

**Dr Amy S. Landau**  
Walters Art Museum  
Associate Curator of Islamic Art and Manuscripts  
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**Secondary Affiliation:**

Professor, Johns Hopkins University, Zanvyl Krieger School of Arts and Sciences

**Education:**

**University of Oxford**, Oriental Institute, Doctorate in Islamic Art and Archaeology, completion 2007

**University of Oxford**, Oriental Institute, Masters in Islamic Art and Archaeology, *Distinction*, completion 1999

**School of Oriental and African Studies**, Masters in Near and Middle Eastern Studies, completion 1997

**New York University**, B.A. in Near Eastern Languages and Literatures and Fine Arts, University Honors Scholar (*cum laude*), Albert Borgman Prize for Best Honors Thesis in the Humanities, completion 1995

**Consultancies:**

National Endowment for the Humanities (Federal Government, United States, November-December 2011); Manoogian Museum (Detroit, ongoing); Qatar Museums Authority (October 2011)

**Interviews (Film, Radio and TV):** *Islamic Art: Mirror of the Invisible World* (Unity Productions Foundation, December 2011); WNYC “Queens College Acquires Online Islamic Art” (7-19-11); Interview on WYPR with Tom Hall “Islamic Manuscripts at the Walters” (5-25-10); Baltimore Sun “Rare Islamic Art Put Online for All” (11-5-09).

**Editorial Committees:** The Walters Art Journal; The Walters Art Magazine; Iranian Studies (special issue on Iranian Architecture, forthcoming).

**Professional Experience:**

2009- Present **Walters Art Museum**, Associate Curator for Islamic Art and Manuscripts. **Responsibilities include:** Cataloguing collection of Islamic manuscripts with Adam Gacek in fulfillment of National Endowment of Humanities Preservation and Access Grant (2008); planning and implementation of international loan exhibition on the Islamic manuscript entitled “As Pearls on a String: Art and the Individual in the Islamic World”, scheduled for 2014-2015; jointly working on Islamic module with Education Department; cataloguing Armenian manuscripts in fulfillment of National Endowment for Humanities Preservation and Access Grant (2010-2012); serving on editorial board of Walters journal and magazine; focus shows include: *Poetry and Prayer: Islamic Manuscripts at the Walters* (2010); *Art of the Writing Instrument from Paris to Persia* (2011); *Images of Paradise: The Garden in the Christian and Islamic Worlds* (2012); *Egypt’s Ben Ezra Synagogue* (2012-2013, traveling to Yeshiva University, New York); ‘*Views of Eighteenth-Century Istanbul*’ (2014).

- 2008-2009 **Los Angeles County Museum of Art**, Art of the Middle East, Wallis Annenberg Curatorial Fellowship. Responsibilities included: exhibition on drawings in the Islamic world, Europe, and Asia.
- 2007-2009 **UCLA**, Center for Near Eastern Studies, Visiting Scholar Responsibilities included: Research and publication.
- 2006-2007: **Doris Duke Foundation for Islamic Art**- Shangri La, Curator. Responsibilities included: The research, cataloguing, interpretation and exhibition of Shangri La's collection; developing and implementing an interdisciplinary public programme plan; supervision of the collections database TMS; building programme partnerships in the community and beyond; representing Shangri La to the scholarly community.
- 2005-2006 **Freer Gallery of Art and Arthur M. Sackler Gallery**, Research Assistant Responsibilities included: Research on the Freer's permanent collection of Islamic art; enhancement of the collections database (TMS); administration of exhibition and permanent collections research material; coordinating between members of the exhibition team; assistance with fundraising activities; preliminary work for exhibition and collection catalogues.
- 1995-1996 **Sotheby's Department of Oriental and European Carpets**, New York, Cataloguer. Responsibilities included: Research on Islamic and European rugs, carpets and textiles; writing entries for sale catalogues; appraising Islamic carpets and textiles.

#### **Fellowships and Scholarships:**

- 2008-2010 Wallis Annenberg Curatorial Fellowship, Art of the Middle East, **LACMA**
- 2008-2009 Manoogian Simone Visiting Scholar, Armenian Studies Program, **University of Michigan** (offered)
- 2008 Grant for Research in Armenia/Iran, **Barakat Trust**
- 2008 Grant for Research in Iran, **Iran Heritage Foundation**, London
- 2007-2008 Visiting Scholar, Center for Near Eastern Studies, **UCLA**
- 2006 Grant for Research in Armenia, Nubar Pasha Armenian Fund, Oriental Institute, **University of Oxford**
- 2004-2005 Pre-Doctoral Fellowship, **The Metropolitan Museum of Art**, Islamic Department
- 2003-2004 Pre-Doctoral Fellowship, **Freer Gallery of Art and Arthur M Sackler Gallery**, Smithsonian Institution, Department of Islamic art
- 2001-2004 Nubar Pasha Armenian Fund Scholarship, Oriental Institute, **University of Oxford**
- 2003-2004 Albin Salton Research Fellowship, **The Warburg Institute**, University of London
- 2003-2004 Marjory Wardrop Fund for Georgian Studies, Oriental Institute, **University of Oxford**
- 2003-2004 Grant for Research on Persian Manuscripts in Russian Collections, **Barakat Trust**
- 2001-2003 Graduate Scholarship, Somerville College, **University of Oxford**
- 2001 Grant for Research in Iran, **British Institute for Persian Studies**

- 2001 Grant for Language Study in Iran, **American Institute of Iranian Studies**  
Grant for Research on Persian Manuscripts in Collections in the United Kingdom, **Barakat Trust**
- 1999-2001 Graduate Scholarship, **Oriental Institute, University of Oxford**
- 1999 Grant for Research on Persian Manuscripts in Collections in the United Kingdom, **Barakat Trust**

**Academic Awards and Prizes:**

Nubar Pasha Armenian Prize for Translation (Classical Armenian), Oriental Institute, University of Oxford  
Distinction in M.St. in Islamic Art and Archaeology, Oriental Institute, University of Oxford  
Albert Borgman Prize for Best Honors Thesis in the Humanities, New York University

**Dissertation committees:**

Saima Akhtar, “Shangri La: Architecture as Collection,” Department of Architecture, MIT, 2007 (third reader; advisor Nasser Rabbat, MIT)

**Publications:**

Review of Die Kreuzritterbibel - The Morgan Crusader Bible – La Bible des Croisades, commentary by Daniel H. Weiss, Sussan Babaie, Sydney C. Cokerell, Vera Bash Moreen, William M. Voelkle (Luzern: Faksimile Verlag, 1999) *Iranian Studies*, vol. 39, no. 2.

“From Poet to Painter: Allegory and Metaphor in a Seventeenth-Century Persian Painting by Muhammad Zaman, Master of Farangi-Sazi”, *Muqarnas* 28, 2011, pp. 101-131.

“Adaptation of Religious Iconography in Seventeenth-Century Iran: the Case of Bethlehem Church”, in W. Floor and E. Herzig (eds.), *Iran and the World in the Safavid Age*, London, to appear 2012.

“From the Workshops of New Julfa to the Court of Tsar Aleksei Mikhailovich: An Initial Look at Armenian Networks and the Mobility of Visual Culture”, in Venetia Porter and Mariam Rosser-Owen (eds.), *Festschrift for Professor James Allan*, University of Oxford, London, to appear 2012.

“Reconfiguring the Northern European Print to Depict Sacred History at the Persian Court” in Michael North (ed.), *Mediating Netherlandish Art and Material Culture in Asia*, Amsterdam University Press, to appear 2012.

“Visibly Foreign, Visibly Female: The Eroticization of *Zan-i Farangī* in Seventeenth-Century Iranian Painting”, in Francesca Leoni and Mika Natif (eds.), *Images of Desire: On the Sensual and the Erotic in Islamic Art*, Ashgate Publications, to appear in 2012.

*Armenian Treasures in the Alex and Marie Manoogian Museum*, with Peter Cowe, Sylvie L. Merian, Garabed Belian, Amy Landau, and Alina Ayyazian, to appear in 2012.

**Invited presentations and conference papers:**

‘Armenian Sources for the Study of Safavid History’, Panel: New Sources for Safavid History, **International Society of Iranian Studies**, August 2012. (Scheduled)

‘Petros Velijanean: Armenian Merchant Patronage in Safavid Art’, Early Modern Merchants as Collectors, **Ashmolean Museum**, Oxford, June 2012. (Scheduled)

‘European Print Culture and the Julfan Community in Early Modern Iran and Beyond’, Panel: From Venice to Madras: Early Modern Armenian Print Culture, **American Historians Association**, January 2012. (Scheduled)

‘Imagining the European Woman in Seventeenth-Century Iran’, **Walters Art Museum**, Friends of the Asian Collection, October 2010

‘Islamic Calligraphy and Cultural Memory’, **Johns Hopkins University**, October 2010.

‘Between Iran and Europe in the Seventeenth Century’, Art Seminar Group, June 2010.

‘Bogdan Saltanov and Julfan Trade’ **4<sup>th</sup> Biennial Conference Society for Renaissance Studies**, University of York, July 2010.

‘From the Workshops of New Julfa to the Court of Tsar Aleksei Mikhailovich: An Initial Look at Armenian Networks’ **American Historical Association**, January 2010.

‘Reconfiguring the Northern European Print to Depict Sacred History at the Persian Court’ NIAS workshop, **Netherlands Institute for Advanced Studies**, January 2010.

‘Commerce and Collection: Kutahya Ware at the Manoogian Museum’, **Detroit Institute of Art**, May 2010.

‘Armenian Julfan Networks of Artistic Patronage and Production’, **University of Oxford**, April 2009.

‘A View to Martyrdom: Iconography of a Seventeenth-Century Shahnama Page’, **University of California**, Irvine, April 2009.

‘Artistic Relations between the Safavid and Mughal Empires’, **University of California**, Irvine, April 2009.

‘A View to Farangi-sazi: Relating Allegory and Metaphor in the New Style of Seventeenth-Century Persian Painting’, Aga Khan Program Lecture Series: A Forum for Islamic Art, **Harvard University**, February 2009.

‘Visibly Foreign, Visibly Female: The Eroticization of Zan-i Farangi in Seventeenth-Century Iranian Painting’, **CAA**, Los Angeles, April 2008.

‘Networks and the Mobility of European Visual Culture: Reinterpretations in Early Modern Iran and Beyond’, Center for Near Eastern Studies, **UCLA**, April, 2008

‘Imperial Networks and European Religious Iconography in Early Modern Iran’, Department of History of Art and Architecture, **Brown University**, January 2008.

‘Sacred Iconographies at the Court of Shah Sulayman (1666-1694)’, **McGill University**, January, 2008

‘As in a Picture, so in Poetry: A 17th-Century Painting by Muhammad Zaman’, *Teaching with Persian Texts*, **McGill University**, January, 2008

‘Diversity and the Visual Culture of the Islamic World’, Global Village Program on Islam and Southeast Asia, **Punahou School**, Hawaii, June, 2007.

‘Shah Sulayman, Court Painters and the Armenian Merchants of Julfa’, Patrons, Makers and Traders: People and Art in the Islamic Middle East, **Victoria and Albert Museum**, April, 2007.

‘The Armenian Churches and Houses of Julfa and the Palaces of the Safavid Elite: A Comparative Look’, **Freer Gallery of Art/Arthur M. Sackler Gallery**, July 2006

‘Seventeenth-century Isfahan and New Julfa’, in seminar series entitled “Cities of Caliphs and Sultans: Capitals of the Islamic World”, **Princeton University**, December, 2005.

‘From Europe to Safavid Iran: Illustration of Persian Poetry at the Court of Shah Sulayman (1666-1694)’, **The Metropolitan Museum of Art**, March, 2005

‘Images of St Jerome in Desert Reclusion: A Study of a Late Safavid Painting’, work in progress seminar, **Freer Gallery of Art and Arthur M. Sackler Gallery**, April, 2004.

‘Arak‘el Dawrizetsi and Safavid Aesthetic Attitudes’, Series on Historic Armenian Cities and Provinces: The Armenian Community of New Julfa, **UCLA**, November, 2003.

‘New Julfa: Threads of “Westernization” in Seventeenth-Century Iran’, The Director’s Seminar, **The Warburg Institute**, May 2003.

‘Murals of the Churches and Houses of New Julfa’, British Institute of Persian Studies, Fifth BIPS Workshop, **University of Edinburgh**, April, 2003.

‘The Circulation of Counter-Reformation Art and Culture in Safavid Persia’, Iran and the World in the Safavid Age, **SOAS**, University of London, September, 2002.

‘Muhammad Zaman’s European Style and the Reception of a Queen’s Image’ the **Third Biennial Conference on Iranian Studies**, Bethesda, Maryland, May, 2000.

Visual Narrative in 17<sup>th</sup>-Century *Shahnameh* and *Khamseh* Illustrations’ Visual Art as Contact Zones: Europe and the Three Empires of Islam in the Early Modern Period, **Ashmolean Museum**, Oxford, July, 1999.