

2010

The year under review was marked by progress on continuing activities and the introduction of new initiatives.



Report



Iran Heritage Foundation
2010 in Review





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Charity No:1001785

Iran Heritage Foundation is the leading supporter of Iranian studies in the UK. It promotes academic research through fellowships, grants, scholarships and publications. In association with museums and leading institutions, IHF organises exhibitions and convenes conferences on the history and contemporary culture of Iran.

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The Foundation's mission, vision, budget and programme scope is set and approved by the Board of Trustees. The annual programme is implemented by the Management Board. The Management Board deals with various aspects of the organisation, including issues of administration and compliance, finance and budget, public programmes, events, and development. The Advisory Board, the Foundation Secretary and a number of specialist committees support the Foundation. These include the Academic Committee, which selects eligible academic and research projects and disburses the grants budget provided by the Trustees. The Events Committee organises and coordinates the Foundation's social and cultural events throughout the year.

Sources of Funding

Our most important sources of funding include the Norouz gala and contributions from individuals, corporate sponsors, donors and friends. No financial support is received or accepted from governmental sources.

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How You Can Help

The Foundation achieves much of its work through individuals volunteering their time. In addition, every donation, large or small, helps us to make a real difference in achieving our objectives. We welcome your support!

Additional information and updated news on our programmes and events may be found at www.iranheritage.org and at www.facebook.com/iran.heritage.foundation

The year under review was marked by progress on continuing activities and the introduction of new initiatives.

Building on its previous academic Fellowships, IHF expanded its hallmark Institutional Partnerships Programme to consolidate long-term relationships with major universities and museums to finance academic posts in the study of Persian history, language and the arts. Our IPP partners include: Cambridge, Edinburgh and St Andrews universities, as well as the Victoria & Albert Museum, the British Museum and the Freer & Sackler Gallery at the Smithsonian in Washington.

IHF has stepped into the vacuum created by budget cuts, enabling its partner institutions to fund posts which may otherwise not be sustained. Through the IPP, IHF requires its partners to provide matching funds, thereby increasing the impact of IHF's funding. Partners are also required to make long-term commitments to the posts, adding longevity to these programmes with the aim of making them ultimately self-sustaining. Consistent with IHF's vision of the importance of digitisation, a brand new partnership is to be established with the British Library. This will enable scarce and invaluable archives and research material relating to Iran and the Persian world to be accessed at no cost by a worldwide audience of researchers, students and lay enthusiasts. This follows on from the Foundation's support for Golha, *Flowers of Persian Song and Poetry*, a major initiative to digitise Persian classical music and poetry from the famous radio programmes broadcast in Iran between 1956 and 1979.

IHF is also delighted to announce its agreement with the PARSAs Community Foundation in California. PARSAs has generously supported IHF's existing Institutional Partnerships and digitisation programmes and has also financed the first year of a new curatorial post at the British Library.

During the year, IHF facilitated the launch of a sister cultural charity, IHF America, which now enjoys full charitable status under US law. IHF America is planning to launch an Institutional Partnership Programme along the lines of the UK model, bringing US- and Canadian-based partner institutions into a common network and connecting it to the existing network in the UK.

In its first year, IHF will provide oversight to 14 institutional grants made by PARSAs to major American universities and museums, some of which are expected to form the basis of future Institutional Partnerships for IHF America.

2010 also witnessed a full programme of cultural events, ranging from exhibitions of contemporary Iranian paintings to the highly acclaimed *Shahnameh* exhibition at the Fitzwilliam Museum in partnership with Cambridge University, celebrating the millennium of Ferdowsi's *Shahnameh*.

I join the Trustees in extending our gratitude to all IHF colleagues, supporters and volunteers for their dedication and commitment throughout the year. Special thanks go to Ladan Akbarnia, who served IHF brilliantly during her sabbatical and prior to moving to the British Museum.

Farad Azima
 Acting CEO

FINANCIAL REVIEW FOR 2010

In 2010, the Foundation experienced continued financial success in funding and programme support despite the challenging financial and economic environment.

A significant portion of our funds comprises multi-year contributions by members of our Board of Trustees and a select number of institutions. We are grateful for the continued support from Bank Julius Baer and Balli Group Plc. Similar to previous years, a significant portion of our overhead costs were covered by donations from Trustees, enabling us to apply other incoming funds directly to programme support.

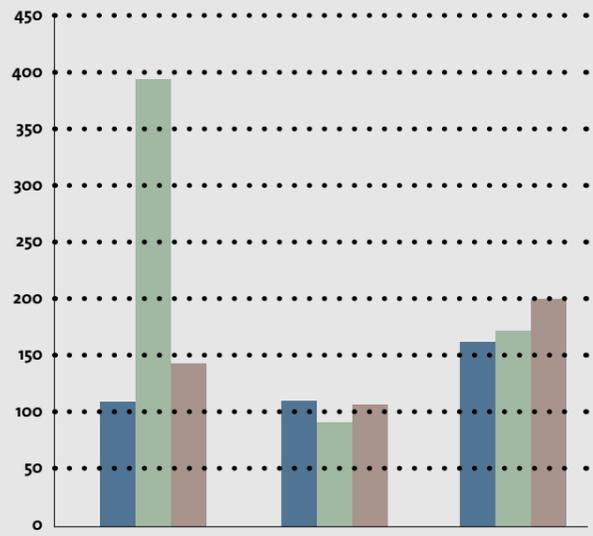
This year the Foundation was awarded a grant totalling \$ 685,000 from the Parsa Community Foundation in support of our institutional partnership (IPP) and digitization programmes. We are grateful for Parsa's generosity and honoured by their recognition of the importance of IHF's work.

Our programme costs decreased considerably from previous year. The decline was due almost entirely to the size of our very substantial exhibition, Shah 'Abbas: The Remaking of Iran, at the British Museum in 2009. Compared to 2008 however, we experienced a 10% increase in programme costs. This year IHF supported the very successful exhibition of the illuminated manuscripts of Ferdowsi's *Shahnameh* at the Fitzwilliam museum, Cambridge. In addition we expanded our core multiyear programmes through various institutional partnership and digitisation programmes.

Our administrative costs increased by 10% reflecting steady growth in our core programmes.

Government cutbacks are heavily impacting the recourses of the non-profit sector. The IHF needs to step in and fill some of this gap in the field of Iranian studies. Through the generosity of our funders, partners and other stakeholders we are positioned for further expansion and growth in the upcoming year. Our heartfelt gratitude goes to all of you who share IHF's vision and help transform that vision into a reality.

Copies of audited accounts of the IHF are available on request from Foundation's secretary.



2010
2009
2008



In 2010 a significant array of cultural programmes were organised by us or with our assistance, the highlights of which include:

- Epic of the Persian Kings: The Art of Ferdowsi's *Shahnameh*
- A series of events and programmes centred on the special exhibition of the same title at the Fitzwilliam Museum.
- Seven conferences and symposia covering a range of topic from *Shahnameh* to the cinema of Bahram Beyzaie
- A series of film screenings by established and emerging Iranian filmmakers and directors
- Social functions, including the *Shahnameh* exhibition opening dinner, Stakeholder's Forum and our traditional Norouz Gala





EPIC OF THE PERSIAN KINGS: The Art Of Ferdowsi's Shahnameh

Legacy

This programme of events organised by the Fitzwilliam Museum, Cambridge and presented with the support of Iran Heritage Foundation, celebrated the enduring appeal of the *Shahnameh* as an icon of Persian civilization and the magnificence of its illustrated narratives. The programme comprised of an exhibition, accompanied by talks and lectures by international authorities on the *Shahnameh*, creative workshops for all ages, concerts of Persian music, film and theatrical performances aimed to bring the *Shahnameh's* tales to life. Combined with record visitation levels for the exhibition and the extensive media coverage received, the programme was extremely effective in capturing the spirit, style and values of Persian culture.

Exhibition

*I shall not die, these seeds I've sown will save
My name and reputation from the grave,
And men of sense and wisdom will proclaim
When I have gone, my praises and my fame*
Ferdowsi, c.1010 AD

Written more than a millennium ago, the *Shahnameh* is one of the world's unchallenged masterpieces and the pre-eminent compendium of legend and knowledge about Iran's epic past up to the Islamic conquest in the 7th century. The wellspring of the modern Persian language, it is the defining influence on the Iranian national consciousness.

The millennium of this masterpiece was naturally an occasion for much celebration by Iranian communities and scholars around the world. In this context the Fitzwilliam Museum in collaboration with the Foundation undertook the organization of an exhibition of the most important painted illustrations of the *Shahnameh* that came to be added, as visual accompaniments, to the texts of luxury manuscripts dating from approximately 1300 AD onwards.

The exhibition, brainchild of Charles Melville, Professor of Persian History and Fellow of Pembroke College, University of Cambridge was curated by independent scholar Dr Barbara Brend and displayed in the Mellon Gallery of the Fitzwilliam Museum. The exhibits came from public and private collections in the United Kingdom, and presented a captivating literary and artistic tradition that for many in the West had remained hidden.

The exhibition included works from the 13th to the 19th century and included folios from three particularly famous manuscripts that are salient peaks in the development of Persian manuscript illustration; the *Jami' al-Tawarikh* (which

in the United Kingdom, and presented a captivating literary and artistic tradition that for many in the West had remained hidden.

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Though works produced in Iran were the main concern of the exhibition, a section was devoted to paintings from India in their extraordinary variety. Painted Manuscripts were not the only medium to illustrate verses of the *Shahnameh*. Examples in other mediums such as glazed ceramics, tiles and metalwork were also included, providing an extensive overview of the topic.

A millennium after Ferdowsi, the heroic stories he penned continue to inspire and shape Iranian identity. The exhibition also comes at an opportune moment when a better knowledge of Iran's culture and contribution to world civilization is much needed. Iran Heritage Foundation is proud to have enabled the mounting of such a seminal and landmark exhibition.



top
Lohrasp enthroned
Safavid (Shiraz), 1540s
Courtesy of Fitzwilliam
Museum

right
Charles Melville &
Barbara Brend

bottom
Timothy Potts
welcoming guests to
the opening reception



right
Fire ordeal of
Siyavoush (detail)
Safavid, 1620
Courtesy of
Fitzwilliam Museum



Opening Reception

The opening of the exhibition was marked by a reception organized by the Fitzwilliam Museum, allowing friends and patrons of Persian art to view the magnificent collection on display. This was followed by a seated dinner in the inspiring and historic setting of Christ's College, Cambridge, and hosted by Dr Timothy Potts, Director of the Fitzwilliam Museum who gave the welcome address, as well as Lord Gowrie, Chair of the IHF Advisory Board who added some remarks. Prof Charles Melville concluded the speeches by providing an introduction to the exhibition and congratulating the team whose collective efforts had resulted in bringing about the exhibition.

RELATED EVENTS

Lecture Series and Public Debate

A seven-part lecture series was planned in conjunction with the exhibition by the Faculty of Asian and Middle Eastern Studies of the University of Cambridge. Prof Charles Melville talked about the political context of *Shahnameh* manuscript production, while Dr Barbara Brend contextualized the *Juki Shahnameh*. Prof Robert Hillenbrand followed by examining the face of war in the great Mongol *Shahnameh* with Dr Ali Ansari investigating the *Shahnameh* in relation to modern Iran. Dr Sheila Canby examined different interpretations of the *Shahnameh* in Persian art, both in its classical and modern form. Dr Souren Melikian considered the epic as 'Mirror of destiny', and Prof Dick Davis' looked at the impact of the *Shahnameh* on later Persian poetry.

Azadeh Moaveni, author and journalist also led a public debate on the theme of the *Shahnameh* and modern Iranian identity.



Cinema

In conjunction with the exhibition, *The Adventures of Prince Achmed*, the first full-length animated film in the history of cinema created in 1926 by the German animator Lotte Reiniger was screened at Cambridge Art Picturehouse. The story is based on the elements taken from the collection *1001 Arabian Nights*, especially *The Story of Prince Ahmed and the Fairy Paribanou*. The programme also included short films inspired by the *Shahnameh* exhibition, produced by students from Anglia Ruskin University.

Concerts of Persian Music

A series of three concerts around the theme of *Shahnameh* were organized in celebration of the great epic. The Naghme Ensemble with vocalist Jamshid Rezaie presented two stories from the *Shahnameh* in traditional Iranian musical form. Abbas Bakhtiar, Arash Moradi and Mohamad Merati's session was a flamboyant performance of Iranian song and music played on traditional instruments while Tara Kamangar, gave a concert of compositions for piano inspired by the *Shahnameh*, complemented by pieces by Chopin and Rachmaninoff.

Children & Families

In conjunction with the special exhibition, a series of Saturday events based on the *Shahnameh* were organized for children and their families. These included a workshop with a morning session at the Museum of Classical Archaeology exploring mythical heroes and legends through storytelling and art-making at both museums. At a further storytelling session, Xanthe Gresham with master musician Arash Moradi on tambour, setar and daf, narrated stories from the treasure trove of the *Shahnameh*, where heroes, princesses, dragons and demons and all manner of delights fit for a king awaited to be discovered by the children. Finally, a rich tapestry of Ferdowsi's epic Persian tale was brought to life by the award-winning Infinite Articles Theatre. A unique theatrical experience.



top
Xanthe Gresham

top left
Tara Kamangar
in concert



top
Francoise de Blois

bottom
Charles Melville, Robert Hillenbrand & Andrew Peacock

top left
Clare College,
Cambridge

top right
Dick Davis &
conference delegates

bottom left
Delegates at the
conference dinner

bottom right
Emily Shovelton



Literary Event

Living in the house of a dissident Iranian author, Nicholas Jubber learned of a world teeming with history and culture, where people gathered to recite poetry at tea time and artists drew parallels between contemporary Iran and the world of the *Shahnameh*. As part of this literary event Nick Jubber talked about his recently published travel adventures through Iran and Afghanistan, *Drinking Arak off an Ayatollah's Beard*, and showed an animation of one of the *Shahnameh* stories made in Iran.

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Organized by Fitzwilliam Museum in association with Cambridgeshire Libraries Literature Development Department and the Iran Heritage Foundation.

Shahnameh Millennium Conference

Firdowski: The next thousand years

In December 2010, a three-day conference was organized by the University of Cambridge (Shahnameh Centre and Pembroke College), in association with Iran Heritage Foundation and supported by the Ali Reza and Mohamed Soudavar Fund for Persian Studies. The conference examined the thousand-year life of the epic poem and its cultural impact during the period.

The conference consisted of a series of lectures open to the public, with presentations by academics of international standing, concerned with the *Shahnameh* in art historical, historical and literary terms. Papers were presented at ten panels on the following topics: the early 14th century

manuscripts; the *Shahnameh* and the Ottomans; pre-Islamic echoes; two panels on the *Shahnameh* and history; the creation of a cult figure; the *Shahnameh* in India; the impact of the *Shahnameh* on Iran and the Caucasus, and two panels on literary themes in the *Shahnameh*. A key-note speech was delivered by Dick Davis, Professor of Persian and Chair of the Department of Near Eastern Languages and Cultures at Ohio State University, entitled "Horses for courses", which examined different kinds of heroes and different kinds of narratives in the *Shahnameh*. International scholars in every field of *Shahnameh* research found the opportunity to confront their views and understanding of this famous epic poem.

Dr Farhad Mehran presented an interesting paper which examined the

relationship between text and images in the *Second Small Shahnameh*, now dismantled and dispersed. Through close analysis and reconstruction, he was able to show that the *Second Small Shahnameh* was originally in two volumes with some 306 folios and more than 95 images of which only 51 are currently known. The length of its text in original form was also estimated at 49,714 verses, making it one of the manuscripts with the least number of added and omitted verses.

The symposium programme featured about sixty participants from Middle East, Europe and North America. Most people attended the whole three-day programme. Both participants and attendees included academics, independent scholars and university and college students and members of the general public.

The conference participants were also invited to take part in a private visit to the *Shahnameh* exhibition at the Fitzwilliam Museum. The conference concluded with a formal dinner at Pembroke College – seat of Iranian Studies at Cambridge - hosted by Prof Charles Melville and Dr Firuza Abdullaeva.

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The conference was convened by Charles Mellville, Professor of Persian History, Fellow of Pembroke College and Director of the Shahnameh Project and Dr Firuza Abdullaeva, head of the Cambridge Shahnameh Centre and was organized by the University of Cambridge, in association with the Iran Heritage Foundation and supported by the Ali Reza and Mohamed Soudavar Fund for Persian Studies. The conference took place at Clare College, Cambridge.

The *Shahnameh* and Persianate Identity Conference

A millennium after his death, the *Shahnameh* of Ferdowsi remains the single most important literary source for the construction and definition of Persianate identity. Ferdowsi's monumental achievement in collating and versifying the history and myths of the Iranian peoples ensured not only the preservation of a canon of shared historical memory and experience, but crucially secured the renaissance of the Persian language for future generations.

In April a conference on this subject was organised at the Institute of Iranian Studies, University of St Andrews. The conference focused on the political, social and historical legacies of the *Shahnameh* both as literary text and as the repository of a national mythology. Key questions that were addressed included the influence of

the epic on historical writing and on the various identities of the Persian speaking world. The conference was opened with a keynote address by Prof Dick Davis from the Ohio State University, who discussed the 'porous limits of Persian-ness', and was followed by panels on the ancient sources for the *Shahnameh*, the modern legacy of the epic, with particular reference to the growth of nationalism, and the epic in comparative perspective. A second speech was delivered by Prof Robert Hillenbrand, Vice President of BIPS (The British Institute of Persian Studies) and Chair of the IHF Academic Committee, based on the 'Bahram Gur Cycle in the Great Mongol *Shahnameh*'. Conference participants were especially pleased to be able to view a new Iranian-made television drama based on the stories of the *Shahnameh*, where the myths and narratives of the *Shahnameh* were married with those of Islam, though rather unconvincingly. The conference

closed with a roundtable discussion on the consequences for Persianate identity led by Prof Bert Fragner (Vienna), Prof Houchang Chehabi (Boston) and Dr Vesta Sarkhosh Curtis President of BIPS.

A selection of the papers presented at the conference will be published by I.B. Tauris, in a volume edited by Prof Ali Ansari, in the series "Iran and the Persianate World".

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Organised by the Institute of Iranian Studies, University of St Andrews and the Iran Heritage Foundation, convened by Prof Ali Ansari

top right
Conference delegates, St Andrews

bottom
Conference delegates, British Museum



7th International Congress of ICAANE

The 7th ICAANE congress dealing with the archaeology of the ancient Near East, took place over five days in April. A total of 800 participants, from 41 countries, attended the congress, making it one of the largest archaeological congresses ever held in the UK. The congress started with a plenary session, followed by multiple parallel sessions which included the congress main themes: "Mega-cities and Mega-sites"; "Colour and Light in Architecture, Art and Material Culture"; "Ancient and modern issues in cultural heritage"; "Landscape, Transport and Communication"; "The archaeology of consumption and disposal". These were supplemented by sessions devoted to Islamic archaeology and fieldwork reports. Additionally, there were 10 separate workshops on "Textile production in the Ancient Near East (Neolithic Age – Bronze Age)"; "The Neolithisation of Iran: socio-cultural transformations"; "Human remains in the Ancient Near East: Advances, problems and potential"; "Near Eastern

Lithic Assemblages in the Bronze Age"; "Archaeological Conservation in the Near East"; "Symbols of the Dead"; "Composition and manufacture of cuneiform tablets"; "Animal-plant interactions on the Iranian plateau and in southern Central Asia" and "Beads and Personal Ornament in the Ancient Near East".

The proceedings of the congress will be published as a two-volume set by Harassowitz publishers.

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Organised by the Department of the Middle East, the British Museum and the Institute of Archaeology, University College, London and supported by the London Centre for the Ancient Near East of the British Academy, the British Institute for the Study of Iraq, the British Institute at Ankara, the British Institute of Persian Studies (BIPS), the British Association for Near Eastern Studies (BANEA), CBRL and the Iran Heritage Foundation

Second Biennial Symposium of the Historians of Islamic Art Association: Objects, Collections and Cultures Symposium

A broadly thematic and pan-cultural symposium was organized in October 2010, by the Historians of Islamic Art Association (HIAA) at the Freer Gallery of Art and Arthur M Sackler Gallery, Washington, D.C. In keeping with the museum venue the symposium was formulated around three topics of study: 1. Islamic works of art in a wide range of media 2. Diverse cultures and periods, and 3. Collections of Islamic art. The symposium was also aimed at expanding the traditional

workshop focusing on an unusual 9th century silver stand of possible Iranian origin. The round-table included university professors, museum curators and directors who specialize in the history of Persian objects. The arts of Iran were thus extremely well presented.

The first day programme was followed by a reception at the Freer/Sackler galleries. The second day was followed again by a reception at the Textile Museum, Washington, and included a tour of a special exhibition of Central Asian and Persianate ikat robes and other textiles.

The symposium programme featured 40 participants from Middle East, Europe and North

top left
Conference delegates

top right
Canteen (detail),
Ayyubid, Mid 13th c.
Courtesy of Freer/
Sackler Galleries

bottom
Elaine Wright, Lale
Uluc, David J. Roxburgh,
Nourane Ben Azzouma,
Abolala Soudavar



top left
'Freer Battle Plate'
Saljuq – Kashan
Early 13th c.
Courtesy of Freer/Sackler
Galleries

top right
Helen Evans &
D. Fairchild Ruggles

bottom
Massoumeh Farhad and
Julian Raby



type and format of academic conference sessions, mixing groupings of formal presentations with more informal sessions to involve symposium participants in direct contact with original works of art and in active discussion with diverse specialists in the history of Islamic art and culture.

The conference opened with a keynote speech by Dr Julian Raby, Director of the Freer/Sackler Galleries followed by seven thematic panels with formal papers, six, seminar-type workshops focused on works of art in the Freer/Sackler collection, and an open, round-table discussion. Six of the seven panels included presentations directly relevant to the history of Persian art and culture. Three of the six workshops dealt with masterpieces of Persian art with an additional



America. Some 200 people attended the three-day programme. Both participants and attendees included academic and museum professionals, independent scholars and collectors, university and college students and members of the general public.

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The symposium was organized by the Historians of Islamic Art Association and Freer/Sackler Galleries and supported by the Aga Khan Program for Islamic Architecture - Harvard University, The Bodri Foundation, H.E. Sheikha Hussah Sabah Salem al-Sabah - Director general of Dar al-Athar al-Islamiyyah, Kuwait, The Textile museum, Washington, D.C., an anonymous donor, and the Iran Heritage Foundation. It was convened by Dr Massoumeh Farhad, Chief Curator and Curator of Islamic Art, Freer/Sackler Galleries, and Dr Marianna Shreve Simpson, President-elect, HIAA



Garden of Heaven
Symposium

Planned in conjunction with the special display of the “Wagner” Garden Carpet at the Burrell Collection in Glasgow, a one day symposium of talks was organized to launch the “Wagner” carpet display and to explore the theme of Paradise gardens in Islamic Art and Culture, and the horticultural traditions of Iran, thus enriching the experience of the visit to the exhibition and deepening understanding and background knowledge of the carpet and its period. Through five lectures, Prof Robert Hillenbrand of the University of Edinburgh, Dr Jennifer Scarce of the University of Dundee, Penelope Hobhouse, gardener and garden historian, Dr Faryar Javaherian, architect, and Ms Narguess Farzad of the School of Oriental and African Studies explored the historical, cultural and artistic context of the “Wagner” Garden Carpet, including the concept of Paradise in Iranian culture; the Safavid Dynasty and its carpet industry; a historical overview of the horticultural practices and traditions of Iran; Iranian gardens today; the celebrations of the Spring Equinox and Norouz – the Persian New Year – and gardens in the poetry and song of Iran.

The “Wagner” Garden Carpet, belonging to Sir William Burrell founder of the Burrell Collection, is a 17th century Kirman carpet believed to be the second most important Iranian carpet in the UK after the Ardabil Carpet at the V&A.

Organised by The Burrell Collection, in association with the Iranian-Scottish Association and the Iran Heritage Foundation, and held at the Burrell Lecture Theatre, Glasgow.

Mythologizing the Transition: Bahram Beyzaie’s Cinema and Theatre
Symposium and Theatrical Performances

A one day symposium focused on the Cinema and Theatre of Bahram Beyzaie, one of the most complicated figures of the contemporary Iranian cultural scene whose works, especially in the realm of theatre has not received its due acclaim internationally and is relatively unknown. The symposium aimed to introduce and explore his theatre and cinema by presenting the salient themes and features that establish him as an author-director through four papers, and performance of two of his plays. Dr Nacim Pak-Shiraz of the Institute of Ismaili Studies talked about *Ta’ziyeh* and the films

of Beyzaie, with Dr Saeed R. Talajooy of University College London exploring the concepts of nation and heroism in Beyzaie’s early plays. Dr Laudan Noushin, senior lecturer in Ethnomusicology at City University London looked at the power and potency of music and its symbolic



meaning in Beyzaie’s films, while Vahid, artistic director of Goosun Art-illery delved into the dramaturgical structure of *Death of Yazdegerd*. The symposium included performances of two of Beyzaie’s plays performed in English. These performances were followed by a Q&A with the Directors.

The symposium was convened by Dr Saeed R. Talajooy of University College London and was organized by The UCL Mellon Programme with the support of the Iran Heritage Foundation

Findings of the Cyrus Cylinder
Workshop and Lecture

The Cyrus Cylinder is one of the most important discoveries in biblical archaeology, found in the ruins of Babylon in 1879 by Hormuzd Rassam. Although partially broken and still incomplete, it contains 45 lines of which 35 proved to be a foundation text commemorating Cyrus the Great’s capture of Babylon and his subsequent restoration of the city. The date of writing is sometime soon after the capture of Babylon in 539 BC.

In 2010 two tablet fragments that duplicate the text of the cylinder and add important new information were identified in the British Museum. From these new discoveries it seems probable that Cyrus issued a general edict freeing the captives in Babylon and restoring their religious institutions, which was disseminated



top
Students of Loughborough University performing ‘Death of Yazdgerd’



top
Cyrus Cylinder, Babylonian, c. 539-530 BC
Courtesy of the British Museum



bottom left
Conference delegates
bottom right
John Curtis

throughout the Persian empire. The edict was later included in the Cyrus Cylinder foundation text.

At a closed two-day academic workshop attended by experts and scholars, the significance of the newly-discovered fragments were discussed. Scholars at the workshop had little time to digest the new evidence concerning the fragments and inevitably there was some scepticism, and although Irving Finkel argued then that they should be seen as ancient copies of an otherwise unknown

culture. These have influenced the study of Middle Eastern art history by various subtle means. As the field of Islamic Art history expands, museum displays are being overhauled, the international market for Middle Eastern art has boomed, and the visual culture of the Islamic world has begun to move towards the centre stage of art history. A panel discussion was thus organized at the 2010 Annual Conference of AAH (Association of Art Historians) to focus on scholarship in 'Islamic' art history of the medieval period, and to



fragmentary duplicate of the Cyrus inscription, the scholars at the British Museum have more recently reluctantly concluded that these fragments are very probably forgeries after all.

The conclusions were reported at an hour long public lecture at the British Museum where Neil MacGregor, Dr Irving Finkel, Dr Matthew Stolper and Dr John Curtis discussed the subject.

Organized by the British Museum and the Iran Heritage Foundation and held at the BP Lecture Theatre of the British Museum

Visual Culture of the medieval Middle East: Islamic Art History now

Panel discussion

In the last decade there has been a massive shift in the international perception of Islam and Islamic

analyse the historical and current methodologies with the aim of surveying the present state of the discipline and opening up the field to self-analysis.

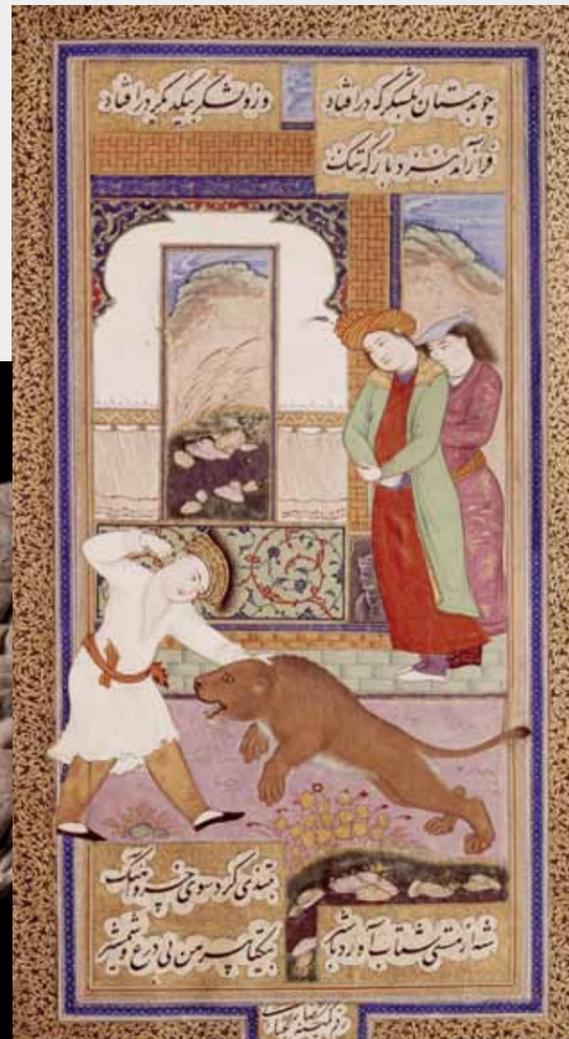
Conference panel was sponsored by the Iran Heritage Foundation. It took place at the University of Glasgow and was convened by Dr Moya Carey (IHF Curator, Victoria and Albert Museum) and Dr Margaret Graves of the University of Edinburgh

The Shahnameh and Persian Poetry
Lecture

The *Shahnameh* and Persian Poetry was the subject of a lecture organized at the Victoria & Albert Museum. In this lecture Dick Davis, Professor of Persian and Chair of the Department of Near Eastern Languages and Cultures at Ohio State University talked about the importance of the *Shahnameh* in the subsequent

top left
Irving Finkel

top right
Recently identified fragment bearing text of Cyrus Cylinder
Courtesy of the British Museum



development of Persian poetry. In many ways the uniqueness of the *Shahnameh* sets it apart from Persian poetry in general, but Prof Dick Davis' talk explored how themes and techniques of the poem became central concerns for many of the major Persian poets who followed Firdowsi, even when, as for example with many Sufi poets, their works showed few obvious resemblances to Ferdowsi's great masterpiece. The lecture was followed by a reception.

Organized by the Iran Heritage Foundation in collaboration with the Victoria & Albert Museum

Azadeh Moaveni – Honeymoon in Tehran

In conversation with Dominic Parviz Brookshaw

Azadeh Moaveni is a journalist who has since 1999 reported on Iran for the Time magazine and other publications. In her compelling 2005 book, *Lipstick Jihad*,



she chronicled the underground culture of youth in Tehran at the turn of the millennium, writing about teenagers who embraced an "as if" lifestyle and arguing that grass-roots changes in Iran would eventually alter the trajectory of Iran's history, while the demographic ascendance of a younger generation would transform the nation from below.

In her new book, *Honeymoon in Tehran* (2009), Moaveni has used her own experiences as a prism through which to view social and political evolution in Iran. At Asia House she discussed the book and her experiences in conversation with Prof Dominic Parviz Brookshaw, lecturer in Persian Studies and Iranian Literature at Manchester University. A reception followed the talk.

Organised by Asia House in association with the Iran Heritage Foundation and supported by Arts Council England's Lottery Fund

top left
Khusraw killing the lion outside Shirin's tent
Riza Abbasi, Isfahan c.1632
Courtesy of Victoria & Albert Museum

top right
Azadeh Moaveni at Asia House

bottom right
Tim Stanley, Dick Davis, Ina Sandmann & Moya Carey

top left
Reza Derakhshani,
Distortion No. 3, 2010



Reza Derakhshani

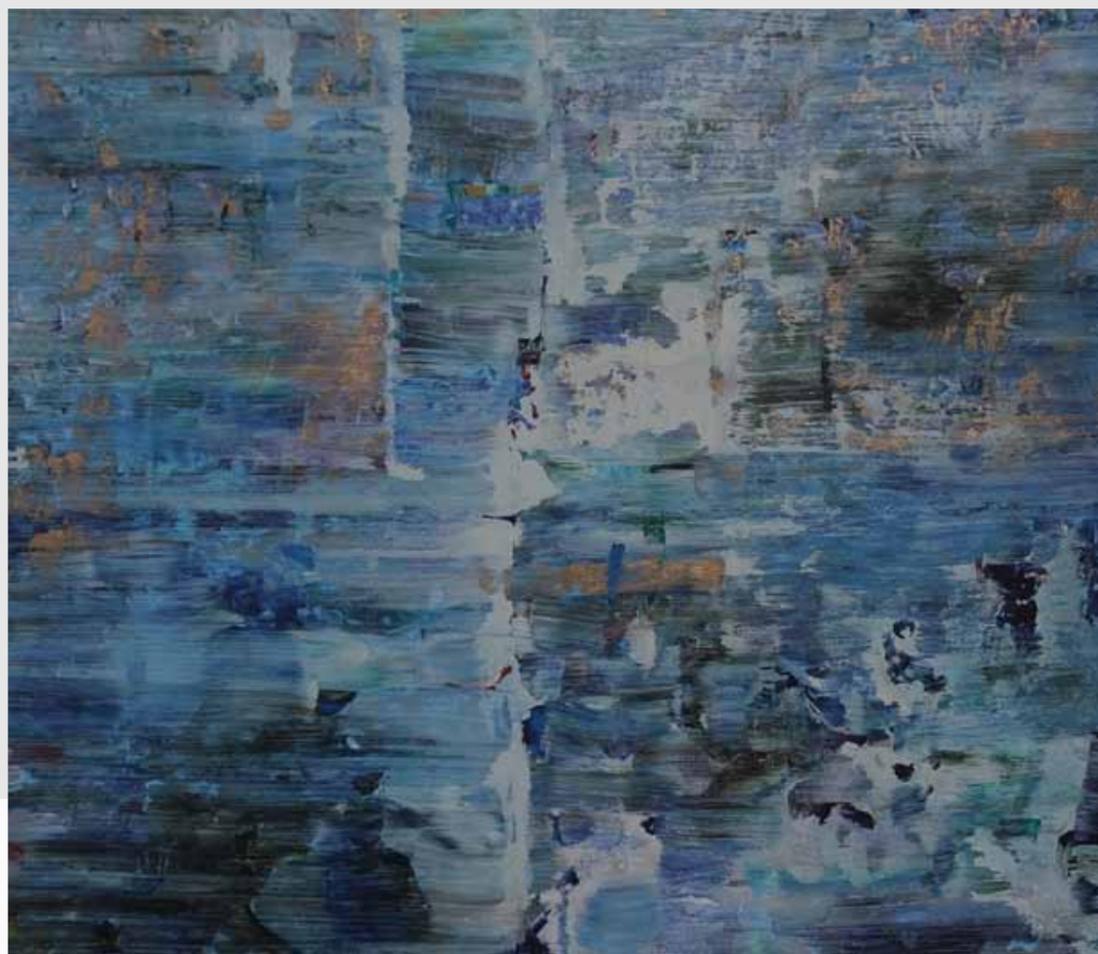
Exhibition at Osborne Samuel, London

One of Iran's most gifted contemporary artists, Reza Derakhshani, held his first solo exhibition in London in March. Painter, and musician, Derakhshani studied visual arts at Tehran University as well as in the United States.

In this London showing, a group of Derakhshani's latest paintings were on offer. The most significant feature of this group of paintings was the symbolic presence of a crimson texture which was deployed by the artist as the central colour. Derakhshani believes that crimson, in comparison to any other colour, has an infinite potential energy and vitality that intensifies its impact on the viewers.

.....
Organised by Osborne Samuel and promoted by the Iran Heritage Foundation

bottom left
Reza Derakhshani
Garden Party Blue, 2010



Top
Golnaz Fathi, Untitled, 2010

Golnaz Fathi: Liminal – Subliminal
Exhibition at the October Gallery, London

Born in Tehran in 1972, Golnaz Fathi is a trained calligrapher, who has turned the literary art-form on its head by skilfully transforming known language into form and composition. Her paintings carry traces of meaning that have no known coded alphabet. The strength of her work stems from the drive to express emotions that cannot be pinned down into words. Fathi's works succeed where language fails.

To celebrate her most recent work, an exhibition of a series of 15 paintings was hosted at the October Gallery. The exhibition was opened by Dr Venetia Porter of the British Museum with the artist talking about her work at a special gathering two days later.

.....
Organized by the October Gallery in association with the Iran Heritage Foundation and in collaboration with the Third Line gallery in Dubai



Golnaz Fathi, Untitled, 2010



IRANIAN CINEMA, INSPIRATION AND ADAPTATION: DARIUSH MEHRJUI

Film Screening and Discussion

Modern Iranian cinema entered a new era with Dariush Mehrjui. His early masterpiece *The Cow* (1970), took the symbolic realism of Iranian art cinema to a new level. Most of his films are inspired by literature and adapted from Iranian and foreign novels and plays. Within the space of two months at special sessions, a selection of Mehrjui's films adapted from or inspired by the works of seminal authors and dramatists such as J.D. Salinger, Saul Bellow, Henrik Ibsen and Goli Taraghi were screened to stimulate thought-provoking discussions. These included *Hamoon*, *The Blind Owl* of 1990 inspired and influenced by Saul Bellow's *Herzog*, *Sara* adapted from Henrik Ibsen's *Doll's House*; *Pari*, based on *Fanny and Zoey* by J.D. Salinger and *The Pear Tree* which was based on the novel of the same name by Goli Taraghi for which she adapted the screenplay as well. Saeed Zeydabadi-Nejad and Nacim Pak-Shiraz, both from the SOAS Centre for Film and Media Studies, Clare Foster independent scholar and expert in film adaptation, and Parviz Jahed independent scholar and film critic, were at hand on respective nights to open and direct the discussions.

The programme was curated by Dr Saeed-Reza Talajooy. It was organized by The UCL Mellon Programme and supported by the Iran Heritage Foundation

Women Without Men
Film Screening and Q&A

Winner of Silver Lion for Best Director and UNICEF award at the Venice Film Festival 2009, *Women Without Men*, received its UK release at the Curzon Mayfair. Adapted from the novel of the same name by Iranian author



Shahnush Parsipur, Shirin Neshat weaved together the stories of four individual women whose experiences were shaped by their faith and the existing social structures, in order to explore the position of women within the rigid confines of patriarchal Iranian culture.

With a camera that floated through the lives of the women, Neshat explored the social, political, and psychological dimensions of her characters as they met in a metaphorical garden, where they could exist and reflect while the complex intellectual and religious forces shaping their world lingered in the air around them. Looking at Iran from Neshat's point of view allowed the viewer to see the larger picture and realize that the human community, as the famous Persian poem goes, resembles different organs of one body, created from a common essence. The screening was followed by Q&A with the Director led by Ian Hayden Smith, journalist and editor of *24 Frames*.

Presented by Artificial Eye and supported by the Iran Heritage Foundation

Frontier Blues
Film Screening and Q&A

*Pickup Driver: "Where are you going?"
Pedestrian: "Nowhere."
Pickup Driver: "Hop in, I'll give you a lift".*

The most memorable exchange of the deadpan comedy that is *Frontier Blues*, is a fitting introduction to the film written and directed by Babak Jalali, which is shot in long, static takes on a bleak, dusty location and is performed by a non-professional cast. The film is set on

top left
Shirin Neshat & Ian Hayden-Smith

top right
Ladan Akbarnia, Vahid Alaghband & Shirin Neshat

Iran's border with Turkmenistan in the far north where nothing ever happens. The quiet, desperate lives of four men, variously mad, sad and dangerous to know, interact over a period of a few days.

Frontier Blues received a special screening at the Renoir in Brunswick Centre. The screening was followed by a Q&A with the director, chaired by Jason Wood, Director of Programming, Curzon Cinemas.

Produced by Ginevra Elkan, Saadi Soudavar and Homayoun Assadian and supported by the Iran Heritage Foundation and a number of international patrons

No One Knows About Persian Cats
Film screening and Live Performance with Q&A

Bahman Ghobadi is a director with a long-term interest in the kind of political resistance offered by music. In the docudrama *No One Knows about Persian Cats*, Gobadi explores the underground music scene in Tehran which, perhaps unexpectedly, turns out to be a hotbed of rappers, metal bands and indie rockers who sport Strokes T-shirts and line their rehearsals spaces with Joy Division posters.

The film received two special screenings in London prior to its national release. The first screening at the Ritzy Brixton was followed by a live performance by the *Take it Easy Hospital* and DJ Shahram Norz playing an eclectic mix of Persian music. The second screening was at the Lumiere Cinema in South Kensington where in addition to the performances by the above group, a Q&A with the stars of the film Ash and Negar also took place.

Organised by Network Releasing and Warner Music with support by the Iran Heritage Foundation



Round Trip
Film screening and Q&A

Round-trip by Iranian-British filmmaker, Golku Parhizgar, is a documentary inspired by the director's personal experience of returning to Iran after 11 years of living in the UK and rediscovering relationships with those left behind. It is a journey through the heart of Tehran, one caught between modernity and tradition, through the lives of its young generation, their struggles, hopes and aspirations and witnessing their identity crisis within their own divided society. *Round-trip*, above all, is a search for the director's place back "home" while the others are mostly seeking a way out in pursuit of liberty.

The screening was followed by a panel discussion on Iranian Diaspora and Q&A with the director, moderated by Sanaz Raji of Leeds University and Jahanshah Javid, founder and editor of Iranian.com

Presented by the 24th Leeds International Film Festival and supported by the Iran Heritage Foundation.

top
Negar & Ash

bottom
Golku Parhizgar



Autumn Film Workshop

A two week intensive workshop hosted by the Royal College of Art was organized in collaboration with the British Institute and Parallax Media. It was designed for emerging film directors who were able to demonstrate a strong personal and auteurist vision, while working with very small budgets to realise an original concept. The workshop encompassed the arts of direction, screenwriting, usage of digital camera and editing software. The workshop was offered to six participants, who were recruited through competitive application process. At the end of the workshop, completed films in their initial edit stage were screened to an invited audience of film professionals. The workshop was led by James Neil, a film practitioner and curator, with Reza Haeri, an award-winning documentary filmmaker from Tehran as well as a number of additional tutors.

Organized by British Council, Parallax Media and the Royal College of Art in collaboration with Iran Heritage Foundation.

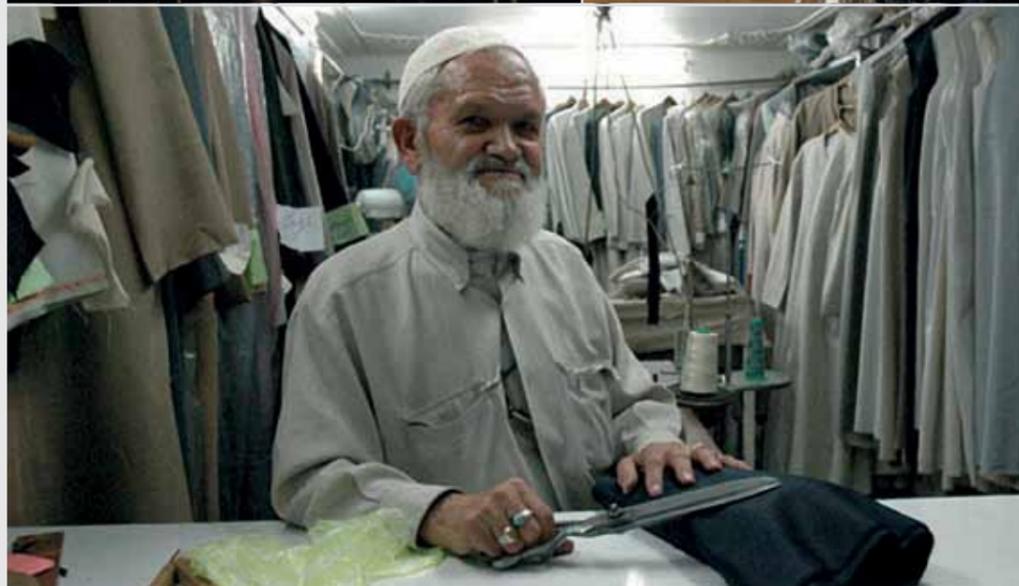
Contemporary Iranian Documentary Film

Screening and Talk with Reza Haeri, documentary filmmaker, Iran

Iranian documentary filmmaking is at an exciting juncture today with talented directors offering fascinating and complex representations of life in the country.

At a special event in Asia House one of Reza Haeri's documentaries was screened and was followed by a talk by the director. Haeri is an Iranian filmmaker and producer of documentary and short films. Haeri is Director of International Affairs for the Iranian Documentary Filmmakers Association.

Organized by the British Council, Parallax Media, and the Iran Heritage Foundation, supported by Asia House, and curated by James Neil.



Iranian Diaspora: Perspectives on Migration, Politics, and Acceptance Film Festival

More than thirty years has elapsed since the 1979 Iranian Revolution, which in turn created the largest on-going migration of Iranians to other parts of the world, producing the current "Iranian Diaspora". A series of themes were selected to explore the subject. These included reflections on the legacy of the 1979 Iranian revolution; generational differences between 1st, 2nd and emerging 3rd generation of Iranian Diasporics; issues of gender and sexuality within the Iranian Diaspora; and Identity and exploration of alternative narratives

of "Iranian-ness". In this series of films, a selection of documentaries and feature-length films were screened to explore various themes within the Iranian Diaspora. The selected films were, *The Queen and I* (2008) by Nahid Persson Sarvestani; *Maryam* (2001) by Ramin Serry; *Fremde Haunt/Unveiled* (2005) by Angeline Marccone and *Paradise* (2010) by Ahang Bashi. All screenings were followed by a discussion and Q&A sessions.

Presented by the Institute of Communications Studies, University of Leeds and supported by the Iran Heritage Foundation. The series was curated by Sanaz Raji of the University of Leeds.

Persian music on the Fluid Piano™

Musical performance

Geoff Smith, composer and pianist made world history by inventing the first 'multi-cultural' acoustic piano that can be re-tuned as it is played. The piano utilizes a fluid tuning mechanism, in which each note can be manually tuned using a slider, moving in micro-tone intervals in either direction before or while playing, thus giving composers and musicians access to non-Western scales.

The Fluid Piano™ was officially launched at an event in London's South Bank Centre, with performances by Geoff Smith and composers/pianists Matthew Bourne, Pam Chowhan, Nikki Yeoh and Ramin Zoufonoun. Ramin Zoufonoun, a leading exponent of the Persian-tuned piano, who has made considerable contribution to Smith's invention, played Iranian music, changing from one *dstgah* to the other during performance, creating exotic sounds.

Organised by the Fluid Tuning Organization in association with the Arts Council England, Toos Foundation and the Iran Heritage Foundation

Plastic

Site specific performance

'A succession of stylized vignettes, whose relationships remain teasing and enigmatic' – *The Guardian*

Plastic first premiered at the Edinburgh Festival in 2008, where it was nominated for the Total Theatre Award in Experimentation and Innovation and selected by *The Guardian* as one of the top four shows at the Festival. A site specific production, it is concerned with the story of a man who wants to become a woman. It explores the creation of gender identity and how the law supports desire, in a dynamic and stylish piece of contemporary theatre. It invites the audience to experience a new world through the performance of a skilled and tightly choreographed company, innovative film and sound, and a team of architectural and theatre design specialists.



Created by 30 Bird Productions, in association with the Iran Heritage Foundation and performed at the Whitechapel, London

Pea Boy with Elizabeth Laird

Family Event and Workshop

A fun-packed family event organized for children of 5-11 years of age. The event commenced with a music session led by Roya Arab and friends involving the children and their parents who sang along to old Iranian songs. This was followed by Elizabeth Laird reading from her book *Pea Boy*, beautifully illustrated by the gifted artist Shirin Adle. Through the stories, Elizabeth Laird brought to life the vibrant mountains, forests and deserts of Iran, and the stories of the characters that roam this bountiful landscape. The story-telling was followed by refreshments and a wonderful art workshop led by Emma Middleton where the children had the opportunity to create some of the objects they encountered in the story of the *Pea Boy*. An afternoon of music, story-telling and art enjoyed by all.

Organized by Asia House in partnership with the Iran Heritage Foundation and sponsored by Cora Sheibani and Maryam Eisler

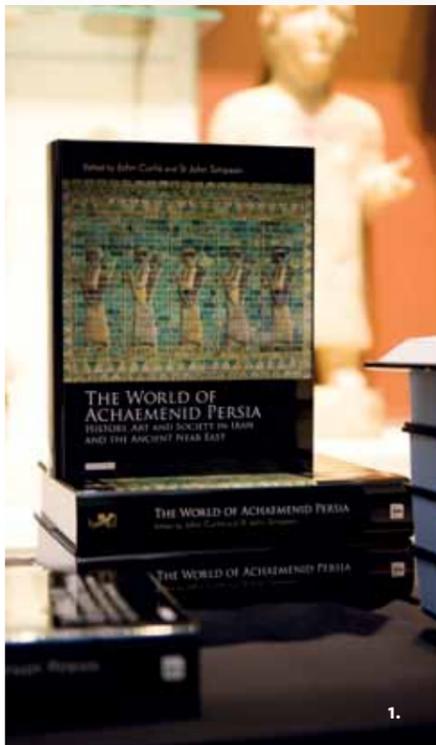
opposite top left
Babak Jalali & Jason Wood

opposite top right
Scene from Autumn Film Workshop

opposite bottom
Scene from the film 'Final Fitting' by Reza Haeri

top
Ramin Zoufonoun

bottom left
Scene from Plastic



The World of Achaemenid Persia: History, Art and Society in Iran and the Ancient Near East

Book Launch and Reception

Interest and fascination in Achaemenid Persia has burgeoned in recent years, necessitating a new appraisal of the glorious civilization founded by Cyrus the Great and continued by his successors. *The World of Achaemenid Persia: History, Art and Society in Iran and the Ancient Near East*, edited by Dr John Curtis OBE and Dr St John Simpson, fills the gap by offering a sustained and comprehensive

overview of the field of Achaemenid studies by leading scholars and experts, discussing all aspects of Achaemenid history and archaeology between 550 BCE and 330 BCE, and embracing the vast territory of the Persian Empire from North Africa to India and from Central Asia to the Persian Gulf. The book, which had grown out of the conference of the same name back in 2005, was launched at a special reception in the British Museum with speeches delivered by Lord Lamont, Vahid Alaghband, Chairman of IHF and the editor Dr John Curtis.

Organised by the Iran Heritage Foundation

Stakeholder's Forum

Trustees, Advisory and Management Board members and members of the Academic and Events committees convened a meeting at IHF's headquarter in Mayfair on May 15, to review the upcoming exhibition, *Epic of the Persian Kings: The Art of Firdowsi's Shahnameh* at Cambridge due to open September 2010. Prof Charles Melville talked at length about the *Shahnameh*, and presented an outline of the ambitious project to mark its millennium. Dr Barbara Brend, the designated curator presented the

plan for selection of the folios and objects to be exhibited. Narguess Farzad followed by reading passages from the epic poem.

Organized by the Iran Heritage Foundation

Shahnameh Fundraising Event

In the ornate surroundings of the Nash Room at the Institute of Directors, a fundraising reception chaired by Roya babaei was held to support the exhibition *Epic of the Persian Kings: the Art of Ferdowsi's Shahnameh*. Farad Azima, CEO of

the Foundation opened the evening with welcome remarks. He was followed by Prof Charles Melville, talking about the exhibition and the illustrated stories of the *Shahnameh*, with Narguess Farzad reciting a well known poem of the *Shahnameh*. Entertainment was provided with music by the Edalat Ensemble and dance by Ziba Tabrizi.

Organized by the Iran Heritage Foundation

1. The book launch
2. Lord Lamont
3. Stone relief from Persepolis Apadana, Courtesy of the British Museum
4. John Curtis
5. Stone relief from Persepolis Apadana, Courtesy of the British Museum

Norouz Gala

IHF continues the tradition with its Norouz Gala. In 2010, the Gala was held at the Old Billingsgate, chaired by Hashem Arouzi. The Chairman welcomed the guests and introduced the keynote speaker for the evening, William Showcross who has had a longstanding association with Iran. The evening's entertainment included Darius, winner of 'Popstar to Operastar 2010' and platinum selling singer-song writer and the Vida Edalat Ensemble.



INSTITUTIONAL PARTNERSHIPS

IHF's Institutional Partnerships Programme (IPP) provides much needed support for fellowships, teaching positions, and research centres dedicated to Persian studies at respected academic institutions. It also underwrites curatorships in Iranian art at major cultural institutions based in the UK and abroad. As funding by governments for such programmes has been drastically reduced in recent years, this programme has become a vital means of sustaining Persian Studies and Iranian arts in the UK and abroad.

As part of the IPP, IHF provides funding to facilitate Persian Studies and Iranian arts programmes at its partner institutions. In most cases it obtains matching funds and a long-term commitment from these institutions to support the programmes; and it will encourage academic and cultural collaboration between the various participating institutions by organising an annual Partners' Workshop and by creating a forum for students and experts in different Iranian studies disciplines to interact. The aim of the IPP is to strengthen Iranian studies programmes to a point where these institutions can eventually support posts and centres on their own.

The first six institutions to participate in the IHF Institutional Partnership Programme include three museums and three universities:



The Victoria and Albert Museum: the Iran Heritage Foundation Curator of the Iranian Collections, a three-year post dedicated exclusively to the arts of Iran. Dr Moya Carey has been appointed to the post.



The British Museum: the Iran Heritage Foundation Curatorial Fellowship brings scholars and museum curators specialising in the fields of Iranian art, and archaeology from Iran to the British Museum, enabling them to use the facilities of the Museum and other institutions in the United Kingdom to further their academic research as well as to study and receive training in various aspects of museum management. The IHF and the British Museum have a long history of significant collaboration.



The Freer Gallery of Art and the Arthur M Sackler Gallery, Smithsonian Institution, Washington, D.C.: the Iran Heritage Foundation Curatorial Fellow for the Arts of Iran, a two-year post-doctoral fellowship devoted to the arts and cultures of Iran; The museum will be shortly advertising the post



The University of St Andrews, Institute for Iranian Studies: the Iran Heritage Foundation Persian Language Lecturer, a three-year post in Persian language and culture combined with development of the extensive Persian language library at St Andrews. As a partner Institute, IHF also supports two further fellowships at St Andrews



The University of Edinburgh: the Iran Heritage Foundation Persian Language lecturer a three-year post in the Department of Islamic and Middle Eastern Studies.



The University of Cambridge: the Iran Heritage Fellow for the Cambridge Shahnama Project, a one-year fellowship related to the digitisation of illustrated Shahnameh manuscripts at Cambridge University, followed by a three-year IHF Persian lecturer post.

IHF aims to expand this programme further in the coming years, and working in collaboration with its sister charity IHF America it hopes to further extend the reach of this programme into North America. IHF is delighted to acknowledge the support of the PARSAs Community Foundation to this project.

In 2010 we continued our efforts to support worthy projects related to various aspects of Iranian culture undertaken by individuals and organisations. These included:

- Support of *Encyclopaedia Iranica*, a monumental endeavour which the Foundation has supported since its inception.
- Support of three London-based community organisations, which are active in promoting Iranian culture and the teaching of Persian language.
- Subsidies for the publication of, or preparation for publication of 4 scholarly works.
- Travel or research grants for 5 Scholars to visit Iran for the purpose of research in aspects of Iranian art and culture.
- Support of previously established fellowships at universities throughout the United Kingdom
- Support towards convening of 2 conferences.

Encyclopaedia Iranica

Encyclopaedia Iranica is a Columbia University project prepared by the Centre for Iranian Studies. It is a historic undertaking as the most extensive compendium ever conceived on the past and present culture of the people who speak the language of Iran as well as their contribution to the broader history of human civilization. In fact, it is the only precise and reliable work on the lands, life, culture and history of all Iranian peoples and their interactions with other societies. The project was conceived in 1973 and began at Columbia University in 1974. It is envisioned to be achieved in 25-30 volumes, of which 14 have been published to date. To ensure the completion of this monumental work, the *Encyclopaedia Iranica Foundation* was established in 1989. From the biographies of notable men and women in every field of endeavour to descriptions of all Iranian cities and monuments, from oil installations to major banks, from Zoroastrian scriptures to Jewish shrines to Islamic rituals, from Persian classics to modern novels, from philosophy and mysticism to Persian calligraphy and Persian and Afghan architecture, no stone is left unturned in this overview of Iranian culture and history. Iran Heritage Foundation has been a consistent supporter of the *Encyclopaedia Iranica Foundation* since its inception.

FELLOWSHIPS

Iran Heritage Foundation Fellowship at the University of Exeter

The 2009–10 *Iran Heritage Foundation Fellow* at the University of Exeter is Dr Leonard Lewisohn. At Exeter, Dr

Lewisohn teaches two language courses on elementary and intermediate Persian; these have the ultimate aim of introducing students to the riches of classical Persian literature. The University of Exeter presently has 4 students in Intermediate Persian and 14 in Elementary Persian at the IAIS (Institute of Arab and Islamic Studies – University of Exeter) which demonstrates interest in matters Persica that currently exists in the United Kingdom. He also teaches a course entitled, 'Classical Sufism, Islamic Spirituality and Devotional Life' with 7 students and a course entitled 'Introduction to Persian history and Culture' with 19 students.

Iran Heritage Foundation Fellowship at the University of St Andrews

Dr Pedram Khosronejad is the *Goli Rais Larizadeh Fellow of the Iran Heritage Foundation* for the Anthropology of Iran at the University of St Andrews. At present he is running a new honours module on "Anthropology of Post-revolutionary Iran" as well as supervising three PhD candidates and two undergraduates on Anthropology of contemporary Iran.

Furthermore, in line with the development of Iranian Studies at St. Andrews, Miss Maryam Ghorbankarimi has been appointed as Persian tutor in the School of Modern Languages. She also works in the Library, cataloguing the Persian language collection which continues to grow.

Iran Heritage Foundation Curator of Iranian Art at the V&A

In 2010, Dr Moya Carey was appointed Iran Heritage Foundation Curator of Iranian art at the V&A and will hold the post for a period of three years. Dr Carey presently works on Safavid ceramics which will be part of a new display at the museum.

SCHOOLS & COMMUNITY

Since its inception, the Foundation has provided support to schools and community organisations engaged in the promotion of Iranian languages, culture and education.

Rustam School

This school was established in 1981 in London with the main aim of providing Persian language courses for second generation Iranians in the United Kingdom. After many years of devoted service, the school has developed into what is now a centre for educational and cultural activities for the Iranian community in the UK. Rustam School provides GCSE & A Level courses for children ages 5 and up. It is managed by a team of twenty-five professional teachers and administrators and is unique

amongst all schools due to the facilities it provides for pupils and their parents.

Library of Iranian Studies

The Library of Iranian Studies was officially opened in London in 1991. At present, the library houses over 30,000 cultural and political books as well as other publications for public use. Although these include mainly Persian and other Iranian language publications, the library also houses a growing collection of foreign language books and publications about Iran. For those interested in academic research, particularly in Iran's contemporary history, the library's archives, which contain a wealth of political and cultural publications, documents, reports and statistical information, provide an invaluable resource. As well as being both a lending and a reference library, the Library of Iranian Studies currently arranges lectures, seminars and a range of classes for adults and children covering various aspects of Iranian culture and language.

Kanoon Iran

Kanoon Iran, a community organisation with a very active schedule of lectures and other educational programmes on the history and culture of Iran, was established in 1982. Its audience consists predominantly of the Iranian community in London. The organisation also offers Persian language classes for children ages 6 and up.

Ancient Iran Studies

This project, led by Ms. Roya Arab (Institute of Archaeology, UCL) and supported by IHF, will create a free online resource on the Achaemenid Dynasty for Secondary School Students at GCSE Level (aged 14-16) and GCE A Level (aged 16-18) in the United Kingdom. This proposed resource will go a long way towards encouraging both teachers and students to select course options that include Ancient Persian Studies.

The project has successfully attracted expert authors from Harvard, UCL, UC Berkeley, Basel University, SOAS and the University of Edinburgh who are all contributing chapters to create this online resource. These authors are producing academic research material on all of the course units, which will then be edited and rewritten into chapters, accessible to an adolescent audience. The original material will also be published online, aimed at A Level and university students. A proprietary website is being developed to host all the material, along with teaching aids and study tools.

Oxford, Cambridge and RSA Examinations (OCR), the examining board that covers Ancient Persia at secondary school level in the United Kingdom, has provided guidance and assistance to the project, and will place the completed website on their teaching resource list for secondary school teachers. The Secondary Schools Project will provide students with a free and valuable learning resource, which will have a lasting impact on Iranian studies. While it is targeted at students in the UK, it will be accessible and of interest to Persian Studies students and researchers worldwide.

Visits to the Rahim Irvani Ancient Iran Gallery at the British Museum

The second phase of 'Ancient Iran Studies' project aims to subsidise school trips to the British Museum's Ancient Iran Gallery. In this respect, on two separate occasions, primary school students from Rustam and Harrow Schools were accompanied by their teachers for an afternoon visit to the Museum to learn about the Pre-Islamic history of Iran. This is part of the IHF Achaemenid resource project spearheaded by Roya Arab, which is concerned with encouraging a better understanding of ancient Iranian history. The students were given a brief talk on the history of Iran before being taken on a tour of The Gallery. The students, many of whom had never visited Iran, had the opportunity to explore the galleries and ask questions, expanding their knowledge of Persian history.

RESEARCH AND TRAVEL GRANTS

Research or travel grants were awarded to the following individuals in 2010:

- Dr Mathew W Stolper - for various aspects of preparing technological and sophisticated photographs of the tablets in the Persepolis Fortification Archives, Chicago.
- Vahe Boyajian – travel grant for dissertation research on the religious activities and practices in the Sarhadd region of the Baluchistan province.
- Dr Derham Maxwell Groves – travel grant to conduct research in Iran on patterned and sculptured brickwork architecture.
- Hani Khafipour – travel grant to investigate the Islamic legal institution of *waqf* or pious endowment, as it pertains to the funding of institutions of higher learning of Iran in the early modern period.
- Dr Pedram Partovi – travel grant to India and Iran to conduct archival research on early Indo-Iranian cinema, its Persianate cultural roots and its role in the efflorescence of Bollywood and 'filmfarsi' genres

CONFERENCES AND WORKSHOPS

In 2010, grants were awarded to the following individuals in support of conferences:

- Prof Houshang Chehabi of the Boston University, for a conference on the cultural interactions between the Irish and Iranians since ancient times.
- Dr Andrew William Erskine of the University of Edinburgh for a conference on the place of palace institutions within the cultural and political milieu of the disparate societies of the Hellenistic world after Alexander the Great's conquest of the Persian Empire.

The Golha Project

The Golha Project is a programme that will create a free online database containing the complete archive of all 1,616 *Golha* radio programmes produced between 1956 and 1979, a veritable encyclopaedia of classical Persian poetry and music. This musical archive will be available in perpetuity to a worldwide audience. The archive's custom software will allow users to search the database by different categories, including musician, vocalist, composer, reciter, and poet, as well as by *dastgah*, *gusheh*, poem, literary and musical genre, and poetic



metre. It will include biographies of all the poets and artists included in the programmes. In addition, it will offer users the opportunity to download the musical notes for the *taranas*.

In the past music lovers, and particularly students and scholars of classical Persian poetry and music, have had very limited access to this vast and rich collection of Iranian masters and artists. This online archive will provide them with a valuable research tool and learning resource, which will have a lasting impact on Iranian studies.

IHF is delighted to acknowledge the support of PARS Community Foundation, which has committed to contribute nearly two-thirds of the cost of this programme. The project is expected to become operational by the end of September 2011.

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Organised by the Iran Heritage Foundation and supported by the Endangered Archives Programme of the British Library

top
Mathew Stolper of the Persepolis Fortification Project

PUBLICATIONS

The publication of specialized monographs or other works on Iranian studies is becoming less and less commercially viable. The Foundation therefore regularly subsidizes the publication of books that demonstrate sufficient merit. Titles and projects that received subsidies in previous periods, either for publication or preparation of publication, and which were published in 2010 included the following:

–*Forugh Farrokhzad, Poet of Modern Iran: Iconic Woman and Feminine Pioneer of New Persian Poetry*, edited by Dr Dominic Parviz Brookshaw and Dr Nasrin Rahimieh. As the title suggests, through highlighting Forugh's literary and cinematic innovation, this book examines the unique place she occupies in Iran, both among modern Persian poets in general and as an Iranian woman writer in particular

–*Iran's Constitutional Revolution: Popular Politics, Cultural Transformations and Transnational Connections*, edited by Dr Houshang Chehabi and Dr Vanessa Martin, an authoritative book which explores the different facets of the Revolution, drawing on newly available sources as well as cutting edge research from around the globe to present a definitive account.

Both publications are proceedings of the conferences of the same name organized by the Foundation.

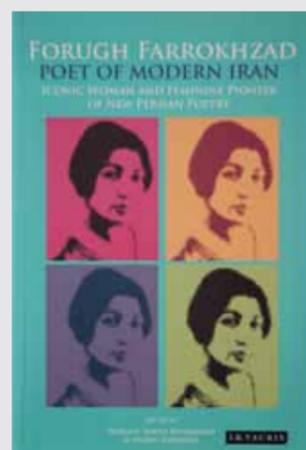
Titles that were awarded grants in 2010 for publication in later periods included:

–Publication of a new edition of the French translation and commentary of Ibn al-Maqaffa's *al-Adab al-Saghir*, by Dr Istvan Tamas Kristo-Nagy

–Final publication of *Hassanlu Tepe Vand IVc: The Late Bronze and Iron Periods*, by Prof Michael D. Danti

–*Bibliographic Survey of Persian Works on Indian Learned traditions*, by Dr Fabrizio Speziale

–*Iranian Cinema & Globalization: Transnational and National Islamic Dimensions*, by Dr Shahab Esfandiary



2011 PROGRAMMES

Special Maps of Iran

27 January 2011

A lecture by Dr Cyrus Ala'i focusing on the history of political maps of Persia up to the early parts of the 20th century, closely examining the ambitions and intrigues of their subtle and complex world view.

Organized by the Iran Heritage Foundation in collaboration with the School of Oriental and African Studies, London

Heroic Ages – Thousand Years Persian Book of Kings

18 March 2011

An exhibition in Berlin confronting the archaeology of the historical past of the Iranian people right up to the Islamic conquest of Persia and the stories of the heroic figures appearing in the *Shahnameh*.

The exhibition will include manuscripts and folios from the great to the unknown *Shahnamehs*, as well as medieval ceramics, textiles, metalwork and weapons plus artefacts from the Sassanian collection, all important loans from the Berlin Museum of Asian Arts, The Berlin Museum of Ethnology, the Deutsche Historische Museum (DHM) and the Keir Collection.

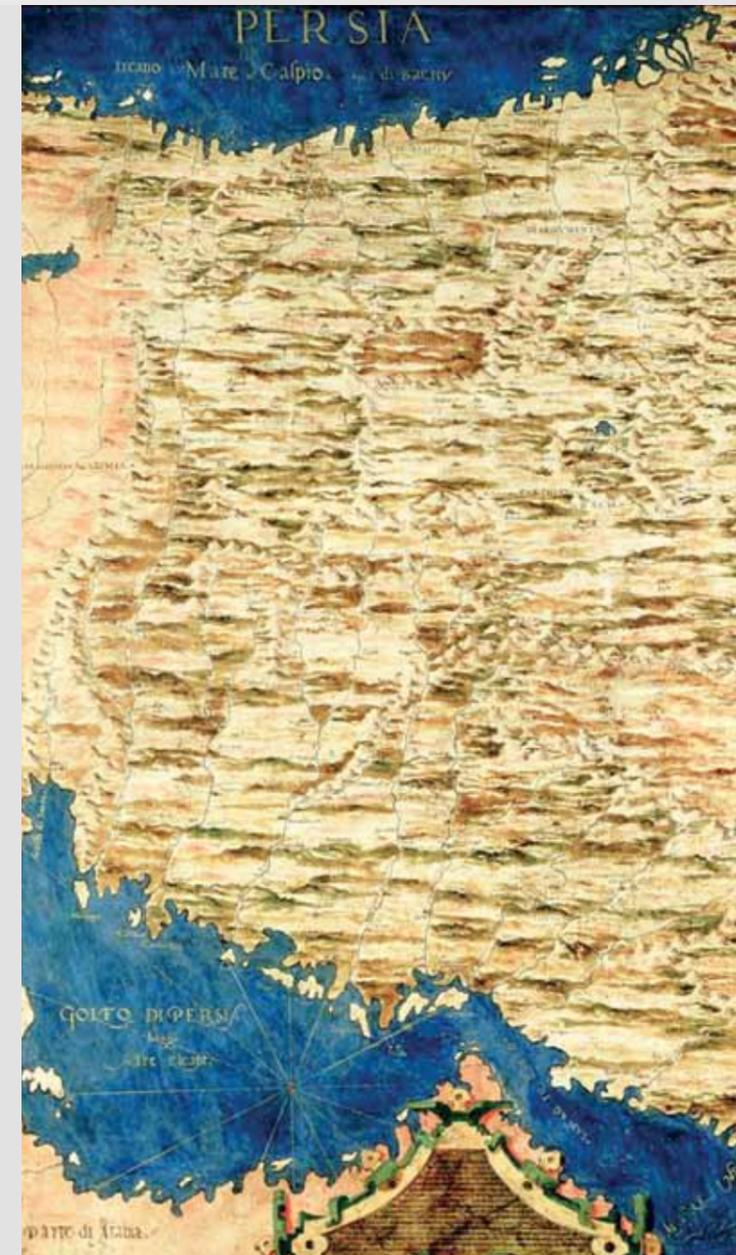
Organised by the Museum of Islamic Art, Berlin (SMB) and the National Library, Berlin (SPK) and supported by the Bahari Family Foundation, Total, and the Iran Heritage Foundation.

Norouz Gala

19 March 2011

Continuing a longstanding tradition, we celebrate the Iranian New Year with a Gala at the Grosvenor House Hotel. It is an auspicious start to the Persian New Year and our major fundraising event.

Organised by the Iran Heritage Foundation



Norouz Study Day

25 March 2011

To coincide with the festival of Norouz, the Iranian New Year, a study day at the Victoria & Albert Museum will look at the history of the celebration and responses to Norouz in art, literature and music.

Organised by the Victoria & Albert Museum and the Iran Heritage Foundation

Sadegh Hedayat through Words and Image

30 March 2011

A lecture by Dr. Homa Katouzian, followed by a documentary film on the life and works of this most iconic writer of Modern Iran.

Organised by the Iran Heritage Foundation in collaboration with the British Institute of Persian Studies

Forugh Farrokhzad

11 May 2011

Dr Dominic Parviz Brookshaw explores the appeal of Forugh Farrokhzad, the pioneering Iranian poet and filmmaker, whose reputation as a path-breaking female rebel made her an iconic figure of her time.

Organised by the Iran Heritage Foundation in collaboration with the British Institute of Persian Studies

An Evening of Persian Poetry

18 May 2011

Poets Mimi Khalvati and Ziba Karbassi look at the interplay of their Iranian heritage and the influences of their lives in England. Poet and translator Stephen Watts will read the English translations of Karbassi's poems.

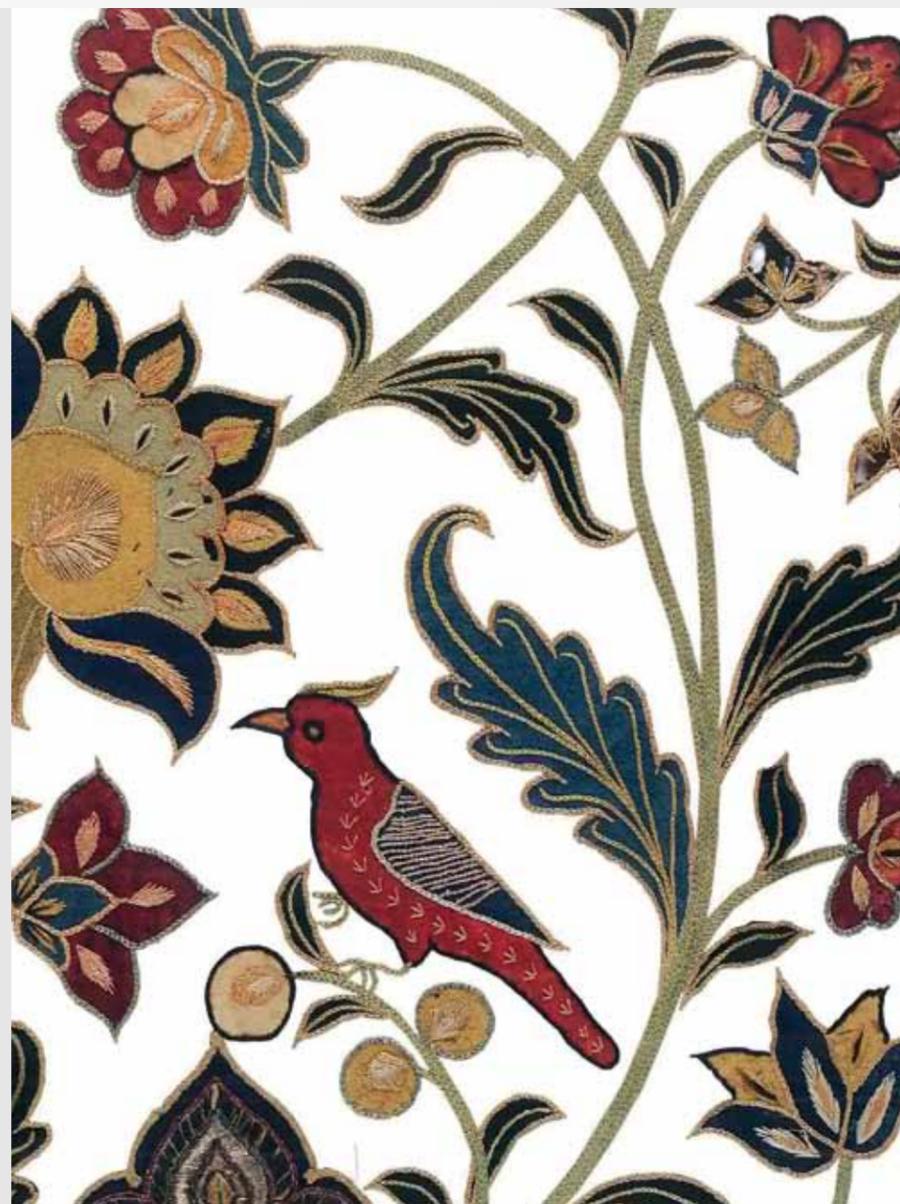
Organized by Asia House as part of the Asian Literary Festival and partly sponsored by the Iran Heritage Foundation

Saturday in the City – Iranian Style

21 May 2011

A day of Persian food and fun with a family music and storytelling workshop and a lunch and cookery event for adults and families.

Organized by Asia House as part of the Asian Literary Festival and sponsored by the Iran Heritage Foundation.



top
Detail of tent panel,
'Resht work'
Iran, c. 1830-40
Courtesy of Victoria &
Albert Museum

We could not have achieved any of our objectives, had it not been for all the individuals, institutions, corporations and foundations that worked with or supported IHF by giving their time, sharing their expertise, providing financial support or becoming our project partners. We are in particular indebted to the following institutional and organisational partners with whom we worked together in the implementation and execution of projects and programmes

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Asia House
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CBRL
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Christ's College – Cambridge
Dar al-Athar al-Islamiyyah – Kuwait
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Faculty of Asian and Middle Eastern Studies - Cambridge
Fitzwilliam Museum - Cambridge
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Institute of Archaeology, University College London
Institute of Communications Studies, University of Leeds
Institute of Iranian Studies – University of St. Andrews
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The British Institute of Ankara
The British Institute of Persian Studies (BIPS)
The British Museum
The Burrell Collection – Glasgow
The Fluid Tuning Organization
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The October Gallery
The Textile Museum – Washington
The UCL Mellon Programme
Third Line Gallery – Dubai
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Victoria & Albert Museum
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