

## Alexandra Eleni Kalliga

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**Alexandra Eleni Kalliga** is a Paintings Conservator at the Benaki Museum, Athens. She trained in Conservation of Antiquities and Works of Art at the Technological Educational Institute of Athens. Her degree project on the encaustic technique, implemented physico-chemical methods of analysis for the technical examination of the Benaki *Fayum* portraits. She is currently following an MA course in the Conservation of Cultural Heritage, at the University of West Attica. Her thesis, on the materials and techniques of a group of 16th c. Russian icons based on non-destructive testing, is due in February 2020.

After a period of training and voluntary work in the Benaki Conservation Department (1991 -1993), she joined the team in 1993. Further to conservation work; the assessment, and treatment of paintings, handling, storage, and exhibition, she holds a strong interest in the technical documentation of icons, a field in which she has furthered her knowledge and published.

She has participated in the General Secretariat for Research and Technology Program – Operational Program Attica Region, co-funded by EU/ European Regional Development Fund “Embodied Elemental Tagging Technologies and non-destructive techniques for authentication and identity verification or archaeological artefacts, works of art and museum quality technologically authentic copies” (2006 – 2008).

Qualified Paintings Conservator (Hellenic Ministry of Culture and Tourism License No: 268/19.01.1999).

### Main publications

#### Book

- *Icons by the hand of Angelos. The Painting Method of a fifteenth-century Cretan Painter*, (ed), Benaki Museum, Athens 2008, with K. Milanou, Ch. Vourvopoulou and L. Vranopoulou.

## Selected articles

- “15<sup>th</sup> century Cretan icons - Invisible views. Insights on the technology derived through the implementation of infrared-based imaging techniques”, in M. Kostantoudaki-Kitromilidou (ed) *Paintings and Society in Venetian Crete: Evidence from Portable Icons*, International Symposium, Athens, NKUA, 11-12 January 2017, with L. Vranopoulou and Ch. Vourvopoulou (in press).
- “A technological examination of Cretan icons dating from the end of the 14<sup>th</sup> to the middle of the 15<sup>th</sup> century” *Benaki Museum* 13-14 (2013 – 2014) pp. 251-272, with K. Milanou, Ch. Vourvopoulou and L. Vranopoulou.
- “Combined non-destructive analysis of two icons attributed to the 15<sup>th</sup> century painter Angelos”, *Works of Art and Conservation Science Today*, Thessaloniki, AUTH, 26-28 November 2010, with V. Kantarelou, K. Milanou, Ch. Vourvopoulou and L. Vranopoulou (CD rom).
- “An icon of St Nicholas bearing the inscription *Χειρ Αγγέλου*. Observations on the materials and technique”, *Preprints of the 28<sup>th</sup> Symposium of the Christian and Archaeological Society*, Athens, 16-18 May 2008, with K. Milanou, Ch. Vourvopoulou and L. Vranopoulou (in Greek).
- “Angelos’s Painting Technique. A description of panel construction, materials and painting method based on a study of seven signed icons”, in *Icons by the hand of Angelos. The Painting Method of a fifteenth-century Cretan Painter*, Benaki Museum, Athens 2008, pp. 18-111, with K. Milanou, Ch. Vourvopoulou and L. Vranopoulou.
- “Icons signed by Emmanuel Lambardos in the Benaki Museum. A study based on technical examination” *Deltion of the Christian Archaeological Society* 21 (2000) pp. 189-220, with A. Drandaki and L. Vranopoulou (in Greek with English summary)
- “Pigment analysis and documentation of two funerary portraits which belong to the collection of the Benaki Museum” in M. L. Bierbrier (ed.), *Portraits and Masks, burial customs in Roman Egypt*, British Museum Press, (1997), pp. 88-95, with A. Alexopoulou-Agoranou, U. Kanakari and V. Paschalis.