

Young Innovators Secure Nine Medals at Science Olympiads



TEHRAN — Iranian student inventors achieved remarkable success at two prestigious global science competitions in 2025, securing a total of nine medals, Mehdi Rashidi Jahan, head of Iran’s student scientific teams, announced Sunday.

The competitions included the International Junior Science Olympiad in Russia and the International Olympiad on Inventions and Innovations in South Korea—events that showcase young talents and foster scientific exchange among nations.

“The International Junior Science Olympiad, hosted by the Ministry of Education and Science of the Republic of Yakutia in Russia, is a respected global event aimed at promoting science education and discovering young talents,” Rashidi Jahan explained.

Held on July 6, the contest featured 129 teams from 10 countries presenting projects across disciplines such as engineering, computer science, information technology, and biomedical sciences. Iran’s teams earned six top awards in the event.

In computer science and IT, the Iranian duo of Artin Salari and Amirabbas Kavousi Amin secured second place with their project, “Smart Glasses for the Blind with Real-Time Object Recognition.” Another team, Ilia Majidzadeh and Parsa Karimi, took third place with “CommuniMate,” software designed to improve communication for the hearing impaired.

Iranian teams also excelled in engineering. Three Iranian teams received medals for innovative projects: Mehran Rajabi and Alireza Jafarnejad took first place with “EcoNet,” a smart waste bin

powered by artificial intelligence and the Internet of Things (IoT). Moied Rajabi and Helena Rajabi earned second place with a “Smart Immune System for Children” using IoT and image processing. A third team from the Vahe Educational and Cultural Institute won third place for their study on magnetic gears improving mechanical systems.

In biomedical sciences, Muhammad Hussein Rahmani and Taha Kanaani won first place for their project on “Rapid, Solvent-Free Synthesis of Pharmaceutical Compounds Using a New Silica-Aluminum Catalyst.”

Turning to the International Olympiad on Inventions and Innovations in Seoul, South Korea, held July 17–19, Rashidi Jahan noted the event’s reputation as a premier platform for young inventors worldwide.

This year, 313 teams from 28 countries presented projects in diverse scientific and technological fields. Iranian teams captured three medals: Radin Abbasi and Sam Rashidi won gold for “NannyBot,” a humanoid robot managing children’s activities via IoT; Matin Hayati took silver for “Automated EEG Signal Analysis for Seizure Prediction Using Frequency Band Decomposition”; and Raman Nafariyeh also earned silver for research on the effects of plant-based nano-gels on skin cancer cells.

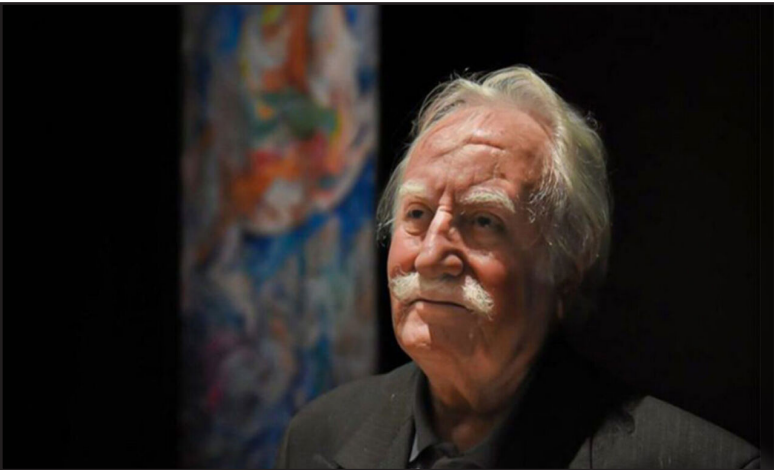
“These achievements reflect the growing talent and dedication of Iran’s young inventors on the international stage,” Rashidi Jahan said. “We are proud of their contributions and look forward to further successes.”

Final Homecoming: Farshchian to Rest Eternally Beside Saeb

TEHRAN — In a homecoming charged with poetic symmetry, the body of master painter and miniaturist Mahmoud Farshchian will be laid to rest in Isfahan, his birthplace and spiritual axis, beside the tomb of the Safavid-era poet Saeb Tabrizi.

According to his representative in Iran, Sajad Mohammadyarza-deh, this decision reflects Farshchian’s final will — a pivot from earlier wishes to be buried in the shrine of Imam Reza (AS), toward what he called simply “mām-e vatan” (the motherland).

Few artists in modern Iranian memory have so fully merged national iconography, Shi’i spirituality, and painterly innovation as Farshchian. His luminous compositions — including Ashura, The Guarantor of the Gazelle, and Kowsar — transcended mere illustration, transforming Persian miniature into a deeply emotive and contemporary language of



metaphysical longing. His lines did not depict scenes; they sang them.

President Masoud Pezeshkian, in an official message of condolence, described Farshchian’s legacy as “a radiant jewel in the crown of Iranian culture.”

“With unparalleled vision,” he wrote, “he breathed new life into a traditional form and elevated the name of Iran on the world stage.”

Tributes have poured in from

across the spectrum of Iran’s artistic and religious institutions. Hojjatoleslam Mostafa Rostami, head of the Supreme Leader’s university representative office, praised Farshchian as a “guardian of sacred form,” whose paintings remain a “spiritual and cultural treasure for Iran and the Islamic world.”

But beyond the galleries and institutions, Farshchian’s vision found its most enduring expres-

sion in places of worship. His designs for the shrines of Imam Reza (AS) in Mashhad and Imam Hussein (AS) in Karbala — both created pro bono, as he once recounted with modest pride — represent a rare synthesis of art and devotion.

“They asked me to design the new shrine,” he said in a now-circulating interview, “and I dropped everything. Six different proposals, each unique, with no similarity to anything that came before. I offered them freely, with no expectation.”

From his early days at the School of Fine Arts in Isfahan to his global acclaim in Europe and the United States, Farshchian remained tethered to the metaphysical scaffolding of Persian aesthetics. Now, in death as in life, he returns — not just to soil, but to the soul of the culture he so masterfully rendered.

Tehran’s Palestine Square Hosts Mural by Australian Artist

TEHRAN -- In a striking gesture of solidarity, a new mural has been unveiled in Tehran’s Palestine Square, boldly echoing the anguish and resistance of the Palestinian people.

The artwork—a reproduction of an anti-Israel painting by Australian artist Scott Marsh—was originally painted on a wall in Spain.

Now, repurposed and reimagined, it adorns one of Tehran’s most symbolic public spaces, weaving together global protest and local empathy.

This mural emerges amid escalating violence in Gaza, where the humanitarian crisis

has deepened dramatically. Israeli military actions continue unabated, with recent reports revealing the use of starvation tactics against civilians—an abhorrent strategy that has intensified international condemnation.

The Tehran mural, with its vivid imagery and charged symbolism, declares an unyielding Iranian solidarity with oppressed peoples worldwide, particularly Palestinians.

By transplanting Marsh’s work from a European wall to the heart of Tehran, the mural invites viewers to witness the shared human cost of conflict.



‘Tale of Pari’, ‘Seahorse’ Win Prestigious Awards



TEHRAN -- Ashkan Shapouri, the acclaimed Iranian filmmaker, has added another international accolade to his growing list of honors.

He received the Best Director award at the Milan Film Festival for his poignant drama *The Tale of Pari* (“Ghesse-ye Pari”), following his recent Best Screenplay win at the Athens Film Festival.

The Milan jury praised Shapouri’s direction as “classic, ambitious, and flawlessly crafted,” highlighting his skill in creating deeply dramatic moments. *The Tale of Pari*, a dark romantic drama and record-holder with 11 nominations at the Hollywood Los Angeles Film Festival, tells the story of Mahour, a theater make-up artist who cares for his father suffering from Alzheimer’s disease.

Speaking to IRNA, Shapouri shared that the film stemmed from a personal place. “Ten years ago, I was making a film in a nursing home and met many Alzheimer’s patients. One of them only remembered his wife. I wanted to create a film exploring this experience.” He also noted a Belgian doctor who saw the film recommended it to families and professionals dealing with Alzheimer’s.

Reflecting on the humanitarian turmoil in Gaza, Shapouri dedicated his award to the children living through the conflict. “The project Israel has undertaken is pure

destruction. The injustice against Gaza’s children is a human tragedy that demands no silence. Filmmakers with a global voice must speak out.”

Shapouri’s film has earned international recognition from festivals including Route 66 (USA), Athens (Greece), and Los Angeles (USA). The cast features Hussein Moridi, Odin Roshan, Hamid Khandan, and others, with Majid Babaei producing.

‘Seahorse’ Wins Best Independent Short at Touchstone Festival

Meanwhile, Pegah Sajadi’s short film *Seahorse* has garnered the Best Independent Short award for July at the Touchstone Film Festival in Florida, USA. After screening at five international festivals, the film’s blend of fantasy and social critique explores gender roles and societal stereotypes through a reversed reality where men experience what women endure.

Starring Amir Muhammad Atashi, Mastaneh Morid, Amir Sina Oladzad, and Reza Jamshidi, *Seahorse* offers a fresh, innovative approach to questions of identity and gender boundaries. The Touchstone Festival spotlights bold, creative works by independent filmmakers worldwide, showcasing them online monthly and culminating in a year-end showcase of top selections.

Official Denies Iran’s Withdrawal From Paris’s Art Club

TEHRAN -- Amid swirling rumors about the end of Iranian artists’ residency at the famed Cité Internationale des Arts in Paris, Iranian cultural officials have clarified that Iranian artists continue to maintain a presence in the internationally renowned artists’ residency, and efforts are underway to ensure its continuation.

Aydin Mahdizadeh, Director General of Visual Arts at Iran’s Ministry of Culture, addressed the issue, explaining that while negotiations concerning the renovation of artist studios began in 2017 and 2018, progress was delayed by the COVID-19 pandemic, illegal sanctions, and diplomatic tensions between Iran and France. These factors contributed to administrative slowdowns and a temporary halt in artist exchanges.

Mahdizadeh noted that Cité management introduced a new set of regulations in 2019 with stricter conditions for residency programs. These regulations were only finalized by 2022, causing delays in official correspondence and payments. Despite these challenges, Iran has not formally ended its cooperation and is prepared to cover the required costs once payment procedures are agreed

upon.

Concerns were raised after an unofficial letter in January 2025 indicated a suspension of Iran’s membership, but Mahdizadeh emphasized that proper protocol was not followed, as no official notification was sent to relevant Iranian

cultural institutions.

A dedicated team from Iran’s Ministry of Culture, Foreign Ministry, Contemporary Art Museum, and Cultural Relations Organization is actively working to resolve outstanding issues. The Iranian cultural attaché in Paris is playing

a key role in these negotiations.

Mahdizadeh remains hopeful that through diplomatic and cultural cooperation, Iranian artists will continue to contribute to the vibrant artistic community at Cité, reinforcing the importance of cultural exchange beyond politics.

Picture of the Day



The Qaradagh nomads of the Iranian Azerbaijan migrate in late spring to the highlands of Hurand County, where they spend the summer.

Photo by IRNA