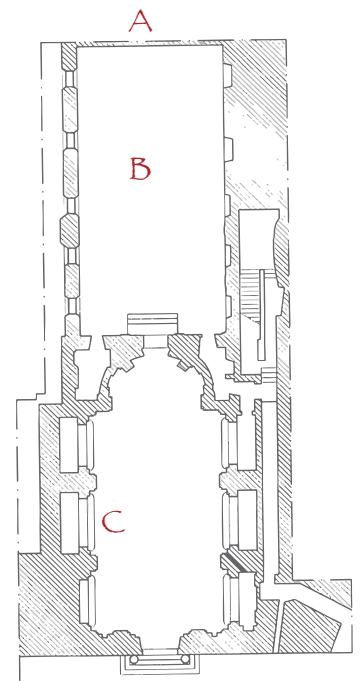


Santa Marta al Collegio Romano

From October 2017, the church of “*Santa Marta al Collegio Romano*” is hosting a laboratory “*Restauro aperto*” (Open Restoration) organised by the Central Institute for Conservation and Restoration (ISCR), where visitors can watch expert art historians and highly-skilled technicians restoring important works of art.

This first session deals with the complicated and fascinating subject of **wall paintings** in all its aspects – a detached fresco, fragments of frescoes and painted stuccoes as well as an existing fresco *in situ*.

To mark the occasion, an important panel painting has been returned to the church – “*La predica del Battista*” (John the Baptist’s sermon) by Francesco Cozza (1606-1682), the only survivor of three paintings that hung in the church of “*Santa Marta al Collegio Romano*” when the Italian State took it over. This is a significant work by a skilled painter, originally from Calabria but Roman by adoption, who painted it in 1675.



A. Restorers are also at work on the rear wall of the chorus with its late -16th century **wall painting** forming part of the church’s original decorative scheme. Restoration work focuses on dealing with the lacunae in order to improve the painting’s legibility regarding its conservation history and to reduce the visual disturbance caused by the interruption of the original painted surface.

B. Approximately **7000 fragments of frescoes and stuccoes** come from the archaeological site known as the *“Terme degli stucchi dipinti”* (Baths with painted stuccoes) located in Rome at Tor Vergata (first century CE). After cleaning and consolidation, the fragments will be put together like a jigsaw puzzle – finding parts that match and recognising decorative features. The objective is to recreate the main parts of the painted decorations on artificial panels, as well as to establish the overall nature of the decorative scheme.



C. The **detached fresco** depicting Narcissus by Domenico Zampieri, known as Domenichino, comes from the Palazzo Farnese, seat of the French Embassy in Rome; it forms part of the decoration of what is known as the *“Casino della morte”* (pavilion of death), and was painted by the artist between 1603 and 1604. The aim of the restoration is not only to protect and restore but also to highlight one of Domenichino’s major works, which is currently in poor condition and difficult to interpret properly.

aperto per restauri

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Free admission
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