When Giovanni Querini Stampalia prepared his will in 1868, he founded an institution dedicated to “promoting the values of good study and useful disciplines”. To this day, his words continue to be the mission of the Foundation, whose main objective is to support and nurture human development in an atmosphere open to confrontation and learning, where different cultures meet and personal growth is encouraged.
“We have decided to dedicate ourselves to help humanity... in the hope for better times thanks to the many good books that will be printed and which, we hope, will help eliminate inhuman behavior.”

These words date back to the year 1495. The commitment and hope are the same ones that, almost four centuries later, inspired Giovanni, the last member of the Querini Stampalia family in Venice, when he drew up his last will and testament which gave birth to the Foundation and continues to sustain it: terrain in the countryside near Venice and the buildings there along with the family’s palace with its furnishings and works of art. Of enormous value is the library: today, open to the public with its more than 370,000 volumes, daily newspapers, journals and magazines for consultation and borrowing, it is also part of the Sistema Bibliotecario Nazionale (Italy’s national library system) on line.

With this commitment and spirit, in 2015, the Querini took part in the initiatives for the 500th anniversary of the death of Aldus Manutius (in Italian Aldo Manuzio), the first modern editor, who made Venice a European center of cultural production, publishing rediscovered works by ancient Greeks and Romans along with works by his contemporaries, influenced by their contact with the writings of the classic world. The Querini Stampalia Foundation is dedicated to preserving and communicating the essence of Venice to Venetians –especially young Venetians- and to the world, to being a center where ideas circulate, to recognizing changes and offering instruments for interpreting them, to conserving the future. The Foundation continues to do all this as seen in last year’s meetings, conferences, concerts, guided visits and didactic workshops while at the same time, it continues to study, catalogue, restore and increase its collections.
Some examples are works of art by Grisha Bruskin, Ivan Glazunov, Mauro Sambo, photographs by Luigi Ghirri, and works from the art collection of the bank Cassa di Risparmio di Venezia which will soon be visible, arranged by the architect Michele De Lucchi.

"Without a lot of money it is impossible for me to print" (the words of Aldus Manutius).

In the last few years the Querini’s finances have been greatly reduced, making its budget inadequate for its numerous activities. To improve this situation, some of its property on the mainland, and in the Foundation’s building, has been converted into rentable areas. However, giving up other things would seriously threaten the very essence of the Foundation and the will and testament that created it.

The visit last April by Sergio Mattarella, the President of the Italian Republic, was a great honor for the Querini. The Head of State particularly appreciated the contribution, according to Article 3 of the Constitution, to the "…full development of a human being…" and the "…effective participation of everyone in the life…of this country". We express our gratitude, personally and with the President’s Council, to those who continue to believe in the institutional mission of the Querini Stampalia Foundation during this difficult period: to its staff, to its volunteers, to its private donors, and to the Institutions of the State, the Region of the Veneto and the City of Venice. May the Querini and its city continue as long as possible to be places alive with effective and authentic participation.

Marino Cortese
“People talk more and more about Venice’s presumed death. It is certainly possible that the city will survive artificially in a totally false form of itself”. Jimmie Durham, in his exhibit at the Querini Stampalia in 2015, expressed the city’s contradictions, the dangers that threaten its deterioration. As a Native American, a member of a minority with a dramatic history, he understands the risks of standardization and conformity. However, he also writes that “many people admire Italy because they see it as a place where skilled artisans are still its backbone, sustaining and defining its culture. This is especially true for Venice due to the great variety of specialized craftsmen and women active there, such as glass blowers and boat makers. This production itself becomes a form of resistance”.

The work of the Querini is also a form of resistance against conformity and the loss of individuality. We continue to be involved with the city and the world around it, with archaeology and architecture, with art history from antiquity to today, with poetry, with current events, with photography and cinema, with music and theater – all dedicated to cultivating, developing and sustaining creativity.

Collaboration with Venice’s university, Università Ca’ Foscari, has introduced valuable new activities including courses in crowdfunding and marketing, connection with the Alta Gamma hotels in Venice, and preparing coordinated descriptions of cultural and touristic offerings. For its part, the Querini has made its skills available to the University in the form of its personnel specialized in cataloging library collections. The need to find funding from the private sector has become a permanent project, in which the generous investments by Maxine Webster and Eric Reynolds are creating resources and connections in London.
News regarding these activities is transmitted via the new forms of media, reaching the more youthful public over the social network. The numerous donations of objects and books confirm the fact that the Querini Stampalia Foundation is a point of reference for Venice, for institutions, for students and university professors – for whoever cares about “good study and useful disciplines”.

The Querini’s editorial activity continues to grow: the seven new publications printed last year are part of the variety of offerings by Venice’s cultural institutions. The Foundation continues to participate in the programs of the Festival Internazionale di Letteratura “Incroci di Civiltà” (International Literature Festival “Crossroads of Civilization”) and “Art Night”, both organized by the Università Ca’ Foscari along with City Hall.

While there are many suggestions for intersecting and understanding the complexity of today’s world, we cannot expect to represent it in more than fragments, such as Murano glass, colored and cut, which, Durham declares, fascinates him. Once again, it is he who indicates a possible path. “There are no easy solutions in sight. Instead, there are ways to clarify what the problems are and to stimulate assuming the responsibility necessary for facing them.” The Querini tries to do exactly that, by being a place of fertile debates, where responsibilities are taken seriously.

Marigusta Lazzari
Organization
Organization

Council of the President
The President’s Council administers and superintends the Foundation’s economic and artistic property. It consists of five members, two of which nominated from among the members of the Istituto Veneto di Scienze, Lettere ed Arti (Veneto Institute of Science, Humanities and Arts), another two nominated respectively by the Venice City Council and the Venice Province Council. The President’s Council thus formed then chooses a fifth member from among personalities recommended by important cultural institutions in the Veneto Region. The five Council members then elect the President from among themselves.

The President’s Council has the faculty to elect up to an additional two members from among representatives of those corporations or agencies which contribute a sum equivalent to not less than one-seventh of the Foundation’s operating expenses and which undertake to ensure this support for five years.

The two Auditors are nominated by the Istituto Veneto di Scienze, Lettere ed Arti (Veneto Institute of Science, Humanities and Arts), which, according to the will and testament, is also the guardian of the Foundation.

The President, the Council members and the two auditors do not receive any compensation for their collaboration.

President
Marina Cortese

Vice President
Antonio Foscari

Counselors
Daniela Brusegan
Giovanni Castellani
Irene Favaretto

Auditors
Roberto Parro
Giancarlo Tomasin

Guardians
Istituto Veneto di Scienze, Lettere ed Arti
Gian Antonio Danielli, President
Gherardo Ortalli
Employees

Director
Marigusta Lazzari

President’s and Director’s Secretariat
Lucia Marina Broccato

Library
Cristina Celegon
Marcellino Busato
Barbara Colli
Neda Furlan
Lara Marchese
Angela Munari
Barbara Poli
Anna Francesca Valcanover

Museum
Babet Trevisan
Elisabetta Dal Carlo

Cultural Events
Dora De Diana
Tiziana Bottecchia
Angela Mini
Marta Savaris

Administration and Assets
Federico Acerboni
Andrea Bellemo
Massimo Donaggio
Barbara Rossi

Professional Collaborators

Contemporary Arts Curator
Chiara Bertola

Technical Assistance
Alessandro Marinello

Computer Systems Assistance
Esa Service Srl

Press Office
Sara Bossi

Graphics Consultant
Karin Pulejo

Legal Consultant
Studio Forlati Minelli Rizzi e associati

Labor Consultant
Studio Bonet Lepschy e associati

Fiscal Consultant
Studio S.A.I.

Agrarian Consultants
Studio Associato Ferrarini e Pitteri
Studio Tecnico Associato TreC

Security Consultant
Gregorio Mastrangelo

Didactic Operators
BarchettaBlu
Macaco Tour

Urban Consultant
Enrico Marafatto

Business Development Office
Nicole Moolhuijsen

Civil Service
Margherita Castanza Olivieri
Anna Ramponi
Valentina Zocca

Service Subcontractors
Antincendi Mare e Terra Sas
Auclean Srl
Caffe Letterario Srl
CoopCulture
Esa Service Srl
Fiel Spa
Iniziative Venete
KB Servizi
Laguna Fiorita Srl
Serenissima Vigilanza Privata Soc. Cooperativa
Spazio Luce Snc

Interns and Volunteers
Monica Anziliero
Irene Bonotto
Silvia Fabbietti
Lara Marchese
Elisa Massinigian
Alessandra Vallesi

Volunteer Associations
Associazione Nazionale Carabinieri
Auser Provincia di Venezia
Ekos Club Venezia

1. from 4 July to 3 August 2015
2. works also for the preservation and maintenance of the Palazzo
3. works also for educational services
4. works also as a substitute in the President’s and Director’s Secretariat
5. works also for communication and promotion
The Querini Stampalia Palace
“The building required more than fifty years of continuous work and much passion and perseverance on the part of all those who were involved in making it available to the public. Thanks to them, today Venetians and visitors can experience a synthesis of Venetian life and culture and the Palace has regained its original dignity, importance and function”, in the words of the President, Marino Cortese, regarding the Foundation’s headquarters.

The fifteenth century façade with a neon light installation of the year 2000 by the American artist, Joseph Kosuth, communicates with the interior, redesigned by three notable architects: Carlo Scarpa, Valeriano Pastor and Mario Botta. The language of the past speaks with that of the present. Their interventions live together: perfectly integrated, they confront each other, their individuality enriching the fascination of the Palace, today an intricate union of structures in the heart of Venice, where culture is truly at home.

Its history is tied to the life of the Querini Stampalia family and in particular, to its last descendant, Count Giovanni, erudite and philanthropic, who left his entire inheritance to Venice in his will dated 1868.

The Palace structure now includes space for an auditorium equipped with sophisticated technology that hosts concerts and conferences, spaces for temporary exhibits, workshops and a variety of special events. In addition, its windows are open to the world, offering the Querini library’s rich collections and the Museum’s precious works of art within the atmosphere of a private home.
Collection Management
The Foundation’s collections reflect the culture and the taste of the Querini family and the many-sided character of the founder of the Institution, Giovanni Querini Stampalia. With his last will and testament, which opened the family’s palace to the public, it became possible for Venetians and others to admire a vast collection of paintings, sculptures, medals, porcelain, glass chandeliers, fabrics, musical instruments, clocks, furniture and more. The Library, born from the Count’s rich collection of precious manuscripts and rare books, has continually added modern publications and now offers scholars, students and book lovers material dealing with history, science, literature and the arts. The collections, together with the Querini’s private archive, create a unique picture of the family and its time in history. The Foundation is the custodian of this precious mirror of the past and makes it available to us today, with the hope that it will continue to grow, thanks to new acquisitions, bequests and donations.
Library Collections

375,000 volumes
1,300 manuscripts
100 incunabula
1,617 16th century publications
20,250 17th to 19th century publications
20,000 pamphlets
3,000 prints and etchings
355 antique geographical and cadastral maps
120 files from the Private Archive

Museum Collections

473 paintings
194 historic furnishings
15 musical instruments
14 tapestries
4 globes
4 scientific-technical instruments
450 pieces of porcelain
20 gold objects
45 weapons
6 clocks
2,538 coins and medals
161 drawings
64 sculptures
5 installations of contemporary art
132 instruments for domestic or personal use
90 pieces of textiles
The project to catalogue the Library’s entire collection of manuscripts, which began in 2002, was promoted and financed by the Veneto Region. These manuscripts, of differing types and origins, make up one of the largest such collections and are testimony to this Region’s history and culture from the Middle Ages up to modern times. The Region entrusted the scientific and technical work of this project to the Department of Humanistic Studies at the University Ca’ Foscari in Venice. The Scientific Director was Paolo Eleuteri. The online catalogue contains the descriptions of the collection of manuscripts, information about the library institutions that participated in the project, and materials for study and research of works.

The manuscript section of the Foundation’s Library consists of 1,043 pieces from the 14th to the 18th century belonging to the Querini Stampalia family. There are an additional 134 pieces, some from the 1800s, which were subsequently acquired. Literary works coexist with scientific ones, books of hours with chronicles, philosophic texts with juristic ones, musical manuscripts, coastal and port maps along with archival material selected by Leonardo Perosa from 1880 to 1882 from volumes and papers that belonged to the Querini family but had not been put in order. Perosa divided the manuscripts in nine groups and compiled a Catalogue of the Codexes in 1883, completed the following year with a Repertory of the most notable people, places and things referred to in the codex manuscripts. His work remains the only instrument for understanding these manuscripts. Since 2004 the Library of the Foundation has been fulfilling an active role in the growth of the NBM (Nuova Biblioteca Manoscritta = New Manuscript Library), cataloging 333 manuscripts. Of these, in 2015, three were completed, containing 726 letters belonging to the collection of autographs of Pietro Garzoni.

Conservation is one of the Foundation’s principal commitments and responsibilities, carried out by studying and cataloging the collections and by protecting and restoring their contents when necessary. For some particular works in the Museum and the Library this work is done thanks to public and private contributions, such as for the sixteenth century Flemish tapestry, “Hunting Scenes”, and for the project to catalog and digitize the “Bandi of the Serenissima Republica” (official announcements printed by the Venetian Republic), financed by the Veneto Region.

Catalogues
2,500 new listings: 1975 pertain to modern material, 525 to historic material
100 manuscripts

Restoration
Binding of 5 daily newspapers into 60 volumes and 120 volumes of treatises and essays
1 painting by Jacopo Palma il Vecchio, Sacra Conversazione (Holy Conversation)
1 canvas by Polidoro da Lanciano, Madonna con Bambino e San Giovannino (the Madonna and child with the young Saint John)
1 sixteenth-century tapestry
1 eighteenth-century flute
1 statue by Alberto Viani, Bagnante (the Bather)
New additions to the Library and the Museum reflect the spirit expressed in Giovanni Querini’s will as well as that of the Foundation, which is dedicated to the growth and development of people through their contact with a diversity of information and ways of thinking. This year has seen large and small donations from benefactors: precious and beloved objects and collections of books represent the affection and support that have always been part of the life of the Foundation.

**Acquisitions**

- 355 volumes
- 280 subscriptions to periodicals
- 18 newspapers, received daily

**Library Exchanges within Italy**

- Biblioteca Nazionale Marciana (Venice), 56 volumes
- Fondazione Giorgio Cini (Venice), 37 volumes
- Istituto Universitario di Architettura Venezia (Venice), 27 volumes
- Fondazione Bruno Kessler (Trento), 44 volumes
- Fondazione Maxxi (Rome), 12 volumes
- Fondazione Torino Musei (Turin), 23 volumes
- Università di Trieste (Trieste), 34 volumes

**Donations** from:

- Giorgio Brunetti: 30 volumes on politics and current issues, published by Chiare Lettere
- Grisha Bruskin: his work entitled *Guerriero Androgino* ([Androgynous Warrior](#))
- Ivan Glazunov: his work entitled *Pinega village plein-air*
- Jimmie Durham: some of his works
- Mauro Sambo: his site-specific installation entitled *5 clocks, 5 musical pieces, 1 museum*
The Foundation has always dedicated much attention to innovating and expanding its services. Its on-site informative digital panel offers occasional visitors a general guide while ‘SebinaYou’, the new computer portal for users of the library, plays a fundamental role for readers. In the future, both of these, developed according to the possibilities that digital communication offers, will permit a greater amount of personalization and interaction with their contents. Once again, this year’s participation in the leading international digital initiatives, such as ‘Follow a Museum Day’, ‘Museum Week’ and ‘Ask a Curator’ has been a great success, promoting interaction at various levels. The Foundation has continued its book lending services to the island of Sant’Erasmo and the delivery of daily newspapers in a variety of languages to the prison in Venice. The goal of these initiatives is to make the Foundation’s collections more available to the public and to enrich its relationship with its surrounding territory.
Library Numbers

950 square meters of floor space on the second floor
700 square meters book storage room
385 square meters on the ground floor for entrance and general facilities
16 reading rooms with open shelves
180 seating capacity
25 inter-library loans
3,171 personal loans
280 journals and magazines on open shelves
36,000 volumes on open shelves
90 dvds VeneziaInCinema
18 local, national and international daily newspapers for consultation
4 showcases with literary proposals on a variety of specific themes
5 computers for free internet navigation
5 computers for catalogue consultation
free wireless internet connection for private laptops in all library rooms
1 computer station for visually-impaired users

readers

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<th>2014</th>
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new Library members

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Library opening days

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<th>2014</th>
<th>2015</th>
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<tr>
<td></td>
<td>287</td>
<td>290</td>
<td>307</td>
<td>292</td>
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*From May 3rd 2011 the closing time of the Library changed from 11 p.m. to 10 p.m.
**From March 2013 the closing time of the Library returned to midnight
Museum Numbers

830 square meters on the third floor
17 exhibition rooms
340 square meters ‘Scarpa Area’
370 square meters garden and open-air area
385 square meters on the ground floor for entrance and general facilities
204 pieces of furniture on display
172 paintings on display
327 porcelain and other objects on display

visitors

Museum opening days

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<th>Year</th>
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The desire, and need, to have a place to meet, to review for an exam, to discuss research work or exchange information, has been an often repeated request and in the past few years almost any available area was used. This requirement was met in October of 2015 with a space on the ground floor, including an adjacent area with coffee and snack machines.

Every day, hundreds of people enter the Querini Stampalia, whether to use the Library, visit the Museum, see a special exhibit, purchase something in the bookshop, eat in the restaurant-bar, etc. For a long time, the wi-fi system was available, free of charge, only for those in the Library. Now, however, since virtually everyone needs access to the internet almost everywhere, a way of offering this to all those in the building was studied and is now available. This makes it very easy to get information about the Foundation’s cultural activities and services and, thanks to the possibility of free-roaming for navigating the contents, it is a sort of ‘private guide’ for visitors who will be able to create their own personal itinerary, unique and different every time this feature is used. The portal was inaugurated during the Foundation’s Christmas party on 12th December 2015.

The ‘SebinaYou’ portal, introduced in May 2015, is a new portal for consulting the library catalogues of the SBN (National Library Service) Pole of Venice. SebinaYou is a platform for creating new web 2.0 portals and social networks that offers new opportunities for visibility. This instrument makes it possible to bring together catalogues of differing documents and represents the meeting point of all the material they contain, allowing for integrated research and the bringing together of complex collections. The users, in addition to access to traditional services, will be able to save their research and create personal bibliographies, chat with librarians through “Chiedi a…” (‘ask…’), share research and readings on Facebook and Twitter, and borrow and download e-books to read on their own. This site enables the library to establish a new relationship with its users, offering on line services such as the “scaffale virtuale” (“virtual bookshelf”), created with the most recent technology, as if one actually ‘sees’ the shelf to choose books of interest. The catalogue is automatically enriched by the covers and abstracts of books, the images of DVD cases, and e-books that can be borrowed free of charge. Suggested Reading – “chi ha letto questo ha letto anche…” (“who read this has also read…”) - and “le Novità in biblioteca” (“What’s New in the Library”) stimulate individual readers as well as reading groups while “Percorsi di ricerca” (research itineraries) indicate particular material and collections. For information regarding these possibilities users can ask the librarians.
The title of the UNESCO report by its International Commission on Education for the 21st century is *In Education lies a Treasure*, and it expresses perfectly the Foundation’s position: learning through enjoyable didactic activities that have an effect on behavior and competence and reach as wide a public as possible. Numerous recreational-educational workshops, for all ages, proved to be very appreciated by their participants.

In spite of economic difficulties, which explains why the Casa Macchietta was not able to maintain its regular activities, in 2015 educational games were nonetheless offered for young and old alike. Events varied from celebrating Carnival to themes regarding food – eating it, drawing it, writing about it - to workshops for children based on the Querini’s temporary exhibits or music; some of these events also included parents. They are all examples of how the Querini expresses its commitment, as left in Giovanni Querini’s will, to make its rich inheritance available to the community of Venice and its territory, not only through Museum visits and Library use, but also through creative games and recreation. Who can forget the Palace full of families enthralled by fables accompanied by music of imaginary banquets, with fantasies of sumptuous food? The attention of the audience of all ages made it seem as if time had stopped, everyone immersed in the world of children.

Other possibilities for personal enrichment were connected with events that were under way in the city, such as Expo and Abitare, and the participation of nearly 300 youngsters confirmed both the quality and enjoyment they offered.

During the exhibit *Grisha Bruskin. Alefbet*, the Ca’rte Lab of Venice’s university Ca’ Foscari held a series of workshops for children.

An entertaining treasure hunt for families was organized within the Foundation’s variety of spaces for the *Kid Pass Days*, while an innovative musical workshop, *Kattivissimi*,
pozioni e fantasmi all’opera was offered, devoted to the most unsettling figures in lyric opera which, thanks to Cristina Bersanelli, was a huge success. Over the years the Foundation has become a reference point for unusual and creative didactic proposals, furnishing useful instruments for confronting present needs based on the arts, history, professions and foreign languages. Examples include three projects for very young children: for those from four to six years old, Sing play n’Jump in Casa Macchietta and Un Libro di suoni (A book of sounds), organized by Cecilia Vendrasco from the Laboratorio NovaMusica for the five-hundredth anniversary of Aldus Manutius. An example of the Foundation’s dedication to offering the local community enriching events, even when not part of the series of offerings just described, was its involvement with Caccia al Segno, Energie, nutrirsi di storie di racconti di libri, Sulle tracce di Aldo.

Today the Querini is a recognized center that communicates and educates, able to furnish instruments for understanding and sharing social changes through games and language for all ages.
On the occasion of the Second National Museum Family Day, celebrated throughout Italy on Sunday, October 4, 2015, the Querini Stampalia Foundation offered youngsters and those accompanying them an afternoon devoted to discovering the most unsettling protagonists of famous lyric operas. A variety of stories dealing with poison, magic and miraculous potions and fantastic spells was the subject of a workshop for children aged six to ten offered by Cristina Bersanelli, pianist and theater director, who for twenty years has been involved in exposing children to music through books she has written for this purpose.

The stories of the most intriguing characters in lyric opera were presented in the Foundation through which the young participants entered the world of culture and music rooted in musical traditions, both Italian and foreign. The children were able to confront Great Music and to understand the significance of the unending battle between good and evil by means of a language that is not often available to a very young public. Thanks to Cristina Bersanelli, her three books - Kattivissimi...all'opera!, Filtri e pozioni...all'opera! and Fate e fantasmi...all'opera! - the afternoon offered a magical exploration of the dark and frightening side of some particular characters in the operatic repertory.

Using riddles, puzzles, smoke experiments, music and magic cards, the youngsters were introduced to unusual figures: the heartless princess Turandot, the ghost of Commander Jago, the Flying Dutchman...and their stories that reveal evil plans, frightening places, harmful recipes. Fantastic stories told with images and music gave life to the children’s fantasies and brought them into imaginary labyrinths, followed by sweet delicious treats that brought them comfort after their ‘dangerous’ and frightening encounters. The number of participants confirm the success of this event: 40 children and 30 adults, with available places already filled several days before it took place. This experience will be proposed in the future to continue promoting ideas and material often considered beyond this age group’s interests. A learning experience offered by experts can stimulate a passion in young people for our musical heritage that often is overshadowed by other kinds of sound. Adults, too, can enjoy this form of narrative which often brings to mind melodies that remain in our collective memories.
Cultural activities, such as exhibits, conferences and debates are fundamental for enhancing the collections: they stimulate reflections regarding specific works or collections, introduce new ways of thinking and encourage discussion with and among the public. Such occasions become precious ways for getting to know the Foundation, for keeping studies up to date and innovative. Interest in the modern and contemporary world is an integral part of enhancement activities which also uses digital means (social network, newsletters, web sites) for reaching as large a public as possible with the aim of being both interesting and entertaining. Seminaries, conferences, concerts, and publications, all part of the Foundation’s history, are increasingly oriented towards the future. Visual and performing arts, architecture, theater and dance animate its space, connecting the life story of the Querini family with the reality of today, as seen in innovative projects made possible thanks to public and private support.
Mauro Sambo
5 clocks, 5 musical pieces, 1 museum

The site-specific sound installation 5 clocks, 5 musical pieces, 1 museum by Mauro Sambo is a result of the project ‘Conserve the Future’ in which artists from all over the world participate, invited to produce works that interact with the Foundation’s exhibition space, from the rooms of the Museum to those designed by Carlo Scarpa.

The work was created for a specific occasion, to celebrate the restoration of five historic clocks in the Museum where they are now on exhibit. The restoration was carried out by the company Open Care in Milan. For each clock Mauro Sambo chose a composer who had worked in Venice during the period in which the clock was produced and recomposed its sound to fit with the five musical compositions so that they accompanied the ticking of the clock.

The artist donated his work to the Foundation, enriching the Museum’s collection of contemporary art.
Jimmie Durham
Venice: Objects, Work and Tourism

Venezia: gli oggetti, il lavoro e il turismo is the name of the exhibit by Jimmie Durham on view at the Querini Stampalia Foundation during the 56th International Biennale of Art in Venice from May 6 to September 20, 2015.

The project, born in 2012 during the artist’s first contact with the Querini Stampalia, was the result of Durham’s profound reflections on Venice which were expressed in a site-specific installation of new objects and unexpected combinations, arranged in the areas redesigned by Carlo Scarpa and in the Museum of the 1700s.

The heart of the artist’s reflections lies in the fact that, due to tourism and a culture predominantly dependent on materialism, Venice is losing its authenticity and is becoming more and more a copy of itself. This city is fragile and the damage tourism causes is ever more obvious. We have seen that the city is slowly vanishing, as its residents, its functions, its stores and workshops, its beauty, its very essence, disappear.

Over time, tourism always causes damage: it weakens and corrupts, degenerates and destroys like a reaper that cuts whatever is in its path. It brings money without much work; it does not need to be very knowledgeable, original or cautious. It eats away the relationship between an object’s function and intelligence and the way it can be used. Thus, objects become merely empty souvenirs, deprived of their original function and intrinsic value.

This exhibit expresses Durham’s basic artistic concept: to let the essence of the object tell its own story. The glass, marble, Istrian stone, the materials that are part of Venice’s culture, all have their individual force for describing themselves and speaking independently of the styles and forms they have imposed on diverse artistic currents.

Thus, the victory of consumerism that continues to produce more and more for those who want more and more, a perverse mechanism nurtured by money and the lack of respect for both things and people. However, at the same time, there is a continuous and silent resistance on the part of workers, the artisans who created Venice and continue to monitor and restore the city, keeping it alive to this day.

Durham endeavored to understand those who are behind the machine that runs Venice and works incessantly to produce the objects that have become the symbols of this city.

How can we explain the significance of this effort? By its constancy? By the repetition of activity that serves to produce objects even if they have become mere souvenirs?

Jimmie Durham has made us see Venice from another prospective, in which the city persists thanks to the workers and artisans who live exclusively for keeping it alive. They are often the same people who, from one generation to the next, have passed on their knowledge and experience, making Venice unique and great.

The artist’s most important gallery, Kurimanzutto, in Mexico City, collaborated in organizing the exhibit. Support came from the Fondazione Furla, the Dena Foundation for Contemporary Art and the Zerynthia Association for Contemporary Art. It was also made possible thanks to the participation of important Venetian companies, leaders in the production of local artistic excellence, which made their individual ‘know how’ available, the result of experience, professionalism and competence.

15,674 people visited the exhibit.
In September 2015, Roberto Lombardi, collector of contemporary art and Friend of the Querini Stampalia, entrusted the Foundation with part of his collection of the works by Luigi Ghirri, consisting of 31 photographs. Most of them belong to the series “Il profilo delle nuvole” (profile of the clouds), dating from 1985 to 1990. Digitized and catalogued, these photographs, accessible for study, are now a precious part of the Library’s collections.

Study and research pertaining to Ghirri’s work will be periodically promoted, including exhibits on similar themes, relating to this Italian artist’s extraordinary visual sensitivity. The first initiative dedicated to the Luigi Ghirri Collection was *Paesaggi d’aria. Luigi Ghirri e Yona Friedman/Jean Baptiste Decavèle* (20 November 2015 - 15 February 2016) curated by Chiara Bertola and Giuliano Sergio in collaboration with Livia Felliuga and RAM mobile radioart. It was a reflection in the form of a conversation-exhibit dealing with the work of two of the most original innovators of photography and architecture, through a juxtaposition between the shots by Luigi Ghirri and the Vigne Museum in Rosazzo, Friuli. Italy’s landscape, the heart of the conversation, is the space in which both authors construct visions, each in his own way, overcoming conventional touristic images.
The Luigi Ghirri
Collection at the
Fondazione Querini
Stampalia

Cittanova di Modena -
Chiesa sulla via Emilia
1985, 40×50,5 cm

Bologna -
Villa nei pressi di Gaiana
1986, 39×51 cm

Ravenna -
Scenografia di Aldo Rossi
1987, 35×44,5 cm

Solara -
Nei pressi del Secchia
1985, 40,5×51 cm

Brescello -
Piazza e chiesa
di S. Maria (6/25)
1989, 30×47,5 cm

Montagnana -
Lato sud delle mura
1989, 30,5×50 cm

Ostiglia -
Centrale elettrica
1989/90, 39×49 cm

Solara
1986, 51×57 cm

Legnago - Museo Fioroni
1989, 40×50,5 cm

Reggio Emilia -
Casa dell’Ariosto
1986, 43×51 cm

Ravenna -
Bosco Baronio -
Villa Laura
1987, 42×51 cm

San Pietro in Vincoli -
Villa Jole
1986, 42,5×51 cm

Zola Predosa - Villa Albergati
1989/90, 40,5×51 cm

Cadecoppi - Dalla strada per
Finale Emilia
1989/90, 40,5×51 cm

Crocce Bianca -
Cinema all’aperto
1989, 38,5×51 cm

Scandiano -
Fiera di S. Giuseppe
1985, 40×50 cm

Fidenza - Via Emilia
1989/90, 44,5×50,5 cm

Nogara -
Bar della stazione
1989, 36,5×50 cm

Brescello -
Capanna di pesca
1989/90, 44,5×53 cm

Fontanello -
1985, 41,5×50 cm

Fidenza - Via Emilia
1985, 32×50 cm

Scardorari (Scardovari) -
Strada sull’argine
1989/90, 41,5×51 cm

Valli Grandi veronesi
1989/90, 37×51 cm

Valli Grandi veronesi
1989/90, 44,5×51 cm

Angiari - Argine dell’Adige
1989/90, 42×50,7

Nuvolato
1989/90, 43×54,5 cm

Ro Ferrarese -
Pianura all’argine
1989/90, 42×51 cm

Stellata - Bonifica Parmigiana
Moglia
1989/90, 43×58,5 cm

Legnago - il Torrione
1989, 37,5×50,5 cm

Sassuolo - Palazzo Ducale
1989/90, 40,5×51 cm

Modena
1979, 29,8×40,6 cm
Special Projects
The Multicultural Library, Intercultural Venice: itinerary for becoming citizens of the world

The Querini Stampalia Foundation has always been a place where various cultures meet and exchange ideas, perceptions and knowledge, presenting itself as part of the present process of evolution towards an intercultural society. “Intercultural Venice: how to become citizens of the world” is the third phase of a project started in 2013 and which got under way in October 2015 with the arrival of two persons under the aegis of the newly-established Servizio Civile Nazionale (National Civil Service). Its aim is to make young people, Italians and foreigners, aware of and interested in the values of their cultural history, material and non, and to protect this through their active participation in a variety of initiatives. A collective awareness of public interest could stimulate young people of different origins and cultural traditions to take part in discussions that in turn could lead to the development of an intercultural approach. Created for students in their last years of high school and for university students, the project was designed to fit into their scholastic programs. Activities that will be organized would include:

- seminars with professionals and representatives of associations present in this geographic area that are involved with the preservation of cultural history and of the common wealth, the themes of active citizenship and cultural diversity;
- discussions and face-to-face meetings between students and the associations indicated above;
- during the course of the year, exchange and updating of information regarding initiatives by the local population;
- organizing activities dedicated to the preservation of the public cultural heritage.
Balance Sheet and Resources
The Foundation was classified as a non-profit organization with socially-useful activities in 1997. This classification required the Foundation to adopt a new accounting method which separates the Foundation’s institutional activities from its related activities and from its assets management. By institutional activities, we mean those activities typical of the organization, which in the case of the Foundation are those activities related to the management of the Foundation’s cultural assets. The related activities are those commercial activities concerning the Foundation’s cultural assets, such as, for example, the sale of books published by the Foundation, the concession of copyrights on publications and images and the revenue generated by the concessions for the bookshop and the coffee shop.

In 2015 the Foundation broke even, however this is thanks to some extraordinary operations which compensated the negative result of the current accounts. In the last few years the loss of financial support by the Fondazione di Venezia and the reduction in public financing has made some radical transformations necessary among both the revenue and the expense items in the Foundation’s balance sheet.

### Balance Sheet and Resources

<table>
<thead>
<tr>
<th>Account</th>
<th>2013</th>
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<th>2015</th>
<th>2016</th>
<th>2017</th>
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<td>52,943</td>
<td>52,943</td>
<td>52,943</td>
<td>52,943</td>
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<tr>
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<td>52,943</td>
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<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
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</tbody>
</table>
Some years ago measures were taken to contain expenses which led to a gradual reduction in costs. Starting in 2013 the availability and generosity of about a hundred volunteers allowed the Museum to remain open and allowed the Library to continue providing its services in the evening and until midnight.

2016 will be a year of challenges for the Foundation. The present organizational structure will continue to carry out a strategy which will focus on finding public and private funding and on ways of increasing the yield of its assets.

### 2014

<table>
<thead>
<tr>
<th></th>
<th>Revenue</th>
<th>Expenses</th>
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</thead>
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<tr>
<td>Institutional Activities</td>
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<td>2,120</td>
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<tr>
<td>Related Activities</td>
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<td>195</td>
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<td>Activities related to Assets</td>
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<td>-</td>
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<tr>
<td>Extraordinary activities</td>
<td>625</td>
<td>-</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>2,315</strong></td>
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</tbody>
</table>

*(in thousands of Euro)*

### 2015

<table>
<thead>
<tr>
<th></th>
<th>Revenue</th>
<th>Expenses</th>
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</thead>
<tbody>
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<td>2,146</td>
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<tr>
<td>Related Activities</td>
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<td>190</td>
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<tr>
<td>Activities related to Assets</td>
<td>623</td>
<td>-</td>
</tr>
<tr>
<td>Extraordinary activities</td>
<td>496</td>
<td>-</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>2,336</strong></td>
<td><strong>2,336</strong></td>
</tr>
</tbody>
</table>

*(in thousands of Euro)*

### Institutional Activities

Activities at the Library, at the Museum and in organizing cultural events are central to the life of the Foundation. To better understand how these activities are managed, we hereby give more detailed information with the use of tables and graphs.

### Revenue

The amount coming from public funding used to support the Foundation’s ordinary activities has been confirmed. The important contribution coming from the Ministry in recognition of the quality of the Foundation’s cultural services has been confirmed, as well as funding by the Region in support of the Library.

A positive note in 2015 came from the continued high volume of sales of entrance tickets to the Museum and from profits derived from cultural activities.

### Expenses

The complex nature of the Foundation’s institutional activities is evident upon examining information related to expenses. On the one hand these activities require a big investment in human resources and on the other hand the structure of the Palazzo requires constant care and maintenance.

While expenses related to human resources cannot be further reduced, the Foundation is continuing in its policy of reducing other expenses. This has led to a reduction in services contracted out to third parties and a reduction in charges related to projects.

Notwithstanding this continued reduction in costs, the Foundation has managed to maintain an adequate level of services to the public and a rich calendar of events.
Income 2014

Contributions for institutional activities
- Public: 470
- Private: 22

Contributions and sponsorships for projects
- Public: 40
- Private: 100

Income
- Museum tickets: 290
- Donations: 11

Related activities
- Assets yield: 632
- Extraordinary activities: 625

Total (in thousands of euro): 2,315

Income 2015

Contributions for institutional activities
- Public: 464
- Private: 25

Contributions and sponsorships for projects
- Public: 29
- Private: 275

Income
- Museum tickets: 259
- Donations: 18

Related activities
- Assets yield: 623
- Extraordinary activities: 496

Total (in thousands of euro): 2,336
Expenses 2014

General expenses
- Staff: 870
- Collaboration and consulting: 67
- Services contracted to third parties: 357
- Maintenance: 215
- Utilities: 192
- Books: 40
- Communication and promotion: 48
- Other expenses: 243

Expenses for projects
- Expenses for projects: 88
- Related activities: 195

Total (in thousands of euro): 2,315

Expenses 2015

General expenses
- Staff: 870
- Collaboration and consulting: 73
- Services contracted to third parties: 362
- Maintenance: 212
- Utilities: 197
- Books: 47
- Communication and promotion: 49
- Other expenses: 200

Expenses for projects
- Expenses for projects: 136
- Related activities: 195

Total (in thousands of euro): 2,336
Institutional Activity
Data comparison 2012-2015

For a better understanding of the Foundation’s commitment to the protection, enrichment, use and enhancement of its cultural assets, a time comparison of the four areas of intervention is hereby given.

For some time now the Foundation has embarked upon a policy of restructuring the services it offers, as a result of the continuous reduction in public and private financing. This policy produces different effects on the four areas of activity.

In 2015 the Foundation did not reduce its expenditures for the protection of its cultural heritage, thanks to considerable savings achieved by delocalizing its book deposits. The efficiency of the installation, the equipment and of the control system has been maintained, while at the same time ensuring the same level of quantity and quality in the services meant for the preservation of the Foundation’s cultural heritage.

The enrichment of the collections, the most important of which is in the acquisitions by the Library, has been showing a decreasing tendency over the past four years. In this field, in addition to the continuous presence of donors of works of art and of books, several initiatives have been undertaken which have produced important results for the Foundation.

The use of the assets has shown a slight increase and this has allowed to maintain the quantity and quality of the services offered to the public. This was made possible by the fundamental contribution by volunteers, who, thanks to their extraordinary dedication to the Foundation, ensured the opening of the Museum and of the Library until midnight, plus placing books that had been consulted back on the shelves and also the maintenance of bindings on modern books.

The enhancement of the Foundation’s cultural assets has shown a considerably higher level of activity, notwithstanding the fact that this activity is more vulnerable to the fluctuating economic situation. The Foundation has reacted to these difficulties by encouraging co-productions as much as possible, thus allowing it to offer high-value services and cultural activities while containing expenses.

As it manages its cultural assets by carrying out these policies, the Foundation emphasizes the importance of its safeguarding activities while at the same time developing modern strategies aimed at keeping high levels of use and enhancement.
Communication and Promotion
Communication and Promotion

For several years and to this day, the budget available for the Querini's Promotion and Communication activities, for both general, institutional needs and single, organized events, has been totally inadequate. The Foundation communicates almost completely by digital means: web sites; frequent informative e-mails aimed at specific contacts; its profile on the most important social networks – Facebook, Twitter, YouTube, Pinterest, Instagram and Linkedin.

The sum that is available every year covers, at most, a consultant as Press Agent for a web agency specialized in web marketing and online communication and the subscription to 'Eco della stampa' (Echo of the Press) that offers a review of the press online.

A newspaper advertising campaign is dedicated to extremely precise goals: local daily newspapers to promote visiting the Museum and the '5xmille' (five per thousand) assignment from annual income taxes, special interest magazines to advertise temporary exhibits, encourage interest in the Foundation and to inform readers that the Querini Palace can be rented for special occasions.

For the exhibit of Jimmie Durham: ‘Venice: Objects, Work and Tourism’, the office of Lara Facco was chosen to cover communication on a national level. The exhibit ‘Paesaggi d’aria’ by Luigi Ghirri and Yona Friedman / Jean Baptiste Decavèle counted on the collaboration of Atemporarystudio, which managed the communications by Felluga, sponsor of the event.
To satisfy, even if only partially, the Foundation’s constant need of funds, the participation in this year’s local events such as the Venice Carnival, Incroci di Civiltà (encounters and discussions with foreign authors) and Art Night was very satisfying.

In 2015 the Foundation reconfirmed its participation in the project ArteMusicaVenezia in collaboration with the Scuola Grande di San Rocco, the Peggy Guggenheim Museum, the Chorus Association, the Museo della Musica and the related Association Interpreti Veneziani. The goal is to offer the Querini’s visitors information and suggestions that will enrich and continue their artistic experiences, from the Museum to modern art collections and concerts and vice versa. This initiative includes a web site dedicated to these exchanges and information panels are visible in each of the above locations with maps offering suggestions for unusual itineraries.

With the objective of an efficient communication strategy, the Foundation established relations with the marketing office of the Starwood Hotels Venice Area to promote the Querini’s cultural offerings for hotel clients. The Foundation is now a Cultural Institution reference in the Alta Gamma project for hotel personnel, an example of the synergy among hotel hospitality, culture, and creative industry within this city of art, organized by the University Ca’ Foscari. The objectives are to increase the knowledge and competence of human resources and the companies’ competitiveness; bring closer together those who produce culture and those who produce for the economy; expand cultural tourism throughout the calendar year; introduce new types of production and cultural events within the space of Alta Gamma’s hospitality.

The necessity to promote and communicate in more and
more structured ways has made it essential to dedicate some of the Foundation’s budget to its site for a landing page called “location of events” and for purchasing tickets online.

**Some Data**
In 2015 the Foundation Querini Stampalia issued 78 press releases, involving more than 3,500 journalists. There were more than 1,500 presentations, both national and foreign, through radio, television, reviews, and references from press offices, in magazines, daily newspapers and web sites.

**Social Networks**
The Foundation continues to be present online thanks to profiles on the most important social networks, including Facebook, Twitter, YouTube and Pinterest and has reactivated its Instagram profile, thus reaching a broader public. Its page on LinkedIn facilitates the creation of relationships with experts and professionals in areas in which the Foundation is especially active. These channels, sometimes through marketing strategies, increase the Foundation’s visibility and interaction with the public and facilitate reciprocal contact and involvement. These results can be seen in the impressive increase in the number of contacts: the Facebook page has grown from 6,300 to more than 9,000; the Twitter profile from 2,340 followers to over 4,000; Instagram has reached 1,027 followers while LinkedIn has more than 2,000.

In the belief that it is important to have web contact with other cultural realities and to present the Foundation in a less institutional manner, the Foundation has participated in some digital cultural events, such as Follow a Museum Day, Invasioni Digitali, Museum Week, #ioleggoperché (I read because), celebration of the World Book and Copyright Day, Ask a Curator day, and the hashtag campaign #paesaggidaria for the exhibit with this name.
In 2015 articles and reviews appeared in

AD - Architectural Digest
Area
Arte
Art e Dossier
Arte In
Artecultura
Atribune
Avvenire
Brava Casa (ed. Indonesia)
Casa Facile
Case e Stili
Collezionare
con – consumatori (Coop Adriatica)
Corriere della Sera
Corriere del Veneto
Corriere delle Alpi
D'A
D la Repubblica delle donne (La Repubblica)
Dentro casa
Domus
Dove
Effetto Arte
Elle
EQUIPèCO
Espoarte
Gazzetta di Montova
Gente Veneta
Grazia Casa (Grazia)
Il (Il Sole 24 ore)
Il Gazzettino (Ve)
Il Giornale
Il Giornale dell'Arte
Il Giornale di Vicenza
Il Manifesto
Il Mattino di Padova
Il Piccolo
Il Resto del Carlino (Cronaca di Modena)
Il Tempo
Il Venerdì (La Repubblica)
Io Donna
L'Azione (Diocesi Vittorio Veneto)
L'Eco di Bergamo
L'Espresso
L'Officiel Paris
La Ceramica Moderna e Antica
La Gazzetta del Mezzogiorno
La Nuova di Venezia e Mestre
La Repubblica
La Rivista di Bergamo
La Stampa
La Tribuna di Treviso
Live Venice
Luoghi dell’Infinito (mensile del quotidiano Avvenire)
Marie Claire
MF Fashion (MF)
Milano Finanza
Nuova Scintilla
Nuova Secondaria
Pambianco Magazine
Samed CIulture
Segno
Studi Storici
Touring
Vedere a Venezia (Il Giornale dell’Arte)
Venezia Made in Veneto
Venezia News
Vernissage
247.libero.it (web)
www.adnkronos.com
www.agenparl.it
www.agenzia.versolarte.it
www.agoravox.it
www.aise.it
www.alphabetabeta2.it
www.ansa.it
www.arezzoweb.it
www.arsnow-magazine.it
www.artapartofculture.net
www.arte.it
www.arte.cultureoak.blogspot.it
www.arte.go.it
www.arteMagazine.it
www.arte.sky.it
www.artinamericaMagazine.com
www.artisti-contemporanei.it
www.artobserved.com
www.attribune.com
www.artlife.com
www.ave.it
www.avvenimentonline.it
www.bergamonews.it
www.bergamopost.it
www.chooze.it
www.cntraveller.com
www.comune.venezia.it
www.controlcampus.it
www.corriere.it
www.corrieredellospettacolo.com
www.corrieredelmezzogiorno.it
www.corrierepl.it
www.corrierespettacolo.it
www.culturaitaliana.it
www.d.repubblica.it
www.dipende-today.it
www.designerblog.it
www.domimagazine.it
www.dominculture.eu
www.easyteachpoint.com
www.equilibriarte.net
www.espoarte.net
www.etalia.net
www.eventiesagre.it
www.eventinews24.com
www.exibart.com
www.facemagazine.it
www.fai.informazione.it
www.gazzetta dnapol i.it
www.gdpress.it
www.giornaledicantu.it
www.giornalesentire.it
www.giulianovanews.it
www.golfpeople.eu
www.golosoecurioso.it
www.gossip.chicchoc.net
www.huffingtonpost.it
www.icon.panorama.it
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www.laprimapagina.it
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www.lastampa.it
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www.libreriamo.it
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www.lofficiellitalia.com
www.manintown.com
www.marcelopopol news.it
www.marieclaire.it
www.meteoweb.eu
www.milanolifestyle.it
www.milanonline.com
www.mi-lorenteggio.com
www.momento-sera.it
www.moussemagazine.it
www.msn.com/it
www.mywhere.it
www.myword.it
www.mururofart.com
www.nonsolocinema.com
www.naodis.it
www.notiziarioitaliano.it
www.notizie.comuni-italiani.it
www.ocrablog.blogspot.it
From the press reviews in 2015...

“Glancing at the portrayals of 18th-century Venetian life in the works of Pietro Longhi or Gabriele Bella in the Querini Stampalia gallery ... will reveal that was exactly what Venice in its party prime was all about.”

Venice Carnival 2015: details and guide (telegraph.co.uk – 6 febbraio 2015)

“...con il ‘Carnevale Goloso alla Querini Stampalia’, in cui la Fondazione apre le porte a percorsi tra favole golose, tour didattici sul colore dei cibi, e un tuffo alla scoperta dei pittori che dipingevano il cibo...”

Il Carnevale di Venezia per bambini (lastampa.it – 6 febbraio 2015)

“Facciamo una passeggiata nelle calli ... in cerca di Santa Maria Formosa e della Fondazione Querini Stampalia, oasi per bibliofili, amanti dell’architettura e delle belle arti.”

Venezia: La Città Invisibile (facemagazine.it – 2 marzo 2015)

“Nella Casa Museo della Fondazione Querini Stampalia a Venezia è presente una piccola ma preziosa raccolta di orologi da arredo, soprattutto di manifattura francese, risalenti al Sette-Ottocento che, di recente restituiti al loro antico splendore, vengono presentati al pubblico.”

Venezia: “Gli orologi della Querini Stampalia”, incontro in Fondazione (culturaitalia.it – 6 marzo 2015)

“Questa la mia personale classifica degli imperdibili interventi di Carlo Scarpa:...Fondazione Querini Stampalia: un giardinetto, un ponticello e un attracco...”

Carlo Scarpa: gli imperdibili (fai.informazione.it – 20 marzo 2015)

“Intesa Sanpaolo e la Fondazione Querini Stampalia hanno raggiunto un accordo di massima che prevede l’affidamento pluriennale alla Fondazione veneziana del patrimonio artistico e culturale della Cassa di Risparmio di Venezia, recentemente assorbita da Intesa Sanpaolo.”

Intesa Sanpaolo: accordo con F. Querini Stampalia per collezioni arte (corrieredellasera.it – 27 aprile 2015)

“Among his projects in Venice, I particularly love the beautiful balance between old and new at the Fondazione Querini Stampalia of which he restored part of the ground floor and the back garden.”

Venice seen by...Hans Ulrich Obrist (L’Officiel Paris – June-July-August 2015)
“A humanistic affection for discarded things and their anonymous makers suffuses ‘Venice: Objects, Work and Tourism,’ Jimmie Durham’s poetic series of interventions in the 16th-century residence that is now the home of the Fondazione Querini Stampalia.”

Venice Highlights 2015: Pavilions and Collateral Events (artinamericamagazine.com – 11 maggio 2015)

“Più che una mostra, un trattato sul turismo a Venezia. È Objects, Works and Tourism di Jimmie Durham, alla Fondazione Querini Stampalia.”

Objects, Works and Tourism di Jimmie Durham (marieclaire.it – maggio 2015)

“Opere da vedere, una e più volte, da scoprire e riscoprire con sguardi ogni volta diversi. Per trarvisi di fronte a vere inaspettate e talvolta gioiose epifanie. È quello che accade in questi giorni ai visitatori della mostra di Jimmie Durham alla storica Fondazione Querini Stampalia…”

Ho raccolto gli scarti di Venezia (La Lettura – Corriere della Sera – 17 maggio 2015)

“Jimmie Durham, Venice: Objects, Work and Tourism“, è la bella mostra alla Fondazione Querini Stampalia di Venezia in cui il noto artista e attivista – nato in America, fra i protagonisti del Movimento per i Diritti Civili in Usa, e dell’American Indian Movement – torna su alcuni dei suoi temi più importanti, come identità, lavoro e luogo.”

L’arte di Durham mostra Venezia dietro le quinte (la Repubblica – 28 maggio 2015)

“Objects, Work and Tourism: una mostra profondamente legata alla città, alle sue manifatture e alle strutture celate dietro le magnifiche facciate dei suoi palazzi.”

Objects di Jimmie Durham (Il Sole 24 Ore – 14 giugno 2015)

“Of all Venice’s exceptional museums, this 16th century palazzo – with its perfectly preserved upper rooms offset by the ground floor and garden elegantly remodelled by Carlo Scarpa in the early 1960s – is one of my firm favorites.”

The Buck Stopped Here: Venice, the Best of the Rest (theartnewspaper.com – 9 giugno 2015)

“Contemporaneamente antica. Il guscio cinquecentesco sull’acqua; dentro, gli innesti architettonici di Scarpa, Pastor, Botta per le mostre, i concerti, gli incontri, i percorsi didattici spalancati sul mondo. Dal 1869 il palazzo è sede della Fondazione Querini Stampalia… e il fascino della Querini è irresistibile.”


“...d’obbligo una sosta alla Fondazione Querini Stampalia, con uno spazio creativo dedicato ai bambini (Casa Macchietta).”

Che facciamo dopo la gondola? (Dove – ottobre 2015)

“..vorrei proporre il testo dell’esemplare testamento del conte Querini Stampalia che regalò a Venezia una delle più belle biblioteche del mondo, tuttora attivissima.”

Biblioteca (Gazzetta di Mantova – 10 ottobre 2015)
Donors and Contributors
The Querini Stampalia Foundation is one of the oldest cultural foundations in Italy. All of its activities are non-profit. Every year, about two thirds of its income comes from its assets. The remaining third comes from public and private contributions which are extremely important for the Foundation and in great part are responsible for its success. These donations, whether big or small, not only help keep both the Library and the Museum open, they also ensure the variety of exhibits, make it possible to increase and preserve the Foundation’s collections and facilitate the development of educational activity, both digital and technological. The restoration and preservation of the historic palace with its important contemporary architectural interventions also benefit from these contributions.

There are various ways to contribute to the Foundation:

**Donations**
Support of daily activities and special projects.

**Friends of the Querini Stampalia**
Offering both financial and moral support, members are invited to participate in activities and events organized exclusively for them. The annual quotas are:

<table>
<thead>
<tr>
<th>Category</th>
<th>Quota</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 30 years old</td>
<td>€ 40</td>
</tr>
<tr>
<td>Friend</td>
<td>€ 80</td>
</tr>
<tr>
<td>Family (for each family member)</td>
<td>€ 40</td>
</tr>
<tr>
<td>Supporter</td>
<td>€ 300</td>
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<tr>
<td>Benefactor</td>
<td>€ 500</td>
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<tr>
<td>Meritorious</td>
<td>€ 1,000 and above</td>
</tr>
</tbody>
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**Querini Circle**
Dedicated to agencies, companies, foundations and institutions that wish to sponsor a particular event which is offered in its personal name, thus connecting it to one of the most prestigious and historic cultural institutions in Italy.

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**Cinque per mille**
The Querini Stampalia is worth it: helping it with the ‘5 per thousand’ doesn’t cost a cent!
Since 1869 the Querini Stampalia has been working for Venice and culture. Today, those who appreciate this have a new way to support it: on the Italian income tax form there is a space reserved for the category Volontariato (volunteer). To donate to the Querini, the fiscal code is 02956070276. There is no cost for the donor.
For several years, the Foundation has been using strategies for economic sustainability, especially for the services it offers for various types of events. Examples are: the opening of the “Giannina Piamonte” auditorium, the production of the informative brochure “Uno spazio per conoscere” (a space for knowing), and the Foundation’s entering the site www.meetingcongressi.com.

In 2015, thanks to the passion and collaboration of Maxine Webster and Eric Reynolds, a program for developing commercial activities and fund raising was established.

The resources and relations that the Reynolds have made available, both in London and in Venice, make it possible to hire a professional with international experience who is developing and increasing contacts for the purpose of promoting the Foundation and finding new resources.

The interaction with English-speaking members, the collaboration with other Italian and foreign cultural institutions, the search for new partners through diverse initiatives, have all led to experimenting with the Foundation’s internal structure and the forming of a work group dedicated to promoting and seeking contributions.
Volunteers
The Amici della Querini (Friends of the Querini) and some volunteer groups make a very important contribution to the Foundation’s activity. It is thanks to them that the Museum is open every day, the Library is open until midnight, that there are custodians for temporary exhibits and that the books consulted by library users are reshelved. This group consists of about 100 people who offer their competence, interests, and hobbies for a variety of activities and these reciprocal exchanges also reinforce the connections among those working together for the Foundation.
In the attempt to make the Foundation even more a part of the city, this year a project to include people under 30 years of age began and now the Querini includes the collaboration with volunteers of the Servizio Civile (civil service) and students at the University Ca’ Foscari.
The Foundation thanks the Ekos Club, Auser, the National Association of Carabinieri and all the others whose extraordinary dedication has helped transform a difficult situation into an opportunity to grow and share.
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"...after my death, my Library, Gallery, Collection of Medals, Pieces of Art located in my Palace near San Zaccaria will become of public use.
- Along with these will be areas for study above the ground floor, in the rooms where I lived.
- The reading room and the Library will remain open on the days and during the hours that...the curators determine, but continuously on all those days, and during the hours in which the Public Library is closed, and in the evenings especially for the convenience of scholars, and the reading room will be located not in the Library, but in a room nearby, beautiful, comfortable, with a fireplace and carpets for the winter.
- There will be rooms for evening meetings for scholars and scientists, both Italian and foreign. At least one-third of my annual earnings will be used for this free Institution and Reading Room, and evening meetings for the erudite and friends of learning, which this city lacks, and that I believe will promote the culture of good studies, and of useful disciplines, being the main purpose of the Querini foundation."

From the will and testament of Count Giovanni Querini Stampalia, prepared in Venice on December 11, 1868
This document follows the guidelines developed by the Agenzia delle Onlus on the editing of the Annual Report of non profit organisations.

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Venice, June 2016

graphic layout
Karin Pulejo
A wonderful palazzo, where every room is of outstanding quality. A perfect place, a must-see in the most beautiful city.

Un bellissimo Palazzo!
Per la prima volta ho visto la stanza da letto di principi e principesse! (Martina, 9 anni)

Questo museo non è “semplicemente” arte, è anima, è emozione, è amore per quest’immenso valore della vita fermato nel passato, il nostro passato. Grazie per le infinite gioie vissute in questo luogo colmo di pura “magia”, la magia dell’arte.

I don’t like it, I love it, love it, love it.

Bravissimo! Musée didactique splendide. Plongés dans l’histoire de Venise. Le lieu gagnerait à etre connu plus! Grazie!

A me non piacciono i quadri ma questi mi sono piaciuti un sacco, soprattutto con la guida per bambini. (Uriah, 8 anni e mezzo)


One of the best-kept secrets in Venice! Spent an entire afternoon here, and still not enough! Many thanks for your fine work.

Il Museo è un capolavoro di cultura e di organizzazione artistica. Complimenti alla Fondazione Querini Stampalia.