

## Iranian films win at Indian festival



ISNA – Two Iranian animations were awarded at the second edition of the Animators Guild India Fest. The festival awarded 'Lovely Sky,' directed by Amir Mehran and 'Anita Lost in the News,' directed by Behzad Nalbandi, both with special mentions in the Best Animated Short Film (under 45 minutes) category.

'Lovely Sky,' portrays a fighter pilot who, after each mission of bombing cities, returns home to his young daughter with dreams of flight. However, the father, haunted by the bitter memory of his wife's death, never fulfills his daughter's wish to soar the skies together. The looming war draws closer to their lives, leading to a life-altering incident.

'Anita Lost in the News' had previously made appearances at the Jihlava International Documentary Film Festival in the Czech Republic and the Birmingham Film Festival in England. The film, which runs for 17 minutes, revolves around the tragic story of a Kurdish-Iranian family's perilous journey seeking a better life.

The film explores the tragic incident where a sailboat, carrying 19 illegal immigrants, including the Irannejad family, overturned in the English Channel, resulting in the drowning of seven migrants.

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# Tehran Auction wraps up with over \$123m in sales

## Arts & Culture Desk

The 18th edition of Tehran Auction, a prominent event showcasing contemporary Iranian art, concluded on December 15 with an online sale totaling \$123,552,000.

This edition of Tehran Auction marked a departure from its traditional format, combining the contemporary and modern art auctions into a single online event, IRNA reported.

This year, 55% of the participating young artists presented their works in the Iranian art market for the first time, achieving admirable sales.

One distinctive feature of this auction was the significant presence of female artists, with 41 women showcasing their artworks during the event, contributing to the diverse range of offerings. Renowned figures in Iranian art, such as Parviz Tanavoli, Aydin Aghdashloo, Mohammad Ehsaei, Masoud Arabshahi, Parviz Kalantari, and Parvaneh Etemadi, also participated, presenting

contemporary art pieces alongside emerging talents.

In contrast to previous years, the Tehran Auction introduced an online auction to bridge the gap between separate contemporary and modern art events held in the summer and winter.

During this auction, out of 114 artworks, 112 works were successfully sold, with 33 pieces exceeding the maximum bid range. Most of these successful bidders were emerging artists making their mark in the Iranian art market.

A total of 79 artworks were sold within the bid range, and 13 pieces fetched thousands of dollars. The four-day event, held at Agora Complex and online simultaneously, showcased 88 paintings, 16 sculptures, six photographs, and four calligraphy pieces.

Overall, the 18th edition of the Tehran Auction witnessed the sale of 13 artworks with prices exceeding \$20,000.

Despite the diverse range



of artists and genres, the highest demand and price growth were observed for works by emerging artists in the art market.

The highest-priced item in the auction was a piece by Parviz Tanavoli, titled 'Farangi (Foreign) Woman on Persian Carpet II,' which

sold for \$110,000. This distinctive work by the veteran sculptor and painter, blending Iranian carpet art with contemporary pop art, marked this artwork's first appearance in the art market.

Following closely, 'Enigma 92' by Aydin Aghdashloo

and an untitled painting by Masoud Arabshahi secured the second and third positions, selling for \$92,400 and \$83,600, respectively. Among other notable sales were two artworks by different generations of Iranian contemporary artists: an untitled painting by the

late Parviz Kalantari and a piece from the 'Ancient Arts Alchemy' collection by Shahriar Ahmadi, both purchased for \$68,200.

In the fifth position among the auction's top sellers was a sculpture titled 'Pion' by Timo Nasser, fetching \$44,000.



## Portuguese translation of 'Cell No. 14,' unveiled in Lisbon

The Portuguese version of the memoirs of the Leader of the Islamic Revolution, titled 'Cell No. 14,' was unveiled in Lisbon.

The book's presentation took place at a ceremony attended by dignitaries, media personalities, Portuguese and Iranian researchers, along with ambassadors and foreign business

figures residing in Lisbon on December 14.

During the event, various speakers, including Iran's Ambassador to Portugal Majid Tafreshi, emphasized

the theme of resistance as depicted in the memoirs, Tasnim news agency reported.

Tafreshi stated, "This book is themed around the subject of resistance. Many nations, such as Algeria, Cuba, and South Africa have achieved their goals through resistance. Similarly, the memoirs of the Leader of the Islamic Revolution show that the Iranian Revolution attained victory alongside resistance."

He added, "Today, the power of logic must be clarified more than ever for people around the world, and people need to stand up against any abuse of power."

The Palestinian Ambassador to Lisbon, Nabil Abu Zneid, shared historical perspectives, noting, "In 1979, after the Islamic Rev-

olution, we were demonstrating in Washington when Ayatollah Khomeini decided to reopen the Palestinian Embassy in Tehran in the presence of Yasser Arafat. That event was the greatest change."

The South African Ambassador Mmamokwena Gaoretelelwe, drew parallels, stating, "What is happening to the Palestinian people today is understandable for us Africans. The concept of resistance is very important for us, and victory is certain for the Palestinian people." Ambassador Shakib Rashid of Algeria expressed solidarity, stating, "Algeria was occupied from 1830 to 1962 and had more than 1.5 million martyrs. We understand the Palestinian situation very well. Our

young generation in Algeria has been raised within a cultural environment of resistance, and we believe that Palestine will be victorious."

Maria Dominguez, the Cuban Ambassador in Lisbon, highlighted the enduring spirit of resistance, saying, "After being colonized by Spain, Cuba was able to conquer it, but it was captured again by the US. Our people decided to determine their own system of governance just as the Iranian people had during the 1979 Islamic Revolution." Mohammad Akhgari, vice president of the International Affairs of the Islamic Revolution Research and Cultural Institute, emphasized the book's central theme, stating, "This book depicts the history of the

Iranian people's resistance in order to achieve victory. Today, after 50 years, we are still witnessing the killing of Palestinians. Resistance is the main concept of this book, and 'victory comes with patience and resistance' is the key to the victory of the Palestinians." The ceremony concluded with the unveiling of the Portuguese version of 'Cell No. 14' in the presence of the Iranian ambassador, ambassadors from Palestine, Cuba, Algeria, South Africa, and representatives from various countries, as well as distinguished figures from Portugal, including the vice president of the Islamic World Observatory and the editor of the magazine Diplomatico, alongside academics from Iran and Portugal.

## Reading print improves comprehension far more than looking at digital text: Study

Reading print texts improves comprehension more than reading digital materials does, according to a new study. Researchers at the University of Valencia analysed more than two dozen studies on reading comprehension published between 2000 and 2022, which assessed nearly 470,000 participants. Their findings suggest that print reading

over a long period of time could boost comprehension skills by six to eight times more than digital reading does. "The association between frequency of digital reading for leisure and text comprehension abilities is close to 0," said Ladislao Salmerón, a professor at the University of Valencia who co-authored the paper. This may be because the "linguistic

quality of digital texts tends to be lower than that traditionally found in printed texts," he added. Text on social media, for example, may be conversational and lack complex syntax and reasoning, The Guardian reported. Salmerón said that the "reading mindset" for digital texts also tends to be more shallow than that for printed materials, with

scanning being more common. This can mean the reader "doesn't fully get immersed in the narration, or doesn't fully capture the complex relations in an informative text." The study, published in the Review of Educational Research, also found that while there is a negative relationship between digital reading and comprehension for primary school

students, the relationship turns positive for secondary school and undergraduate students. Salmerón suggests that this may be because young children are less able to navigate the distractions, such as incoming messages, that might come with reading on a digital device. "We know that our ability to regulate our cognition evolves during adolescence," he said. Young children "may not be fully equipped to self-regulate their activity during digital leisure reading." The authors also said that

young children engaging in frequent digital reading may learn less academic vocabulary "in a critical period when they are shifting from learning to read to reading to learn." The researchers are not "against digital reading," said Lidia Altamura, a Ph.D. student who co-authored the paper. "It's just that, based on what we have found, digital reading habits do not pay off as much as print reading. That is why, when recommending reading activities, schools and school leaders should em-

phasise print reading more than digital reading, especially for younger readers." Salmerón added that one surprising finding was that the relatively small association between digital reading for leisure and comprehension stands regardless of the type of reading people engage in, across both social media and educational websites such as Wikipedia. "We expected that the latter would be much more positively associated with text comprehension, but our data says that is not the case."