Gina McDaniel Tarver

School of Art & Design / Texas State University /
601 University Drive / San Marcos, TX 78666 / gt17@txstate.edu

EDUCATION

Ph.D.	Art History	The University of Texas at Austin	2008
M.A.	Art History	University of New Mexico	1997
B.A.	Art History	Trinity University	1990

PROFESSIONAL APPOINTMENTS

Texas State University, Center for International Studies, Honorary Professor	2024–present
Texas State University, School of Art & Design, Professor	2023–present
Texas State University, School of Art & Design, Associate Professor	2015–2023
Texas State University, School of Art & Design, Assistant Professor	2009–2015

RELATED PROFESSIONAL EXPERIENCE

Jack S. Blanton Museum of Art, Curatorial Associate	2008–2009
Jack S. Blanton Museum of Art, Research Associate	2006
Museum of Fine Arts, Houston, Educational Fellow	2003–2004

PUBLICATIONS

Book

2016 *The New Iconoclasts: From Art of a New Reality to Conceptual Art in Colombia, 1961–1975,* Bogotá: Ediciones Universidad de los Andes

Reviews:

Harper Montgomery, "Innovators and Iconoclasts: Six Books on Latin American Modern and Contemporary Art," *Latin American Research Review* 54, no. 4 (2019), 1082–1089, http://bit.ly/3b2YlpK

Sylvia Suárez, "El elusivo arte conceptual," *Boletín Cultural y Bibliográfico* 52, no. 95 (2018), 121–122, http://bit.ly/2X3zny9

Edited Book

2018 *Art Museums of Latin America: Structuring Representation,* New York: Routledge, co-edited with Michele Greet

Reviews:

Augustín Diez Fischer, *Caiana* 13 (2018), 105–107, http://bit.ly/3o8wRCP

Irina Pordgony, *Latin American and Latinx Visual Culture* 1 (January 2019), http://bit.ly/2LcextK

Constanza Robles, *H-ART* 5 (July 1, 2019), https://bit.ly/3rQ6a7S

Paula Bauer, *Artelogie* 15 (2020), http://bit.ly/2MovT7f

J. Pedro Lorente, *Museum History Journal* 13, issue 2 (September 2020), 200–202

Journal Articles

2020 "'The Vision to Demand That Which Is Good": Alicia Barney, María Evelia Marmolejo and the Origins of Colombian Eco-Art," in *Archives of Women Artists, Research and Exhibitions Magazine* (April 15, 2020), http://bit.ly/2X7mUt6 (non-refereed)

2014 "Liberating History: New Museography at the Casa Museo Quinta de Bolívar," *The International Journal of the Inclusive Museum* 6, no. 4 (2014), 53–65 (refereed)

2013 "The Art of Feliza Bursztyn: Confronting Cultural Hegemony," *Artelogie* no. 5 (November 2013), http://bit.ly/3b1qYmV (refereed)

2012 "Art Does Not Fit Here: Colombian Conceptual Art between the International 'New Avant-Garde' and Colombian Politics," *Third Text* 26, issue 6 (November 2012): 729–744 (refereed)

Book Chapters

2024 "Mordacious Humor and Happy Oblivion in Colombia: Bernardo Salcedo's *Distinguishing Features,*" in *Humor in Global Contemporary Art,* edited by Mette Gieskes and Gregory H. Williams, London: Bloomsbury

2020 "'The Roar of the River Grows Ever Louder': Polluted Waters in Colombian Eco-art, from Alicia Barney to Clemencia Echeverri," in *Liquid Ecologies in Latin American and Caribbean Art,* edited by Lisa Blackmore and Liliana Gómez, New York: Routledge

2019 "Antagonistic Environments: Spatial Politics, Gender, and Sexuality in the Kinetic Installations of Feliza Bursztyn, Jacqueline Nova, and Julia Acuña," in *New Geographies of Abstract Art in Postwar Latin America,* edited by Mariola V. Álvarez and Ana M. Franco, New York: Routledge

Review

Zanna Gilbert, *Latin American and Latinx Visual Culture* 2, no. 3 (2020): 114–116, https://doi.org/10.1525/lavc.2020.2.3.114

2015 "Adolfo Bernal: Efímero y eternal/Adolfo Bernal: Ephemeral and Eternal," in *Señales: Adolfo Bernal,* Bogotá: Oficina del Doctor, Casas Riegner.

2014 "Antonio Caro: El poder de miopía/Antonio Caro: The Power of Myopia," in *Antonio Caro: Símbolo nacional/Antonio Caro: National Symbol*, edited by José Roca and Alejandro Martín, Bogotá: Seguras Bolívar

2011 "¿Por qué palabras? Hacia una teoría de arte conceptual colombiano, 1970–1975," in *Encuentro de Investigaciones Emergentes: Reflexiones, Historias y Miradas,* Bogotá: Instituto Distrital de las Artes

Digital Publication

2026 "Palimpsests of Place: Nancy Friedemann-Sánchez's *Dream Map and Cornucopia* Series," *X as Intersection: Writing on Latinx Art,* Ecologies of Place Collection, US Latinx Art Forum, 2026 (peer-reviewed, forthcoming)

Interview

2017 "Advertisement Extraction: Interview with Juan David Laserna Montoya," in *Photographies,* special issue: *Beyond the Picture Generation* (Autumn 2017), co-authored with Erina Duganne

Republished in *Global Photography: A Critical History* by Erina Duganne, Heather Diack, and Terri Weissman, London: Routledge, 2020

Conference Proceedings

2020 "Transparency and Ecocritical Art: Seeing Art History through (to) Alicia Barney's Yumbo," *Seminário Internacional: Contra o Cânone: Arte, Feminismo(s), e Ativismos Séculos XVIII a XXI,* Mercosul Biennial Foundation, Brazil, https://bit.ly/3o7xdcQ

2010 "Bernardo Salcedo's Internationalist Double-Speak," *2009 Conference Publication, Transnational Latin American Art from 1950 to the Present Day*, The University of Texas at Austin, co-sponsored by the University of Essex, Great Britain; online at http://utexasclavis.org/forums/, see 2009: Papers: English

Book & Exhibition Reviews

2016 Review of *Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978,* exhibition and exhibition catalog, *caa.reviews* (October 5), http://www.caareviews.org/reviews/3093

2009 "Where Art, Politics, Poetry, and Pedagogy Converge: *Conceptualism in Latin American Art: Didactics of Liberation* by Luis Camnitzer," *A Contracorriente: A Journal on Social History and Literature in Latin America* 6, no. 2 (Spring)

1999 "*The True Poetry: The Art of María Izquierdo* by Elizabeth Ferrer," *New Mexico Historical Review* (January), 96–97

Exhibition & Museum Publications

2023 "Oscar Muñoz: *El Coleccionista*" in *25+,* Houston: Sicardi, Ayers, Bacino, (originally published as an exhibition brochure, 2016)

2022 "We Must Fight: Feliza Bursztyn and Colombian Women in the Arts," in *Feliza Bursztyn: Welding Madness,* edited by Marta Dziewańska and Abigail Winograd, Susch, Switzerland: Museum Susch

2015 *Antonio Caro: La obra inacabada* (exhibition catalog), Medellín: Museo de Arte Moderno de Medellín, co-authored and co-edited with Imelda Ramírez

2013 "Diego Rivera's *Nude Frida Kahlo*," "José Luis Cuevas's *Still*," "Oscar Muñoz's *Narcissos*," "Feliciano Centurion's *Luz divino del alma*," "Josephina Guilisasti's *La vigilia*," "Matias Duville's *Espiritu guardian*," "Yoshua Okón's *Poli IV,*" and "Marcelo Pombo's *Pinacoteca de los pobres*" (art guide entries), in *Blanton Museum of Art: 110 Favorites from the Collection,* Austin: University of Texas Press

2009 "The Trepadori Project" (catalog essay), in *The New York Graphic Workshop, 1964–1970*, edited by Gabriel Pérez-Barreiro, Ursula Davila-Villa, and Gina McDaniel Tarver, Austin: Blanton Museum of Art, The University of Texas at Austin
Reviewed by Adriana Herrera, *ArtNexus* 9, no. 79 (December 2010), 159

2007 "Alejandro Otero's *Estudio 2, Estudio 3,* and *Tablón de Pampatar*" (catalog entries), in *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*, edited by Gabriel Pérez-Barreiro, Austin: Blanton Museum of Art, The University of Texas at Austin

2006 "Cildo Meireles," "Eugenio Dittborn," and "Gonzalo Díaz" (catalog entries), in *Blanton Museum of Art: Latin American Collection*, edited by Gabriel Pérez-Barreiro, Austin: University of Texas Press

EXHIBITION CURATED

2015 *En Medellín, Todo está muy Caro,* etrospective exhibition of Antonio Caro, Museo de Arte Moderno de Medellín, December 2, 2015–March 15, 2016

GRANTS, FELLOWSHIPS, & AWARDS

2023 School Distinction Award for Service, School of Art & Design, Texas State University

2020 Research Enhancement Program Grant, Texas State University (deferred to 2022)

2017 College Distinction Award for Scholarly/Creative Activity, College of Fine Arts and Communication, Texas State University

2016 Faculty Development Leave, College of Fine Arts and Communication, Texas State University

2015 Presidential Distinction Award for Scholarly/Creative Activity, College of Fine Arts and Communication, Texas State University

2014 Rebuilding the Portfolio: Digital Humanities for Art Historians, Summer Institute at Roy Rosenzweig Center for History in New Media, George Mason University, supported by the Getty Foundation

2011 Research Enhancement Program Grant, Texas State University

2011 Excellence in Teaching and Learning Travel Stipend, Texas State University

2011 Multicultural Curriculum Transformation and Research Institute Stipend, Texas State University

2008 Jacqueline Barnitz Art History Graduate Endowment, University of Texas at Austin

2004 M.K. Hage Endowed Scholarship in Fine Arts, University of Texas at Austin

2002 Lucas Foundation Scholarship, University of Texas at Austin

2000 Fulbright Fellowship

2000 University Continuing Fellowship, University of Texas at Austin

INVITED PRESENTATIONS

2022 "Proyectos curatoriales a propósito de Antonio Caro," virtual roundtable discussion as part of the cycle Acción Plástica: homenaje de Antonio Caro, Museo Nacional de Colombia, Bogotá, Colombia

2022 "Eco-critical Art in Colombia: 1970s–80s," online gallery talk in conjunction with the faculty exhibition, Texas State Galleries I & II

2022 "We Must Fight: Feliza Bursztyn and Colombian Women in the Arts," paper presented, followed by roundtable discussion, as part of the online symposium Feliza Bursztyn: Welding Madness*,* Museum Susch, Switzerland, available on YouTube

2019 "Words that Matter and Materials that Speak in Colombian Art," Art Talk series*,* Blanton Museum of Art, Austin, Texas

2018 "Intervenciones: Arte contemporáneo y la búsqueda de museos más inclusivos," keynote address, Seminario Internacional de Arte Contemporáneo, Centro Nacional de Arte Contemporáneo, Cerrillos, Chile

2018 "Palabras, acciones, cosas: Estrategias conceptualitstas desde América Latina," Instituto de Arte, Pontificia Universidad Católica de Valparaíso, Viña del Mar, Chile

2016 "Kinetic Abstraction in Colombia: Gender, Sexuality, and Spatial Politics in the Kinetic Installations of Feliza Bursztyn, Jacqueline Nova and Julia Acuña," for the graduate seminar Post-World War II Abstract Art, Professor Ana María Franco, Universidad de los Andes, Bogotá, Colombia

2016 *"The New Iconoclasts:* Conversación con la autora," Universidad de los Andes, Bogotá, Colombia

2016 "Five Questions with Gina McDaniel Tarver," Contemporary and Modern Art Perspectives in a Global Age Series, Museum of Modern Art, New York, available on YouTube

2016 "A Brief Account of Colombian Conceptualism, 1970–1980," Contemporary and Modern Art Perspectives in a Global Age Series, Museum of Modern Art, New York

2014 "Questions: Una conversación con Antonio Caro and Victor Manuel Rodríguez," La Oficina del Doctor Casas Riegner, Bogotá, Colombia

2013 Public interview with Fernando Botero, Americas Society, New York, New York

2013 "Marks of Resistance: Subaltern Representation in the Art of Antonio Caro and Libia Posada," University of New Mexico, Albuquerque

2010 "Introduction to Geometric Abstract Art," Summer Educator Institute, Amon Carter Museum, Fort Worth, Texas

2009 "The Experimental Nature of Printmaking: A Panel Discussion of the Mapping Exchanges Residency Project," Creative Research Laboratory, University of Texas at Austin

2009 "Conceptual Art in Colombia: What Is It, and Why Is It Important?" Department of Art and Art History, Trinity University, San Antonio

2009 "Conceptual Art in Colombia: What Is It, and Why Is It Important?" Sarofim School of Fine Arts, Southwestern University, Georgetown, Texas

2007 "From Grotesque to Rotund: The Allure of Botero's Style," gallery talk, San Antonio Museum of Art

2004 "New Figuration and 'Pop' in Latin America," Latin American Art 101 lecture series, Museum of Fine Arts, Houston

2004 "Mexican Muralism and Other Early Avant-Garde Art in Latin America," Latin American Art 101 lecture series, Museum of Fine Arts, Houston

CONFERENCE PRESENTATIONS

2026 "Palimpsests and Persistence in the Art of Nancy Friedemann-Sánchez," Latino Art Now! Conference, El Paso, Texas (forthcoming)

2024 "Transformational Earth in the Art of Jonier Marín, Alicia Barney, and María Evelia Marmolejo," Latin American Studies Association Congress, Bogotá

2024 "Environmental Crises, Bodily Fluids, and the World Otherwise: The Work of María Evelia Marmolejo," College Art Association Conference, Chicago

2022 "El desplazamiento como operación conceptual en *Amazonia Report* de Jonier Marín, 1976," Migraciones y desplazamiento: Revisiones y nuevas miradas al arte en Colombia, X Simposio de Historia del Arte, Universidad de los Andes, Bogotá

2021 "State of the Field: Feminism in Latin American and Latinx Art History Today," roundtable discussion, ASAP/12, Association for the Study of the Arts of the Present Conference (Online)

2021 "Testing the Waters: Alicia Barney's *Río Cauca,* 1981–82," Ecofeminisms, The Feminist Art Project @CAA, College Art Association Conference (Online)

2020 "A Colombian Eco-artist in Brazil: The Transnationalism of Jonier Marín's *Amazonia Report,*" Amazonia in History and Culture (featured panel), BRASA XV, Brazilian Studies Association, The University of Texas at Austin (accepted but not presented since conference was canceled due to COVID-19 pandemic)

2019 "Windows onto (En)gendered and Contested Spatial Relations: The Environments of Colombian Artists Ana Mercedes Hoyos and Alicia Barney," XXXVII Congress of the Latin American Studies Association, Boston

2018 "Queerness, Desire, and Death in the Films of Enrique Grau Araújo and Luis Ernesto Arocha," Models of Artistic Resistance and Activism in the Americas, Association for the Study of the Arts of the Present 10th Annual Conference, New Orleans, Louisiana

2018 Seminar participant, Complex Connectivity and Radical Inclusion: Towards Another Art History, Association for the Study of the Arts of the Present 10th Annual Conference, New Orleans, Louisiana

2018 "'The roar of the river grows ever louder': Toward a Critical History of Eco-art in Colombia, from Alicia Barney to Clemencia Echeverri," Liquid Ecologies in the Arts: Fluidities and Counterflows in Latin America and the Caribbean, Visual Culture Studies Section Workshop, XXXVI Congress of the Latin American Studies Association, Barcelona, Spain

2017 "Recollecting and Connecting Overlooked Art of Cali/Cali: Alicia Barney and Women Environmental Artists of California," Teaching and Writing the Art Histories of Latin American Los Angeles, The Art Historians of Southern California & Getty Pacific Standard Time: LA/LA, The Getty Center, Los Angeles, California

2017 "Art Museums of Latin America: Structuring Representation," The Birth of the Museum in Latin America, The Getty Research Institute, Los Angeles, California; co-authored with Michele Greet; presented by Michele Greet

2016 "Antagonistic Environments: Spatial Politics, Gender, and Sexuality in the Kinetic Installations of Feliza Bursztyn, Jacqueline Nova and Julia Acuña," Penetrable/ Traversable/Habitable: Exploring Spatial Environments by Women Artists in the 1960s and 1970s, Instituto de História da Arte, FCSH Universidade NOVA, Lisbon, Portugal

2015 "Move, Shake, and Make Some Noise! The Artistic, Sensorial, and Gender Dynamics of Colombian Kinetic Art," Possibilities of Exchange: Experiments in Modern and Contemporary Latin American Art, The University of Edinburgh and The Fruitmarket Gallery, Edinburgh, United Kingdom

2015 "The National Museum of Colombia's Alternative Constructions of National Identity," College Art Association Conference, New York

2014 "Bernardo Salcedo's *ART-pia:* Transnational Cultural Flow Made Visible/*ART-pia* de Bernardo Salcedo: Flujo transcultural hecho visible," *Aquí, Allá y en el Medio: Encuentros Transnacionales en el Arte Latinoamericano,* Universidad de los Andes, Bogotá, Colombia; available to view online at http://vimeo.com/106502802

2014 "New Museology at the Casa Museo Quinta de Bolívar: A Case Study for Examining Creative Intervention as an Inclusive Practice," Seventh International Conference on the Inclusive Museum, The Autry Center, Los Angeles, California

2013 "*Espacios ambientales* en el Museo de Arte Moderno de Bogotá: Fomentando un neo-vanguardia internacional en Colombia / *Espacios ambientales* at the Museum of Modern Art, Bogotá: Fostering an International Neo-avantgarde in Colombia," *Encuentros Transatlánticos: Discursos Vanguardistas en España y Latinoamérica*, Museo Reina Sofia, Madrid, Spain

2013 "Bernardo Salcedo's *Cajas elementales*: A Case Study of the Apparent 'International Avant-garde' in Colombia," Grounds for Comparison: Neo-Vanguards and Latin American and U.S. Latino Art, workshop sponsored by The Getty Institute, Universidad de Bogtoá Jorge Tadeo Lozano, Bogotá, Colombia

2013 "Drawing Paths Toward the Future: Interactivity in the Work of Mateo López and Nicolas Paris," XXXI International Congress of the Latin American Studies Association, Washington, D.C.

2013 "Brick by Brick: Responses to Notions of Progress and Development in Colombian Contemporary Art," College Art Association Conference, New York

2012 "The Critical Recuperation of Antonio Caro's Art," XXX International Congress of the Latin American Studies Association, San Francisco

2011 "¿Por qué palabras? Hacia un teoría de arte conceptual colombiano, 1970–1975 / Why Words? Toward a Theory of Colombian Conceptual Art, 1970–1975," *Encuentro de Investigaciones Emergentes: Reflexiones, Historias y Miradas,* Instituto Distrital de las Artes (Idartes) and Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Colombia

2009 "Bernardo Salcedo's Internationalist Double-Speak," *Transnational Latin American Art from 1950 to the Present Day*, 1st International Research Forum for Graduate Students and Emerging Scholars, The University of Texas at Austin, Co-Sponsored by the University of Essex, Great Britain

2008 "The New York Graphic Workshop: A Lost Episode in the History of U.S. Printmaking and Conceptualism," *Writing US Latino Printmakers into American Art History,* Consejo Gráfico Symposium, The University of Texas at Austin

2008 "Early Colombian Conceptual Art: An Un-Vanguard," *Latin America: The Last Avant-Garde*, Department of Art History, The Graduate Center, City University of New York

2006 "A Pile and a Puddle: Bernardo Salcedo, Antonio Caro, and Early Colombian Conceptualism," *Sin título: An International Symposium on Latin American Art in a Global Context*, Blanton Museum of Art, The University of Texas at Austin

2004 "*Arte para los años ochenta*: Creating Colombian Conceptualism," College Art Association Annual Conference, Seattle

1999 "Alfredo Jaar: *Detournement* of the Documentary Photographic Tradition," College Art Association Annual Conference, Los Angeles

SERVICE TO PROFESSION

Editorial

Book reviews editor, *Latin American and Latinx Visual Culture* 2021–present

Manuscript Review

2025 *Latin American and Latinx Visual Culture*—journal article
2024 *H-ART: Revista de historia, teoría y crítica de arte* (Universidad de los Andes)—journal articles
2024 *ARTMargins* (MIT Press)—journal article
2021 Ediciones Universidad de los Andes—book chapters
2020 Oxford University Press—book chapters
2020 *Third Text*—journal article
2020 Routledge—book proposal
2019 *H-ART: Revista de historia, teoría y crítica de arte* (Universidad de los Andes)—journal article
2019 *Art Journal* (College Art Association)—journal article

2017 *H-ART: Revista de historia, teoría y crítica de arte* (Universidad de los Andes)—journal article
2017 Ediciones Universidad de los Andes—book manuscript
2017 *Cultural Dynamics* (Duke University)—journal article
2014 *International Journal of the Inclusive Museum*—journal article
2013 *The Social Sciences Collection*—journal article
2013 *International Journal of the Inclusive Museum*—journal article
2013 University Press of North Georgia—anthology essay
2011 *Journal of Research on Women and Gender* (Texas State University)—journal article

Fellowships, Grants, and Honors Review

2023 International Fellowships selection panel, Arts & Humanities sub-panel, Association of American University Women

2021 International Fellowships selection panel, Arts & Humanities sub-panel, Association of American University Women

2020 Solicited recommender, Prince Claus Awards, Prince Claus Fund for Culture and Development, Amsterdam, Netherlands

Conference Panel Organization & Moderation

2026 Co-organizer, Hemispheric Approaches to Latinx Art History, Latino Art Now! Conference, El Paso, Texas (forthcoming)

2025 Co-organizer and co-chair, The Association for Latin American Art Emerging Scholars Open Session, College Art Association Conference, New York

2024 Organizer and chair, Art and the Environment, Parts I and II, Latin American Studies Association Congress, Bogotá

2024 Organizer and discussant, The Art of Ecological Justice, Latin American Studies Association Congress, Bogotá

2024 Organizer of the panel "Ecological Art in Latin America, 1960s–1980s," for College Art Association Conference, Chicago (forthcoming)

2015 Co-organizer of the Visual Culture Section sponsored panel "Negotiating Identity: The Art Museum in Latin America," for *Precariedades, exclusiones, emergencias,* XXXIII Congress of the Latin American Studies Association, San Juan, Puerto Rico

2013 Co-organizer and co-moderator of the panel "The Role of the Artist: Shifting Paradigms of Social Engagement," for *Towards a New Social Contract?*, XXXI Congress of the Latin American Studies Association, Washington, D.C.

2012 Co-organizer and co-moderator of the panel "Selective Memories: Art as Historical Counter-narrative," for *Toward a Third Century of Independence in Latin America,* XXX Congress of the Latin American Studies Association, San Francisco

2012 Moderator for Art History panel, for the Institute of Latin American Studies Student Association Annual Conference, The University of Texas at Austin

LANGUAGES

Primary language: English
Fluency: Spanish
Reading proficiency: French, Portuguese, and Italian

PROFESSIONAL MEMBERSHIP

Association of Latin American Art
College Art Association
Latin American Studies Association
Phi Beta Kappa