

## SHIRIN FOZI

The University of Pittsburgh  
Henry Clay Frick Department of History of Art and Architecture  
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### RESEARCH

Romanesque sculpture; Holy Roman Empire; funerary monuments; history of collections

### EDUCATION

Ph.D. Harvard University, History of Art and Architecture, 2010

A.M. Harvard University, 2005

B.A. Williams College, 2001

### EMPLOYMENT

Assistant Professor, History of Art and Architecture, University of Pittsburgh, 2013-

Mellon Postdoctoral Fellow in Medieval Art History, Northwestern University, 2010-13

### MUSEUM EXPERIENCE

Faculty Co-curator, *Narratives of the Nationality Rooms*, Pitt University Art Gallery, 2017

Curatorial Intern, Byzantine Art, Dumbarton Oaks Museum, Washington, D.C., 2010

Research Intern and Lecturer, Art of Europe, Museum of Fine Arts, Boston, 2004-10

Museum Teacher, Isabella Stewart Gardner Museum, Boston, 2002-10

Education Intern, Metropolitan Museum of Art / The Cloisters, New York City, 2000

### SELECTED HONORS

John G. Bowman Travel Grant for Faculty Research, University of Pittsburgh, 2018

Hewlett Grant, University Center for International Studies, University of Pittsburgh, 2018

European Studies Center Grant for travel to Germany, University of Pittsburgh, 2018

Provost's Special Initiative in the Humanities Grant, University of Pittsburgh, 2017

Faculty Research Grant for travel to France and England, Northwestern University, 2012

Romanik-Forschungspreis for the best dissertation, Europäisches Romanik Zentrum, 2011

Dissertation Completion Fellowship, Mellon/ACLS Early Career Program, 2009-10

Travel Fellowship in the History of Art, Samuel H. Kress Foundation, 2008

Derek Bok Certificate for Distinction in Teaching, Harvard University, 2008 and 2005

Merit/Term-time Dissertation Research Fellowship, Harvard University, 2007

Aga Khan Program Grant for travel to Turkey, Harvard University, 2004

Graves Prize for best undergraduate essay in art history, Williams College, 2001

### COURSES OFFERED

*Lectures:* Introduction to Medieval Art; Pagans and Christians, 200-800; Romans after Ancient Rome, 800-1200; Constructing Gothic, 1100-1500; History and Ethics of Collecting.

*Seminars:* Medieval Mobility & Cross-Cultural Exchange; Medieval Treasuries; Books of Hours; Museum Studies Exhibition Seminar; Methods and Foundations of Art History.

PUBLICATIONS AND WORK-IN-PROGRESS

## BOOKS

*Romanesque Tomb Effigies: Death and Redemption in Northern Europe, 1000-1200*. Book manuscript, under review.

*Christ on the Cross: The Boston Crucifix and the Rise of Medieval Wood Sculpture*, edited with G. Lutz. *Studies in the Visual Cultures of the Middle Ages* 14 (Brepols), forthcoming.

## ARTICLES

“The Quedlinburg Animal Frieze and its Romanesque Context.” In *A Companion to the Abbey of Quedlinburg in the Middle Ages*, edited by Karen Blough (Brill), under contract.

“Reconstructing Ita at Schaffhausen.” In *Women’s Arts of the Body*, edited by Irina Dumitrescu, special issue of *Medieval Feminist Forum*, submitted.

“Harry Fuld, Georg Swarzenski, and the Modern History of a Medieval Crucifix.” In *Christ on the Cross* (see above), forthcoming.

“Iconography.” In *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, 2<sup>nd</sup> edition, edited by Conrad Rudolph (Wiley), in press.

“[From the pictorial to the statuesque: Two Romanesque Effigies and the Problem of Plastic Form.](#)” In *Revisiting the Monument: Fifty Years Since Panofsky’s ‘Tomb Sculpture’*, edited by Ann Adams and Jessica Barker ([Courtauld Books Online](#), 2016), pp. 30-48.

“Reinhildis has died: Ascension and Enlivenment on a Twelfth-Century Tomb.” *Speculum* 90/1 (January 2015): 158-94. *Named February 2015 article of the month by Feminae.*

“The Time is Opportune: The Swarzenskis and the Museum of Fine Arts in Boston.” In *Gothic Art in the Gilded Age*, ed. Virginia Brilliant, *JHistColl* 27/3 (November 2015): 425-39.

“American Medieval: Authenticity and the Indifference of Architecture.” In: *Gothic Art in the Gilded Age*, ed. Virginia Brilliant, *JHistColl* 27/3 (November 2015): 469-80.

“Herrscher und Heilige auf den romanischen Reliefs in der Liobakirche.” In *Die Kirche St. Peter in Petersberg bei Fulda*, edited by Christine Kenner et al (Theiss, 2014), pp. 393-404.

“A Mere Patch of Color: Isabella Stewart Gardner and the Shattered Glass of Reims Cathedral.” In *Memory and Commemoration in Medieval Culture* (Ashgate, 2013), pp. 321-44.

## REVIEWS

*A Reservoir of Ideas: Essays in Honour of Paul Williamson*, ed. by Glyn Davies and Eleanor Townsend (Paul Holberton and the V&A, 2017), *Speculum*, submitted.

*The Salerno Ivories*, ed. by Francesca Dell’Acqua, Anthony Cutler, Herbert Kessler, Avinoam Shalem, and Gerhard Wolf (Gebr. Mann, 2016), [The Medieval Review](#), 3 October 2017.

Conrad Rudolph. *The Mystic Ark: Hugh of St. Victor, Art, and Thought in the Twelfth Century* (Cambridge, 2014). *CAA.reviews*, 24 September 2015.

Christian Schuffels. *Das Brunograbmal im Dom zu Hildesheim* (Schnell + Steiner, 2012). [The Medieval Review](#), 24 October 2013.

Elizabeth Valdez del Álamo. *Palace of the Mind: The Cloister of Silos and Spanish Sculpture of the Twelfth Century* (Brepols, 2012). *JSAH* 72:4 (2013): 584-5.

Eliza Garrison. *Ottoman Imperial Art and Portraiture: The Artistic Patronage of Otto III and Henry II* (Ashgate, 2012). [The Medieval Review](#), 19 January 2013.

Corine Schleif and Volker Schier. *Katerina’s Windows: Donation and Devotion, Art and Music in the Writings of a Birgittine Nun* (Penn State, 2009). *CAA.reviews*, 10 November 2010.