

# MASTER'S DEGREE IN ART STUDIES



## The structure of the Program

The Master's degree in Art Studies has existed since 1993, and has maintained an important presence within the academic graduate programs in Mexico. Thanks to its high academic quality, it has received national (PNPC – CONACYT) and international recognitions (NASAD – USA). The program is distinguished by providing its students with a solid theoretical-methodological background that allows the development of new readings, narratives and strategies of communication and dissemination of art, based on a reflection on current philosophical concerns and social needs.

It focuses on the study of the artistic phenomena from an extended interdisciplinary view. It takes on theoretical and informative considerations, that place the artist and their work within a historical context, the museographic issues of an exhibition, its circulation and art criticism.

## MAIN OBJECTIVES

To form researchers in Art Studies from an interdisciplinary perspective, as well as to enrich the interpretation of artistic practices and discourses on art in the cultural system in any historical moment. It also seeks to provide its students with a solid theoretical-

methodological background that allows the creation of new readings, narratives and communication strategies for the promotion of art and art education. With these tools the graduate student will be able to influence the transformation of society. This program also prepares researchers to integrate themselves into the academic or private fields.

### **PARTICULAR OBJECTIVES**

- × Recognize the diverse areas of theoretical and practical specialization from a critical and creative approach, both which distinguish the artistically and cultural current fields.
- × Develop analytical skills for the interpretation of the artistic phenomenon in its cultural and social dimension.
- × Articulate knowledge about art studies and visual culture in an original and creative way, by linking theoretical, methodological and historiographical approaches of Art History with other disciplines.
- × Develop research related to art and education, critical studies, and the configuration of cultural imaginaries and historiographic reviews of art with emphasis on Mexico and Latin America.

### **ADMISSION PROFILE**

Undergraduate students who have majored in Humanities such as Art History, Literature, Communication, History, Philosophy, Psychology, and Education. Social Sciences majors, 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 major linked with the Arts. All students must be proficient in the English language and have excellent Spanish writing skills.

### **GRADUATE PROFILE**

At the end of the program, the graduate student will be able to innovate and create proposals in the fields of research, creation, distribution and teaching within the artistic, cultural and educational institutions, such as universities, research institutes, galleries, museums, publishing houses, art markets, media outlets, among others.

The graduate student will be recognized by having a solid knowledge in theory and methodology in the study of art, international and Mexican, and will be able to manage and promote culture. Among other assets, the student will be able to express skills such as critical thinking, argumentative and synthesis capabilities, and be eloquent both in writing and oral communication. The student will be able to promote humanistic attitudes such as ethical and intellectual leadership, teamwork, organization skills, responsibility and autonomy, as well as creativity and innovation.

### **CURRICULUM**

The Master's program in Art Studies is a face-to-face program. It consists of:

Core courses	64 credits
Optional courses	16 credits
Total credits	80 credits

<b>IDEAL CURRICULUM MAP</b>			
<b>1<sup>st</sup> semester</b>	<b>2<sup>nd</sup> semester</b>	<b>3<sup>rd</sup> semester</b>	<b>4<sup>th</sup> semester</b>
1 <sup>st</sup> Research Seminar Compulsory 8 credits	2 <sup>nd</sup> Research Seminar Compulsory 8 credits	3 <sup>rd</sup> Research Seminar Compulsory 8 credits	4 <sup>th</sup> Research Seminar Compulsory 8 credits
Monographic course on Art Theory Compulsory 8 credits	Monographic course on Mexican Art Compulsory 8 credits	Monographic course on Latin American Art Compulsory 8 credits	Monographic course on Art Education Compulsory 8 credits
Optional course Optional 4 credits	Optional course Optional 4 credits	Optional course Optional 4 credits	Optional course Optional 4 credits

### Compulsory courses:

<b>Sem</b>	<b>Courses</b>	<b>Code</b>	<b>Prerequisites</b>	<b>Hrs</b>	<b>Credits</b>
<b>1<sup>st</sup></b>	1 <sup>st</sup> Research Seminar	PAR600		4	8
	Monographic course on Art Theory	PAR638		4	8
<b>2<sup>nd</sup></b>	2 <sup>nd</sup> Research Seminar	PAR601	PAR600	4	8
	Monographic course on Mexican Art	PAR637		4	8
<b>3<sup>rd</sup></b>	3 <sup>rd</sup> Research Seminar	PAR602	PAR601	4	8
	Monographic course on Latin American Art	PAR654		4	8
<b>4<sup>th</sup></b>	4 <sup>th</sup> Research Seminar	PAR603	PAR602	4	8
	Monographic course on Art Education	PAR650		4	8
				<b>TOTAL</b>	<b>64</b>

### Optional courses:

<b>Courses</b>	<b>Code</b>	<b>Prerequisites</b>	<b>Hrs.</b>	<b>Credits</b>
Cultural Sociology	PAR615		2	4
Museums and Communication	PAR617		2	4
Selected topics in Mexican Art	PAR643		2	4
Selected topics in Early Colonial and Latin American Art	PAR644		2	4
Cultural Critical Studies	PAR645		2	4
Art Criticism	PAR646		2	4
History and Theory of Art Criticism	PAR647		2	4
Exhibition Management	PAR648		2	4

Selected topics in Art Education	PAR649		2	4
Selected topics on Cultural Critical Studies	PAR651		2	4
Visual Studies	PAR652		2	4
Gender Studies	PAR653		2	4
Applied Semiotics	PCM697		2	4
Communication and Culture	PCM701		2	4
Memory, Document and Image	PACM749		2	4
Image, Body and Representation	PCM754		2	4
Esthetics and Audiovisual Narratives	PCM755		2	4
Theories on Education	PED762		2	4
Philosophy and Educational Theories	PED763		2	4
Educational Evaluation	PED771		2	4
Qualitative Methods	PED789		2	4
Hermeneutics	PFL761		2	4
Esthetics	PFL762		2	4
Contemporary Philosophy	PFL766		2	4
Folklore and oral tradition Seminar I	PLT572		2	4
Folklore and oral tradition Seminar II	PLT573	PLT572	2	4
Textual and Interdisciplinary Seminar I	PLT576		2	4
Textual and Interdisciplinary Seminar II	PLT577	PLT576	2	4
			TOTAL	16

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.

At least one exhibition is carried out annually where the curatorship and assembly are done by the students in order to apply the theory and research learned in the classroom. An important part of the teaching methodology is related to providing students the opportunity to socialize, semi-annually, and discuss their partial research results.

### **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 Master's Colloquium (Coloquio de Maestría) during the first three semesters. During the fourth semester, 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.

To graduate the student must have:

- a) a valid English certificate;
- b) satisfactorily completed all credits, without pending documents, report cards and evaluations, or library material;
- c) satisfactorily pass the pre-degree exam during the IV Research Seminar;
- d) participated in at least two high-level colloquia with a written manuscript (article, book chapter, book, curatorship, etc.);
- e) a letter stating they have finished the last 10 credits of the program; these credits will be given at the completion of the thesis. The document is emitted by the Art Department;
- f) the official government document that states the student has completed all credits. This document is emitted at Alumni Services;
- g) the letter of approval by the director and two advisers of the thesis;
- i) the approval, by Alumni Services, to present the degree exam;
- j) satisfactorily pass the degree exam

### **DOUBLE DEGREE PROGRAM *UNIVERSITÉ LUMIÈRE LYON 2***

Students have the possibility to apply for an exchange program at the Master Mention LLCER Parcours Études Hispaniques de la *UNIVERSITÉ LUMIÈRE LYON 2*, with the aim of having a double degree.

- a) Students, from both universities, must apply for the exchange program during the second year of the program.
- b) Students, from both universities, will have a second thesis director during the exchange.
- c) Expenses must be covered by the students.

### **Generational cohort of enrolled students:**

Generation	Students
2010	10
2011	13
2012	16
2013	14
2014	23
2015	17
2016	21
2017	19
2018	18

**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**  
Graduate Program Coordinator  
[olga.rodriguez@ibero.mx](mailto:olga.rodriguez@ibero.mx)  
Ext. 7678



**Luis Javier Cuesta Hernández**

[luis.cuesta@ibero.mx](mailto:luis.cuesta@ibero.mx)

Ext. 4061



**Ana María Torres Arroyo**

[ana.torres@ibero.mx](mailto:ana.torres@ibero.mx)

Ext. 7130



**Ivonne Lonna Olvera**

[ivonne.lonna@ibero.mx](mailto:ivonne.lonna@ibero.mx)



Ext. 4819



**María Luisa Durán y Casahonda  
Torack**

[luisa.duran@ibero.mx](mailto:luisa.duran@ibero.mx)

Ext. 4660

	
<p><b>Jimena de Gortari Ludlow</b>  <a href="mailto:jimena.dgortari@ibero.mx">jimena.dgortari@ibero.mx</a>  Ext. 7499</p>	
<p><b>Luz María Rangel Alanís</b>  <a href="mailto:luz.rangel@ibero.mx">luz.rangel@ibero.mx</a>  Ext. 4672</p> <hr/>	

### Associate Professors

- Alberto Hernández Sánchez, Ph. D.
- Alejandro Ugalde Ramírez, Ph. D.
- Berta Gilabert Hidalgo, Ph. D.
- Cecilia de la Paz Aguilar Castillo, M.A.
- Eliza Mizrahi Balas, Ph. D.
- Eugenia Militello Martínez, Ph. D.
- Ignacio Prado Feliu, Ph. D.
- Karen Cordero Reiman, M.A.
- Karla Jasso, Ph. D.



- Luis Manuel Montes Serrano, Ph. D.
- Marina Vázquez Ramos, M.A.
- Minerva Anguiano González, Ph.D.
- Sara Gabriela Baz Sánchez, Ph. D.
- Yolanda Wood Pujols, Ph. D.
- Yissel Arce Padrón, Ph. D.

Assistant professor

**María Sicarú Vásquez Orozco**

[maria.vasquez@ibero.mx](mailto:maria.vasquez@ibero.mx)

Ext. 7194



### 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 through 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.

### **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.

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

When students enter our Masters 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 students:

Tutor	No. de alumnos
Dr. Alberto Soto Cortés	2
Dr. Alejandro Ugalde Ramírez	2
Dra. Ana María Torres Arroyo	2
Dra. Berta Gilabert Hidalgo	1
Mtra. Claudia de la Garza Gálvez	1
Dra. Dafne Cruz Porchini	1
Dr. Ignacio Prado Feliu	2
Dra. Ivonne Lonna Olvera	1
Dr. José Luis Barrios Lara	3
Mtra. Karen Cordero Reiman	1
Dr. Luis Javier Cuesta Hernández	2
Dra. Luisa Durán y Casahonda Torack	3
Dra. Olga María Rodríguez Bolufé	4
Dra. Yolanda Wood Pujols	2
Mtro. Hugo Vázquez Morales	1
Dra. Laura Guerrero Guadarrama	1
Dra. Karla Jasso	1
Mtro. Luis González Zarazúa	1
Mtro. Víctor Harari	1
Dra. Johanna Ángel Reyes	1
Dr. Sergio Rodríguez Blanco	1
Dra. Minerva Anguiano González	1
Mtra. Laura Adriana González	1

## 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.
- *No calles Manifiéstate. Grupo Suma.* October through December 2017, Galería Universitaria Andrea Pozzo, S.J.
- *Layout México: 50 años de diseño gráfico.* October 2018, CEX, Ciudad de México.
- *Miradas al Ser*  
September 2019, Centro Cultural San Pablo, Oaxaca; Biblioteca Francisco de Burgoa, Oaxaca; Biblioteca Francisco Xavier Clavigero, Universidad Iberoamericana.

## 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  
Centro Nacional de Investigación Documentación e Información de la Danza, INBA  
Dipartimento di Storia e Tutela beni Culturali dell'Universita 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  
SOMA  
The University of Texas at Austin  
The Washington Center  
Universidad del Claustro de Sor Juana A.C.  
Universidad de La Habana  
Universidad Lumiere Lyon 2 (Francia)  
Universidad Nacional Autónoma de México  
Universidad Rafael Landívar, Guatemala.  
University of Miami  
University of Texas

## Admission Requirements

- a) Digital copies, in PDF format in good quality for printing (300 dpi), of:
- Bachelor's degree or professional examination certificate\*
  - professional license (requirement only for Mexicans)
  - official certificate of studies or an official document that indicates the final average grade
  - documents to corroborate the curriculum vitae (diplomas, work certificates, certificates of courses given or taken, acknowledgments, prizes, publications, etc.)
  - birth certificate, IFE or INE and CURP (only Mexicans) or copy of identity document (foreigners).

- proof of reading comprehension in the English language, TOEFL exam or its equivalent

\*If your degree documents are in process, a certificate is required confirming that these documents will be delivered during the first semester of the program.

b) Other important documents:

- a letter of intent
- a preliminary research project (see suggestions below)
- updated Curriculum Vitae

c) Others:

- a face-to-face interview with the coordinator of the Academic Program (if the candidate does not reside in Mexico City during the interview dates, it will be possible to connect with the coordinator through a video conference call)
- an interview with the Academic Council Board (if the candidate does not reside in Mexico City during the interview dates, it will be possible to connect with the Board through a video conference call)
- presentation and approval of the EXANI III CENEVAL exam.

The Academic Council Board carefully reviews all files and interviews before accepting a candidate into the Graduate Program. When accepted, the student will receive a letter of acceptance along with the University's and CONACYTS's regulations and requirements.

Those interested, who do not have a BA in Art History or its equivalent, will be recommended to enroll in the "Art Studies Course" offered by Continuing Education of IBERO (Cristina García Hallatt: [crstigarciah@yahoo.com.mx](mailto:crstigarciah@yahoo.com.mx)), or study a series of prerequisites courses. The coordinator could also request additional documentation on the candidate's background (curriculum maps of academic programs, written works, proof of professional experience, etc.).

### **Requirements for foreign students**

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).

Once in Mexico, the student must process, before the Ministry of Public Education, the Revalidation of their undergraduate degree. 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.

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

## 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.

## ADMISSION PROCESS TO THE AUTUMN 2020 PERIOD

1. All candidates must submit all required documents to be considered.

2. As of February 7<sup>th</sup> all documents must be send via an electronic file (OneDrive, Dropbox or Icloud) to:

[edda.villegas@ibero.mx](mailto:edda.villegas@ibero.mx)

[olga.rodriquez@ibero.mx](mailto:olga.rodriquez@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\_carta motivos.pdf

María Pérez\_anteproyecto.pdf

d) There are two deadlines for sending files:

- February 2, 2018 (First Call)
- March 23, 2018 (Second Call)

4. It is important to request a face-to-face or virtual meeting with the coordinator of the program, at **[olga.rodriguez@ibero.mx](mailto:olga.rodriguez@ibero.mx)**

5. Once the first interview is held, it is essential to register for the **EXANI-III CENEVAL** exam. This exam is mandatory and free of charge. To register all candidates must consult <http://ibero.mx/files/procesoparapaginaweb.pdf>. Any questions regarding this process can be resolved with the Luz Irene Moreno Landa (**[luz.moreno@ibero.mx](mailto:luz.moreno@ibero.mx)**).

**6. Candidates who meet the requirements will be interviewed** 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.

7. Communication of results: February 9 (First Call) and March 30 (Second Call)

8. First day of classes **Monday 13<sup>th</sup> August, 2018**

## **PLEASE CONTACT**

**Coordinator of the Graduate Program**

**Olga María Rodríguez Bolufé**

[Olga.rodriguez@ibero.mx](mailto:Olga.rodriguez@ibero.mx)

**Assistant to the Graduate Program Coordinador**

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