Mission
Letter from the President
Letter from the Director
Foundation Organisation
The Querini Stampalia Palace
Collection Management
Safeguarding
Enrichment
Use
Enhancement
Special projects
Balance Sheet and Resources
Communication and Promotion
Supporters
When Giovanni Querini Stampalia prepared his will in 1868, he founded an institution dedicated to “promoting the values of valid 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.
One morning in the Querini, in 1961, when I asked him to keep high water from entering the Palace, looking straight at me, after a brief pause, he said: “Inside, inside the high water; inside like everywhere else in the city. It’s a question of controlling it, governing it, using it as a material that illuminates and reflects”. That is what Carlo Scarpa said to the director at that time, Giuseppe Mazzariol, describing how he imagined the area of the Palace’s ground floor that today bears his name.

A few years later, in 1966, came the “acqua grande” – the ‘big, enormous’ water. It seemed that the end of Venice was close at hand and thus began the exodus to the nearby mainland. Fifty years later, in 2016, the Querini Stampalia took part in the numerous events that commemorated that overwhelming disaster.

The Foundation is, and always has been, an example of resistance and rebirth. “Conserving the Future”, the name of the Querini’s project for contemporary art, fulfills its vocation, its visionary mandate, the modern testament of its founder, Giovanni Querini, as expressed in his will of 1868. He wanted a place “…open on the days when the public libraries are closed, and especially in the evening, to accommodate scholars who will have a beautiful, comfortable room with heat and carpets during the winter…” with “…rooms for evening meetings of intellectuals and scientists, both Italian and foreign”.

The Querini Stampalia Library, enriched over the years, the Home-Museum and the areas for exhibitions and meetings, the Auditorium, the Garden, the architecture—historic and contemporary—of the entire structure, all are part of a productive exchange of views.

The offering remains notable, in spite of the increasingly limited funding. Of enormous importance and value is the dedication of the Foundation’s staff, collaborators, supporters, friends and numerous volunteers. To all of them, the Council of the President and I wish to express our great appreciation.
In order to guarantee the Foundation’s services and to carry out interventions of maintenance and restoration that could not be postponed, it has been necessary to take funds from its reserved savings. The future selling of a vast piece of terrain in Cavarzere (near Chioggia) should render a precious resource that will be reinvested in urban buildings whose rent will improve the Foundation’s finances. The agreement with the Banca Intesa will put the art collection of the ex-Cassa di Risparmio of Venice under the Foundation’s auspices: among the art works is Tintoretto’s preparatory drawing for his ‘Paradiso’ in the Sala del Maggior Consiglio (Great Council Room) in the Ducal Palace. This public opening will be supported by promotional activities and communications that will reflect on the entire Foundation and its own historic collections.

On April 29, 2016, the President of the Republic of Italy, Sergio Mattarella, visited the Querini Stampalia and was welcomed with the following words: “Mr President, your visit is a great event for us, an incentive to continue as this institution is passed on to future generations. Today, the Foundation is a living reality in which its beauty and its functionality are not ends in themselves but rather the signs of a precise pedagogical choice, especially concerning the education of young people. The Querini is a point of contact for them, where they can avoid their external environment that is often far from welcoming, if not squalid. Here they can breathe the atmosphere that they will then be able to look for in their future life”.

Last May, the Foundation was the scene of an event to commemorate fifty years since the death of don Lorenzo Milani, an educator who introduced new roads of teaching: a slightly difficult person, somewhat stubborn even in the isolated village of Barbiana, almost hidden in the area of Mugello (Tuscany). His school for poor, disadvantaged youngsters was open until evening, like the Querini. He would say to his students: “Every word that you do not learn now is an addition to tomorrow’s problems”. Every place that encourages critical thinking helps develop citizens who are better prepared and knowledgeable. The Foundation Querini Stampalia wants to continue to be such a place.

Marino Cortese
The year 2016 marked five centuries from the death of the artist Giovanni Bellini, one of the most precious symbols of the Querini Stampalia Museum as well as of the entire Foundation. Contemporary artists who exhibit their work here confront his masterpiece by going back into the past or by showing their differences. Bellini himself is present, with his brother-in-law, the painter Andrea Mantegna, in his painting ‘The Presentation of Christ in the Temple’. The figures’ severe facial expressions, the mysterious sense of their being deep in thought, give the impression that a spiritual, inaccessible conversation is taking place among them. This master artist of the Renaissance speaks with the Greeks and the Romans and at the same time goes beyond, presenting a background that abandons the traditional gold, with figures that stand out from a dark modern atmosphere.

It is the same experimental approach that has guided the Querini’s choices. In 2016 the Foundation continued to carry out the mission that Giovanni Querini expressed in his last will and testament 150 years ago: “...promote the dedication to valid studies and useful disciplines...”, covering a wide range of subjects from literature to philosophy, from economics to art.

Thanks to the heartfelt involvement of the Foundation’s entire staff and the fundamental support of its numerous volunteers, the commitment to make Querini’s ideas a reality have not suffered in spite of its extremely difficult financial situation during the past five years. The drastic reduction of public and private contributions, however, has brought new thinking and a solid perspective for the future.

The Querini Stampalia has established a plan of reorganization with its new Development Office, responsible for renting out various areas in the Palace and for increasing...
fundraising activities. The aim is to balance the budget by 2020, and in its experimental stage, positive results have already been reached.

While a balanced budget is extremely important, the Development Office has another goal, more flexible and less concrete, but just as important: consisting of professionals with a diversity of competences its aim is to bring working methods more up-to-date, supporting exchange and collaboration among the various sectors of the Foundation. Some of the supporting Friends, such as Giorgio Brunetti and Eric and Maxine Reynolds, have participated in this project, adding new relations, support and experts to the Querini.

For that internal logic that inspires certain choices as if they were instinctive and only at the end are completely understood, it is not without reason that the year 2016 began with the clear light of Giovanni Bellini and ended with the contemporary flashing light of Titina Maselli: the blurred glare of the street lights, of the halo around the neon signs, of millions of windows that eat the skyscrapers form. The Querini resembles Bellini’s rigorous humanism as well as the unusual paintings of Titina Maselli, seen in the exhibit in December. In her words, “the modern world is breathtaking” and “art is the only justification”. She tried to “convey reality, so much reality in a single thing, in a single moment”, with “her sign full of life”.

So it is for the Fondazione Querini Stampalia. To embrace the most reality possible and to force the vision beyond, investigating with no preconceptions, is its own “sign full of life”, “its only justification”.

Marigusta Lazzari
Foundation Organisation
Council of the President
The President’s Council administers and superintends the Foundation’s economic and artistic property. It consists of five members, plus two Auditors. The President, the Council members and the two auditors do not receive any compensation for their collaboration.

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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
Gherardo Ortalli, Presidente
Employees

**Director**
Marigusta Lazzari

**President’s and Director’s Secretariat**
Lara Marchese

**Library**
Cristina Celegon
Marcellino Busato
Barbara Colli
Angela Munari
Barbara Poli
Anna Francesca Vaclanover

**Museum**
Babet Trevisan
Elisabetta Dal Carlo

**Cultural Events**
Babet Trevisan
Tiziana Botteccia
Angelo Mini
Marta Savaris

**Administration and Assets**
Federico Acerboni
Andrea Bellino
Massimo Donaggio
Barbara Rossi

**Development Office**
Dora De Diana

**Civil Service**
Margherita Castanza Olivieri
Chiara Comaro
Vanessa Donaggio
Valentina Zocca

**Service Subcontractors**
Antincendi Mare e Terra Sas
Auclean Srl
Caffè Letterario Srl
CDS
CoopCulture
Esa Service Srl
Fiel Spa
Hydra Srl
KB Servizi
Orbis Seccuritas
Serenissima Vigilanza Privata Soc. Coop.
Spazio Luce Snc

**Interns and Volunteers**
Sara D’Amore
Vanessa Donaggio
Matteo Lorenzi
Davide Montanaro
Alessandra Vallesi

**Volunteer Associations**
Archeoclub d’Italia onlus Sede di Venezia
Associazione Nazionale Carabinieri
Auser Provincia di Venezia
Ekos Club Venezia

**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 Zeno Forlati
Zambelli Tassetto Studio Legale

**Labor Consultant**
Studio Danelis

**Fiscal Consultant**
Studio S.A.I.

**Agrarian Consultants**
Studio Associato Ferrarini e Pitteri
Studio Tecnico Associato TreC

**Security Consultant**
Gregorio Mastrangelo

**Didactic Operators**
Akelon
Barchetta Blu
Macaco Tour

**Urban Consultant**
Enrico Marafatto

**Business Development Office**
Nicole Moolhuijzen

**Library**
Sarah Issa Badaki

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1. works also for the preservation and maintenance of the Palazzo
2. works also in the President’s and Director’s Secretariat
3. works also for the Development Office
4. works also for educational services
The Querini Stampalia Palace
From the outside to the inside, from the ground floor to the attic, the Querini Stampalia Palace lives the past together with the present and the present with the past. The neon work of Kosuth conceptualises Renaissance ornamentation through the words of John Ruskin and the type-face of Aldo Manuzio which are grafted onto the building of the 1500s. The three major interventions of Carlo Scarpa, Valeriano Pastor and Mario Botta do not negate but rather, make more evident, the building’s previous state. The Area Scarpa rests on the Palace’s historic Portego, innovating its functions. Valeriano Pastor created new ‘paths’ with a sophisticated vertical connection and linked the Palace of the Foundation to a XX century building by means of a suspended bridge. Mario Botta reinterprets empty forms and spaces, which leads to the creation of a ‘public square’ inside the Palace, the Hall Mazzariol. Another example is the Auditorium, of great architectural value, built on the base and sediment of what was once a sort of tavern. The medieval remains of this site can be admired in the multimedia exhibit in the Foundation’s entrance. This large construction includes the Library, the Museum and exhibition areas, also the Oxford School of English and Banca Generali Private are located here. A contemporary artist is presently planning to change the look of the cafeteria in a way that will continue the dialogue between the past and present found in other sections of the Palace.
Collection Management
The management of the collections is a rare example of a unified conservation of a rather vast inheritance of manuscripts, printed books, personal archives, paintings, sculpture, furniture, porcelain, medals, coins, prints and drawings. In addition, the collection of the Querini Stampalia family is a rare example of the positive and constructive results produced by joining the historic with the contemporary: the collections Mazzariol, Da Venezia, Padoan and the growing interest for the collection of contemporary art all play a part in keeping Giovanni Querini Stampalia’s last will and testament alive and up to date. The home-museum, the library and archive, and the collections are not a frozen inheritance, unable to develop, but instead, they all increase and grow thanks to acquisitions, donations, bequests and lending.
Library Collections

377,000 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
A new storage area for the Museum and a new public contribution offered the occasions for two extraordinary protective interventions regarding the Foundation’s collections. The Museum Behind the Scenes and Sing the Praises described below have been added to the Foundation’s ordinary activities.

The Museum behind the Scenes
In preparation of a new and well-equipped storage area, a priceless resource for a museum which guarantees the conservation of the objects it holds, the Foundation’s artistic works have been carefully systematized and reorganized. A team of university students, from 20 to 30 years of age, were involved in this work, chosen through the project “The Museum Behind the Scenes”, promoted on the Foundation’s website. This team of young lovers of the arts were given the opportunity to enter into that world, to enrich their educational path and to test themselves in a dynamic endeavour, contributing to the mission of preserving the Foundation. After a careful preparation, the team helped the Museum’s staff to verify all of the works kept in storage. Almost 700 pieces were unpacked, controlled and cleaned. For every piece a new description was prepared with defining photographs, then repacked and returned to storage to wait to be transferred to their new location. All details were computerized, creating an up-to-date data bank for each work conserved in storage.

Two extraordinary interventions to protect the Collections

Sing the Praises
As part of an agreement with the Veneto Region, in 2016 the Library began the project Sing the Praises for cataloguing and computerizing almost 600 examples of eulogistic writings. Printed for the most part in Venice during the 18th and 19th centuries, they were produced for such occasions as political and institutional investiture, marriages, entering a religious order and funerals. Most of the volumes have a frontispiece and engraved pages with occasional iconographic images. The authors range from minor writers and poets to famous names of the period.

Within this collection are two works produced for marriages between noble families, one for Zuanne Querini and Caterina Contarini and another for Alvise Querini and Maria Teresa Lippomano. The first one contains sonnets by Gasparo Gozzi and Melchiorre Cesarotti and a dialogue by Carlo Goldoni titled La Gondola. It was produced in 1755 by the famous printer Remondini, with a frontispiece decorated with a precious watercolor drawn by Bolzoni. The frontispiece of the second example presents a drawing by Pietro Antonio Novelli, engraved by Giacomo Zatta and printed by Antonio Zatta in 1790.

In addition to the works for the Querini family, there are numerous editions dedicated to Venice’s most important patricians, also illustrated by notable artists such as Antonio Zaballi, Francesco Bartolozzi and Giovan Battista Piazzetta. These works all express the moral value and prestige of books in Venice, especially during the 1700s. These same printers, sometimes for the same families, produced large, elegant, loose pages for such occasions as mentioned above –marriages, entering a religious order- as well as elections, of which the Foundation conserves almost 200 examples, decorated with allegorical cartoons, frieze-like ornamentation and ‘framed’ with images by great engravers of the time.

Progetto della Fondazione Querini Stampalia onlus
a cura di Cristina Célegon e Angela Munari
The conservation of the Foundation’s collections is one of its most important reasons for being. Thanks to contributions, internal and external, activities pertaining to research and study, bibliographic exchanges and cataloguing, along with restoration and preservation are carried out every day. The group of volunteers who have been restoring seriously damaged modern volumes and the professionals who conserve and restore rare works, including etchings, continue to fulfill the Foundation’s intention to ‘…promote the cultivation of good studies and useful disciplines.’

**Catalogues**
- 4,600 new listings: 4,500 pertain to modern material,
- 100 to historic material
- 100 manuscripts

**Restoration**
- Binding of 5 daily newspapers into 60 volumes and 100 volumes of treatises and essays
- 1 etching Paesaggio con motivi di Rota by Fabio Berardi
- 1 etching Paesaggio con pescatore e giovine by Fabio Berardi
There are 250 magazines, newspapers and journals available for reading in the Querini Library’s newspaper room. Thousands of pages dealing with arts, sports, literature, science, photography, architecture, cinema, politics, cuisine, daily news and more offer readers information, entertainment and pleasure. This important part of the Library, with new arrivals every day, is a valuable addition to the stacks of books it offers.

A few months ago, it became possible for the Querini’s Friends, Volunteers, and users of the Library, along with anyone who appreciates the Cultural activities that the Foundation offers, to pay for the annual subscription of one of these publications. That is, to ‘adopt’ one, choosing according to personal interests or in the interest of others.

This project, very important for sustaining the Foundation, is of great value for the Library for it makes it possible to maintain and continue the vast variety of reading material it offers, making information and learning available to a vast public.

As of February 15th, 2017, 40 of these publications were adopted, a clear expression of appreciation for the Foundation’s services. The names of those who have chosen to support this new project are indicated.

The Foundation Querini Stampalia, known as a place of learning, recognized for its open mindedness and its ability to accept confrontation has also, from the very beginning, been dedicated to conserving the story of its past. The large and small donations that it receives make it possible for its growth and expansion, the continuous increase of its collections and library materials and confirm the affection and trust that people –Italians and foreigners alike- feel towards it. In fact, it is considered an ideal place for preserving artistic and literary memories.

Acquisitions

500 volumes
269 subscriptions to periodicals (bought and donated)
17 newspapers, received daily

Library Exchanges

Venice
Biblioteca Nazionale Marciana, 10 volumes
Istituto Veneto di Scienze Lettere e Arti, 10 volumes

within Italy
Accademia di San Luca, Rome, 25 volumes
Pinacoteca Giovanni e Marella Agnelli, Turin, 30 volumes
Trieste University, 13 volumes

Donations
150 volumes, legacy of Piero Leonardi heirs
11 volumes, donation by Nelli Elena Vanzan Marchini
21 volumes, donation by Francesco Dal Co
Collection Management

Use

The development of a library’s collection is tied to its history and to the role it plays. In the case of the Library of the Foundation Querini Stampalia a variety of functions are involved: its important historic documents, valuable testaments of the past, make careful conservation essential. The constant presence of university students, who also have access to the University libraries, requires that material pertaining to certain scholarly disciplines is available while it must not become a specialized library. Recognized as the city library of Venice’s historic center, it is much more than just a reading room.

Due to the Library’s distinct character, the acquisition of new material must take its complex situation into consideration, and try to fulfill the needs that its history and present goals require.

Particular attention is reserved for: documentation regarding the Foundation – its history, premises, collections and activities; works relating to Cultural Institutes, Museums, Library Economy, Archives and the Science of Information; publications pertaining to the cultural events held within the Foundation; works relative to the architectural interventions on the Palace by Carlo Scarpa, Valeriano Pastor and Mario Botta and to those personally connected to the Foundation such as its Directors and Presidents.

Of additional importance are the disciplines associated with the interests of the Founder, Conte Giovanni Querini and his historic collection.

In recent years, particular attention has been given to the areas of multicultures, public participation and cultural heritage.

The Foundation’s mission, new and innovative when it was declared, is continually consolidated and renewed while the services it offers continually increase, guaranteeing its public more ways of utilizing the collections.

On the island of Sant’Erasmo, the book distribution point continues to function as does the delivery of the Library’s daily newspapers to the inmates of the men’s prison in Venice (Casa Circondariale Maschile Santa Maria Maggiore).

On the ground floor of the Foundation, a space has been created where students can study together and enjoy a brief snack in the adjoining room. The opening of the new Portale Sebina You for the public has made it possible to use the Polo SBN of Venice, an important digital library catalogue available for free. In addition, WIFI is now available in all of the Library’s rooms.

The Foundation’s active presence on the social networks continues to make the principal international digital initiatives possible, such as ‘Follow a Museum Day’ and ‘Ask a Curator’, which enjoyed a great success, allowing the virtual public to interact with the staff and material.

Much study and research have been devoted to improving access to the Palace and its collections, which continues to be one of the Foundation’s main objectives.
Library Numbers

- 950 square meters of floor space at the first 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
- 33 inter-library loans
- 3,340 personal loans
- 269 journals and magazines on open shelves
- 36,000 volumes on open shelves
- 90 dvds VeneziaInCinema
- 17 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
- 2 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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new Library members

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opening days

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**Until February 2013, the closing time of the Library was changed from 11 p.m. to 10 p.m.**
From June to September 2016 the Foundation, in collaboration with Venice’s University Ca’ Foscari, ten students were involved in a project to study, interact with, the variety of visitors who come to the Foundation Querini Stampalia.

The main objectives were to evaluate the building’s accessibility, how easy or difficult it is to reach it, as well as the effectiveness of the communication methods used regarding the Museum collections and the Area restored by Scarpa.

The research used a rigorous and articulated method, that goes from observing the visitors by means of a ‘behavioural map’ to direct interaction, and made it possible to gather information from more than 800 sources.

Following that study, a questionnaire was given to a sampling of 150 people, asking why they came to the Foundation and to describe their visit to the Museum.

This data has made it possible to better understand the public’s behaviour and it revealed some of the criticism of certain signs and printed information. It also made clear the visitors’ notable interest in and appreciation of the Foundation’s various offerings, including its future experimental and communicative possibilities regarding such themes as daily life in Venice and the chance for new experiences and learning.

Using this information, in 2017 new projects will be developed in collaboration with the University, based on improving the quality of the Foundation’s services. This will begin with how visitors are received when they enter the Palazzo, in line with the recent work of other museums, followed by the forming of a Storytellers’ group, whose participants will respond to the requests and curiosity of the Museum’s public.

The Querini’s collections will be the source for exploring the culture, history and daily life of Venice of the past and present.

Finally, the project “The Library I Desire”, will make it possible to understand the needs of today’s public, and to create the Library of the Future, thanks to information gathered during video interviews with the students who come to the Querini.
The educational activities stimulated and sustained by the Foundation Querini Stampalia’s rich and precious historic, artistic and architectural inheritance, along with the enormous value of its Library, have always been fundamental resources for promoting awareness, talent, learning and recreation. Along with the usefulness of these abilities, there are certain established objectives that are part of the various ‘workshops’ that have been held over the years: learning to re-learn, to create, to develop independent thinking, to live with others with respect and tolerance for human differences, to develop the capacity to cooperate...all skills that the participants in these activities have been able to develop and demonstrate.

In fact, the didactic events were studied in order to bring together a diversity of participants, based on experience acquired over time and with our collaborators, such as Barchetta Blu, Macaco Tour, Il Barattolo, Akelon, Teste Fiorite and Red Carpet for All. In the workshops related to them, learning and having fun were joined together.

Thanks to the ‘Teste Fiorite’ Association, two series dedicated to children’s literature took place which involved teachers, students and professionals of this subject.

The AIB Veneto (Italian Library Association of the Veneto Region) presented for the first time a day of study regarding Euklidea: crescere con le scienze (grow with the sciences) dedicated to promoting the presence of the sciences in libraries.

For the event ArtNight, the Querini presented Delitto a palazzo. Il giallo di Francesco Querini (Crime in the palace. The mystery of Francesco Querini). This event entailed a search for the guilty, in which the participants were able to use their knowledge of history and investigative talent in order to understand who was responsible for the homicide.

Senior citizens over 75 years of age found hospitality in the Querini, where encounters were organized especially for them, thanks to the project Estate a Palazzo. Conversazioni
sull’arte (Summer in the Palace. Conversations about art) organized by Red Carpet for all Association. On the subject of accessibility, which the Foundation is developing in different directions, two workshops were organized: “storytelling” and “oral history”. Activities were aimed towards all ages and groups such as families, schools, adults, adolescents and children. Our educational services offered every age group the chance to use participants’ individual, personal capacities and, at the same time, to enjoy themselves. What can be better than learning while having fun? It is a pleasure to be able to do this through experiences that are oriented towards a person’s age, interests and sensibilities which leads to various proposals for satisfying a diverse public: practical workshops for the very young, projects and workshops for schools of all levels and types, meetings for associations and courses for adults, families and seniors. The occasions for promoting and using our historic-artistic inheritance continue to increase, enriching and strengthening the Foundation’s dedication to education and human development.

Educational services have long been a privileged part of the Foundation’s activities but despite their ‘age’, they are constantly exposed to new tendencies. One example is the event that took place April 23, 2016, two workshops held in collaboration with the 1st Framework and Southbank University, both in London. The goal of the first workshop, dedicated to Storytelling and run by the film director Peter Haverty, was to demonstrate, introduce and experience the techniques of storytelling to be used for modernizing Museum explanations and descriptions of the Foundation, aimed towards a varied public. The Querini archives, the Library and the Museum’s collections, were all used to tell stories about Venice and this famous family. Participants included members of the Foundation’s staff, volunteers and consultants as well as artists of the 1st Framework from England and Germany. In groups, in pairs, in circles...the participants worked on the role of the storyteller showing that when museum objects are integrated into events of everyday life, they become more alive and real. This experience stimulated those present to reconsider the Museum as a place for meetings and exchanges. The second workshop, in the afternoon, was dedicated to the theme of Oral History, conducted by Keiron Spires, professor in Southbank University and a specialist in this subject. This workshop showed that through the telling of personal memories, history is also revealed. For example, the President of the Foundation, Marino Cortese, spoke of his memories of the day of the Liberation of Italy after World War Two, April 25, 1945, when he was ten years old, followed by a brief film containing the narrator’s voice, newspapers of the period and family photographs. The personal, intimate memories were woven together with world-wide memories, creating a balanced narrative, thanks also to Alessandro Acerboni who read the President’s words with great feeling.

These two important events were made possible thanks to the generosity of Maxine Webster and Julia Panama, who have enthusiastically participated in the life of the Foundation, sharing their experiences and relationships, and in this case, also sponsoring the storytelling event.
By preserving, protecting and using its possessions, the Foundation fulfills its fundamental role of reinforcing their value. Exhibits, conventions, seminars, debates, presentations, films, concerts and publications increase the possibility of reaching a varied public from beginners to specialists.

Up to date technology and new ways of communicating make it possible to reach new horizons, cultures and educational ways. The Foundation’s history and that of its collections become instruments to use for reaching both the private and the public, creating new ways of collaborating.
The Titina Maselli exhibit was presented as an anthology dedicated to one of the most original and independent female Italian artists of the 1900s, to honor an artist out of the ordinary, who cannot be associated with any particular tendencies. She has long remained unknown by the general public and has been almost completely ignored by the critics.

This project was made possible by the collaboration and support of the Massimo Minini Gallery of Brescia, renewing an important relationship with the Foundation Querini Stampalia that began in 2014 with the exhibit of Haris Epaminonda and continued the following year with the birth of the Luigi Ghirri Fund at the Foundation.

Curated by Chiara Bertola, the thirty works in oil and acrylic express Titina Maselli’s poetic themes, from her earliest canvases of the 1950s, followed in the 1970s by more mature productions up to her final paintings from the 21st century. Her subjects and modes derived from her extremely personal, and to this day, very modern language inspired in certain ways by Futurism as well as by Pop Art and the Italian Avantgarde.

In this exhibit the painting “The City 2” (1968) was shown for the first time; it was donated to the Querini Stampalia by a private collector in 1996 and is part of the Foundation’s contemporary art collection founded in memory of the past director Giuseppe Mazzariol, perceptive promoter of contemporary works as far back as the 1950s.

In the words of the curator Chiara Bertola: “In proposing the exhibit of Titina Maselli the Foundation Querini Stampalia continues its ties with cultural heritage, bringing to light works that are forgotten or were never seen or studied, in a process of dealing with the present and the part of the past that does not fade. It means creating new categories and new vitality in order to confront the sense of emptiness that seems to have swallowed the world. There is also the illusion of opposing, through a descriptive program that goes beyond historic contradictions, a different rhythm of research, slower and indirect, contrary to the quick logic of contemporary economic systems. With this rediscovery of Titina Maselli, it is hoped that the plow will continue to turn over the soil, giving life back to things that have been forgotten and left unseen”.

Titina Maselli
Water that overwhelms and destroys. Fifty years after the terrible flood of November 4, 1966, when the high tide measured almost two meters and remained so for almost 24 hours, inundating Venice’s historic center and the islands in the lagoon, the Foundation Querini Stampalia joined the commemorations organized by this city’s residents. The Querini offered the public a combination of words and music with “Voci dall’Aqua Grande. Una narrazione tra teatro e storia orale” (Voices from the Big/Great Water. A narration of theatrical and personal stories), directed by Marco Paladini with Marco Tizianel and original live music by Sergio Marchesini.

The project’s aim was to collect information regarding this extremely significant event in Venice’s history through interviews and the personal memories of families and individuals using the oral history methods. Several participants were associated with the Foundation, of varying position, including Friends of the Querini, who were asked to offer their own accounts of what happened to them along with unpublished photographs of the event.

The narrator’s voice gave the chronology and facts of that day while eight people recited memories and testimonies regarding the tragedy and its consequences that are still felt to this day. Each voice was tied to a place, a situation, an object, all united by the same sense of suspense and incredulity, expecting the irreparable, facing a tide that, it seemed, would not leave. A group of young actors, guided by a director in his first theatrical experience, succeeded in uniting the memories of the past with the present.

This chorus of voices recalled what was almost the end for Venice, when the water, with the city’s physical structure and its archipelago, threatened the more than one thousand years old community’s survival and its memory composed of art works, archives and documents. The story of a terrible, frightening disaster that becomes a story of generous help and resistance but also of escape. But also a critical recall, leading to the complicated debate regarding the future of the city and its lagoon.

A video of the presentation is available on the Foundation’s YouTube channel, making it possible for anyone to see. This event was made possible thanks to the collaboration of the Fondazione Università Ca’ Foscari Venezia as part of the project ‘Progetto Alta Gamma’.
On April 29th, 2016, the President of the Republic of Italy, Sergio Mattarella, honored the Foundation with a private visit, accompanied by Venice’s Mayor, Luigi Brugnaro and the Governor of the Veneto Region, Luca Zaia. The Head of State was welcomed by the President of the Foundation Querini Stampalia, Marino Cortese, who guided him to the Corte Mazzariol where he was presented to the Presidential Council of the Foundation, the Director and Auditors, and important members of the Foundation and its staff, exchanging heartfelt handshakes and a few words, followed by the taking of group photographs.

After that, the official institutional salute was given by the President, Marino Cortese, in front of the portrait of the founder, Giovanni Querini, exhibited for this occasion on a wall of the enclosed court. Cortese spoke of the Foundation’s history, its aims and goals, the important legacy which gave birth to it and its mission that it continues to carry out, citing the people responsible for its most significant developments.

The architect Mario Botta was among the guests. He showed some aspects of his work for the Querini and described his experience as a student when he used the Library, a period so significant for him that he chose to ‘donate’ his important projects for the Foundation. It was his way of giving something in return for the hours he spent using and studying in the Library and repeating the words of the President, Marino Cortese, said that “…beauty, function and comfort are not ends in themselves but rather, the signs of a precise pedagogical choice” that the Foundation introduced him to during his formative years.

Then, Professor Dal Col accompanied President Mattarella to the Area Scarpa and the garden to admire the work and designs of the architect Carlo Scarpa. He was also able to see the drawings in the exhibit then underway, “The styles of Giulio Romano and those of Carlo Scarpa and Alvaro Siza”. This was followed by a visit to the Museum and the Library where Mattarella was able to see some of the Foundation’s artistic masterpieces and its rich collection of books dating from the 1400s to the present, for which he showed great interest.

When the visit ended, the President was given an example of the famous silver tray designed by Carlo Scarpa and produced by Cleto Munari, who incised it for Mattarella in memory of that day. In turn, as a further recognition of this encounter, he gave the Foundation a handwritten inscription in which he praises the work of the Institution, warmly encouraging its future.
The Foundation recently published the book *Mario Botta Querini Stampalia* (printed by Giavedoni in Pordenone) on the recent restoration that the architect Mario Botta carried out for the Querini. After the various works on the restoration by Carlo Scarpa and Valeriano Pastor, Botta’s drawings and writings regarding his important intervention are now available for both professionals and the general public. The architect Mario Gemin, who personally followed Botta and his work for the Foundation, edited the book. In the words of Botta: “It was a ‘work in progress’, a sort of endless project that lasted almost twenty years... It is as if an architect had a territory under construction to look after, to continually work on, searching for its best possible use.” The book’s text is accompanied by technical drawings, elaborate graphics as well as full-page photographs by Alessandra Chemollo which present the work of restoration and the new additions dating from 1994 to 2014. Mario Botta followed the development of the Foundation Querini Stampalia from the point of view of both its cultural offerings and the wide range of services for the public.

In the book’s introduction by the Foundation’s President, Marino Cortese wrote that it was “…a result even more incredible because, though carried out in segments diluted over a long period of time in spaces that were occasionally, and irregularly, available, the final result has a perfect, unified style and organic function. Mario Botta’s personal sign, wisely inserted in the Querini mosaic, brings the Foundation into the present century, ready to continue its commitment to adhere to the Founder’s will and desire.

In addition to the words of Mario Botta and the contribution of the editor Mario Gemin, the publication includes an essay by Fulvio Irace which discusses in depth the contamination and significance of the intervention that puts a new face on the Palace’s space and its relation with the city. There is also a thoughtful contribution by Giorgio Busetto which relates the story of the transformations carried out by Maria Botta and, prior to him, by Carlo Scarpa.

The book has been presented in the Foundation’s Auditorium, in some of the most important Institutions associated with Italian architecture, in the Triennale of Milan, in the MAXXI National Museum of Art of the 21st Century in Rome and in the literary festivals “A Mountain of Books” in Cortina d’Ampezzo and “PordenoneLegge” in Pordenone.
The restoration of the collection of string instruments carried out in 2011 by the “Carlson & Newmann” laboratory in Cremona thanks to contributions from the Veneto Region, was celebrated in June with “Note a Ca’ Querini. Il violino ritrovato” (Notes in Ca’ Querini. The violin rediscovered). For this event, held in the portego of the Museum, professor Franco Rossi discussed “The Querini Stampalia’s Salon and Theatre Musical Collection” and Bruce Carlson described his work in the restoration of the instruments, followed by a performance by the well-known cellist, Mario Brunello.

The publication, Note a Ca’ Querini. Il violino ritrovato. Notes at Querinis’ Home. The violin rediscovered, made possible thanks to donations in memory of a volunteer recently deceased, from his friends and family, Friends of Querini and fellow volunteers, was presented. The book contains pieces regarding details of the restoration by Bruce Carlson and Elisabetta Dal Carlo and information on the general collection by Charles Beare and Babet Trevisan.
Special projects
The Collections of the Cassa di Risparmio di Venezia in the Foundation Querini Stampalia

After the agreement between the Foundation Querini Stampalia and the Banca Intesa, which entrusted the artistic and cultural possessions of the Bank in Venice to the Foundation, the potential restoration and setting-up of the exhibition space were taken under consideration by a working group. The architect Michele De Lucchi and professor Giovanna Nepi Scirè will be joined by professionals of the Querini and the Banca Intesa in the planning of this project. A scientific committee will be created, involving the participation of the Universities of Udine, Padua and Venice to study, catalogue and publish material pertaining to the collections. In 2016 the first ideas for the setting-up have been defined.

The project foresees a correct and suitable disposition and valuation of the three important collections of the Cassa di Risparmio in Venice which began with its foundation in 1822. The areas chosen are a room on the second floor for consultation of rare and precious volumes from the libraries of both the Cassa di Risparmio and the Querini and six rooms on the fourth floor which will be open to the public as another space for art exhibition. Thus, the Foundation will house a collection of art, a coin collection and a rich library. The artistic collection contains works of the Venetian world from the 15th to the 20th century which go from paintings to sculpture, from furniture to rugs, from tapestries to clocks, from drawings to prints, from scientific instruments to musical ones. Of great interest are two paintings by Canaletto, the sketch for Domenico Tintoretto’s Paradise and the oil painting Last Judgment by Giambattista Tiepolo, along with works by Marco Ricci, Pietro Longhi, Luca Carlevarijs and other masters of the Veneto school up to Caffi and Ciardi. The sculpture includes works by Arturo Martini and Alberto Viani. Of the furniture collection, the most important are desks, mirrors, tables and chairs from the 17th and 18th.
centuries, a chest of the 1500s from the Veneto-Ferrara area, a banner of San Marco from the late 1700s and a flag of the Venetian Republic of 1848. The library collection includes publications regarding history, economy and art of the city of Venice, with the intention of transmitting the great lagoon library traditions to future generations and includes rare examples of the history of Venetian printing from the 15th to the 18th centuries. There are 454 manuscripts, official documents and more than 3,000 books, including a copy of St. Augustine’s De Civitate Dei printed in 1470 by Vindelino da Spira and an Aldo Manuzio’s edition of Polifilo, printed in 1499. More than 4,000 woodcuts and etchings include works by Coronelli, Ughi, Carlevarijs, Canaletto, Lovisa, Marieschi. An example of the famous bird’s eye view map of Venice by Jacopo de Barbari, placed alongside the Querini’s copy, reinforces the greatness of this work. The numismatic section offers one of the world’s most important collections of coins produced by Venice’s mint and documents the story of the Venetian Republic from the second half of the 18th century up to 1866, the year in which this mint stopped working. The collection includes 233 coins, three medals, 17 pieces of paper money and 149 ‘oselle’.
Promoted by MiBACT General Direction of the Museums of the Veneto and the Veneto Region, Light on Giovanni Bellini has connected churches, museums, and institutions that have works by this great artist to commemorate his death in 1516. For the first time, a cultural project is uniting numerous works of his from private and public collections in Venice and the Veneto.

Known by the name of Giambellino, Giovanni Bellini (Venice, circa 1430-1516) was one of the leading innovators of Venetian painting and introduced a new character to the art in the lagoon during the Renaissance.

The essential aspect of this project, in which the Querini, along with other institutions, is participating, is to celebrate the memory of this extraordinary painter and to encourage people to discover Bellini’s artistic production that is available to the public, linking together museums and churches that contain his works.

In order to explore and better understand this artist, conventions, concerts, seminars and guided visits have been organized, contributing to this cultural event in ways that will increase not only Venice’s value but that of the Veneto as well.

This project created: the dedicated website; the App bellini500 which suggests itineraries and provides information regarding Bellini’s works and where they can be seen along with iconographic, historical and thematic information; a few videos that can be seen on the website and present Bellini “behind the scenes”; a free paper map to indicate the “bellinian” places in Venice and the Veneto which is available in all of the institutions involved in this project; posters exposed in every institution involved, a publication of photographs to preserve the memories of this cultural endeavor.

Bellini’s painting in the church of San Francesco della Vigna (St. Francis of the Vineyard), The Virgin and Child with Saints John the Baptist, Francis, Jerome and Sebastian with a kneeling donor has received new lighting which will also be installed in three other Venetian churches which contain his works: San Giovanni Crisostomo, San Zaccaria and the Basilica dei Santi Giovanni e Paolo (St. John Crisostomo, St. Zechariah and the Basilica of Saints John and Paul).

Private contributions to this project have been given by the Coop Allenza 3.0 and the Marsilli Family. The Fondaco Italia has supported and coordinated the entire project.
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. Assets management concerns the management of land and buildings owned by the Foundation, the revenue which goes entirely to support the Foundation’s institutional activities. In fact, Count Giovanni Querini Stampalia bequeathed those assets to the Foundation specifically to support the Foundation’s mission.

In 2016 the Foundation broke even, however, this is thanks to some extraordinary operations which compensated the negative result of current accounts. In the last few years, 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.

In 2016 the Foundation broke even, however, this is thanks to some extraordinary operations which compensated the negative result of current accounts. In the last few years, 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.

It was possible to continue offering essential services in the Library, in the Museum and in the organization of cultural events thanks to the restructuring of interest-bearing assets and thanks to the reorganization of institutional activities. 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.

2017 will be a very important year to strengthen the strategy and to reach the economic goals.

### 2015

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<th>Expenses</th>
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<td>-</td>
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<td><strong>Total</strong></td>
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(in thousands of Euro)

### Anno 2016

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<td><strong>Total</strong></td>
<td><strong>2,542</strong></td>
<td><strong>2,542</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 2016 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 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 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: 147
- Assets yield: 623
- Extraordinary activities: 496

#### Total (in thousands of euro): 2,336

### Income 2016

#### Contributions for institutional activities
- Public: 430
- Private: 36

#### Contributions and sponsorships for projects
- Public: 237
- Private: 130

#### Income
- Museum tickets: 280
- Related activities: 242
- Assets yield: 730
- Extraordinary activities: 457

#### Total (in thousands of euro): 2,542
Expenses 2015

**General expense**

- 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: 190

**Total**

(in thousands of euro)

2,336

Expenses 2016

**General expense**

- Staff: 874
- Collaboration and consulting: 83
- Services contracted to third parties: 396
- Maintenance: 230
- Utilities: 226
- Books: 65
- Communication and promotion: 52
- Other expenses: 268

**Expenses for projects**

- Expenses for projects: 115
- Related activities: 233

**Total**

(in thousands of euro)

2,542
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 of 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 2016 the Foundation has increased its expenditures for the protection of its cultural heritage, thanks to important public investments for the structures and installation. The efficiency of the installation, the equipment and of the control system has been increased, while at the same time ensuring a higher 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 are two keywords for all institutions that wish to acquire a relevant role in their field. The Querini Stampalia, from its very beginning, has been an important reference for Venice and its territory, of great historic and artistic value as well as a place for meeting and studying. For many years it has been offering a wide range of cultural possibilities which require communication and promotion which in turn, require economic support.

In 2016, to satisfy this need, two essential solutions were taken into consideration. The use of MailUp, to manage and send out a newsletter, made obvious the absolute necessity to reorganize the Foundation’s contacts database and, by analysing, evaluating and studying various projects, the guidelines for a new web site, the basis for integrated digital communication, were established.

An advertising campaign with specific aims, both printed and online, is under way: through local newspapers, to encourage the ‘five for a thousand’ donation established by the Italian government at no cost to private individuals and to promote events organized to celebrate the city’s cultural calendar; through magazines directed at a specific public to promote temporary exhibitions and visits to the Foundation as well as to consider the Palace as a place to hold private special events.

Two professional videos have been made to document and promote two special events that took place in 2016: on April 29th, the President of the Italian Republic, Sergio Mattarella, visited the Foundation and on June 11th, the celebrated cellist Mario Brunello gave a solo performance in the Museum for the event “Note a Ca’ Querini. Il violino ritrovato in ricordo di Gianfranco Toso” (Notes at Querinis’ home: The Violin Rediscovered in Memory of Gianfranco TosI).

The Foundation continues to participate in cultural activities organized by the city of Venice, its University Ca’ Foscari...
and other Venetian institutions. The most important examples are its participation in the traditional festival of Carnival; in the literary event “Incroci di Civilta” (“Crossroads of Culture”, readings and presentations by foreign authors of their books); Art Night; ArteMusicaVenezia in collaboration with the Scuola Grande di San Rocco; the Peggy Guggenheim Collection; the Chorus organization; the Museo della Musica and the Associazione Interpreti Veneziani. These activities aim to enrich the artistic quality of visitors’ experience in Venice from the Querini Museum to modern art and the series of evening concerts that are offered. Another example is the Foundation’s participation in the project Luce su Giovanni Bellini (Light on Giovanni Bellini), promoted by MiBAC Direzione Generale Musei Polo Museale del Veneto and by the Veneto Region, which has linked churches, museums and institutions which possess work by this great artist who passed away five centuries ago, in 1516. This unique cultural event brings together numerous public and private entities of Venice and the Veneto Region.

An example of a different form of communication is the relationship with the marketing office of the Starwood Hotel Area Venice, begun with the collaboration with the Belmond Hotel chain and Luxury Resort, which includes the Cipriani Hotel of the Giudecca. The object is to reach the hotel guests, offering them exclusive visits to the Foundation and its precious collections.

Of great importance is the recognition of the Foundation and its staff as the only institution referred to in the project Alta Gamma: sinergie tra ospitalità alberghiera, cultura e industria creativa nella città d’arte (synergy among hotel hospitality, culture, and industrial creativity in the city of art) promoted by the University Ca’ Foscari.

Other precious connections are with the University of Architecture IUAV of Venice and the Alumni Association of
the University Ca’ Foscari, pertaining to the collaboration in organizing events. There is also an agreement with the Banca Intesa, which has transferred its artistic patrimony from the bank of the Cassa di Risparmio di Venezia to the Querini, thus enriching the Foundation’s own collections while offering new promotional possibilities.

The entrance area within the Palace offers another type of communication: some words from Giovanni Querini’s last will and testament, with which he expressed his desire to create the Foundation and its future mission, can be read on the ceiling while a nearby wall exhibits the names of supporters of the Querini Stampalia – Friends, Volunteers, Benefactors and Institutions. Nearby, there is a digital panel regarding the layout of the entire Querini Stampalia Palace which shows its spatial design and offers information regarding activities and exhibits underway.

**Some details**

In 2016, the Foundation sent out 93 press releases, involving 3,700 journalists. More than 1,600 messages of information were sent within and outside Italy by means of television and radio reviews and discussions, the press – daily, weekly and monthly- and web sites.

The Querini is present and active on the web with profiles on the principal social networks such as Facebook, Twitter, YouTube, Instagram and LinkedIn. The use of these, along with marketing strategies, has made it possible to have more visibility, involvement and interaction with a wider public. The validity of a continuous presence and the chosen editorial line are seen in the notably increased number of contacts: the Facebook page has grown from 9,000 likes to more than 11,980 and the Twitter profile from 4,000 followers to 7,400. Instagram and LinkedIn have doubled their contacts, reaching respectively more than 2,100 and 400 followers.
In 2016 articles and reviews appeared in

Abitare
AD – Architectural Digest
Alias
Altro Consumo
Art e Dossier
Arte
Arte e Critica
Arte Magazine
Artribune
Brescia Oggi
CA – Contemporart
Circle
Class
Collezionare
Condé Nast Traveller
Corriere del Veneto
Corriere della Sera
Corriere delle Alpi
Dove
Gente Veneta
Giornale di Sicilia
Il Gazzettino
Il Giornale (del Piemonte e della Liguria)
Il Giornale dell’Arte
Il Giornale di Vicenza
Il Mattino di Padova
Il Nuovo Corriere di Roma e del Lazio
Il Piccolo
Il Quaderno Montessori
Il Sole 24 Ore
Il Tirreno Lucca
Il Venerdì (della Repubblica)
Io Donna (Corriere della Sera)
L’Araldo Abruzzese
L’Arca International
L’Arena
L’Impronta
L’Industria delle Costruzioni
L’Ufficio Tecnico
La Gazzetta del Mezzogiorno
La Gazzetta di Taranto
La Nazione - Lucca
La Nazione – Arezzo
La Nazione – Empoli
La Nazione – Pontedera
La Nuova di Venezia e Mestre
La Piazza Grande Fossano Mondovì
La Repubblica
La Tribuna di Treviso
La Vita del Popolo
La Voce dei Berici
La Voce di Romagna
Master Meeting
Messaggero Veneto
Momento Sera
pagina99
Reset Italia
Segno
Touring
Tutto Milano (La Repubblica)
Varese News
Venezia News
Zeta
www.247.libero.it
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www.afnews.info
www.agencapri.com
www.agi.it
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www.agoravox.it
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www.alexandria7.it
www.altreconomia.it
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www.area-arch.it
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www.corrieredelveneto.it
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www.dagospia.com
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www.lanuova.it
www.larena.it
www.lasettimanadisaronno.it
www.lasiritide.it
From the press reviews in 2016...


I paesaggi di Luigi Ghirri e un museo all’aria aperta (Arte – gennaio 2016)

“La Fondazione Querini Stampalia proporrà invece una serie di imperdibili laboratori per grandi e piccini. Dalla stampa artigianale agli antichi mestieri di strada fino alla lanterna magica, sarà protagonista la creatività.”

Venezia, città dei festeggiamenti carnevaleschi per antonomasia (arte.sky.it – 4 febbraio 2016)

“Due Cuori e un Museo a San Valentino è l’analogia iniziativa della Fondazione Querini Stampalia: oggi dalle 10 alle 18 vai in due ed entri con un unico biglietto, l’altro è gratis. Non solo: se dopo la visita alla mostra vai in caffetteria paghi un prosecco ma te ne servono due.”

San Valentino, due cuori e un po’ di ironia (la Nuova di Venezia e Mestre – 14 febbraio 2016)

“Alla Fondazione Querini Stampalia apre la mostra “I Modi” di Giulio Romano e i modi di Carlo Scarpa e Álvaro Siza, a cura di Francesco Dal Co. Un allestimento che, a partire da una vasta serie di disegni mai usciti dai quaderni di appunti privati e dagli studi di due grandi architetti del Novecento, Carlo Scarpa e Álvaro Siza, indaga il rapporto tra disegno, corpo umano e architettura.”

“I Modi” di Giulio Romano e i modi di Carlo Scarpa e Álvaro Siza (professione architetto – 28 febbraio 2016)

“Signore d’Arte. Un otto marzo al museo. La Fondazione Querini Stampalia per la Festa della Donna invita ad una pausa, nel segno dell’arte e della bellezza. Ogni donna, oltre al biglietto ridotto, riceverà un piccolo omaggio a tema.”

Donne protagoniste - domani musei gratis, spettacoli e film (le-ultime-notizie.eu – 7 marzo 2016)
“Tra il 1994 e il 2014, Mario Botta ha accompagnato la crescita della Fondazione Querini Stampalia di Venezia, dal punto di vista dell’offerta culturale e dei servizi messi a disposizione della città, con una sequenza di interventi precisi e misurati. Giovedì 17 marzo alle 18.30 alla Fondazione viene presentato il libro ‘Mario Botta. Querini Stampalia’, a cura di Mario Gemin”.

**Mario Botta e un intervento attraverso vent’anni** (Corriere delle Alpi – 12 marzo 2016)


**Papà al museo. Fondazione Querini Stampalia, 19 marzo 2016** (virgilio.it – 17 marzo 2016)

“Ma quali sono le strutture più virtuose dal punto di vista bimbi a Venezia? Marianna risponde senza esitazione: ‘Qui il mondo della cultura è molto forte. La Querini Stampalia, ad esempio, propone un sussidio giocoso per visitare il museo in compagnia di un personaggio guida che si chiama Macchietta, oltre a un’area kids, in cui attiva dei laboratori.’”

**La città a misura di famiglia con bimbi? Ci pensa una start up** (Gente Veneta – 1 aprile 2016)

“Nel panorama culturale del nostro Paese questo è un punto di particolare rilievo. Ammirandone la conservazione e la valorizzazione, con gli auguri per il futuro’. Così il presidente della Repubblica, Sergio Mattarella, nella dedica autografa vergata alla fine della sua visita alla Fondazione Querini Stampalia, ultima tappa della sua puntata a Venezia.”

**Venezia, dedica di Mattarella alla Fondazione Querini Stampalia** (askanews.it – 29 aprile 2016)

“Il Progetto Speciale Luce su Bellini, è promosso e gestito dal Polo Museale del Veneto e dalla Regione del Veneto in collaborazione con la Fondazione Querini Stampalia di Venezia. Per la prima volta, un progetto culturale unisce un così ampio numero di realtà pubbliche e private della città di Venezia e dell’intero territorio veneto. Luce su Bellini coinvolge ogni chiesa, museo, collezione che possa vantare nel proprio patrimonio almeno una opera di Giovanni Bellini.”

**Celebrazioni per il Cinquecentenario della morte di Giovanni Bellini** (arte.it – 1 giugno 2016)

“Detective per una notte nella Venezia del ’600. È quanto propone la Fondazione Querini Stampalia in collaborazione con Macacotour per Art Night 2016. Appuntamento a Palazzo a partire dalle 19 per un’entusiasmante caccia al delitto che vi porterà nella Venezia del XVII secolo, attraverso la storia e gli spazi suggestivi della Fondazione Querini Stampalia.”

**Detective per una notte nella Venezia del ’600 a Palazzo Querini Stampalia** (le-ultime-notizie.eu – 2 giugno 2016)

“La mostra fotografica del regista Riccardo De Cal alla Fondazione Querini Stampalia è uno degli eventi più interessanti da vedere durante l’estate 2016 a Venezia.”

**Into the Labyrinth – Architetture Veneziane** (venezia.net – 27 giugno 2016)

“Così l’acqua del rio e la luce del giorno dilagano negli ambienti architettonici ripensati per la Fondazione Querini Stampalia dal veneziano Carlo Scarpa agli inizi degli anni ’60, giocando con la trama metallica dei cancelli sui canali e con le pareti a stucco degli interni.”

**Gioiello Veneziano – Fondazione Querini Stampalia: passato e presente dialogano in un luogo sorprendente che accoglie mille differenze** (Condé Nast Traveller – estate 2016)
“La seconda edizione della rassegna Polvere di Stelle, dal 10 settembre 2016 all’8 gennaio 2017 presso il Museo della Ceramica di Mondovi, nasce anche dalla collaborazione con la Fondazione Querini Stampalia di Venezia, per la quale Chiara Bertola ha ideato, a partire dal 2004, il progetto di arte contemporanea Conservare il futuro, che invita gli artisti a riflettere sul confine della memoria tra passato e presente.”

Polvere di Stelle – At the Still Point of the Turning World (politicamentecorretto.com – 20 luglio 2016)

“Per l’Autunno/Inverno 2016/17 René Caovilla sceglie di raccontare il proprio mondo raffinato attraverso un linguaggio nuovo, che la campagna pubblicitaria scattata alla Fondazione Querini Stampalia di Venezia distilla in immagini evocative ed eloquenti.”

René Caovilla: Alvaro Beamud Cortes firma la campagna A/I (crisalidepress.it – 28 luglio 2016)

“Marco Bicego ha trovato ispirazione a Venezia per il pezzo icona della sua nuova collezione chiamata Masai. Le forme semplici e sinuose a corda di chitarra, tratto iconico del brand, si vestono di spessori e larghezze diverse, e si rispecchiano nei passaggi, negli archi e nelle volte del palazzo veneziano della Fondazione Querini Stampalia.”

Il gioiello-icona è un omaggio ai palazzi di Venezia (La Repubblica – 3 settembre 2016)

“Il padiglione della Nuova Zelanda o l’evento collaterale Revitalisation by Reconciliation alla Fondazione Querini Stampalia possono valere come scusa per ‘bighellonare’ nel dedalo di calli tra Campo Santa Maria Formosa e la Riva degli Schiavoni.”

7 cose insolite da fare nel weekend a Venezia (elle.it – 6 settembre 2016)

“Un percorso alla scoperta della Venezia di Carlo Scarpa che vi permetterà di visitare l’area Scarpiana della Fondazione Querini Stampalia. Nel 1949 il grande architetto Carlo Scarpa ideò il nuovo ponte di accesso, l’ingresso, il piano terra e il giardino. L’intervento è uno degli esempi più belli di restauro architettonico moderno a Venezia.”

La Venezia segreta di Carlo Scarpa (trova-eventi.it – 7 settembre 2016)

“...tra gli invitati il progettista, l’archistar olandese Rem Koolhaas che vedrà il Fondaco concluso nelle prossime ore. Sarà infatti a Venezia dopodomani quando alle 18, alla Fondazione Querini Stampalia, Edizioni Property, l’immobiliare della famiglia Benetton proprietaria del palazzo, presenta il libro dei restauri.”

Primo ottobre, via alla nuova Rialto. In mille alla festa del Fontego del lusso (corrieredelveneto.it – 13 settembre 2016)

“In occasione della FAMu Giornata nazionale delle Famiglie al Museo, la Fondazione Querini Stampalia Venezia in collaborazione con l’Associazione Culturale Akelon propone, alle ore 15.30, un laboratorio dedicato alle principali scoperte geografiche avvenute nell’età moderna e alla cartografia.”

F@mu 2016 – Venice Puzzle alla Fondazione Querini Stampalia di Venezia (trova-eventi.it – 2 ottobre 2016)

“Gioiello nascosto, il museo di Palazzo Querini Stampalia, conserva le decorazioni, i dipinti e gli arredi appartenuti a questa antica e prestigiosa famiglia del patriziato veneziano, della quale ripercorreremo la storia – a volte persino truce – tra Cinque e Settecento.”

Visita guidata al museo Querini Stampalia (trova-eventi.it – 2 ottobre 2016)
“In occasione della presentazione del volume, Rem Koolhaas e gli architetti del suo team che hanno curato il restauro e la riedificazione del Fondaco dei Tedeschi hanno raccontato cosa vedremo brevissimo a Venezia, accanto al ponte di Rialto. Koolhaas deve amare particolarmente la creatura di Scarpa, la Querini Stampalia: la definisce l’esempio più coerente di preservation in cui simbolismo, interpretazione di qualità locali e materiali sono combinati in un unico assai poco convenzionale, al contrario di restauri posticci in cui il guscio esterno resta lo stesso e tutto cambia, in maniera blasfema, all’interno.”

_Un palazzo, una città e un destino di un declino chiaro (e noto) da almeno 300 anni_ (pruncover.com – 8 ottobre 2016)

“Alla Fondazione sono rimasta veramente affascinata dall’Area Carlo Scarpa, mentre visitando la Casa Museo mi sono divertita ad interagire con la fastosa dimora della famiglia Querini. La stanza che ho preferito è stata sicuramente quella dedicata ai Ritratti, i cui volti avevano una luce spettacolare.”

_Biennale di Venezia 2016 & Co._ (talented stories.com – 12 ottobre 2016)


_Venezia vista da Riccardo De Cal (Abitare – novembre 2016)_

“Cosmopolita e allergica alle convenzioni, Titina Maselli è stata una delle pittrici italiane più originali del secolo scorso. Dal 3 dicembre 2016 al 5 marzo 2017 la Fondazione Querini Stampalia di Venezia le intitola una mostra che segue, attraverso i suoi dipinti, la carriera e l’evoluzione stilistica di un vero e proprio spirito libero della creatività.”

_Pittura controcorrente di Titina Maselli a Venezia_ (arte.sky.it – 2 dicembre 2016)

“Science Gallery Venice, a unique area where science and technology will dialogue with art and design, will be set up in Venice, thus allowing Venice to become the fifth hub of the Science Gallery Network after Dublin, London, Bangalore and Melbourne. The members include: the Academy of Fine Arts in Venice, the German Centre for Venetian Studies, the Benedetto Marcello Conservatory of Music, the CORILA Consortium, the National Research Council, the Musei Civici di Venezia Foundation, the Querini Stampalia Foundation, the Ugo and Olga Levi Foundation, the San Camillo Hospital Foundation, the Procuratoria di San Marco, the Ca’ Foscari University of Venice and the Venice International Centre for the Environment and Culture.”

_Science Gallery Venice, Thinking and Creating Innovation_ (researchitaly.it – 23 dicembre 2016)
Supporters
Development and Supporters

The Querini Stampalia is one of the oldest cultural foundations in Italy and its activities are completely non-profit. Every year, about two-thirds of its revenue comes from its own property while the remaining third comes from public and private contributions.

A few years ago, the hiring of spaces and services began to increase the earnings from the Foundation’s inheritance and its supporters, creating a greater economic security that continues to bring successful results.

The growing commitment to support and sustain, starting in 2016, led to the birth of an development office which integrates previous activity along with that of the present and future. This new office is responsible for finding new funding, for increasing and reorganizing the ‘Friends of the Querini’, for the promotion and selling of services, for cultivating and promoting relations, and for helping other departments in the Querini to carry out their projects.

The principal goal of a yearly business plan, to continue to 2020, is to balance financial accounts and for the year 2016, this objective was realized. Through the efforts of this department, the Foundation intends to work on the important process of innovation with a modern conception of sustainability, relations with the public, presentation of its collections and marketing and services.

Contributions to the Foundation may be made in various ways:

**Donations**
support and sustain daily activities and special projects

**Becoming a Friend of the Querini Stampalia**
Friends of the Foundation help it to fulfill its mission economically as well as morally and in turn, enjoy the opportunity to participate in activities and events organized specifically for them.

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1. under 30
2. for every family member of a Friend

**The Querini Circle**
This pertains to agencies, companies, foundations and institutions that want to sponsor a particular event, linking their name to one of Italy’s most prestigious and historic institutions.

**Five for One Thousand**
The Querini Stampalia can also be helped by people’s “Five for a Thousand” that does not cost them a cent! Since 1869 the Foundation Querini Stampalia has been working for Venice and its culture. Today, those who appreciate this have a new way to support it – with their tax declaration!
The form has a space for this voluntary donation, where the Foundation’s fiscal code can be written (02956070276) and no personal cost is involved.
Talking about the Development Office and its activities during 2016 is like following an imaginary map. The stops indicated are named “Venue hire”, “Friends”, “Fundraising”, “Accessibility”, “Services”… Thanks to the help of the many people who care about the Querini Stampalia and participate in its future, new strategies have been born to promote our services, to implement our contacts, to reach a diverse public, and to increase supporters and relationships.

There are many names to remember: Renato Bonaso, Bob Borzello, Claude Buchert, Julia Panama, Eric Reynolds, Sally Spector, Maxine Webster, Matteo Zambelli, to name just a few without forgetting diverse organizations and groups that have also helped us: Southbank University, 1st Framework, Alumni of the Ca’ Foscari University, HiFarm, Ca’ Foscari University, Bocconi University, Ve.La agency, London Art History Society, A,B,Città… Together, they have introduced initiatives and ways that have helped the Foundation’s horizons to grow.

Meeting with diverse realities has permitted us to open our Institution to the city, and especially, to search for the keys for working in and for the area of the mainland. This brought to life projects that pertain to the themes of public diversity, accessibility and the value of the Querini’s Friends.

The 180,000 euro that the business plan hoped to collect has been surpassed and the total sum is 192,000 euro. More than 100 new contacts have been established with agencies that take care of events and meetings. The reorganization of memberships has begun and a panel has been placed near the entrance of the Palace with the names of all the supporters who collaborate in their own way with the life of the Foundation. Meetings with our supporters have been organized in order to promote our Institution’s transparency.

The goal for 2017 will be to learn how to maximize the range of economic possibilities in order to continue the search for valid strategies that with time will permit the Foundation to be economically completely self-sustainable.

Volunteers and Friends

The Friends of the Querini and some local associations are active contributors to the life of the Foundation. Their involvement helps keeping the Museum open six days a week and the library open in the evening and they are essential for guarding the numerous exhibits that take place throughout the year. In addition, in the morning, before the library opens to the public, they check that its rooms are all in order and some of them have learned how to carry out simple restorations of damaged books. About one hundred in number, they offer their competence, interests and enthusiasm in participating in the numerous activities that the staff of the Foundation dedicates to them, reinforcing ties between the Querini and its environment.

The program to strengthen contacts with people under 30 years of age has given birth to a group of university students, from 18 to 30 years old, involved in a project created by the Foundation to verify and control the conservation of works in storage.

Thus, it is thanks to the Friends of the Querini, the Ekos Club, the Auser Group, the National Association of the Carabinieri and their extraordinary commitment and dedication that the Querini continues to grow.
Gli Amici non ci bastano mai... Become a Friend

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Luisa Zobele
Allestito negli spazi ridisegnati da Mario Botta al piano terra di Palazzo Querini Stampalia, il Caffè Letterario di Denis Marcante si apre sul giardino progettato da Carlo Scarpa alla fine degli anni Cinquanta.

I gustosi stuzzichini al banco e le ricette proposte giornalmente sono a base di prodotti freschi, combinati secondo le offerte della stagione.

Un ambiente accogliente e inconsueto per uno spuntino veloce, un pranzo di lavoro, un cocktail o una cena, il Caffè Letterario può essere una piacevole tappa in un percorso di conoscenza fra architettura contemporanea e sapori.

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da martedì a domenica ore 10/19, chiuso lunedì
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Lo Studio Danesin nasce a Venezia agli inizi degli anni ’50 per iniziativa di tre fratelli ed inizialmente era composto unicamente da Consulenti del Lavoro.

Nel corso degli anni sono state aperte sedi anche a Mestre e al Lido di Venezia.

Dai primi anni ’80 lo Studio ha ampliato la propria attività con l’ingresso di Dottori commercialisti.

Attualmente conta cinque associati (Dottori Commercialisti e Consulenti del Lavoro) e circa 30 tra professionisti, collaboratori ed impiegati.

Grazie alla pluralità di professionalità presenti, lo Studio è in grado di offrire un servizio completo alle aziende assistite per tutto ciò che riguarda problematiche connesse al mondo del lavoro, fiscale e societario.

Gli oltre sessant’anni di attiva presenza sul territorio veneziano hanno fatto nascere una forte sensibilità ed attenzione verso le istituzioni cittadine che in questi anni di crisi hanno bisogno dell’aiuto di persone di buona volontà.

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John Zorn
Guido Zucconi
“...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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The Foundation is ready to acknowledge any photo credits that might be incorrectly attributed.

Venezia, July 2016

graphic layout
Karin Pulejo
Bellissimo, ben curato, un angolo dove incontrare e conoscere il bravissimo Gabriel Bella e la vita veneziana. Complimenti!
Cristina e Marilena, Treviso

Dopo due anni di vita a Venezia ci siamo decisi a visitare il bellissimo museo dietro casa... Finalmente, ne è valsa assolutamente la pena. Grazie a Venezia e alla sua bellezza.
Annalisa, Beatrice, Franco

Visita estremamente interessante, vera sorpresa per noi veneziani. Come guida la signora Oriella che ci ha coinvolti nella vita della famiglia Querini.
Gruppo Gazzera Mestre amici

Collezione splendida e proposta in maniera molto fruibile. Bellini mozzafiato. Complimenti per l'impegno e la disponibilità dei volontari.
Giuseppe

Palazzo stupendo, ma la signora Alice e le colleghi sono talmente preziose da rendere questo mio momento qui incantevole!!!
Marta

About us...

Un inaspettato tesoro, ricco di storia e di eleganza.
Ioana

Architects from Glasgow. Scarpa... we are in heaven!
David, Mavki