

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 Human Sciences, 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.

Journal Articles and Book Chapters:

“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).

“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.

Book Reviews, Catalogue Entries and Encyclopedia Articles:

“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).

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*, 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.

“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.

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. Gerdtz and Mark Thistlethwaite in *The American Historical Review* 95 (February 1990): 256.

VIDEO COMMUNICATIONS:

“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.

CURRENT RESEARCH PROJECTS:

“Transatlantic Cultures: Eighteenth-Century Art and Architecture in Europe and the Americas.” Thematic survey book on 18th century art and architecture in Europe and the Americas, to be published by Laurence King Publishing, Ltd. and McGraw-Hill. Draft manuscript should be finished in 2007.

“Mercurial Pigments: Chymistry, Color Theory and Studio Practice in American Painting, 1720-1880.” Book project comprising the history of artists’ pigments, color theory, chemical optics and alchemical craft traditions in constructing visual representations of culture, social class and racial identity.

PAPERS AND PANELS:

“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, Editorial Board, *Esoterica: The Journal of Esoteric Studies*, Michigan State University

Manuscript reviewer for *American Quarterly* and *Journal of the Early American Republic*

Director of the 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

Association of Members of the Institute for Advanced Study

FELLOWSHIPS AND AWARDS:

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

Wintherthur Museum Research Fellowship, Wintherthur, 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.

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

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

RECENT UNIVERSITY AND COLLEGE SERVICE:

Dean's Council, Columbian College of Arts and Sciences, George Washington University, 2005-2008.

Dean's Council's Academic Program Review Committee for Philosophy Department, 2004-5

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