

Treviso urbs picta

*Frescoed facades of the city from the 13th to the 21st century:
knowledge and future of a common good*
edited by Rossella Riscica and Chiara Voltarel

Fondazione Benetton Studi Ricerche-Antiga Edizioni, Treviso 2018
216 pages, 280 illustrations, 16 tables, a map of the frescoed
buildings attached
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This book is intended to refocus attention on *Treviso urbs picta* more than thirty years after the conference (*Urbs picta*) that, as Eugenio Manzato states in the afterword, set off a series of important initiatives in 1982 by Treviso's administrative structures and civil society aimed at the knowledge, conservation and safeguarding of the heritage of external wall decorations, through, at least, to the Ca' da Noal exhibition entitled *Facciate affrescate trevigiane. Restauri*, in 1989.

The book recounts the results of long-term collective research, whose outcome is a new catalogue of the facade frescoes, closely studied and the object of an in-depth photographic campaign. Lionello Puppi introduces the subject broadening the historical, geographical and philosophical horizon of this particular form of art, citing illustrious sources and recalling, with Lomazzo, that already in the time of Augustus there was "the custom of painting over the facades". The relationship between architecture and fresco decoration is covered in the essay by Andrea Bellieni, who retraces the evolutionary line that in Treviso links urban structure and architecture starting from the 13th century; while Massimo Rossi makes an original crossing of the printed guides to the city with regard to the painted buildings.

Two young Treviso scholars, the prime movers of the research and editors of the book, the art historian Chiara Voltarel and the architect Rossella Riscica, explain the presence of artists, the influences of various schools over the centuries and the iconographies, types and subjects of the decorations, looking at the historic decline of the frescoes and at the same time the commitment of figures like Luigi Bailo and Luigi Coletti to conserving this heritage, without omitting specific discussion of the technical aspects of the wall paintings. The book offers a kind of compendium of broad research, of which an online database (trevisourbspicta.fbsr.it) gives a systematic and detailed account, including the catalogue of extant and previously existing frescoed buildings within the city walls, with all the information collected from surveys, bibliographic, iconographic and archive research, and the photographic campaign carried out by Arcangelo Piai and Corrado Piccoli. The connections between the information acquired by the studies and the current and historic maps allow multiple "thematic maps" to be obtained, in addition to those published and to the general map attached; in the hope that the field be reopened to care and conservation.

The original edition of the volume (*Treviso urbs picta. Facciate affrescate della città dal XIII al XXI secolo: conoscenza e futuro di un bene comune*) has been published in 2017.

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Rossella Riscica

Architect, a graduate of the luav, Venice, she completed a Master of Science in 2011 at the University of Nova Gorica in *Economics and Techniques for the Conservation of the Architectural and Environmental Heritage*. Her experience on important restoration sites has allowed her to specialize in the planning of conservation projects, with a particular focus on decorated surfaces; she is involved in university teaching, professional training, conferences and publications on the subjects of conservative restoration, the last of which, with Chiara Voltarel, is *Allegorie e colore: il restauro degli affreschi di Pozzoserrato sulla facciata di palazzo Zignoli a Treviso*, Fondazione Benetton Studi Ricerche, Treviso 2017. She has worked with the Fondazione Benetton since 2011 as a researcher on the *Treviso urbs picta* project; she takes part in numerous activities promoting the subject, through conferences, guided visits, educational-play activities and fresco workshops, with a particular focus on the questions of techniques and conservation.

Chiara Voltarel

Art historian, she graduated with a first-class degree in the *Conservation of Cultural Heritage* at Udine University with a thesis on medieval architecture. She has published a book entitled *La chiesa di Santa Margherita. Storia di un monumento dimenticato* (2008) and various essays, including "La decorazione della chiesa di Santa Margherita nel contesto trevigiano: frammenti superstiti", in *Santa Margherita degli Eremitani a Treviso. Materia e memoria del complesso conventuale*, edited by Irina Baldescu (2014) and recently, with Rossella Riscica, *Allegorie e colore: il restauro degli affreschi di Pozzoserrato sulla facciata di palazzo Zignoli a Treviso*; she has edited historical-artistic materials for various kinds of publication and critical essays for contemporary art exhibitions. She has worked with *Il Gazzettino* di Treviso for years as a journalist. Since 2011 she has been involved as a researcher in the project undertaken by the Fondazione Benetton *Treviso urbs picta*, taking part in various activities aimed at a greater awareness and knowledge of this particular art form.