ANNIVERSARY REPORT
1979-2009
Anniversary Report 1979-2009

Editors: Hector Verykios, Katerina Koskina
Texts: Anastasia Costopoulos, Hector Verykios, Katerina Koskina
Layout: Michalis Paparounis
Material research and collection: The J. F. Costopoulos Foundation Secretariat
Text editing: Meni Strongyli
Research and compilation of financial statements: Athanassios Efthimiopoulos
Production coordination: Lambros Papanikolatos
Scientific research on the Carl Blegen residence: Vasiliki Florou
Material gathering and archiving: Magda Tzepkinli
Logistical support: Charalambos Andrianopoulos, Myrto Andrianopoulos
Text translations: Tony Moser
(Greek to English)
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Message from the Chairman and Vice-Chairman

It is with great emotion that we realise how our parents' idea to set up a benevolent foundation by way of celebrating the centenary of Credit Bank has led, thirty years on, to a Foundation with such a rich activity.

This anniversary report was conceived to highlight the main achievements of the Foundation as a sign of respect to the memory of its founders. Even the most optimistic observer would find it hard to believe how the initial donation of 20,000 shares of Credit Bank in 1979 would turn into 6,620,000 shares of Alpha Bank today, following additional donations and, mainly, the Foundation's participation in all subsequent share capital increases. Similarly, who could imagine that the seven activities we supported in 1980, according to that year's Report, at a cost of GRD 2 million, or €110,000 in today's terms, would become 273 and €3,550,000 in 2008? Or that the total amount distributed to over 3,500 activities to this day would be in excess of €46,000,000?

These and other achievements it is now time to publicise, despite our strict policy to the contrary. It is also time to thank the members of the Board for their invaluable advice, as well as our erstwhile associates who supported us from the outset. Special mention is due to Mr Demetrios P. Katsikis, Director of the Foundation from its first day until 2002, and the few but important associates of the Bank who supported it in the early years. To those as well as to our current associates we extend our thanks for their unstinting efforts and their ideas for the advancement of the Foundation. Thanks are also due to the many donors, anonymous or otherwise, who have honoured us with over 2,000 donations and keep on supporting us, thus demonstrating in practice their faith in the work we pursue.

Yannis S. Costopoulos  
Anastasia S. Costopoulos
1.
THE FOUNDATION, THEN AND NOW
AN INTRODUCTION

Milestones

1979 Establishment on 21 December
1980 Decease of Eurydice S. Costopulo
1982 Diversification of investments
1984 Decease of Spyro J. Costopulo
1994 Commencement of artistic production programme
2004 Acquisition of building
2008 Relocation of offices to the new premises

Establishment

In 1979 Credit Bank, a private sector bank which commenced operations in Kalamata, celebrated its 100th anniversary. On the occasion, a series of commemorative events were held and a number of memorabilia were produced, including the limited edition album *The Banknotes of Greece from 1828 until the present day.*

Thirty years later, Credit Bank has evolved into Alpha Bank and these historical promotional ideas, imaginative and pioneering as they were at the time, remain engraved in the memory of people who witnessed them and attest to the Bank’s history and policy. However, the most significant and long-standing legacy of Credit Bank’s centenary celebration is the establishment of the J. F. Costopoulos Foundation. The initial idea for the creation of a non-profit charitable foundation as an endowment to commemorate the centenary belongs to the late Spyro J. Costopulo, the Founder’s last surviving son and Chairman of the Bank. Spyro J. Costopulo and his wife Eurydice each contributed 10,000 of the Bank’s shares to set up the foundation which bears the name of the Bank’s founder, John F. Costopoulos.

The donation of Spyro and Eurydice Costopulo was worth 32 million drachmae at the time. At present, following further contributions in shares by the departed Spyro Costopulo and by Yannis S. Costopoulos, but especially through the Foundation’s participation in all subsequent share
capital increases of the Bank over the last thirty years, the Foundation holds 6,620,000 Alpha Bank shares and ranks amongst the Bank’s major shareholders (see Appendix: pp. 138-139).

Aim

“The aim of the Foundation is to contribute materially and morally using any expedient means towards the advancement of culture, education and the arts in Greece and to generally assist in welfare acts in such ways as by supporting all kinds of cultural events, scientific, educational or other welfare projects or programmes, by fostering all kinds of educational institutions and professional training schools, museums, art galleries, libraries, etc.”

Article 2 of the Articles of Association

The Board of Trustees

The first Board of Trustees consisted of Spyro J. Costopoulos, Chairman; Yannis S. Costopoulos, Vice-Chairman and Secretary; Demetrios P. Mantzounis, Treasurer; Anastasia S. Costopoulos; and Photos P. Costopoulos, Trustees. Following the death of Spyro J. Costopoulos on 22 June 1984, Yannis S. Costopoulos became Chairman, Anastasia S. Costopoulos became Vice-Chairman and Secretary, and Professor Constantinos D. Kerameus was elected Trustee.

The Staff

In its first years, the Foundation had very few operating expenses as it did not employ any permanent staff. Demetrios Katsikis, then Head of the Bank’s Financial Department, acted as Manager, assisted in his bookkeeping and secretarial tasks by two employees of the Bank on a part-time basis.

Eventually, however, the desire to expand activities in a number of different areas generated, after some ten years, the need to employ full-time staff. Thus, Katerina Kekina, Curator of the Foundation and of the Bank’s Art Collection and currently Art Director, became the first member of staff.

At present, Hector Verykios, Secretary of Alpha Bank’s Board of Directors, acts as the Foundation’s Manager, upholding the tradition since its establishment whereby the administrative management is assigned to a high-ranking executive of the Bank. The Foundation currently has a permanent paid staff of six, including the Art Director, an accountant, the secretariat, and a messenger.

Movable assets

“The Foundation’s income, after the deduction of all expenses, is allocated by a minimum of 40% to satisfy the purposes of the Foundation as per article 2 of the present document, and by a minimum of 40% to investments in securities, real estate property and other assets whose proceeds, in the Board of Trustees’ best judgement, would more comprehensively and expediently cater to the purposes of the Foundation by enhancing its income.”

Article 9.3 of the Articles of Association

Thanks to the foresight exhibited by the Founders, who included the above clause in the Articles of Association, the initial shares held in Credit Bank (now Alpha Bank) do not constitute the Foundation’s sole assets. As of 1982, part of the income has been invested in the shares of other listed companies and in fixed income bonds such as the purchase of a 1,000,000 drachmae bond issued by the Hellenic Bank for Industrial Development (ETBA)! Through the consistently prudent investment policy invariably pursued by the Board of Trustees, the Foundation currently holds a portfolio in shares and bonds which ensures its robust course and further growth (see Appendix: pp. 140-141).

Premises

As one might have expected, in the early years, the Foundation’s offices were accommodated in leased Bank premises, initially at 40 Stadiou Street, then at 43 Panepistimiou Street and eventually at 41 Panepistimiou Street.

In 2004, the Board of Trustees decided to proceed to the acquisition of a listed building within the Lemos Center office complex on the corner of Karneadou Street and Ploutarchou Street in the area of Kolonaki.

John and Elisavtha Costopoulos surrounded by their children
From left: Fotis, Lina, Panos, Stavros, Spyro, and Mimis.
In February 2008, when the Bank’s lease of the building expired, the Foundation relocated to its new premises, once the residence of archaeologist Carl Blegen.

Donors

Following the initial contribution by Spyro and Eurydice Costopulo, the Foundation has continuously been receiving anonymous and eponymous donations of both small and large amounts by people who support its purposes. An exceptionally interesting and outstanding one came in 1982 from an anonymous donor in memory of the Lady of Ro, Despoina Achladioti, who had been running up the Greek flag on this borderline island over 40 years (from 1943 until her death). This reference to donors to our Foundation gives us the opportunity to express our gratitude to all those who have upheld our activities and have actively supported us in our thirty years of operation, with over 2,000 donations (please refer to list on page 147 of the present volume).

Activities

A review of sponsored activities and of the amounts spent for the purposes of the Foundation allows us to draw some conclusions on its course and history. The guidelines were laid in the first few years and were then extended and expanded through time. The Foundation initially set out to pay homage to our national, regional and family roots, which accounts for the support it extended, from its early days, to museums, excavation and restoration works throughout Greece and to cultural and educational programmes, especially in Kalamata. Its fields of operations would soon expand to cover research and the support of welfare associations whose activities focus on vulnerable groups or on creative employment and training options. By the end of the initial ten year period of its existence, the Foundation had embarked on its first actions to support the arts and the environment.

The Foundation’s identity and fields of activities to this day were determined in the 90s, with a marked turn to the fine arts, the preservation of our cultural heritage and its promotion in Greece and abroad. Crowning these efforts was the Foundation’s active involvement in the visual arts, the sole area to this day where the Foundation organises its own events.
A milestone in the Foundation’s second decade was its participation in the operation of a model nursery school in Kalamata, initially conceived as its contribution to the reconstruction of the town after the disastrous earthquake that smote the area. The consolidation of the Foundation’s activities in the mid-90s allows it to focus on the enhancement of its financial resources rather than on further expanding its well-established line of activities.

This publication aspires to provide a more extensive presentation of this brief description. In the course of 30 years, the Foundation has provided support to a multitude of actions that could not be mentioned exhaustively on these pages, with approximately 3,500 instances involving over 1,200 beneficiaries. In 1980, the first year of our operation, we provided support to seven beneficiaries, a number which, in 2008, had grown to 273! In order to facilitate a better understanding of the Foundation’s purposes as outlined under its Articles of Association, in an effort to provide a panorama of the initiatives which received our financial support, we have divided this presentation into five chapters: Cultural Heritage and Tradition, Contribution to Society, Science and Research, Education and Studies, and Arts. The seventh chapter relates to the organisation of significant art exhibitions and events the Foundation undertook alone or as co-producer in the course of the last fifteen years, in which it takes great pride.

We are aware we may have omitted some notable actions in this narrative but feel confident that the reader will appreciate the limitations imposed by a concise, practical and, we believe, interesting approach to this publication. We hope also that the reader will agree with the conclusion of Professor Angelos Delivorrias, Director of the Benaki Museum, that our Foundation “promotes a concrete view about the content of the concept of culture, which it does not approach in its individual constituents or according to temporary fads”. 

1. Reference is made to 2008 rather than 2009, which marks the 30th anniversary, because this year the economic crisis has restricted the subsidised activities to 81.

4. Benaki Museum (main building), the Spyros and Eurydice Costopoulos Gallery.
THE CARL BLEGEN RESIDENCE

The building at the corner of Ploutarchou and Karneadou St, at the foot of Mount Lycabettus, was built in 1895-96 for Nikolaos Sardis on land which belonged initially to the Petrakis Monastery.

Three years after its completion it was sold by the original owner to army officer Richardos Karamalikis, and in 1917 it was bought by the merchant brothers Gerasimos and Georgios Rafopoulos, who sold it in turn to Elizabeth Blegen in 1929. Since then, and until recently, the neoclassical building formed part of the lives of two prominent American archaeologists, Carl Blegen and Bert Hill, and their wives Elizabeth Blegen and Ida Hill, also archaeologists.

Carl Blegen (1887-1971), whose scientific eminence and radiant personality are internationally recognised, systematically excavated numerous prehistoric sites until 1927, initially as a member of the American School of Classical Studies and later as its Secretary and Director. These sites include Korakou, Gonia, Zygouries, Nemea, Presymna in northeastern Peloponnese and Colophon in Asia Minor. After 1927, and for thirty years, he taught as Professor Titular of the Chair of Classical Archaeology at the University of Cincinnati. During that time, he carried out his major excavations, on the Hissarlik Hill in Troy and the palace of Nestor in Pyllos. The study of the Linear-B tablets found in Pyllos became the scientific basis for the research into the origins of the Greek language.

The famous residents’ stay at the villa and their contribution to the world of Greek archaeology culminated in 1963, when Elizabeth Blegen donated the house and its furniture to the American School. In 1973, after the Blegens had died and as the School faced financial problems, the property was sold to Basil and Elise Goulandris. In 1988, it was bought by Markos Lemos, who erected in the plot the shop and office building known as the Lemos...
International Center (LIC). Already by that time, following the State’s intervention, the Blegen residence had been declared a listed building in 1983 as “a work of art in need of special protection”, according to the final opinion by the Central Council for Modern Monuments.

Alpha Bank purchased the building in 1991. Following the refurbishment of the interior under the supervision of architect Konstantinos Manouilidis and the restoration of the ceiling paintings revealed during the process, the building housed the Private Banking Division of Alpha Bank until 2007. Meanwhile, in 2004 it had become the property of the J. F. Costopoulos Foundation, which moved into it in 2008.
2. CULTURAL HERITAGE AND TRADITION

Under this heading we have brought together all of the Foundation’s activities which aim to secure the restoration of monuments, and to preserve and promote Greek civilisation. Since this category contains projects and actions meant to safeguard our cultural heritage and identity, it may seem that we support activities which are inhomogeneous, if not downright disparate. This is because we have listed programmes which cover our entire culture from Antiquity to this day, through the work conducted at such varied places and institutions as museums, libraries, societies, monuments, archaeological sites and excavations.

Moreover, given our conviction that culture is found not only in grandiose, impressive achievements but also in folk expression, tradition and everyday life, this category includes support to the activities of regional societies, museums and folklore collections as well as churches, monasteries and Byzantine monuments associated with the traditional, religious, literary and artistic expression of our recent history.

A good example of the Foundation’s activities is the Popular Library of Kalamata, which we have supported continuously since our first year of operation. The Library, which holds some 100,000 volumes and a host of rare periodicals and newspapers, is a compound organisation as it runs as one of its departments the Gallery of Contemporary Greek Art. The Gallery was further enriched with donations by Anastasia Costopoulos as well as with the bequest of a great number of works by Daphne S. Costopoulos, daughter of Stavros and Danae Costopoulos. Our continuing support to the Popular Library and Contemporary Greek Art Gallery of Kalamata has enabled it to modernise its technical equipment.

There are also several other libraries we have supported throughout the country. One indicative example is the Kaireios Library in Andros. In addition to preserving and running the Library, Kaireios has issued publications which we supported and has restored the Agadakis Castle in the village of Apatouria, Andros, which includes a conference/seminar room and a permanent exhibition of preindustrial agricultural objects.
The collaboration with museums dedicated to preserving and showcasing our civilization covers the entire spectrum of the Foundation’s interests and appears in almost all chapters of this publication. Our earliest and most characteristic relationship is with the Benaki Museum. Our ways of supporting the Museum include the purchase of books for its Library, the acquisition of exhibits such as the portraits of Athanasios Diakos and Odysseas Androutsos, the restoration of icons, the funding of its research project at the Sanctuary of Amyklaion near Sparta and the creation of a hall for periodic exhibitions at the Main Building on Koumbari Street; the hall is named after our founders, Spyro and Eurydice Costopoulos. After the renovated Main Building was reopened and the new building on Pireos Street began to operate, the Foundation has supported many of the Museum’s exhibitions and the publication of accompanying catalogues.

Considerable support was extended also to the Historical and Ethnological Society of Greece – National Historical Museum. The Foundation, at the Society’s request, purchased and donated to the Museum various items which cannot be listed in detail in this volume; indicatively as to the variety of the exhibits we could mention an oil painting about the Venetians’ offensive to recapture the castles of Preveza and Vonitsa in 1717 under Count J. B. M. Schulenburg, the oil painting under the title Setting fire to a Turkish ship by N. Volanakis, a yatagan of Constantinos Canaris, a golden bracelet of Queen Amalia decorated with a miniature of King Otto, and a knife given by Eleftherios Venizelos to Nikolaos Plastiras.

The Foundation has provided similar, albeit smaller, support to many other museums as well, among which the Byzantine Museums of Athens and Thessaloniki, the Museum for the Macedonian Struggle, the Museum of the City of Athens, the National Gallery and Alexandros Soutzos Museum and the National Museum of Contemporary Art for the purpose of augmenting their collections.

Given the importance we ascribe to the preservation and restoration of national costumes and other traditional artefacts as part of our cultural identity and heritage, we support many folklore museums around Greece, from Thrace to Crete and the Aegean and Ionian islands.

In a country so closely associated with the sea, we would naturally support maritime museums and projects promoting the Greek maritime tradition; we shall refer solely to some original undertakings to which the J. F. Costopoulos Foundation contributed.

1. Popular Library of Kalamata.
2. Popular Library of Kalamata, Ceremonial Hall of the Contemporary Greek Art Gallery.
Works by Daphne S. Costopoulos.
3. Untitled, oil and sand on canvas, 1975-84.

Daphne S. Costopoulos, Self-Portrait, oil on canvas, 1958-61.
Costopoulos Foundation has provided financial aid. The first was the restoration by the Aegean Maritime Museum of S/S Thales Milissios, the ship which installed the underwater telephone cables in Greece during the twentieth century. The second one concerned the construction by the Maritime Museum of Crete of a replica of a Minoan boat which sailed from Chania to Piraeus in 2004. A third initiative by the Historical Archives-Museum of Hydra was about the purchase and the study for the restoration of Eleni P., a historical wooden cargo boat; the project is still under way. A fourth initiative was our support to the Prinomissisakis Sindemos for the construction of a replica of the traditional rowing boat Santala of Marmara.

Outside Greece, the Foundation has helped in the renovation of museum halls with Greek and Roman collections, as in the Fitzwilliam Museum of the University of Cambridge or the relocation and rearrangement of the ancient collections of Newcastle University, England. Among the projects which combine elements from several categories of our activities are the Greek translation of the educational leaflets in the Louvre halls of Greek, Roman and Etruscan art and a CD with the Cypriot antiquities in the Cesnola Collection of the Metropolitan Museum of Art in New York. In a similar spirit, we helped in the construction of special showcases for the Museum of Antiquities in the new Bibliotheca Alexandrina, while in the Holy Monastery of St. Catherine at Mount Sinai we worked together with the A. G. Leventis Foundation to support the conversion of the Treasury into a Museum of the latest specifications. Moreover, together with the A. G. Leventis Foundation and the Stavros Niarchos Foundation we covered the costs of the exhibition Byzantium 330-1453, a collaboration between the Royal Academy of Arts in London and the Benaki Museum in Athens, shown in the Main Galleries of the Royal Academy of Arts, London in 2008-2009. According to the Royal Academy of Arts, the sponsorship guaranteed that “the curators were able to represent the Byzantine Empire in all its splendour presenting a unique opportunity for the British and international public to admire and understand the art and culture of the Byzantine Empire in hitherto unrealized magnificence”.

Given their long history, many monasteries possess valuable treasures which require maintenance, and the Foundation often comes to their aid. The Holy Monastery of Koutloumoussion on Mount Athos was helped to restore the valuable manuscripts in its library, as was the Holy Monastery of Saint John the Theologian on the island of Patmos, on the occasion of

1. Historical and Ethnological Society of Greece – National Historical Museum, unknown artist, oil painting of the recapture of the castle of Vonitsa
5. Royal Academy of Arts, the façade of the building during the exhibition Byzantium 330-1453
the celebrations of its 900th anniversary. On the same island we supported also the restoration of the Holy Kathisma of Saint Christodoulos.

In most cases our support to the Church does not have to do with its spiritual mission. The one exception was a possibly unique example of resourcefulness displayed by the Holy Metropolis of Dryinoupolis, Pogoniani and Konitsa in the 1980s, before the opening of the Greek-Albanian border, when it tried to meet the religious needs of the inhabitants of Northern Epirus and, among other things, resorted to transmitting the religious service via loudspeakers installed on Greek soil! Upon the restoration of the Orthodox Autocephalous Church of Albania, the Foundation’s donations initially went towards rebuilding the infrastructure—repairing the few remaining churches and building new ones, training clergy, developing programmes for the young (camps, youth centres)—and, after the year 2000, towards education, by supporting the Theological Academy, the Greek-Albanian Elementary School of Durres and the Mesopotam Technical School near Sarande, always under the auspices of Archbishop Anastasios.

We opt to support the work of Metropoles in the most remote areas of Greece, such as in Thrace and the Dodecanese. Outside Greece, we have provided financial aid to Metropoles under the Patriarchates of Jerusalem, Alexandria and All Africa for their missionary work, and to Metropoles under the Ecumenical Patriarchate of Constantinople for the restoration of relics and Byzantine churches under their jurisdiction.

Among the projects of restoring Byzantine relics we have supported since 1991 was the restoration of the major collection of religious icons in the Patriarchate of Alexandria, under the supervision of Professor and Member of the Athens Academy Panayotis Vocotopoulos. Another project that was approved concerned the restoration of Byzantine and post-Byzantine icons from the Emilios Velimezis Collection. One of the frequent requests we get regarding the maintenance of Byzantine monuments led to the project of excavating, restoring and refurbishing, again under Prof. Vocotopoulos, the Byzantine monastery of Pantanassa at Philippias, whose church is one of the largest and most opulent examples of the late Byzantine era to survive in Greece.

In the area of projects concerning the pre-Christian period, in which our history is particularly rich, the Foundation has supported numerous

1. Hellenic Institute of Marine Archaeology, underwater excavation of the Early Helladic shipwreck of Dokos island.
2. Patriarchate of Alexandria, photos before and during the restoration of the icon of Theotokos, under Professor Panayotis Vocotopoulos.
3. Hellenic Institute of Ancient and Medieval Alexandrian Studies, retrieval of the tower of the unique Pylon of Alexandria and the broader area from the site of the submerged Akra Lochias.
4. Musée du Louvre, invitation to the presentation of Greek-language educational pamphlets.
excavations in caves, prehistoric and historic monuments in Greece and abroad. Space does not permit us to describe all of them, we shall retain only five which we consider to be of national importance, starting in chronological order from Greece and ending abroad:

Mycenae: The Foundation supported from the start the initiative of the Archaeological Society in Athens to publish a study of the finds from fifty years of excavations at Mycenae, together with the excavation logs and all attendant records. The overall project is supervised by Professor and Member of the Athens Academy Spyros Iakovides, who has excavated the site over the past five decades and since 1988 has directed the continuation of the excavation. As Prof. Iakovides explains, “this sponsorship has greatly facilitated the progress of the programme for the publication of the excavation project at Mycenae”. That programme involved a full and detailed topographical survey of the acropolis of Mycenae by crews from the National Technical University, the description of over twenty buildings within and outside the acropolis and the cataloguing, description and photographing of all stratified finds, including some 200,000 sherds found during the excavations. The findings of the study have led to the safer and more accurate dating of the years of prosperity and decline in the acropolis, the gradual shrinking of the palatial economy and the changing uses of the various spaces. According to Prof. Iakovides “these publications will lead to conclusions about the historical course of Mycenae”.

Ancient Messene: The Foundation began to support the excavations carried out by Professor Petros Themelis in 1986 and continued to do so for twenty-one years. According to Prof. Themelis, “the Foundation contributed greatly to the restoration and the opening to the public of monuments which were not included in the CULTURE operational programme of the Ministry of Culture and Tourism”. The completed operations include: restoration and consolidation works on the rectangular tower no. 17 situated to the northeast of the Arcadian Gate, one of the best-preserved towers along the impressive fortifications; restoration of the four-column, Doric Propylon—the monumental gate which leads to the western arcade of the Gymnasium and thence to the Stadium; restoration of the K3 burial monument in the western arcade of the Gymnasium; restoration of the Fountain of Arisone; restoration of the Doric temple in the Agora; restoration of the Thesaurus in the Agora; refurbishment of the Basilica; restoration of the burial monument to the east of the Asclepius
sanctuary. Additionally, restoration work was carried out on the statue of Hermes on display at the Museum within the site, and two vehicles were purchased to meet the needs of the restoration and excavation works. The completion of these tasks helps and promotes the excavation, restoration and museological work on Ancient Messene.

Choregic monument of Thrasyllos: The Foundation has been funding the reconstruction of major parts from the frieze of the choregic monument of Thrasyllos on the southern slope of the Acropolis of Athens. The overall programme is headed by Professor Alexander Mantis, supervised by the Committee for the Investigation, Consolidation, Restoration and Enhancement of the Theatre and Sanctuary of Dionysus and the Asclepieion and is funded in part by the 3rd Community Support Framework of the EU. Prof. Mantis explains that "this special choregic monument was preserved in its place until 1827, when it was bombed and ruined during the War of Independence. The study for its restoration was aimed at collecting and processing data, which came to support the idea of attempting the partial restoration of what has been an outstanding element in the historical landscape of the Acropolis for over twenty-two centuries. [...] The Foundation’s involvement concerns a total of eight stones, which is an important number. These are parts from prominent areas on the façade of the building". The necessary additional funding by the Foundation helps restore a prominent element in the historical landscape of the Acropolis and symbolically links through the centuries the ancient sponsorship of Thrasyllos with the contemporary one from the Foundation.

Hellenic Institute of Marine Archaeology: the long collaboration between the Institute and the Foundation started in 1989, when we helped with the excavation of one of the most important ancient shipwrecks near the island of Dokos in the Argolic Gulf. Other large-scale underwater excavations of prehistoric and historic cargo ships were also supported throughout the 1990s at Cape Iria-Agolida; Antidragonera-Kythera and from 2000 to this day at locations in the Pagasetic, Saronic and South Evoikos Gulfs. As professor Yannos Lolos explains, "the study of the world’s oldest known shipwreck near the island of Dokos (2200 BC) was carried out in 1989-1992 and was a milestone for Greek marine archaeology and in the history of the Institute of Marine Archaeology, after which the Institute made great progress in research, publishing and education, while gaining international recognition and prestige. The J. F. Costopoulos Foundation supported this drive from the outset; the Foundation’s support to more
Ancient Messene:
1 & 2. Hermes, as found in the Gymnasium and after cleaning.
3 & 4. Photograph after the restoration and drawing of the tower no. 17, the Arcadian Gate and the burial monuments.
5. The façade of the Gymnasium Propylon after restoration.
6 & 7. The Fountain of Arsinoe during and after the restoration work.
major projects over the years has been instrumental in promoting marine archaeology in our country”.

Hellenic Institute of Ancient and Medieval Alexandrian Studies: The Institute has obtained a license from the Egyptian authorities to carry out marine archaeological research on the eastern coast of Alexandria. Since 2001, the Foundation has supported, at first exclusively and ever since continuously, these excavations which have provided a wealth of evidence on the ancient city’s history and topography, and their finds are now on show at the archaeological museum of the Bibliotheca Alexandrina, which has also been supported by the Foundation. Professor Harry Tzalas points out that the findings from twelve years of excavations are “impressive in number and volume as well as in terms of the new evidence they add to the history and the topography of the great city of Ptolemaic, Roman and Islamic times”. The Greek archaeological delegation with its constant presence has earned an equal place next to its two major French counterparts.

Ancient Greek and Byzantine antiquities are often shown in temporary exhibitions in Greek and foreign museums. We have already mentioned the exhibition on Byzantium at the Royal Academy of Arts in London. We were also among the foundations and companies which supported the exhibition Byzantium: Faith and Power (1261-1557) at the Metropolitan Museum of Art in New York in 2004. The exhibition, as MET Director Dr Thomas Campbell reminds us, was seen as one of that year’s top events, and its catalogue received two major art-history awards in the United States. In association with the Stavros Niarchos Foundation we supported the exhibition Athens, hosted at the Helsinki City Art Museum in 2006, and the exhibition Eros: From Hesiod’s Theogony to Late Antiquity at the Museum of Cycladic Art in 2009. Special mention is due to our collaboration with the Musée du Louvre in the publication of the catalogue for the Praxiteles exhibition which then travelled to the National Archaeological Museum of Athens in 2007.

We have supported also the Association for the Safeguard of Cultural Heritage of Cephalonia-Ithaca for the publication of a historical study on the Homeric Ithaca which was graciously distributed to schools and libraries on the two islands. The same Association initiated the acquisition and exhibition on Cephalonia of 152 works by the Greek-American artist Gerasimos Steris, whose family came from the island.

In the same vein, the Foundation supports publications of scientific, historical and research, but little commercial, interest. These include the two-volume collection of 35 papers by archaeologist Ioulia Vocotopouloa in 2001; the Mount Athos Centre’s 2008 album: Mount Athos. Panayotis L. Vocotopouloa. Photographs 1956-2001, with 165 photographs of buildings and landscapes on Mount Athos; the monography on the work of architect Aris Konstantinidis by the Mondadori Electa Publications; two volumes on the architecture and urban planning of modern Athens by Professor Alexandros Papageorgiou-Venetas: Eduard Schaubert (1804-1860). A Collection of documents on the planning of Athens and Piraeus (1998) and Amalia’s Garden: Design, Establishment and Evolution of the National Garden of Athens – A Contribution to Athenian Historiography (2008), as well as two books by Professor Eleni Fessa-Emmanuil: Theatre Architecture in Modern Greece: 1720-1940 (1992) and Twelve Greek Architects of the Interwar Period (Distinguished Greek Architects of the 20th Century) (1999). Our support to the Society for the Study of Greek History has helped to produce or reprint many historical publications. Equally, we have repeatedly supported the Society for Macedonian Studies.

Our funding activities have included the translation of classical texts into Modern Greek. The most recent examples are the translations of the seven extant tragedies of Aeschylus and the other seven extant tragedies of Sophocles by journalist and writer Andreas Zoulas in 2007 and 2008, respectively, and the translation of the Iliad by Professor Dimitris Maronitis in 2009.

Finally, reference must be made to the Greek Font Society, which keeps a variety of digital fonts in polytonic Greek consisting of both historical examples and new designs in keeping with our typographical tradition.
It is evident that all activities of the Foundation concern society as a whole and usually aim at the dissemination of intellectual wealth. However, some of the initiatives we have supported over the years have been about providing material help to sensitive groups of people or about protecting the fauna and flora of our country and the region.

Specifically, in the context of our long-term relationship with Cerebral Palsy Greece, the Society has provided grants for its members’ training in special education or speech therapy. More importantly, perhaps, it has organised two highly successful Performing Art and Experiential Seminars which brought together over 250 young people from Greece and abroad, with or without disabilities, in a creative combination of dance, theatre, music and visual art.

Wishing to promote the social rehabilitation and reintegration of children, adolescents and young adults with serious psychosocial problems such as mental illness, mental retardation and their attendant difficulties, we supported the Association for the Psychosocial Health of Children and Adolescents in setting up its second Community Home. The Home hosts eight to ten adolescents and youths five days a week, so as to ensure a homelike atmosphere and setting and to encourage the families to have them back with them over the weekends.

Similar aid has been provided over the years to many associations dedicated to socially vulnerable groups in Attica and beyond. In a combination of social contribution and education, the Foundation supports professional training schemes for the disabled as well as production units in the form of workshops. The most recent examples from the last two years include the Parents and Friends’ Association for the Mentally Retarded Aghios Nikolaos, the Theotokos Foundation, the Recreation Centre for Occupying Mentally Retarded Children Parent and Guardian Board Aghios Panteleimon, the Saint Demetrius Children’s Care and Welfare Centre, the Society of Parents, Guardians and Friends of People with Mental Disabilities Igremia, the Association of the Parents-Guardians and Friends of Autistic Children S.O.S., the Society for the Protection of Disabled People of Karystos and the Association of the Parents-Guardians and Friends of Autistics in Evros Aghios Vassileios.
This indicative list demonstrates the great range of needs and our inability to support all the worthy causes submitted to us. However, we shall stop at just two more projects we were able to support. The first one is that of the Heliotropio Social and Environmental Action Society which, as part of its educational programmes, produces special educational material to promote the direct, experiential perception of nature for children with visual problems. According to the Society itself, these programmes “are designed to prevent the marginalisation of people with disabilities and reinforce their personality, to raise environmental awareness and to promote a change of attitudes towards disability. We have made a series of models and educational toys which contribute to experiential learning, and we have carried out a series of events which brought together children with and without disabilities”. The second undertaking, of a more recreational nature, is addressed to children in hospitals and child care institutions, to whom the New Art Scene of the Theatre of Neos Kosmos gives theatrical performances; indeed, the actors sometimes happened to perform before just one child.

Social initiatives are based primarily on volunteerism, the spirit of which has been traditionally promoted in our country by the Boy and Girl Scouts (Soma Hellinon Proskopon-Scouts of Greece) and the Greek Guiding Association, two organisations which our Foundation has supported over a long time. Since 1994 we have added Elix, Conservation Volunteers Greece, a Non Governmental Organisation which promotes volunteerism and organises volunteer work programmes for youths from all over the world. These programmes are about contributing volunteer work for worthy community projects in collaboration with local associations, environmental organisations and societies which decide upon the project and provide hospitality to the volunteers. Elix has already organised over 300 projects in 104 communities around Greece, with the participation of more than 6,200 young people.

In the area of environmental protection, the Foundation has been associated for more than 25 years with the Philodassiki Enosi Athinon, which has undertaken repeated drives for reforestation in Attica and elsewhere, and promotes public awareness through its magazine Fysi kai Zoi. Another long and regular association is with the Hellenic Society for the Protection of Nature; in the last ten years the Society, as the Greek representative of the Foundation for Environmental Education-FEE, has been using the Foundation’s donation to run the International Programme.
Eco-Schools which aims to promote environmental awareness, education and changing attitudes of students in matters relating to the environment. According to the Society, the "Eco-Schools Programme encourages children to participate in the decision-making, the design and the implementation of actions aimed at environmental protection". Our Foundation also supported the Society's initiative to collect and publish the articles written by Myrto Apergi for the magazine *I Fysi* in a single volume under the title *Experiences from Greek Nature*.

Another crucial contribution was to the early education programmes of the Gaia Centre of the Goulandris Natural History Museum, which were designed in collaboration with the Natural History Museum of London and aimed at awakening the visitor's environmental awareness. Again in the area of environmental issues we must include our contribution to the Third International Environmental Symposium *The Danube: A Network for a Living River*, held in October, 1999 under the auspices of His All Holiness the Ecumenical Patriarch Bartholomew. The Symposium highlighted the problems in the ecosystem of the river Danube as a result of pollution, overexploitation and destruction from the then-recent war in Yugoslavia.

Many societies deal with animal protection, given the urgent need to rescue the most specific species threatened with extinction. One of those we have often supported is the Association of Ecologists of Hydra, which started by protecting the traditional character of the island of Hydra and later made a key goal of protecting the marine environment of the eastern Peloponnesse and the Saronic Gulf. Other societies we have supported include the Sea Turtle Protection Society of Greece *Archelon*; the Arcturos Environmental Centre for wildlife and environmental protection, mainly on Mount Pindos; the Silva Project for the preservation of the small Skyrian poneys; and the Hellenic Wildlife Hospital on Aegina, which has treated thousands of wild animals, most of which are from species protected by national and EU legislation.

In our country, all the institutions which deal with the protection of nature and the environment have also undertaken to educate and increase the public's awareness, such as the Greek Society for Environmental Information and Education, which we have supported repeatedly. The title of the society condenses the entire problem of Greece in this area and brings us to the following chapters, which deal in more detail with our activities in Research and Education.
The funding of research and the support of science have been central to the activities of the J. F. Costopoulos Foundation, since there can be no civilisation without these two elements.

Several scholars have been able to continue or complete their research thanks to the Foundation’s aid. Space and the character of this publication does not permit a detailed reference to all of those individuals, whose names are listed in the Appendix. One example which reflects the Foundation’s approach in the cases of individual scholars is that of the late Eleni Koukkou, Professor at the University of Athens, who devoted her research to the life and work of Ioannis Kapodistrias. Unfortunately, due to her death, the research remains incomplete and therefore has not yet been published.

It is our aim to focus mostly on collective research projects, preferably through established educational institutions. One example is the scientific team from the University of Athens which studied the Antikythera Mechanism in collaboration with international experts; the team, which is not the only one studying the Mechanism, was able to upgrade its technical equipment and present its latest findings in conferences and exhibitions in Greece and abroad. Similarly—and exceptionally, since this is not directly relevant to our aims—we sponsored the purchase of equipment by the Biomedical Research Foundation of the Athens Academy.

We have frequently supported research via the National Hellenic Research Foundation and specifically the Institute for Neohellenic Research. Recent examples include the Seminars at Hermoupolis of 2006, the digitisation of the Ergography of Modern Greek Historiography and the Bibliography of the History of Historiography (15th-20th c.), two research missions to southern Russia for the study of the Greek contribution to the development of the port towns in the Azov Region (19th & early 20th c.) and the reprint of Greek Painters after the Fall of Constantinople (1450-1830) by the Byzantinologist and Member of the Athens Academy Manolis Chatzidakis.

The advent of new technologies has led many institutions to seek the resources to digitise their archives. One undertaking of international
scientific interest was our contribution to the digital restitution of the Codex Sinaiticus. Under the auspices of the British Library, the manuscript of the Codex was put together from three fragments which were kept in different libraries, as part of a long-term project for the authentication, preservation, transcription and eventual digitisation of the Codex. Among other digitising projects is that of the Archives of the Patriarchate of Constantinople, undertaken by the Research Committee of the Aristotle University of Thessaloniki. The wealth of the archive and the importance of the project becomes evident when we consider that during the systematic phase of 1998-2004 the experts digitised approximately one million pages. Another example is the digitisation of the student registers of the Hill School since the 19th century.

Science is also promoted through congresses, a field in which the Foundation has been consistently active in its thirty-year history. One indicative example is the congress on The Fourth Crusade and its Consequences under the auspices of the Athens Academy in 2004, upon the 800th anniversary from the Fall of Constantinople to the Crusaders in 1204.

The broader field of research includes also scientific journals specialising in specific areas, such as the magazines Mnemon of the Society for the Study of New Hellenism; Historion. A review of the Past and Other Stories of the Cultural and Intellectual History Society; Diotima, by the Hellenic Society for Philosophical Studies; Peloponnesiaka, by the Society for Peloponnesian Studies; Erotites, by the Association D’Études des Lumières En Grèce; or The Numismatic Chronicles of the Hellenic Numismatic Society. The editorial committees of all these periodicals include researchers from all age groups who represent the scientific trends of their time.

As a counterbalance to the support towards scientific periodicals, the Foundation promotes also longer-term publishing projects which involve the collaboration of specialists in various disciplines from around the world. One example is the British Academy project for the Lexicon of Greek Personal Names, headed by Professors P.M. Fraser and E. Matthews. The project aims to collect and publish with documentation all known ancient Greek personal names down to the sixth century A.D. as found in inscriptions, manuscripts, coins and other artefacts of all kinds.

1. British Library, manuscript of the Codex Sinaiticus.
2. National Hellenic Research Foundation, Institute of Modern Greek Studies, front cover of the reprinted book by Byzantinologist and Member of the Athens Academy Manolis Chatzidakis Greek Painters after the Fall of Constantinople (1450-1830).
3. Tomography of the Antikythera Mechanism, with gears calculating the position of the Sun and the Moon and predicting eclipses, taken with an X-Tek Systems CT scanner.
4. State Archives from the Rostov region, Church of Saints Constantine and Helen in Tangarog, Sea of Azov, Russia.
Another area of research concerns modern methods which arise from the need to develop fresh approaches or revise the existing ones. One such undertaking which our Foundation supports is the forthcoming book by the Theatre Company Attis which describes, among other things, Theodoros Terzopoulos’s Biodynamic Method—the product of many years of research in the field of theatrical expression with particular emphasis on ancient tragedy. The Foundation’s aid was used for organising the archive material, digitising part of it, developing some 3,000 exercises and helping the method to evolve.

The fusion between ancient drama and contemporary acting is also the object of the Meetings for Young Artists organised annually by the European Cultural Centre of Delphi and often supported by the Foundation, in which distinguished actors and directors teach methods of understanding and interpretation of ancient drama from all performing arts, i.e. theatre, dance, music, new technologies, etc. We believe that in addition to enriching the knowledge and experience of the participating students from all approved schools in the country, this project promotes research as such in a creative way.

3. European Cultural Centre of Delphi, Meetings for Young Artists.
4. British Academy, front cover of the publication Lexicon of Greek Personal Names.
The promotion of Education in the broader sense of the word is naturally among the primary aims of the Foundation. In this chapter, it is firstly worth noting the Foundation’s commitment to supporting the Efstathia J. Costopoulos Foundation as regards the running expenses of the Yiayia’s Garden Model Nursery School which the Costopoulos family established in Kalamata.

Just as the inception of the J. F. Costopoulos Foundation is linked to a major event for the Bank, the establishment of the Efstathia J. Costopoulos Foundation is associated with the official opening of the Bank’s Main Building on February 20, 1987; during the inauguration ceremony it was announced that the family, the Bank and the Foundation intended to contribute to the rebuilding of Kalamata following the earthquakes of September, 1986 by donating a plot and building a model nursery school. The Bank undertook to build and equip the nursery school on a plot which formed part of the dowry of Efstathia J. Costopoulos and had been inherited by Anastasia and Yannis S. Costopoulos. Since 1994, when the nursery school began to operate, its operational expenses are covered by the same three parties. At this point we should let Anastasia Costopoulos, Vice-Chairman of the Foundation, relate the creation of Yiayia’s Garden:

“It was several months after the night of the earthquake in Kalamata in September, 1986. The tears had dried and the image of our homeless fellow citizens was beginning to fade. Everything had been organised more or less, and we in Athens spent several evenings talking about what we could do for the people of our ruined city from then on... Among the various plans formed in our minds and hearts the word “nursery school” had come up; that was an initiative which could go ahead only with the aid and contribution of friends and specialists. So by the day my brother Yannis S. Costopoulos called me to sign the articles of association for the nursery school, things were already under way. The contract was about a creche to be built on a large section of the garden of our grandmother Efstathia J. Costopoulos. It was going to be called “Yiayia’s Garden”; the architectural design was to be offered by the architect Alexandros Samaras, and the structural and mechanical designs by Victor Ampakoumkin and Elias Canelakos, respectively. The in-situ architectural work was to be undertaken by the architects Vlma Apostolaki and Giorgos Papaemmanouil, who lived and worked in Kalamata.
In any case our property—a strip of land with an orchard and a vegetable garden and a small ground floor house on Aristomenous Street—had fallen victim to the earthquake. Any kind of initiative was welcome but also to the detriment of the old city, as the drive for reconstruction spelled the end for the few remaining gardens; most of the old mansions had already been damaged and blocks of flats rose one after the other. Now we had found the best possible solution to trigger our memories from our childhood summers: half of the garden was to be turned into a playground for the children, and the other half would remain as an orchard for the pupils to take care of and learn some gardening. The school was built, and many classes of various sizes were formed. Since then I have been happily involved in the development of the nursery school, following closely the various aspects and the requirements of its operation and making some good friends in the process. The school, thanks to the dynamic contribution of its current Head, Adriani Roussopoulos-Kallikouni, is now in great demand.

In addition to the pupils from poor families, every year we get more requests than we can accommodate from parents anxious to enrol their children, and we are forced to turn some of them down. It is an achievement which has been embraced by the city and ties us even more closely to it. Besides, the obligations we undertook towards this once hard-hit local community remain the same and more.

The donation was made, and the fairytale stops here.”

Each year the Efstathia J. Costopoulos Foundation hosts toddlers and preschool children from families with very low incomes or others who are in temporary social or financial difficulties. Tuition and meals are provided for free. The specially trained staff provides the everyday, child-centred educational programme, offers additional individual or group classes in music education and painting and organises many extra activities within the school or in the city. Special attention is available for children whose parental care is deemed insufficient, through the Afternoon Programme which is hosted in a separate area with a homelike atmosphere.

In addition to the educational programme and the activities for children, the school provides workshops for the education and training of parents, through which unemployed parents discover and develop new skills, express themselves creatively and gradually enter or re-enter the job market. The school thus continues to support over time its former pupils—over twelve hundred and fifty till now—and their families. All these activities are constantly supported by a psychologist and a social worker. Moreover, the process is under way for the creche to be licensed as a kindergarten, which is now part of the obligatory education in our country.
Our support to Education goes beyond this school and into the area of scholarships, the endowment of university Chairs, the contributions for organising scientific meetings and the provision of funds to specific research projects.

It has been our constant concern from the outset to keep down our operating costs. To this end, the Foundation did not develop a mechanism for assessing scholarship applicants, opting instead to provide grants through established organisations. For instance, we have a long working relationship with the American Educational Foundation (Fulbright Programme), we have supported the Princeton University Programme in Hellenic Studies and we endowed the Hellenic Harvard Foundation when it was set up. All these institutions select students to be awarded grants for studies in the United States of America.

In Western Europe we have promoted Byzantine studies by awarding for a number of years the Stavros J. Costopoulos scholarship of the University of Oxford in this field, and also by supporting the scholarship programme of the Institute for Byzantine and Modern Greek Studies of the University of Vienna, the Institute for Byzantine and Modern Greek Philology and Byzantine Art History of the University of Munich and the Chair of Modern Greek Studies of the Free University of Berlin. Similarly, in the early 1990s we endowed the Chair of Byzantine and Modern Greek Studies of the University of Oxford before providing support to its scholarship programme, as stated above.

In Greece, one indicative example is the University of Crete, which we supported with regard to a grant awarded by the Department of History and Archaeology on the subject of Western Art. Another long association is that with the Hellenic Foundation for European and Foreign Policy (ELIAMEP), with which we worked for the selection of five Greek students who were supported throughout their studies at the newly-set up Chair of Greek-Turkish Studies at Bilgi University of Istanbul. Another project with ELIAMEP in recent years concerns the Stavros J. Costopoulos research fellowship with a focus on international relations and European integration; this introduced into the research of foreign policy in Greece a practice which is tried and tested and quite widespread in Western Europe and America and enables Greek scholars to seek professional advancement beyond our national borders. Commenting on this research fellowship, ELIAMEP adds that “it has served as a vehicle for promoting the participation of Greece in the discourse among the international academic community on issues around the progress and the future of European integration. By attracting distinguished researchers with a long experience abroad, it has contributed also to the upgrading and the advancement of the research carried out in Greece”. Another move in the direction of supporting young Greek scientists was that for a postdoctoral scholarship at the Bologna Center of the Johns Hopkins University.

In addition to our long-running involvement to undertakings such as the above there have been various instances of one-off support to internationally renowned and highly symbolic Chairs of Greek studies. Such cases include the Nikos Kazantzakis Chair of the Centre for Modern Greek Studies at San Francisco State University and the Odysseus Elytis Chair at Rutgers State University of New Jersey, as well as the National Centre for Hellenic Studies and Research at La Trobe University in Australia.

The will to learn and go deeper into one’s field is cultivated from a young age, and the same is true of training in a profession. The Foundation has therefore often supported secondary schools which foster the appropriate spirit of enquiry or teach a profession under a scientific method. One of these is the American Farm School in Thessaloniki, whose reputation extends beyond the Greek borders as it caters for students from all neighbouring countries. The Foundation has also taken special care of the Zografieon Lyceum in Istanbul.

In recognition of the special value of libraries in the education process, we have supported via the Council for Children’s and Adolescents’ Libraries the operating and expansion costs for three of its 28 Libraries in Ermoupolis, Syros; Velvento, Kozani; and Myki, Xanthi. Apart from schools and universities, the Foundation takes an interest in the practical training in professional skills as provided by many societies; prominent among these is the Girls Education Society, which has been supported unfailingly since the Foundation’s establishment.

We shall end this chapter with a reference to an initiative undertaken jointly with seven other Foundations: Eugenides, Lambrakis, A.G.Leventis, Bodossaki, Stavros Niarchos, Alexander S. Onassis and the National Bank of Greece Cultural Foundation. In the last four years these eight...
foundations, including ours, have been working on the Education and Development Initiative, with the aims of preparing a Study of Employment for Graduates of Higher Education, developing a web-based educational Game on the internet, providing educational and cultural material for schools over the internet, preparing a Guide for Studies (both undergraduate and postgraduate) and Employment and setting up a Network of School Innovation. The first four aims have been attained; for the fifth aim, which is also the main one, the Foundations are in talks with the Hellenic Ministry of Education, Lifelong Learning and Religious Affairs so that they can hand over the project as it is now to be continued by the Ministry.

Irrespective of its ultimate outcome, the Education and Development Initiative has helped us to establish regular communication with similar foundations with which we had already collaborated on occasion, as it has been mentioned before, particularly in the area of supporting art projects.

1. Zografion Lyceum in Istanbul.
2. American Educational Foundation (Fulbright Programme), event at the Zappeion Exhibition Hall on its 60th anniversary.
3. American Farm School, morning class of Farming Machinery at the Vocational Lyceum.
6.

ARTS

Over the years, the Foundation has linked its name with art exhibitions, mainly retrospectives, for Greek or Greek-born artists of international acclaim. This began in 1994, when the State Museums of Contemporary Art in Athens and Thessaloniki had yet to be established and there were no similar private museums, either. This activity is dealt with in the next and final chapter of this Anniversary Report as the sole area of productive action by the J. F. Costopoulos Foundation.

In this chapter we shall examine the various other artistic activities we have supported and which have not been mentioned in other sections of this presentation.

In the area of Music, the Foundation was one of the many benefactors who contributed to the completion of the Athens Concert Hall (the Megaron). Since then, we have supported the Megaron for various concerts, such as those by the Philharmonia Orchestra of London in 1993 or those by the pianist Apostolos Palios, whom we had supported for the completion of his studies in Germany, Hara Iakovidou on the works of Nikos Skalkottas, and Haris Vrontos for the dissemination of his music. The Foundation has supported also the educational programmes of the Athens Concert Hall.

In the same field, we have supported the Greek National Opera in the activities of its Chamber Orchestra, as well as major events outside Athens, including our systematic support to the International Music Festivals of Aegina and Paxos. We have been active also in the area of preserving and issuing on CD the work of such eminent Greek composers as Nikos Skalkottas, Dimitris Mitropoulos and Georgios Kasassoglou; one indicative example is the successful production of a CD with works of Nikos Skalkottas by Danae Kara. Moreover, we have promoted the work of such contemporary Greek composers as Thanassis Moraitis, Vangelis Petsalis and Efstaithios Mavrommatis, who were supported to record their unpublished works.

True to our principle of supporting not only classical and contemporary music but also projects for the preservation of our customs and traditions, we have provided regular aid to the Society for the Dissemination of
National Music Simon Karas for the organisation of musical events, such as the annual concert commemorating the 29th of May which has been given continuously since 1930 or for the publication of books such as Simon Karas’ manuscript entitled Anastasimatario. In the same vein we have supported the Choir of Saint George Karytis-Themistoclis Polykratis and the Melpo Merlier Music Folklore Archive. We promote also musical education through the activities of societies such as the Jeunesses Musicales de Grèce, the Athens Choir and the local conservatories and philharmonic societies of the Ionian Islands.

In the field of dance, we have long supported the work of the Lyceum of Hellenic Women, mainly in Kalamata but also in other cities in Greece and abroad, and the Greek Dances-Dora Stratou Theatre for its shows on the Filopappos Hill. Both organisations promote the preservation of our traditions by studying, presenting and teaching dances from all over Greece, reproducing traditional costumes and recording songs from various regions of the country. It is worth noting that the costumes they preserve are not mere museum pieces, but are used in the major productions on Greek traditional themes they present annually in Greece and abroad.

Apart from traditional dances we have contributed to the presentation in Greece of the avant-garde work of Greek or foreign choreographers. The best known example, due to our long-standing donation from 1998 to 2009, is that of the Kalamata International Dance Festival, which has become the top contemporary dance event in Greece and one of the major dance events in Europe. The Festival has presented 74 foreign dance groups, of which 53 appeared for the first time in Greece—among them Merce Cunningham, Trisha Braun, Jan Fabre, Philippe Decouflé and Jérôme Bel—as well as 30 Greek dance companies, including Zouzou Nikoloudi, Dimitris Papaioannou and Konstantinos Rigos. It is worth noting that the Foundation has supported the early years of contemporary dance groups and contributed to this flourishing kind of art in the last fifteen years. These groups include Oktana, Sine Qua Non and Edafos Dance Theatre, from 1991 to 2003, whose performance Forever was choreographed by D. Papaioannou before he was commissioned to prepare the Opening Ceremony for the Athens 2004 Olympic Games.

Similar support for more than three years has been extended also to other contemporary dance companies such as the Contemporary Dance Group of Persia Stamatopoulou, the Elix Dance Company, the State School of Dance and the Zouka Dance Company.
Equally important, although more numerous, are the subsidies in the area of the Theatre. The Foundation aims to provide equal support to non-commercial productions from the field of classical repertory and ancient drama and from that of contemporary and experimental theatre. We have supported the avant-garde efforts of both young and established actors in the productions of the theatre companies Morfes, Argo, Semio, Sfendoni, Spring Theatre and Notos. All these companies were financially supported for several years. Many young and active artists emerged through these ventures, and some of them have stood out on the Greek scene.

Sometimes, the Foundation has supported initiatives which combine theatrical productions with education. One indicative example is the National Theatre’s Readings, which had started under the title Analogio Festival and presented new plays by established as well as younger playwrights. The Foundation’s support enabled the National Theatre to activate a mechanism of more than 130 artists (100 actors approximately and more than 30 other contributors), while the Theatre’s entire production department helped throughout these activities, from organisation and rehearsals to the final presentation.

Another type of initiative for special young audiences combines entertainment with charity work, such as that provided in hospitals by the New Art Scene of the Theatre of Neos Kosmos and which the Foundation supports, as we mentioned earlier. Another worthy case is that of the Greek Puppet Theatre which has created the bulk of its artistic work during the 1990s. Its productions are primarily addressed to children, but include adult audiences, too. Additionally, the Greek Puppet Theatre, aims to organise congresses and workshops on puppet construction and handling.

In addition to music, dance and theatre we have supported various activities regarding photography, such as the anniversary retrospective on the 20 years since the founding of the Photography Circle in the Benaki Museum, and promoted growth in other, less developed areas of artistic expression which employ new digital or audiovisual technology. This category includes a donation to t-SHORT, a non-profit company for the creation of a database and a digital festival for the promotion of short films.

It is evident that the resources of a benevolent Foundation cannot extend to major cinematic productions. Nevertheless, we support the production of non-commercial films, short films, documentaries and experimental-cinema projects.
Our limited contributions in this field are often associated with actions we support in other areas. For instance, we supported the production of the documentary film *The Journey* and the Visual language of Jannis Kounellis as part of his solo exhibition aboard the cargo vessel IONION, the film of Tassos Rigopoulos on Lucas Samaras or the Portolanos Film documentary about the National Garden. Moreover, certain of our donations into research projects, publications or exhibitions of archaeological, Byzantine or generally historical interest involved the production of short films which we also supported. Indicative examples include *The Hide*, a documentary by Vassilis Kosmopoulos about the actions taken in Greece during World War II to conceal and preserve antiquities, or *The Ring* by Andreas Apostolidis, which was accompanied by the exhibition *History Lost*, financially supported by us, and later by a book with the same title. We supported also the production of *Macedonia, The Hellenistic Civilisation as far as Asia*, a film in which Photis Constantinidis presents Macedonia’s major historical role in shaping civilisation in Europe and beyond, during the period beginning with Alexander the Great and ending with Cleopatra, known as Hellenistic, according to Johann Gustav Droysen. Likewise, we supported the Notos Productions film *Travelling in the Shadow of Byzantium*, based on William Dalrymple’s book *From the Holy Mountain. A Journey in the Shadow of Byzantium*. Also worth mentioning is our contribution to the production of *The Journey: The Greek American Dream*, a documentary film produced by the Proteus non-profit organisation and directed by Maria Iliou about Greek emigration to the USA from 1890 to 1980.

Our brief look into documentaries concludes with the productions of Periplus, a company we have supported for its films *Siniasos*, *Mediterranean Stories* – which is about customs around the harvesting of grapes, wheat and olives in Greece, Turkey and Italy and shows the common threads despite the different religions in these countries – *Yannis Moralis, Log Books – George Seferis* and *Meetings with Kiki Dimoula*. The script and the directing of the first four films were by Stelios Haralambopoulos and of the fifth by Katerina Patroni. All these films obtained international awards. Aside from our support to the production of short films and documentaries we must mention also our aid to the Mediterranean Film Institute. It is one of the most dynamic and successful European initiatives which operates under the EU MEDIA programme and holds annual screenwriting seminars by distinguished academics and professionals for mainly young screenwriters and directors from Europe and the Mediterranean countries.
We shall close this reference to filmmaking with a few words about directors whose work relates directly to the visual arts. Antouanetta Angelidi was supported in 1995 for her much-awarded film *The Hours* and in 2001 for the also prize winning *Thief or Reality*. We supported the same filmmaker for the script of the film *Medea / Kore*, co-developed with Rea Wallden and shown at the 6th Avant-garde Film Festival in 2009. Katerina Thomadaki and Maria Klonari, who have always worked as a team, received a grant for restoring and digitising their work which was deemed to be part of the cultural heritage of France, the country in which they work and teach. Similar support was given to Temenos, a non-profit organisation formed to preserve the archive of Gregory J. Markopoulos and fulfil his vision by using original material from 1947 to 1991, to produce the film *Eniaios*—an 80-hour production in 22 cycles which include mythical narratives, portraits of intellectuals and studies of archaeological and architectural monuments. The first cycles were shown in 2004 and 2008 at Temenos, a locality near the village of Lyssarea, Arcadia.

Apart from the art exhibitions we have organised or co-organised, the Foundation has helped contemporary artists to exhibit their work in Greece and abroad or represent our country in international art events. This is our most extensive activity in geographical terms, as we have supported the Greek participation in the Biennales of Sao Paolo in 1987, 1989 and 1996, Venice in 1988, 1990, 1993, 1997, 1999, 2007 and 2009, Cetinje in 1997 and 2002, Berlin and Sydney in 2004 and Alexandria and Ireland in 2006. In 2007 we supported the organising of the Biennales of Athens and Thessaloniki. The artists in these events include, among many others, George Lappas, Thanassis Totsikas, Costas Varotsos, Vassiliki Tsekoura, Nikos Alexiou, Bia Davou, Vangelis Vlachos, Dimitris Alithinos.

1. *Thief or Reality*, a film by Antouanetta Angelidi
2. Greek participation in the 23rd Sao Paulo Art Biennale: Nikos Navridis, work from the series *The question of the age of the void*
3. 1st Thessaloniki Biennale: view from the *installation Black Birds* by Vadim Zakharov at the Museum of Byzantine Culture.
Part of the ceiling decorations in the Foundation's building after revealing and restoration.
I am moved and happy by the fact that this note is written on the occasion of the Foundation’s thirtieth anniversary. What I am about to write is about the Foundation’s ‘inclination’ towards the presentation of the oeuvre of visual artists; I might as well say ‘keel over’ instead of ‘inclination’, since it all started aboard an old cargo vessel which was anchored in Piraeus sixteen years back (1994).

From the inception of the Foundation to that day, I signed diligently the Minutes of the Board Meetings according to the instructions of Mr D. Katsikis as to where I should put my name. The content was rather indifferent to me, and I asked no questions; I still preferred to paint at the time. Yet I did want us to provide help to artists. The Foundation had begun to support art exhibitions as well as the Greek delegations to Biennales. In 1993 I met Katerina Koskina, we worked together and later she joined the Foundation.

During a visit to the Bernier/Eliades Gallery I was approached by Marina Eliades who told me that she wanted to organise a major retrospective for Jannis Kounellis and was wondering if the Foundation might be interested. Till then we had supported through the Foundation some minor shows for certain artists, but what Marina had in mind was a major undertaking. Kounellis, while born in Greece, was an Italian citizen and was seen as an Italian painter of Greek origin. Delighted with her proposal, I began to talk to people in order to decide what to do, since Athens had no major exhibition venues at the time and artists hesitated to go into such an adventure. Kounellis himself solved the problem by suggesting, as a true avant-garde artist, a highly un-museum-like venue: a ship. And as if by miracle, a cargo vessel was found. It was called IONION, named after the sea which connects his birthplace, Greece, with his adoptive country—Italy. Kounellis was overjoyed at this and worked hard aboard the cargo vessel to prepare the show. This, too, was a kind of retrospective of his work till then, and became a point of reference for the Athenian art scene at the time.

Since then the Foundation has devoted a large part of its budget to Art. The years that followed saw many art projects for Greek artists or artists of Greek descent who lived abroad. Among them were Nelly’s (1997-1998), Pavlos (1997), Costas Tsoclis (2000), Lucas Samaras (2005), Stephen Antonakos (2007-2008), Yannis Gaitis (2008).
A special chapter in the history of the J. F. Costopoulos Foundation, and a decisive activity for its identity, is that of its own exhibitions and publications. It all started in 1994, with the exhibition of the internationally renowned Jannis Kounellis, and continues to this day. Focusing mainly on contemporary art exhibitions and their accompanying catalogues, this activity sometimes goes into other areas such as the production of self-contained publications, documentary films of artistic and cultural character, and conferences. Nevertheless, it is the field of art exhibitions which has established the Foundation in the minds of the art-loving public as one of the major institutions, whether private or public, which support and promote the visual arts in Greece and abroad.

Even when the Foundation embarked on organising its own exhibitions, it never ceased to support exhibitions organised by other institutions at a time when few venues, private or public, promoted contemporary art; in the early 1990s the state museums of contemporary art had not been founded yet nor had the private or regional museums, collections and foundations acquired their own spaces. The Greek art scene in the 1980s and 1990s was a lot different than the current one; if not actually barren, it was still inhospitable when it came to contemporary art. Even in the field of commercial artistic activity, very few galleries dealt exclusively in contemporary art and even fewer in international contemporary art. The concerted efforts to promote domestic art and link it to the European scene did not start until the second half of the 1990s, with the establishment of the Hellenic Art Galleries Association. This means that Art Athina did not exist yet, while the auctions by Greek and international Houses which were beginning to be held in Greece did not encompass contemporary art. Under these circumstances, the Board of Trustees of the Foundation, wishing to support contemporary artistic expression in addition to other aspects of culture, decided to collaborate with other supporters of contemporary art in promoting the oeuvre of Greek or Greek-born artists who had gained international acclaim, particularly in the second half of the twentieth century and specifically after the 1960s.

The fact that the Foundation did not have its own exhibition venue proved in fact to be beneficial. On the one hand, it enabled us to organise...
exhibitions in unconventional venues, as we can see in the list and the accompanying photographs in this chapter, boosting the impact of the shows and underscoring the alternative, versatile nature of contemporary art; on the other hand, it led to collaborations with many other institutions in the country, as befits the Foundation’s benevolent and flexible orientation. Many of these collaborations grew over the years and expanded into other areas, often providing excellent results and helping to change the landscape with regard to the reception and appreciation of contemporary art in our country. Among these collaborations, it is worth noting in particular those with the Macedonian Museum of Contemporary Art, the Benaki Museum, the National Gallery-Alexandros Soutzos Museum and the Athens School of Fine Arts; in 1994, the latter was supported by the Foundation in opening and inaugurating with an exhibition of the sculptor Takis the exhibition space named *The Factory* which remained for several years as the only venue for large and important contemporary art exhibitions in Athens.

Since 1994 and on an almost annual basis, the Foundation has had a constant presence on the modern and contemporary art scene, organising, co-organising or supporting major exhibitions which promote in Greece and abroad the work and the personality of Greek or Greek-born artists and their role in the domestic or international arena. This activity of the Foundation has been repeatedly recognised, most notably by the OMEPO (Association for Business Sponsorship of the Arts) in the years 1994-1999. Among the exhibitions of the Foundation, a major milestone is that of Jannis Kounellis aboard the M/V *IONION* in Piraeus, given the importance of the artist, the fact that it was the very first exhibition of the Foundation and the choice of a cargo vessel as the venue. This is a good opportunity to thank the artist and the Bernier/Eliades Gallery for the idea of organising a major exhibition of the artist in his home country and for applying to the Foundation, which undertook the initiative for staging this significant cultural event.

As a result of the unique character of this exhibition and its success within and beyond the borders, our communication and collaboration with the artist grew into a warm and productive relationship, and led to the creation of an archive in Greece of Kounellis’s exhibitions and bibliography which is regularly enriched and updated. A more extensive reference to this particular show—although understandable, as it marked the beginning, in 1994, of what is widely acknowledged as a successful and useful programme of exhibitions—would not be justified, since all of the Foundation’s exhibitions had something special about them and they are said to reflect a new approach to the concept of contemporary art retrospectives in this country. To this end, we believe it is worth making brief reference to all the exhibitions organised by the Foundation and present a few characteristic photos as reminders.

The activities of the Foundation have gone beyond Greece and Greek artists. Indicative examples include the 1997 exhibition of Ellie Souyoulisoglou-Seraidari, the photographer known as Nelly’s, at the International Center of Photography in New York in collaboration with the Benaki Museum’s Photographic Archives; the exhibition of contemporary Italian artists in Athens (Gazi) in 1998 as part of Art Athina; or the 2007 show in Thessaloniki of the American artist Eve Sussman and her associates of the Rufus Corporation, from various fields of contemporary expression, in collaboration with the State Museum of Contemporary Art and as part of the Thessaloniki International Film Festival.

In addition to organising exhibitions, mostly retrospective, the Foundation has also published or co-published exhibition catalogues and other visual-art-related publications.

A smaller-scale but not negligible activity is that of publishing in the broader field of our cultural heritage; one example is Roger Tourte’s album on Sifnos, a limited edition for the Foundation’s twentieth anniversary.
More recently, the Foundation embarked on a major new activity in the area of art education, in collaboration with universities and other recognised educational institutions, part of which was the Conference/tribute to Stratis Eleftheriades (Tériade), organised in November, 2008 in collaboration with the University of the Aegean.

One other area of joint projects is that of documentary films, mainly on subjects associated with the exhibitions organised by the Foundation or linked with issues of cultural heritage. We can cite as indicative examples the film by Hans Peter Schwerfel on Jannis Kounellis, co-produced with the German company Artcore, the films by Yorgos Dambassis on Pavlos or the one for the exhibition The Glory of Byzantium, which was shown at the Metropolitan Museum of Art of New York in 1997.

In closing this succinct reference to the Foundation’s activities in relation to promoting the contemporary art scene and the artistic events in our country, we wish, before presenting the lists of exhibitions and publications we have undertaken alone or in collaboration with others, to thank the artists for their confidence in the Foundation as it took its first steps in this demanding but challenging and interesting field. We wish to

thank all our associates—external and internal—without whose unstinting participation this difficult venture could not have been achieved by a Greek Foundation with limited technical and human resources. It is to them that we owe our reputation as an organisation whose name is a guarantee for noteworthy artistic events in Greece and abroad.
ORGANISERS: The J. F. Costopoulos Foundation
1 October – 13 November 1994
Cargo Vessel M/V IONION, Akti Miaouli, Piraeus
CURATOR: Christos M. Joachimides
HEAD OF PROJECT: Katerina Koskina
COORDINATION, COMMUNICATION: Maria Panayides
ASSISTANT CURATOR: Tina Aujesky
SECRETARIAT: Alexandra Kotseli, Meni Strongylis, Loukia Frossynou
PRINTED MATTER DESIGN: Charis Tsevis
POSTER - CONCEPT: Jannis Kounellis
PHOTOGRAPHY: Manolis Baboussis
TECHNICAL COORDINATION: Angelos Pitsikalis
ARTWORK INSTALLATION: Americo Miglioratti, Damiano Urbani, Gavrilos Michalis
ARTWORK TRANSPORTATION: Sterius Asb. Bergeles/Athens, Propileo Transport/Rome, Kunsttransporte Belaj GMBH/Berlin
ARTWORK INSURANCE: Nordstern Colonia Hellas A.E.

DOCUMENTARY BOOK: KOUNELLIS, M/V IONION, PIRAEUS (1997)
EDITOR: Katerina Koskina
PHOTOGRAPHY: Manolis Baboussis
TEXTS: Marco Gherardi, Katerina Koskina, Thomas McEvilley
DESIGN: Eleni Haikali
TEXT TRANSLATIONS: Caroline Beamish, Cox & Solman Translations, Antaios Chrysostomidis
TEXT EDITING: Meni Strongylis
PRODUCTION: A. Bastas – D. Plessas A.E.
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PAVLOS (DIONYSSOPOULOS) RETROSPECTIVE

ORGANISERS: The J. F. Costopoulos Foundation
A. 29 May – 17 August 1997
Macedonian Museum of Contemporary Art, Thessaloniki
As part of events for Thessaloniki ’97 Cultural Capital of Europe
B. 22 October – 12 December 1997
Athens School of Fine Arts, The Factory, Athens
CURATOR-COORDINATION: Katerina Koskina
SECRETARIAT: Elena Glytsi, Alexandra Kotseli, Meni Strongylı
ARTWORK TRANSPORTATION: Stelios Ath. Bergeles/Athens
ARTWORK INSURANCE: Emporiki Insurance Company

CATALOGUE: PAVLOS (DIONYSSOPOULOS) (1997)
EDITORS: Pavlos Dionyssopoulos, Katerina Koskina
TEXTS: Katerina Koskina, Pierre Restany
DESIGN: Thodoris Anagnostopoulos, Thymios Presvytis
TEXT TRANSLATIONS: Cox & Solman Translations, B.I.C.I. – I. Haratsis
TEXT EDITING: Youli Nestoridou
PRODUCTION: Adam Editions, The J. F. Costopoulos Foundation
PRINTING: Pergamos A.E.
© The J. F. Costopoulos Foundation, Adam Editions
LUCAS SAMARAS
A RETROSPECTIVE

ORGANISERS: The J. F. Costopoulos Foundation
4 April – 30 June 2005 (extended to 31-7-2005)
National Gallery – Alexandros Soutzos Museum
CURATOR – MUSEOLOGICAL DESIGN:
Katerina Koskina
ARCHITECTURAL DESIGN: Nikos Soulakis
GRAPHIC APPLICATIONS: Maria Stefossi
COORDINATION, SECRETARIAT: Elena Glytsi,
Meni Strongyli, Vassiliki Flouri, Vanessa Wildenstein
COMMUNICATION – PRESS OFFICE: Maria
Panayides – Artproductions Ltd, Meni Strongyli
CONSTRUCTIONS: Gavrilos Michalis, A. & M. Lignos
ARTWORK RESTORATION: Conservation Directorate,
National Gallery-Alexandros Soutzos Museum
ARTWORK TRANSPORTATION AND INSTALLATION:
Athanasios St. Bergeles Packing and Transport
of Art Objects
ARTWORK INSURANCE: Alpha Insurance A.E./
Lloyd’s of London – G. Karavias & Associates E.P.E.
COMMUNICATION SPONSOR:
Hellenic Broadcasting Corporation (ERT)

CATALOGUE: LUCAS SAMARAS, A RETROSPECTIVE
(2005)
EDITOR: Katerina Koskina
TEXTS: George Armaos, Catherine Cafopoulos,
Demosthenes Davetas, Régis Durand, Catherine
Francblin, Katerina Koskina, Donald Kuspit,
Kim Levin
DESIGN: Maria Stefossi
TEXT TRANSLATIONS: Tony Moser,
Dimitris Saltabasis, Alphabet Translation
& Interpreting Services E.P.E.
TEXT EDITING: Dimitris Saltabasis, in collaboration
with Elena Glytsi, Meni Strongyli, Vassiliki Flouri
PRODUCTION, PRINTING: Bibliossynergatiki A.E.
© The J. F. Costopoulos Foundation, Katerina Koskina
ORGANISERS: The J. F. Costopoulos Foundation
18 December 2007 – 9 March 2008
Benaki Museum – Pireos Street Annex

CURATOR – MUSEOLOGICAL DESIGN:
Katerina Koskina

ASSISTANT CURATOR: Daria Korkorou

ARCHITECTURAL DESIGN: Maria Kokkinou &
Andreas Kourkoulas Architects, in collaboration
with Yanna Stavrulaki

GRAPHIC APPLICATIONS – EXHIBITION SIGNAGE:
Maria Stefossi

COORDINATION: Lampros Papaioanou. For the
Benaki Museum: Natsas Karangelou, Xenia Politou

COMMUNICATION – PRESS OFFICE – PUBLIC
RELATIONS: Meni Strongylu, Athena Issaia
(Xanthopoulos & Associates), Renee Pappas

CONSTRUCTIONS AND CHAPEL INSTALLATION:
A. & M. Lignos

NEON CONSTRUCTION AND INSTALLATION: Nikos
Trifylis NEON TRICK

TECHNICAL COORDINATION: Manolis Blazakis

ARTWORK CONDITION ASSESSMENT:
Conservation Department, Benaki Museum

ARTWORK TRANSPORTATION AND INSTALLATION:
MoveArt

ARTWORK INSURANCE: AXA Insurance Co.,
G. Karavias & Associates E.P.E.

CATALOGUE: STEPHEN ANTONAKOS,
A RETROSPECTIVE (2007)

EDITOR: Katerina Koskina

TEXTS: Martin Filler, Eleftherios Ikonomou,
Katerina Koskina, Daniel Marzona, Brian O’Doherty

DESIGN: Katerina Koskina, Maria Stefossi

TEXT TRANSLATIONS: Tony Moser (Mitch Cohen
for D. Marzona’s text, German to English)

TEXT EDITING: Dimitris Saltabasis, Vassiliki Florou

PRODUCTION, PRINTING: Bibliosynergatiki A.E.

© The J. F. Costopoulos Foundation, Katerina Koskina

STEPHEN ANTONAKOS
A RETROSPECTIVE
TAKIS
RETROSPECTIVE

ORGANISERS: Galerie Nationale du Jeu de Paume, Athens School of Fine Arts
CURATORS: Daniel Abadie, Alfred Pacquement
5 December 1994 – 5 March 1995
Athens School of Fine Arts, The Factory, Athens
DIRECTOR: Nikos Kessanlis
COLLABORATION – DONATION: The J. F. Costopoulos Foundation
ARCHITECTURAL DESIGN: AHA & Associés, Paris
STAGE DESIGN: AHA & Associés, Alain Cieutat, Henri Barthelemy
ASSISTANT: Antonis Nikoglou
CONSTRUCTION OF EXHIBITION VENUE: GNOMON
ARTWORK TRANSPORTATION AND INSTALLATION: Stelios Ath. Bergeles/Athens
Athens School of Fine Arts:
HEAD OF EXHIBITION: Yorgos Tsokos
SECRETARIAT: Katerina Vatholomeou, Eva Terzi

CATALOGUE: TAKIS (1994)
Ministère de la Culture et de la Francophonie
Délégation aux arts plastiques
TEXTS: Guy Brett, Nicolas Callas, Félix Guattari/
Takis, Alain Jouffroy, Alfred Pacquement/Takis, Takis
DESIGN: Yorgos Tziliannis
TEXT TRANSLATIONS: Eleni Psychouli
TEXT EDITING: Fofi Triantafyllou
PRINTING: G. Voulgardis – D. Hatzistylis
DONATION: The J. F. Costopoulos Foundation
© éditions du Jeu de Paume/Réunion des musées nationaux, 1993
AKRITHAKIS
RETROSPECTIVE

ORGANISERS: Macedonian Museum of Contemporary Art, The J. F. Costopoulos Foundation
Macedonian Museum of Contemporary Art
as part of Thessaloniki ’97 Cultural Capital of Europe
National Gallery – Alexandros Soutzos Museum
CURATOR: Maria Kotzamani
ARTWORK TRANSPORTATION AND INSTALLATION: Stelios Ath. Bergeles/Athens
ARTWORK INSURANCE: INTERAMERICAN
CATALOGUE: AKRITHAKIS (1997)
EDITOR: Maria Kotzamani
TEXTS: Anny Costopoulos, Christos Joachimides, Maria Kotzamani, Marina Lambraki-Plaka, Xanthippe Skarpia-Heupel, Thalia Stefanidou, Kostas Tahtsis, Namos Valaoritis, Denys Zacharopoulos
DESIGN: Maria Stefossi
PRODUCTION: ITANOS Publishing
PRINTING: G. Detorakis A.E.
CATALOGUE SPONSORSHIP: National Gallery exhibition: Zacharias G. Portalakis Brokers A.E.
© ITANOS Publishing, The J. F. Costopoulos Foundation
NELLY’S, FROM ATHENS TO NEW YORK, A RETROSPECTIVE EXHIBITION OF THE WORK OF ELLI SERAIDARI

ORGANISERS: The J. F. Costopoulos Foundation, Benaki Museum
5 December 1997 – 22 February 1998
International Center of Photography, New York
CURATOR: Katerina Koskina
COORDINATION: Fani Constantinou, Katerina Koskina, Charles Stainback, Mary Vahney
SECRETARIAT: Elena Glytsi, Alexandra Kotseli, Meni Strongyli/The J. F. Costopoulos Foundation; Georgia Ismiridou/Benaki Museum

CATALOGUE: Nelly’s, from Athens to New York, A Retrospective Exhibition of the Work of Elli Seraidari
EDITOR: Katerina Koskina
DOCUMENTATION: Fani Constantinou
DESIGN: Eleni Haikali
TEXTS: Irene Boudouri, Fani Constantinou
TEXT TRANSLATIONS: Cox & Solman Translations, Stella Sevastopoulou
TEXT EDITING: Meni Strongyli
PRODUCTION: A. Bastas – D. Plessas A.E.
PRINTING: Epikoinonia E.P.E.
© The J. F. Costopoulos Foundation, Benaki Museum

EXHIBITION: Nelly’s, a great Greek Photographer
ORGANISERS: The J. F. Costopoulos Foundation, European Cultural Centre of Delphi, Shizuoka Performing Arts Center (SPAC)
26 September – 12 October 1999
Shizuoka Performing Arts Center (SPAC)
CURATOR: Katerina Koskina
COORDINATION: Katerina Koskina/The J. F. Costopoulos Foundation; Pericles Spatioulas/European Cultural Centre of Delphi

PUBLICATION: Nelly’s, a great Greek Photographer (1999)
EDITOR: Katerina Koskina
TEXTS: Katerina Koskina
DESIGN: Eleni Haikali, Irene Palioura
TEXT TRANSLATIONS: Cox & Solman Translations
PRODUCTION: A. Bastas and Associates
© European Cultural Centre of Delphi, Katerina Koskina
as part of ART ATHINA 6 ‘98

ORGANISERS: The J. F. Costopoulos Foundation, Hellenic Art Galleries Association, in collaboration with the Italian Cultural Institute, November 1998, Gazi, City of Athens
CURATORS: Katerina Koskina, Franco Fanelli
COORDINATION: Maria Panayides & Associates
SECRETARIAT: Margarita Gregorakis, Meni Strongyli, Angeliki Thomaïdou
ARTWORK TRANSPORTATION AND INSTALLATION: St. Bergeles Family
ARTWORK INSURANCE: Lloyd’s of London, G. Karavias & Associates E.P.E.

CATALOGUE: TRACCE SIGNIFICANTI. ARTE ITALIANA OGGI (SIGNIFICANT TRACES. ITALIAN ART TODAY) (1998)
EDITORS: Katerina Koskina, Franco Fanelli
TEXTS: Achille Bonito Oliva, Franco Fanelli, Katerina Koskina
TEXT TRANSLATIONS: Antaios Chrysostomidis, Tony Moser
TEXT EDITING / ITALIAN: Afrodite Oikonomidou
PRODUCTION, PRINTING: Umberto Allemandi & C.
CATALOGUE SPONSORSHIP: The J. F. Costopoulos Foundation
© Hellenic Art Galleries Association, Katerina Koskina, Franco Fanelli
MODERN ODYSSEYS: GREEK AMERICAN ARTISTS OF THE 20TH CENTURY

ORGANISERS: Queens Museum of Art/New York, with the support of The J. F. Costopoulos Foundation and the Hellenic Foundation for Culture

6 October 1999 – 30 January 2000
Queens Museum of Art/New York
CURATOR: Peter Selz, William Valerio

EDITORS: Peter Selz, William Valerio
TEXTS: Thalia Cherniss Selz, Katerina Koskina, Peter Pappas, Peter Selz, William Valerio
DESIGN: Cara Galowitz
PRODUCTION: Queens Museum of Art
PRINTING: Cantz/Germany

EXHIBITION: MODERN ODYSSEYS: GREEK AMERICAN ARTISTS OF THE 20TH CENTURY


3 September – 30 November 2000
State Museum of Contemporary Art / Moni Lazaristion, Thessaloniki
CURATORS: Katerina Koskina, Miltiadis Papanikolaou, Peter Selz, William Valerio, Louise Weinberg

CATALOGUE: MODERN ODYSSEYS: GREEK AMERICAN ARTISTS OF THE 20TH CENTURY
TEXTS: Katerina Koskina, Miltiadis Papanikolaou, Peter Selz, William Valerio
DESIGN: Dimitris Milossis
TEXT EDITING: Antonis Saragiotis
TEXT TRANSLATIONS: Glossima & Wehrheim
PRODUCTION: TYPO MOUNGOS
PRINTING: Kanakis Bros
© State Museum of Contemporary Art
COSTAS TSOCLIS

ORGANISERS: Centro per l’Arte Contemporanea Luigi Pecci/Prato, The J. F. Costopoulos Foundation, with the support of the Hellenic Ministry of Culture
16 February – 30 March 2000
Museo Pecci, Prato
CURATOR: Giuliano Serafini
EXPERTS’ COMMITTEE: Bruno Cora, Giuliano Gori, Katerina Koskina, Manos Perrakis, Pierre Restany
ARTWORK TRANSPORTATION: Athanasios St. Bergeles Packing and Transport of Art Objects
ARTWORK INSURANCE: K. Mylonas A.E./Thessaloniki
CATALOGUE: COSTAS TSOCLIS (2000)
EDITOR: Costas Tsoclis; Artistic Department, Museo Pecci
TEXTS: Catherine Cafopoulos, Bruno Cora, Demosthenes Davvetas, Katerina Koskina, Maria Kotzamani, Italo Moscati, Elissavet Papazoi, Jose Pierre, Henri Raynal, Paolo Ruzzi, Giuliano Serafini, Beatrice Spiliadi, Tonis Spiteris, Manos Stefanidis, Eurydice Trion-Milsani, Costas Tsoclis, Eleni Vakalo, Maria Vescovo, Giuditta Villa
DESIGN: Thodoris Anagnostopoulos, Thymios Presvytis
TEXT TRANSLATIONS: Tony Moser, Robin Poppelsdorff, Claude Proserpio, Philip Ramp, Rodia Stratou, Costas Triantafyllos
PRODUCTION, PRINTING: PERGAMOS A.E.
© The J. F. Costopoulos Foundation, Centro per l’Arte Contemporanea Luigi Pecci, Costas Tsoclis
DAPHNE COSTOPOULOS
RETROSPECTIVE

ORGANISERS: The J. F. Costopoulos Foundation, National Bank of Greece Cultural Foundation (M.I.E.T.)
10 October 2001 – 11 November 2001
Eynard Mansion, Athens
CURATOR: Athena Zografos
SECRETARIAT: Meni Strongyli

CATALOGUE: DAPHNE COSTOPOULOS
EDITING AND TEXTS: Athena Zografos
PUBLICATION CONSULTANT: Katerina Koskina
DESIGN: 3 in a box
PHOTOGRAPHY: Rebecca Constantopoulou, Vilma Kanata, Panayotis Katsos, Fanis Vlastaras
TEXT TRANSLATIONS: Tony Moser, Theodorus Filaretos
PRODUCTION: Polygramma Creative Services A.E.
© The J. F. Costopoulos Foundation, 2001

EXHIBITION: DAPHNE COSTOPOULOS
ORGANISERS: The J. F. Costopoulos Foundation, National Bank of Greece Cultural Foundation (M.I.E.T.) and Alpha Bank Art Collection Department
19 December 2001 – 17 February 2002
Patra Cultural Centre / M.I.E.T.

CATALOGUE: DAPHNE COSTOPOULOS (partial reprint of the retrospective catalogue, 2001)
TEXTS: Athena Zografos
DESIGN: 3 in a box
PRODUCTION: Polygramma Creative Services A.E.
© The J. F. Costopoulos Foundation
ORGANISERS: Macedonian Museum of Contemporary Art, Thessaloniki, Athens School of Fine Arts, The Factory, Athens, in collaboration with The J. F. Costopoulos Foundation
A. 1 February – 12 May 2002
Macedonian Museum of Contemporary Art, Thessaloniki
B. 4 March – 4 May 2003
Athens School of Fine Arts, The Factory, Athens

CURATOR - COORDINATION: Maria Kotzamani
ARCHITECTURAL DESIGN: Ingrid Frangantoni
ARTWORK RESTORATION: Pantelis Voutyras, Andreas Pantzouris
ARTWORK TRANSPORTATION AND INSTALLATION: Orpheus Beinoglou (sponsor)
ARTWORK INSURANCE: G. Karavias & Associates E.P.E. (sponsor)

EDITOR: Maria Kotzamani
TEXTS: Carlos Baonza, Bill Dyckes, Juan Antonio Gaya Nuno, Tatiana Gritsi-Milliex, Jose Hierro, Marinos Kalligas, Maria Kotzamani, Angel Llorente Hernandez, Simon Marchan Fiz, Jose Maria Moreno Galvan, Jesus Munoz, Denise Pefkakis, Leonidas Periklis, Cirilo Popovici, Angelos Prokopiu, Venancio Sanchez Marin, Eleni Vakalo
DESIGN: Maria Stefossi
TRANSLATIONS, TEXT EDITING: Melina Panayotidou
PRODUCTION: ITANOS Publishing
PRINTING: G. Detorakis A.E.
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EVE SUSSMAN & THE RUFUS CORPORATION. 89 SECONDS AT ALCÁZAR / THE RAPE OF THE SABINE WOMEN

ORGANISERS: The J. F. Costopoulos Foundation, State Museum of Contemporary Art in collaboration with the 47th Thessaloniki International Film Festival
19 November 2006 – 7 January 2007
Contemporary Art Center of Thessaloniki / State Museum of Contemporary Art
CURATOR: Katerina Koskina
VISUAL IDENTIY: designersunited.gr (Dimitris Koliadimas, Dimitris Papazoglou), Eve Sussman
COORDINATION: Wassili Zygouris, Areti Leopoulou, Catherine Mahoney
Coordination of World premiere of The Rape of the Sabine Women: Marion Inglessi, Danis Kokkinos, Anna Millosi
CONSTRUCTIONS / TECHNICAL SUPPORT: Algis Antanas Kuzys, Jonathan Bepler, George Efisathoulides, Alexandros Goussios
ARTWORK TRANSPORTATION: Athanasios St. Begeles Packing and Transport of Art Objects
ARTWORK INSURANCE: Alpha Insurance
CATALOGUE: EVE SUSSMAN & THE RUFUS CORPORATION. 89 SECONDS AT ALCÁZAR / THE RAPE OF THE SABINE WOMEN
EDITOR AND TEXTS: Katerina Koskina
DESIGN / PRODUCTION EXECUTIVES: designersunited.gr
PUBLICATION CONSULTANT: George Fassas
TRANSLATIONS: Tony Moser
PRINTING, BINDING: KETHEA Printing unit
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Eve Sussman & The Rufus Corporation
89 seconds at Alcázar
The Rape of the Sabine Women
ALL AND ALONE: YANNIS GAITIS 1923-1984

ORGANISERS: The J. F. Costopoulos Foundation / Macedonian Museum of Contemporary Art (MMCA)

6 September – 2 November 2008
Macedonian Museum of Contemporary Art, Thessaloniki

CURATORS: Katerina Koskina, Denys Zacharopoulos

ARCHITECTURAL CONSULTANT: Loretta Gaitis-Charrat

COORDINATION: Thouli Misiroliglou (MMCA), Meni Strongyli (The J. F. Costopoulos Foundation)

COMMUNICATION: Meni Strongyli (The J. F. Costopoulos Foundation), Katerina Syroglou (MMCA)

TECHNICAL SUPPORT, ARTWORK TRANSPORTATION AND INSTALLATION: Gavrilos Michalis in collaboration with Pericles Galanos and Stelios Theodorides (MMCA)

ARTWORK INSURANCE: Lloyd’s of London, G. Karavias and A. Dalianis

COMMUNICATION SPONSOR: Hellenic Broadcasting Corporation (ERT3)


EDITORS: Denys Zacharopoulos, Katerina Koskina

PRINTED MATTER DESIGN AND VISUAL COMMUNICATIONS: BIOS (Vassilis Charalambides & Yannis Anagnostou)


TRANSLATIONS: Dimitris Saltabasis

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A. Productions: Visual Arts Exhibitions and Publications


1997 Retrospective exhibition of Pavlos (Dionyssopoulos) in Greece, at the Macedonian Museum of Contemporary Art in Thessaloniki and then at “The Factory” of the Athens School of Fine Arts, Athens (Catalogue)

2005 Retrospective exhibition of Lucas Samaras at the National Gallery-Alexandros Soutzos Museum, Athens (Catalogue)

2007-2008 Retrospective exhibition of Stephen Antonakos, in collaboration with the Benaki Museum, at the Pireos Street Annexe, Athens (Catalogue)

B. Co-productions – Co-organisations – Collaborations (selection)

1995 Retrospective exhibition of Takis at “The Factory” of the Athens School of Fine Arts, in collaboration with the Galerie Nationale du Jeu de Paume

1997-1998 Co-production and sponsorship of the catalogue of the retrospective exhibition of Alexis Akrithakis at the Macedonian Museum of Contemporary Art, Thessaloniki and at the National Gallery-Alexandros Soutzos Museum, Athens

1997-1998 Exhibition “Nelly’s, from Athens to New York, A Retrospective Exhibition of the work of Elli Seraidari” at the International Center of Photography, New York, in collaboration with the Benaki Museum (Catalogue)

1998 Exhibition “Tracce Significanti. Arte Italiana Oggi” (Significant Traces. Italian Art Today) as part of Art Athina 6 ’98, at Technopolis, Gazi, City of Athens; co-organized with the Hellenic Art Galleries Association (Catalogue)

1999 Exhibition “Nelly’s, a great Greek Photographer” at Shizuoka Performing Arts Center (SPAC), Japan, in collaboration with SPAC and the European Cultural Centre of Delphi

1999-2000 Exhibition “Modern Odysseys: Greek American Artists of the 20th Century” at the Queens Museum of Art, New York, in collaboration with the Queens Museum of Art (Catalogue)
2000 Exhibition “Modern Odysseys: Greek American Artists of the 20th Century”; co-organised with the State Museum of Contemporary Art at Moni Lazariston, Thessaloniki (Catalogue)

2000 Retrospective exhibition of Costas Tsoclis at Museo Pecci; co-organised with the Centro per l’Arte Contemporanea Luigi Pecci, Prato, Italy (Catalogue)

2001 Retrospective exhibition of Daphne Costopoulos at the Eynard Mansion, Athens; co-organised with the National Bank of Greece Cultural Foundation (M.I.E.T.) (Catalogue)

2001-2002 Exhibition “Daphne Costopoulos” at the Patra Cultural Centre / M.I.E.T.; co-organised with the National Bank of Greece Cultural Foundation (M.I.E.T.) and Alpha Bank Art Collection Department (Catalogue)

2002 Exhibition of Dimitris Perdikidis at Thessaloniki, co-organised with the Macedonian Museum of Contemporary Art, and at “The Factory”, Athens, co-organised with the Athens School of Fine Arts (Catalogue)

2006 Exhibition “Eve Sussman & The Rufus Corporation, 49 Seconds at Alcazar / The Rape of the Sabine Women” at Thessaloniki, as part of the 47th Thessaloniki International Film Festival; co-organised with the Contemporary Art Center of Thessaloniki/State Museum of Contemporary Art (Catalogue)

2008 Exhibition “All and Alone: Yannis Gaitis, 1923-1984”; co-organised with the Macedonian Museum of Contemporary Art, Thessaloniki (Catalogue)

C. Support to events related to the visual arts programme of the Foundation (selection)

1995 Financial support to the musical and visual project of Michael Levinas and Thanassis Totsikas, presented at the Cité de la Musique, Paris


1998 Financial support to the exhibition of Vassiliki Tsokou, presented at the Fonds Regional d’Art Contemporain des Pays de la Loire, Carquefou, France (Catalogue)


2006 Financial support to the exhibition of Mimis Kontos, presented at the Macedonian Museum of Contemporary Art, Thessaloniki
2006 Financial support to the retrospective exhibition of the Greek-American artist Thomas Chimes, presented at the Philadelphia Museum of Art
2006 Financial support to the exhibition "History Lost" on the illicit trade of antiquities in the Mediterranean, presented at the Benaki Museum
2007 Financial support to the retrospective exhibition of Vassos Kapantais, presented at the Benaki Museum (Catalogue)
2008 Financial support to the retrospective exhibition of Rena Papaspyrou, presented at the Macedonian Museum of Contemporary Art, Thessaloniki (Catalogue)
2009 Financial support to the exhibition of Eugenia Apostolou, presented at the Macedonian Museum of Contemporary Art, Thessaloniki
2009-2010 Financial support to the archaeological exhibition "Eros: From Hesiod’s Theogony to Late Antiquity", presented at the Nicholas P. Goulandris Foundation-Museum of Cycladic Art

APPENDICES

i. Evolution of the Foundation’s portfolio of Alpha Bank shares
ii. Comparison of 1982 and 2009 Balance Sheets
iii. Number of supported activities per year
iv. Distribution of donations per category
v. Donors
vi. Institutions supported by the Foundation
vii. Persons supported by the Foundation
Evolution of the Foundation’s portfolio of Alpha Bank shares

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The J. F. Costopoulos Foundation possessed on December 31, 2009 6,620,000 shares of Alpha Bank.

These shares came from Costopoulos family donations as below:

- Spyro J. Costopoulos (S.J.C.) 1,150,800
- Eurydice S. Costopulo (E.S.C.) 672,000
- Yannis S. Costopoulos (Y.S.C.) 2,213,400

plus purchase by The J. F. Costopoulos Foundation (Foundation) 2,554,160
### Comparison of 1982 and 2009 Balance Sheets

**BALANCE SHEET**

**December 31, 1982**

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**TOTAL ASSETS** | 87,459,474 | 3,109,183 | 87,459,474 |

**TOTAL LIABILITIES** | 87,459,474 | 3,109,183 | 87,459,474 |

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**BALANCE SHEET**

**December 31, 2009**

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</tr>
<tr>
<td>405,000 ELAKTOR</td>
<td>2,828,299</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>73,963,152</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>ETBA Bond</strong></td>
<td>1,100,000</td>
<td>39,105</td>
<td>1,100,000</td>
</tr>
<tr>
<td><strong>Greek Treasury Bills</strong></td>
<td>8,962,193</td>
<td>39,105</td>
<td>8,962,193</td>
</tr>
<tr>
<td><strong>Foreign Bonds</strong></td>
<td>16,405,106</td>
<td>39,105</td>
<td>16,405,106</td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>100,588,281</td>
<td>39,105</td>
<td>100,588,281</td>
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**LIABILITIES**

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<th></th>
<th>25,560,800</th>
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<tr>
<td><strong>CAPITAL</strong></td>
<td>100,576,738</td>
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<tr>
<td><strong>OBLIGATIONS</strong></td>
<td>11,543</td>
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<tr>
<td><strong>TOTAL LIABILITIES</strong></td>
<td>100,588,281</td>
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<tr>
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<tr>
<td><strong>AVAILABILITIES</strong></td>
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<td>Deposits</td>
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<tr>
<td><strong>CASH</strong></td>
<td>533</td>
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<td><strong>INVESTMENTS IN SECURITIES</strong></td>
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<td>Shares of companies listed on the Stock Exchange</td>
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<tr>
<td>6,620,000 Alpha Bank</td>
<td>50,091,763</td>
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<tr>
<td>321,000 National Bank of Greece</td>
<td>3,019,524</td>
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<tr>
<td>102,040 EFG Eurobank Ergasias</td>
<td>1,304,257</td>
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<tr>
<td>25,000 Bank of Greece</td>
<td>527,647</td>
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<td>230,000 Hellenic Telecommunications Org</td>
<td>4,142,071</td>
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<tr>
<td>142,000 Public Power Corporation</td>
<td>1,793,112</td>
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<td>200,000 Silver &amp; Baryte Ores Mining Co</td>
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<td>215,000 Titan Cement Company</td>
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<td>146,000 COOA COLA E.E.E.</td>
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<td>146,000 MOTOR OIL</td>
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</tr>
<tr>
<td>405,000 ELAKTOR</td>
<td>2,828,299</td>
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<tr>
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<td>100,588,281</td>
<td>39,105</td>
<td>100,588,281</td>
</tr>
</tbody>
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**FIXED ASSETS**

<p>| | | | |</p>
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<thead>
<tr>
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<th></th>
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<tbody>
<tr>
<td>Buildings</td>
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<tr>
<td>Works of Arts</td>
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<tr>
<td>Furniture and other equipment</td>
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<tr>
<td>Minus: Amortizations</td>
<td>-46,481</td>
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<tr>
<td><strong>Organization expenses</strong></td>
<td>34,660</td>
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<tr>
<td><strong>Participations and other long-term liabilities</strong></td>
<td>1,500</td>
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<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td>100,588,281</td>
<td>39,105</td>
<td>100,588,281</td>
</tr>
</tbody>
</table>

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* The correspondence of the 1982 Drachma to the 2009 Euro including the effect of the general consumer index is 0.03555
**Distribution of donations per category**

### 1980-1989 / Distribution of expenses allocated to supported activities per category

- **ARTS**: 10%
- **EDUCATION AND STUDIES**: 21%
- **SCIENCE AND RESEARCH**: 4%
- **CONTRIBUTION TO SOCIETY**: 32%
- **CULTURAL HERITAGE AND TRADITION**: 33%

### 2000-2009 / Distribution of expenses allocated to supported activities per category

- **PRODUCTIONS AND CO-PRODUCTIONS**: 8%
- **ARTS**: 22%
- **EDUCATION AND STUDIES**: 18%
- **SCIENCE AND RESEARCH**: 9%
- **CONTRIBUTION TO SOCIETY**: 9%
- **CULTURAL HERITAGE AND TRADITION**: 34%

### 1990-1999 / Distribution of expenses allocated to supported activities per category

- **PRODUCTIONS AND CO-PRODUCTIONS**: 4%
- **ARTS**: 15%
- **EDUCATION AND STUDIES**: 23%
- **SCIENCE AND RESEARCH**: 8%
- **CONTRIBUTION TO SOCIETY**: 18%
- **CULTURAL HERITAGE AND TRADITION**: 32%

### 1980-2009 / Distribution of expenses allocated to supported activities per category

- **PRODUCTIONS AND CO-PRODUCTIONS**: 7%
- **ARTS**: 18%
- **EDUCATION AND STUDIES**: 20%
- **SCIENCE AND RESEARCH**: 8%
- **CONTRIBUTION TO SOCIETY**: 15%
- **CULTURAL HERITAGE AND TRADITION**: 32%
Donors*

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Nikolaos ADAMANTIADIS, Andreas ADRIANOPOULOS, Genie ADRIANOPOULOS, Georgios ADRIANOPOULOS, Agapitos AGAPITOU, Gigica AGATHORLES, Christos AKKAS, Georgios AKKAS, Dimitrios ALEFANTOU, Pitsa ALEXOPOULOU, Spyros ALIPRANTIS, Nikolaos ALOGOSKOUFIS, Victor AMPAKOUMKIN, Eili ANAGNOSTAFI, Georgios ANAGNOSTOPOULOS, Konstantinos ANAGNOSTOPOULOS, Evangelia ANAGNOSTOPOULOU, Pantelis ANASTASIADIS, Andreas ANDREOU, Georgios ANEMOGIANNIS, Nikolaos ANTONATOS, Grigoris ANTONIADIS, Viron ANTONIADIS, Petros ANTONOPOULOS, Atalantì APERGI, Mr and Mrs Makis APERGIS, Gerasimos APOSTOLATOS, Alliviadis APOSTOLOU, Pavlos ARNAOUTIS, Anastasios ARNIKOS, Konstantinos ARONIS, Georgios ARVANITIS, Emmanouil ARZINOS, Georgios ASTERIAS, Maria ATHANASIOUT, Ioannis ATHANASIOPOULOS, Theodosis ATHANASIOPOULOS, Alexandros ATHANASOULAS

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Andreas CANELLOPOULOS, Panagiotis CANELLOPOULOS, Pausanias CANELLOPOULOS, Lena CANELLOPOULOU, Panagiotis CAPETANAKIS, Sofia CHANTZEA, Panagiotis CHARALAMBOPoulos, Dimitros CHARIZANIS, Zacharias CHARPIDIS, Sofia CHATZEA, Aristos CHATZIAS, Olga CHATZI, Dimitrios CHATZIGRIGORIADIS, Theodoros CHATZIMARXOS, Ioannis CHATZISAVVAS, Dimitrios CHLYMBATOS, Eviambia CHOIDA, Angelos CHORAFAS, Andreas CHOREMIS, Konstantinos CHRISTOFIDIS, Georgios

* Unless otherwise requested, the names have been transcribed from Greek to Latin script according to the rules set by the Hellenic Organization for Standardization. We apologise for not having been able to contact all the persons mentioned in the present list to ascertain that the transcription meets with their individual preferences.
ABROAD

George H. Herbert, John Diqualia, Carole Shelbourne

Assicurazioni Generali S.p.A. – Pisani

Institutions supported by the Foundation

GREECE

“Askisi” Theatre Company – Association “Children Choir of the Holy Trinity” –
Association d’Études des Lumière en Grèce – Association for Regional
Development and Mental Health – Association for the Construction of
the Holy Church of the Saints Peter and Paul, Varioboli – Association for
the Construction of the Holy Church of Zoodochos Pege – Association for
the Psychosocial Health of Children and Adolescents – Association for
the Restoration and Conservation of the Church of Holy Apostles, Kypseli
(Konstantinos Kanarin) – Association for the Safeguard of the Cultural Heritage
of Cephalonia-Thrace – Association for the Study of Hellenic Diaspora –
Association Franco-Hellénique de Messénie – Association of Artemision in
Athens – Association of Dilofo, Phthiotida – Association of Ecologist of Hydra –
Association of Former Scouts of Zakynthos – Association of Friends of
Adamas, Milos – Association of Galaxidi – Association of Greek Arts (Homilos
Ellinikon Technon) – Association of Greek Psychologists – Association of
Imvros Island in Athens – Association of Lagkadia in Attica – Association
of Parents of Children and People Suffering with Anaemia – Association of
Parents of Large Families of Eordaia, Psellemaza – Association of Parents of
“Sychrono” Conservatory of Thesaloniki – Association of Pyrgiannites –
Association of Sikinos – Association of Smyrneans – Association of the
Friends of the “Aghios Anargyros” General Oncological Hospital – Association
of the Friends of the Gennadius Library – Association of the Friends of
the Hill School – Association of the Friends of the Museum for the Macedonian
Struggle – Association of the Friends of the Museum of Byzantine Culture –
Association of the Friends of the Museum of Milites, Mount Athos – Association
of The Museum of Greek Children’s Art – Association of the Friends of the Neolithic
Museum of Diros – Association of the Friends of the New Hellenic Quartet –
Association of Utility Projects of Mylopotamos, Kythera – Association of
Volunteers – Association of Zografites in Greece – Associaton “The Friends of
the Arcropolis” – 1st Athens Biennale – Athens Choir – Athens Concert Hall –
Athens Engraving Art Centre – Athens School of Fine Arts – Athens Seminar

Balkan Dance Platform – Balkan Wars Veterans’ Association of the Imathia
Prefecture – Baron Michael Tosissza Foundation – Bellowias Foundation –
Benaki Children Foundation – Benaki Museum – Biomedical Research
Foundation – Biopolitics International Organisation – Bodossaki Foundation –
British School at Athens – Carpe Diem – Cell of the Annunciation of the Holy Monastery of Saint
Dionysios, Mount Athos – Center of Juridical Studies – Centre for Odyssean
Studies – Centre for Political Research and Communication – Centre of Aegean
Folkloric and Musical Research – Centre of International and European
Economic Law – Centre of Laographic Studies at Kalambata – Cerebral Palsy
Greece – Chamber Orchestra of the Greek National Opera – Charitable Institute
of Byzantine and Post Byzantine Studies of Mistras – Choir of Saint George
Karyntsis-Themistoclis Polykratis – CHORICA Dance Theatre Company –
Christian Archaeological Society – “Christina” Association of the Friends of
Rescue and Distribution of Kopanelli – Church of Holy Trinity, Argyroupoli –
Church of Holy Trinity, Community of Sperchogia – Church of Saint Barbara,
Argyroupolis – Church of Saint George, Academia Platanos (Plato’s Academy) –
Church of Saint John the Forerunner – Church of Saint John the Forerunner,
Kalamata – Church of Saint Meletios, Sepolia – Church of Saint Paul of Psara,
Athens – Church of the Annunciation of the Theotokos, Chaladnirs – Church of
the Apostles of Gaios, Paxoi – Church of the Merciful All-Holy Virgin, Kastron-
Siphnos – Ciel Productions – Cine Club Karytos – City of Athens – Cleos Film
Production – CMN, Classical Music Network – Committee for the Preservation
and Rehabilitation of Churches in Kataffygon, Kozani – Committee for the
Preservation of the Icon Screen of the Holy Monastery of the Virgin Mary
of Ammos, Sifnos – Committee for the Preservation of the Icon Screen of
the Holy Monastery of Saint Chrysostomos, Sifnos – Committee for the
Preservation of the Icon Screen of the Holy Monastery of Saint Constantine,
Sifnos – Commune of Kyprinos, Evros – Commune of Olympia, Chalkidiki –
Commune of Olympia, Kozani – Commune of Sperchogia, Messenia –
Communication Society “Pammitis”, Athens University – 2nd Conference
of Margarites, Crete – Conference on “Economic Thought and Economic Reality
in Ancient Greece” – Conference on “Ernest Renan and Greece” – Congress
of the European Committee on Civil Procedure –Contemporary Dance Group
of Persa Stamatiopoulou – Contemporary Social History Archives – Corfiat
Chorionmesa – Corfi Arts School – Corfu Museum of Asian Art – Corfu
Reading Society – “Cosmas of Aetolia” Cultural Association – Council for
Children’s and Adolescents’ Libraries – Crete University Press – “Cube” Editions –
Cultural and Development Centre of Thrace – Cultural and Intellectual History
Society – Cultural Association of Ambelakia – Cultural Association of Corfu-
“Porfypará” Magazine – Cultural Association of Katastari, Zakynthos – Cultural
Association of Messenia – Cultural Association of Volos – Cultural Centre
of Chalkis-Art Workshop – Cultural Centre of Derviziana – Cultural Centre
of Ioannina – Cultural Centre of Municipality of Tavros – Cultural Centre of


Jeunesse Musicales de Grèce – Julia and Alexander N. Diomides Botanical Garden – 3rd Junior High School of Amaroussion – 1st Junior High School of Keratini


The J. F. Costopoulos Foundation Anniversary Report

APPENDIX

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Quasi Stellar Dance/theatre

Research Committee of the Ancient City of Stageira (at Olympiada, Chalkidiki Prefecture) – Rizarios School – Rootless Root Company – "Rosemarie on the Top of the Hills" Theatre Group


Union of Children’s Care Union of Greek Proceduralists – Union of Ithacans Abroad – University of Crete – University of Ioannina – University of Piraeus – University of the Aegean – University of Western Macedonia – “Utopiart” Theatre Company


Women’s Choir of Athens – World Council of Hellenes Abroad – WWF Hellas

Yannis Tsarouchis Foundation – Y.M.C.A. Thessaloniki – “Yria” Cultural Association

Zouka Dance Company

ABROAD


Bibliotheca Alexandrina – British Academy – British Library – Butrint Foundation

Children’s Museum of Manhattan – Cité de la Musique – Columbia University in the City of New York, Programme in Hellenic Studies – Commission of the Future of the Breton Woods – Communita Ellenica di Napoli e Campania – Courtauld Institute of Art

Domaine de Kerquehenne, Centre d’Art Contemporain


Fondation D.A.N.A.E. – Fondazione Adriano Olivetti – Fonds Regional d’Art Contemporain des Pays de la Loire – Freie Universität Berlin, Chair of Greek Studies – French American Center for the Arts

Galerie am Fischmarkt – Galerie Nationale du Jeu de Paume – General Consulate of Greece in Milan – Greek Archaeological Committee – Greek Community of Umbria “Athena Promachos” – Greek Orthodox Monastery of Saint George in Cana, Galilee – Greek Orthodox Patriarchate of Alexandria and All Africa – Greek Orthodox Patriarchate of Jerusalem – Group of Alumni of the School of Fine Arts of Düsseldorf


Johns Hopkins University, The Bologna Center – Journal “Point of Reference”
Katonah Museum of Art – King’s College London – Kunstverein Buchholz
La Trobe University, The Research Centre for Contemporary Greek Studies – Laboratoire Théorie et Description Linguistique – Loughborough University – Lyceum of Hellenic Women of the Czech Republic
Masaryk University, School of Philosophy, Department of Modern Greek Studies – Modern Greek Studies Association – Mondadori Electa Publications – Musée du Louvre – Museum van Hedendaagse Kunst, Antwerpen
Orthodox Theological Academy of the Church of Albania – Österreichische Akademie der Wissenschaften, Institut für Byzanzforschung
Paroecchia Greco-Ortodossa della Dormizione della Madre di Dio – Patriarchal Church of Saint Charalampos, Bebek – Phanar Greek Orthodox College – Philadelphia Museum of Art – Princeton University, Programme in Hellenic Studies
Queens Museum of Art
Revue Ethnologie Française, Presses Universitaires de France – Royal Academy of Arts – Ruprecht-Karls-Universität Heidelberg, Zentrum für Altertumswissenschaften – Rutgers State University of New Jersey, Elytis Chair Fund
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United World Colleges – Universitario de la Cartuja, Centro des Estudios Bizantinos, Postbizantinos, Neogriegos y Chipriotas – Universität Bern – Universität Complutense Madrid – Universität Hamburg, Faculty of Byzantine and Modern Greek Studies – Universität München, Institute for Byzantine and Modern Greek Philology and Byzantine Art History – Universität Wien, Institute of Byzantine and Modern Greek Studies – Universität Würzburg, Byzantine Studies and Modern Greek Philology – University of Birmingham, Centre for Byzantine, Ottoman and Modern Greek Studies – University of Bristol, Centre for Mediterranean Studies – University of Cambridge, Faculty of Classics – University of London – University of New Mexico Art Museum – University of Newcastle upon Tyne – University of Notre Dame – University of Nottingham, Centre for Spartan and Peloponnesian Studies –University of Oxford, Ancient Greek and Byzantine Studies – University of Southampton
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Theatre of Neos Kosmoo-New Art Scene
Zografos Lyceum
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