

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

RESEARCH

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

EDUCATION

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

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

Central Research Development Fund Grant, University of Pittsburgh, 2018-20

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

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

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

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

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

Romanik-Forschungspreis (dissertation prize), 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, 2007

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

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

COURSES OFFERED

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

Seminars: Medieval Mobility and Exchange; Medieval Manuscripts; History & Ethics of Collecting; Museum Studies Exhibition Seminar; Methods and Foundations of Art History.

SELECTED PUBLICATIONS

BOOKS

Romanesque Tomb Effigies: Death and Redemption in Northern Europe, 1000-1200
(Pennsylvania State University Press), forthcoming.

Christ on the Cross: The Boston Crucifix and the Rise of Medieval Wood Sculpture, edited with Gerhard Lutz. *Studies in the Visual Cultures of the Middle Ages* (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.” *Medieval Feminist Forum*, special issue, *Women’s Arts of the Body*, edited by Irina Dumitrescu and Emma Bérat, forthcoming.

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

“Iconography.” In *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, second edition, edited by Conrad Rudolph (Wiley, 2019), 245-65.

“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), 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.” *Journal of the History of Collections* 27/3, [special issue](#), ed. Virginia Brilliant (Nov. 2015): 425-39.

“American Medieval: Authenticity and the Indifference of Architecture.” *Journal of the History of Collections* 27/3, special issue, edited by Virginia Brilliant (Nov. 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), 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), 321-44.

REVIEWS

Glyn Davies and Eleanor Townsend, eds., *A Reservoir of Ideas: Essays in Honour of Paul Williamson* (Paul Holberton and the V&A, 2017), *Speculum* 94/2 (2019), in press.

Francesca Dell’Acqua, Anthony Cutler, Herbert Kessler, Avinoam Shalem, and Gerhard Wolf, eds., *The Salerno Ivories* (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.