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Special Issue Dedicated to the Memory of Sarah Jordan Lippert (1975–2019)

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14 Dicembre 2020

di Liana De Girolami Cheney

Iconocrazia 17/2020 - "Iconocratic Studies. In memory of Sarah Jordan Lippert" (Vol. 1)

Sara Jordan Lippert, PhD (1975–2019), was an Associate Professor of Art History at the University of Michigan-Flint. A specialist in British and European Late Eighteenth- to Late Nineteenth-Century Art, her research also extended into French and Italian Renaissance and Baroque Art and Paragone (Inter-Arts Rivalry) Studies. Dr. Lippert was Director of the Society for Paragone Studies, affiliated with the Flint Institute of Arts, and was Editor-in-chief for the academic journal *Paragone: Past and Present*, a publication of the Society for Paragone Studies, in collaboration with the Flint Institute of Arts (published by Brill in 2018). She was a gifted and prolific author of several ground-breaking books as well as innumerable articles in journals and exhibition catalogues. She also contributed extensively to international conferences and public lectures. Her publications investigated aspects of the work of nineteenth-century French artists including Jean-Léon Gérôme, Jean-Auguste-Dominique Ingres, Anne-Louis Girodet, Antonio Canova, Gustave Moreau, Edward Burne-Jones, and Gotthold Ephraim Lessing. She also published on more general topics including stained glass of the Belle Époque, popular illustration from 1750 to 1900, and artistic perceptions of the Middle Ages in the nineteenth century. Dr. Lippert was also guest curator of the exhibition “Fantasy, Fiction, and Fact in Popular Illustration: 1750–1900,” held at the Flint Institute of Arts, Flint, MI, 3 May–3 Aug. 2014, and the exhibition “Rhythms and Experiences: Everyday Life in 19th-Century Japanese Prints,” held at the Flint Institute of Arts, Flint, MI, 13 Jan.–15 Apr. 2018. Her presentations at symposia and conferences were wide-ranging and extensive and included papers on quattrocento art and Sieneese mysticism; on Giovanni Antonio Bazzi, Aubrey Beardsley,

Carlo Crivelli, Darwin, and Cesare Lombroso; and on topics such as sixteenth-century Mannerism, English illustrators, French Renaissance portrayals of Diana and the stag, and Franciscan legacies in the era of secularism, amongst many others.

Dr. Lippert was Director of Art History in the Visual Arts Department at the University of Michigan-Flint. She mentored and supervised Art History majors and minors and also advised students in the programs of Master in Arts Administration and Women's and Gender Studies. She held a PhD in Art History from The Pennsylvania State University and was the recipient of a Samuel H. Kress Travel Fellowship in the History of Art as well as a fellow of the Social Sciences and Humanities Research Council of Canada.

These academic essays are in her memory, honoring a fine young scholar. The scholarship and scope of the essays range from the art of Italian Renaissance to American and British nineteenth-century art, paralleling the art-historical interests and studies of our Sarah! The essays construct *paragoni* in the visual arts, that is, sacred versus profane art, connoisseurship versus iconography, visual arts versus politics, poetry versus painting, music versus painting, drawing versus painting, and standing sculpture versus reliefs.

The essays of William Levin and Ellen Longworth focus on the art and patronage of Early Renaissance art, the Compagnia della Misericordia and Lombard funerary art respectively. Tina Waldeier Bizzarro's essay addresses traditional honorific celebrations. The studies of Lynette Bosh, Charles Burroughs, Deborah Cibelli, Émilie Passignat, Brian Steele, and Stephania Vai center around the Italian art of the Cinquecento and early Seicento, focusing on archival and iconographic aspects as well as *paragoni* between painting and sculpture and between text and image in the art of Michelangelo, Fontana, Gherardi, Raphael, and Vasari. Moving forward through the centuries, D.R.M. Bentley and Liana De Girolami Cheney observe literary and visual significations in the paintings of Pre-Raphaelite painters such as Rosetti and Burne-Jones. Patricia Ricci presents an intriguing *paragone* between painting and sculpture in the US capitol during the nineteenth century.

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The contributors express a special gratitude to Dr. Giuseppe Cascione, Professor of Political Sciences, at the Università di Aldo Moro in Bari, and Editor of *Iconocrazia*, for this special invitation.

Liana De Girolami Cheney and Brendan Cole, 2020

Select Bibliography of Publications by Sarah Lippert

1. Books

The Paragone in Nineteenth-Century Art (2019)

The Imagery of Travel: Visions and Voyages, Real and Imagined (2018)

Space and Time in Artistic Practice and Aesthetics: The Legacy of Gotthold Ephraim Lessing (2017)

2. Journal Articles and Essays

“Venus’s Double: Similitude and Reflections in the Work of Burne-Jones,” in *Doppelgangers, Alter Egos, and Mirror Images in Western Art, 1840–2010: Critical Essays*, ed. Mary D. Edwards (2019)

“Ingres’s *Napoleon Enthroned*: A Reconsideration of its Objectives,” in *Selected Papers of the Consortium on the Revolutionary Era, 1750–1850*, ed. Alex Mikaberidze, Carol Harrison, and Bill Olejniczak (2018)

“The Iconography of Girodet’s *Endymion* during the French Revolution,” in *Romantic Rapports: New Essays on Romanticism across Disciplines*, ed. Larry Peers and Christopher R. Clason (2017)

“Sacred to Aesthetic: Stained Glass of the Belle Époque,” in *Radiance and Symbolism in Modern Stained Glass: European and American Innovations and Aesthetic Interrelations in Material Culture*, ed. Liana De Girolami Cheney (2016)

“Canova’s *Perseus* as Emblem of Italy,” *Iconocrazia* 10 (2016), online

“Salomé to Medusa by way of Narcissus: Typological Conflation in the Work of Gustave Moreau,” *Artibus et Historiae* (2014)

“Jean-Léon Gérôme and Polychrome Sculpture: Reconstructing the Artist’s Hierarchy of the Arts,” *Dix-Neuf: Journal of the Society of Dix-Neuviémistes* 18, no. 1 (2014), online

“Mind over Matter: Levitation and the Defiance of Nature in Late Nineteenth-Century Painting,” in *Gravity in Art: Essays on Weight and Weightlessness in Painting, Sculpture, and Photography*, ed. Elizabeth Bailey and Mary D. Edwards (2012)

“Gustave Moreau’s Dying Poets: A Message to the Art Critic,” in *Images and Imagery: Frames, Borders, Limits—Interdisciplinary Perspectives*, ed. Corrado Federico, Leslie Boldt-Irons, and Ernesto Virgulti (2005)

“The Answer may be Found in the Middle Ages: A Look at Some Artistic Perceptions of the Middle Ages in the Nineteenth Century,” in *Millennium, Madness, and Mayhem: Eschatology East and West*, ed. Christopher Beall (2002)

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