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 convening of conferences. IHF supports publications on subjects relating to Iran, funds the teaching of the Persian language and history at every level and holds a wide range of public, community and social events. The scope of IHF’s remit covers Ancient Persia, post-Islamic, modern and contemporary Iran.

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

Important sources of funding for IHF include contributions from the Board of Trustees, 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 on the IHF mailing-list will receive regular newsflashes and other information.
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2016 proved to be another busy and fulfilling year for the Iran Heritage Foundation in which we organised two major conferences and continued with the overhaul of our governance structures. The guest of honour at the Norouz gala dinner was Jon Snow of Channel 4 News, a good friend of Iran and of the Iran Heritage Foundation. He spoke eloquently about the value of Iranian cultural heritage and the good work that IHF was doing. He stressed how important it was in the present political climate for IHF to be presenting a positive image of Iran. Following his moving speech, guests pledged £54,000 to help with the various activities of IHF.

Demonstrating the wide coverage of the Foundation, of the twelve monthly events and members-only events in 2016, two were about contemporary art, two were about Islamic period art, one was about ancient art, two were about music, two were about film, one was about the environment, one was about Persian gardens and one was about collecting. In November, Mahdieh Zardiny spoke about the documentary film she has made about Abdol Hossein Sardari, and showed us some clips from the forthcoming film due to be released in 2017. IHF is proud that it was able to contribute to the cost of making this film. Often known as the Iranian Schindler, Sardari was the acting Iranian consul in Paris during World War II and in that capacity was able to save many Iranian and non-Iranian Jews from the holocaust. Mahdieh is campaigning for greater recognition for Sardari, including having him registered as ‘a righteous among the nations’ at the World Holocaust Remembrance Centre. She described how his last years were spent in the UK and how he died in straitened and slightly mysterious circumstances in Nottingham in 1981.

During the year we organised two highly important conferences in London. ‘The Cultural Heritage of Iran: a Forum on Organising Exhibitions’ was intended to be a meeting to bring together colleagues from Iran and from around the world to talk about exchanging exhibitions and other types of cultural contact, and it proved to be exactly that. We were greatly honoured that the delegation from Iran included Dr Mohammad Talebian and Seyed Mohammad Beheshti of the Iranian Cultural Heritage Organisation and Dr Jebrail Nokandeh, the Director of the National Museum of Iran. After a lively day of presentations, with contributors sharing their experiences of organising exhibitions about Iranian culture, the meeting concluded that forum meetings of this kind should be held biennially (the next will therefore be in October 2018) and that IHF should take the lead in organising a major exhibition about Iran in London in 2020.

Secondly we were gratified that it was possible to arrange a conference on ‘Iranian Architects and Architecture’ that explored the transition from traditional to post-modern architecture in Iran. For the organisation of this conference we were very pleased to have the assistance of the renowned Iranian architect and town planner Dr Dariush Borbor, and such was the success of the conference we are intending to follow up with a conference about town planning in Iran.

Outside London we sponsored and co-hosted the Eleventh Biennial Iranian Studies Conference in Vienna (2–5 August) and we supported a conference on ‘The Architecture of the Iranian World AD 1000–1250’ at the University of St Andrews.

As usual we disbursed grants for academic work and for work in the contemporary arts, and the feedback indicates that such grants, often modest in size, have proved to be of inestimable value in allowing people to undertake or complete small projects connected with Iranian cultural heritage. The strategically important Institutional Partnership Programme, in which we support posts and fellowships in various universities and museums, continues to flourish, and although in 2016 we were not able to support as many institutions as previously we still managed to fund or part-fund posts in five different institutions: Tate Modern, the Victoria and Albert Museum, the School of Oriental and African Studies, the University of Edinburgh, and the University of St Andrews.
It is with great regret that we must note the passing of Dr Ali Sattaripour on 5 May 2016 at the age of 73 years. He was a long-standing Trustee and a great supporter of the Iran Heritage Foundation. He believed passionately in the promotion of Iranian cultural heritage, particularly the Persian language and literature, and the Persian Language Foundation that he set up will be his lasting legacy. He was also involved with many other charitable works and he will be sorely missed.

As recorded in the 2015 review, plans were laid down during that year to reduce the size of the Board of Trustees and to establish a new Advisory Board. In 2016 Manuchehr Azmudeh and Kimya Kamshad stepped down from the Board of Trustees, and best thanks are due to them for all their efforts on behalf of IHF. Also in 2016 Ali Sarikhani and Mehdi Metghalchi transferred to the Advisory Board, but we were very pleased to welcome two new trustees, Ina Sandmann, the curator of the Sarikhani Collection, and Leila Garadaghi, formerly of Goldman Sachs. At the end of the year, the Board therefore consisted of nine people with Chair Vahid Alaghband, as shown on the list above. During the year there were two informal gatherings of the new Advisory Board under the Chairmanship of Ali Sarikhani, and the Board now looks forward to having its first formal meeting in 2017. There were no staff changes during the year, but IHF congratulates Masssoumeh Safinia on her marriage in September.

The membership scheme continues to grow, and all those interested in supporting the IHF and its activities are urged to join. This is an excellent way of showing your support for the protection and promotion of Iranian cultural heritage.

Dr John E. Curtis, OBE, FBA, Chief Executive Officer

IHF FUNDS

IHF funds were raised primarily from Trustee pledges, the annual gala, individuals, corporations and foundations that are interested in supporting the culture and heritage of Iran.

The funds were used for the Foundation’s overhead programmes as well as expenses, keeping in line with the core objectives of the foundation.

The Foundation adhered to its policy of having unrestricted funds cover three months projected administrative expenses at the beginning of 2017, enabling IHF to cover its expenses and continue its activities as new funds are raised in the New Year.

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

In 2016 total Sources of Funds were £315,000 and total Uses of Funds £400,000. Programmes included grants, conferences, exhibitions and monthly events.
Conferences organised by IHF

On 20th–21st October 2016 IHF organised what proved to be a truly ground-breaking and innovative forum on the sending and receipt of exhibitions and other forms of cultural contact. With the help of the FCO we managed to bring from Tehran a group of distinguished Iranian colleagues that included all the top people in the cultural heritage field, namely Dr Mohammad Hassan Talebian (in charge of cultural heritage at ICHTTO), Seyed Mohammad Beheshti (Director of the Research Institute of Cultural Heritage and Tourism), Dr Jebral Nokandeh (Director of the National Museum of Iran), Professor Shahrokh Razmjou (University of Tehran), Jilla Moghimnejad (curator National Museum of Iran), Zahra Jaffar-Moghimnejad (former curator National Museum of Iran) and Tandis Tanavoli (director of the Parviz Tanavoli Museum). This group of Iranians was joined by museum officials and scholars from around the world, many of them key figures in their disciplines. In all, just under 100 people attended the conference.

The forum opened with a lecture by Dr Talebian on Thursday evening 20th October, at Asia House. He spoke on ‘Preserving and promoting Iranian cultural heritage inside and outside Iran’, and in a wide-ranging review he described all the work being undertaken by ICHTTO, much of it very impressive and quite unknown to people outside Iran.

The main part of the proceedings was on Friday 21st October, with a full day of lectures and discussions at the British Academy. After brief introductions by Vahid Alaghband (Chair of Trustees, IHF), Seyed Beheshti and John Curtis (CEO, IHF), the following papers were delivered:
Conferences organised by IHF

At the end of the day there was a Q&A + discussion session chaired by Vahid Alaghband and involving Dr Talebian, Seyed Beheshti, Dr Nokandeh, Professor Razmjou and Dr Curtis. This gave conference participants who were not giving papers a chance to air their views and promote their projects. The main recommendations of this concluding session were (i) that there should be biennial forum meetings to discuss the sending and receipt of exhibitions and other forms of cultural contact, and (ii) that we should put together a major exhibition on Iranian art spanning at least 5000 years that would open in London in 2020 and then travel to other venues including hopefully Iran and the USA. This exhibition would be organised by the IHF in conjunction with the host venue and sponsored by the IHF. Towards the end of the conference we were joined by the new Iranian Ambassador to the UK, Dr Hamid Baedinejad, who spoke enthusiastically about Iranian cultural heritage and warmly endorsed the proposals to arrange biennial meetings and to organise a major exhibition showcasing Iranian art and culture.

The feedback from the forum has been extremely positive. There has been widespread support for biennial forums, and many people have asked to be involved in developing a major exhibition in 2020. A number of institutions have expressed interest in hosting such an exhibition. It is proposed to organise another forum in London in October 2018.

Dr Sheila Canby (Metropolitan Museum of Art) on ‘The Shah Abbas Exhibition’; Dr Assadollah Souren Melikian-Chirvani (Aga Khan Trust for Art and Culture) on ‘The Song of the World in the Art of Iran’; Dr Linda Komaroff (Los Angeles County Museum of Art) on ‘In the Field of Empty Days: the Intersection of Past and Present in Iranian Art’; Professor Shahrokh Razmjou (University of Tehran) on ‘Exhibitions of Achaemenid Art’; Zahra Jaffar-Mohammadi (formerly National Museum of Iran) on ‘The National Museum of Iran: International Exhibitions’; Dr John Curtis (IHF) on ‘Exhibiting the Cyrus Cylinder’; Dr Wouter Henkelman (University of Berlin) on ‘The Persepolis Tablets, their Restitution and Possible Exhibition’; Dr Vesta Sarkhosh Curtis (The British Museum) on ‘Collaborative Coin Projects with the National Museum of Iran’; Dr Jebral Nokandeh (National Museum of Iran) on ‘Exhibiting Ancient Iran’; Dr Venetia Porter (The British Museum) on ‘Contemporary Iranian Art at the British Museum: Acquisition, Display and Public Programme’; Shirley Elghanian (Magic of Persian Foundation) on ‘Exhibitions of Iranian Artists’; Rose Issa (Rose Issa Projects) on ‘The Fabric of Life and Art: Contemporary Iranian Art’; Tandis Tanavoli (Parviz Tanavoli Museum) on ‘Establishing a Parviz Tanavoli Museum’; Fatema Soudavar (Trustee, Soudavar Memorial Foundation) on ‘The Bisitun Project and Supporting Monument Conservation’; Dr Sarah Stewart (University of London) on ‘Organising the exhibition The Everlasting Flame: Zoroastrianism in History and Imagination’; Jilla Moghimnejad (National Museum of Iran) on ‘The exhibition of Islamic Art in the National Museum of Iran’;

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Organised by the Iran Heritage Foundation
IRANIAN ARCHITECTS AND ARCHITECTURE: TRANSITION FROM TRADITIONAL TO POSTMODERN

Symposium – Asia House, London
November 12, 2016

This conference considered the evolution of 20th century architecture in Iran, by concentrating on its transition from traditional to postmodern. While the evolution of European architecture can be traced through a number of stylistic stages across several centuries, that of Iranian architecture leaped from traditional to postmodern through brief transient phases, in less than a century.

Organised by the Iran Heritage Foundation.

The transient phases included:

− The official and semi-official style of the first Pahlavi era, with its re-interpretation of pre-Islamic traditions, at the hands of mainly foreign architects, providing the state with a stage upon which to project its Utopian promises and to perform its invented traditions.

− The post war era of Muhammad Reza Shah, which intended to project the image of a modernized, yet historically rooted monarchy, with many iconic architectural renderings by a generation of European schooled architects. While the architectural projects of this period were programmatically modern, their style aimed to convey the eternity of the nation, deeply rooted in a long history.

− The post-revolutionary architecture of Iran, after a lull of many years has emerged as inherently modern and postmodern, with contribution by a generation of young architects coming out of the universities of Iran.

At this gathering, historians of architecture explored the history of Iranian architecture within the last one hundred years, with practitioners concentrating on specific case studies.
Born in 1924, Monir Shahroudy Farmanfarmaian is a pioneering figure in Iranian art, and a source of inspiration for the current generation of artists in the Middle East. Her own source of inspiration comes from the geometry, craftsmanship and aesthetics of her own country. Combining tradition with the avant-garde, she re-interprets Islamic geometric designs in the medium of mirror mosaic with technical mastery.

The making of the film ‘Screen of Monir’, had been supported by a grant from the Iran Heritage Foundation, so it was gratifying that this survey of her fascinating life and work could be screened at Asia House. The hour-long documentary, portraying the artist as a straight-talking, no-nonsense lady was produced by Leyla Fakhr, formerly an assistant curator at the Tate, and was directed by Bahman Kiarostami.

Organised by the Iran Heritage Foundation in partnership with Asia House.
**Persian Classical Music for Norouz**

Musical Performance – Asia House, London  
March 1, 2016

Iranian classical music has experienced significant changes over the last 30 years, partly due to the sense of confidence amongst its young practitioners in exploring new musical avenues. The genre also has a uniquely deep mutual relationship with poetry, in that the rhythms and melodic patterns of poems and tunes are often interconnected. The combination of music and poetry is called Saz o Avaz, the oldest format of Iranian classical music performance. At a musical performance ushering in the arrival of spring and the new year, Adib Rostami and Mehdi Rostami whose music is deeply rooted and imbued with a sense of tradition and continuity, in collaboration with Hossein Alishapour, put on an improvised performance based on Iranian classical repertoire, yet with a contemporary approach. The performance featured Adib Rostami on setar, Mehdi Rostami on tonbak with Hossein Alishapour as vocalist.  

Organised by the Iran Heritage Foundation.

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**The Achaemenid Persian Heritage: Greeks and Alexander**

Lecture – Asia House, London  
March 23, 2016

Achaemenid Persia (c. 550–330 BC) was one of the greatest empires in the history of the world, rivaling that of Rome. It was notable for its successful model of a centralised administration through satrapies and the creation of a road system that stretched from the Mediterranean to China. Though it did not conquer the Greek homeland, it nevertheless brought under its rule the Greeks of Asia Minor, whose artistic idioms helped the creation of a homogenous style used in monumental architecture and sculpture which reached its peak in the construction of Persepolis. Although it was destroyed by Alexander of Macedon, he nevertheless admired Persia and its ways. Even after its downfall, Achaemenid Persia continued to influence the arts from Greece to India. Alexander himself became adopted as the Persian Iskandar, with poems, stories and pictures of his exploits abundant in Persian literature and art.

This fascinating and mysterious blending of east and west was explored at a lecture delivered by Professor Sir John Boardman FBA, who was Professor of Classical Archaeology at Oxford until his retirement in 1994.

Organised by the Iran Heritage Foundation.
FROM COURTING TO CONTRACT: LOVE AND MARRIAGE IN THE IRANIAN WORLD

Lecture – Asia House, London
May 26, 2016

In Persianate culture, the theme of love has permeated literature, art and music for thousands of years, and it is a subject that is perhaps the most universal to humankind. As written by the Persian poet, scholar and mystic, Jami (1414–1492), ‘A heart without love is a body without a soul. A soul lives forever because of love.’ Jami writes of Love in mystical terms, considering Love as a divine manifestation in us. This divine nature, however, seeks beauty, terrestrial and celestial, even in the detailed agenda for daily life.

At a lecture delivered by Ladan Akbarnia, curator of the Islamic collections at the British Museum, the theme of love, courtship and marriage in the Iranian world was explored through a selection of objects including illuminated Persian marriage contracts (gabaleh) from a small private collection, as well as drawings, illustrated manuscript pages, and richly embroidered wedding costumes and accessories from the British Museum collection. These objects, mainly from the 16th through 20th centuries, formed part of an exhibition that ran from 21st May through to 20th November 2016 at the John Addis Gallery in the British Museum, situating love and marriage within the histories, narratives and contexts of people from the Middle East and Central Asia.

Organised by the Iran Heritage Foundation.

FROM FEREYDOUN AVE TO CHARLES–HOSSEIN ZENDEROUDI: COLLECTING IRANIAN ART AT THE BRITISH MUSEUM

Lecture – Asia House, London
April 27, 2016

The British Museum has been acquiring modern works by Middle Eastern artists, principally works on paper, since the late 1980s. The formation of a Patrons’ group in 2009 to support acquisitions dramatically increased the scope of this collection which now numbers over 600 works. Prominent amongst the collection are works by Iranian contemporary artists working both inside and outside Iran, expressing their creativity across various mediums – from collages to artist books to photography.

At a lecture on the subject of Iranian contemporary art, Venetia Porter, a curator at the British Museum since 1989 working on the collections of Islamic and contemporary Middle Eastern art, considered the works of Iranian artists in the collection of the British Museum, examining the nature of these works, the stories they tell and their significance within the collection of the Museum.

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Organised by the Iran Heritage Foundation.

The issue of dust storms in Iran has been a significant problem over the last decade, with some 60% of the country affected by sand and dust storms. Climate change and less annual precipitation, along with human activities, have made some of Iran’s cities among the most air-polluted in the world. Regional problems have exacerbated the situation. Instability and conflict in Syria and Iraq have led to the generation of new dust storm hotspots. The result has been disruption to crucial parts of public and economic life, education, commerce, public health, agriculture, trade and transportation, especially in the western provinces of Iran.

The subject of dust storms in the region, and their negative impact on public health and economy, was explored in a lecture delivered by Dr Hamid Pouran, IHF Fellow at the London Middle East Institute of SOAS. Special attention was paid to transboundary dust storms, in particular those generated in Syria and Iraq, which carry with them war remnants and pollutants containing particles of heavy metals, thus imposing an even greater risk to public health.

Organised by the Iran Heritage Foundation.
Recent excavation and conservation work on a privately owned bath-house (hammam) in the Zeyrek district of Istanbul has revealed the provenance of a large number of tiles in the collection of the Victoria and Albert Museum in London, as well as in other collections outside Turkey. The bath-house called Cinil Hammam (Tiled bath-house), was built by the Ottoman admiral Hayreddin Barbarossa (Barbaros Hayreddin Paşa), known as the greatest naval commander of the Ottoman Empire. As grand admiral (kapudan-ı derya) Barbarossa had access to the resources of the state in realizing the project. The bath-house was thus designed by the famous court architect, Mimar Sinan (d. 1588) with its tile decorations, remarkable for the great quality and enormous variety of their designs, relating to those made for the imperial palace in the same period. The bath-house was sold off in the 19th century, when most of its tiles were removed and dispersed by sale.

The recent conservation work at the Cinil Hammam has thrown light on another remarkable aspect of the tiles still in situ, namely that some bear fragments of two poems in Persian that are written in a style of calligraphy associated with Tabriz in the late Aqqoyunlu period (1358–1501).

At a lecture delivered by Tim Stanley, senior curator for the Middle Eastern collections at the Victoria and Albert Museum, the role of Persian culture and the importance of Persian poetry in the Ottoman Empire, was explored with reference to the tile works of the Cinil Hammam in Istanbul.

Organised by the Iran Heritage Foundation
Lecture – Asia House
November 2, 2016

Abdol Hossein Sardari was the acting Iranian Consul in Paris during the Second World War, when France was occupied by the Germans. Concerned with the plight of Iranian Jews in Paris he used his influence and German contacts to gain exemptions from Nazi race laws for more than 2,000 Iranian and non-Iranian Jews. Arguing that as Iranians they belonged to the Aryan race, thus racially akin to the Germans with no blood ties to European Jewry, he was able to issue many Iranians, including members of the Jewish community the passports they needed to travel across Europe. Although he saved many lives, he never sought recognition for his work during his lifetime.

In 2015, a project to re-evaluate the life and work of Abdol Hossein Sardari was initiated by Mahdieh Zardiny, who has been working on a documentary film about Sardari’s life and the lives of those he helped save. As part of the project an application has been made for Sardari to be recognized in the List of Righteous Among the Nations at the Holocaust Museum in Washington DC. At this lecture Zardiny discussed the project and showed a number of clips from her forthcoming documentary. The project has been supported by Iran Heritage Foundation.

Organised by the Iran Heritage Foundation.

YALDA EVENT

Social Event – Asia House, London
December 9, 2016

Just as Iranians celebrate the start of spring, so have they traditionally marked the start of winter and the longest night of the year. On December 21st each year, after which the days start to get longer, the ancient cult of Mithraism holds that the Sun God is born. The Yalda night, also thought to be the birthday of Christ, has thus been an occasion for bringing together all those who like to share an evening of good food, music and a sense of community. Legend has it that noisy celebration into daylight would chase away the demons of the winter solstice, IHF revelers have turned this into more than a myth!

In 2016 IHF celebrated Yalda at a social evening, with a musical presentation by Vida Edalat accompanied by The Saba Ensemble. The evening concluded with food, drinks and traditional nibbles.

Organised by the Iran Heritage Foundation.
Norouz, a time of rejuvenation and re-birth, an ancient rite almost as old as our country itself, has been the focal event around which our community has come together and celebrated the binding influences of its roots and customs. The Norouz Gala Events Committee has always risen to the challenge of providing entertainment that holds the interest of the young, the old, and non-Iranians.

In 2016, IHF continued the tradition of hosting its annual Norouz gala, now in its 20th year, which also serves as the main fundraising event of the year. This year, the gala was held at the Grosvenor House Hotel and included an address by the Channel 4 News presenter, Jon Snow, an admirer of Iran’s history, society and culture, with entertainment for the night provided by Kamran & Hooman, followed by DJ Tony. The event also included a successful fundraising pledge aimed at the Foundation’s cultural programs.
The gala was organised by the Norouz Committee (See page 2 for the list) and was supported by

Mr & Mrs Ata Ahsani, Mr & Mrs Hassan Alaghband, Mr & Mrs Vahid Alaghband, Mr Saeed Alavi, Ms Fataneh Alidad, Mr Farad Azima, Mr & Mrs Kambiz Babaee, Mr Driss Ben-Braham, Ms Ferrie Chalabi, Mr & Mrs George Collie, Mr & Mrs Michel Danechi, Miss Shadi Danechi, Mrs Farideh Daneshvar, Mrs Elahe Fatemi, Mr Mehrdad Ghodoussi, Mr Neil Iden, Mrs Mahnaz Kamel, Mrs Kimya Kamshad, Ms Eli Kashanchi, Mrs Diana Khalatbari, Mr Bijan Khosrowshahi, Mr & Mrs Ahmad Lari (I.G. Industries), Mrs Mahnaz Larizadeh, Mr & Mrs Justin Lee, Mr Arsalan Mahtafar, Mr & Mrs Eskandar Maleki, Mr Par Mellstrom, Mr & Mrs Mehdi Metghalchi, Mr & Mrs Mansour Namaki, Mr & Mrs Mehrdad Noorani, Mr Amir Ohadi, Mr Alexander Parker, Mr Moussa Rahnama, Mr Alireza Rastegar, Mrs Sedigheh Rastegar, Mr Hamid Sabi, Mr & Mrs Ali Sarikhani, Mr & Mrs Alireza Satrap, Dr & Mrs Ali Sattaripour, Mr Jay Singh, Mr & Mrs Abolala Soudavar, Mr Mohsen Tayebi, Vinson & Elkins RLLP and Mr Armin Yavari.

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Every year IHF organizes special events for its Friends, in acknowledgement of their continued support for the activities of the Foundation. In 2016 two special events were organized for the Friends of IHF. On 21st April, there was a private tour of Reza Derakhshani’s exhibition ‘The Breeze at Dawn’ at the Sophia Gallery. Friends viewed the exhibition and were treated to an introduction to the artist’s thinking process and style given by Dr Sussan Babaie of the Courtauld Institute of Art. On June 21st coinciding with the Summer Solstice, Hutton’s Farm provided the venue for a day outing to enjoy the beauty of its lush gardens coupled with the famed hospitality of Mr & Mrs Sarikhani. Friends were also treated to a visit to the Sarikhani Collection and two talks by John Curtis on ancient gardens and Jill Cherry on Islamic gardens.
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Institutional Partnerships

IHF’s Institutional Partnership Programme (IPP), now in its seventh year, provides much needed support for fellowships and teaching positions dedicated to Iranian Studies at prestigious universities and museums. The objective of the Institutional Partnership Programme is to strengthen Iranian Studies programmes within partner institutions to the point where IHF supported posts are strategically entrenched and acquire longevity within the partner institutions without needing continued IHF support.

In 2016 five institutions benefitted from IHF’s Institutional Partnership Programme including two museums and three universities.

Tate Modern  IHF is sponsoring the position of an adjunct research curator at Tate Modern, a post in contemporary Middle Eastern and North African art.

Victoria and Albert Museum  The Iran Heritage Foundation Curator of the Iranian Collections is a post dedicated exclusively to the arts of Iran.

School of Oriental and African Studies  The Iran Heritage Foundation Visiting Fellowship in Iranian Studies is a rotating fellowship for younger scholars from across the globe, situated within the Centre for Iranian Studies at the LMEI. A second visiting fellowship is devoted to promoting research and scholarship on Iran’s environmental challenges.

The University of Edinburgh  The Iran Heritage Foundation Language Teaching Fellow is based in the Department of Islamic and Middle Eastern Studies.

The University of St. Andrews  The Iran Heritage Foundation Fellowship in Iranian Art History provides for the teaching of Islamic art and architecture for the first time at St. Andrews.
Institutional Partnerships

2016 in Review

In 2016 Morad Montazami continued as Adjunct Research Curator, Middle East and North Africa, supported by the Iran Heritage Foundation. In this third year, Morad worked both nationally and internationally to build the public profile of Middle Eastern art at the Tate. The region continues to provide extraordinary works for the Tate and Morad’s expertise in curatorial, writing and research projects has helped to increase awareness of the arts of the region.

During this period, Morad undertook several research trips to Morocco to prepare for an exhibition at the Mohamed VI Modern and Contemporary Art Museum, Rabat, which opened in September 2016. 2016 also saw Morad contributing to a number of exhibitions such as Behjat Sadr’s Trace Through the Black, which was shown at Tehran’s Abanbar and Aria galleries, 22 January – 12 February 2016, as well as writing the main essay for the catalogue of the Hamed Abdalla exhibition, Talismanic Modernism, in Cairo, which opened in February 2016.

IHF Adjunct Research Curator for the Middle East and North Africa at Tate Modern

Throughout 2016, the V&A continued to develop new research on the Iranian collections, accommodating visiting scholars and improving the Museum’s online catalogue (Search The Collections) particularly for its exceptional holdings of carpets. Important treasures also travelled to international exhibitions: a Kashan lustre dish (dated 1208) depicting an elegant polo-player was loaned to Court and Cosmos: The Great Age of the Seljuqs, held at the Metropolitan Museum of Art in New York (April–July). In July, Dr Moya Carey delivered a short lecture at the British Museum in a special programme to celebrate the new publication by the Iranian artist Parviz Tanavoli, European Women in Persian Houses.

In October, the V&A hosted five study-sessions as part of the Historians of Islamic Art Association biennial conference (running at the Courtauld Institute of Art), introducing many beautiful objects from Iran to this academic gathering. This included bookbindings and craft tools, originally purchased in Tehran in the 1880s.

IHF Curator of Iranian Art at the Victoria and Albert Museum

The Iran Heritage Foundation Visiting Fellowship in Iranian Studies at the London Middle East Institute (SOAS)

Dr Rana Darooghcheh completed her six-month IHF Fellowship at the London Middle East Institute in March 2016. During her time at the Institute she worked on ‘ideologies in Archaeology: Re-imagination of Iranian Identity through ‘Dialogue among Civilisations’ during the Khatami Period’ in an attempt to re-think the often underestimated role of archaeology as an instrument that facilitated the construction of a new identity in Iran as part of the doctrine expounded by former Iranian president Mohammad Khatami. She drew on the ideological influence of key political figures to reach an understanding of Khatami’s holistic Iranian identity, and analysed the administration’s policies towards archaeology. She argued that the employment of archaeology was not only geared towards reconciling pre-Islamic and Islamic Iranian identities for domestic consumption, but that it further facilitated the discourse of ‘Dialogue among Civilisations’ and how the Iranian nation was perceived internationally. These sets of values harboured a brand of nationalism that enhanced the image of Iran as an ancient nation and a country capable of self-administration, the two pillars that were considered essential to narrow cultural and political gaps between Iran and the West in order to demand equal treatment and active participation regarding global issues.

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Institutional Partnerships

IHF Fellow in Iran’s Environmental Sustainability at the London Middle East Institute (SOAS)

The first three months of 2016 saw the end of Hamid Pouran’s second period as IHF Fellow in Iran’s Environmental Sustainability at the London Middle East Institute. During his fellowship he was the guest editor of the *Middle East in London* magazine’s special issue (April–May 2016) focused on environmental sustainability in Middle East and North Africa and after his departure he also acted as guest editor for the magazine’s follow-up issue on the subject in February–March 2017. Hamid engaged with various media outlets, such as BBC Persian TV, Radio Farda and Voice of America about environmental problems in Iran and contributed articles, discussing Iran’s environmental sustainability, to the BBC’s Persian Website and prominent Iranian newspapers namely *Donya-e-Eqtesad (The World of Economy)*. These articles were subsequently widely circulated and republished. Dr Pouran also organised the second series of the LMEI international seminar series on Iran’s environmental sustainability sponsored by the Soudavar Memorial Foundation and helped to convene the Institute’s conference on ‘Environmental Challenges in the MENA Region: the Long Road from Conflict to Cooperation’.

IHF Fellowship in Iranian Art History at the University of St Andrews

Dr Ilse Sturkenboom joined the School of Art History at the University of St Andrews in September 2016. Thanks to her teaching, entry level Art History students are being taught about Islamic art and architecture for the first time at St Andrews. Her honours modules are designed to work in symbiosis with those offered by Professor Robert Hillenbrand and currently comprise a Survey of Islamic Art History and a module on Persian Painting and the Arts of the Book. Cross-disciplinary collaboration with the School of History is fostered by opening up Dr Sturkenboom’s honours modules to History students and by her lecturing in the sub-honours module ‘Introduction to Middle Eastern History’.

Since her appointment, Dr Sturkenboom has submitted two articles for publication. She is actively preparing to convene academic workshops at St Andrews. She also co-operates with the Sarikhani Collection, the National Museums of Scotland, and the Museum of the University of St Andrews to make Iranian and Islamic art available for display and teaching purposes at St Andrews.

IHF Language Teaching Fellowship at the University of Edinburgh

The Iran Heritage Foundation’s support of the Language Teaching Fellowship at the University of Edinburgh has been instrumental in assisting the University in its strategic plans to not only consolidate its Persian degree programme but to expand the profile of Persian studies as a subject of academic research and public interest. The support has been crucial in enabling the University to increase the student numbers undertaking Persian studies, expanding and strengthening Iranian studies. In 2016 the University attracted good numbers in the first year of Persian language with 19 students. While continuing its MSc in Persian Civilisation on offer since last year, six further undergraduate programmes have been added to the curricula, namely Single Honours Persian Studies, Arabic and Persian, Persian and Politics, Persian and Social Anthropology, Persian and English Literature, Persian and Middle Eastern Studies.

Since May 2016 students have also been able to go to Iran for their third year abroad, with eight students planning to spend their third year in Iran in 2017, an excellent development for Persian Studies at the University of Edinburgh, an institution committed to the study of Iran and Persian language and culture.

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THE ARCHITECTURE OF THE IRANIAN WORLD 1000–1250

Conference – University of St Andrews
April 21–24, 2016

The golden age of Iranian architecture is arguably the period from the eleventh to the mid thirteenth centuries that set the parameters for centuries of future development. Classic forms were developed for mosques, minarets, madrasas, mausolea and caravanserais. The definitive choice of brick as the medium of construction and decoration changed the face of Iranian architecture in the Iranian world, leading to the creation of monumental dome chambers, spectacular developments in vaulting technique and an astonishing range of ornaments. New heights were attained in fields as disparate as architectural epigraphy and multi-layered carved stucco, with the role of colour seriously exploited as a key element in the repertoire of decoration. A building boom in the twelfth century fostered the emergence of a series of local styles across the vast area between the Tigris and the Indus, the Persian Gulf and the Aral Sea, propelling the region into pole position in the architecture of the contemporary Islamic world.

This two-day conference, the first in more than a generation on the subject, brought together eminent scholars from the UK and abroad who explored the topic through seventeen papers each focused on the glories of specific monuments in the region. The conference started with a plenary lecture delivered by Prof Sheila Blair of Boston College. Other speakers included, Warwick Ball (Independent), Bernard O’Kane (Cairo), Lorenz Korn (Bamberg), Abbas Daneshvari (Los Angeles), Jonathan Bloom (Massachusetts), Mohammad Khazaie (Tehran), Paul Wandsworth (Oxford), Roberta Giunta (Naples), Mustafa Tupev (Bamberg), Joachim Gierlichs (Doha), Abdullah Ghouchani (New York), Marcus Milwright (Vancouver), Eisa Esfanjary (Isfahan), Alireza Anisi (Tehran), Richard McClary (Edinburgh) and Robert Hillenbrand (Edinburgh and St Andrews).

The conference committee included Prof Robert Hillenbrand, Honorary Fellow of the Universities of Edinburgh and St Andrews as convenor and Prof Ali M. Ansari, Director of the Institute for Iranian Studies and Chair of Middle East Studies at St Andrews as consultant. It was organized by Dr Paul Churchill, consultant. It was organized by Dr Paul Churchill supported by the University of St Andrews’ Institute of Iranian Studies and the Schools of History and of Art History. Additional support was provided by the British Institute of Persian Studies (BIPS) and the Iran Heritage Foundation.

Left: The Dome chamber of Taj al Molk at the Ja‘meh Mosque, Isfahan, 11th century
Below: My Mother and her Sister Homa from the Updating a Family Album series by Malekeh Nayiny, 2000
THE ELEVENTH BIENNIAL CONFERENCE OF THE ASSOCIATION FOR IRANIAN STUDIES

Conference – University of Vienna, Austria
August 2–5, 2016

The Eleventh Biennial Conference of the Association for Iranian Studies co-hosted by Iran Heritage Foundation, took place at the University of Vienna, Austria, from 2nd to the 5th August. Vienna is a world-heritage historical centre with a vibrant cultural life. First-rate research institutions, 13 universities, and the largest student population in Central Europe contribute to its atmosphere of cultural diversity and intellectual openness. Austria’s direct contacts with Iran date back to the medieval period, with an imperial school teaching Persian to future diplomats established in Vienna in 1754. Today Vienna is home to a highly visible Iranian community.

The three-day conference included contributions in all fields of Iranian Studies, especially new areas of investigation and novel approaches to traditional fields. Within the context of 105 panels, more than 378 papers on a wide range of topics on Iranian art, culture, literature and history were presented by leading scholars in Iranian Studies scholars. The conference also included two special sessions on Oil and the Vienna Nuclear Talks, with the City of Vienna extending hospitality to the conference participants by hosting a reception at the Rathaus (City Hall).

The conference was convened and organized by the Association for Iranian Studies and co-hosted by the Iran Heritage Foundation.

VINYL ICONS: PERSIAN POP AND TURKISH PSYCHEDELIA

Exhibition – Vane, Newcastle
23 April – 4 June, 2016

The exhibition explored art inspired by the popular music of pre-revolutionary Iran and Anatolia, making a clear connection between 1960s and 1970s Iranian popular music and contemporary visual art from the Iranian diaspora.

For many diaspora migrants the records and tapes of the popular music of the era under investigation represent what life in Iran used to be, a time when modern musicians and artists were freely allowed to express themselves. Today Persian and Turkish pop records of this era, though scarce, have become highly collectable and an inspiration for many artists. The artists whose works were on exhibition included Afsoon, Khosrow Hassanzadeh, Hushidar Mortezaie, Malekeh Nayiny and Travat Talepasand.

In addition to the artists’ work, there was a display of record covers and related memorabilia, including 1960s and 1970s furniture and rare vintage fashion.

The exhibition was curated by Sarah Makani-Aghdam and supported by Arts Council England, The Art Fund, Mima Strategic Development Fund, The Community Foundation serving Tyne & Wear and Northumberland and the Iran Heritage Foundation.
In 2016, IHF continued its valuable support of projects related to various aspects of Iranian culture undertaken by individuals and organisations. IHF’s 2016 grants provided:

- A travel and research grant for four scholars for the purpose of research into various aspects of Iranian art and culture
- Support towards the costs of five conferences/workshops/lecture series
- Support towards production of a film
- Support towards organisation of two festivals
- Support towards the cost of an exhibition; and
- Subsidies for the preparation and publication of one scholarly work.

Individuals who received funding in 2016 for their projects included:

- Mania Akbari, for a feature length essay film on ‘A dialogue between artists and cultures’
- Robert Hillenbrand, for a conference on ‘The Architecture of the Iranian World’ with emphasis on the period between 11th to mid-13th centuries considered as the golden age of Iranian architecture.
- Marzieh Kaivanara, for an ethnographic study of conspicuous consumption in Iran.
- Marcy Leavitt Bourne, for an exhibition of contemporary medals from Iran and the UK.
- Viveca Mellegard, for an anthropological study on Qashqai nomadic carpet weavers.
- Shiva Mihan, for research into illustrated manuscripts of the Timurid era in the collection of the Metropolitan Museum of Art, New York.
- Giulia Misseri, for research into and evaluation of the seismic safety of Iranian mosques with particular attention to the Jame’ Mosque of Isfahan.
- Zadro Nava, for a film exploring the life of an Iranian cab driver in London.
- Siavash Randjbar-Daemi, for the creation of a digital index of the Ayandegan newspaper for the period 1967–1979.
- Luz Rodrigues, for obtaining photographic images from the Windsor Castle Library for publication of an article on the Windsor Shahnama.
- Kusha Sefat, for research into the history of politics in post-Revolutionary Iran.
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Dr Ali Sattaripour, our loyal friend, supporter and active trustee, passed away on May 5th, 2016 after a long battle with ALS.

Dr Sattaripour was born in Tabriz in 1943. After finishing his education in Tabriz he went to the United States for his university education, receiving his PhD in Mechanical Engineering from Purdue University in 1972. Upon returning to Iran he joined the faculty of Aryamehr University of Technology (now Sharif University) in Tehran. In 1975 he was appointed deputy vice chancellor for academic and student affairs of the university. After leaving the university he started his own trading company and glass manufacturing factories. In 1985 he moved to the United Kingdom with his family.

Dr Sattaripour was a man of vision, principle and determination. His devotion to the promotion of Iranian studies in this country was legendary and he played a leading role in the growth and success of the IHF as an institution during the many years he served on its Board of Trustees with great distinction. He was particularly passionate in his mission to promote the teaching of the Persian language and, as founder and Chairman of the Persian Language Foundation, left behind an important, successful and lasting institution and teaching legacy.

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IHF 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.
From the series *Updating a Family Album* by Malekeh Nayiny, 2000