

myVE Editorial

VENEZIALTROVE 2007

A monographic Almanac on the relationship between Venice and Islam

Giuseppe De Rita

Arrived at the sixth edition the annual publication "Venezialtrove" recounts about the art and culture emigrated from Venice during the centuries; starting with this editions the publication will be a monographic text. In 2007 the topics addressed are Constantinople, Islam and the one thousand year-long connections between the heir of Byzantium and the Dominatrix. The book gives an account of the dispersion of ten Tiepolo's paintings, once all exhibited in Ca' Dolfin, today they are displaced between New York, Saint Petersburg and Vienna. In the book we can also read about the troublesome events that marked the constitution of the Querini Stampalia Foundation; we learn about Giovanni Antonio Rigatti, a long time forgotten musician that today we are happy to appreciate again and last but not least the dispersal of Titian's paintings, only 7



percent of his whole production is still to be found in Venice. From this we are lead to conclude that even from "elsewhere", in time or space, the city of the Dogi maintains its charm untouched together with its ability to communicate ancient messages of art and culture.

myVE Main Feature

THE FOURTH REPORT ON CULTURAL PRODUCTION IN VENICE WAS PRESENTED

The data used to draft the report were collected by the website www.agendavenezia.org

Manuela Bertoldo, Francesco Sbetti

The presentation of the annual report on cultural production in Venice has become quite a significant event. Professionals use the information as a valuable tool, allowing them to evaluate their activity in relation to the city's cultural landscape. The rest of the community relies on the report as well. The cultural industry in fact has a strong influence on the entrepreneurial and occupational aspects of public life, and on the possibility to experience the city, as well as its various spaces. The report was drafted following a specific procedure as in the previous editions. It is meant to provide a detailed image of the cultural events organized in Venice and in its provinces, the questions asked are: who is producing and pro- (continues to page 2)

myVE Tours

"GELATINE LUX" AND "TECH-TILE" AT THE FORTUNY MUSEUM

An installation by Maria Grazia Rosin and jewelry by Stephen Bottomley's

Lidia Panzeri

"I tried to follow Mariano Fortuny's creative spirit, especially by looking at some of his ornaments, like the famous Silk lamps".
The installation "GELATINA LUX" created by Maria Grazia Rosin doesn't display lamps but skillfully crafted glasses hanging from the ceiling. Their arrangement might remind us of the ocean depths or the infinite space. From within the structure various colorful lights project their shadows on the bare brick walls of the exhibition room. The effect is extremely fascinating thanks to the faint lighting and the background soundtrack resembling the sounds of the underwater environment created by Gianni Visnardi. The video as well reminds us of submerged seascapes and remote spaces because, as the artist explains, it is inspired by the black holes in the universe and movement of water all combined to suggest a (continues to page 4)

myVE Projects

URBAN ITALIA

A report on an experience of urban and social development in Venice

Federico Della Puppa

Both in Italy and abroad Urban city development programs have proved to be unique opportunities for underdeveloped areas to be improved. Urban Italia in Venice is eloquently called "let's break the walls"; the program's main goal was to improve the social environment of the impact area as well as its infrastructures. In order to achieve this objective various actions were implemented: development of entrepreneurship and employment, social inclusion, integrated transportation improvement, creation of an efficient communication networks. These efforts were aimed at improving the city's infrastructures but also at meliorating the living conditions of the inhabitants. Urban Italia program has implemented activities worth 13,4 million euros, 5,06 of which were given by the Ministry for the infrastructures. The intervention involved various neighborhoods in the city: Dorsoduro, Santa Croce, Santa Marta, San Basilio and the port area, Giudecca Island and Sacca Fisola Island. The program dealt especially with the redevelopment of certain areas (Stucky areas, (continues to page 3)

myVE Tours

LUIGI TITO (1907-1991)

In the occasion of Luigi Tito's birth centennial Mart in Rovereto celebrates such a great Venetian painter

Giovanna Dal Bon

Enormous silhouettes: stretched and curled female nudes, so violent and real. Bodies as faces, the color of flesh and its the decay. Luigi Tito (1907-1991) is a painter of the human body; he takes its graphic expression to the limits. His gestures are instinctive, unmediated, close to reality. Roberto Tassi says of him: " he paints in silence; he doesn't exhibit his work, he doesn't take part in Biennales, he doesn't care for the latest trends, he doesn't work on his catalogues; he just works slowly on small canvasses, choosing shades, settling colors, short brush strokes always carefully pondered". An exhibition at the Mart in Rovereto celebrates him until January 13th with a selection of sixty of his works. Throughout his career Tito always kept in mind the old Masters (Tintoretto, Goya, Rembrandt, Velasquez) but he was also able to communicate with his contemporaries. He knew Mario De Luigi, Arturo Martini, Carlo Scarpa and pianist Arturo Benedetti Michelangeli. He engaged in many heated discussion about "shade" in painting "while coming back home in the middle of (continues to page 4)

myve Main Feature

THE FOURTH REPORT ON CULTURAL PRODUCTION IN VENICE WAS PRESENTED

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moting cultural enterprises? What are the spaces designed to host them?

The significant information emerging from the report is easily readable: 2.036 events, 1790 of

collaborative system is also a new and relevant reality. Over the past years the report and information gathered on the web site: www.agendavenezia.org, have provided a reliable description of the strategies applied by various cultural entrepreneurs. Most of these strategies need to be discussed and evaluated to strengthen and secure their accomplishment. One out of two main strategies identified is referred to as "solitary". According to this approach each cultural

The creative skills necessary for their organization and their social impact on the city are also very significant. The cultural events industry is made of small and large businesses. Some of these organizations are well structured others are more improvised. Events may have an international outreach while others only a local appeal. Even if not thoroughly ordered, this network is made up of elements whose capability to cooperate makes it a stronghold for Venice's urban marketing strategy.

Number of events for typology

Typology	Municipality of Venice								Rest of Province		
	events		days events		events per day		events		days events		events per day
	v.a.	%	v.a.	%	v.a.	%	v.a.	%	v.a.	%	
Exhibitions	198	11,1	7.828	68,3	39,5	9	3,7	361	54,9	40,1	
Music	380	21,2	642	5,6	1,7	72	29,3	110	16,7	1,5	
Theatre	252	14,1	639	5,6	2,5	144	58,5	165	25,1	1,1	
Ballet	37	2,1	75	0,7	2,0	12	4,9	12	1,8	1,0	
Film review	349	19,5	477	4,2	1,4	-	0,0	-	0,0	0,0	
Venetian traditions	22	1,2	37	0,3	1,1	-	0,0	-	0,0	0,0	
Sport and games	24	1,3	24	0,2	1,0	-	0,0	-	0,0	0,0	
Meetings and conferences	525	29,3	1.724	15,0	3,3	6	2,4	6	0,9	1,0	
Fairs and markets	3	0,2	16	0,1	5,3	-	0,0	-	0,0	0,0	
Other	-	0,0	-	0,0	0,0	3	1,2	4	0,6	0,0	
Total	1.790	100,0	11.462	100,0	6,4	246	100,0	658	100,0	2,0	

Source: data provided by AgendaVenezia.org and processed by Sistema, 2006

which held in the actual city; 12.116 day events, 11.462 of which held in Venice; 150 producers and 250 sites. Looking closer at the results, we are able to see that an important role in the life of the community is played by more occasional and independent cultural events. These affairs are organized besides the permanent structure of museums or other cultural institutions. The capability of independent promoters to work through a

promoter acts autonomously as if it was the only actor on the scene; this way of working was detected reading the report in fact it shows that events are often held at the same time and that they're often centred around similar topics. The second possible understanding derived from the report is the extreme importance of these independent cultural promoters often acting in collaboration with the established cultural structure.

The report is focused on identifying cultural promoters because they are the main part of the system. New technologies such as the web site Agenda Venezia are able to improve this structure, expanding the network and developing new ways of learning and exchanging knowledge. An inner informational network connecting the smaller businesses could be suitable for this purpose.

Manuela Bertoldo, Francesco Sbetti

The places of events



Source: data provided by AgendaVenezia.org and processed by Sistema, 2006

myVE Projects

URBAN ITALIA

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ex Junghans, Sacca San Biagio and San Basilio) many implemented projects were orientated to the residents and to underprivileged members of the society such as children, senior citizens, students, inmates and ex-inmates. The main goals and the expected results were strictly bound to the shakiness of the demographic structure, largely composed by senior citizens and characterized by an extremely low birth-rate. The whole city is evidently facing a weakness of its demographic structure and the impact area served as a reliable marker of this condition. If applied to the entire city, the activities realized will prove effective in balancing the social and demographic structure (children, teenagers, students, adults and senior citizens). Another issue addressed by the program was the scarce social integration of certain parts of the residents, isolated because of physical, cultural or historical barriers.

By means of various activities, both infrastructural and social, Urban Italia has reached different goals:

- 1 - Reduction of the population decrease; the rate has shifted from 9 per thousand to 2 per thousand (that means that if each neighborhood was losing 9 inhabitants every one thousand after the program that data dropped down to 2 inhabitants every one thousand, the lowest figure ever registered over the past decades in the historical centre).
- 2 - Open access to the facilities of the university and in the port area for the residents; the Ca' Foscari Library at the Zattere has free access for the public, the luav areas in San Basilio (Wi-Fi internet connection available) and the ex-church in Santa Marta and the Seaman's Club in the port area as well.
- 3 - Improvement of those facilities already destined to public service such as the creation of various public Internet points and the reopening of the Centro Civico "cz95" on Giudecca Island.
- 4 - Recovery of neglected areas: the demolition of the incinerator in Sacca Fisola, the recovery of the sport facilities in Sacca San Biagio, new constructions in the ex-Junghans areas where a new canal was established and last but not least the requalification of the Stucky-Trevisan-Scalera areas where a new bridge was erected.
- 5 - Social inclusion policies were implemented and aimed at involving the weakest parts of the population in a more fulfilling public life: creation of public in-home elder care, information points, inmates readjustment services through professional training and counseling and the establishment of shelter homes for disadvantaged people along with the creation of

an Alzheimer community services center. 6 - The cultural aspects of public life were also taken care

university library in Zattere, Alzheimer community services center in Giudecca, eight shelter homes

Urban Italia
apriamo i muri

nuovi luoghi e nuovi servizi
per la popolazione della Municipalità
di Venezia - Murano - Burano
ex Consiglio di Quartiere 2

relazioni, innovazione, tradizione

servizi a domicilio per gli anziani
riqualificazione asili nido
formazione e orientamento al lavoro
nuovi spazi per la cultura e per la socialità
internet point gratuiti
piazze e giardini
welfare per i marittimi
animazione culturale

of through the creation of new spaces devoted to cultural events and the Arts; performances were held at the theatre in Santa Marta and the Centro Civico in Giudecca organized other events as well. Most of the activities created by Urban Italia will be continued after the program is over. This was one of the foremost requirements of the Urban programs all over Europe; every intervention implemented for the project had to be translated into long-lasting solutions. Some of this are: information and support centers for inmates (three inside the prison building and one in the city), inform@nziani service, three free Internet cafes, free Wi-Fi in the San Basilio areas, public access to the

for senior citizens together with public in-home elder care, a new day nursery and the improvement of the one already existing, professional training and support for inmates; all of these activities will be continued after the end of Urban Italia thanks to the partners involved. The program intervention was also aimed at stimulating the cultural life of the neighborhoods, opening the university theatre in S. Marta and producing plays and cultural events created by the cultural association Shylock. The project has also established two cultural centers: the ex-church of Santa Marta and Centro Civico in Zitelle.

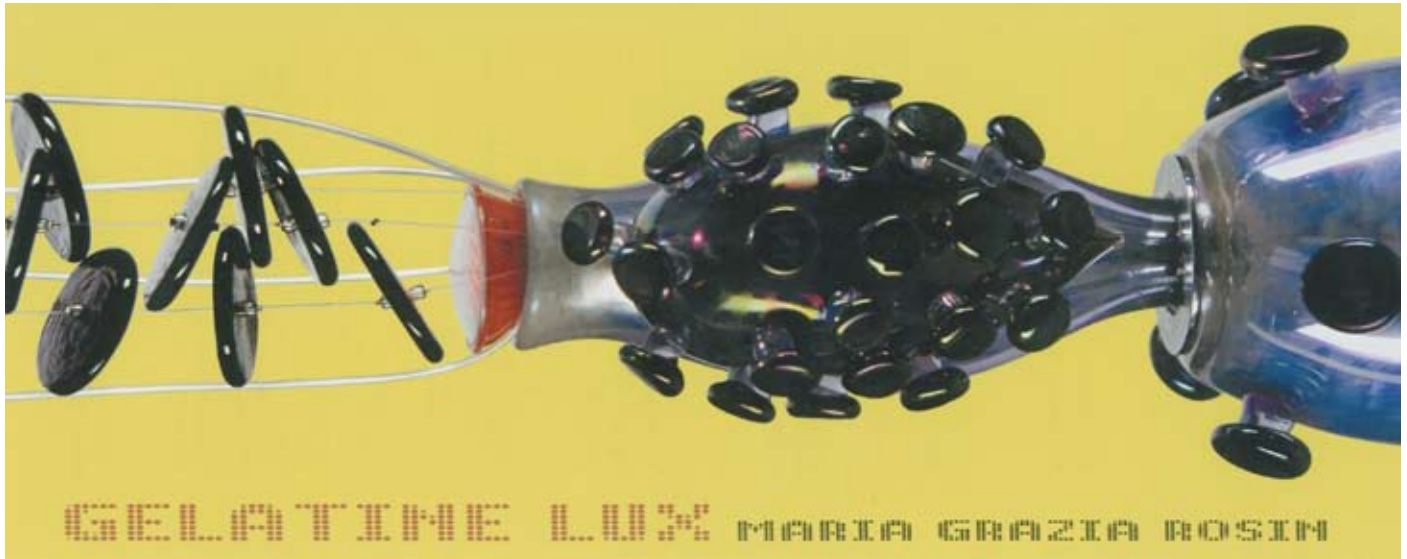
Federico Della Puppa

myve Tours**“GELATINE LUX” AND “TECH-TILE”
AT THE FORTUNY MUSEUM***(continues from the first page)*

feeling of implosion. The installation is made up of thirty colorful glass pieces all recently realized by Murano glass craftsmen. They come in various shades (black, red, light blue and green) and shapes. Maria Grazia Rosin was born in Cortina d'Am-

pezzo; she worked as Emilio Vedova's apprentice and her art has been exhibited in many prestigious institutions in Italy and abroad. Nevertheless this is the first time that she was asked to deal with such a challenging space both for its history and size. The exhibition is curated by Silvio Fuso and is the result of a joint effort by Musei Civici in collaboration with Galleria Tognon and other Italian and foreign institutions. English artist and craftsman Stephen Bottomley was also inspired by Mariano Fortuny's

creativity, taking as a point of reference the designs of his fabrics. Starting by these patterns he has created his jewels using traditional materials such as silver, gold, antique ones like enamel and also an extremely technological material: titanium. Bottomley's exhibition "TECH-TILE" is held on the first floor of Palazzo Fortuny. Both exhibitions will be open from December 15th to February 17th. Catalogue: "Il Poligrafo" Editions.

Lidia Panzeri**myve** Tours**LUIGI TITO (1907-1991)***(continues from the first page)*

the night with Mario De Luigi and other friends painters. Somebody speaks of a 'local' shade, this is very superficial" (extract taken from his unpublished diaries).

Gigetto, as everybody calls him, lived with Anny, his wife, and their four children in the marvelous and labyrinth-like liberty mansion on the Fondamenta near Campo San Barnaba. His studio on the ground floor has really high walls and once belonged to his father Ettore, famous painter of the 19th century; today it belongs to Tito's son Eppe, sculptor and musician.

Gigetto is an emotional artist, full of enthusiasms and disdain for the world around him. He turns sentiment into painting, you can tell. His portraits

are communicative, outlined by dense brushstrokes never lumpy. The faint vanishing portrait of Avogadro countess is a memento mori as "the old woman" by Giorgione.

He warns his students at the Academia about the dangers of mindless longing for innovation in painting; he was used to quote Gauguin ironically "for fifty years gardeners struggled to grow double dahlias, then one day they came back to regular ones". He is not against innovations at all though, he's extremely attentive to what happens around him: "they say I go against the mainstream. It's not true. I do what I'm good at. I never painted an abstract picture not because I don't like abstract pictures (there is no art without abstraction) but because I follow what is more suitable for me". He has a rare quality for a painter: the bigheartedness used to judge his colleagues. In 1949 on the occasion of Sironi's exhibition in Milan he's extre-

mely enthusiastic: "What a painter! What a man! His peripheries! This is a truly 'new' word". He's also surprised and brightened up by new encounters: "at the Cini's I met the San Francis of modern painting: Giorgio Morandi. [...] While I listen to his words I am more and more convinced that we all come from a distant place, we are all imitators of the 'olden time'".

He speaks admired of a portrait by Antonio Mancini "he masters such a painting 'magma' similar to Rembrandt's", as well as of 'Rotonda di Palmieri' by Fattori "such a masterpiece that can be so modern while almost belonging to Giotto's tradition". By the end of his life, when asked what painting was he would answer in an elusive manner, as if to protect a secret: "I don't know yet what to answer, or maybe I don't want to answer. I'll just let the others speak".

Giovanna Dal Bon