

David Bjelajac

CURRENT ADDRESSES:

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EDUCATION:

University of Wisconsin-Madison, B.A. 1972, major in History. M.A. 1973, major in History of Modern Europe.

University of North Carolina-Chapel Hill, Ph.D. 1984, Art Department: Modern and American Art.

ACADEMIC APPOINTMENTS:

Professor of Art and American Studies, George Washington University, 1998 to present; Chair, Department of Fine Arts and Art History, The George Washington University, 2000 to 2003. Interim Chair, 2006-2007.

Associate Professor of Art, George Washington University, 1992-98; Assistant Professor of Art, George Washington University, 1989-92.

Assistant Professor of Art and the History of Art and Architecture, Tufts University, 1987-89.

Assistant Professor of Art, Corpus Christi State University, 1984-87.

PUBLICATIONS:

Books:

American Art: A Cultural History. Revised and Expanded Second Edition. Prentice Hall, 2005.

American Art: A Cultural History. Laurence King, Ltd, Prentice Hall and Harry N. Abrams, Inc., 2000.

Washington Allston, Secret Societies, and the Alchemy of Anglo-American Painting. Cambridge University Press, 1997.

Millennial Desire and the Apocalyptic Vision of Washington Allston. New Directions in American Art, Washington, DC: Smithsonian Institution Press, 1988.

Catalogues:

Eric Avery: Healing before Art. Corpus Christi, Texas: Weil Gallery, Corpus Christi State University, 1987.

Private Visions: The Paul and Mary Haas Collection of Art. Corpus Christi, Texas: Paul and Mary Haas, 1987.

Articles, Essays and Book Chapters:

“Honey from the Louvre: Gleaning God’s Word from the Old Masters,” in *Samuel F. B. Morse’s ‘Gallery of the Louvre’ and the Art of Invention*, ed. Peter John Brownlee (Chicago and New Haven, CT: Terra Foundation for American Art; distributed by Yale University Press, 2014): 148-167.

“Masonic Fraternalism and Muhammad Among the Lawgivers in Adolph Weinman’s Sculpture Frieze for the United States Supreme Court (1931-1935),” in *The Image of the Prophet between Ideal and Ideology*, eds. Christiane J. Gruber and Avinoam Shalem (Berlin: De Gruyter Publishing, 2014), 357-381.

“Mercurial Pigments and the Alchemy of John Singleton Copley’s *Watson and the Shark*,” in *Artefacts: Studies in the History of Science and Technology*, eds. Martin Collins, Robert Bud, Bernard Finn and Helmuth Trischler; Vol. 9: *Analyzing Art and Aesthetics*, eds. Anne C. Goodyear and Margaret Weitekamp (Washington, D.C.: Smithsonian Institution Scholarly Press, 2013), pp. 144-166.

“Freemasonry, Thomas Cole and American Landscape Painting,” *Journal for Research into Freemasonry and Fraternalism*, 2, no.1 (Spring 2011), 79-108: www.equinoxpub.com/JRFF.

“Visual Culture: Painting, Sculpture and the Graphic Arts from Revolution to the Civil War,” in *Encyclopedia of Religion in America*, eds. Charles H. Lippy and Peter W. Williams, vol. 4 (Washington, D.C.: Congressional Quarterly Press, a division of SAGE Publications, 2010), 2272-2278.

“Thomas Cole’s *Oxbow* and the American Zion Divided,” *American Art*, 20 (Spring, 2006): 60-83.

“Confessions of a Survey Writer,” *American Art*, 16 (Summer 2002): 7-10.

“William Sidney Mount and the Hermetic Tradition in American Art,” in *The Visual Culture of American Religions*, eds. Sally Promey and David Morgan (University of California Press, 2001), 176-190.

“The Boston Elite’s Resistance to Washington Allston’s *Elijah in the Desert*,” in *American Iconology*, ed. David C. Miller (Yale University Press, 1993): 39-57.

“Washington Allston’s Prophetic Voice in Worshipful Song with Antebellum America,” *American Art*, 5 (Summer 1991): 68-87.

Catalogue, Encyclopedia and Dictionary Entries:

“Allston, Washington,” *The Bloomsbury Encyclopedia of the American Enlightenment*, ed. Mark G. Spencer, vol. 1 (New York and London: Bloomsbury Academic; Bloomsbury Publishing, Inc., 2015): 43-44.

“Johnson, Joshua,” *The Grove Encyclopedia of American Art*, ed. Joan Marter, vol.2 (Oxford University Press, 2011): 647-648.

“Washington Allston,” *Southern Writers: A New Biographical Dictionary*, ed. Joseph M. Flora, Amber Vogel, et al. (Louisiana State University Press, 2006): 5-6

“George Inness: *Early Moonrise in Florida* (1893),” in *Seeing America: Painting and Sculpture from the Collection of the Memorial Art Gallery of the University of Rochester*, ed. Marjorie B. Searl (Rochester, New York: Memorial Art Gallery, University of Rochester Press, 2006).

“Joshua Johnson,” *The Dictionary of Art*, (New York: Grove’s Dictionaries, 1996), 17:619.

“Joshua Johnson,” *The Encyclopedia of American Art before 1914*, Macmillan Publishers, 1999.

Book Reviews:

Review of Claire Perry, *The Great American Hall of Wonders: Art, Science, and Invention in the Nineteenth Century*. Washington, D.C.: Smithsonian American Art Museum, in association with D. Giles Limited, London, 2011 in *caa.reviews*, 2012, College Art Association, <http://www.caareviws.org/reviews>.

Review of *Signs of Grace: Religion and American Art in the Gilded Age*, by Kristin Schwain, in *The Journal of American History* (March 2009): 1182-1183.

Review of *A Time to Every Purpose: The Four Seasons in American Culture*, by Michael Kammen, in *Journal of American History* (June 2005)

Review of *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930*, by Holly Edwards, ed., in *CAA.reviews*, College Art Association, January-June 2001, <http://www.caareviws.org/reviews/edwards.html>

Review of *A Measure of Perfection: Phrenology and the Fine Arts in America*, by Charles Colbert, in *American Historical Review* (June 1999): 906-907.

Review of *The Material Culture of American Freemasons*, by John D. Hamilton in *American Studies International*, 33 (April 1995).

Review of *Spiritual Spectacles: Vision and Image in Mid-nineteenth-Century Shakerism*, by Sally M. Promey in *The Journal of Religion* 74 (October 1994): 573-575.

Review of *American Genre Painting: The Politics of Everyday Life*, by Elizabeth Johns in *The American Historical Review*, 98 (February 1993): 241-42.

Review of *Frederic Edwin Church and the National Landscape*, by Franklin Kelly in *The Journal of Interdisciplinary History* 20 (Autumn 1989): 327-8.

Review of *Grand Illusions: History Painting in America*, by William H. Gerds and Mark Thistlethwaite in *The American Historical Review* 95 (February 1990): 256.

VIDEO-AUDIO COMMUNICATIONS:

Podcast: *Samuel F. B. Morse's "Gallery of the Louvre" in Focus Symposium*

www.nga.gov/podcasts/lectures/index.shtm#061812nl00

<http://www.nga.gov/podcasts/bhts.xml>

Samuel F. B. Morse's "Gallery of the Louvre" as a Religious Painting David Bjelajac, professor of art and American studies, The George Washington University

www.nga.gov/podcasts/lectures/index.shtm#061812nl05 (Spring 2012)

Tape-recorded interview for Südwestrundfunk (SWR), a southwest, regional branch of German Public Radio (ARD) for a documentary radio program entitled "Washington, D.C. und die Deutschen," which included my discussion of German-American artists, Emanuel Gottlieb Leutze (1816-1868) and Adolph Alexander Weinman (1870-1952), who both worked in Washington, D.C. I spoke at length about my research on Leutze's mural *Westward the Course of Empire Takes Its Way* (1862) for the United States Capitol and Adolph Weinman's Sculpture Frieze for the United States Supreme Court (1931-1935). The interview was broadcast/streamed on SWR 2 (www.swr2.de) (2011-2012)

"America's History in the Making: The New Nation", educational DVD produced by Oregon Public Broadcasting and Annenberg Media, 2007.

"Artifacts & Fiction: Workshops in American Literature. Workshop 1. Visual Arts," an educational video produced by Oregon Public Broadcasting and Annenberg/CPB in association with the National Council of Teachers (NCTE) Assembly on American Literature (AAL), 2003.

WORK IN PROGRESS:

"John Singleton Copley's *Watson and the Shark* (1777-78) and the American Revolution" book project.

PAPERS AND PANELS:

"Samuel F. B. Morse's *Gallery of the Louvre* as a Religious Painting," Public Symposium: Samuel F. B. Morse's *Gallery of the Louvre* in Focus, Co-sponsored by the Terra Foundation for American Art and the National Gallery of Art, Washington, DC, April 21, 2012.

"Freemasonry, Thomas Cole and American Landscape Painting," Thomas Cole National Historic Site, Catskill, New York, March 6, 2011.

Discussant/Respondent, "Color and Nineteenth-Century American Painting," panel for the Association of Historians of American Art at the College Art Association Conference, NYC, February 11, 2011.

"Thomas Cole's 'The Titan's Goblet' (1833): Freemasonry, the Erie Canal and the American Hercules." Smithsonian American Art Museum and Archives of American Art, June 3, 2010.

"Freemasonry, Thomas Cole (1801-1848) and the Fraternal Ethos of American Art," Symposium on "New Perspectives on American Freemasonry and Fraternalism," Scottish Rite Masonic Museum & Library, National Heritage Museum, Lexington Massachusetts, April 9, 2010.

"Thomas Cole's *The Titan's Goblet* (1833): Freemasonry, the Erie Canal and America's Global Mission," College Art Association Conference, Chicago, Illinois, February 12, 2010.

"Masonic Fraternalism and Muhammad Among the Lawgivers in Adolph Weinman's Sculpture Frieze for the United States Supreme Court (1931-1935)," Interdisciplinary Conference on "Crossing Boundaries, Creating Images: In Search of the Prophet Muhammad in Literary and Visual Traditions," Kunsthistorisches Institut in Florenz and Max-Planck-Institut, Florence, Italy, July 18, 2009.

"Mercurial Pigments and the Alchemy of John Singleton Copley's Painting Technique," Symposium on "Brushes with History: Painting Materials, Methods and Artists, 1700-1850," sponsored by Historic Deerfield and the McNeil Program for Studies in American Art at Wellesley College. March 14, 2009, Historic Deerfield, Massachusetts.

"Freemasonry and the Alchemy of John Singleton Copley's *Watson and the Shark*," Conference on the Expression of Freemasonry, The Hague, organized by the Leiden Institute of Religious Studies, Leiden University, the Netherlands, Nov.28, 2008.

"Mercurial Pigments and the Chymistry of John Singleton Copley's *Watson and the Shark*," Artefacts XIII, Smithsonian Institution Conference on Science/Technology and Art, October 6, 2008.

"Mercury's Tortured Flesh: The Alchemic Crucible of John Singleton Copley's *Watson and the Shark*," Smithsonian American Art Museum and National Portrait Gallery, April 2, 2008.

"George Berkeley, *The Bermuda Group*, and the Providential Language of Vision," Redwood Library & Athenaeum, Newport, Rhode Island, November 1, 2007.

"George Berkeley, *The Bermuda Group* and the Providential Language of Vision," Omohundro Institute of Early American History & Culture and Society of Early Americanists Conference, Williamsburg, Virginia, June 9, 2007.

"Chardin's *Soap Bubbles* as Newtonian Diversions," American Society for Eighteenth-Century Studies Conference, Atlanta, Georgia, March, 24, 2007

"Bishop George Berkeley's Tar-water and Thomas Cole's Course of Nature," Hanes Art Center, University of North Carolina, Chapel Hill, March 27, 2006.

"Religious Visions of Washington Allston," Pennsylvania Academy of the Fine Arts, Philadelphia, June, 2005

"Nature's Hieroglyphs and the Masonic Vision of Thomas Cole," College Art Association, 92nd Annual Conference, Seattle, Washington, February 2004.

“*American Art: A Cultural History: On the Process of Writing and Editing a Survey of American Art*,” Smithsonian American Art Museum, September 12, 2002.

“Pigment into Light: 18th and Early 19th Century American Painting,” Corcoran Gallery of Art, May 25th 2001.

“William Sidney Mount and the Hermetic Tradition in American Art,” The Visual Culture of American Religions, 1999 Winterthur Conference, The Henry Francis Dupont Winterthur Museum, Inc., October 23, 1999.

“John Singleton Copley’s Portraits and the Hermetic Tradition,” American Society for Eighteenth-Century Studies, Nashville, Tennessee, April 10, 1997.

“American Light and the Masonic Eye,” College Art Association, San Antonio, Texas, January 26, 1995.

“Washington Allston's Millennial Desire and the Performance of Worship in Antebellum America,” The Society for Art, Religion, and Contemporary Culture, New York City, May 4, 1991.

“In the Image of God: The Likenesses of Washington Allston,” National Portrait Gallery, Smithsonian Institution, Conference to Honor the 250th Anniversary of the Birth of Charles Willson Peale, Washington, D.C., April 13, 1991.

“Washington Allston's Hebraic Imagination and the Federalist Construction of America,” Delaware Symposium on American Art, University of Delaware, April 5, 1991.

“Chromatics and Social Harmonics in the Art of Washington Allston,” College Art Association, Washington, D.C., February 22, 1991.

“Washington Allston and the Aesthetics of Spirituality in Antebellum New England,” American Culture Association, Toronto, Ontario, Canada, March 10, 1990.

“Washington Allston's Typology of Nature and the Old Testament--Church Ritual and the Defense of Art,” New Interpretations of American Landscape Conference, Arizona State University, March 18, 1989.

“Robert Rauschenberg,” Art Museum of South Texas, Corpus Christi, Texas, May 11, 1987.

“Issues in Contemporary Art,” Annual Conference of the Texas Art Education Association, November 22, 1986.

Panel moderator for Corpus Christi State University Symposium on Contemporary Art: “The Problem of Originality,” February 21, 1986.

“Washington Allston's Unfinished Masterpiece,” National Museum of American Art, Washington, D.C., October 19, 1982.

EDITORIAL AND OTHER PROFESSIONAL EXPERIENCE:

Member, National Endowment for the Humanities Review Panel for America's Media Makers Production and Development grant applications, Fall 2012

Member, National Endowment for the Humanities Review Panel for American Studies collaborative research grant applications, Fall 2009

Reviewer, Smithsonian Institution fellowship applications for the Smithsonian American Art Museum, 2008

Member, Editorial Board, *Esoterica: The Journal of Esoteric Studies*, Michigan State University, 1998-2005

Manuscripts refereed/reviewed for *American Quarterly*, journal for the American Studies Association; *American Art*, the scholarly journal for the Smithsonian American Art Museum; *Journal of the Early American Republic*; *Material Religion: The Journal of Objects, Art, and Belief*; the University of South Carolina Press; and *Studies in Eighteenth-Century Culture*, annual publication for the American Society for Eighteenth-Century Studies.

Director, Weil Gallery, Corpus Christi State University, 1986 to 1987.

MEMBERSHIPS:

College Art Association

American Studies Association

Association of Historians of American Art

American Society for Eighteenth-Century Studies

Historians of Eighteenth-Century Art and Architecture

FELLOWSHIPS, HONORS AND AWARDS:

Smithsonian Senior Fellow at the Smithsonian American Art Museum, 2007-2008.

Winterthur Museum Research Fellowship, Winterthur, Delaware 2008.

University Facilitating Fund Award, George Washington University, 1997.

Publication Subvention, George Washington University, 1996.

Junior Scholar Incentive Award, George Washington University, 1992

University Facilitating Fund Award, George Washington University, 1990

Junior Scholar Incentive Award, George Washington University, 1990.

Summer Residency, Institute for Advanced Study, Princeton, New Jersey, 1986.

Pre-doctoral Smithsonian Fellowship, National Museum of American Art, Washington, D.C., 1981-82.

Pre-doctoral Research Fellow, School of Social Sciences, Institute for Advanced Study, Princeton, New Jersey, 1980-81.

RECENT UNIVERSITY SERVICE:

Corcoran Collection Committee (an ad hoc university/CCAS committee; 2014-2015)

Dean's Council, Columbian College of Arts and Sciences, George Washington University, 2005-2008; Fall 2012-Spring 2014; Dean's Council Nominating Committee (2013-2014).

Chair, Academic Program Review Committee for Art Therapy Program, 2012-2013

Director of Graduate Studies for Art History, 2012-2013

Post-Doctorate in Art History Review Committee, FAAH in collaboration with Phillips Collection

Committee for reviewing University Facilitating Funds/Dilthey Competition applications, 2009-2012.

Committee for reviewing CCFF applications, Spring 2011.

CCAS Sub-Committee for reviewing General Curriculum Requirements in the Arts, 2009-2010.

Council of Chairs, CCAS, 2000-2003; Departmental Chair, 2000-2003; 2006-2007.