



Report



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Iran Heritage Foundation is the leading supporter of Iranian heritage and culture in the UK. With a mandate to promote and preserve the language, history and culture of Iran and the Persians, IHF engages with academic, institutional and cultural communities in Britain and abroad.

The organisation partners with museums, universities, and artistic and scholarly institutions through the appointment of curators, the provision of grants, fellowships, and scholarships, and the organisation of exhibitions and lectures, and convening of conferences. IHF supports publications on subjects relating to Iran, funds the teaching of the Persian language and history at primary and university levels, and holds a wide range of public, community and social events. The scope of IHF's remit covers Ancient Persia, medieval, modern and contemporary Iran.

Established in 1995, Iran Heritage Foundation is an independent, non-political, UK Registered Charity.

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MANAGEMENT AND ORGANISATION

Management and organisation

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The CEO was supported by

Nahid Assemi
 Astrid Johansen
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 Karen Double and Richard Deevey-Illiffe *Accounts*

Management and Organisation

IHF's mission, vision, budgets and programme scope are set and approved by the Board of Trustees, which met four times in 2018.

A number of specialist committees support IHF, including the Academic Grants Committee, the Contemporary Arts Grants Committee and the Norouz Committee which organises IHF's annual fundraising dinner in London on the occasion of the Iranian New Year.

Sources of Funding

Important sources of funding for IHF include contributions from the Board of Trustees, the Advisory Board, the annual Norouz fundraising gala and contributions from individual donors and corporate and institutional sponsors.

How You Can Help

Every donation, large or small, helps to make a real difference in achieving the Foundation's objectives. We welcome your support, and urge you to become a Friend of IHF.

Additional information including how to become a Friend and updated news on IHF programmes and events may be found at www.iranheritage.org and at www.facebook.com/iran.heritage.foundation. All those subscribed to the IHF mailing list will receive regular newsflashes and other information.



CEO REVIEW

CEO Review

An exciting development during the past year has been discussions with the Trustees of the Persian Language Foundation about the PLF coming under the wing of the IHF. The PLF has developed a very successful website for learning Persian known as Persian Language Online, and given that one of the objectives of the IHF is to promote the Persian language, it makes perfect sense that the two organisations should come together. Agreement has now been reached, and a new IHF sub-committee to manage the website and other matters will shortly be established.

In terms of the Institutional Partnership Programme, I am pleased to be able to report that we have supported posts at the Victoria and Albert Museum and St Andrews University and funded a fellowship at the British Museum. It remains an aspiration to expand this programme to the level of previous years, and we are presently looking for the financial support necessary to do this. It is however gratifying that we have this year been able to enter into a new partnership arrangement, with the Oxford-based organisation EAMENA which provides training in protecting cultural heritage for professionals in the Middle East and North Africa. Thanks to IHF, it was possible to extend this training to four Iranians in 2018. In 2019 we will also be partnering with the Nahrein project based at University College London which awards scholarships to applicants from the Middle East; our role will be to select candidates from Iran.

At the beginning of July we were privileged to be able to host another international conference about Tappeh Sialk. This was a follow-up to the very successful conference that we organised also at Asia House in March 2017. It was attended by around 80 people, including 10 colleagues from Iran. Over the course of two days there were 17 presentations about Sialk, ending with a panel discussion. We are now preparing a full publication of all the papers delivered at the first two Sialk conferences, and it is anticipated that the resulting volume will be a definitive statement about arguably the most important pre-Achaemenid site in Iran. At the time of writing, it is hoped that the next Sialk conference will be at the Louvre in November 2019.

Other events organised by IHF during the year included lectures by Robert Hillenbrand on Islamic miniature painting, by Abbas Towfigh on the satirical magazine that he founded, by Morad Montazami on the poet and painter Bahman Mohassess, by Rémy Boucharlat on

Pasargadae, the capital of Cyrus the Great, by Soosan Lolavar on contemporary Iranian music, and by Jane Lewisohn on the Golha and Golestan programmes. There was also the launch of a book on interior design in Iranian houses by Lena Späth, and a private view of an exhibition of paintings by Sassan Behnam-Bakhtiar at the Saatchi gallery. The year ended with a celebration of Yalda in which Zahra Afsah gave a beautiful rendering of the story of Layla and Majnun.

Amongst the events supported by IHF in 2018, pride of place must go to the Louvre exhibition in Tehran (5th March-8th June 2018) which thanks to the efforts of IHF joint-Chairman Alireza Rastegar was billed as being “in partnership with the Iran Heritage Foundation”. It was heralded by the Louvre press department as “the first large-scale exhibition by a major Western museum in Iran and an outstanding cultural and diplomatic event for both countries”, and was an outcome of an agreement signed by the Louvre and the Iranian Cultural Heritage Organisation during President Rouhani’s visit to France in January 2016. The exhibition (‘The Musée du Louvre in Tehran: Treasures from the French National Collections’) contained around 50 masterpieces from various departments of the Louvre and the Musée Delacroix, covering European sculptures, paintings and drawings, examples of Islamic period art, and antiquities from Greece and Rome, Egypt, Mesopotamia, Turkey and Iran. At the same time, as part of a reciprocal arrangement, Iran lent some items to the wonderful exhibition of Qajar art in the new Louvre outpost at Lens in northern France (L’Empire des Roses: Chefs-d’oeuvre de l’art persan du XIXe siècle). This show sets a new standard for exhibitions of Iranian art, and was visited several times by members of IHF staff in anticipation of the major show at the V&A, referred to below.

In addition to the Louvre in Tehran, IHF was able to support ‘Isfahan week’ in Paris (7th-14th April) which consisted of a series of events all over the capital designed to celebrate the Franco-Iranian cultural cooperation showcased by the exhibition in Iran.

Another initiative in Iran that we were able to support through the generosity of a supporter was the filming of two special concerts at the Vahdat Hall in Tehran in which Iranian and European musicians were brought together to do joint performances. This project was organised by Mark Stephenson on behalf of Internava, an organisation which aims to support Iranian

musicians and composers and helps to promote a better understanding of Iranian contemporary and traditional music around the world.

Other events supported by IHF in 2018 included a conference at the Goethe Institute-London about the film-maker and artist Sohrab Shahid Saless; two screenings of the film 'Sardari's Enigma' at the Iranian Jewish centre, followed by Q&A sessions with the Director, Mahdieh Zare Zardiny; and a screening of the documentary film by Rakhshan Bani-Etemad about the Karestan Project.

The gala dinner was the most successful in recent years with a strong demand for tickets and high prices being achieved in the live and silent auctions. Thanks are due to Noushin Danechi for chairing the Norouz Committee, to Elahe Fatemi and Anahita Monibi for masterminding the ticket sales, and to Leila Garadaghi for organising the auctions. The IHF is very grateful to the Rt Hon Seema Kennedy, MP for South Ribble, for delivering this year's speech in which she emphasised her half-Iranian background and stressed the worldwide importance and significance of Iranian cultural heritage. Following the dinner, the musical entertainment was provided by the very popular California-based singer and composer Bijan Mortazavi. Another very enjoyable social occasion proved to be the annual Friends of IHF Reception at the Athenaeum Club on 25th September.



The IHF core staff. From left: Bardia Panahy, Astrid Johansen, John Watson, Massoumeh Parker, John Curtis, Nahid Assemi

This year a total of 15 grants were disbursed by the IHF, 8 by the Academic Grants Committee and 7 by the Contemporary Arts Grants Committee. Academic awards were for a workshop in Hamburg University on a Safavid period manuscript; for a workshop in Exeter on Kurdish cultural production in Iran; for a study trip to Istanbul to study Shahnameh manuscripts in the Topkapi Sarayi Library; for a study trip to Mumbai to research in archives the transfer of warships to Persia in the early modern period; for a visit to Iran to research contemporary ceramic production; for a visit to Tehran to collect samples of 'haft-rang' tiles for analysis in Oxford; for completing a translation of the Zoroastrian scripture known as the Bundahisn; and for a translation from Persian into English of a book about Ali Hakemi's excavations in Gilan. The contemporary arts grants were for a visit to Iran to research a performance at the Outskirts Festival in Glasgow; to launch a platform for publishing archival materials of Goftaar'haa; to organise an Iranian craft and cooking project in Glasgow; for research trips to prepare for a feature film; for a conference in Manchester on historical and contemporary Iranian art and architecture; towards study visits to Iran to investigate generational memory amongst young people; and towards the 30Birds production of 'Right Place Right Time' in Cambridge.

Looking ahead, last year I reported that IHF was hoping to be involved in organising a major exhibition about Iran, and it now seems likely that we will be partnering with the V&A to arrange an exhibition that will open towards the end of 2020. This will be an exhibition covering Iran from the early historical period in c. 3000 BCE through to modern times, and will be a wonderful opportunity to demonstrate the cultural and artistic achievements of a civilisation that has lasted for 5,000 years.

It is very pleasing that during the year Mr Amin Amiri joined the Board of Trustees. He is a generous supporter of the John Rylands Library at the University of Manchester and is helping with the conservation of Persian manuscripts.

Lastly, there is one staff matter to report. After being with us since October 2015 Massoumeh Parker left IHF at the end of 2018 to concentrate on other activities; I would like to thank her for her help and support while she was with us.

Dr John Curtis, OBE, FBA, FSA
Chief Executive Officer

FINANCIAL REVIEW

Financial Review

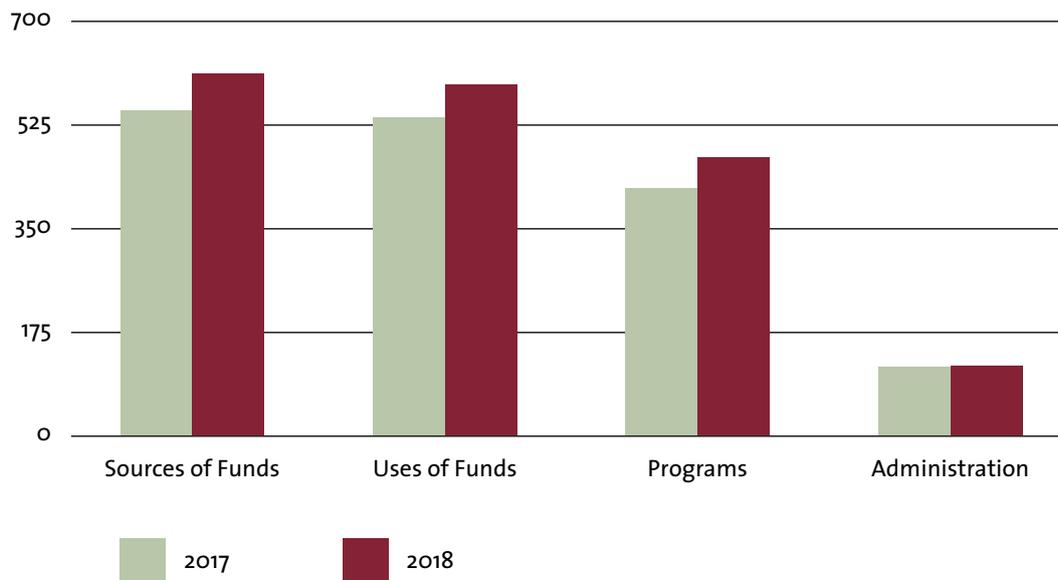
IHF funds were raised primarily from Trustee Board pledges, Advisory Board contributions, the Norouz Annual Gala profits, individuals and companies and organisations interested in supporting the culture and heritage of Iran.

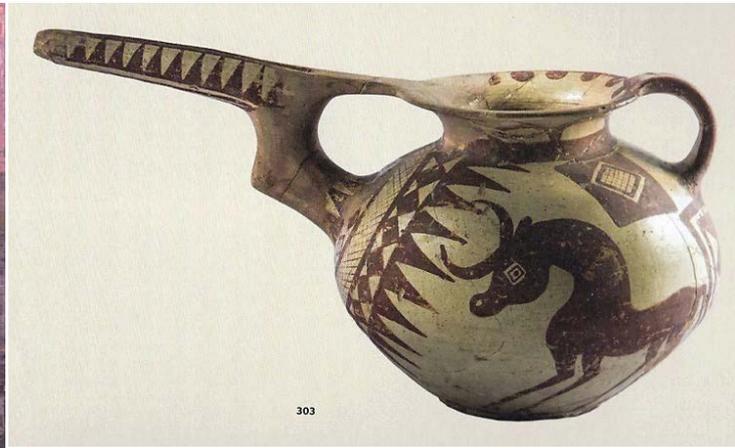
The funds were used for the Foundation's activities, including conferences, exhibitions, sponsorships, academic and contemporary grants, monthly events as well as administrative expenses, keeping in line with the core objectives of the Foundation.

In 2018 total Sources of Funds were £608,000 and total Uses of Funds were £591,000, of which £102,000 was allocated toward special projects.

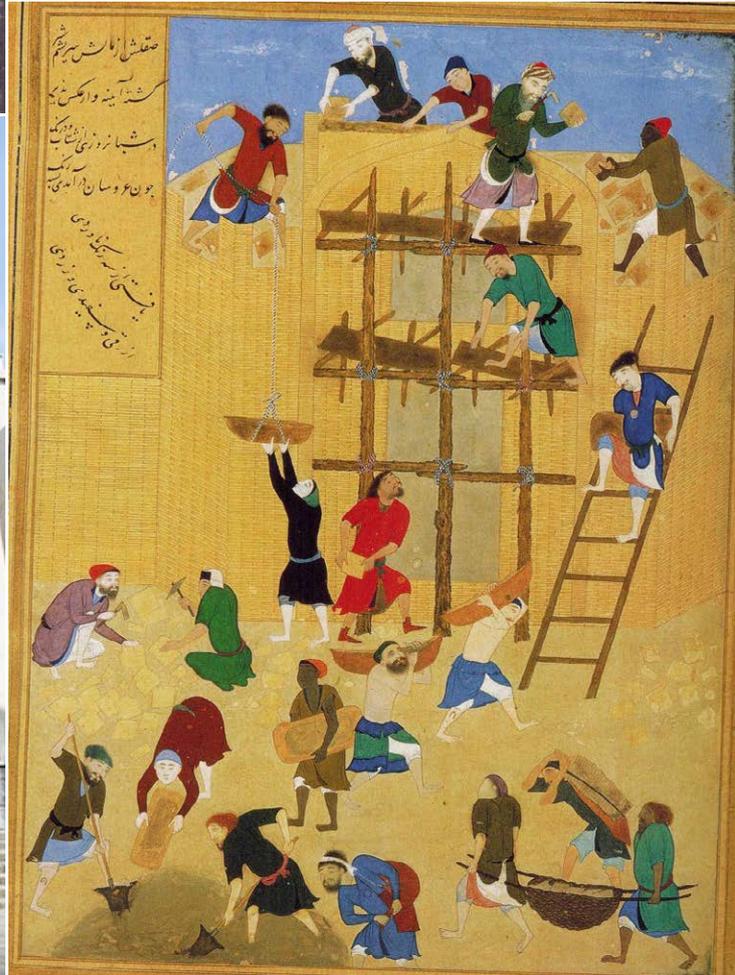
No financial support was received from government organisations within or outside the United Kingdom.

Bardia Panahy
Treasurer





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2nd-3rd July 2018 - Asia House

Tappeh Sialk on the outskirts of modern Kashan is one of the most important pre-Achaemenid archaeological sites in the Middle East, but despite a series of archaeological excavations there it remains poorly known outside academic circles. In an attempt to demonstrate the global significance of Sialk, not just to the scholarly community but to a wider public, the Iran Heritage Foundation organised an international conference about Sialk at Asia House on 31st March 2017 with speakers from Iran, France, US and UK. At the end of this first seminar, the participants approved a series of recommendations one of which was that there should be a follow-up conference in 2018. It was hoped that all the participants in the first seminar would return with revised papers, and it would also be an opportunity for scholars who were unable to attend in 2017 to come and present papers. This second international conference was therefore arranged at Asia House on 2nd-3rd July 2018 and was attended by nearly 80 people including the Iranian Ambassador to the UK, HE Hamid Baeidinejad. As before the audience was truly international, with participants from Australia and Germany as well as Iran, France, US and the UK. It is very fortunate that in the end 10 colleagues were able to come from Iran.

On the morning of 2nd July, before the start of the Sialk conference, the opportunity was taken to hear brief presentations given by four Iranian participants from a training scheme organised in Oxford by the project Endangered Archaeology in the Middle East and North Africa (EAMENA) and sponsored by IHF. The scheme provided for a two-week training course in cultural heritage protection, and in their presentations the Iranian participants described their own projects and how they had benefited from the course. Those who had taken part were Maliheh Chamany, Dr Saman Heydari-Guran, Dr Hamidreza Jayhani and Dr Armineh Kaspari-Marghussian. There were also presentations about EAMENA by Dr Robert Bewley and Dr Bijan Rouhani, and by Dr Dan Lawrence, one of the trainers.

The Sialk conference proper began after lunch on 2nd July. Participants were welcomed by Vahid Alaghband on behalf of IHF and by Professor Charles Melville on behalf of the British Institute of Persian Studies. The subject was briefly introduced by Dr John Curtis (IHF) who explained that the importance of Tappeh

Sialk was accounted for by its strategic location by an oasis lying on an important trade-route on the edge of the Great Salt Desert (Dasht-e Kavir). He described how the ancient ruins of Sialk had been found in two mounds, the North Mound which was occupied from the Neolithic period (c. 6000 BCE) down to around 4900 BCE, and the South Mound, where occupation dates from the period between around 4100 BCE and sometime in the 1st millennium BCE. There were also two cemeteries, Necropolis A and Necropolis B. Excavations at the site had been conducted by Professor Roman Ghirshman between 1933 and 1937, by Dr Sadegh Malek Shahmirzadi between 1999 and 2005, Professor Hassan Fazeli Nashli in 2008-9 and by Dr Mohsen Javeri in 2015. The finds from Sialk were now mainly divided between the National Museum of Iran and the Musée du Louvre, with a small number (mostly without provenance) in museums around the world. Objects from Sialk had been included in several recent exhibitions such as that in Bonn in 2017.

Dr Toby Wilkinson (University of Cambridge) provided the background to the conference by considering Tappeh Sialk in time and space with special reference to ecology and connectivity. Dr Fereidoun Biglari (National Museum of Iran) reviewed the evidence for hunter-gatherers at the edge of the Dasht-e Kavir in the Palaeolithic period, and although there is no Palaeolithic occupation at Tappeh Sialk there are a number of Middle and Upper Palaeolithic sites in the vicinity of Kashan.

Professor Hassan Fazeli Nashli (University of Tehran) and Dr Jebrael Nokandeh (National Museum of Iran) proposed a framework for the chronology of Sialk North and Sialk South based largely on radiocarbon dates.

Professor Roger Matthews (University of Reading) put Neolithic Sialk into a wider context by showing a map of Iran with nearly 80 other Neolithic sites, by describing plant and animal domestication across Iran at this period, and describing some of the material networks that had been identified, trading for example cowrie shells and obsidian.

Dr Armineh Kaspari-Marghussian (Durham University) talked about continuity and change in pottery manufacture at Tappeh Sialk in the Late Neolithic (c. 6000-5200 BCE) and Transitional Chalcolithic (c. 5200-4900 BCE) periods (Sialk I-II). She was able to show through scientific analysis

that the potters of Sialk II were able to produce the characteristic red pottery with black painted decoration because of their mastery of firing techniques, including precise control of firing temperatures and oxidisation.

Dr Sima Yadollahi (independent scholar) described the rich geometric and figural decoration on pottery of the Sialk III period (Chalcolithic, c. 4100-3350 BCE) and considered how the styles and symbols could help us to understand the cognitive processes of the ancient potters, that is, the significance for them of the various decorative schemes. This was considered under five headings: 1- art and aesthetics; 2- symbolism; 3- neuropsychology; 4- ritualism; 5- exaggeration.

Professor Barbara Helwing (University of Sydney) reviewed the Late Chalcolithic occupation at Sialk (period IV) and the nearby site of Arisman

when the flourishing proto-Elamite civilisation (c. 3350-2900 BCE) was evidenced at both sites. This civilisation, characterised by pictographic tablets and elaborate seals and sealings, has been noted at other sites in Iran as far away as Susa and Tappeh Yahya. During this period, there were extensive trading contacts to areas to the west and east of Iran.

Professor Dr Stefan Kroll (University of Munich) showed that three double-handled pottery tankards found by Ghirshman at Sialk belong to a Median ceramic tradition (7th-6th century BCE) as vinced at Nush-i Jan, Godin Tepe, Bastam and other sites in Iran as well as in Armenia, Turkmenistan and Eastern Anatolia.

Professor Michael Danti (American Schools of Oriental Research and University of Pennsylvania) talked about 'The connections between Tappeh Sialk and Hasanlu'. He started by outlining



Tappeh Sialk

TAPPEH SIALK AND ANCIENT KASHAN REVISITED (CONTINUED)

the results of the survey he had undertaken in 2005 in an area 30kms around Tappeh Sialk as part of the Sialk Reconsideration Project. Although periods identified included Neolithic and Sasanian, the majority of sites investigated were Middle Islamic to modern. He then referred to points of contact between Sialk and Hasanlu, more than 600km to the north-west in Azerbaijan. These were best shown by button-based beakers with a single handle in grey burnished pottery found in Necropolis A at Sialk and in Hasanlu dating from period V, c. 1200-1000 BCE.

Dr Mehrdad Malekzadeh (Iranian Centre of Archaeological Research) described the mass of mud brick referred to by Ghirshman as “la grande construction” and interpreted by Dr Malek Shamirzadi as a ziggurat of the 3rd millennium BCE, and demonstrated that the associated pottery and stamped bricks showed it should be dated to the 1st millennium BCE. He compared this platform with those at Persepolis and Susa and suggested the Sialk platform should be viewed as a Median precursor to those.

Dr Reza Naseri (University of Zabol) reviewed the more than 70 bricks from Sialk with stamped figural and geometric decoration and he also showed illustrations of comparable stamped bricks found at the nearby sites of Shamshirgah, Qolam Tappeh-i Ja’far Abad, and Qoli- Darvish. He dated these bricks to the Iron II and Iron III periods and believed them to be a hallmark of Median art and Median influence.

Professor Oliver Watson (University of Oxford) showed that Kashan was a centre of ceramic innovation in the 12th and 13th centuries CE, famous for its minai enameled ware, lustre pottery and lustre tiles. This innovation was made possible through the introduction of fritware (or stone paste ware, consisting of ground quartz) which had been developed in Egypt. Kashan wares were widely exported, but the sites of the potters’ workshops in Kashan have not yet been identified.

Dr Nima Nezafati (Islamic Azad University) reviewed ancient mining and archaeometallurgical studies at Sialk, and showed that both copper and silver were produced at Tappeh Sialk in periods III-IV by pyrometallurgy. Interestingly, the copper sources of the smelters of the North Mound (Sialk I and II) and the South Mound (Sialk III-IV) were different. He also identified the ancient mines in the

vicinity of Kashan that could have supplied the ore for copper and silver production.

Dr François Bridey and Dr Julien Cuny (Musée du Louvre) reviewed the finds from Ghirshman’s excavations at Sialk now in Paris and the archives relating to the excavations, consisting of photographs, plans and notebooks, both of Ghirshman and other expedition members, and Louvre acquisition registers. They also described the changing displays of Sialk material in the Louvre.

Mr Hossein Mahlouji (Kashanica Foundation) described the significant achievements of the Kashanica Cultural Heritage Foundation, privately funded since 1993. Amongst those achievements were the organisation of many seminars and the publication of many books, including the Kashanica Encyclopaedia. In Kashan many old buildings had been restored, some as private houses, some for public use, some for museums, and some for traditional crafts, such as carpet-weaving, dyeing, and making pottery.

Dr Mohsen Javeri (University of Kashan) spoke about the challenges involved in preserving Tappeh Sialk and the constraints. Sialk had been registered in the national heritage list of Iran on 16th September 1931 and an exclusion zone had been proposed in March 1985. There was now a new proposal for establishing boundaries around the main site and conserving that area. Amongst the problems were illegal construction and illegal asphalt-making in the restricted zone. Dr Javeri also showed us the locations of 11 test trenches that had been dug in 2015 to establish the limits of occupation.

Mr Hamid-Reza Momenian (Governor of Kashan) spoke about the significance of Sialk and how its location was crucial for connectivity within the region. Mr Momenian also emphasised the issues facing local authorities in protecting the site, including the fact that much of it is occupied. Since coming into office he has finalised the boundaries of the Sialk protected area and has ceased the transfer of land titles within this area. He has taken measures to discourage others from settling within the designated protected area, including denying power and water supplies or phone lines. He highlighted that there are bureaucratic difficulties in implementing the laws surrounding the protected area and stressed the need for engaging the local community in order to help enforce these rules.

In a brief closing session, involving Dr Nokandeh, Dr Biglari, and Dr Curtis, the following recommendations were agreed:

1. The papers from the Sialk conference on 31st March 2017 and the second Sialk conference on 2nd-3rd July 2018 should be fully published in an attractive volume to be edited in IHF.
2. A digital record of all finds and archives from Sialk should be created leading ultimately to the creation of a sophisticated interactive website. This should be facilitated through a partnership between IHF, the National Museum of Iran and the Louvre.
3. There should be two future Sialk conferences in Paris and in Germany.
4. A Sialk International Advisory Committee should be established with the following members and IHF shall act as the secretariat: Dr Jebrael Nokandeh (Chair), Dr John Curtis (Secretary), Dr Fereidoun Biglari, Dr Michael Danti, Professor Barbara Helwing, Dr Mohsen Javeri, Professor Stefan Kroll, Mr Hossein Mahlouji, Professor Hassan Fazeli Nashli, Dr Nima Nezafati, Dr Marielle Pic, Dr Sadegh Malek Shahmirzadi.

It is intended that the papers delivered at the 2nd Sialk conference and selected papers from the 1st Sialk conference should be published as soon as possible, hopefully before the 3rd Sialk conference which may be in Paris.



*Participants in the Tappeh Sialk conference.
Back row from left: Astrid Johansen, Vahid Alaghband,
Barbara Helwing, Mohsen Javeri, Nima Nezafati,
Hamid Reza Momenian, Jebrael Nokandeh, Fereidoun Biglari,
Roger Matthews, François Bridey, Julien Cuny.
Front row from left: Massoumeh Parker, Ali Rashidian,
John Curtis, Stefan Kroll, Hossein Mahlouji,
Hassan Fazeli Nashli, Mehrdad Malekzadeh, Reza Naseri,
Armineh Kaspari-Marghussian, Sima Yadollahi*



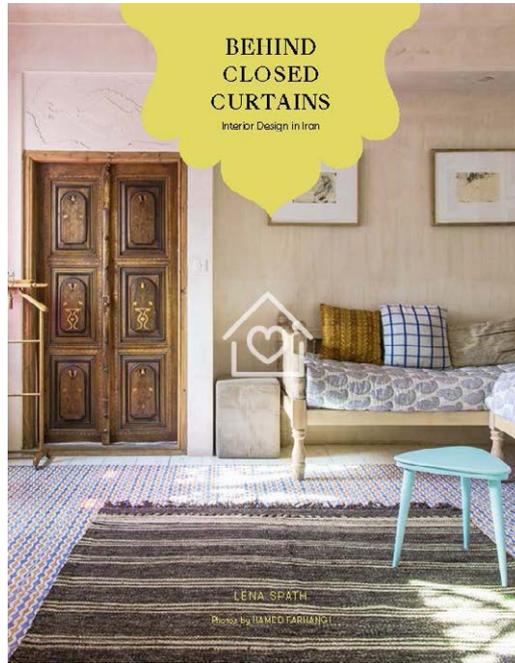
*Speakers at the Tappeh Sialk conference.
From left: Hassan Fazeli Nashli,
Jebrael Nokandeh, John Curtis*

BEHIND CLOSED CURTAINS: INTERIOR DESIGN IN IRAN

**Book Presentation by Lena Späth - Asia House
17th January 2018**

The first event of the year was a glimpse into the beauty, intricacy and vibrancy of Iranian interior design through the book *Behind Closed Curtains: Interior Design in Iran* by Lena Späth. The Munich-born Iran-enthusiast spoke of her experiences of living and travelling around Iran and learning more about Persian culture, traditions and handicrafts. Her collaboration with Tehran-based photographer Hamed Farhangi has resulted in a book which contains pictures of sixteen extraordinary homes belonging to artists, entrepreneurs, and architects all over Iran. She has explicitly shown her passion through her book, and in her own words "I want to challenge the narrative on Iran most media companies follow. This book is my way to bring the country's history and the stories of its citizens into the hands of more people."

This well-received lecture was followed by a reception where the attendees had the opportunity to purchase a signed copy of Lena Späth's beautiful book.



ARCHITECTURE IN MEDIEVAL PERSIAN PAINTING: FACT OR FANTASY

**Lecture by Professor Robert Hillenbrand -
Asia House
14th February 2018**

In yet another fascinating lecture, Professor Robert Hillenbrand showed us some of the ways in which Persian painters tackled the actual process of erecting a building. He chose as his subjects three later medieval paintings of workmen on building sites: the building by Alexander of the Great Iron Wall in the Great Mongol Shahnameh dated 1320/30s, the construction of Timur's Imperial Mosque the Bibi Khanum in Samarqand in the Zafarnameh by Sharif al-Din Ali Yazdi dated 1467, and finally a scene from Nizami's Khamsa dated 1494/5 depicting workers constructing the multi-storied pre-Islamic Iraqi palace of Khwarnaq. This trio of masterpieces show numerous political, social, technical and emotional issues which in turn are used as a reminder of how layered, complex and challenging such detailed paintings can be. They show how "the great masters knew how to communicate messages within and through conventions and give later generations authentic and piercing insights into a long vanished world."



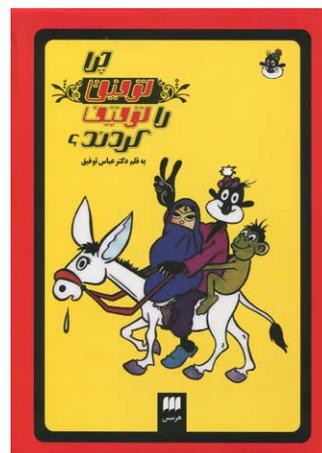
*The Castle of Khwarnaq.
Nizami, Khamsa, 1431
(St Petersburg)*

TOWFIGH MAGAZINE: A SATIRICAL NEWSPAPER

Talk by Dr Abbas Towfigh - Asia House 13th March 2018

Dr Abbas Towfigh, Iran's foremost satirist, in a lecture given in Persian, spoke about his ever popular satirical newspaper which he managed with his brothers, its past, its problems, its funny moments and the reasons why it was eventually banned by the Shah's regime in the early seventies. The lecture was accompanied

with numerous images of beautiful, old, funny cartoons explaining the different political situations in Iran. Dr Towfigh recounted some of his wonderful memories which showed why and how Towfigh Magazine remains to this day a remarkable example of modern Iranian satire. The lecture was followed by a reception where guests were able to discuss further and purchase a signed copy of Dr Towfigh's book *Why was Towfigh permanently banned?*



Why Was Towfigh Permanently Banned?

Dr Abbas Towfigh signing books



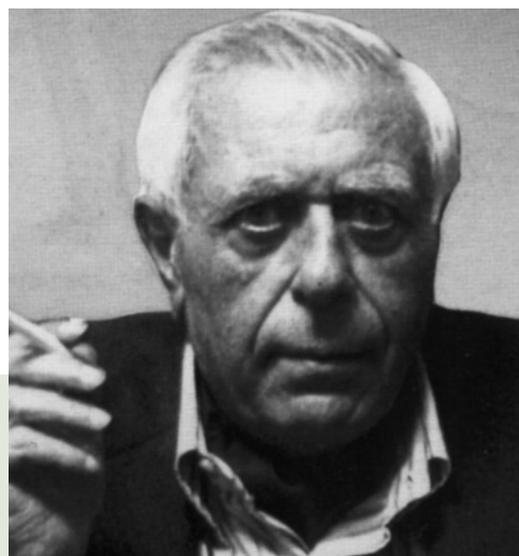
'Head I' © Estate of Bahman Mohassess

BAHMAN MOHASSESS: THE POET, THE CRAFTSMAN, AND THE PRINCE

Lecture by Morad Montazami - Asia House 11th April 2018

Morad Montazami, art historian, publisher and curator, spoke about the great Iranian surrealist painter and sculptor, Bahman Mohassess, giving us an insight into the life of this extraordinary artist of the modern era who did not want to be part of the conventional world and despised selling his art or exhibiting to the masses. As written by the lecturer "Bahman Mohassess [...] primarily as a painter and sculptor, but also as a stage director and translator, tried to overcome the tragic vision that characterises the 20th century through an aesthetic of catastrophe and artistic universe inhabited by grotesque personages. Putting Iranian history into the post-World War II international context, his works

confront political events and traumas. His one-of-a-kind intercultural dialogue with the surrealists, A. Giacometti, Henry Moore, Primitivism and also Renaissance art, led him on a truly cosmopolitan journey, between actual places and secret geographies."



Bahman Mohassess

SASSAN BEHNAM-BAKHTIAR: ONENESS WHOLENESS

Private view and curator's talk - Saatchi Gallery
15th May 2018
Friends & Patrons only
Organised in association with Julius Bär

The Friends and Patrons of IHF were invited to the Saatchi Gallery for a private view of Sassan Behnam Bakhtiar's exhibition curated by Nina Moaddel. The artist and curator explained how the artworks fuse together ancient and modern Iran by incorporating ancient Persian motifs in abstract paintings such as with the use of cypress trees. The artist also mentioned that he tried to show his Bakhtiari tribe family lineage in his paintings. The use of colorful abstract paintings show his inner journey towards peace and also demonstrate struggles in the contemporary world and of the art world.

The gallery visit was followed by a breakfast at the Gallery Mess organised by Julius Bär where guests were able to discuss the visit and artworks over coffee.



Artist Sassan Behnam-Bakhtiar (left) speaking with Alidad Moaveni at the Saatchi Gallery

CONTEMPORARY COMPOSITION IN IRAN: THE SOUNDS OF GLOBAL, REGIONAL AND DIASPORA IDENTITIES

Talk by Soosan Lolavar - Asia House
12th September 2018

Soosan Lolavar is a British-Iranian composer and ethnomusicologist and, in a fascinating lecture, explored the new movement in contemporary classical composition in Iran. She explained how this movement's musicians and composers combine elements of religious music and folk music with Western structures and ideas. This can be termed hybridity or fusion of Iranian music (musiqi tarkibi or musiqi talfighi). The different players in this movement include composers and musicians living in Iran, those who are part of the diaspora, and those of Iranian descent. This movement raises the question about authenticity and identity or 'Iranian-ness'; those living in Iran experience a lot of challenges related to censorship and the inability to travel. Just as a couple of examples, they are unsure of the status of western classical music in a country that still strongly considers itself non-western. To demonstrate the Iranian and western attributes of music intertwined in one piece, Soosan played clips of contemporary music created by musicians inside and outside of Iran as well as one of her own pieces. The lecture was followed by a reception where guests had the opportunity to discuss the topic further with Soosan Lolavar.



Soosan Lolavar

FRIENDS OF IHF ANNUAL RECEPTION

The Athenaeum Club
25th September 2018
Friends & Patrons only

The IHF members' reception was once again held in the smoking room of the beautiful Athenaeum Club on Pall Mall. The event was attended by more than 80 members and guests who enjoyed drinks and canapés and were greeted by IHF Co-Chairman Mr Alireza Rastegar who welcomed all and spoke of the organisation's past and future plans and events such as the successful exhibition *The Louvre in Tehran* at the National Museum of Iran and the 2020 Epic Iran exhibition which will be held at the Victoria and Albert Museum. It was an enjoyable evening and occasion for all members, guests and academics to socialise with each other in a very relaxed atmosphere.



The Athenaeum Club



*Co-Chairman of IHF Alireza Rastegar
addressing guests at the Athenaeum Club*

Friends of IHF at the Athenaeum Club



PASARGADAE, THE CAPITAL OF CYRUS THE GREAT

**Lecture by Dr Rémy Boucharlat - Asia House
3rd October 2018**

In this fascinating lecture, Dr Boucharlat explained why and how Cyrus, the founder of the Achaemenid Empire, constructed almost every building on the site within only two decades. He chose the site because of its water resources and for the presence of several hills such as the Tall-i Takht. In the creation of his empire, he collected iconographic motifs and building techniques from various places, combining local Persian components with elements from elsewhere in his vast empire. Dr Boucharlat went on to discuss the influence of Greek elements and techniques in palatial architecture and the Assyrian inspired iconography in the realisation of the winged genius. According to Dr Boucharlat, the unique Persian contribution was the layout of the royal residence and the town that did not resemble anything previously known in the Near East; it had a carefully conceived masterplan. Cyrus consciously borrowed architectural forms and iconography from around his empire and added his own ideas as well as those of his Persian noblemen; the combination of these different influences resulted in the creation of the famous and completely original Achaemenid architecture.



Columns of Palace P Pasargadae



Dr Rémy Boucharlat

THE GOLHA AND GOLISTAN PROGRAMMES

**Talk by Jane Lewisohn - Asia House
7th November 2018**

The Golha Project is the long and beloved archiving project of Jane Lewisohn to which she dedicated 7 years; the Golha Radio programmes now have a searchable online platform where all music enthusiasts, researchers and scholars can access thousands of recordings in just a few clicks. While archiving the Golha programmes, many other archives such as film and radio programmes came to light which she felt obliged to preserve. Her new project, the Golistan programme, includes different materials such as films, music recordings, magazines, and newspapers which combined show the challenges of modernity in Iran. Ms Lewisohn plans to create a worldwide resource for the performing arts of 20th century Iran, both to preserve this cultural heritage and make it freely accessible to researchers, artists and lovers of all things Persian.

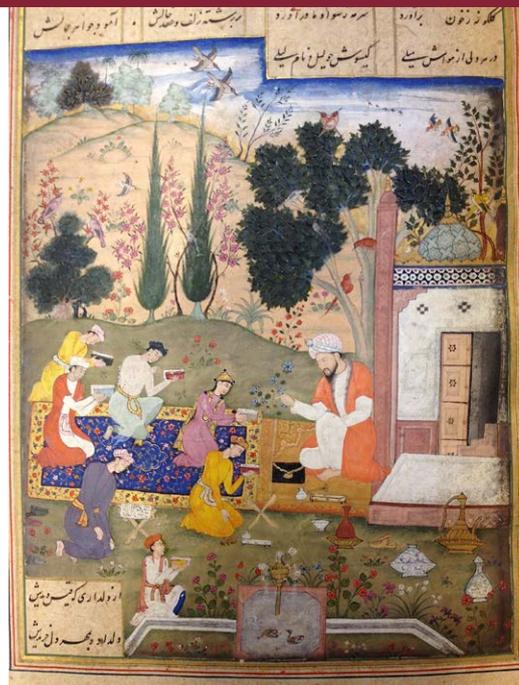


CELEBRATION OF YALDA: THE STORY OF LAYLA AND MAJNUN

Storytelling by Zahra Afsah, accompanied by Arash Moradi - Asia House
5th-6th December 2018
Organised in conjunction with Asia House

To celebrate Shab-e Yalda, marking the Winter Solstice, the longest night of the year, friends and families traditionally gather together staying up late into the night eating, singing, reciting poetry and listening to music. IHF's final event of the year has for several years been to celebrate this joyous occasion, and this year it organised an enchanting evening of storytelling, music and poetry. IHF was honoured to welcome Zahra Afsah, storyteller, accompanied by Arash Moradi, musician, to recount the epic tale of Nizami's Layla and Majnun. The event was extremely popular and sold out as soon as it was advertised which prompted IHF to organise a second evening which quickly became another sold out event.

The performance was followed by a reception of Persian food, nuts and watermelon, where guests were able to further talk to Ms Afsah and purchase CDs from Mr Moradi.



Miniature painting from a Layla and Majnun manuscript (British Library)

Zahra Afsah (left) with Arash Moradi



NOROUZ GALA



Grosvenor House Hotel 17th March 2018

Norouz is an ancient Iranian festival that is celebrated by millions of people around the world. It is at the time of the spring equinox, and marks the beginning of the Persian New Year. The annual Norouz Gala dinner organised by the Iran Heritage Foundation is certainly the grandest and most splendid celebration of Norouz in London. Guests travel from the USA, Europe and the Middle East to join local UK residents for the celebration at different prestigious venues. It has been consecutively held at the Grosvenor House Hotel for the past five years where 700-800 Iranians and non-Iranian guests have come together to celebrate this joyous occasion. The event includes a live and/or silent auction as well as a pledge auction where the proceeds go towards funding the diverse cultural programmes of the Foundation.

The Iran Heritage Foundation and its Norouz Gala Events Committee have succeeded in the last 21 years of rising to the challenge of providing entertainment that is interesting to the young, the old and non-Iranians by inviting guest speakers such as Jon Snow from Channel 4 News, and entertainment acts by famous Iranian artists from Europe and the United States such as Arash, Shahram Shabpareh, and Bijan Mortazavi to name a few.

At the Norouz Gala dinner on 17 March 2018 the speaker, the Rt Hon Seema Kennedy MP, was introduced by IHF Chairman Ali Rashidian. She made an eloquent, powerful speech exhorting guests to support IHF. The ever successful live auction and pledge auction was conducted by Edward Rising. Live music was provided by Bijan Mortazavi who had joyful guests dancing throughout his entire performance.



The Gala was organised by the Norouz Committee and was supported by:
Mr & Mrs Mohammad Reza Abrishamchi, Mr Fadi Abuali & Mrs Leila Garadaghi, Mr & Mrs Vahid Alaghband, Mrs Nina Alikhani, Lord Alliance, Mrs Nazila Blencowe, Mr & Mrs Michel Danechi, Mrs Farideh Daneshvar, Miss Fonda Dilmaghanian, Mr & Mrs Ghiassi, Mr & Mrs Justin Lee, Mr & Mrs Mehdi Metghalchi, Miss Ariane Moshiri, Miss Azadeh Moshiri, Mr & Mrs Mansour Namaki, Ms Natali Randjbar Moshtaghin, Mr & Mrs Ali Rashidian, Mr Alireza Rastegar, Mrs Sedigheh Rastegar, Mr & Mrs Ali Sarikhani, Mr & Mrs Alireza Satrap, Mrs Monir Sattaripour

Auctioneer Edward Rising



NOROUZ GALA (CONTINUED)

Events Organised by IHF



Guests at the Norouz Gala Dinner



Musicians at the Norouz Gala

Chairman Ali Rashidian





IHF
Norouz
Auction



Guests at the Norouz Gala Dinner

NOROUZ GALA (CONTINUED)

Events Organised by IHF



Guests at the Norouz Gala Dinner



The Rt Hon Seema Kennedy



Bijan Mortazavi



Alexandra Magub

With the continuation of an IHF grant into 2018, IHF Fellow Alexandra Magub has helped to bring to completion Volume 2 of the *Sylloge Numorum Parthicorum* (SNP) alongside the British Museum's team of authors, led by Dr Vesta Sarkhosh Curtis. Funding from the British Museum's Research Board and Publications Fund were combined with the IHF fellowship. Volume 2 examines the coinage of Mithradates II, who ruled over the Parthian Empire between c. 122-91 BC. This publication is one of nine volumes in the SNP series that aims to catalogue the Parthian coin material of seven major collections around the world: the British Museum, London; Kunsthistorisches Museum, Vienna; National Museum of Iran, Tehran; Bibliothèque nationale de France, Paris; Staatliche Museen, Berlin; the American Numismatic Society, New York; and the private collection of the late David Sellwood. Coinage is the most extensive primary source of evidence for the Parthian period, and its study is important for the understanding of Parthia's history, art, culture, religion and economy.

Throughout 2018, the British Museum team has been preparing the manuscript for Volume 2. A historical overview of Mithradates II's reign is presented with a fresh examination of the available sources, primarily the accounts of classical authors of the Greek and Roman worlds,

as well as records preserved in Babylonian cuneiform tablets. Subsequent chapters discuss the iconography and inscriptions on the coinage, the control marks used to administrate coin production, and the methodology behind identifying the various mints in operation. Additionally, a metrological analysis has been carried out, which highlights important changes to the weights of the silver and bronze denominations during Mithradates II's thirty-year reign. A new typology for the coinage has been created in order to trace these developments to a greater level of detail, and this is illustrated with more than 200 drawings of the coins. The findings have been used to reconstruct the coin production of the early Parthian period. Finally, the catalogue section of the volume comprises more than 1,900 coin specimens from the participating institutions, as well as important additions sourced from trade and other collections.

The results of this project will help to shape a small exhibition on the Parthians and their relationship with the Roman Empire in the west, due to open in March 2020 at the British Museum. A more extensive version of this exhibition with objects from the National Museum of Iran will go on display in Tehran in October 2020, and in early 2021 the exhibition will open at the Kunsthistorisches Museum in Vienna.



Silver drachm of Mithradates II
©Trustees of the British Museum

Sarah Piram

Throughout 2018, the V&A welcomed researchers on Iranian art, with tours, study sessions and other events. In March, Norouz was celebrated at the V&A with 'Bards Apart?', a musical performance of the poems of Robert Burns and Hafez. The museum also lent many Qajar artworks to the Louvre-Lens for their exhibition *L'Empire des Roses, Chefs-d'œuvre de l'art persan du XIX^e siècle*. Moya Carey and Tim Stanley contributed to the catalogue, shedding new light on Iranian lacquerware and drawings. The history of lacquer in Iran was also on show in a temporary display curated by Tim Stanley in the Middle East gallery.

After 9 years at the V&A, Moya Carey left the museum in summer, and started a new position at the Chester Beatty Library in Dublin. The new IHF Curator, Sarah Piram, was appointed in September. Sarah previously worked at the Louvre Museum, and is completing her PhD about the history of Iranian collections and heritage in the 20th century. Since she joined the V&A, Sarah has been involved in various projects. She organised the photography of a thousand Iranian textile fragments to improve their cataloguing and provide greater visibility for the public. Looking ahead, as the V&A has a world-class collection of Iranian carpets, the new IHF Curator is keen to work further with carpet scholars in the coming year, both for research and cataloguing of the collections.



Sarah Piram

Dr Ilse Sturkenboom

In 2018, Dr Ilse Sturkenboom taught the Honours module AH313 'A Survey of Islamic Art' and introduced the new module AH4050 'Approaches to Persian Painting and the Arts of the Book'. Now that she is in her third year at St Andrews, some of the students she lectured at sub-Honours level (year 1 and 2) have entered her Honours modules. Dr Sturkenboom believes it really makes a huge difference that they already had seven lectures on Iranian and Islamic art and bring with them preliminary knowledge when taking her more specialised classes. Students' hard work, enthusiasm and creativity resulted in high-quality essays, some of which were on art works that students studied in person. In her Honours modules and in the post-graduate modules to which she contributes (AH 5164 'The Classical Tradition' and AH5165 'The Book as Object and Idea'), they make extensive use of art collections in their vicinity. Over the course of 2018, they have visited the new V&A in Dundee, the Edinburgh University Library, the Scottish National Library and St Andrews Special collections and students among others explored the Indian and Iranian influence on the Scottish Paisley motif, Chinese and European inspirations in the Edinburgh *Jami' al-Tavarikh* and the complex life cycle of the famous St Andrews Qur'an.

They are absolutely delighted that at the end of the year, 23 loan objects from the Sarikhani Collection arrived to St Andrews. These ceramics, metal objects and works on paper largely enrich their opportunities to teach with original artworks. The objects are also planned to go on display and to be viewable to visitors to St Andrews, such as those participating in Symposia Iranica 2019.

Dr Sturkenboom's research on the use of tinted and gold decorated from China in Iranian manuscripts was in 2018 generously sponsored by the Carnegie Trust for the Universities of Scotland and a Bahari Fellowship at the Bodleian Libraries Oxford. This enabled her to conduct research in the UK and in Iran. She presented this research during three invited lectures delivered at the University of Oxford, the Institute of Iranian Studies in Vienna, and the Malik Library & Museum in Tehran. Her article 'The Paintings of the Freer Divan of Sultan Ahmad b. Shaykh Uvays' (*Iran*, 56:2 [2018], 184-214) presents a new interpretation of the marginal paintings of this famous manuscript and relates it to the Chinese papers, which she now studies in greater depth. Work on her book on illustrated manuscripts of *Attar's Mantiq al-Tayr* has continued during 2018. On January 2018, Dr Sturkenboom received the Annemarie Schimmel prize for excellent research in the art and culture of the Islamic world for her PhD dissertation on which her book will be based.



EAMENA IRAN TRAINING WORKSHOP



Participants in the EAMENA training workshop.

From left:

Armineh Kaspari-Marghussian, Malihah Chamany, Saman Heydari-Guran, Hamidreza Jayhani

Endangered Archaeology of the Middle East and North Africa - University of Oxford 18th-29th June 2018

In the period 18th-29th June, IHF partnered with Oxford University based organization EAMENA (Endangered Archaeology of the Middle East and North Africa) to arrange cultural heritage training for four young professionals from Iran. The participants were Malihah Chamany (University of Munich), Saman Heydari-Guran (University of Cambridge), Hamidreza Jayhani (University of Kashan), and Armineh Kaspari-Marghussian (University of Durham). The aims of the workshop were as follows:

- to introduce participants to the EAMENA project and its most advanced documenting, monitoring, and database system
- to train participants in Endangered Archaeology Methodology

- to arrange partnership with Iranian cultural heritage authorities, stakeholders and researchers for possible implementation of EAMENA methodology in Iran for site monitoring, management and research.

At the end of the training course, the four trainees attended the Tappeh Sialk conference in London and gave presentations on their own projects at a special session in advance of the conference proper. This was also an opportunity for Dr Robert Bewley, Dr Bijan Rouhani, and Dr Dan Lawrence to describe the work of EAMENA. The project was established in January 2015 to respond to the increasing threats to archaeological sites in the Middle East and North Africa. The organisation is presently funded by the Cultural Protection Fund but this funding does not make provisions from participants from Iran. IHF was pleased to be able to bridge this gap.

THE MUSÉE DU LOUVRE IN TEHRAN: TREASURES FROM THE FRENCH NATIONAL COLLECTIONS

Conferences, Exhibitions and Events Supported by IHF

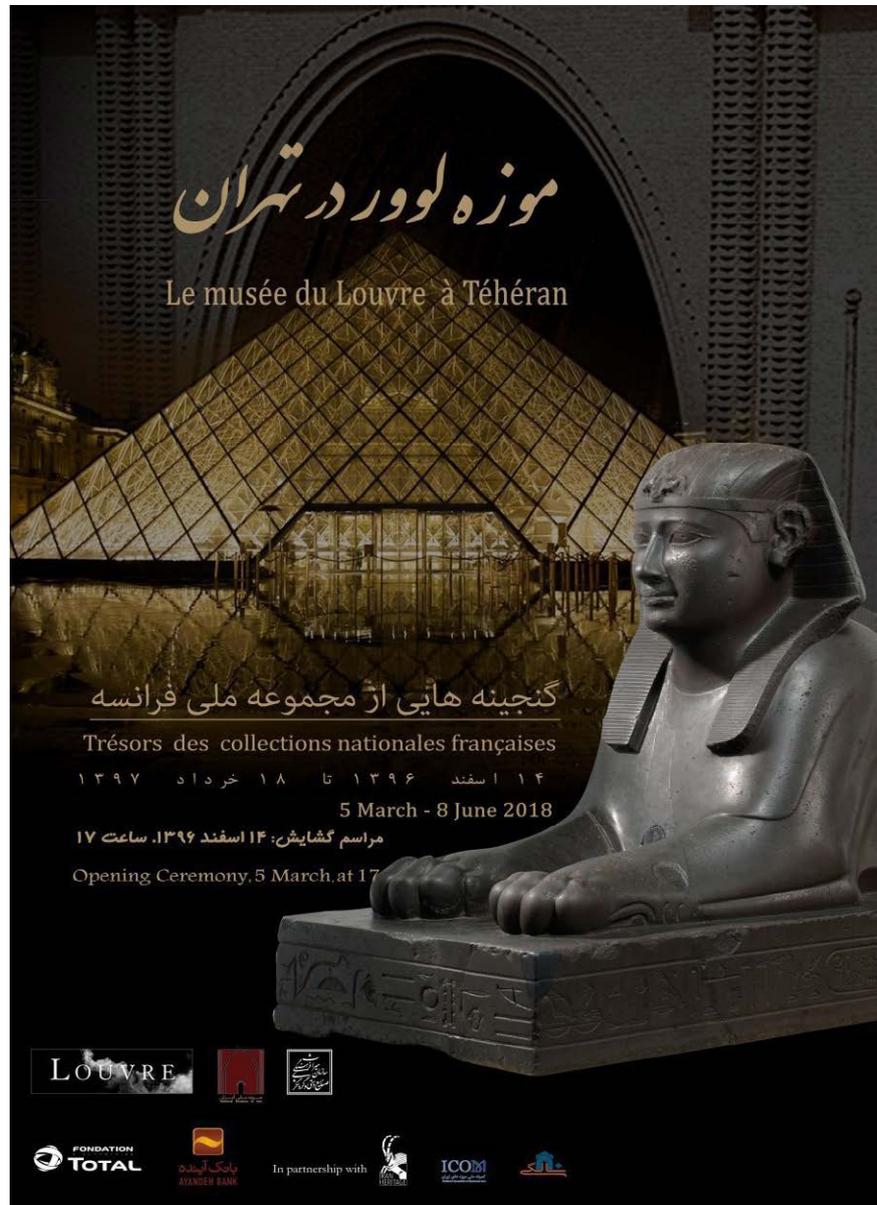
Exhibition - National Museum of Iran 6th March-8th June 2018

IHF was extremely proud to have been part of the first ever large-scale exhibition by a Western museum in Iran, *The Louvre in Tehran* at the National Museum of Iran. The exhibition coincided with the celebrations for the 80th anniversary of the National Museum of Iran which was created at the request of the Iranians by the French archeologist and architect André Godard. Displaying more than 50 masterpieces from different departments of the Louvre and the Musée Delacroix, the exhibition at the National Museum of Iran illustrated the richness of the pieces and of the civilisations and different periods showcasing the universality of the human genius. The Louvre carefully curated the collection that went on display in Iran by selecting masterpieces from different cultures such as Greece, Egypt and Mesopotamia, with the Egyptian Sphinx as the most prominent object; the exhibition of course included several ancient Iranian objects as well. This beautiful exhibition was meant to retrace the history of the creation of the Louvre from its birth in 1793 until its latest contemporary acquisitions. The Louvre in Tehran was very well received with over forty thousand visitors in the first few weeks after opening; many national and foreign dignitaries visited the exhibition. During Norouz 2018, long queues of visitors were seen waiting to enter this fascinating world, proving the glorious success of this exhibition.

The Louvre in Tehran exhibition was organised by the National Museum of Iran, Louvre Museum and the Cultural Heritage, Handicrafts and Tourism Organisation of Iran and was sponsored by the Total Foundation, the Group Renault and was in partnership with the Iran Heritage Foundation.

It is worth mentioning that *The Rose Empire: Masterpieces of Persian Art from the 19th Century* exhibition showcasing the wonderful art of the Qajar dynasty (1786-1925) at Louvre Lens coincided with *The Louvre in Tehran* exhibition from March 28th until July 23rd, 2018.

*Visitors to the Louvre exhibition
in the National Museum of Iran*

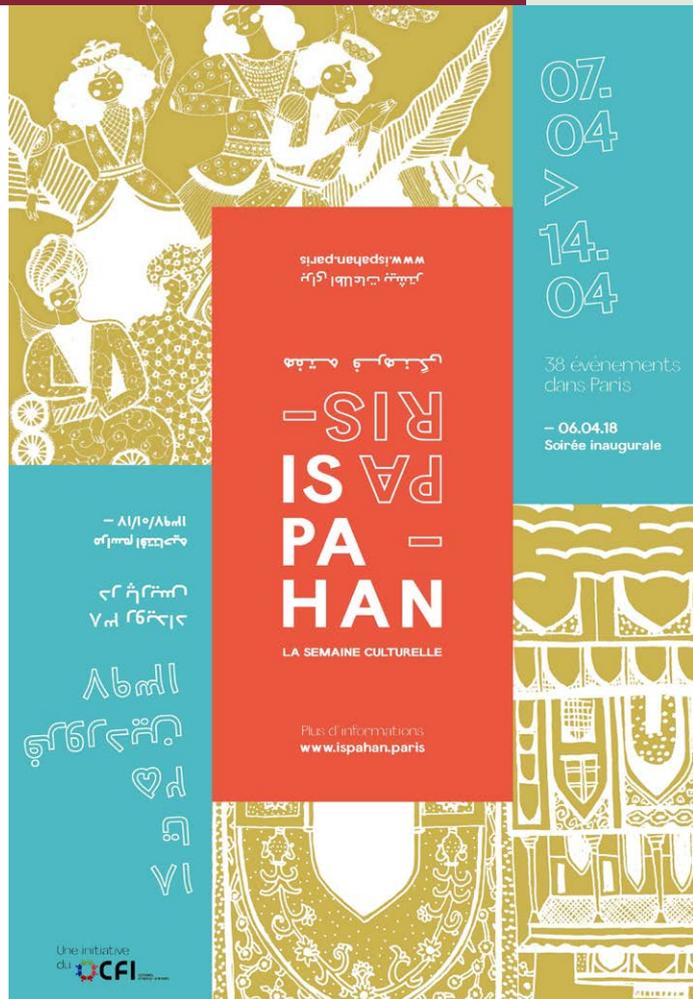
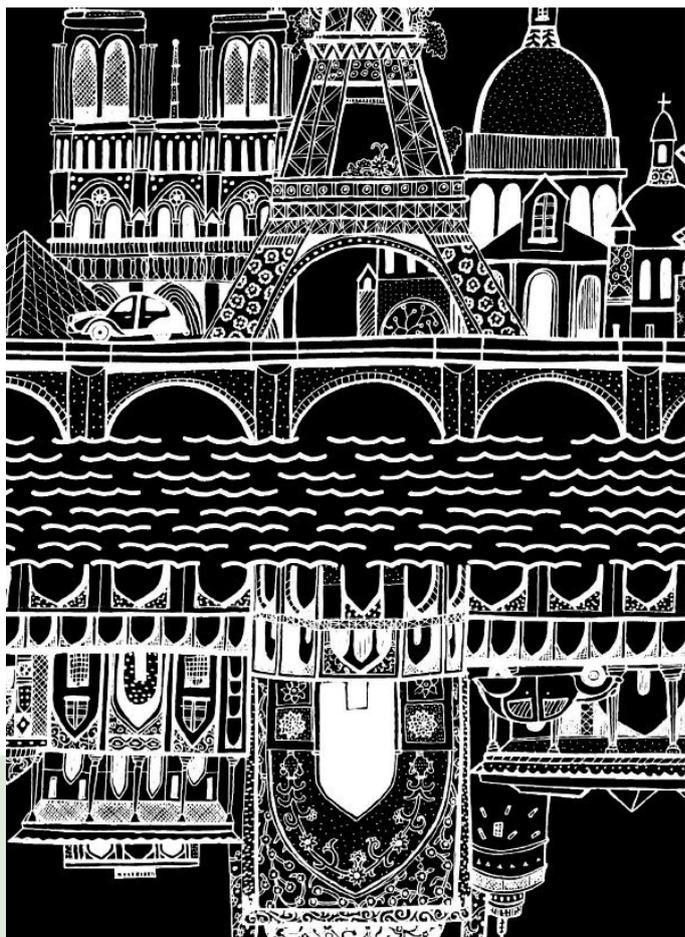


ISFAHAN CULTURAL WEEK IN PARIS

Conferences, lectures, films, food tasting - Paris 7th-14th April 2018

The Isfahan Cultural Week in Paris was held in parallel with the opening of the exhibitions of *The Louvre in Tehran* and *The Rose Empire* at Louvre Lens. It was sponsored by the President of the France-Iran Parliamentary Friendship Group, the Iranian Cultural Centre in Paris, the municipality of Isfahan, the Cultural Heritage, Handicrafts and Tourism Organisation of Iran, the Sorbonne, and the Iran Heritage Foundation. International scholars, researchers, chefs, artists and entrepreneurs were invited to attend a week-long series of events on numerous topics such as history, art, cinema, music, architecture, engineering, food, etc. Lectures, film screenings, food tastings and musical performances were held in different locations all across Paris. Dr Susan Babaie who is a member of IHF's Contemporary Arts Grants Committee gave a lecture entitled *La peinture et l'expérience urbaine de "voir" dans l'Isfahan safavide*.

This week-long festival was well received with the attendance of the mayor of Isfahan, the Iranian ambassador to France, a number of authorities and deputies from the French National Assembly and Senate, and of course a large number of Iranian and French nationals interested in the culture of Iran and specifically Isfahan.

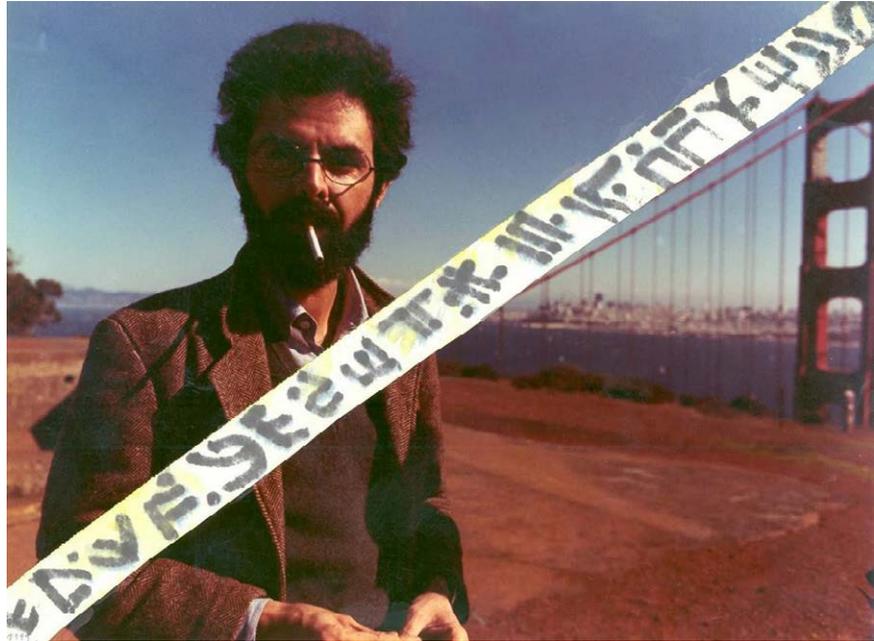


Poster to advertise Isfahan Cultural Week in Paris

SOHRAB SHAHID SALESS - EXILE, DISPLACEMENT AND THE STATELESS MOVING IMAGE

Various Events at the ICA and the Goethe Institute London November 2017-January 2018

IHF was pleased to have been able to support a series of events which took place over a period of three months from November 2017 until January 2018. These events marked the first UK retrospective of Iranian-German artist Sohrab Shahid Saless (1944-1998). He is known as a visionary filmmaker; his films tell simple life stories vividly demonstrating the traumas of homelessness and displacement. He moved to Germany in the mid-1970s and was able to create exceptional work for cinema and television. This retrospective, curated by Azadeh Fatehrad and Nikolaus Perneczky was very well received and included multiple film screenings all followed by discussions and conferences. The events culminated in a one-day conference titled Sohrab Shahid Saless-Exile, Displacement and the Stateless Moving Image at the Goethe Institute on Friday, 19 January 2018.



Sohrab Shahid Saless © Bert Schmidt

SARDARI'S ENIGMA

Film screenings - Iranian Jewish Centre 22nd and 29th May 2018

This film explored the work of Abdol Hossein Sardari who was the Iranian Consul in Paris during the Nazi occupation. He saved many Jewish lives by issuing them with Iranian passports and successfully arguing with the German authorities that Iranian Jews were not racially Jewish because they were Iranian "Jugutis" (a fictional term for a non-existent tribe). The film screenings were open to all members of the public and IHF was pleased to have supported and been invited to the screening of Sardari's Enigma at the Iranian Jewish Centre. The screening was followed by a Q&A session with the director of the documentary, Mahdieh Zare Zardiny.

Poster to advertise Sardari's Enigma

Uncover the mystery of an Iranian consul, Abdol Hossein Sardari, who risked his life to save many Jews in Nazi-occupied France.

Screening date : **May 22nd 2018**
May 29th 2018

Time: **08:30 pm**

Location: **JW3 Cinema 341-351 Finchley Rd, London NW3 6ET**

ZARDIN FILM PRESENTS SARDARI'S ENIGMA PRODUCED & DIRECTED BY MAHDIEH ZARDINY
EXECUTIVE PRODUCERS IRANIAN JEWISH CENTRE IRAN HERITAGE FOUNDATION
ALL RIGHTS TO ZARDIN FILM

Sardari's Enigma @Sardari's Enigma Sardari Enigma



TRIPLE STRING QUARTET PROJECT IN TEHRAN

Left:
Internava String Quartet
conducted by
Mark Stephenson at
Vahdat Hall, Tehran

Two concerts - Vahdat Hall 16th-17th July 2018

The filming of two concerts organised by Internava on the 16th and 17th July 2018 was supported by individual Trustees of the Iran Heritage Foundation on behalf of the IHF. The concerts were at the Vahdat Hall in Tehran and performances were given by four European and eight Iranian musicians. The performances

Right:
Dome of Soltaniyeh



included an 80th birthday tribute concert to Loris Tjeknavarian and a programme titled "Night of Minimalists".

It was also possible to film a performance by some of the same musicians in the Soltaniyeh Dome.

The full-length Vahdat Hall concert video is available on request (info@internava.com).

RAKSHAN BANI-ETEMAD AND HER KARESTAN DOCUMENTARY FILM PROJECT

Screening and Q&A - SOAS 24th November 2018

IHF was pleased to have supported the screening of a documentary film project and Q&A session with one of Iran's leading film directors, Rakhshan Bani-Etemad. Ms Bani-Etemad spoke of her Karestan Project which she conceived and developed with other filmmakers such as Mojtaba Mirtahmasb and Firouzeh Saber. In their own words, "KARESTAN" is a documentary film series on Iranian entrepreneurs. The story of men and women who, both in big and small terms, take risks and change their lives and those of others by creating innovative ideas and values. They are the individuals who themselves may have been little-known or unknown, but who have made the world around themselves and their fellow neighbors more pleasant by making great dreams come true. The impact of our "KARESTAN" entrepreneurs although confined to a small scale and within a limited and local geography, will bring about an invigorating and inspiring atmosphere for work and change."

The event was organised and chaired by Saeed Zeydabadi-Nejad who was a 2018 IHF grant recipient.

Rakhshan Bani-Etemad



THE SAFAVID MULTIPLE-TEXT-MANUSCRIPT 1984.463 (HARVARD UNIVERSITY, SACKLER MUSEUM) - ITS CONTENT AND CONTEXT

Sonja Brentjes

The grant awarded to Sonja Brentjes enabled her to organise a two-day workshop at the Centre for the Study of Manuscript Cultures at the University of Hamburg, that gathered together art historians, curators, scholars of literature and philosophy and other experts to explore the intellectual, material, artistic and political

layers of an important Safavid manuscript. The Safavid Multiple-text-manuscript which was made for Shah Sulayman is a copy of a Jong (literary miscellany) which was produced for Shah 'Abbas II at the command of his Grand vizier Khalife Soltan. The lectures and discussions at this conference were intended to determine the functions and identify the audiences of the manuscript.

KURDISH CULTURAL PRODUCTION IN IRAN: PAST, PRESENT, FUTURE

Farangis Ghaderi

This grant was given to Farangis Ghaderi to organise a workshop entitled 'Kurdish Cultural Production in Iran: Past, Present, and Future' which was held on 17th September 2018 at Exeter Community Centre. Scholars from the UK, Poland, Australia, Turkey, and Iran were invited to discuss

social conditions of Kurdish cultural production in Iran, cultural revival, Kurdish literature and cinema. The well-received and well-attended workshop ended with a musical performance by the prominent Iranian-Kurdish musician Arash Moradi. According to Farangis Ghaderi "the workshop was unique in being the first academic event on Kurdish cultural production in Iran".

THE FORGOTTEN DECADES: THE SHAYBĀNĪD TAKE ON FIRDAUSĪ'S SHAHNAMEH

Jaimee K. Comstock-Skipp

This grant was given to Jaimee K. Comstock-Skipp to undertake study trips to Istanbul to visit the Topkapi Sarayi Library to look at their collection of actual and digitised manuscripts relevant to his research study which is focusing on the relationship between Ottomans and Uzbeks. He is studying a topic in Persian and Turkish manuscript arts related to the Shahnameh which was originally written in Persian verse by Firdausī but also later translated into Turkish in the 16th and 17th centuries. He believes there is

a need to explore political and artistic exchanges between the Ottoman sphere and the Shaybānīd Uzbeks when they ruled over Khurasan and Transoxiana. Based on his research, he intends to present a paper at the Symposia Iranica which will explore two tandem styles in the Persianate arts of the book during the transition between the Timurid and Shaybānīd (Uzbek) dynasties in Transoxiana, and a second paper entitled "A Shaybānīd Shahnameh: the Singular Bukharan Masterpiece" at the 16th International Congress of Turkish Art in Hacettepe University in October 2019.

WARSHIPS OF THE EARLY MODERN PERSIAN LITTORAL

Mick de Ruyter

This grant was awarded to Mick de Ruyter to visit archives in Mumbai, India in search of primary sources that describe transfers of warships and their associated material culture to Persia during the early modern period (ca 1500-1850). Mick de Ruyter visited different museums and collections while in Mumbai such as the Maharashtra State Archives where he found reference to warships built in India for polities in the Persian Gulf, the Chhatrapati Shivaji Vastu Sangrahalaya where he

inspected original paintings of warships of the period, and finally the Dr Bhau Daji Lad Museum where he identified a number of models and their provenance which subsequently has led to a collaboration in the writing of the museum catalogue entries of these artefacts. One particular model which has been of interest to Mick de Ruyter is a battlī which was commonly used as a Persian and Arab warship in the early modern Persian Gulf. He intends to develop his results, especially about the battlī into papers for publication where IHF's support will certainly be acknowledged.

CONTEMPORARY CERAMICS FROM IRAN: MODERN CRAFT CULTURE IN A DIGITAL AGE

Jilian Echlin

This grant enabled Jilian Echlin to travel to Iran to conduct research into the development of ceramic art in Iran, creating a chronological history for her topic of research by looking at the traditional methods of production, the contemporary art form and the modern technological methods of production. She was able to visit archives and work and discuss closely with many Iranian artists, heritage officials,

museum staff, professors, gallery owners and the general public and document their working practices and exhibitions. The results obtained in this trip will help Jilian Echlin to complete her PhD and begin work towards a publication of her findings. As a result of her expertise, she has been asked to give a presentation to the curatorial staff at the Victoria & Albert Museum about her work and experiences in preparation for the museum's future exhibition on Iran.

NINETEENTH-CENTURY TILES FROM THE ETTEHADIEH HOUSE, TEHRAN: INSIGHTS INTO THE TECHNOLOGY OF PRODUCTION

Moujan Matin

The grant awarded to Moujan Matin enabled her to visit the Ettehadieh House in Tehran, a site that includes a variety of Qajar wall tiles with 'haft-rang' (seven-colour) decoration, and obtain five samples of 'haft-rang' tiles. Her project particularly focuses and investigates the relationship between the European and Persian ceramic technologies. Cross-sections through the glaze into the core body of the tiles were

analysed using a Scanning Electron Microscope with Energy Dispersive Spectroscopy at the Research Laboratory for Archaeology and the History of Art in Oxford which demonstrated that the glazes for the haft-rang and the underglaze-decorated tiles were most likely produced in the workshop of the important Qajar potter, Ali Mohammad Isfahani. The results of this research will be published in PLoS One where IHF's support will be acknowledged.

THE ZOROASTRIAN BUNDAHIŠŪN: A NEW ENGLISH TRANSLATION

Samuel Thrope

This award to Samuel Thrope enabled him to complete an English translation of the Zoroastrian Bundahišn. In 2018, Samuel Thrope and Domenico Agostini revised and completed the preliminary draft of the translation, the introductions to each chapter and wrote the

introduction to the book for all readers unfamiliar with Zoroastrian literature and theology. They were also able to compare their translation with their newly acquired digital copy of Sir Harold Bailey's 1933 Oxford DPhil thesis which was helpful for revising their own draft translation. The manuscript will be published in March 2019 by Oxford University Press.

TRANSLATION OF ARCHAEOLOGICAL EXCAVATIONS IN ROODBAR OF GILAN, IRAN (1965-1968)

Zahra Ahari

The grant was given to Zahra Ahari to translate Ali Hakemi's book entitled 'Archaeological Excavations in Roodbar of Gilan, Iran (Persia) 1965-1968' from Persian into English. This is the collection of handwritten notes, pictures and object descriptions made by Ali Hamaki fifty years ago and never published before. They have now been edited by Shahin Aryamanesh, a PhD

student at Mazandaran University who was granted access to the late Ali Hakemi's notes. With supporting material such as photographs, pictures and diagrams from the National Museum of Iran, the editor was able to create a book that details the Roodbar excavations and describes the civilisations that existed in the area in the prehistoric and historical eras. It is hoped that a book will now be published in English.

FINDING ONE'S HEART IN THE DESERT: WATER AND THIRST

Sogol Mabadi

The grant awarded to Sogol Mabadi gave her the opportunity to travel back to Iran which she left as a young child to research her performances at the Outskirts Festival in Glasgow, in April 2018. Her performances took inspiration from the subjects of migration and diaspora, and were rooted in choreography, based on the idea of

the popular performances of Roo-Hozi, through which questions of migration and identity were explored. Through the installation of items brought from Iran, sights and sounds of the country (especially those dealing with the desert-water, heat, shade) were integrated into the performance, with which the visitors physically interacted, savouring a taste of Iran and Iranian culture.

KAARNAMAA'S ORAL HISTORY PROJECT

Hossein Eyalati

The grant given to Hossein Eyalati allowed him and his colleagues at Kaarnamaa's Oral History Project to launch a platform on which they could publish archival materials of 'Goftaar'haa' consisting of a series of recordings, interviews, talks and panel discussions. These are gradually being made available online to researchers and all those interested in the history of art in Iran. Editors in Tehran, New York, Amsterdam and London are now able to categorise and edit Kaarnamaa's seven-year archive of audio, video and textual documents which includes about 150 artist talks, interviews, lectures and panels.

In the words of Hossein Eyalati, Kaarnamaa has been created to connect "the founders of an alternative space in the 1940s to a younger generation of artists and curators who are trying to find their own foothold in the precarious Tehran of the twenty-first century; or to create a more accurate image of the diasporic nature of the Iranian contemporary art by putting artists and critics from inside and outside of the country in close dialog with each other."

The assistance of the Iran Heritage Foundation has been acknowledged on each of the audio files and the accompanying materials on the website.

HOME & HOST

Paria Goodarzi

The grant awarded to Paria Goodarzi enabled her to organise an Iranian craft and cooking project which took place in April and May 2018 in Glasgow showcasing Iranian hospitality in Scotland by means of colours, smells, tastes and textures. Paria Goodarzi is a freelance visual

artist and textile designer. She was able to organise two participative workshops exploring textile, craft, cuisine and hospitality. The well-received workshop activities included textile block printing using vegetable and fruit dyes, storytelling, discussions on recipes and finally a feast put together by 3 diaspora cooks.

SIYAH SEFID

Sohail Afiat

The grant given to Sohail Afiat for preparation of his feature film *Siyah Sefid*, with his producer Arto Buhmann, covered the costs of research trips to Berlin to attend the Berlin International Film Festival, to Piemonte in Italy to participate in an artist residency programme, to Istanbul to

attend the Meetings on the Bridge at Istanbul Film Festival and to Assisi in Italy to participate in a writer residency programme.

These research trips were intended to help them further their film's concept by writing and revising their screenplay, expanding their production team, researching, and working with actors and writers.

MODERN IRANIAN ART AND ARCHITECTURE IN THE SHADOW OF THE CLASSICAL PERSIAN PAST

Aida Foroutan

The grant was awarded to Aida Foroutan for a two-day conference on Persian and Iranian art and architecture which was hosted by the School of Arts, Languages and Cultures of the University of Manchester and was held at the John Rylands Library. The historical aspect of Persian art and architecture has always been widely studied; separately, the same is true for

studies of modern and contemporary Iranian art and architecture but not always has there been a strong link between the two fields. The aim of this conference was to bridge the gap and create communication between them by bringing together scholars of each of these two fields, including Professor Robert Hillenbrand, Professor Paul Luft, Professor Alan Williams, Dr Hamid Keshmirshakan, Dr Ilse Sturkenboom, and Ms Janet Rady.

THE BURDEN OF REMEMBERING: GENERATION MEMORY AND MENTAL HEALTH AMONG IRANIAN YOUTH

Orkideh Behrouzan

This grant was used to cover the cost of a couple of trips to conduct interviews with relevant

artists and informants working in connection with young people in Iran. This research is still ongoing.

RIGHT PLACE RIGHT TIME

Mehrdad Seyf

The one day project consisted of a three hour communal performance by participants in the project on 24 March 2018, bringing science, urban planning and performance together. Informed by the detailed mechanism of intracellular cargo transport with the human body, where cargo trafficking within a cell is strictly regulated, safeguarding health and wellbeing, the project aimed to apply the model on social public

transport highlighting the variety of criteria hindering the healthy performance of cargo trafficking within a city in order to get cargo to the right place at the right time. This project achieved its aim through plans and maps for individual journeys on specially designed vehicles through selected parts of the city of Cambridge with the aim of collecting a particular cargo and information about the working of the city, the result of which was shared at the end of the journey.

Condolences

IHF regrets to record the passing, during 2018, of three distinguished friends and colleagues who were closely associated with the Iran Heritage Foundation.

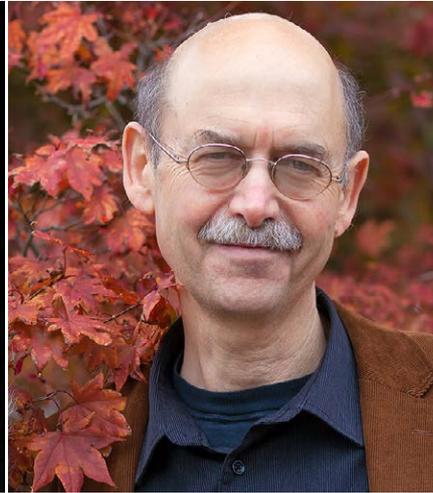
Mrs Sedigheh Rastegar was President and an Emeritus Trustee of IHF, joining the board of Trustees on the death of her husband, Founding Chairman Dr Reza Rastegar. She became the President of IHF on retiring from the Board.

Dr Leonard Lewisohn was Iran Heritage Foundation Fellow and Senior lecturer in Persian and Sufi Literature at the Institute of Arab and Islamic Studies, University of Exeter, 2004-2011.

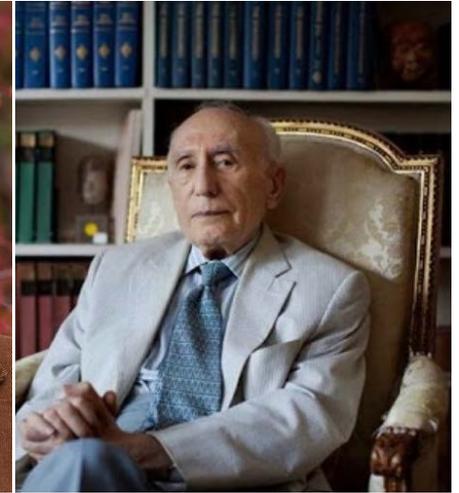
Professor Ehsan Yarshater was the Founding Member of the Encyclopedia Iranica of which IHF has been a proud supporter.



Mrs Sedigheh Rastegar (1922-2018)



Dr Leonard Lewisohn (1953-2018)



Professor Ehsan Yarshater (1920-2018)

Iran Heritage Foundation would like to acknowledge all individuals, institutions, corporations and foundations who worked with or supported us by sharing their expertise, providing financial support or becoming our project partners.



