

## **SHIRIN FOZI**

The University of Pittsburgh  
Henry Clay Frick Department of History of Art and Architecture  
104 Frick Fine Arts Building, Pittsburgh, PA 15260

[sfozi@pitt.edu](mailto:sfozi@pitt.edu)

### **RESEARCH**

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

### **EDUCATION**

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

M.A. 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**

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

Curatorial 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

### **FELLOWSHIPS / GRANTS / AWARDS**

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

Faculty Research Grant, Northwestern University, 2012

Romanik-Forschungspreis for the best unpublished dissertation on a high medieval topic,  
Europäisches Romanik Zentrum, Merseburg, Germany, 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 Travel Grant, Harvard University, 2004

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

Lawrence and Wilmers Fellowships for summer research abroad, Williams College, 2000

Class of 1960s Scholar in Art History, Williams College, 2000-01

### **COURSES OFFERED**

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

*Seminars:* The Medieval Treasury; Cross-Cultural Aesthetics; History and Ethics of Collecting  
and Collections; Museum Studies Exhibition Seminar; Methods of the History of Art.

PUBLICATIONS AND WORK-IN-PROGRESS

## BOOKS

*Framing Romanesque Effigies: Death and Redemption in Northern Europe, 1000-1200.* Book manuscript, submitted.

*Christ on the Cross: The Boston Crucifix and the Rise of Medieval Wood Sculpture, 970-1200.* Volume of essays co-edited with Gerhard Lutz, submitted.

## 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.

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

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

“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*, edited by Virginia Brilliant, special issue of the *Journal of the History of Collections* 27/3 (November 2015): 425-39.

“American Medieval: Authenticity and the Indifference of Architecture,” in: *Gothic Art in the Gilded Age* (see above), *JHC* 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*, edited by Elma Brenner, Meredith Cohen and Mary Franklin-Brown (Ashgate, 2013), pp. 321-44.

## REVIEWS

*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 Àlamo. *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.