



**curriculum vitae**

**Francisco López-Ruiz**

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**October 2023**

Ph.D in Literature and Arts from Università Cattolica (Milan). Professor, stage designer, simultaneous interpreter, and audiovisual content creator. Since 2020 I have been a member of the North American Cultural Diplomacy Initiative (NACDI). I am writing the book *Hernán Cortés or Wakanda Forever* addressing the transnational output of Mexican filmmakers producing movies and television series with global quality abroad.

[www.franciscolopezruiz.com](http://www.franciscolopezruiz.com)

## EDUCATION

**PhD** | Visual and Performing Arts

**Dottorato di ricerca in critica, teoria e storia della letteratura e delle arti**

Università Cattolica del Sacro Cuore | Milán, 2003 | Tesi di dottorato

*Luigi Pirandello : presenza nella drammaturgia e nella pratica scenica messicana*

<https://opac.bncf.firenze.sbn.it/bncf-prod/resource?uri=BNI0000044&v=l&dcnr=2>

**Specializing Master in *Critica con laboratorio di scrittura***

Università Cattolica del Sacro Cuore | Milan, 2001

**Specializing Master for Screenwriters & Story Editors**

***Tecniche di scritture per la fiction***

Università Cattolica del Sacro Cuore | Milan, 2000

**MA in Literature | Maestría en Letras Iberoamericanas**

Universidad Iberoamericana Puebla

*Magna Cum Laude*

1999 | Cédula 2959932

**Architect**

Benemérita Universidad Autónoma de Puebla

1990 | Cédula profesional 1868270

**Interpreter and Translator English-Spanish** | four semesters

Instituto Superior Angloamericano Puebla | 1994

## LANGUAGES

**Spanish**

Mother tongue

**Italian**

CILS4 | Università per Stranieri di Siena

Certificazione per l'italiano come lingua straniera livello 4

The highest language certification

**English**

Professional fluency

**French**

Intermediate level

**Portuguese**

Text reading

## **DIPLOMAS**

### **Diploma in Film & TV Distribution and Exhibition**

Villa María National University, Argentina |  
Argentine Chamber of Cinematographic Industry CAIC |  
Association of Audiovisual Producers of Cordoba APAC |  
Aula Abierta (distance learning) |  
May to July 2023

### **Diploma in Interpretation & Translation**

Berlitz Polanco, Mexico City | 2009

### **Diploma in Sustainable Design & Building**

Universidad Iberoamericana Ciudad de México | 2006

### **Diploma in Management Skills**

Universidad Iberoamericana Ciudad de México | 2006

### **Diploma in Management of Educational Institutions**

Sistema Universitario Jesuita | 2006

### **Seminar in Translation of Theater Plays English – Spanish**

Centro de Estudios de Lingüística Aplicada, Mexico City | 1994

### **Course *Communicative Approach for Italian Teachers***

Universidad Autónoma de Querétaro | 1994

### **Diploma in Experiential Communicative Methodology for Language Teaching**

Alberta Ministry of Education (Canada) | 1993

## **RECENT COURSES**

### **Seminar *Des(a)nudar la mirada: contemporary filmmaking***

A7 Film School | Mexico City (distance learning)

June and July 2023

### **XR Immersive Bootcamp: workshop on augmented reality technologies**

CENTER University – Mexico City | Santander Scholarship for Teachers

May to June 2023

### **Copywrite Workshop**

The DigiNomads Team (distance learning)

June and July 2022



**PUBLISHED BOOKS**

**Artifacts of Non-Simulated Death: Damien Hirst in Mexico**

In 2006, Damien Hirst (Bristol, 1965) presented two shows specifically designed for Mexico City. These important works, exhibited at the National Museum of San Carlos and the Hilario Galguera's Gallery, offered a new, holistic, powerful proposal never tried before by the British artist. This book contextualizes 20 years of Damien Hirst's production, implementing methods from art history, literary criticism, cultural marketing, and visual studies. [A critic of the book.](#)

2009, in Spanish

México: UIA | ISBN 978-607-417-008-5 | 303pp.

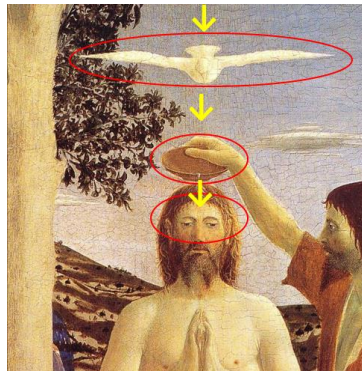
64 color photos by Andrés Olmos



Damien Hirst (1965) | **The Sacred Heart of Jesus** | 2005 (detail)  
 Perspex, bull's heart, silver, assorted needles, scalpels, and formaldehyde solution. 137 x 50 x 50 cm.  
 Galería Hilario Galguera. Photo: Andrés Olmos



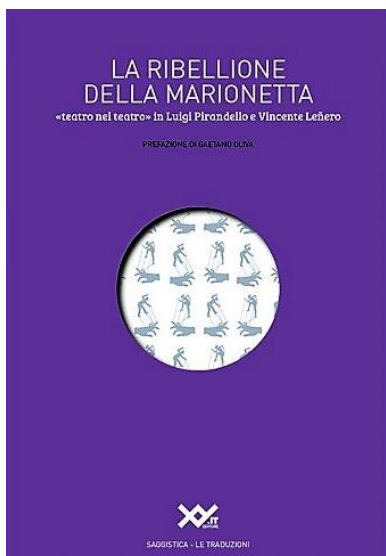
Piero della Francesca (about 1415/20 – 1492)  
**The Baptism of Christ** | 1450s  
 Egg on poplar. 167 x 116cm  
 The National Gallery, London



Michael Baxandall (1933 – 2008)  
**Patterns of Intention: On the Historical Explanation of Pictures**  
 1985 | On Piero della Francesca's **Baptism of Christ** (detail)



Damien Hirst (1965)  
**The Inescapable Truth** | 2005 (detail)  
 Steel, glass, dove, human skull and formaldehyde solution  
 222 x 176 x 74cm. Galería Hilario Galguera.  
 Photo: Andrés Olmos



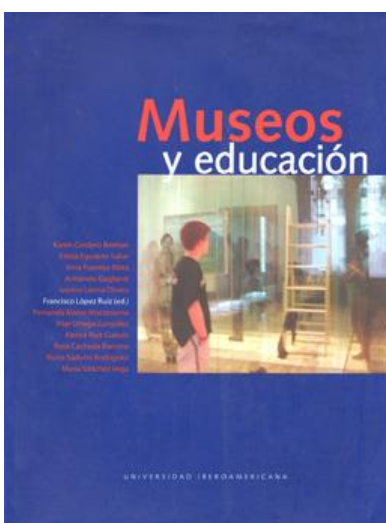
## Other published books

### [La ribellione della marionetta: «teatro nel teatro» in Luigi Pirandello e Vicente Leñero](#)

Foreword by Gaetano Oliva. This book contrasts narrative strategies for mixing the fiction of the characters with the reality of the spectators. Both Pirandello and Leñero use the «theatre in the theatre» based on persuasive scenic devices to achieve their obsession: to demolish the hypothetical «fourth wall» that split public from players. This book also publishes for the first time the acting training system of Mexican dramatist Antonio González Caballero.

2013, in Italian | Arona (Novara): xy.it | 351pp.

ISBN 978-8-89716-007-6



### [Museos y educación](#) | Editor: 11 authors

This collective book presents the work of curators, museographers, museum directors and education researchers in Mexico, Spain, the United States and Venezuela, in institutions such as the American Museum of Natural History (New York), the Centro Galego de Arte Contemporánea (Santiago de Compostela), the Museo de Arte Abstracto Manuel Felguérez (Zacatecas), and the Museo Nacional de San Carlos (Mexico City).

2012, in Spanish | México: UIA | 198pp.

ISBN 978-607-417-174-7



### [La rebelión de las marionetas: el «teatro en el teatro» de Luigi Pirandello y Vicente Leñero](#)

The book focuses on the metafictional resources used by the Sicilian and the Mexican dramatists: especially *Six Characters in Search of an Author* (Pirandello) and *La Carpa* (Leñero). This last play pretends to be a Mexican soap opera transmitted in real-time: Álex, the leading actor, seems to be the only performer not aware he is playing a *telenovela*.

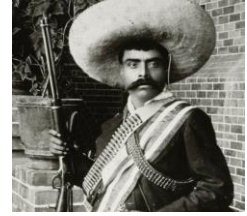
2010 in Spanish, 2011 on line

México: Universidad Iberoamericana | 188pp.

ISBN 978-607-417-145-7



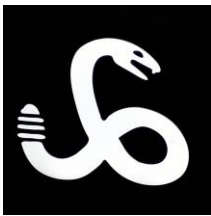
SANTIAGO ZAPOTITLÁN



**Essay | Glyphs in the Subway**

In 1969, Mexico City had its first three subway lines; every station was represented by a distinctive graphic symbol. Even if the purpose was to help the public transport users, this graphic universe highlighted Nahuatl toponyms, resignified Pre-Hispanic codices, and woke up mysterious, wild gods. Now, half a century and 500 symbols | stations later, Mexico City has a unique visual system in the world: a set of emblems that embrace cultural diversity. In this book I analyze over 100 emblems that identify subway, urban trains and bus stations, linking particular places with the architecture, essence and identity of a 22-million inhabitants city: the megalopolis that lays on the dead body of an ancient lake. Published with a Creative Commons licence:

[Señalética y Ciudad](#)



Seminar  
**HERNÁN CORTÉS OR WAKANDA FOREVER:  
TRANSNATIONAL MEXICAN FILMMAKERS**  
Dr. Francisco López-Ruiz



Óscar Jaenada in *Hernán* (Dopamine/Onza, 2019)



Óscar Jaenada in *Hernán* (Dopamine/Onza, 2019)



Tenoch Huerta and Mabel Cadena in *Wakanda Forever*



Lupita Nyong'o in *Black Panther: Wakanda Forever* (Ryan Coogler, 2022)

### **PREMISE**

In recent years a hundred Mexican filmmakers have emerged as global auteurs consolidating their careers abroad. These creators master global film languages due to narrative innovation and outstanding technical craftsmanship. They promote their audiovisual products through prestigious film festivals and win important international awards. These Mexican filmmakers often perform multiple functions to realize their projects: they write, direct, produce, even play their stories; others are cinematographers or art directors, but many of them mobilize their worldwide prestige in favor of Mexico. Without being a homogeneous group, most of these cosmopolitan Mexicans carefully plan their media agenda defending human rights, migration, gender equity, and looking for social justice for ethnic groups and victims of violence, crossing borders and promoting mutual understanding of the countries where they work.

[syllabus 2024](#)

## UNIVERSITY TEACHING

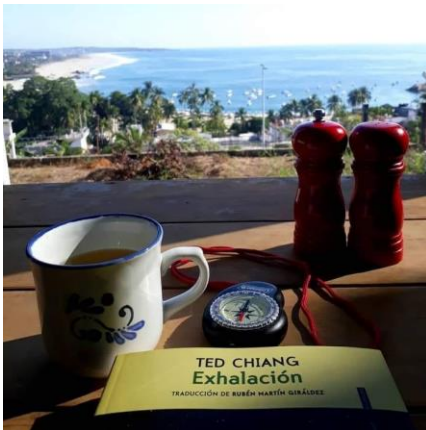
Professor in Spanish, English and Italian since 1991.



### **Documentary Filmmaking**

Bachelor's Degree in Communications and Media Production  
Universidad de las Américas Puebla  
2022

My course *Documentary Filmmaking* offers a contemporary narrative vision based on works released between 2019 and 2022. The main objective is for each participant to create interesting, dynamic and suggestive documentary short films. The course included an optional attendance at the 20th Morelia International Film Festival 2022, online participation in the *Ambulante* Documentary Circuit, as well as the public presentation of the documentaries filmed by the students.



### **Advanced Screenwriting**

Bachelor's Degree in Communications and Media Production  
Universidad de las Américas Puebla  
2023 (scheduled)

This creative workshop promotes the consolidation of each participant's projects. In the first part of each session, a short fragment of novels, short stories, screenplays and audiovisual products will be analyzed with specific tools for film or television writing. Subsequently, space is dedicated to the participants' own writing, while developing an individual project. The goal is to have a script to participate in a short film competition.

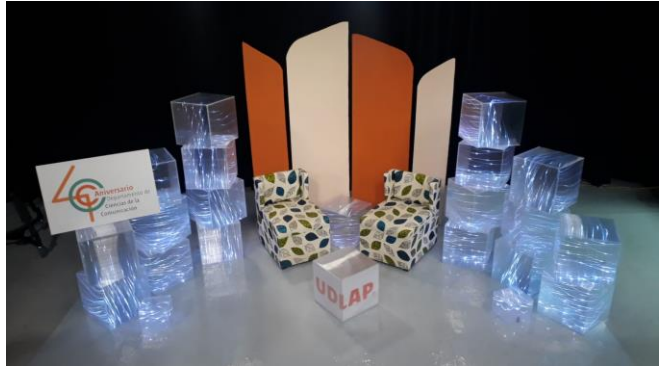


### **Film & TV Distribution and Exhibition**

Bachelor's Degree in Communications and Media Production  
Universidad de las Américas Puebla  
2023 (scheduled)

The course activates new possibilities in a context of permanent transformation: from developing projects and analyzing the global audiovisual market and trends in Latin America to outline potential audiences (*targets*), to detect distribution windows. Each participant develops marketing and promotion strategies for their audiovisual products, as well as technical materials to commercialize them (*delivery*). Significant case studies in the streaming market are addressed.

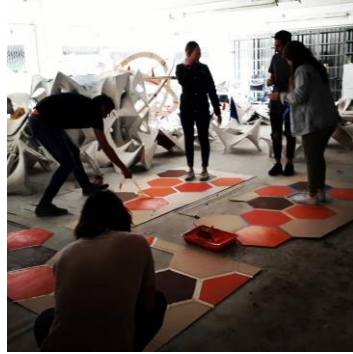




**Set Design: Theater, Film & TV**  
 Bachelor's Degree in Communications and Media Production  
 Universidad de las Américas Puebla  
 2023

In Spring 2023 the final project was to design and build a real television set for Universidad de las Américas Puebla. The premiere of the set was an interview with the Dean of Social Sciences that will be broadcast by TVUDLAP. The workshop included theatrical lighting, model making, and attendance to performances of the National Theater Company (in Mexico City) and UDLAP (Cholula, Mexico).





**Set Design: TV, Cinema & Theatre**  
In Spring 2018, Communication students at Iberoamericana in Mexico City wrote and produced a TV show. My students (Architecture, Industrial Design, Art History, Communication and Textile Design) made teams to create the set on a limited budget. This is the final cut: <https://youtu.be/t3JulvTDuh0>. Due to the great results obtained by this teamwork, a national TV channel used the set for interviewing Jorge Ramos, a famous Mexican-American journalist and writer.



Other courses.

**Universidad de las Américas-Puebla**

*Documentary Filmmaking* | BA in Communication  
*Language and Narrative in Digital Media* | MA in Communication and Digital Media  
*Transmedia Contents* | MA in Communication and Digital Media  
*Storytelling and Design* | MA in Information Design  
*StreamingTV and New Tendencies* | MA in Communication and Digital Media  
*Set Design* | BA in Communication  
*Digital Edition* | BA in Communication  
*Workshop for Screenwriters and Story Editors* | BA in Communication  
*Interpretation* | BA in Visual Information Design  
*Narrative* | BA in Visual Information Design  
*Semiotics and Visual Rhetoric* | BA in Visual Information Design  
*Comparative Literature Seminar* | BA in Literature  
*Creative Writing Workshop: Novel and Short Story* | BA in Literature  
*Hispanic American Emancipation Writings* | BA in Literature  
*Western Contemporary Art (Second Half of 20<sup>th</sup> Century)* | BA in Art History  
*Contemporary Architecture* | BA in Architecture

**Unarte-Puebla**

*Advanced Production Seminar for Visual Arts* | BA in Visual Arts  
*Semiotics of Film and Arts* | BA in Communication

**Universidad Iberoamericana Ciudad de México**

*Thesis Seminar* | Master in Art Studies  
*Museology and Museography* | Master in Art Studies  
*Museums and Communication* | Master in Museums  
*Cultural Management* | Master in Art Studies  
*Narrative Adaptations: Novel, Screenwriting & Theatre* | Master in Modern Literature  
*Set Design: tv, Cinema & Theatre* | BA in Architecture  
*Analysis and Architectural Program* | BA in Architecture  
*Architectural Design 1* | BA in Architecture  
*Mexico and International Cooperation* | BA in International Relations  
*Synthesis and Evaluation Area 1* | BA in Art History  
*Contemporary Art: Abstract Expressionism to Present* | BA in Art History  
*Latin American «Boom» Writers* | BA in Latin American Literature

**Universidad Iberoamericana Puebla**

*Thesis Seminar* | Master in Habitat and Socioterritorial Equity  
*Curatorship and Museography* | Master in Cultural Heritage  
*Marketing and Museums* | Master in Cultural Heritage

**Universidad Católica de Córdoba, Argentina**

*Workshop for Postgraduate Directors and Coordinators* | AUSJAL

**Universidad Rafael Landívar, Guatemala**

*Cultural Management in Latin America* | Master in Cultural Management

**Benemérita Universidad Autónoma de Puebla**

*Italian* | Basic, Intermediate, Advanced Levels

## RESEARCH PROJECTS



During the 21st century, many Mexican filmmakers have consolidated their careers outside the country. The most visible case are the directors known as "the *Three Amigos*": Guillermo del Toro, Alejandro González Iñárritu and Alfonso Cuarón, who together won the Oscar for Best Director in five almost consecutive years.

They are the most visible part of the iceberg of a transnational "Mexican" cinematography, but other important Mexican creators include Salma Hayek, Tenoch Huerta, Karla Souza, Diego Luna, Gael García Bernal, Emmanuel Lubezki, Eugenio Caballero, Jaime Kamil and Eugenio Derbez, among dozens of Mexican actresses, actors, directors, producers and creators with a global presence.

I have studied Mexican transnational cinema in recent years because of the technical innovations in global filmmaking, for example, in terms of disruptive narrative structures linked to current issues, creative screenwriting, purposeful cinematography, production design and hybridization of film genres with a global audiovisual language. However, I am also interested in the media agenda that these creators take on in order to become "cultural ambassadors" of their country of origin, building new transnational bridges, and also promoting important changes within Mexico.





Since 2020 I have been a member of the North American Cultural Diplomacy Initiative (NACDI) Mexico Chapter. I am convinced that understanding between Canada, the United States and Mexico will be vital to build a new collaboration during the 21st century, with increasingly productive, dynamic and deep relationships. The Mexico Chapter of NACDI convenes a monthly research seminar conceived as a forum for academic debate to share and contrast research interests, lines, approaches and projects.

In May 2022 I participated in a round table on film at the 3rd Summit of NACDI in Mexico City. In October 2022 I presented at Universidad del Mar (Huatulco) the report [Imágen de México in the World 2013-2018](#), along with 50 other researchers at the 35th National Congress of the Mexican Association of International Studies (AMEI).

I wrote the essay [Cosmopolitan Mexicanness at the Oscars](#): *Guillermo del Toro, Alejandro González Iñárritu and Alfonso Cuarón (2022)* exploring the way in which the *Three Amigos* won the Oscar Award for Best Director on five occasions—almost in a row. In 30 years, Cuarón, Del Toro and Iñárritu have created global films assuming the role of cultural ambassadors of their country. All three directors propose a new model of “Mexicanity”: cosmopolitan, transnational, sophisticated and inclusive, multilingual, pluricultural, collaborative and with exceptional quality benchmarks.





I am writing the paper *From Hernán Cortés to Wakanda Forever: Mexican Transnational Cinema & TV* for the Annual Convention of the International Studies Association (ISA). I will also participate in the panel *Exploring the Cultural Diplomatic Impact of Cinema: Actors, Audiences and Beyond* in San Francisco (April 2024).



Mabel Cadena in *Hernán* (Dopamine/Onza, 2020)



Mabel Cadena in *Wakanda Forever* (Ryan Coogler, 2022)

My current research project is to systematize all the information generated in the last three years to write a book in English and Spanish about Mexican transnational film and television creators. This book will study the way in which Mexican filmmakers—actresses and actors, directors, screenwriters, producers, cinematographers, documentary filmmakers, art directors, sound designers, digital animators—are consolidating their professional careers abroad expanding Mexico's global presence. I intend to complete this book in October 2024.

My recent works are available on the website:

[www.franciscolopezruiz.com](http://www.franciscolopezruiz.com)

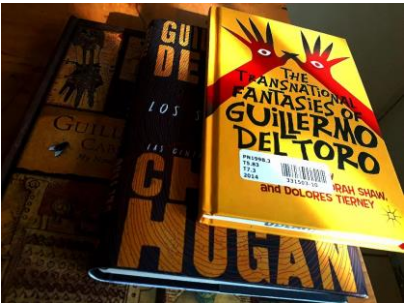




Photo: Marcela López Enríquez



### International projects 2020 & 2019

Online participant | Congress *Presenti al futuro: New Challenges for Borghi* (historical villages)  
 Associazione Nazionale per i Comuni Italiani — Toscana  
 October 15 & 16, 2020

Author | [Borghi Storytelling: Points of View](#)  
 Content marketing contest *Viaggio in Italia*  
 Ministry of Cultural Heritage and Activities and Tourism  
 October 2020 |

Online assistant | *Cultural Diplomacy as Critical Practice*  
 The North American Cultural Diplomacy Initiative—NACDI  
 Virtual Research Summit | September 24 & 25, 2020

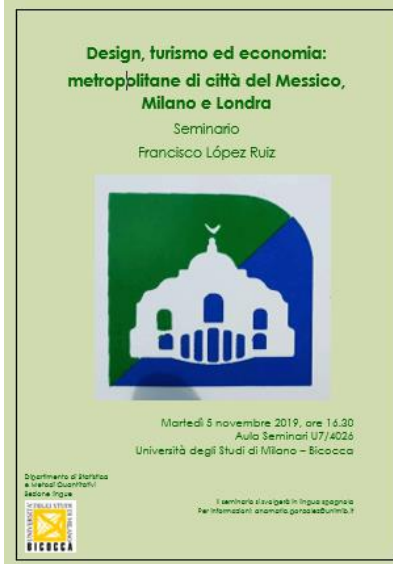
Simultaneous Interpreter for Michelangelo Pistoletto  
 at the Senate of the Mexican Republic  
 Conference *Art for social regeneration*  
 February 26, 2020 | Mexico City

Author | [Molise.21: Cultural and Tourism Project of Social Innovation for Borghi](#)  
 Ministry of Economic and Social Development  
 Regione Molise | October & November 2019  
 Campobasso, Italy

Assistant (physically present) in the *Italian A-Change Congress*  
 about **creativity, innovation and social responsibility**  
 November 22-24, 2019 | Feltre, Italy

Speaker | *Design, turismo ed economia: la metropolitana di città del Messico* | Università Milano-Bicocca  
 November 5, 2019 | Milan, Italy

Advisor to the Italian Embassy in Mexico  
**Italian Design Day 2020**  
 September 2019 – March 2020





Departamento  
de Arte, Diseño y  
Arquitectura /

**Director of the Department  
of Art, Design & Architecture**  
Universidad Iberoamericana  
Puebla | 2018 – 2019



Digital Multimedia Lab and green roofs proposal. Prof. José Sanuy, Prof. Enrique Ramales and student Sergio Colchado.

The **Department of Art, Design & Architecture** (DADA) has 1,250 students and 16 full time Faculty professors:

a fourth of the community at Universidad Iberoamericana, with seven bachelor's degrees:

**Architecture | Contemporary Art | Graphic Design | Industrial Design |  
Interaction and Animations Design | Strategic Information Design | Textile Design**

**Master in Strategic Design and Innovation (MA)**

**Master in Habitat and Socioterritorial Equity (MA)** accredited by  
the Mexican National Program of Qualified Graduate Studies.

### **Three new postgraduate programs**

#### **Specialty in Integrated Risk Management**

(with the United Nations Development Programme and Oxfam: started in August 2019)

**Master in Cultural Management** (on line: started in August 2019)

**PhD in Habitat** (interinstitutional project)

**International Architecture accreditation 2019 - 2024 | ANPADEH — Canberra Accord**

### **Creation and operation of the Editorial Board**

DADA was the first academic instance holding an editorial board for promoting research with institutionally approved rules of procedure. There are **four approved books** from this first stage, one of them already co-published with the most important Mexican university, UNAM:

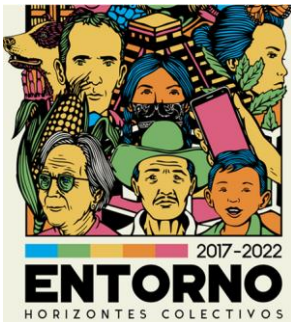
***Innovación social y diseño*** (2019): ISBN 978-607-30-2568-3

Association with the [Learning Network for Sustainability](#)—LeNS:

Creation and operation of *Huerto Ibero*: **Urban gardens** with the collaboration of six academic departments and two research institutes.

**Architectural proposals** for the Rectorcy Council; among them, a **Digital Multimedia Lab project** with a comprehensive green roofs system conceived with the collaboration of Faculty and outstanding students.

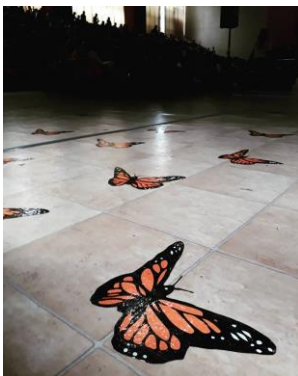




**Learning for Life**

Multidisciplinary teams—formed by both Faculty and students—solved real professional challenges working in collaboration with external actors and key stakeholders. One example was the international congress *Cátedra Entorno* held in September 2018. Students designed and prepared the staging, illumination and logistic. They also build and operated a videomapping projection specifically conceived for the event.

Photos: Roberto Razo & Francisco López-Ruiz.





Exintex Fair | Set Design. Photos: Francisco López-Ruiz

### Innovation

Academic work with universities, research institutions, parastatals, civil partnerships, hospitals and international agencies emphasized inclusive, responsible, active leadership of DADA. Projects were conceived as a potential way to transform society for good. Two workshops about social innovation allowed students and Faculty to improve their skills. Acknowledgement for high quality education and engagement in society is evident from 35 **national and international awards** earned by students:

**Diseña Prize 2018** | 11 awards, including Best National University Project

**a! Diseño Prize 2018** | 12 awards

**CLAP Latin American Design Competition 2019** | 6 awards (among other prizes)

Students led by Industrial Design professors elaborated a surgical device for training doctors in difficult throat operations for new-born infants. Authors retained ownership of the patent rights and established a [start-up](#).

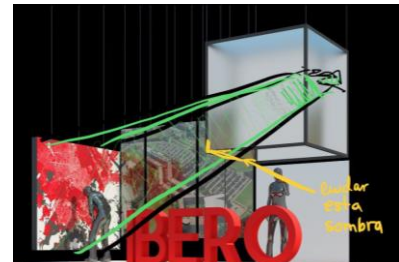
In September 2018, a multidisciplinary team of professors and students conceived and installed the best collections of the Textile Design degree at **Exintex**, the most important fair of Latin America, with 1,600 participants from all over the world.



Bicycle for Disabled Children | Industrial Design



Creative Industries | UNESCO project



Smart Cities Expo | Set Design



**Internationalization**

In April 2019, multidisciplinary teams collaborated with the **International Jazz Festival Jazzatlán**, videomapping an old hacienda of the opening, and designing a fashion catwalk with an alternative, inclusive, sustainable approach for the closing event. Set design was produced with a limited budget.

Faculty and students participated in study visits to several countries, including Germany, Spain, the UK and the US. In June 2019, a **Textile International Tour** took place for the first time to attend museum conferences, textile workshops and practical training in Puebla, Mexico City, Oaxaca, San Cristóbal de Las Casas (Mexico) and Antigua (Guatemala).



Photos: Roberto Razo.

**International congresses****Cultural Singularities Map of Creative Industries** | UNESCOFortaleza (Brazil) September 2018 &  
Graz (Austria) programmed April 2020**Social Inequalities and Urban Fragmentation Strategies** | British AcademySheffield & London (UK) | September 2018 &  
Puebla (Mexico) | January 2019**EcodAI** Latin American Congress of Ecological Design

Puebla | October 2018

**Integrated Risk Management Seminar**Puebla | Nov. 2018 &  
Edinburg (UK) | March 2019**Cátedra Entorno** International congress

Puebla | November 2018

**Square One<sup>2</sup>** Interaction & Animations International Congress

Puebla | April 2019

**Smart Cities** Latin American Expo & Congress

Puebla | July 2019

**Institutional agreements** | Among other institutions:[Accademia Europea di Firenze](#) | Florence, Italy**AUSJAL** | Association of Jesuit Latin American Universities**Beuth Hochschule für Technik Berlin** | Germany**British Academy** | UK**FH Joanneum Graz University of Applied Sciences** | Austria**Karlsruhe University of Applied Sciences** | Germany**Newton Fund** | UK**Parsons School of Design** | New York**Pratt University** | New York**University of Maryland** | School of Architecture, Planning & Preservation**Universidad Politécnica de Madrid** | Spain**The University of Edinburgh** | **The University of Sheffield** | UKMore than 35 **visitant professors**; among them:**Paul Harrod** | *Isle of Dogs* Production Designer**Colleen Macklin** | Video Game Designer**Ian McGinty** | Visual Artist**Sandra Molina** | Social Innovation, UAM Azcapotzalco**Joanna Priestley** | Film director, animator and producer**Blanca Oviedo** | Social Innovation, Pontificia Universidad Javeriana de Bogotá**Sarah Quinton** | Textile Museum of Canada (Toronto)**Stuart Walker** | Lancaster University, UK



**Director of Postgraduate Studies**  
 Universidad Iberoamericana  
 Mexico City | 2012 - 2014

We achieved a twofold increase in the number of specialties, MA degrees and PhD accredited by the **National Program of Qualified Graduate Studies**, for reaching 20 programs: half the total amount of 40 postgraduate studies at Universidad Iberoamericana Mexico City. This accreditation allows students to obtain federal scholarships. We **renovated institutional normatives** about specialties, MA degrees and PhD studies.

**New postgraduate programs**

**International PhD in Communication**

ITESO Guadalajara | Mexico  
 Pontificia U. Javeriana de Bogotá | Colombia  
 Universidad Autónoma de Barcelona | Spain  
 Universidad de Lima | Peru

**MA in Cinema** (practical training program)

**MA in Migration Studies**

University of San Francisco | US

**MA in Marketing and Advertising**

**Specialty in Gerontological Nutrition**

**Creation and implementation**

**International Academic Cooperation Plan Ibero-AUSJAL** | Relations with Latin American Universities

**International Master Studies' Thesis Annual Award Ibero-AUSJAL** 2012 | 2013 | 2014

**Latin American Course for Postgraduate Directors AUSJAL** | Mexico City 2013 & Córdoba (Argentina) 2014

**Scholarships for Students with High Academic Achievements** 2014



**Director of the Art Department**

Universidad Iberoamericana  
 Mexico City | 2004 – 2012

Organization | **International Museum Congress**  
 Mexico City, Puebla, Oaxaca, Tlaxcala and Toluca  
 2007 | Publics, Cultural Marketing and Fundraising  
 2008 | Cultural Agencies in Latin America  
 2009 | Cultural Diversity and Development  
 2010 | Imaginaries in Popular Cultures  
 2011 | Architecture, Cities and Museums  
 2012 | Collections, Museums and Cultural Heritage

**Accreditation** | Master in Art Studies 2007-2012  
 National Program of Qualified Graduate Studies

**Substantial Equivalency Accreditation**

**United States** | National Association of Schools of Art and Design—NASAD | Master in Art Studies 2005-2007

**New Design for Study Plan**

Art History Bachelor's Degree

Creation and operation

**Editorial Board** | 17 published books



Poster design: Ivonne Lonna

## Honors & Awards

Member of the **National System of Researchers** | Level 1  
Consejo Nacional de Ciencia y Tecnología, Mexico | 2005 – 2015

Fellowship

**Faculty Research Program of the International Council for Canadian Studies**

Canada Government | 2011

This research stay allowed me to study museums in Ottawa, Montreal and Toronto

**Award High Quality Research**

Universidad Iberoamericana Ciudad de México | 2009

Fellowship of the State of Puebla | **Young Creators – Literature**

Research project *Creative Writing* | 2003-2004

Scholarship | **PhD studies**

**Dottorato in teoria, critica e storia della letteratura e delle arti**

Ministero degli Affari Esteri, Italia | 1999 – 2001

Runner-up Award | **International Short Sci-Fi Story Competition**

**13° Concurso de Cuento de Ciencia Ficción** | 1997

Play *Las devoradoras de un ardiente helado* | **Award for Best Actor in a Leading Role**

6<sup>th</sup> State Theater Festival, Puebla | 1997

Fellowship of the State of Puebla | **Young creators – Literature** | 1996

*Luz de ninfa (rapsodia cristal)* | Novel in a short stories web

Finalist | **Latin American Short Story Competition**

**25° Concurso Latinoamericano de Cuento «Edmundo Valadés»**

*Rhapsody of the Thieving Magpie (or May Rossini Forgive Us)*

1,041 short stories participating | 1996

Play *Pueblo sin ángeles*, 1996 | Set designer & actor

**15<sup>th</sup> National Theater Festival** | Monterrey

**Best Play** | 5<sup>a</sup> Regional Theater Festival, Xalapa

**Best Scenography & Best Play** | 5<sup>th</sup> State Theatre Festival, Puebla

Fellowship FECA Puebla | **Set Design** | 1994 – 1995

Theatrical version of the novel *Momo* by Michael Ende | *Compañía A Trasluz*

Play *El llano en llamas*, 1994 | Set Designer & Actor

**Best Scenography & Best Play** | 3<sup>a</sup> State Theater Festival, Puebla

Play *Sombra de la sombra*, 1993 | Set Designer & Actor

**Best Play Outside Mexico City** | Asociación Mexicana de Críticos de Teatro

**Best Play** | **14<sup>th</sup> National Theatre Festival**

Season **The Best of the 14<sup>th</sup> National Theater Festival** | Mexico City

Radio version | 105 FM

## Peer-reviewed journal articles

23 articles published in Argentina, Chile, Colombia, Italy, Mexico, South Korea and Spain.

### [Museums from the Future at the Construction of a New Worldwide Mexican Image](#)

“Revista Mexicana de Política Exterior”. México: Instituto Matías Romero / SRE, pp. 105-125 |

2017, in Spanish

*In the 20th century, the Mexican State created museums and exhibits designed with distinctive and powerful resources: these displays presented a positive image of Mexico worldwide. However, in the last four decades Mexican museums have reached a remarkable diversity. For that reason, it would be important to change the traditional approach in order to reach new seductive cultural strategies for Mexico abroad.*

Key words: Cultural diplomacy and museums. National identities in Mexico. National Museum of Anthropology, Mexico. Mexican cultural diversity.

### [Architecture and “Indigenous” Heritage: National Museums in Canada, Mexico and the United States](#)

“Apuntes. Patrimonio cultural”. Bogotá: Universidad Javeriana, pp. 82-101 | 2015, in Spanish

*This article identifies the main features and meanings of the architecture in three important museums that exhibit pre-Columbian collections side by side with the present situation of native peoples in Canada, Mexico and the United States: the Museo Nacional de Antropología in Mexico City (1964); the Canadian Museum of Civilization of Ottawa-Gatineau (1989), and the National Museum of the American Indian of Washington DC (2004). A comparison relates the architectonic, curatorial, and museographic aspects of these museums to national identity and cultural diversity. At the end, the risks in the construction of different concepts of “indigenous heritage” will be discussed.*

Key words: National identities. Architecture and semiotics. Archeological museums in the Americas. Ethnographic museums in the Americas.

### [Philately and Cultural Heritage: Postal Museums in Canada, Mexico and the United States](#)

“e-rph. Revista de patrimonio histórico”. Universidad de Granada, pp. 253-276 | 2013, in Spanish

*Postal museums show a very specific, challenging and unique kind of cultural heritage. This article describes three postal museums in North America: the Canadian Postal Museum (Ottawa/Gatineau, 1971-2012), the National Postal Museum (Washington DC, 1993), and the Museo de la Filatelia (Oaxaca, 1998). Some institutional, architectural and technical aspects of these three museums are compared, bearing in mind some exhibits presented from August to October 2011. The article will suggest some heritage possibilities latent in postal museums, according to their precise typological traits.*

Key words: Cultural diversity. Philately. Collectionism. Museographical typologies.

### [Textile Museums in Canada, Guatemala and Mexico](#)

“Res Mobilis. Revista internacional de investigación en mobiliario y objetos decorativos”.

Universidad de Oviedo, pp. 107-123 | 2012, in Spanish

*Textile artifacts are not central devices in generalized curatorial practices: even if these objects might be considered simultaneously as decorative items, popular art pieces or ethnographical resources, they are not independent from more traditionalist and established kinds of exhibits. This article compares the collections and displays of the Textile Museum of Canada (Toronto, 1975); the Museum Ixchel of the Indigenous Garment (Guatemala, 1977), and the Textile Museum of Oaxaca, Mexico (2008). The article will suggest some patrimonial possibilities latent in textile museums, according to their precise typological traits, with the main idea that textile museums show a very specific and challenging and kind of cultural heritage.*

Key words: Popular arts. Cultural diversity. Museographical typologies. Cultural heritage.

**One Hundred Years of Solitude (or Two Hundred):**

**The Commemorations of the Bicentennial of Independence in Chile and Mexico**

“Revista de la Universidad Cristóbal Colón”. Veracruz: UCC, pp. 6-44 | 2012, in Spanish

*This article will discuss some of the political and ideological implications of the celebration of the Bicentennial of Independence in Chile and Mexico. Then it will describe two projects —the Sendero de Chile network and the Ruta 2010 in Mexico— that are similar in their symbolic possibilities and their appeal to national patrimony and its territorial span. These projects are contrasted in relation to criteria of institutional planning and management, contributions to the existing infrastructure and symbolic value. Finally, the efficacy of the Chilean project is compared with the results of the Mexican program, in the light of the strategies implemented, and the products obtained.*

Key words: Cultural politics in Chile and México. Strategic planning. Identities and cultural heritage. Bicentennial commemorations of Independence in Latin America.

**Museographical Displays and Science: The American Museum of Natural History in New York**

Museos y educación. México: Universidad Iberoamericana, pp. 35-64 | 2012, in Spanish

*“Traditonal” museographical codes are combined with increasing frequency with visual and graphic possibilities from outside the area of “high culture” and scientific language. Perhaps natural history museums achieve this more productively because they incorporate diverse visual languages more successfully in their exhibitions. If a balance is achieved between accessible communication and scientific precision, museum users construct meanings on the basis of visual representations drawn from science. This text analyzes apparently antagonistic representational strategies: scientific precision and media based attraction in the legendary American Museum of Natural History in New York.*

**Italia y el Bicentenario de la Independencia en México | 2011, in Spanish**

Capítulo del libro *América Latina y la cultura artística italiana*

Buenos Aires: Instituto Italiano di Cultura | pp. 271 a 300, 10 fotografías | Mario Sartor (ed.)

Palabras clave: Nueva novela histórica, diseño arquitectónico, enseñanza de la arquitectura

**Sistema de memoria colectiva en el metro: imago-tipos en la ciudad de México**

“Academia XXII”. México: UNAM, 2010, pp. 8-19 | 2010, in Spanish

*Mexico City’s subway icons are unique examples of urban graphic design. The purpose of this essay is to compare two icons —La Noria (urban train) and Cuatro Caminos (subway)— and analyze their historical and cultural meaning or significance. The main argument is that such subway icons stand as symbols of Mexico City’s cultural heritage insofar they represent diverse cultural and urban elements.*

**Identidad y patrimonio en los lagos de la ciudad de México | 2009, in Spanish**

“Studi latinoamericani | Patrimonio e beni culturali”, no. 5. Udine: Università degli studi, 2009, pp. 251-271

**D(r)ama en el lago: la ciudad de México y su fantasma | 2008, in Spanish**

“América. Territorio de Transferencias. Cuartas Jornadas de Historia del Arte”

Santiago de Chile: Museo Histórico Nacional | Universidad Adolfo Ibáñez, 2008, pp. 59-70

**McWorld no se escribe con ñ: el problema es México | 2008, in Spanish**

“Studi latinoamericani | Patrimonio e beni culturali”, no. 5. Udine: Università degli studi, 2008, pp. 55-83



***Sustainable Guest House of the Museo del Desierto, Saltillo, Mexico* | 2008, in English**

Coautoría con el Arq. Manuel Bustamante Acuña

Seúl: "7th International Conference on Sustainable Energy Technologies"

Korea Institute of Ecological Architecture and Environment | Kim, Riffat, Boehm, Chun (eds.).

ISBN: 978-89-961095-1-894540, pp. 156-163

Palabras clave: Arquitectura sustentable. Diseño arquitectónico. Gestión cultural

***Tension and Irony between the Public and the Private: Contemporary Art Museums Today***

"SITAC 5 | Insolent Dialogues". México: Patronato de Arte Contemporáneo, 2007, pp. 365-277

***Migrazione di modelli letterari: la psicologia del messicano ovvero il pirandellismo italiano nella farsa Las devoradoras de un ardiente helado di Antonio González Caballero* | 2008**

Udine (Italia): "Studi latinoamericani", vol. 3, Università degli Studi di Udine, pp.193-217

Mario Sartor y Silvana Serafin (coord.). | ISSN 1827-1499,

Palabras clave: Métodos de actuación. Construcción de personajes. Dramaturgia mexicana

***Il pirandellismo nella commedia "Lo stupenduomo di lusso" del drammaturgo messicano Antonio González Caballero***

"Rivista quadrimestrale di critica e storia letteraria *Otto/Novecento*". Milán: mayo | agosto 2007, pp. 43-76

***La aprobación de las "masas" (contra) la censura académica: Damien Hirst y su aventura mexicana***

Chapter in the book *Imágenes perdidas. Censura, olvido, descuido*. Buenos Aires: Centro Argentino de Investigadores de Arte, 2007, pp. 423-436

***Narrativa, ficción y arquitectura en los museos del siglo XXI* | 2007**

"Revista semestral *Arquitectónica*" no. 11, año 6

Gigliola Carozzi (coord.). México: Universidad Iberoamericana

México: Universidad Iberoamericana, pp. 7-22 | ISSN16651685, pp 7 - 22

***Recepción crítica en México de la exposición La muerte de Dios de Damien Hirst* | 2006**

Revista semestral "Curare – Espacio crítico para las artes" no. 27

José Luis Barrios (coord.). México: Curare AC, julio – diciembre 2006, pp 22-35

***Un'interpretazione messicana del «pirandellismo»: il método di recitazione di Antonio González Caballero***

"Rivista quadrimestrale di critica e storia letteraria *Otto/Novecento*"

Milano: aprile | agosto 2002, pp. 115-148

***Pirandello e "La carpa" di Vicente Leñero* | 2000, in Italian**

"Rivista quadrimestrale di critica e storia letteraria *Otto/Novecento*"

Milano: gennaio | aprile 2002, pp. 157-203

***Niña guapa de allende el mar: presenza italiana in Messico* | 2000**

"Rivista quadrimestrale di critica e storia letteraria "Otto/Novecento"

Milano: maggio – agosto 2000, pp. 163-208 | ISSN 0391-2639

***¡Señora güera de mi corazón! Presenza italiana in Messico* | 2000**

Rivista quadrimestrale di critica e storia letteraria "Otto/Novecento"

Milano: gennaio – aprile 2000, pp. 125-171 | ISSN 0391-2639

## PORTFOLIO

### AUDIOVISUAL CONTENT CREATOR

Since 2020 I publish audiovisual materials for my YouTube channel in three lines: Arts and Education, Mexican Transnational Filmmakers, and the signage of public transportation in Mexico City and the persistence of the lakes in the Mexico basin.

#### ARTS AND EDUCATION



#### Stage Lighting & Design

ENG | ESP | 44min | Artistic creativity and academic collaboration are tools for interdisciplinary training. This video presents design solutions for nine productions staged or filmed under the technical direction of Professor José Eduardo Espinosa at Universidad de las Américas Puebla (Mexico). Thus, design becomes a laboratory of innovation for students of Theater, Dance, Music, Plastic Arts and Communications.



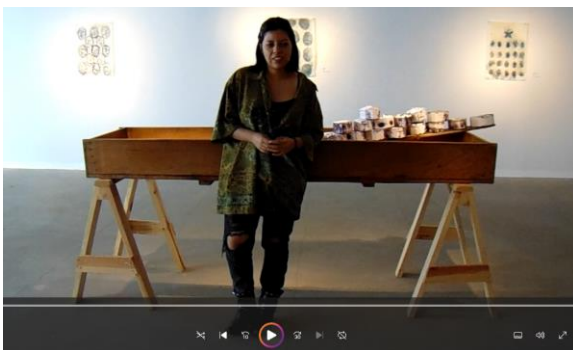
#### TV Set Design 2023

ENG | ESP | 30min | *Set Design: Cinema, TV and Theatre* is my favorite workshop. In Spring 2023 my students designed and built a real television set for Universidad de las Américas Puebla. The premiere of the set was an interview with the Dean of Social Sciences; it will be broadcast by TVUDLAP.



#### Teaching Statement

IT | ENG | In March 2023, from Puerto Escondido and in the middle of the pandemic, I created this manifesto about my goals as a university professor, from the experiential communicative method in languages, to the most recent years teaching design, film and television.



#### Molletillo Exhibition

Sonia Zavala presented her first solo exhibition at the gallery *La Miscelánea* of UNARTE, the institution where she trained as a visual artist. The creator retakes the tradition of baking a traditional bread called *molletillo* in her hometown Calpulalpan, to propose a reflection on cultural identity, transformation and creativity.

Scheduled premiere: July 15, 2023.

## TRANSNATIONAL MEXICAN FILMMAKERS



### Mexiwood (or Transnational Mexican Filmmakers)

ENG | SPA | 26min | Dozens of innovative Mexican creators have consolidated a global presence by mobilizing their worldwide prestige in favor of Mexico. Iñárritu, Cuarón, Del Toro, Salma Hayek, Diego Luna, Karla Souza, Gael García Bernal, among others, have assumed the role of "cultural ambassadors" of their country of origin.



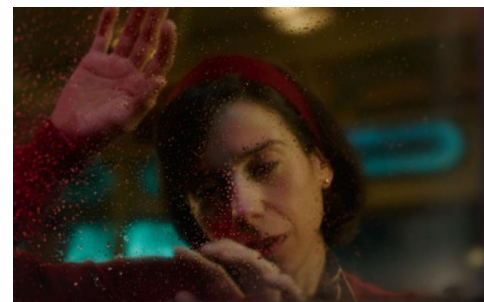
### «Mexican Oscars»: Three Amigos

ENG | SPA | 10min | In six years, Guillermo del Toro, Alejandro González Iñárritu and Alfonso Cuarón won five Best Director Oscars almost consecutively. The *Three Amigos* collected an impressive total of 52 Oscar nominations in that period. There is no other remotely similar case among directors of any nationality.



### Hitchcock by Guillermo del Toro

ESP | ENG | 5min | In 1990 Guillermo del Toro published his first book: *Alfred Hitchcock*. At only 25 years of age, Guillermo del Toro analyzes in that venue the innovations implemented by Hitchcock—with parallels with his own career.



### Princesas

ESP | ENG | 11min | Guillermo del Toro's protagonists are autonomous, active and determined. In *The Shape of Water* (2017), Elisa (Sally Hawkins) is the engine of change of all the actions that happen in the film. Del Toro was careful with the casting and avoided narrative vices such as the "damsel in distress" resource.



### Monsters

ESP | ENG | 14min | Guillermo del Toro is a revolutionary filmmaker who subverts traditional ideas about "monsters", intolerance and "the Different Other". US actor Doug Jones has contributed six feature films to this cinematic oeuvre.

## MEXICO CITY STORYTELLING



Mexico City has a unique visual system in the world: more than 500 symbols prioritize Nahuatl toponyms, redefine pre-Hispanic codices and reinforce urban identity. These graphic emblems also recall the geographic condition of the Mexico Basin, with lakes that refuse to die in the face of 20th century urban barbarism.

[She-Nawatl](#) | 32 min.

Pre-Hispanic toponyms at Mexico City

[Glyphs in the subway](#) | 22 min.

Mexico City's public transport signage

[Tira de la peregrinación](#) | 4min.

[Metro CDMX Único en el mundo](#) | 2min

[Axólotl: a resilient monster](#) | 3min.

[Tlakwatsin](#) | 2min.

[Xóchitl Tláwak](#) | 2min.

[Teotiwakan](#) | 1min.

[Mixiuhca](#) | 1min.

[Ancient Gods Want New Temples](#) | 2min. |

[La Diana Cazadora](#) | 1min.

[Banda borracha](#) | 1min.

[War Pigs](#) | 1min.



**La Terraza Cultural |**  
**Puerto Escondido 2020**

The unbuilt *La Terraza Cultural* project proposes a new concept of cafeteria, cultural center and bookstore, with privileged views over five kilometers of sandy beaches. Based on my study of the territory and its touristic possibilities, this project also proposes to create a cosmopolitan, friendly, eco-sustainable hostel. The design concept is related to cultural traditions of the State of Oaxaca and it's based on a local plant palette. The hostel would be dedicated to individuals and groups interested in preserving the amazing biodiversity of the Pacific Oaxacan coast.

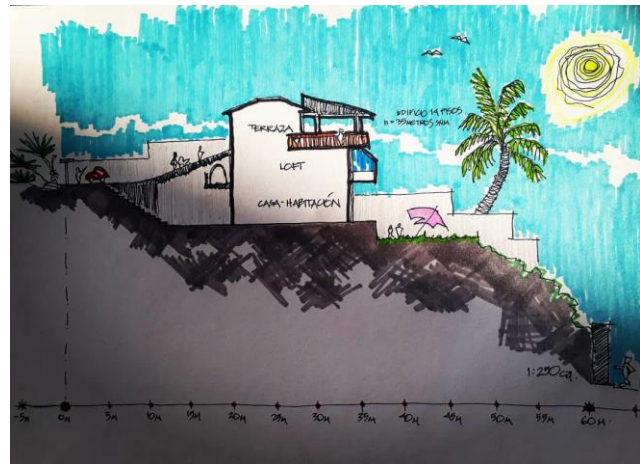


Photos: Francisco López Ruiz



**Interior Design | [Loft](#) | 2021 | Puerto Escondido OAXACA**

The loft is located in a formerly a discotheque, banquet hall and finally a table dance. The spectacular views are to the south, to Bahia Principal and Zicatela (surfer's beach). Inside the loft, the Pacific Ocean shows its mood: from turquoise and ultramarine to the metallic grays of rainy afternoons. I wanted the loft to witness the migration of birds: frigate birds, pelicans, herons, cormorants, ibises, American storks and even ospreys. The center of the space presents a fresh, cozy, harmonious and happy atmosphere, emphasized with hammocks.





**Mood & tone | Loft | 2021 |  
Puerto Escondido OAXACA**

The walls and ceilings of the former table dance were painted black and red. I then chose different shades of green for walls, furniture and floors in harmony with the existing emerald tile. I imagined a light and free loft, flexible, in dialogue with the landscape. In this way, the natural environment is a source of inspiration and well-being. Transparent curtains of hanging plants play with the rhythms and dismantle the space in layers. The vegetation inside the loft promotes the fertility of nature and personal creativity.





For seven years (1990-1997), I trained as an actor and I was part of the stage designers team at *A Trasluz*: a theatre company settled in a large, old, elegant house. I have created more than 35 set designs and I played in 17 mises-en-scene, with more than 700 theater performances.

My favorite play is *Pueblo sin ángeles* (1996): a drama wrote by Guillermo Cabello—our director—inspired by a ghost that actually appeared in our old theater hall—wreaking terror among the performers. Guillermo decided that the tormented soul that visited our theatre committed suicide because her striking, outrageous, inconveniently poor lover—an actress!—was stabbed to death. I really liked our synthetic scenography. At the end of the season, the leading actor left. From that moment, I stopped playing a killer to become the ghost of a gentleman... swallowed by a giant, sliding, 18th Century door—in darkness.

At that time, William Faulkner, Federico Fellini and *opera buffa* were buzzing in my ears. I wrote a satirical short story inspired by the film *Orchestra Rehearsal* (Fellini, 1978). My story was also inspired by the presentation of *Pueblo sin ángeles* in a complex with “twin theaters”: we performed in a hall for 400 spectators, but there is another big theater for the Symphonic Orchestra of Universidad Veracruzana. That presentation in Xalapa allowed us to travel to the Muestra Nacional de Teatro in Monterrey.

In my short story, the symphonic band plays in an unspecified town in the middle of the jungle. There is no omniscient narrator, so every musician fights against heat and ego alternating their own (notoriously strident) particular voices. I called my experiment...

### **Rhapsody of the Thieving Magpie (or May Rossini Forgive Us)**

I was finalist in the Edmundo Valadés Latin American Short Story Competition among 1,040 participants (1996). I was so proud and happy! I decided to study a MA in Latin American Literature. I graduated with honors (1999).





## Artistic biography

### Film critic

Newspaper column *Cinecita* | 2003-2006  
 “Síntesis” | Puebla

### Creative writing

Fellow FECA\* Puebla | 2003-2004  
 Young creators | **Literature**  
*Creative Writing* | Project for promoting  
 creative writing in young writers

### Novel

Fellow FECA\* Puebla | 1996  
 Young creators | **Literature**  
*Luz de ninfa (rapsodia cristal)*  
 Novel in a short stories net

### Set Design

Fellow FECA\* Puebla | 1994-1995  
 Theatrical adaptation from the novel *Momo*  
 Author: Michael Ende  
 Director: Guillermo Cabello  
 Teatro Profesional Independiente A *Trasluz*

### Short stories

*Finalist* | 1997  
**13th Fantasy & Sci-Fi Short Stories  
 National Competition**  
*Realidad paralela (rapsodia ámbar)*

*Second Place Prize* | 1996  
**25th Latin American Short Story Competition  
 «Edmundo Valadés»**  
*Rapsodia de la urraca ladrona  
 (o que Rossini nos perdone)*  
 1041 short stories in competition

### Playwriting

*Serpientes de papel* | 1996  
 Teatro Profesional Independiente A *Trasluz*  
 40 performances

### Audiovisual narrative

Project [Borghi. Storytelling: Points of View](#)  
 Content marketing contest *Viaggio in Italia*  
 Ministero per i Beni e le Attività Culturali e per  
 il Turismo – Italian government | October 2020

\*FECA | Fondo Estatal para la Cultura y las Artes, Puebla



Storyboard | Los cinco grandes lagos CDMX

## Set Design

### Teatro Profesional Independiente **A Trasluz**

1990-1997 | Director: Guillermo Cabello  
17 mises en scène, including:

#### **Pueblo sin ángeles** | Guillermo Cabello (1996)

16th National Theater Festival | Monterrey

5th Regional Festival | Xalapa

Best Play

5th State Festival | Puebla

Best Play

Best Set Design

Best Original Drama

Best Direction

#### Theatrical version **El llano en llamas** |

Juan Rulfo (1994)

3rd State Festival | Puebla

Best Play

Best Set Design

Best Direction

#### Theatrical version **Sombra de la sombra** |

World premiere (1993) | Ignacio Taibo II

Radiophonic Season at Radio UNAM

Radiophonic Version at 105 FM | Puebla

Best Play Outside Mexico City | AMCT

«The Best of 14<sup>th</sup> National Theater» Festival |

Mexico City

14th National Theater Festival | Monterrey

North American Noir Writers Meeting | Saltillo

International Seminar in Theatrical Critic |

Querétaro

2nd Regional Theater Festival | Morelia

Best Play

2nd State Theater Festival | Puebla

Best Play

1st Magno Festival Palafoxiano | Puebla

## Set Design

### University troupe **IBERO Puebla** | 1993-1998

Directors: Guillermo Cabello, Francisco López  
10 mises en scène, including:

#### **The House of Bernarda Alba** |

Federico García Lorca (1998)

**M & Lady M** | William Shakespeare (1998)

**The Imaginary Invalid** | Molière (1997)

**Fuenteovejuna** | Lope de Vega (1997)

**La carpa** | Vicente Leñero (1995)

**Life of Galileo** | Bertolt Brecht (1994)

**Lisístrata** | Aristófanes (1994)

## Acting | 1990-1997

### Teatro Profesional Independiente **A Trasluz**

Performer in 17 mises en scène |

More than 900 performances |

Acting method created by maestro

Antonio González Caballero |

22 course: acting, voz and diction,

corporal expression, theory of theater,

construction and interpretation of characters,

history of theater and texts analysis

## Drummer | 2015-2020

Afro-Brazilian percussion band **Batalá México**

Feria Internacional de las Culturas Amigas |

Plaza de la Constitución CDMX | 2015 to 2019

Día de Muertos | Tepoztlán & Acapulco |

2015 to 2018

Festival Latinoamérica 360°, Mexico City | 2015

Brazil Independence Day, Buenos Aires | 2015

Taller de batería IBERO CDMX | 2015





2020 | Carnival of the Embassy of Brazil in Mexico. Photo: Guadalupe González. Poster design: Rubén Meléndez

### Drums

From 2014 to 2019 I played at the Afro-Brazilian band [Batalá México](#). I have always had fast beats: I started with *repinique* (a small, cheerful drum) and now I play *caixa* (an incredibly rhythmical drum; it's a metallic snare). There are 40 Batalá bands across the world: I once performed in Buenos Aires. I also had a drum set at home, even if I played it as I wanted.



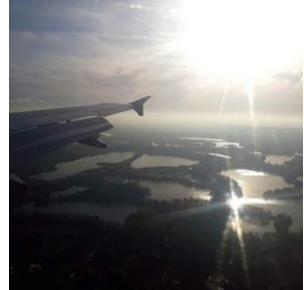
2018 | Madero Street, Mexico City. Photo: Ileri Carballo



2019 | Día de Muertos, Mexico City Photo: EFE



2014 | Buenos Aires. Photo: ML



**Photography** | Instagram [dark.krash](https://www.instagram.com/dark.krash)  
 I took my first photos with an old “analog” Kodak camera. I remember the joy of those first pics... but I don’t miss “analog” technology. Now things are easier, faster—even better. Despite that, photography still says who we are and what we desire. A photo is a trip—a reminder... and a wonderful emotion. Photos are an evidence that we exist in this world: a proof of our being in the universe. Photography is always a consequence of the souls because photos are the breath of our dreams. Photography is storytelling... and the pictures we really love are a part of us.

