

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

EMPLOYMENT

University of Pittsburgh, Associate Professor (2020-); Assistant Professor (2013-20)
Northwestern University, Mellon Postdoctoral Fellow in Medieval Art History (2010-13)

EDUCATION

Harvard University, History of Art and Architecture, Ph.D. (2010); A.M. (2005)
Williams College, Art History, B.A. with honors (2001)

SELECTED HONORS

Millard Meiss Publication Fund Grant (book subvention), College Art Association, 2019
Course Development Grant, Jewish Studies, University of Pittsburgh, 2019-21
Edwards Endowed Publication Fund Grant (book subvention), Pittsburgh, 2019
Central Research Development Fund Grant, Pittsburgh, 2018-21
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

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, 2000

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 (Penn State University Press), in production.

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* 14 (Brepols, 2020).

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.

“Tomb Sculpture.” In *Oxford Bibliographies in Medieval Studies*, edited by Paul E. Szarmach (Oxford), under contract.

“Art in Medieval German Lands.” In *Oxford Bibliographies in Art History*, edited by Thomas DaCosta Kaufmann (Oxford), under contract.

“Reconstructing Ita at Schaffhausen.” *Medieval Feminist Forum*, special issue, *Everyday Arts: Crafts, Voice, Performance*, edited by Irina Dumitrescu and Emma Bérat, in press.

“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), 80-101.

“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

L. Goldenbaum. *In testimonium veritatis* (de Gruyter, 2018). *Sehepunkte*, submitted.

K. Berzock, ed. *Caravans of Gold, Fragments of Time* (Princeton, 2019). *Speculum*, submitted.

R. Bork. *Late Gothic Architecture* (Brepols, 2018). [Architectural Histories](#) 8, 1 (Winter 2020).

G. Davies and E. Townsend, eds. *Reservoir of Ideas* (V&A, 2017). *Speculum*, 94, 2 (2019).

F. Dell’Acqua et al, eds. *The Salerno Ivories* (Gebr. Mann, 2016). [TMR](#), 3 Oct. 2017.

C. Rudolph. *The Mystic Ark* (Cambridge, 2014). *CAA.reviews*, 24 Sept. 2015.

C. Schuffels. *Das Brunograbmal* (Schnell + Steiner, 2012). [TMR](#), 24 Oct. 2013.

E. Valdez del Àlamo. *Palace of the Mind* (Brepols, 2012). *JSAH* 72, 4 (2013): 584-85.

E. Garrison. *Ottoman Imperial Art and Portraiture* (Ashgate, 2012). [TMR](#), 19 Jan. 2013.

C. Schleif and V. Schier. *Katerina’s Windows* (Penn State, 2009). *CAA.reviews*, 10 Nov. 2010.