put together this one-of-a-kind retrospective.

The exhibition features an exclusive collection of 53 works, personally selected by the architect himself, that were developed



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from travel notes and sketches, along with a 38-minute video interview.

Continue after the break for more images of Álvaro Siza. Viagem sem Programa and check out our previous coverage for more information.

The Small Utopia. Ars Multiplicata

Ca' Corner della Regina
Until November 25, 2012

Some fashion industry and art world alliances can come off as cynical exchanges of credibility for exposure, with little of substance surviving these arrangements. But there are honourable exceptions, of course. And the art activities of Miuccia Prada - a committed and innovative collector and patron - count among them. In the Fondazione Prada, established in 1993 and headed by curator Germano Celant, she is developing one of the most interesting of private art institutes anywhere.

Its latest show, 'The Small Utopia. Ars Multiplicata', tackles the issue of art in the age of mechanical reproduction and how artists have used multiplication of various sorts. It contains over 600 items, produced between 1900 and 1975, and includes design, ceramics, glassware, textiles, film, magazines, books and sound recordings.

Unsurprisingly the father of conceptual art Marcel Duchamp is well represented here by over twenty works, including th-

ree editions of his seminal Boîte-en-valise of 1941, a brilliant piece in which he miniaturised his key works, including his infamous Fountain, and packaged them in a utilitarian leather case. Unpacked and assembled, it is a three-dimensional miniature retrospective, including all the artist's high points.

Bertil Vallien - 9 ROOMS
Istituto Veneto di Scienze Lettere ed Arti
Until Novembre 29 2013



The exhibition "BERTIL VALLIEN, Nine Rooms" is on show at the Istituto Veneto di Scienze Lettere e Arti (Venetian Institute of Science, Literature and Art), Palazzo Franchetti, until November 25th 2012. The event is being staged in association with the 13th International Architecture Exhibition – Venice Biennale.

Bertil Vallien is a Swedish artist and glass designer renowned at international level. He has received many awards for

his work, which is displayed in museums throughout the world.

This retrospective, conceived and curated by Adriano Berengo and Börge Kamras, features sixty works in glass created by Vallien during the course of his career at the Swedish Kosta Boda studios, his partner in the production of all his works and the main sponsor of the exhibition together with the Berengo Studio. The exhibition is divided into nine sections and aims to highlight the contribution this artist made to the Studio Glass Movement, which is celebrating its fiftieth anniversary this year.

The exhibition intends to show the strong relationships between the design aspects of his research and the realization of his ideas. The works are conceived in strict relationship to the context they are intended to be set in, underlining the artist's interest in the rapport between man and the environment, history, the sacred and time, and indeed with all the marks of our contemporary society. Such is the theme indicated by the Director of the Architecture Biennale, David Chipperfield, in his overall plan for the event.

Voices of images
Palazzo Grassi
Until January 13, 2013

From 30 August 2012 to 13 January 2013, at Palazzo Grassi in Venice, the exhibition "The Voice of Images", dedicated to the moving image of the François Pinault's Collection, curated by Caroline

Bourgeois with entrance to the public of 15/00 eur and reduced 10/00 eur.

The exhibition brings together thirty



works – films, installations of twenty-five artists will be exhibited in the lobby and the first floor of Palazzo Grassi, with an exhibition that highlights the different projection devices and the different ways of relating to space and time. It will also be published a catalog at the opening that will gather the interviews with all the artists on display. There will be a new round of public meetings with the artists in the exhibition and the screening of a series of films in two cinema halls of the museum. Among the artists: Adel Abdessemed, Peter Aerschmann, Yael Bartana, Mohamed Bourouissa, Mircea Cantor, Paul Chan, Liu Da Hong, Yang Fudong, Cao Fei, Peter Fischli e David Weiss, Michel François, Abdunasser Gharem, Johan Grimontprez, Hassan Khan, Taro Izumi,

Cameron Jamie, Zoe Leonard, Bruce Nauman, Shirin Neshat, William Pope L., Anri Sala, Javier Tellez, Bill Viola e Mark Wallinger.

Murrino Glass, from Altino to Murano
Glass Museum, Murano
Until January 6th 2013



VETRO
MURRINO

da Altino a Murano

MURRINO GLASS
from Altino to Murano

This exhibition, held in two venues – the Museo Archeologico di Altino and the Murano Glass Museum – focuses on the ancient art of murrina glass from the Veneto, from Roman times to the present day in Murano.

The museum of Altino will display some Roman glass items made using this special technique. These articles come not only from digs in the archaeological site of Altino, but also from other archaeological sites under the jurisdiction of the Soprintendenza Archeologica del Veneto, which almost corresponds to that of the

antique X Regio Venetia et Iстриa, which boasted excellent commercial and cultural ties with the eastern coasts of the Mediterranean, the home of the art of making glass. Some of the articles made with murrina glass are almost wholly intact, while others have been restored and others yet are merely fragments. All, however, are of great academic interest.

The Glass Museum will instead be presenting works of murrina glass made in Murano since the 19th century; it was the Murano glassmakers who revived this antique method after long study of the archaeological material present in the museum at Murano and in other important archaeological collections, such as in the Museo Nazionale di Napoli.

The murrina glass made by the 19th-century masters of Murano gained its first extraordinary success at the Exposition Universelle of Paris in 1878. Between the end of the 19th and start of the 20th century, the Murano glassmakers developed the technique further, with exceptional results, as in the case of the works made by Vittorio Zecchin and Teodoro Wolf-Ferrari, displayed at the Biennale of 1914. And in more recent times, some of the best murrina glass of Murano has been designed by noted artists and designers, including Carlo Scarpa and Riccardo Licata.

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EIGHTEENTH CENTURY PORCELAIN

Ca' Rezzonico Museum
Until December 31, 2012

Porcelain is perhaps the material that best embodies the spirit of the Rococo style. Its use during the 18th century is so inhe-



rent in this style that it could be said that one justifies the other. Close-grained, translucent

and lightweight, porcelain lends itself naturally to the creation of those objects with elaborate, dynamic forms impossible to achieve with the materials known hitherto. For a long time a well-guarded secret of Chinese manufacturers, it was recreated in Europe in the second decade of the eighteenth century at the court of Augustus the Strong, Elector of Saxony and king of Poland, and from there it gradually spread throughout Europe,

in spite of the enormous efforts to protect the formula of this highly coveted material.

Ca' Rezzonico houses an important selection of porcelains providing an overview of almost all major European manufacturers,

from the famous Meissen factory to Sèvres and Vienna. The core of the collection is most obviously represented by the local production: Vezzi and Cozzi in Venice, Antonibon in Bassano. After a long time much of this collection is now visible in the Spinnet Room, at the second floor of the Museum.

ROYAL PALACE - Imperial Apartments in St. Mark Square
Re-open after restoration at april 2012
Correr Museum

from April 1st to October 31st
10 am – 7 pm (ticket office 10 am – 6 pm)

from November 1st to March 31st
10 am – 5 pm (ticket office 10 am – 4 pm)

Sissi's myth is commemorated in Venice with the inauguration and the opening to the public of the rooms reserved to the Princess Sissi in the Imperial Apartments of the Royal Palace in Venice, in S. Mark's Square, after a restoration of nine



extraordinary spaces.

Princess Sissi sojourned for 38 days in the Imperial Apartments in the Royal Palace, in occasion of her first visit in Venice in 1856, the visit recalled in the fourth episode of the famous film by Ernest Mirischka. Then, Elisabeth chose Venice to live after the death of her daughter Sofia, between October 1861 and May 1862.

The nine rooms now opened to the public, give back to light decorations by Giuseppe Borsato, ornamentations by Giovanni Rossi, golden stuccos. New tapestries have been collocated in the rooms, close to the original ones, expressly realized and donated by Rubelli – Venice. To recall the original atmosphere, precious fittings dated to the Napoleonic period and in Imperial style have been collocated in the Apartments.

Come back to life the Empress' Audience Room and the Studio, the Empress' bedroom with its delightful boudoir and the Antechamber. The Empress's Bathroom is personalized by a decoration representing "The Goddess protecting the Arts", with a face recalling the beautiful Empress. Also, of great impact for richness of decorations, tapestries and furnishings, the "public" spaces, as the Dining -room for week-day lunches, the Lombardy-Venetia Throne Room and the Oval Room.

MUSIC, THEATRE, SPORT AND

FOLKLORE

VENICEMARATHON

Strà - Venice

October 28, 2012

A boom in registrations has been registered at the Venicemarathon of next 28th October. Almost 50,000 Euros of funds were raised in 2011 to help the charity projects.

The countdown to the 27th edition has started but Venicemarathon can already record a boom in registrations: 8,000 runners will be at the start line, 1,000 more than in last edition. Thanks to the new logistic settings in the start area and in the finish one the organizers could increase the participant cap granting the maximum quality in offered services

COURSE

Start takes place in Strà, a small town a few kilometers east of Padova, in front of a magnificent mansion, Villa Pisani, built in the 18th century, which is the first and the largest of the beautiful mansions of the Brenta riverside.

Course follows National Road N.11, leaving the river on the right, and running through the small towns of the Riviera : Fiesso d'Artico, Dolo, Mira (10th km) and Oriago. Then, the road and the river turn right heading to Malcontenta (20th km).



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Runners are now near Marghera industrial area, which is quickly passed to enter the center of Marghera and, after the underpass, Mestre (25th km). Here, the course goes through the very center of the mainland city, Piazza Ferretto.

Leaving the center, the marathon heads towards San Giuliano's Park, a vast green area located on the edge of the lagoon, between Venice and Mestre. Athletes run inside the park for approximately 2 kilometers. Venice skyline, with its countless bell towers, already appears on the horizon, at the end of the never-ending five-kilometer-long Ponte della Libertà (i.e. Bridge of Freedom). Probably, this is the most challenging section of the entire race, where athletes' psychological strength is heavily tested, and where leading runners usually make their moves to win.

At the end of the bridge there are 2 kilometers inside the port-area, then begins the most spectacular and exciting stage of the race. From here there is no more tar: you'll be running over cobblestone, overpassing, one by one, the 14 bridges which created the Venicemarathon legend.

You face the long Zattere stretch, keeping the Giudecca Canal on the right and taking advantage of the slope of the bridges - there are 6 of them in this section - to speed up your run. All of a sudden, the course turns left, among

the houses and in a moment you are in front of the Grand Canal, while going round S. Maria della Salute church. You head to Punta della Dogana and climb the short ramp leading on the pontoon bridge.

On the other side of the Grand Canal, new energy pushes you between two wings of crowd, as you quickly turn left for a glorious detour inside St. Mark's Square. Then, you exit the square passing by the Doge's Palace and climb the large steps of Ponte della Paglia - the only bridge without ramps - always spurred by the fans' cheers.

[The Feast-day of the Madonna della Salute](#)

[Novembre 21, 2012](#)

The Festa della Salute is probably the least "touristy" of the Venetian festivities and evokes strong religious feelings among the city's inhabitants.



The holiday is, like the Redentore, in memory of another bout of pestilence, which lasted for two years from 1630-31, and the subsequent vow by the Doge to obtain the intercession of the Virgin Mary.

Even today, thousands of inhabitants visit the main altar of the imposing Salute Church on November 21 to give thanks, and a strong symbolic tie remains between the city and the Virgin Mary.

NEW YEAR'S EVE 2012/2013 Monday December 31st 2012

The most beautiful city in the world celebrates once again the New Year with music, toasts and fireworks. The Venetian new Year's Eve returns to Piazza San Marco in Venice and Piazza Ferretto in Mestre, ready to set the two hearts of the city beating on one of the most important nights of the year.

The new format of the event will be devoted to the masks and to the coming Carnival: a "Masquerade New Year's Eve" that brings a carnival mood all along the period going from 26th December to Mardi Gras (12th February).



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