

*Ahad Saadi*  
**Azarnegari**

**FIRST IN THE WORLD**  
**A NEW ART FORM THAT IS UNIQUE IN THE WORLD**  
**BY AHAD SAADI**

**San Clemente Palace Kempinski**  
**VENICE – ITALY**  
**2023**



**San Clemente Palace**  
**Kempinski**  
**VENICE**



**FABRICS THAT TURN INTO PIECES OF ART WITH THE FIRE OF  
LOVE...**

**SAN CLEMENTE PALACE KEMPINSKI VENICE hosts  
AZARNEGARI**

**A new art form that is unique in the world**

**“The collection of AHAD SAADI will be exhibited at SAN CLEMENTE PALACE KEMPINSKI VENICE “The Ultimate Luxury Rendez-Vous”, the best hotel of ancient city of Italy, Venezia, stands out with its contemporary and elegant style.”**



AHAD SAADI, who makes a resounding impact on the world of art with each of his works, keeps shaping art through AZARNEGARI, which he invented himself. In every work he created using the art form AZARNEGARI, the miraculous dance of fabric with lights evokes admiration in every viewer. When viewed from each corner, the change created by the light on the fabrics assigns a different meaning to the work and leads the viewers to a different feeling at every glance. In this way, AZARNEGARI appears as a proof that art is in fact a world of thought, and the artist's perception and view shape the substance.

# Ahad Saadi Azarnegari

AZARNEGARI is an invention in which AHAD SAADI manifests his own understanding of art. It means drawing with fire. The reason AHAD SAADI gives this name to his art is that all the colors forming his works are created by cutting fabrics into extremely small pieces, burning them on each other and letting them stick to each other.

The origin of the name and the art form AZARNEGARI dates back to AHAD SAADI's childhood. What sparked the idea for his burning technique was an incident that happened in those years. One day, while he was secretly playing with fire despite his parents' efforts to keep him away from it, he accidentally burnt some fabrics. Seeing that they stuck to and blended with each other, he invented the AZARNEGARI technique.

Arts and culture is a world that brings civilizations closer to each other, acts a bridge in the communication of civilizations and between the past and the future, and at the same time, eternalizes the artist and his/her perception and idea. Each artist and art work carries the perception of their age to the future. The art form AZARNEGARI, created by AHAD SAADI, gets inspiration from the cultural richness of the region the artist is living in, universalizes this richness and brings civilizations together at a common idea. As the great Persian poet and scholar Saadi Shirazi (Shiraz, 1210-1292) stated in his words "*All human beings are members of one frame*", AHAD SAADI also views the entire humanity as a part of the same body and universalizes AZARNEGARI through the common values of the mankind and what is bestowed by the nature.

In the works created by the artist applying AZARNEGARI, the theme and the universal idea he deals with is love and affection. In these works, beauty and aesthetics are praised, positive thought and creativity are blessed, utopia turns into reality, vividness of the nature and the change transform into the moment.

Acting with positive thought, and through the universality of his art, AHAD SAADI, who created the art form AZARNEGARI with his own perception and style, reminds us once again that, against the daily chaos and depression brought by the modern age, all human beings are parts of the same body, one with the nature, and reminds us of beauty, aesthetic and eternity. All viewers witnessing the miracle of his masterpieces are led by him to intense feelings and thoughts. By making them forget the negative aspects of the modern age, he draws all people to their inner self, in other words, to the pure and kind version of themselves. In this way, AHAD SAADI manages to touch everybody's soul through his works using the art form AZARNEGARI. He tells that, despite the negative aspects of the modern age, the beauty and aesthetics of the nature bestow love, kindness and a virtuous life to the entire humanity. Through AZARNEGARI, AHAD SAADI eternalizes the moment and takes the present to the future with his works, which will exist even thousands of years later.

When I first met the esteemed artist AHAD SAADI and witnessed his unique art form AZARNEGARI for the first time, it did not take me long to understand that I was face to face with the new genius of the art world. Indeed, these works created using the art form AZARNEGARI could have only come from the mind and hands of an artistic genius who acts with positive thought, has managed to form his own world through his creativity, reach his inner self, kindness, beauty, love and affection and become one with the nature by isolating himself from all negative aspects of the modern age.

Every time I see the works of AHAD SAADI, I go through the same feelings again and get excited as if it was the first time I get to know AHAD SAADI and witness his unique art AZARNEGARI. With every new detail I realize while viewing his AZARNEGARI works, and each meaning underlying that new detail, I confront AHAD SAADI's vast world of thoughts, and being honored to witness the original style of this great artistic genius of the modern age, I feel happy and pleased to reach the love, affection, kindness and beauty conveyed by the artist, become one with the nature and return to my inner self. When I see that all people witnessing the art form AZARNEGARI share my feelings and thoughts, I think of Saadi Shirazi's words "*All human beings are members of one frame*", and I feel that AHAD SAADI, through his AZARNEGARI masterpieces, also reminds all human beings that they are parts of the same body.



Born in the ancient Persian city of Tabriz, artist AHAD SAADI achieved universality starting from Iran, which nourished AZARNEGARI in terms of style and understanding, and thanks to his unique works, he shortly became an artist followed by art lovers and collectors. The artist, who keeps shaping the future of the art world, invites us now to love, affection, positive thought, beauty and aesthetic with his original works at SAN CLEMENTE PALACE KEMPINSKI VENICE.

Text by Halil Çeçen



Scan QR code to view Artwork  
information

In this work, Ahad depicts *Anahita*, the “guardian angel of water” in Persian and Anatolian mythology. The name *Anahita* also appears in *Avista*, where it is described as a holy angel. *Anahita* symbolizes fertility, healing and perfect thought. This is also how Ahad explains the philosophy behind his work *Anahita*.



## ANAHITA

Size : 230 x 180 cm

Date : 2016

Creation Time spent : 17 month

Since *Anahita* is the guardian angel of water, a pool was portrayed exactly at the centre point of the work, with fish in it, and was framed with a gold-colored illumination surrounding it. Here we meet *Anahita* with her skirt made of birds and flowers. The setting where we see her is exactly a corner of paradise because *Anahita* symbolizes perfect thought and is away from evils. The paradise Ahad depicts is not a religious one but the peace a person attains in himself.



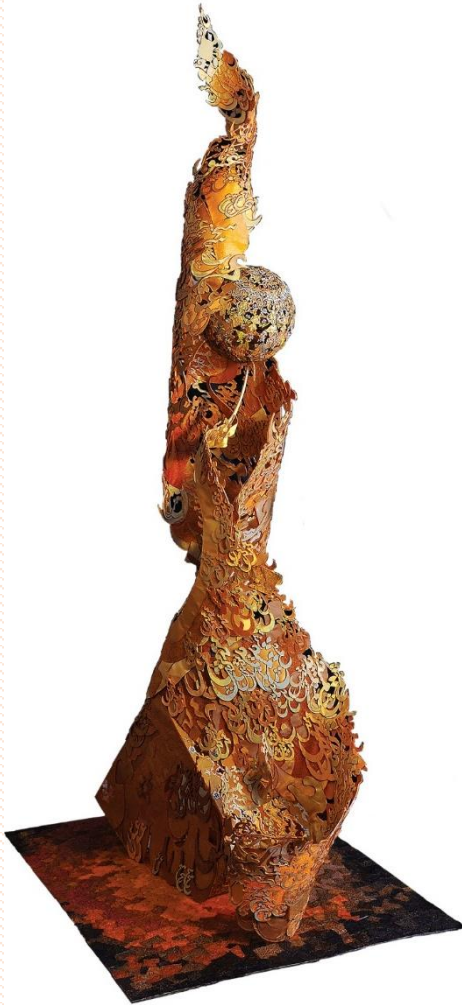
## ARTIMAN

Size : 30 x 30 x 30 cm

Date : 2015

Creation Time spent : 2 month

*Artiman*, the name of another spherical work by Ahad, means “holy thought” and is a combination of two words. *Arti* means “holy” and “clean”, and *man* means “thought”. As to why he chose the name *Artiman* for his work, Ahad says he has always viewed his art *Azarnegari* as a holy thought. In all his *Azarnegari* works, Ahad has expressed love, affection and holiness, and sanctified humans’ positive thinking and values. In this way, Ahad intends to convey this meaning in *Artiman* using the art of illumination and rich colors. The spherical form of the work symbolizes the earth.



*Negine Mehr* means the brilliant of love. It gets its name from brightness. This work was created in the form of a three-dimensional piece, inspired by a line from one of Mevlana's most important poems, which means "Let's sow nothing but love and affection in this holy land". The work features these words from a Mevlana poem designed in calligraphic form, and near the top of the work, we see a spherical illumination.

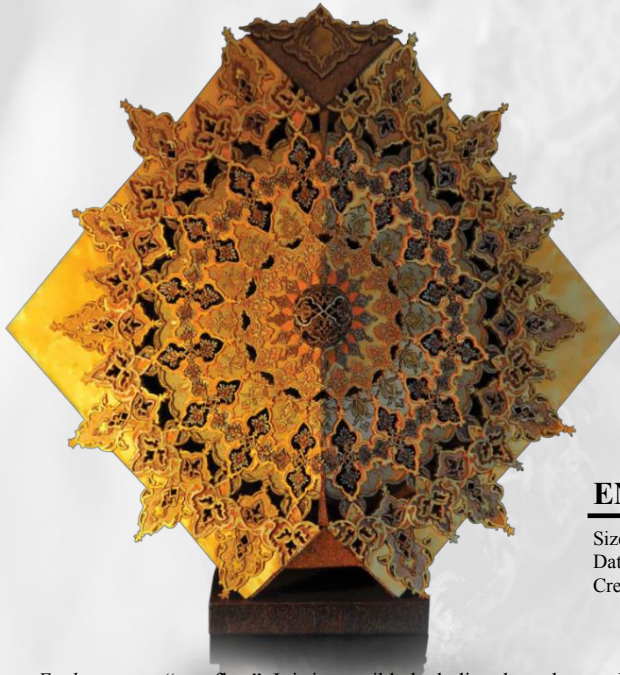
According to Ahad, if we take our roots from love and affection, our earth becomes life. The spherical part of the work represents a life surrounded by beauties, and at the top of the work, the same words by Mevlana are seen as the piece gets thinner and finishes, just like the ending of human life. In *Negine Mehr*, Ahad states that, after living with love and affection on the earth, we will fly to eternity with the same feelings and change our lives.

## **NEGINE MEHR**

Size : 140 x 50 x 70 cm

Date : 2013

Creation Time spent : 3 month



## **ENEKAS**

Size : 60 x 50 x 60 cm

Date : 2013

Creation Time spent : 2 month

*Enekas* means “to reflect”. It is impossible look directly at the sun. Human beings lack that ability and power. However, it is possible to look at the sun from a point where the sun is reflected. In *Enekas*, the artist depicts the sun, which stands as a sphere in the middle, beautifully using illumination. His intention is to portray the radiation of sunlight, which gives energy, from the center of the work. He used the color gold. Existence of the sun is the reason we exist. If the sun disappears, the world will die. With this thought, Ahad depicts the reflection of sunlight as the reflection of spiritual world of a human. If a human’s soul and thought are positive, he/she shares all his/her values with the humanity in a favorable way. Exactly like the sun. The sun radiates to everybody in the world, regardless of religions, backgrounds, thoughts or places. It gives energy to the entire humanity. It does not shine brighter on some people than others. In the work, the spherical sun is placed within the four corners. According to ancient philosophy, the earth consists of four corners. Accordingly, Ahad portrayed the sun in such a way that it shares its energy with the four corners of the earth.



## TAKAMOL

Size : 100 x 70 cm

Date : 2012

Creation Time spent : 2 month

In Takamol, small and colorful pieces can be seen at the bottom part of the artwork. These pieces move from the bottom part of the artwork to the middle part. At the central part, we see a frame. However, this frame consists of four triangles coming together. The artist explains why this frame consists of four triangles: These four triangles represent the philosophy of life. People never act with the same feelings and same thoughts. At different times, different emotions and different thoughts preoccupy our minds. When triangles gather at one point, they form a quadrilateral and this quadrilateral represents the life within a frame. The life represented by the quadrilateral is expressed with different colors, spiritual richness and beauty. When we look up from this quadrilateral, we see a semi-circle. This semi-circle consists of blue color within golden surroundings. While the gold surroundings represent spiritual wealth, the blue color represents peace. A circle has no corners and means immortality in the philosophy of life. The space in the other half of the circle, which we don't see in the artwork, represents the mysterious continuation of peaceful life into immortality.

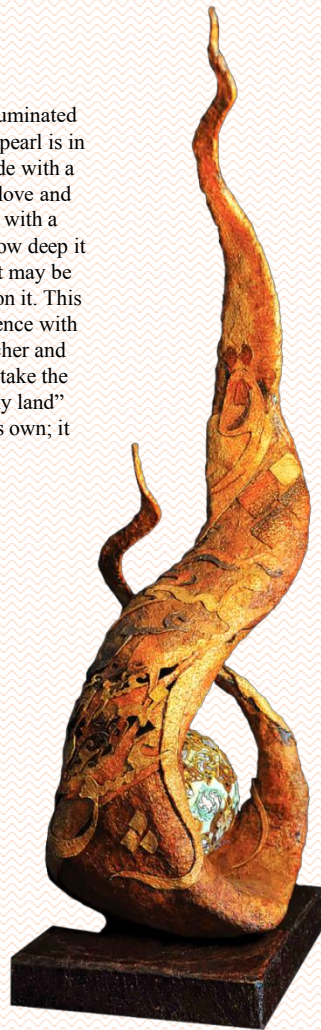
*Morvarid* means “pearl” in English. In the work, we see a spherical, illuminated pearl, which is full of richness and peace and needs to be protected. The pearl is in the arms of a creature which has a protective role. On this creature, made with a different pattern, there is the line which means “Let’s sow nothing but love and affection in this holy land” by Mevlana, featured in calligraphic form with a mysterious figure. This meaning of the line by Mevlana is mysterious; how deep it may be understood depends on a person’s own spiritual depth. Just as it may be expressed with one sentence, it may also not be enough to write a book on it. This figure protects *Morvarid*. For people, it is possible to protect their existence with the protectiveness of their soul. For the soul to be maintained good, richer and protected better and to prevent evil from getting into the soul, we may take the line which means “Let’s sow nothing but love and affection in this holy land” from a Mevlana poem as our starting point. *Morvarid* cannot live on its own; it needs to be protected.

## **MORVARID**

Size : 50 x 15 x 15 cm

Date : 2015

Creation Time spent : 2 month





## **LOVE & LIFE**

The name of the work “Love and Life” speaks for itself. If a human wants a real life full of peace, he/she needs to act accordingly. In accordance with this thought, we see a green, peaceful and vivid nature in the lower part of the work. As for colors, green and blue were used, which symbolize our earth, and also other colors of life. We see two women and some birds in the middle part of the work. Woman is the symbol of the earth and stands for fertility and reproduction. Mothers have brought life into existence and created birth. Life is entirely dependent on the existence of women. Life is impossible without women. It is the same for all creatures

Another figure in the middle part of the work is the hustle of people on horsebacks, which symbolizes our struggle on the earth. On the other hand, there are motifs and patterns on the work. They sometimes show us our positive mood, and sometimes our stressful moments. We feel the hustle in the struggle for life. In the upper part of the work, we see that Ahad depicts birds and angels. According to him, angels control our struggle for life. In our own soul, we are watching what we are doing. If a human's soul looks from above what the body is doing, it wishes that the body becomes happy. Therefore, during the struggles in life and our hustle on the earth, we need to take care about our acts and thoughts. Colors gradually disappear and turn to white after the struggle for life. The color white has a spiritual meaning also in our philosophy and faith. The body turns into the soul, death and immortality. Our physical existence ends, but a human cannot know what exactly will happen spiritually. In philosophy, mythology and religions, the afterlife begins when the body dies, but the colors in this world will not exist in the afterlife. In the struggle for life, our physical existence will, after finding the paradise in itself and attaining peace, vanish toward the sky with flowers, white birds and angels, and reach nothingness.

## LOVE & LIFE

Size : 300 x 190 cm

Date : 2016 - 2017

Creation Time spent : 16 month





*Payam* was inspired by words from a poem by Mevlana, which means “Let’s sow nothing but love and affection in this holy land”, and made in spherical form using Persian calligraphy. *Payam* means “message”. Ahad designed the calligraphy in this work as the earth, and therefore, preferred to use green and brown. While green symbolizes life, brown represents spiritual richness. In this work, Ahad intends to send Mevlana’s poem as a message to the world and call the world to love and peace.

## **PAYAM**

Size : 30 x 30 x 30 cm

Date : 2014

Creation Time spent : 2 month





**WOMAN**

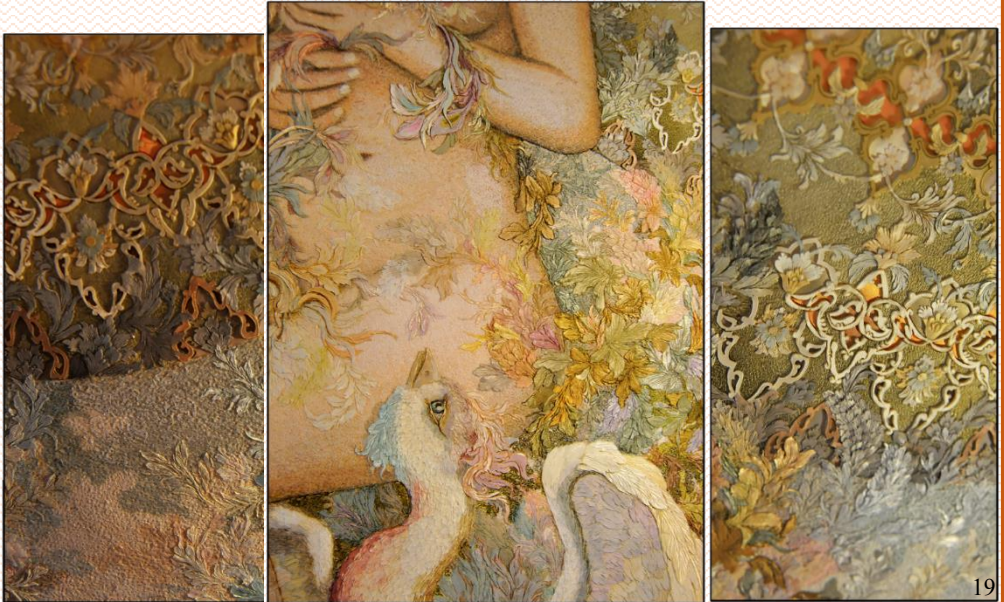
Size : 130 x 100 cm

Date : 2017

Creation Time spent : 3 month

## WOMAN

In his work “Woman”, Ahad intends to express respect and love not as a man’s bodily attraction to a woman but an admiration felt for the charm of all women. Ahad shows the importance of women and their tender and kind nature using second and third colors. To portray the charm of the woman, he depicts her sitting at a beautiful corner with a bird wrapped around her foot. Birds approach people only when they feel themselves comfortable and safe. Ahad wants to show woman’s grace by depicting her next to the bird. A star is featured behind the woman portrait and this star is depicted with illuminations and second and third colors. A woman’s feelings are always toward lights. In this work, Ahad gets inspired by his wife and portrays woman as a spiritual symbol of grace.





## SETARE

Size : 20 x 17 x 25 cm

Date : 2014

Creation Time spent : 2 month

*Setare*, the name of another work by Ahad, means “star”. Ahad created this piece in spherical form applying illumination, and the word *mehr* is written by the lights spread from all corners of the work. *Setare* expresses the idea that love shines like a star in humanitarian values. Therefore, the word *mehr* is formed with the light coming from all corners of the work. The colors used by Ahad are tons of gold, which expresses richness from a psychological point of view. The illumination he used, on the other hand, is a sign of grace. What a star holds in itself is grace, and it is full of love. In *Setare*, Ahad conveys the idea that being a star is not a position but a virtue.





*Nilufer* (lotus) is a three-dimensional work in the form of a large vase. It conveys the mood of the artist. Vase symbolizes human in Persian literature. Likewise, in Far Eastern traditions, when someone passes away, their body is burnt and a vase is made from their ashes. Therefore, this work of Ahad, *Nilufer*, symbolically represents himself.

Evidently, Ahad focused on numbers and signs in the design of this vase. For example, the corolla of the vase symbolizes number 24, which stands for the number of hours in a day. The large leaves, which hold number 24, symbolize number 12, standing for the months in a year. The neck, which holds the corolla, marks number 11. The body of the vase, exactly on its point of balance, bears Zarathustra's words "*Kerdare nik, goftare nik, pendare nik*" in 7 languages: Persian, Turkish, English, French, Russian, Arabic and Chinese. In this way, the artist aims to send a message to the world. This is a message for kindness, a call for eliminating war and evil. A peaceful life is designed around this message. A relaxed environment with birds, deers and women.

## **NILUFAR**

Size : 125 x 60 x 60 cm

Date : 2019 - 2020

Creation Time spent : 1500 hours

A lotus is to be seen in the interior of the vase. Lotus is the symbol of peace and love in Persian, Anatolian and Eastern civilization. In this work, Ahad depicts the lotus flower with five leaves that represent the five elements of life in Feng Shui philosophy, and with a globe. Through phoenixes, people and the elegance of women, he intends to portray peace and immortality.



The main colors of lotus are turquoise and golden. Golden color represents richness. Of course, what Ahad refers to in this context is the richness of the soul. Turquoise, on the other hand, represents paradise and is the color of peace. The message Ahad wants to convey here is that each human being symbolically nourishes life and beauty with their positive energy in the essence of or under the soil. And no matter what they do, this energy will return to them.





Ramona means "manifestation of love" and "guardian of wise". Saadi created the artwork title Ramona in the form of a vase and describes the vase as a human soul.

Saadi was influenced by Shirazi's below-mentioned poetry in Ramona:

*"All human beings are members of one frame,  
Since all, at first, from the same essence came.*

*When time afflicts a limb with pain  
The other limbs at rest cannot remain.*

*If thou feel not for other's misery  
A human being is no name for thee."*

## **RAMONA**

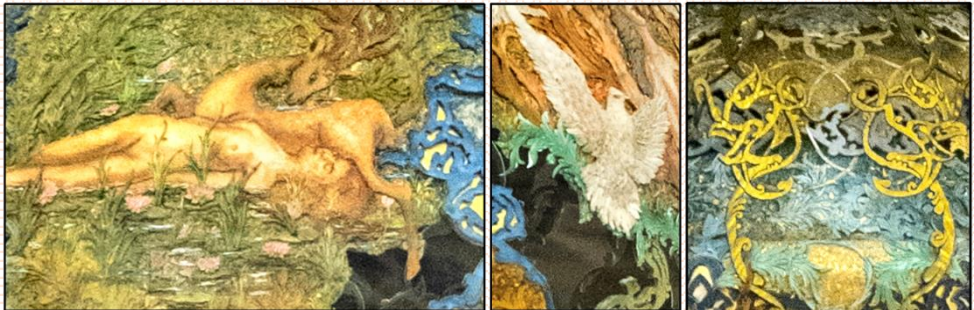
Size : 140 x 60 x 60 cm

Date : 2020 - 2021

Creation Time spent : 2000 hours

On the exterior of the artwork, the translations of the poem of Shirazi into Turkish, English, Chinese and French are written as well as the original Persian version of the poem takes part. Based on Shirazi's poem, Saadi used the color blue which means peace and the color gold which represents wealth on the exterior of the work. However, the wealth represented by the color gold is not monetary wealth. The color of gold indicates that one can achieve spiritual wealth if one can live in accordance with the poem of Shirazi. For this reason, Saadi symbolizes a peaceful life with happy people, flying birds on the exterior of the work based on Shirazi's poem.

On the upper part of the inner side of the vase, there are leaves and flowers shaped as a crown and designed with modern illumination. At the inner central point of the vase, there seems a sphere, which, according to Ahad's thought, represents the earth, our world. Five guardian angels surround this world. On the inner walls, five guardian angels are depicted with the cosmos and the phoenix. Saadi explains that the guardian angels are represented by the number five as he wants to reflect the five elements based on the philosophy of Feng Shui. Each guardian angel is representative of an element.



Since Saadi describes the vase as a human spirit, he connects the survival of the human to these five elements of Feng Shui philosophy. The sphere at the inner central point of the vase is considered to be the heart. The five guardian angels are the protectors of the globe, the heart, and represent the five elements that keep the vase, that is, the human being standing.



## PARMIS

Parmis means "corner of paradise" or "little paradise". In the work he created, Saadi describes the hopelessness, effort and turmoil of life that we experience in daily life at the left side of the artwork. Unhappiness and despair are evident in the figures of women, men and animals seen in the left side of the artwork. In everyday life, most people struggle in this turmoil, are defeated and accept unhappiness and hopelessness. The people in the pursuit of happiness harms himself and cannot reach the happiness he desires. When we look at this part of the work, we see that Ahad uses very cold and concrete colors. In the central part of the painting, a young woman on a blue horse is struggling for her life towards the right side of the work, towards the light and heaven, as if it represents the attainment of happiness that one desires. The meaning of the young woman's movement towards the right side of the work is that the right side expresses the brightness and light in world literature.

For this reason, the young woman on the blue horse approaches the right side to attain happiness. According to Saadi, the blue horse is actually the symbol of peace, effort and resistance within the woman herself. By fighting with courage, virtue and faith, the woman almost resists to attain her goal, namely happiness and peace. All of this turmoil is the struggle within the human. The woman makes the art lovers, who look at the artwork, feel that she has achieved her goal.



## PAMIS

Size : 400 x 200 cm

Date : 2020 - 2021

Creation Time spent : 4000 hours



Happy women and men at the right side of the artwork represent angels. In fact, the existence of these angels depicts the hope of people in struggle to attain peace on the left side of the work, and the angels are almost a hologram of this hope of people in struggle. The women and men depicted as angels and the birds sadly look at people who are struggling to attain happiness and try to show them the right way to attain peace. However, not every person can struggle to attain peace, since they cannot find the courage and qualities necessary for the struggle for happiness.

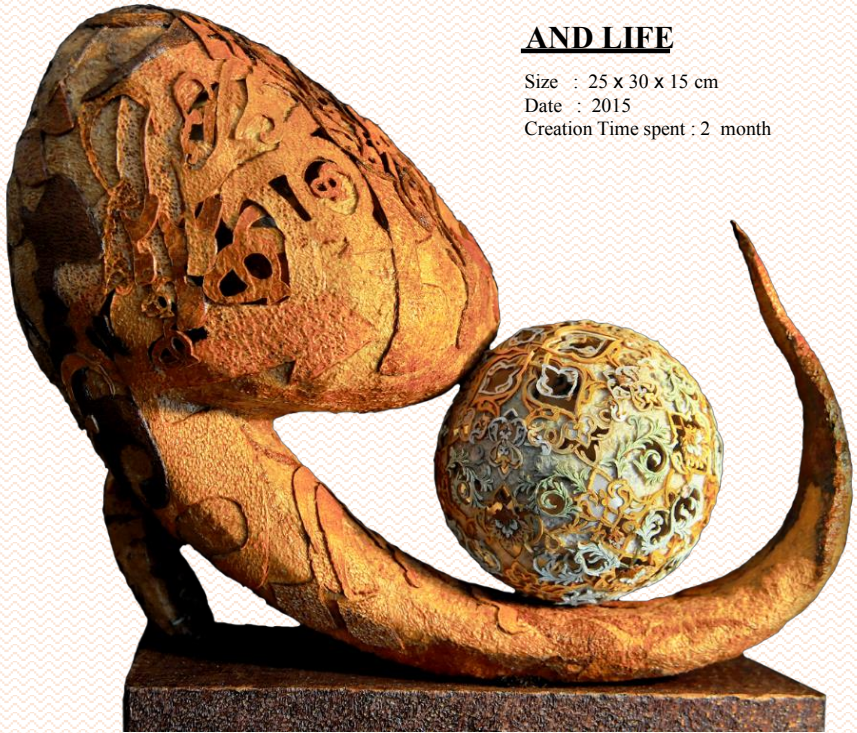
Saadi reaches wisdom from available knowledge in his marvelous work, Pamis.

## AND LIFE

Size : 25 x 30 x 15 cm

Date : 2015

Creation Time spent : 2 month



“And Life” is another three-dimensional work by Ahad. He used the letter *Vāv* and built a small sphere right at its center. In Persian and Anatolian culture, *Vāv* is the physical symbol of the fetus forming in the womb of the mother. According to Ahad, on the other hand, *Vāv* is a favor. The sphere located at the center of the letter *Vāv* in the work was made in the form of an illumination using the colors gold and blue. Blue is the symbol of comfort, and gold stands for richness and holiness. The calligraphy applied on the letter *Vāv* was inspired by a line in one of Mevlana’s poems, which means “Let’s sow nothing but love and affection in this holy land”. With the thought, richness and philosophy in Mevlana’s poem, we should sow such a seed for the future of this land, humanitarian values and our philosophical richness.