

# PhD IN HISTORY AND CRITICAL THEORY OF ART

Our PhD in History and Critical Theory of Art is the result of 65 years of academic achievements in the Art Department at Universidad Iberoamericana.

Our main interest and focus is to form researchers who can generate knowledge and influence the social and cultural world.

Our qualified and experienced faculty members aim towards forming leaders within the local, regional and global cultural and artistic arenas. We wish to closely accompany our doctoral students so they can achieve a significant academic development.

Our prime interest is to look at the artistic phenomenon from a critical point of view and through the recognition that we must acknowledge the past to know the needs of the present and future scenarios.

## Structure of the Program

### MAIN OBJECTIVES

Through Critical Theory of Art and its history, we aim towards forming researchers that are capable of generating new knowledge and methodologies for the study of art and culture. We aim to help develop and propose new critical analysis and to participate in the changes which make our society better.

### PARTICULAR OBJECTIVES

- Develop investigations and methodologies, which tend to be more critical in their application, to understand the complexity of the artistic system.
- Develop proposals that place the cultural problems of access, investigation, conservation, administration, and communication. As well as adequately protect cultural productions, specially artistic, that promote equity, democracy and universality.
- Participate in interdisciplinary groups that stimulate the development of projects which create an impact in the scope of a historical and critical theory of Art, also promoting that the investigations reach other scientific communities which can be directed to different sectors of society.

## **ADMISSION PROFILE**

Master students who have studied in Humanities such as Art History, Literature, Communication, History, Philosophy, Psychology, and Education. Social Sciences students, such as Art Administration and Cultural Promotion, Anthropology and Sociology. Students from the creative disciplines such as Architecture, Design, Visual Arts, Performing Arts, Restoration and Museography or any other programs linked with the Arts. All students must be proficient in the English language and have excellent Spanish writing skills. **The program is given in Spanish.**

It is essential the candidate has a general knowledge of the national or international historical cultural context of their investigation. Also, he/she must be familiarized with certain methodologies and techniques for their own project. Because the main aim of the program is to form researchers, it is necessary the candidate has a general knowledge of scientific processes.

We are interested in students with critical thinking abilities and excellent reading, writing and communicative skills in Spanish and English. All students are required to have previous experience with research in archives, libraries, databases, international and national collections; as well as links with academia, institutions and / or cultural figures. It is fundamental for the candidate to be able to develop and complete projects in an organized and efficient way.

The candidate and student of our PhD program must show and have an interest in research; as well as an interest in contributing through scientific knowledge, the resolution of fundamental issues that reside in a region, country or specific community. And last, it is necessary to have an open attitude towards new types of knowledge and the use of new methodologies and theories.

## **GRADUATE PROFILE**

Our doctoral students will have a solid academic training as researchers, in the scope of regional or global artistic phenomena. They will be capable of performing investigations in groups and networks, as well as working independently. Their wide, critical, flexible and trans-disciplinary thinking will enable them to face challenges within the academy, and public and private sectors.

Our graduate student will produce theoretical and methodological proposals and approaches in the studies of History and Critical Theory of Art; will also have a wide range of scholarship concerning historiography on artistic or cultural objects and subjects. Our Ph.D. graduates will acknowledge the current issues on art and the artistic system, issues with the actors and beneficiaries, as well as their solutions.

Our graduates will be able to do academic research on different issues concerning social environments related to art and culture. They will also be able to coordinate interdisciplinary and inter-institutional research groups and generate academic papers, conferences or any other academic products.

Finally, the doctor in History and Critical Theory will exercise his/her task with an attitude of empathy with the main problems that affect the region, the country, the localities, the communities and the individual, and will be interested in contributing to the solution of problems

through the investigation of the phenomena that can be covered by History and Critical Theory of Art.

## CURRICULUM

Our Doctorate is a face-to face program. It consists of:

Core courses	68 credits
Optional courses	8 credits
Thesis	8 credits
Total credits	84 credits

## IDEAL CURRULUM MAP

Semester	Research	History and Critical Theory	Optional courses	Dissertation
1	<b>1<sup>st</sup>Research Seminar</b> Compulsory 8 credits	<b>Critical Theory of Art Seminar</b> Compulsory 8 credits		
2	<b>2<sup>nd</sup>Research Seminar</b> Compulsory 8 credits	<b>Seminar in Art History</b> Compulsory 8 credits		
3	<b>3<sup>rd</sup>Research Seminar</b> Compulsory 8 credits		<b>Optional Seminar</b> 4 credits	
4	<b>4<sup>th</sup>Research Seminar</b> Compulsory 8 credits	<b>Problems in Critical Theory in Art</b> Compulsory 8 credits		
5		<b>Problems in Art History</b> Compulsory 8 credits	<b>Optinal Seminar</b> 4 credits	
6	<b>Research Workshop I</b> Compulsory 2 credits			<b>Doctoral Dissertation Seminar I</b> Compulsory 4 credits
7	<b>Research Workshop II</b> Compulsory			

	2 credits			
8				<b>Doctoral Dissertation Seminar II</b> Compulsory 4 credits

### Courses

Semester	Courses	Sigla	Code	Requisites	Hours	Credits
First	1 <sup>st</sup> Research Seminar I	PAR656	23280		4	8
	Critical Theory of Art Seminar	PAR662	23289		4	8
Second	2 <sup>nd</sup> Research Seminar II	PAR657	23281	PAR656	4	8
	Seminar in Art History	PAR663	23290		4	8
Third	3 <sup>rd</sup> Research Seminar	PAR658	23282	PAR657	4	8
	Optional Seminar				2	4
Fourth	4 <sup>th</sup> Research Seminar	PAR659	23286	PAR658	4	8
	Problems in Critical Theory in Art	PAR664	23291		4	8
Fifth	Problems in Art History	PAR665	23292		4	8
	Optional course				2	4
Sixth	Research Workshop I	PAR660	23287		2	2
	Doctoral Dissertation Seminar I	PAR666	23293		2	4
Seventh	Research Workshop II	PAR661	23288		2	2
Eight	Doctoral Dissertation Seminar II	PAR667	23294		2	4
					<b>TOTAL</b>	<b>84</b>

### Optional Courses

All optional courses are of 2 or 4 credits

Courses	Sigla	Code
Mexican Art and Global Scenarios	PAR668	23295
Art, Visual Cultural and Gender	PAR655	23255
Cultural Memory and Mexican Art	PAR669	23296
Historiographic Revisions of Mexican Art History	PAR670	23297
Future Scenarios in Art Education	PAR671	23298
Cultural Affairs and Public Politics in Art Education	PAR622	23299
History and Theories in Art Education	PAR673	23300
Qualitative and Quantitative methods in the Creation of Art Education Projects	PAR674	23301
Subjectivity and Representation in Contemporary Art in Latin American and the Caribbean	PAR675	23302
Modernities in Latin America and the Caribbean: encounters and confrontations	PAR676	23303
Artistic Geography and Visual Imaginary in America	PAR677	23304

The Construction of Cultural Images in Latin America from Early Colonial to Contemporary Art	PAR678	23305
Critical Theory in Art and Esthetics Seminar	PAR679	23306
Critical Theory and Latin American Esthetics	PAR680	23307
Art Theory and Poststructuralism	PAR681	23308

The program’s syllabus allows each student to adapt his/her own research project according to their interests. This flexibility allows each researcher the possibility of carrying out temporal investigations at other national or international institutions.

### TEACHING AND LEARNING METHODOLOGY

The program is taught in Spanish. Since it’s a face-to-face program, classes are given in classrooms with the necessary infrastructure. Each subject is given as a seminar, which results in constant interaction, discussion and debate sessions. Classes develop around previously read texts, guided by the professor, with an analysis of the art works, artist testimonies, art critic texts. Visits to exhibitions are coordinated jointly with academics as well as conferences and study trips, activities which are important for the teaching-learning process.

### CRITERIA AND EVALUATION PROCEDURES

Students must do oral presentations, research, participate in academic forums and resolve problems and cases, all as assigned by the academic responsible for each seminar. All students must participate in four Research Seminars and present their research advances in the Graduate’s Colloquium (Coloquio de Posgrado) during the first three semesters. At the end of the program, they must participate in their Pre-degree exam. The criteria of evaluation of the Seminars are explained in the “Manual de Titulación” that the student receives at the beginning of the program.

### Generational cohort of enrolled students:

Generation	Alumni
2018	
2020	

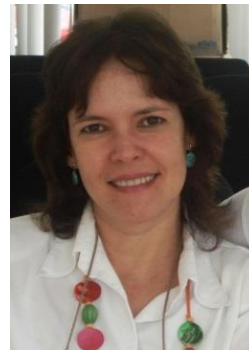
### Basic Academic Core

### Full Time Professors

**Alberto Soto Cortés**  
Department Director  
[alberto.soto@ibero.mx](mailto:alberto.soto@ibero.mx)  
Ext. 4817



**Olga María Rodríguez Bolufé**  
Post Graduate Coordinator  
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**Luis Javier Cuesta Hernández**  
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Torack**

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**José Luis Barrios Lara**

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**Luz María Rangel Alanís**

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**Dr. Odailso Berté**

Post doctoral Stay

[Oldailso.berte@ufsm.br](mailto:Oldailso.berte@ufsm.br)



### **Lines of Research / Research Projects:**

**Art and Education: Representations, policies and cultural practices around artistic education.**

In recent recent years, the integration of the Arts in education has been the main focus of our projects. We are interested in the fundamental aspects in which art and education can interact to develop or strengthen values such as tolerance and respect for others, and the environment though the diverse forms of perception, sensibility and creativity with the practice in the arts and its critical analysis. We also believe that the Arts can help develop cognitive abilities that will allow people to adapt better to the ever changing world, and prepare him/her for the future.

All our students are currently involved in formal or informal education, public or private schools, and public or private cultural institutions. The academics involved in this line of research include: María Luisa Durán y Casahonda Torack Ph.D., Ivonne Lonna Ph. D., and Alberto Soto Cortés Ph. D.



Since 2016 our research priorities have been:

- to generate new methodologies around art and education applicable to the Latin American context;
- to identify the type of public who participate in the artistic phenomena;
- to analyze the relevance, the good practices and the policies of educational projects used in museums and cultural institutions;
- to recognize the social value of art in education;
- to analyze policies around cultural and art management;
- to recognize the social value of ICT's in artistic education, and to find how technology contributes to the transformation of teaching art and its learning process;
- to come up with lines for prospective art educations, building new abilities and the use of new teaching tools;
- to study the challenges of art education in the 21th century and its impact in a postmodern generation

### **Critical Culture Studies: Policies and Powers of the Unseen.**

This multidisciplinary line of research includes areas such as Art, Literature, Philosophy, History and Communication. It focuses on the eco-political conditions and cultural and artistic systems regarding problems of social and political exclusion, resistance and violence. The approach is given from three fundamental topics: policy administration regarding social dislocations and violence; policies and powers of the unseen: social exclusions and the underdogs; and Critical Theory regarding violence.

This line of research is coordinated by José Luis Barrios Ph.D with the project: *Gestos de exclusión, exilios y diásporas de los cuerpos en el arte contemporáneo de México*. Other researchers include Karen Cordero Reiman with *Otra escritura femenina entre géneros. Escritura y arte como vehículos de resistencia, subversión y transformación en las luchas de género en el siglo XX*; Jimena de Gortari with *Salud urbana. La relación entre el entorno construido y el bienestar en los grupos vulnerables*.

Other projects include: *Representación de la violencia y sus límites ante las tramas del capital* by Francisco Castro; *Derivas del capital: Migración, trabajo y ley en la poscolonia* by Yerko Castro and Alejandro Agudo; *La división del trabajo internacional y el estatuto de migrante: cuerpo, ley y espacio* by Miguel Rábago; and *Historia y poder destituyente: exclusión y fuerza* by Ilán Semo.

### **Aesthetics, visual culture and imaginaries in Latin America and the Caribbean**

This line of research deals with the configuration of cultural imaginaries of Latin America: its processes, dialogues, and alternative representations, through examples of visual culture and the aesthetic approaches of historical moments and studies of diverse cases. Due to the complexity and diversity of Latin American culture, linguistically, ethnically, religiously, and ideologically, the interdisciplinary analysis of its intrinsic processes of search and construction of cultural repertoires of social and individual identification is necessary. The reference to political, artistic, architectural, literary, urban, educational, social imaginaries, among others, will allow opening

new paths for the interpretation of art studies, recognizing the impact of the artistic image in the construction, evolution and effects about the imaginaries. It is integrated by: Olga M. Rodríguez, Ph. D.: *Memoria y representación en el arte latinoamericano y caribeño*; Luis Javier Cuesta Hernández, Ph. D.: *La construcción de una cultura de imágenes: arquitectura y escultura novohispana en los siglos XVII y XVIII*) and Alberto Soto Cortés, Ph. D.: *Cultura visual en Nueva España: creación, circulación y consumo de impresos y su influencia en la plástica, siglos XVI al XVIII*.

### **Modern and Contemporary Mexican Art: Cultural memory, Public art and Historiographic narratives**

The main theme of this line is the study of modern and contemporary Mexican art, focusing on cultural memory, public art and historiographical narratives, approached from interdisciplinary study perspectives that contemplate different cultural manifestations and supports such as the plastic arts, photography, literature, design, historical context, and its many interrelations.

Our main interest is to study the construction of cultural memory, in relation to public art, power, violence and gender in modern and contemporary Mexican art, and to develop innovative research fields that contribute to the analysis of some of the main problems of the current Mexican society.

From this, the following research axes are deployed:

- Cultural memory, imaginaries and identities through different visual supports.
- New theoretical-methodological paradigms of visual studies, with particular attention to relations of power, violence, public art and gender perspectives.
- Application of the theoretical studies carried out to generate research projects and dissemination of the arts in order to achieve a broad social projection.

### **Research Chair: De-territorialization of power: body and exclusion (Esthetics, politics and violence in globalized modernity)**

It is an interdepartmental chair which involves the Departments of Art, Anthropology, Social Sciences, Communication, Law, Philosophy, History and Literature, coordinated by José Luis Barrios Lara, Ph. D.

This project proposes a complex analysis of the ways in which violence and extreme exclusion are inscribed in bodies. This project seeks to show how the devices of power have directly articulated with the body (Foucault). In particular, it is important to investigate, through the material productions of culture and complex forms of social composition (Raunig)\*, the relations between migration, power and violence in the context of the crisis of globalized modernity.

To carry out these analyzes, the project specifies its specific objects of study in:

1. Native rural cultural configurations of the Oaxaca region weakened by the migration process.
2. Configurations of undocumented migrants from Central America on their way through Mexico to the United States that travel along the Southeast and Gulf of Mexico routes.
3. Social configurations of female and male sexual commerce established in violent urban environments, particularly in Mexico City.

### Trajectory of school tracking (tutors - students)

When students enter our Ph.D. Program, our Academic Council Board assigns them tutors/directors, who will follow-up on their academic and research development throughout their time in the program. This process will allow the student to efficiently write and finish his/her thesis.

The ratio between tutors/director and alumni is:

Tutor	# of alumni
Luis Javier Cuesta Hernández, Ph. D.	
Ana M. Torres Arroyo, Ph. D.	
Dina Comisarenco Mirkin, Ph. D.	
Ivonne Lonna Olvera, Ph. D.	
Olga M. Rodríguez Bolufé, Ph. D.	
Maria Luisa Durán y Casahonda Torack, Ph. D.	
Alberto Soto Cortés, Ph. D.	
Minerva Anguiano González, Ph. D.	
Jimena de Gortari Ludlow, Ph. D.	
Yolanda Wood Pujols, Ph. D.	
Alberto Hernández Sánchez, Ph. D.	
Alejandro Ugalde, Ph. D.	
José Luis Barrios Lara, Ph.D.	
Luis Manuel Montes Serrano, Ph. D	
Luz María Range Alanís, Ph. D.	
Ángel Francisco Méndez Montoya, OP., Ph. D.	
Berta Gilabert Hidalgo, Ph. D.	
Dafne Cruz Porcini, Ph. D.	

### Relevant academic productivity

Professors from our program produce a wide range of academic texts. All of which are published both in national and international journals, as well as in our University's publishing house. Likewise, our full time and associate professors are part of "*Nierika. Art Studies Magazine*" Editorial Board, edited by the same Art Department, where academics and students work together with internationally renowned researchers.

The Art Department also has a program of publications that include: textbooks to support teaching, outstanding theses, results of individual and collective research conducted by academics and invited scholars, and works presented at colloquiums and seminars. This program seeks to support the availability of sources and documents for the study of art and the dissemination of departmental research projects.

### Exhibitions with collective curatorships (academics / students)

The Art Department organizes at least one exhibition a year (without considering other exhibitions in which academics and/or students collaborate).

- *Para participar en lo justo: recuperando la obra de Fanny Rabel*. August through October, 2013, Galería Universitaria Andrea Pozzo, S.J.
- *De lo terrenal a lo espiritual. El Arte de los Ejercicios de Ignacio de Loyola*. November, 2014 through January, 2015, Galería Universitaria Andrea Pozzo, S.J.
- *# MetaNarrativas*. August through October, 2015, Galería Universitaria Andrea Pozzo, S.J.; Museo Franz Mayer, Radio Educación.
- *Desplazamientos. Relatos de fotografía y migración*. December, 2016 through February, 2017, Laboratorio Arte Alameda
- *El reencuentro de la belleza. Estampas y grabados del Museo Nacional de San Carlos*. April through July, 2017, Museo Nacional de San Carlos, INBA, Ciudad de México.

### Linkage with other Social Sectors

The Art Department has various collaboration agreements and academic exchange programs (for students and teachers) with higher education institutions, cultural entities and national and foreign research centers. Some of them are listed below:

#### INSTITUTIONS:

Banco Santander (México) Sociedad Anónima

Concordia University

Dipartimento di Storia e Tutela beni Culturali dell'Università di Udine (Italia)

Fomento Cultural Banamex

Fundación Carolina, España

Fundación cultural Jumex

Fundación Telefónica

Instituto de Investigaciones Estéticas- UNAM

Instituto Nacional de Antropología e Historia

Instituto Nacional de las Mujeres (INMUJERES)

Museo de Arte Contemporáneo Rufino Tamayo

Museo de Arte Moderno

Museo del Objeto A.C.

Museo Franz Mayer

Museo Nacional de Arte

Museo Nacional de Historia

Museo Nacional de la Estampa

Museo Nacional de San Carlos

Museo Nacional del Virreinato

Museo Nacional Palacio de Bellas Artes  
Museo Universitario de Arte Contemporáneo  
Pontificia Universidad Javeriana de Bogotá  
The University of Texas at Austin  
The Washington Center  
Universidad del Claustro de Sor Juana A.C.  
Universidad Lumiere Lyon 2 (Francia)  
Universidad Nacional Autónoma de México  
Universidad Rafael Landívar, Guatemala.  
University of Miami  
University of Texas

## Admission Requirements

Candidates must have a previous M.A. diploma in the Humanities such as Art History, Literature, Communication, History, Philosophy, Psychology, and Education. Or in the Social Sciences, such as Art Administration and Cultural Promotion, Anthropology, Sociology, Politics and Law. Students from the creative disciplines such as Architecture, Design, Visual Arts, Performing Arts, Restoration and Museography or any other areas of knowledge linked with the Arts are also considered. Other profiles may be analyzed for candidacy.

### PHASE 1:

Once the call has been issued, applicants must send,

1. All candidates must submit all required documents to be considered.
  2. As of 1<sup>st</sup> October, 2017 all documents must be send via an electronic file (OneDrive, Dropbox or Icloud) to:  
[claudia.lopez@ibero.mx](mailto:claudia.lopez@ibero.mx)  
[olga.rodriguez@ibero.mx](mailto:olga.rodriguez@ibero.mx)
  3. All files must:
    - a) be in PDF format, in print resolution.
    - b) come separately, with the exception of the curriculum vouchers.
    - c) have the name of the submitted document with the name and first surname of the applicant, for example:  
María Pérez\_letterofintent.pdf  
María Pérez\_anteproyecto.pdf
- ※ Bachelor's degree diploma or it's equivalent. Refer to the Art Department for more information about the minimum grade requirements.

- × Master's degree diploma or it's equivalent. Refer to the Art Department for more information about the minimum grade requirements.
- × Official certificate of completion of graduate studies (for all candidates) and an official study plan issued by the university of origin (only for foreign students).
- × An updated *Curriculum vitae* with supporting documents.
- × Birth certificate or identification document.
- × proof of reading comprehension in the English language, TOEFL exam or its equivalent
- × a letter of intent.
- × Two recommendation letters issued by university academics, where they give proof of the candidate's research abilities.
  
- × SUGGESTED GUIDELINES FOR THE PROJECT DRAFT
- × There is no unique way to present the project, however it is suggested that you have at least these parameters:
  - **Topic:** brief description of the topic of the work and / or the tentative title;
  - **Delimitation:** definition of the time and space to be treated, and / or the works, artists, exhibitions or cases to be studied;
  - **Rationale:** references (documented in the respective notes) to studies or scholars who have addressed the topic and a brief reflection on the scope of those already existing works;
  - **Definition of the Problem:** the main problems can be explained through a reasoned narrative or in the form of questions;
  - **Hypothesis:** what will be proven throughout the investigation;
  - **General objective (s):** these are the main actions to be carried out throughout the investigation (examples: to analyze..., to study..., to problematize..., to reflect..., to investigate..., etc.);
  - **Methodology:** a description of the approach or way of conceptualizing the study and the analysis instruments that are proposed: interviews, field work, processing of archival material, direct observation, surveys, review of documentary sources, conception of indicators or analysis variables, statistical analysis, flow charts, etc. It may be pertinent to mention the main authors who have served or will serve as references or methodological models, using a correct critical apparatus, and explaining why they are coherent with the approach of the preliminary draft;
  - **Scheme or tentative index:** presentation of a tentative structure of the thesis;
  - **List of sources:** list, in an appropriate academic format, the sources consulted for the development of the project, and others that have been identified as fundamental for the investigation.
  - **Linkage:** institutions or people that will be linked to the study.

**\* If the candidate does not have these official documents during the admission process, the candidate will need to hand-in an official certificate confirming these documents will be delivered during the first semester of the program.**

## PHASE 2: INTERVIEWS

**Candidates who meet the requirements will be interviewed** in a face-to-face meeting with members of the Academic Council Board. Candidates living outside Mexico City will be interviewed through Skype or Facetime, at a set date, by both parties. The Board may consider necessary more than one interview with the candidate.

## PHASE 3: ACCEPTANCE

Once accepted, all applicants will receive an electronic notification and another one by ordinary mail. The following steps are:

- a) Notify the Art Department of the intention to register;
- b) Request student number at Alumni Services;
- c) In case of requiring a scholarship, this you must refer your application to Scholarship Services;
- d) present and pass the EXANI III CENEVAL exam.
- e) Enroll to classes at the due date;
- f) Attend the indicated propedeutics one week before the beginning of the semester.

### **Requirements for foreign students**

Once in Mexico, the student must process, before the Ministry of Public Education, the Revalidation of their undergraduate and graduate degrees. For this process it is essential to first review and compare the applicant's original academic curriculum program. It is also important that the accepted students bring with them all certified official documents to Mexico.

In some cases, where the equivalence of qualifications does not correspond to Mexican standards, an additional procedure will be requested. Please contact us for more information.

The accepted foreign applicants will receive, via mail, a certificate issued by the Graduate Technical Council, in order to carry out the visa procedures, which are for the future student (request information requirements at the closest consulate of the United Mexican States).

Foreign students will have to be in Mexican territory at least fifteen days before classes begin

## **FOR MORE INFORMATION, PLEASE CONTACT**

### **Coordinator of the Graduate Program**

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### **Assistant to the Graduate Program Coordinador**

**Claudia López Lara**

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### **Art Department**

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