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Autore	Habibi Negar <1981->
Titolo	'Ali Qoli Jebadar et l'occidentalisme safavide : une etude sur les peintures dites farangi sazi, leurs milieux et commanditaires sous Shah Soleiman (1666-94) / / par Negar Habibi
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Note generali	Updated version of the author's thesis (doctoral--Universite de droit, d'economie et des sciences d'Aix-Marseille, 2014) under the title: Le farangi sazi et les peintures de Ali Qoli Jebadar.
Nota di bibliografia	Includes bibliographical references (pages 178-203) and index.
Nota di contenuto	Front Matter -- Copyright page -- -- Remerciements -- Transcription du persan -- Liste des abréviations dans les notes -- Liste des illustrations et crédits photos -- Introduction -- Ali Qoli Jebdr : l'artiste aux titres royaux1 -- Farangi sazi? Une considération sur les peintures occidentalistes safavides -- L'État de Shh SoleimnShh Soleimn : l'historique des centres du pouvoir safavide entre 1666 et 1694 -- Le mécénat artistique à la cour de Shh Soleimn : Le syncrétisme artistique des peintures de Ali Qoli JebdrAli Qoli Jebdr -- Conclusion générale.
Sommario/riassunto	In 'Ali Qoli Jebadar et l'occidentalisme Safavide' Negar Habibi provides a fresh account of the life and works of Ali Qoli Jebadar, a leading painter of the late Safavid period. By collecting several of the artist's paintings and signatures Habibi brings to light the diversity of 'Ali Qoli Jebadar's most important works. In addition, the volume offers us new insights into both the artistic and socio-political evolution of Iranian society in the last days of pre-modern Iran. By carefully consulting the historical sources, Negar Habibi demonstrates the possibility of a

female and eunuch patronage in the seventeenth-century paintings known as farangi sazi, while suggesting the use of the term "Occidentalism" for those Safavid paintings that show some exotic and alien details of the Western world.
