

“FAR VECCHIO IL NUOVO” E “NUOVO IL VECCHIO”: VERITA’ E FINZIONE NEL ‘COLORITO’ DELLE SUPERFICI IN PIETRA

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ABSTRACT

The technical literature of the modern age related to the sculptural restoration provides us with a wide range of information on treatments intentionally applied on the stone to induce an artificial aging of surfaces throughout the use of films. To which extent can we transfer these practices to architectural surfaces? Research on restorations on the fronts of the Basilica of San Marco, Palazzo Ducale and Palazzo Reale in Venice opens interesting horizons of knowledge about practices of maintenance used in the nineteenth century. Inserting a modern piece into ancient surfaces and control over cleaning operations, become pretext for a wider discussion on the theme of the "color" of stone monuments: the cleaning does not represent here the purpose of the restorative interventions but, rather, an instrument for an outcome that requires complementary operations such as finishing of stone surfaces. This leads to a reflection on our capacity to acknowledge the techniques used in the past for surface finishing, a sort of ideal interface between "truth" and "fiction".

Key-words: stone, cleaning, treatments