

DAN JACOBS, M.A., M.B.A.

Dan Jacobs Associates

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EDUCATION

M.A. in Art History, University of Colorado, Boulder, December 2004. Special fields: Critical theory, Baroque art

Thesis: "Anatomy Acts: Performing the Corpse," directed by Dr. Claire Farago

M.B.A., Anderson School of Management, University of California, Los Angeles, June 1984. Special fields: Management in the Arts, Marketing, Information systems

A.B., Department of Fine Arts (Art History), Harvard College, Cambridge, Massachusetts, June 1981. Special field: History of architecture

EMPLOYMENT AND CONSULTING HISTORY

Private Art Advisory services, 2018-present

Consultation with private clients on management and disposition of high-value art collections.

Institutional Consulting services 2018-present

Museum of Outdoor Arts, Englewood Colorado. Guest curator, senior publication editor and contributing author, "Rauschenberg: Reflections and Ruminations," February-August, 2020. Accompanying catalog.

Denver Botanic Gardens, Denver Colorado. Interpretive planning services, docent training materials, publication contributor. "Human/Nature: Figures from the Craig Ponzio Sculpture Collection," 2019. Accompanying catalog.

Director, Victoria H. Myhren Gallery/Curator, University Art Collections, University of Denver, 2005-2018

Organized all Gallery exhibitions and curated the majority of its presentations. An innovation was the expansion of student curatorial opportunities for undergraduates and MA candidates, including exhibition/publication projects drawn from major regional collections and from the University's historical collections.

Teaching responsibilities in the Museum Studies Program of the School of Art & Art History.

As the University's first art curator, defined art collecting policies and programs campus-wide. Solicited on-campus and donor support for interdisciplinary programs involving the visual arts. In March 2016, secured a \$10 million gift of artworks, forming the Madden Collection at the University of Denver.

Collections-based programs included the establishment of the University's first dedicated art study center, supervision of conservation training projects and other hands-on learning projects. Achieved regional leadership in the "accessible collections" concept. Total collection value grew from \$3.2 million (600 works) in 2005 to value approaching \$25 million by 2018 (3600 works + photographic archive of over 20,000 images).

Consulting Scholar, Co-curator, Timken Museum of Art, San Diego, 2000-2004

Co-curated two focus exhibitions and performed research on WWII-era provenance of old master paintings.

Site planning consultant, North Carolina Museum of Art, Raleigh, North Carolina, 2004

Consulting with ArtifexED, a Denver-based environmental engineering firm, performed analysis of the NCMA's 167-acre parkland site, defining historic and natural features of interest for the museum's cultural and educational programs.

Museum planning consultant, Seattle Art Museum, Seattle, Washington, 2003

With Hal Fischer Associates, reviewed circulation and visitor experience aspects of the planned expansion of the Seattle Art Museum designed by Brad Cloepfil.

Museum planning consultant, Royal Ontario Museum, Toronto, Ontario, 2003

With Hal Fischer Associates, acted on behalf of the Museum to confirm circulation, way-finding and visitor experience aspects of the Renaissance ROM project, a \$200 million expansion designed by Studio Daniel Libeskind. Working directly with project architects, identified potential problems and solutions in the conceptual design phase.

Development and Interpretive Consultant, Asian Art Museum of San Francisco, 1999-2000

With Hal Fischer Associates, consulted on direction and content of a successful \$300,000 grant proposal to the National Endowment for the Humanities in support of the Museum's planned interpretive programs. Drafted budget, project timeline, and portions of narrative.

Exhibition Consultant, *Gold of the Pharaohs*, Stone International, Golden, Colorado, 1998- 1999

Conducted feasibility study for an unrealized 50,000 square foot travelling exhibition of ancient Egyptian royal artifacts from the excavations at Tanis. Produced exhibition storyboard, investor presentations and project team workshops. Recruited and led a

design team of nationally-known experts through conceptual budget and exhibit programming.

Assistant Director for Special Projects, Denver Art Museum, Denver, Colorado, 1991-1998

Managed gallery installation and capital improvement projects totaling over \$15 million and including more than 75,000 square feet of public space (see *Denver Art Museum Capital Projects* below). Supervised architects, construction manager and staff participants. Coordinated collaborative programs and capital projects with neighboring public institutions, including \$1.5 million in capital improvements (streetscape, parking, landscaping) funded by local government.\

Managed temporary exhibition program and staff, publication programs and staff, and other special projects (annual budget approx. \$1.5 million; staff of 12-16; project teams of 40+). Presented over 140 exhibitions during 1991-97 tenure (see *Denver Art Museum Exhibitions and Publication Projects* below). Conceived and initiated the \$2 million exhibition project, *Art & Home: Dutch Interiors in the Age of Rembrandt* (March May, 2002).

Director of Public Affairs & Development, Denver Art Museum, 1990-1991

Directed all museum fundraising, public relations, earned income, and membership programs; managed staff of twelve. Raised over \$1,000,000 in one year to expand scope of major educational initiatives associated with capital improvements.

Manager, Administrative Services, Getty Conservation Institute, Marina del Rey, California, 1985-1987

Administered an operating program of the J. Paul Getty Trust. Oversaw \$7 million budget; administered overseas projects (including restoration of Queen Nefertari tomb, Egypt); directed recruitment and personnel administration; planned and operated new facilities, including construction management; supervised contracts and accounting staff. Represented division in planning of new facility by Richard Meier Architects.

Director of Development & Community Relations, Madison Art Center, Madison, Wisconsin, 1984-1985

Responsible for all fundraising activities of a regional contemporary art museum. Managed all museum publications, grant-writing, publicity, and marketing and membership programs

Computer Services Manager, McKinsey & Company, Los Angeles, 1988-1990

Managed and provided data analytics support and training for consulting teams working with senior management of Fortune 500 clients. Developed analytical tools using emerging technology of PC-based spreadsheet software.

SELECTED PUBLICATIONS

The Wall/La Pared: Immigration and Identity, University of Denver, 2017. Series editor. Exhibition catalog for the 2016 exhibition of the same title.

On the Road: Semyon Fridlyand Photographs, University of Denver, 2008. Introduction; essay "Semyon Fridlyand: In Soviet Color;" series editor.

Eight Painters & Sculptors at the University of Denver, 1930-1965, University of Denver, 2008. Introduction; series editor.

Exhibition review: "*Weather Report* at the Boulder Museum of Contemporary Art," in *Curator: The Museum Journal* 51/3, July 2008.

"Print Album." Interpretive text for the exhibition, *Scraps as it were: Binding Memories*, University of Colorado Art Galleries, Boulder. January - May, 2004

"Print Album." Entry for the exhibition catalogue, *Eyes Wide Open: The Art of Viewing Art*, University of Colorado Art Galleries, Boulder. January - March, 2000

"Renovations to the Denver Art Museum: Preserving the architect's vision and the collections through new installation techniques," Carl Patterson and Dan Jacobs, in Exhibitions and Conservation, Pre-prints of the conference of The Scottish Society for Conservation and Restoration. April 1994

"Market Information Systems for the Profession and Science of Arts Management," with Lee G. Cooper, Anderson Graduate School of Management, UCLA, in The Journal of Arts Management and Law. Summer 1984

COURSES TAUGHT

Art History Curatorial Practicum: Thinking and Writing for Exhibitions. Graduate level course providing hands-on experience in selection and presentation of a contemporary art exhibition. University of Denver School of Art & Art History, Museum Studies program. Recent projects include installations at the Clyfford Still Museum, Denver.

Teaching assistantships in contemporary American art, classical art and archaeology, architecture history. Univ. of Colorado, Boulder.

PRESENTATIONS AND PANELS

"The John Thompson Shakespeare Mural at the University of Denver." Lecture for the

Women's Library Association, Margery Reed Little Theatre at the University of Denver, June 10, 2008.

"Unveiling the John Thompson Shakespeare Mural: Art Conservation at DU." Moderator and presenter, panel discussion at the Margery Reed Little Theatre at the University of Denver, April 6, 2008.

"On the Road: Photography of the Soviet Empire," presenter at panel discussion "Photojournalism and Politics", University of Denver, March 20, 2008.

"The Responsibility of the University: Art, Scholarship and Public Acceptance." Lecture at the Kirkland Museum of Fine and Decorative Art, Denver, Colorado, April 13, 2006.

"Body Worlds in Context: Aesthetic Tradition in Anatomy." Panelist and presenter at the public panel program, "Body Worlds and Ethics," University of Denver Arts and Sciences Passport series, May 23, 2006.

"Anatomy Acts: Performing the Corpse." Presentation at "Disciplinary Bodies," a graduate conference of the Department of Comparative Literature, Cornell University. September 2004

"Every Picture Has a Story: Looking at History through Art." Public in-gallery presentation. Timken Museum of Art, San Diego. February 2001

"Hausa Architecture." Guest lecture for the class "History of Architecture," Prof. Joan Draper. School of Architecture and Planning, University of Colorado, Boulder. April 2001

"An introduction to a trans-historical theory of baroque art." Guest lecture for the class "Concepts of the Baroque and Rococo," Prof. Vernon Minor. Dep't of Art & Art History, University of Colorado, Boulder. November 2000

"Franz Kafka as a Modern Subject." Presentation at the Rocky Mountain Interdisciplinary History Conference, University of Colorado, Boulder. October 2000

EXHIBITIONS CURATED AND ORGANIZED; MUSEUM SPECIAL

PROJECTS University of Denver (selected):

"Warhol in Colorado," 2011 exhibition with catalog. Curator (with Rupert Jenkins), catalog introduction.

Conservation of the Shakespeare Mural at the Margery Reed Little Theatre, March 2007-2012. Rediscovery, cleaning and consolidation of historic 1929 mural by leading Colorado Modernist John E. Thompson. Creation of on-campus training program for undergraduate art conservation interns, with professional advisory committee.

Semyon Fridlyand Archive. 2007 acquisition of 20,000-image photographic archive of Soviet photojournalist S. Fridlyand (1906-1963). Rapid digitization project to complete scanning and

provide online access to high-resolution images in less than 12 months.

“On the Road: Photography of the Soviet Empire,” March 6 – May 4, 2008, with co-curator David Shneer. With catalog, essay contribution.

“Transforming Traditions: Contemporary Chinese Art from the Logan Collection,” University of Denver, 2009. Exhibition catalog, introduction and series editor.

“Jonas Burgert: Enigmatic Narrative,” 2008. With catalog co-published by University of Denver/Denver Art Museum/MCA DENVER.

"8 Painters and Sculptors at the University of Denver 1930-1965," April 5 - May 6, 2007; supervising curator with nine-student curatorial team. With catalog, essay contribution.

"Negotiating Reality: Recent Works from the Logan Collection," September 6 - November 19, 2006; supervising curator with 18-student curatorial team. Catalog.

Minnette Vári's "Chimera," March 30 - May 7, 2006.

"Riverhouse Editions : Master Prints by 44 Artists," September 15 - november 10,

2005. Timken Museum of Art, San Diego

Choices and Inspirations: “The Temptation of St. Anthony.” Co-curated, with Hal Fischer, a focus exhibition analyzing the transmission of visual and verbal imagery from a *Last Judgment* by Hieronymus Bosch (ca.1486, Bruges), to a *St. Anthony* by Girolamo Savoldo (ca.1530, Timken Museum).

Every Picture Has a Story: Looking at History through Art. Co-curated, with Hal Fischer, an exhibition of old master paintings from the museum's collection, exploring the provenance and physical history of the paintings.

Provenance Research. Conducted provenance research, concentrating on WWII-era ownership history of objects in the collection.

Denver Art Museum (Selected):

Unless otherwise noted, responsibilities included project and budget management as well as publications project oversight for all DAM projects.

Art & Home: Dutch Interiors in the Age of Rembrandt , Newark Art Museum, 2001; Denver Art Museum, 2002

Conceived \$2 million exhibition and publication project presenting Dutch paintings and decorative arts of the 17th century in a fully integrated manner. Engaged guest curator. Conducted extensive discussions with Dutch lending institutions, potential venues, and guest scholars. Successful application to the National Endowment for the Humanities for \$40,000 to be used for scholars’ conferences and formative visitor research. (The project was realized under DAM curator of painting and sculpture Timothy Standing).

The View from Denver: Contemporary American Art from the Denver Art Museum, Vienna,

Austria 1997; Denver, 1998

A major overview exhibition drawn from the Museum's collection of modern and contemporary art. Conducted all negotiations with the Museum Moderner Kunst Stiftung Ludwig, Vienna, for presentation of the exhibition and bilingual catalog (424 pages, color illustrations).

Searching for Ancient Egypt: Art, Architecture & Artifacts from the University of Pennsylvania Museum of Archaeology & Anthropology, Denver, 1998. Organized by the Dallas Museum of Art

Mongolia: The Legacy of Chinggis Khan, Denver, 1995-96. Organized by the Asian Art Museum of San Francisco, the exhibition drew over 72,000 visitors.

American Impressionism and Realism: The Painting of Modern Life 1885-1915, Denver, 1994-95. Organized by the Metropolitan Museum of Art, the exhibition attracted 90,000 visitors and generated a surplus of \$200,000.

Visions of America: Landscape as Metaphor in the Late Twentieth Century, Denver, 1994; Columbus, Ohio, 1994-95. Organized by the Denver Art Museum and the Columbus Museum of Art, and curated by Martin Friedman, Director Emeritus of the Walker Art Center, Minneapolis.

Administered project for both institutions and prepared successful funding requests raising over \$400,000. Negotiated artist commissions, supervised artist relations and installation of 13 major original artworks.

The Denver Art Museum: The First 100 Years, Denver, 1996. Publication in celebration of the Denver Art Museum Centennial. 304 pages, color illustrations.

Glorious Nature! British Landscape Painting 1750-1850, Denver, 1993-94. Organized by the Denver Art Museum and curated by Katharine Baetjer, Metropolitan Museum of Art. Accompanying catalog, 270 pages, color illustrations.

DENVER ART MUSEUM CAPITAL PROJECTS AND INSTALLATIONS

Asian Art Galleries, 1990-93. Raised \$530,000 to enhance educational and interpretive components (National Endowment for the Humanities, National Endowment for the Arts). Managed gallery re-design and installation.

Precolumbian and Spanish Colonial Art Galleries, 1991-93. Raised \$750,000 to enhance educational and interpretive components (Lila Wallace-Reader's Digest Fund, NEH, NEA). Managed gallery re-design and installation.

Galleries of Modern and Contemporary Art, 1993-94. Managed gallery re-design and installation.

Architecture, Graphics and Design Galleries, 1993. Managed gallery re-design and installation.

Temporary Exhibition Galleries, 1994. Managed gallery re-design and installation. Museum lobby and retail spaces, 1994-97. Managed re-design and construction.

Mechanical and electrical system renovations, 1991-93. Managed multi-million dollar complete system overhaul. Initiated value engineering to reduce budget by more than 50%.

Building exterior improvements and landscaping, 1993-97. Developed master plan for grounds improvements and implemented several phases.

Underground connection between Denver Art Museum and Denver Central Library, 1995. Conceived, budgeted, and implemented public and service linkage between neighboring institutions, providing informal community-oriented gallery space in connecting concourse.

Master plan for capital improvements (revisions), 1994. Reporting to Director and Building Committee, conducted extensive staff interviews to review and expand capital improvement plans.

Master plan for Denver Civic Center Cultural Complex, 1994. Participated as Denver Art Museum team member in district master plan effort conducted by Denise Scott Brown of Venturi, Scott Brown Associates, Philadelphia.

GETTY CONSERVATION INSTITUTE CAPITAL PROJECTS

Renovations and tenant finish, Marina del Rey, 1985-87. Managed 30,000 square-foot tenant finish project, including office, classroom, library, laboratory and conservation studio spaces. Approximately 10,000 square feet developed for the Getty Research Institute library, including fully-equipped books and paper conservation laboratory, and high-density, double-height movable shelving. Building and equipment modifications included seismic upgrades.

Liaison to Richard Meier Architects, 1985-87. Represented Getty Conservation Institute in programming and conceptual design phases of design for the new Getty Trust campus in Brentwood, Los Angeles.

ARTIST COMMISSIONS , PUBLIC ART AND OTHER SPECIAL PROJECTS

Managed thirteen major art commissions for the Denver Art Museum exhibition *Visions of America*, including works by *Mel Chin, Lewis deSoto, Matt Mullican, Martin Puryear, James Turrell, Bill Viola, Ursula von Rydingsvard, Alison Saar, Meg Webster*, and others. 1994

Artist selection committee member for commissioned work at the intersection linking the Denver Central Library with the Denver Art Museum. 1994

Sculpture commission by *Mark di Suvero*. Coordinated installation of *Lao Tzu*, a permanent acquisition of the Denver Art Museum. Facilitated placement of the 28 foot-high steel sculpture in a protected view corridor of Denver's Civic Center Historic District with approval of design review board. 1995

Sculpture commission by *Deborah Butterfield*. Supervised installation of three bronze over life-size horses in the DAM's lower-level reception garden. Adapted helical pier steel foundations to accomplish installation in one morning without use of concrete. 1997

Planning for public sculpture installations by Claes Oldenburg & Coosje van Bruggen, and Dennis Oppenheim (unrealized). 1997

Guest Director, *8th Denver Jewish Film Festival*, 2004. At the invitation of the Mizel Center for Arts and Culture and the Denver Film Society, curated film festival program and expanded presentation to three venues in Denver and Boulder.

LANGUAGES

French and German, reading proficiency