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Electronic version

URL: <http://journals.openedition.org/abstractairanica/50633>

DOI: 10.4000/abstractairanica.50633

ISBN: 1961-960X

ISSN: 1961-960X

Publisher:

CNRS (UMR 7528 Mondes iraniens et indiens), Éditions de l'IFRI

Electronic reference

Alexandra Van Puyvelde, "Negar Habibi. *'Ali Qoli Jebadar et l'Occidentalisme Safavide. Une étude sur les peintures dites farangi sazi, leurs milieux et commanditaires sous Shah Soleiman (1666-94)*", *Abstracta Iranica* [Online], Volume 40-41 | 2019, document 23, Online since 30 December 2019, connection on 16 April 2021. URL: <http://journals.openedition.org/abstractairanica/50633> ; DOI: <https://doi.org/10.4000/abstractairanica.50633>

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- 1 In this study Negar Habibi brings new considerations about the court artist 'Ali Qoli Jebadar and his work, through the study of his signatures, his artistic career, his paintings, their raison d'être and context. It also attempts to reconstruct the artistic patronage during the reign of Shah Soleiman (1666-1694). She investigates written and visual sources in depth. Persian written sources include the *Dastur al-muluk* by Mirza Rafi'a, the *Tazkerat al-muluk* by Mirza Sami'a and the *Alqab va mavajeb-e doureh-yé safavieh* by 'Ali Naqi Nasiri, among the European ones are the travelogues by Jean-Baptiste Tavernier, Jean Chardin, Engelbert Kaempfer and Nicolas Sanson.
- 2 The study unfolds in four chapters. In the first chapter Negar Habibi aims to investigate the origin and career of 'Ali Qoli Jebadar. Problematic here is the great scarcity of written Persian sources, so that she has to rely mainly on the study of his signatures and their connection with the paintings concerned, his titles and his paintings

themselves. The first signed work, according to the author, dates from 1059/1649 and the last signed painting from 1085/1674.

- 3 In the second chapter Negar Habibi examines in detail the doubtful and vague term *farangi sazi* and its use as from the Safavid period up to present day authors. There is no precise definition in written sources of the Safavid period. Safavid painters appear to have chosen in a selective way certain techniques (such as chiaroscuro and perspective) and certain “exotic” or “fascinating” aspects of European art and culture in order to mix them creatively with their own aesthetics. The author sees a parallel with Orientalism in European art and proposes, especially with regard to the Safavid paintings with European subjects, to refer to them as Iranian Occidentalism, a term that does not detract from the artistic and historical value of these paintings.
- 4 The third chapter is devoted to the context in which the paintings of 'Ali Qoli Jebadar were created, namely the Safavid state under Shah Soleiman (1666-94). His government was characterized by an increasing duality and tension between, on the one hand, the power of the Chancellery, the official and traditional centre of power of the State, and, on the other hand, the close entourage of the king, which included high-ranking eunuchs and some harem women, and which was gaining more and more power and influence. This dualism could be reflected in the artistic patronage and in the emergence of a new group of patrons, who manifested themselves not only as patrons of building projects and charitable works, but also of a particular type of painting.

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