

On the restoration of an early XIX century iconostasis

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Cornelia Bordașiu, *Particularități metodologice privind restaurarea iconostasului de la Biserica Banu Iași*, Performantica Publishing House, 2016, 172 pages



The volume *Particularități metodologice privind restaurarea iconostasului de la Biserica Banu Iași*, authored by professor Cornelia Bordașiu is the result of the experience cumulated between 2010 and 2012 as a chief restorer within the project of restoring the iconostasis and the pulpit of Banu Church, in the framework of the European project "Rehabilitation and touristic development of a historical monument: the Banu Church in Iași".

The volume is structured along the lines of a standard methodology guide and it presents, in nine chapters, complex information on the monument, the iconostasis and its icons (stylistically and technically). It also proposes a comparative analysis of the various works of the Wien-trained painter Eustație Altini – to whom the painting of the iconostasis is attributed (1802). The volume includes data related to the analysis of the state of preservation, the description of degradation, as well as data on the carried out restoration interventions, both as emergency measures and as complex operations adapted to the technical structure specific to the iconostases – support, paint layer, polychrome sculpture.

The whole written documentation is provided accompanied by a rich graphical and photographic illustration corresponding to the "diptych" – as mentioned by the author – generated by the analysis of the state of preservation and its related diagnosis, as well as the description of the corresponding restoration interventions, with a selection of the most representative photographs made during the intervention on the iconostasis, and this is the central axis around which the author builds her textual excursion.

Beyond the niche subject – the structure of the volume is one based on a scientific-educational core – its content is elaborated in a manner that makes it accessible to a larger body of readership, which is much more diverse, from the point of view of the social-professional background; in our opinion, this fact increases the value of the book in terms of textual composition.

The informational content and the manner of presentation testify for the professional formation of the author, as well as the large experience gathered in time within a number of restoration projects, while the manner in which the information is correlated within the whole redaction shows the professional expertise cumulated throughout the differentiated modes of approach required by the complex issues of the restoration work.

Last but not least, one should mention that such extensive projects require real teamwork, as the completeness of the carried out actions is the result of the synchronization of the shared efforts of all the involved specialists, which is also a fact mentioned and illustrated by the author in the present volume.

To conclude, we would like to point out another aspect, i.e. the educational-academic side, as that, throughout the implementation and execution of the project, a number of graduate and postgraduate students of the Faculty of Visual Arts and Design were consistently involved, part of the intervention being included in the practical work of their research subjects, which were subsequently used in graduation dissertations and theses, carried out under the direct coordination of the author.