

Iranian film shines at Transylvania Int'l Film Festival



Arts & Culture Desk

ISNA – Iranian feature film 'Like A Fish on the Moon,' directed by Dornaz Hajiha, won the Best Film Award at the 22nd edition of the Transylvania International Film Festival, held in Romania from June 9 to 18.

According to the festival's website, for the first time during the event's history, the first prize of the festival goes to a film directed by a woman.

"I think whether you're a five-year-old or a grown man in your fifties, the pressure to do things you don't want to do is terrifying. I'm glad that the jury understood the message of this film," said Dornaz Hajiha at the presentation of the €10,000 Transylvania Trophy.

Iran's veteran vocalist Nasehpour dies at 83



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IRNA – Iran's renowned vocalist and former board member of the Iran Music House, Nasrollah Nasehpour, died at the age of 83. He will be laid to rest at the Artists' Section in Behesht-e Zahra Cemetery on Wednesday. He was born in Ardebil in 1940 and was raised in a music-oriented family since childhood.

When he moved to Tehran, he studied vocal *radif* with the late Mahmoud Karimi for about seven years. He also studied instrumental *radif* repertoire of Persian art music at the National Music Institute with the late Ali Akbar Khan Shahnazi.

In the class of the late Soleiman Amir Qasemi, he got in touch with the late Saeed Hormozi (a very skillful setar player) and he learned many important points of Persian art music. At last, he worked with the great master of vocal *radif* repertoire, the late Abdollah Davami, who had a great influence on his musical development. The unique timbre of Nasehpour's vocals, coupled with his creative talent and rich Azarbaijani musical background, made him an outstanding performer. He researched, taught, and performed for more than 50 years and trained thousands of students. Some of those students are famous vocalists in Iran and abroad. As a professor at the Art University of Tehran, his books on the old theoretical music of Persia have been published by the Iranian Academy of the Arts Publication.

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East Azarbaijan Province to tap into permanent handicrafts markets

By Sadeq Dehqan
Staff writer

The director of the Tabriz Department of Cultural Heritage, Handicrafts, and Tourism in East Azarbaijan Province made an announcement regarding the establishment of permanent markets dedicated to rural handicrafts in 15 different locations throughout the province.

In an interview with an Iran Daily reporter, Seyyed Ramin Asbaqi elaborated on the purpose of these markets, stating that they aim to provide a platform for the exhibition and showcasing of rural handicrafts, generate income for villagers, and create opportunities that discourage rural migration to urban areas.

He further mentioned that the necessary agreements had been reached, led by the governor general's office of East Azarbaijan, to initiate the implementation process. Additionally, the provincial official revealed plans for a handicrafts exhibition at the Qajar Museum in Tabriz, which is set to coincide with Iran Craft Week. Running from June 15 to July 7, the exhibition features artists from 13 different artistic fields displaying a diverse range of handicraft products in 20 booths. Among the showcased crafts are leatherwork, pottery, calligraphy, installations, doll-making, glass fusion art, copper engraving, and traditional clothing. A section of the exhibition is dedicated to a nomadic tent where visitors can explore nomadic handicrafts.



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Asbaqi expressed optimism regarding the exhibition, noting that the Qajar Museum is renowned and attracts a large number of visitors. The booths at the exhibition will be allocated on a weekly basis to accommodate other artists and handicraft fields from the province.

Discussing the state of handicraft training in the region, Asbaqi highlighted that there are 83 different fields of handicraft training available in East Azarbaijan Province and the city of Tabriz.

He emphasized that these fields have dedicated workshops, exhibitions, and production centers for showcasing and promoting their products.

Furthermore, he mentioned the revival of forgotten crafts in recent years, including basket-weaving in Marand County and the fields of *chalangari* (a type of blacksmithing involving heating iron in kilns and shaping it into desired objects) and knife-making.

Asbaqi stated that there are currently 13,000 identified and registered artists in East Azarbaijan Province, with around 8,000 of them concentrated in Tabriz due to its superior facilities and access to raw materials.

He also revealed that the province has been award-

ed the national title in 153 artistic fields, with seven additional fields recommended for this prestigious recognition by the Ministry of Tourism, Cultural Heritage, and Handicrafts.

During the closing ceremony of a recent national event in Tehran, which focused on the design and production of traditional textiles and related handicrafts in Iranian clothing, the field of *mamaghanduzi* (a type of embroidery originating from Mamaghan City in East Azarbaijan) received special recognition from the Tourism Minister, highlighting its significance among the top handicraft fields.

Finally, Asbaqi underscored the handicraft capacities of East Azarbaijan Province,

emphasizing that the city of Osku has been registered as the national city of batik art, while block printing on fabric is recognized as one of the traditional printing arts, with the city of Ahar designated as the national city of varnish.

Looking ahead to 2023, Asbaqi disclosed that the city of Sardrud has been nominated to the Ministry of Cultural Heritage, Tourism, and Handicrafts as the national city of carpet paneling, Mamaghan for *mamaghanduzi*, and Kuzehkona for ceramics.

In conclusion, block printing or batik art, varnish art, carpet paneling, *mamaghanduzi*, pottery, silver engraving, and woodcarving stand out as prominent handicrafts in East Azarbaijan Province.

Iraq unveils ancient stone tablet returned by Italy



Iraq unveiled a 2,800-year-old stone tablet returned by Italy, as the country works to recover from abroad antiquities looted from its territory. The tablet – whose text

is written in cuneiform, the Babylonian alphabet – bears the insignia of Shalmaneser III, the Assyrian king who ruled the region of Nimrod, in present-day northern Iraq, from 858 to 823 BC,

AFP wrote. The circumstances surrounding the tablet's arrival in Italy remain unclear, but the Italian authorities handed it over to Iraqi President Abdul Latif Rashid during a visit to Bologna over the past week.

"I would like to thank the Italian officials for their efforts and cooperation in bringing back this piece," Rashid said during a ceremony at a Baghdad presidential palace to hand the artefact over to the national museum.

The tablet had arrived in the 1980s in Italy, where it was seized by police, said Laith Majid Hussein, director of Baghdad's council of antiquities and heritage. Iraqi Culture Minister

Ahmed Fakak al-Badrani said the circumstances behind its discovery were unclear.

"Perhaps (it was found) during archaeological excavations or during work on the Mosul dam," Iraq's biggest built in the 1980s, he said.

He underlined the importance of the piece, "whose cuneiform text is complete". Modern Iraq's territory is the cradle of the Sumerian, Akkadian, Babylonian and Assyrian civilisations, to which humanity owes writing and the first cities. The country's antiquities have been the target of looting that increased in the chaos following the US-led invasion of 2003. "We will continue to work to recover all the

archaeological pieces of Iraqi history from abroad," said the Iraqi president.

"We want to make the national Iraq Museum one of the best museums in the world, and we will work to do so."

In May, New York prosecutor Alvin Bragg announced the return of two ancient sculptures to Iraq: a limestone Mesopotamian elephant and an alabaster Sumerian bull from the old city of Uruk.

The figurines were smuggled into New York in the late 1990s, according to the prosecutor's office. The bull was part of the private collection of Shelby White, a billionaire philanthropist and Met trustee.