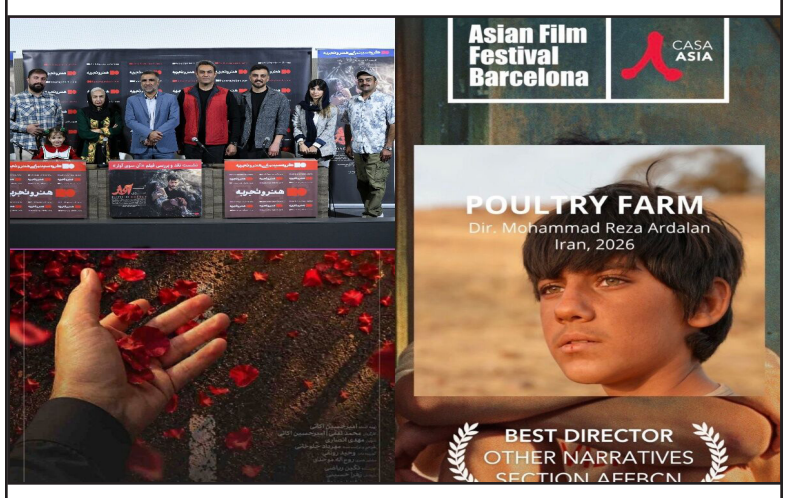
'Poultry Farm' Wins Best Director Award at Barcelona Asian Film Festival



TEHRAN -- **Iranian filmmaker Muhammadreza Ardalan has won the Best Director award at the 14th Asian Film Festival Barcelona in Spain for his debut feature, Havar, internationally titled Poultry Farm.**

Written and directed by Ardalan and produced by Bahman Ardalan, the film began its international distribution campaign last year through Madakto Pictures. It was previously titled Faryad (Scream).

The award marks another milestone in the film's international festival journey. Poultry Farm previously received two awards at Russia's Marie Anne International Ethnic Film Festival: Best Screenplay for Muhammadreza Ardalan and a Special Jury Award for Best Music for composer Navid Hejazi.

The film also attracted attention at the 20th edition of MOTELX – Lisbon International Horror Film Festival in Portugal, where it drew interest from critics. The Guardian reportedly described it as a "hidden gem" of the festival.

Its international festival itinerary has also included selections for the 17th Puerto Rico International Film Festival, the second Kathmandu Horror Film Festival in Nepal and the 57th International Film Festival of India (IFFI), held in Goa.

Poultry Farm follows Havar, a young Kurdish migrant who crosses the border from Iraq into Iran in search of work and finds employment at a remote poultry farm outside Tehran. When a fellow worker disappears, Havar begins investigating, uncovering a world shaped by exploitation, fear and violence.

The film combines elements of mystery thriller and social drama, using an isolated setting to explore the vulnerability of undocumented migrants.

Meanwhile, Iranian documentary Pishgharavol (Vanguard), directed by Muhammad Saqafi and Amirhussein Akati, has unveiled its official poster, designed by Shadan Hashemi, as the film moves into its sound post-production phase.

According to the production team at the Revayat-e Fath Foundation's Documentary Group, filming has been completed, with sound editing and post-production now underway. Mehrdad Jelowkhani is handling the film's sound design and post-production.

The documentary portrays the devotion of people in Tehran, Qom and Mashhad as they prepare to welcome the martyred

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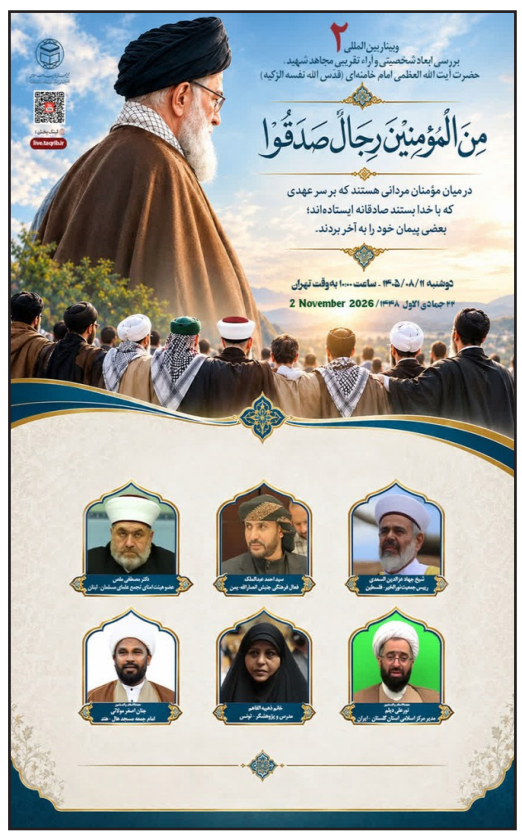
Global Scholars Highlight Ayatollah Khamenei's Islamic Unity Legacy

TEHRAN -- **Scholars and prominent religious and cultural figures from across the Muslim world, including Palestine, Yemen, Lebanon, India, Tunisia and Iran's Golestan Province, have underscored the pivotal role of the martyred Leader of the Islamic Ummah Grand Ayatollah Sayyed Ali Khamenei (may God sanctify his noble soul), in strengthening Islamic unity and confronting global hegemonic powers.**

The remarks came during the Second International Webinar entitled "Among the Believers Are Men Who Have Been True to Their Covenant with God" (Qur'an 33:23), which brought together scholars and intellectuals to examine the life, thought and far-reaching influence of the martyred Leader.

Sheikh Jihad Ezzeddine al-Saadi, head of the Noor al-Khair Association in Palestine, stressed that Muslim unity is an essential requirement for safeguarding the Islamic Ummah against discord, division and internal strife.

He described Palestine as a central and defining issue in the martyred Leader's discourse, emphasizing that rapprochement among Islamic schools of thought should not entail disregarding jurisprudential differences. Rather, he said, it should provide a foundation for mutual respect, constructive engagement and collective action against common adversaries.



Seyyed Ahmad Abdulmalek, a cultural activist with Yemen's Ansarullah movement, described the martyred Leader as a role model for freedom-seeking people around the world and an embodiment of the moral virtues exemplified by the Prophets.

Referring to his independence from positions and worldly privileges, as well as his sincerity and steadfastness in leadership, Abdulmalek said that Islamic unity is the key to the strength of the Muslim Ummah and the means through which the schemes of its adversaries can be thwarted. He also stressed the responsibility of Muslims to promote the martyred Leader's ideas and teachings through social media platforms.

Sheikh Mustafa Mallass, head of Lebanon's National Solidarity Gathering, highlighted the longstanding foundations of the martyred Leader's commitment to Islamic unity, noting his role in transforming the concept of the Islamic Ummah into an inclusive and widely embraced discourse.

He further pointed to the Islamic Republic

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Rahbari to Lead Mariinsky Orchestra, Iranian Musicians Win Silver Medal



TEHRAN -- Iranian conductor and composer Ali Rahbari is set to lead the Mariinsky Orchestra in two upcoming concerts at St. Petersburg's historic Mariinsky Theatre, continuing his longstanding collaboration with one of Russia's leading cultural institutions.

Rahbari, who has regularly appeared on the Mariinsky stage since making his debut there in July 2022, will conduct the orchestra on November 6 and 13, 2026. His engagements follow a series of performances across Russia, including concerts in St. Petersburg and Sochi, as well as previous collaborations with renowned Russian conductor Valery Gergiev.

The November 6 program brings together Wolfgang Amadeus Mozart's Divertimento, Aram Khachaturian's Violin Concerto, featuring Russian violinist Maxim Fedotov as soloist, and Antonín Dvořák's Symphony No. 8.

The November 13 program includes another Mozart Divertimento, Pyotr Ilyich Tchaikovsky's Serenade for Strings and Dvořák's Symphony No. 9, also known as From the New World.

Rahbari has established an extensive international conducting career, working with more than 120 orchestras worldwide. His previous appointments have included principal guest conductor positions with the Czech Philharmonic, Belgrade Philharmonic Orchestra and Belgian Radio and Television Philharmonic Orchestra. His Mariinsky

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Tasbihi's 'Skin' Explores the Fractured Boundaries Between Self and Other



TEHRAN -- **The exhibition Skin, featuring drawings by Iranian artist Saleh Tasbihi, currently on view at Saless Gallery in Tehran, takes as its point of departure the skin as the body's first boundary with the world: a threshold that both separates and connects, conceals and reveals.**

Yet in these works, skin is no longer a secure covering for a unified body. Instead, it becomes a contested terrain upon which conflicting forces converge and struggle.

Skin is the surface upon which the body emerges, fractures, extends into another body and, at times, disappears into the fabric of the image itself. Here, it becomes a shared surface traversed by antagonistic forces.

The figures have drifted away from the familiar coherence of anatomical unity. At times, they seem less like fully present bodies than traces of presence. Several bodies converge within a single set of limbs, while other figures become so radically transformed that their boundaries are almost impossible to discern.

A composite monster begins to emerge, its constituent parts neither entirely autonomous nor reconciled within a harmonious whole. Each body, in order to take shape, has borrowed something from another.

Within this unstable anatomy, the eyes assume a decisive role. When the boundaries between limbs no longer suffice to distinguish one figure from another, the direction of their gazes reveals the forces at work. Yet the eyes rarely meet.

The bodies are joined, but their gazes are fixed on different horizons. Physical proximity, it seems, has brought neither recognition of the other nor a unity of experience. Beings trapped within a single body do not necessarily inhabit a shared world. Here, dependency persists without necessarily giving rise to empathy, while a shared fate does not produce equality.

Talismanic lines and markings further complicate this condition. Inscribed across the surfaces of the figures, they do more than simply identify or delineate. Each line may extend a limb, mark the edge of a rupture or form a thread connecting two points. In some works, a geometry of triangles, red axes and points of intersection emerges, transforming the body into a network of relations. It is as though what remains unspoken in the faces becomes legible through the arrangement of lines.

This geometry resists symmetry. Limbs deviate from their conventional axes, while the relationships between above and below, support and supported, agent and object of force are continually reversed. A body that appears to be holding another may itself be suspended from it. Within such a structure, power is not a fixed or autonomous attribute but an unstable relationship between constituent parts: an unequal relationship sustained by the very bonds that restrict the possibility of breaking free.

Yet the struggle is not confined to the arrangement of bodies and limbs. Another dimension of the works' visual language emerges from the behavior of the materials themselves. Layers of pigment, scratches, ink splashes, abraded surfaces and areas of white that advance across the figures blur the distinction between body and ground. It is as though the pictorial surface itself has undergone a process of erosion in the making of the image.

The body is no longer merely an object of representation. It rises from within the material, transforms through it and eventually returns to that same surface.

From this perspective, skin becomes an archive of transformations—not an orderly repository in which events are recorded sequentially, but a surface layered with sediment, concealment, erasure and the traces of what has disappeared. No layer entirely obliterates the one beneath it.

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Picture of the Day



Pistachios are harvested in orchards across North Khorasan province in northeastern Iran in late summer and early autumn.

Photo by Mizan Online