

## BIOGRAPHY



Daniela Oliver de Portillo is a multidisciplinary artist based in San Antonio, Texas. Her work explores themes of domestic life, womanhood, family dynamics, and societal expectations through labor-intensive cyanotype and ceramic-making processes. Oliver de Portillo investigates the contradictions of modern female identity, revealing the tension between simplicity and complexity in everyday life.

Her titles—always presented in both English and Spanish—reflect her bicultural identity as a Mexican living in the United States since 2002 and offer windows into her reflections on navigating dual cultural realities. Recent works include *Tuve la fantasía that I Was One of Those Women*, *I Want to Be Her Otra Vez*, and *Ya No Se Que Siento About Being A Woman Here Anymore*, a mural completed during her residency at Clamp Light Studios in San Antonio.

In Texas her work has been exhibited at the McNay Art Museum, Ruiz-Healy Art, Contemporary at Blue Star, the San Antonio River Foundation, Clamp Light Studios, and Contracommon, among others. Internationally, she has shown work in Mexico City and Florence, Italy. Her pieces are held in private collections and in the University Health

System's Salud-Arte collection. She is also an approved artist for the City of San Antonio's Public Art Division.

In addition to her studio practice, Oliver de Portillo contributes to the art community as an educator, having led workshops at the McNay Art Museum, the San Antonio River Foundation, and the Contemporary at Blue Star. She has taught children's art classes at El Estudio and monthly art history lessons at the Montessori School of San Antonio. Her ten years as Head of Communications and Marketing at the McNay Art Museum continue to inform her understanding of arts institutions and creative practice.

Oliver de Portillo studied studio art and communications at Trinity University and apprenticed with Mario Pacchioli in Florence, Italy. She has furthered her education through workshops at Penland School of Craft in North Carolina and Anderson Ranch Arts Center in Colorado.

## CURRICULUM VITAE

### EDUCATION

#### Studio Apprentice

Mario Pacchioli, Florence, Italy (2001-2002)

#### Bachelor of Arts

Trinity University, San Antonio, Texas (2007) EXHIBITIONS

- So Marvelous, De Nuevo Florecer, Ruiz-Healy Art, San Antonio, Texas (2025)
- Hidden Blooms Preview, Sala Diaz, San Antonio, Texas (2025)
- Hidden Blooms (Art In the Open), San Antonio River Foundation, San Antonio, Texas (2025)
- *Mama / Madre / Mother*, McNay Art Museum, San Antonio, Texas (2025)
- *Nest*, Ornamental Cabbage, San Antonio, Texas (2024)
- *Red Dot*, Contemporary at Blue Star, San Antonio, Texas (2024)
- *Annual Juried Exhibition*, Contracommon, Austin, Texas (2024)
- *Fruits of our Labor*, Ornamental Cabbage Inaugural Exhibition, San Antonio, Texas (2024)
- *Annex Exhibition for Contemporary Art Month*, Dock Space Gallery, San Antonio, Texas (2024)
- *Proof of Life*, Contracommon, Austin, Texas (2024)
- *Red Dot*, Contemporary at Blue Star, San Antonio, Texas (2023)
- *This is How We Do It: Art and Family*, Clamp Light, San Antonio, Texas (2023)
- *I Wonder if We'll Even Remember We Came Here*, Flight Gallery, San Antonio, Texas (2023)
- *2022 Group Exhibition*, Clamp Light, San Antonio, Texas (2022)
- *Red Dot*, Contemporary at Blue Star, San Antonio, Texas (2022)
- *Ya No Se Que Siento de Ser Mujer Aquí*, Clamp Light Muralist in Residence, San Antonio, Texas (2021)
- *Red Dot*, Blue Star Contemporary, San Antonio, Texas (2021)
- *Botanical Sensations*, Bihl Haus Arts, San Antonio, Texas (2021)
- *Drawing, Drawing, Drawn*, Clamp Light, San Antonio, Texas (2021)
- *Community Exhibition*, Southwest School of Art, San Antonio, Texas (2006)
- *Grief and Loss: A Universal Journey*, Joan Grona Gallery, San Antonio, Texas (2007)
- *Festa della Primavera*, Florence, Italy (2001)
- *Muestra Colectiva*, Universidad Anahuac, Mexico City (1998)

### TEACHING EXPERIENCE

#### Art Educator

- Provided art lessons to children at \*El Estudio\*, San Antonio, Texas
- Taught art workshops at McNay Art Museum, San Antonio River Foundation, and The Contemporary at Blue Star
- Visiting Artist at the Montessori School of San Antonio

### PROFESSIONAL EXPERIENCE

#### Director at Daniela Oliver Communications + Marketing

Clients include Ruby City, San Antonio, Texas; the DoSeum, San Antonio, Texas; Georgia O'keeffe Museum, Santa Fe, New Mexico; Contemporary at Blue Star, San Antonio, Texas (2017 to 2023)

Head of Communications and Marketing

McNay Art Museum, San Antonio, Texas (2006-2017)

Gallery Assistant

Ruiz-Healy Art, San Antonio, Texas (2006) SKILLS

- Cyanotype printing
- Hand-built ceramics
- Art education and workshop facilitation
- Natural dying techniques
- Extensive institutional art and culture marketing and communications experience

#### REFERENCES

Patricia Ruiz-Healy, Gallery Director, Ruiz-Healy Art, [patricia@ruizhealyart.com](mailto:patricia@ruizhealyart.com) 210.602.6532

Mary Heathcott, Executive Director, Contemporary at Blue Star, [mary@contemporarysa.org](mailto:mary@contemporarysa.org) 312.287.6060

Rene Barilleaux, Head of Curatorial Affairs, McNay Art Museum, [renebarilleaux@yahoo.com](mailto:renebarilleaux@yahoo.com) 210.805.1723

Sara Vanderbeek, Visual Artist and Executive Director at DORF gallery Austin Texas, [sara.vanderbeek@gmail.com](mailto:sara.vanderbeek@gmail.com) 718.964.8180

## ARTIST STATEMENT



At first glance, my work presents itself as monochromatic floral compositions, but upon closer inspection, the viewer discovers the intricacies and layers of the process behind each piece. My practice involves creating floral arrangements, photographing them, and using the images as guides to construct vellum paper layers used for cyanotype printing. This laborious, multi-step process, where I intentionally complicate what could be simple, mirrors the complexities of domestic life and my personal feelings on modern

womanhood.

Flowers, in particular, have a significant role in my work. They symbolize the domestic sphere, often used to adorn homes and convey a sense of order and well-being. But these adornments can be both a celebration of life and a facade—an attempt to reassure ourselves and others that everything is in its place. This duality reflects the tension in my own life between the comfort and familiarity of the home and a persistent yearning for growth in areas beyond it.

Motherhood, especially early on, is a time of transformation and intense pressure, with mothers placed on a pedestal and expected to meet unattainable ideals. I struggle with these expectations while also redefining my identity. My work helps me process the tension between contentment and longing, feeling both capable and confined.

Through the painstaking process of constructing my pieces—building hand-formed ceramic vases, assembling floral compositions, cutting vellum paper, exposing it to sunlight through cyanotypes, and then adding drawing and details—I reflect the contradictions in my experience. My work serves as an exploration of the domestic space, where the ordinary rhythms of daily life are entangled with the pressure to maintain an ideal. In this, the pieces embody the complexities of modern womanhood and the weight of societal and self-imposed expectations.

Image: *So Marvelous, De Nuevo Florecer*, 2025. Cyanotype and colored Pencil on paper.