

“Art, Hyperrealism and Politics: the Phenomenological Perception of Cultural Management in the City of Puebla”

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Abstract: *The configuration of art and its political reality in Mexico is always the cause of various changes in cultural management policies over time. One of the main causes are the different positions on art during each six-year change. At the beginning of the last change of government, an unusual destruction of support for culture, art and technology began, which in the case of the cultural management of Mexican hyperrealist art in Puebla suffered a stage of decadence in support, which forced artists to find new ways to sustain their art. The present investigation focused on developing through a brief historiographical and documentary study and through surveys, an approximation to the vision of Mexican hyperrealist artists in the State of Puebla on the support of government cultural management during the last six-year term.*

Keywords: *Art, cultural management, hyperrealism, Mexico, Puebla, Simulacra.*

I. Introduction

Studied since the 1980s, postmodern philosophy gives rise to the contemporary concept of hyperreality, understood as the inability to distinguish reality and fantasy at the level of thought, for what is understood in the present study. Hyperrealism as an attempt to highlight those characteristics of the real. The appearance of hyper realistic pictorial art dates back to the United States of America in the sixties, from the beginning of the pictorial technique. Used in photography as the main reference for the realization of the works, the technique quickly expanded to other artists, no longer only in North America, but in the same way European artists entered, becoming a current and international pictorial current. A central part of this radical change in the ways of understanding art within the postmodern period focuses on a rereading of Walter Benjamin's thought and the loss of aura, as well as the demystification processes of art in the West (Martínez y Espinosa 2017 p.20). These processes have complicated the perception, positioning and support of traditional and pictorial art in contemporary times, giving greater support and dissemination of conceptual and postmodern art today.

Despite this, currently hyperrealist painting is still valid, and is characterized by reproducing with very high precision photographs that would seem everyday, current hyperrealist artists, confine using photography as a point of reference, the starting point and base for the product. final. In addition to these elements, photography by making an almost perfect copy of the event, hyperrealistic painting continues to belong to the subjective vision of the artist and the optics of creative mimesis of pictorial art of the time. It is important to emphasize that the art of the 20th century, both in phenomena such as painting, music and even literature, began to make a greater subjectivization on the part of the artist (Martínez, Restrepo et al. 2022, p.22.), all of this, It is visible both in Fauvism and Impressionism as well as in hyperrealist art, regardless of his exercise of pushing visual and aesthetic realism to the limit in each of his works. Hyperrealism runs through the discursive narratives present in the discourse of simulacra and simulacrum present in Baudrillard's reading, where the work tries to

simulate reality, but proposes a different vision of the artist from myth, technique, and a subjective origin. of the artist, “We require a visible continuum, a visible point, a visible myth, or origin” (Bacon, Martínez 2002, 83). Both in analyzes linked to Mexican cinema such as Bacon's, as well as in the origin of the development of the Mexican hyperrealism style, it is necessary to present this link between the subjectivization of reality present in the brush and the creativity of the artist's act of poiesis. Always remembering that the cinema has a continuous connection with visual media as a collaborative way, in the way the light and the photography can be made and worked with (Cortes 2009, p.315), in this sense, hyperrealism has to work with light and visual media in a complex way of creating art. One of the most important things in the artistic process of hyperrealism art, it's builded through the idea of the affections constructed in the phenomenological process built by the subjectivity of the artists in the idea of the representation (Grijalva 2015).

The generations of hyperrealism artists and painters have been influenced by the great technological changes, but always maintaining the foundations of the pictorial technique, finding a constant evolution. Photographic technology, in particular, has achieved an aesthetic improvement in the works, thanks to digital photography and its high definition and sharpness. This is how, through the painting of hyperrealist artists, to achieve a codification of reality, which reinforces the name of the pictorial branch of hyperrealism. Hyperrealism results as a dialectical response to the crisis of painting between photography and pictorial art at the beginning of the 20th century. Although photography began its journey to define its own language both in its own medium, as well as in nascent media such as the documentary cinematography of the Lumiere brothers (Martínez et al. 2020, p.137.), hyperrealism began a journey through reconstruction from his own aesthetic of hyperreal mimesis, the possibility of representing reality from technical virtuosity and the optics of the development of his own language.

With the knowledge of the concept of hyperrealistic art that will be taken as a reference for the present study, it is equally important to contextualize the concept of cultural management. For the purpose of this research we will understand cultural management as defined by Castillo, (2011).

the exercise of systemic actions that allow activities to be carried out, such as the facilitation and mediation of processes and requirements, as well as the administration of both material, human and technical resources, it is the organization of ways of proceeding, it is decision making , is to take place in the participation of and generation of cultural policies, is in essence to help Create Culture, through the result of their actions. (Castillo 2011, p. 76)

Once this definition is understood, the author assures that the definition is difficult to land on the academic plane, since most of the writings on this subject are not made by managers, but by experts in other branches. In the same way and hand in hand with the definition that is proposed, it is important to recognize cultural management as a multidisciplinary one that requires specific knowledge that helps to know how to intervene in the reality of culture.

Cultural management is born under the belief of the need to regulate the processes that manage different factors of culture, so that this is done properly. This as multidisciplinary was recognized for the first time in Spain in the 80s, although there is data on cultural promotion in Mexico since 1959. Management leads almost immediately to the concept of facilitating processes and developing dynamics to obtain or reach a goal, when we talk about this Based on cultural management, those responsible for these are cultural managers. Cultural managers act as an auditor in the cultural world whose main task is to carry out specific tasks, activities and projects, which can be flexible to the diversity, multiplicity and time required by the cultural world, while continuing to pursue an end through a methodology. specific. In turn, a cultural manager is responsible for generating analysis of the context, the general needs of the cultural field and related sectors in order to define the best line of action and then generate projects that lead to optimal regulation and development of a cultural field.

As stakeholders, they also have the responsibility of offering viable ideas and planning actions with achievable objectives that can generate the desired impact. Hyperrealist painting as an artistic cultural field is not exempt from the need for regulation that is obtained through cultural management, and that is why it is considered of great importance that this cultural management is optimal to generate the scope and diffusion that artists require. Good cultural management of the pictorial branch that is exposed in this study would help promote artistic culture in Mexican society, specifically Puebla society today. In Mexico, the issue related to cultural management is directly related to multiple government activities, a situation that ends up modifying each six-year term or change of government in support of hyperrealist and other types of artists. These changes transform various sectors of culture and art in Mexico by not allowing long-term plans to be established, since government practices are highly changing, and particularly since the last election and positioning of the 4T

government of Andrés Manuel López Obrador is generated an unusual radical carelessness about the arts, science and technology.

Cultural management was seen as a field of professional performance... Thus, the Mexican State gradually consolidated itself as a main trainer and employer of cultural workers... These would be the cornerstone of the country's cultural education and training models, since its graduates multiplied the experience in various contexts. (Marshal 2016, 179)

This cultural management has also been supported by various universities and institutes of culture in the country, as well as by international organizations such as UNESCO. A large part of the hyperrealism artists in Mexico have sought a series of hybridizations in support from the government, the educational and the international, all of this, in order to overcome the support problems in Mexico, product of democratic and political alterations. of the country that modify cultural practices and supports after every six years. It is therefore essential to create the conditions to have a series of practices and cultural skills that support the promotion of the arts from all levels, both at the school level and in other platforms and levels (Alnajjar and Sulaiman 2015), a situation that has been replicated both in Mexico as in other parts of the world.

Based on previous research, the state of the art section was generated in this study in order to explain the phenomenon from the perspectives of researchers who previously addressed the issues related to this research. Within this section, we will then seek to explain the research variables supported by existing research and literature. Analyzing the perspectives of other authors who have addressed the issue of cultural management and its basic components, as well as hyperrealist art. Through the study of previous research, we will also seek to understand the relationships of the variables from other scenarios.

From what has been investigated in the research literature, the present ideas are included in 3 large areas of knowledge: Cultural management and its basic components, cultural management specifically in Mexico and the dissemination of hyperrealist art in a broad way.

Although the specific beginnings of the study of cultural management are unknown, it is a subject that has been discussed even within international organizations such as UNESCO and the OEI. Both organizations of the United Nations organization have the goal of improving education, science and culture, through the exchange of knowledge, education and training of experts in cultural management. Under this concept, in her opinion study on cultural management aimed at arts graduates from the University of Veracruz, María de los Ángeles Ponce Guevara quotes Alfons Martinell, a UNESCO professor who defines cultural management as follows:

(...) cultural management has to do with the promotion and recognition of cultural practices, artistic creation, the generation of new products, dissemination with the promotion of the meanings and values of cultural expressions and the preservation of the collective memory and the conservation of cultural assets. (Ponce citing Martinell, 2016).

Following this criterion, we understand that there must be someone responsible for carrying out these cultural practices that benefit the culture itself, it is the person who is known as cultural manager. Currently it is recognized that there is a wide educational field for professional training with a focus on cultural management, which has generated an improvement in the labor field and cultural policies.

Programs such as the National Commission for Culture and the Arts (Conaculta) and OEI, as well as curricula that specialize or, failing that, address cultural management issues. However, the cultural manager must meet certain skill and capacity requirements that allow him to carry out his work in the most optimal way possible.

Perez explains that the cultural manager is "a person with an academic degree whose activities are directly related to cultural administration, design, project evaluation, event logistics, budgets, promotion and diffusion" Definition that he complements by citing Columbus who says what "... in addition to the purely administrative function, cultural administration covers scientific, artistic, technical and above all political aspects, that is, policy design." (Perez citing Colombres, 2005) And it is through this definition that we can relate the cultural manager with our other variable, the hyper-realistic art generated by artists from Puebla.

The cultural manager must also have and fulfill the following roles: function as a mediator in the process of cultural consumption, from the creation as the beginning of the process, to the final consumption of a cultural product without forgetting stages such as participation with the cultural product. Likewise, he must conduct himself as a professional who makes it possible in an economic, artistic, social and political way to carry out a cultural project, being capable of inserting an artistic work under a strategy in a market. For this, the cultural manager must be aware not only of the artistic aspect of a project, but also the platforms so that it can have the best reach, speaking of technologies and mass media.

For this, the cultural manager must be aware not only of the artistic part of a project, but also of the platforms so that it can have the best reach, speaking of technologies and mass media. The present study understands art as a basic element of society, and as Adorno says in his art academic title sociology of the art of music, "Adorno in his art academic title sociology of the art of music, "The primacy continues to belong to production, without distribution and reception remaining in the background;" (Adorno, s.f) The main importance of art is in its creation, but the reproduction and distribution processes are no less important. That is why we can relate art to cultural management. The main importance of art is in its creation, but it does not make the reproduction and distribution processes less important. That is why we can relate art to cultural management.

Previous investigations question why it would be important to have a cultural manager when artists have current technologies within their reach, which can be used both for the creation of new innovative content, such as sculptural 3D printing, or digital modeling, or in themselves as a medium. diffusion for the arts in a self-generated way by the artists themselves.

This research seeks to prove that it is the best option for a good diffusion, positioning and reach of a pictorial work of hyperrealism, a correct process of cultural management is necessary, together with all its basic elements that include artistic production, the design of projects and cultural marketing. These three elements mentioned form a backbone to our study, since it will be in the guide to detect the specific characteristics of a good cultural management, for which we consider its specification of vital importance, supported by the words of research from other researchers.

In his study with a central axis in cultural management, Ponce Guevara mentions the three basic tools of cultural management of the arts, which have already been mentioned previously in this study. He first approaches artistic production as a fundamental activity in the technical processes for artistic creation, comprising three main moments of the processes, strategic processes, key processes, and support processes. The strategic processes are understood as those by which the strategies are developed and the objectives are defined, the key processes such as those that are related to the organization and emphasize artistic production and finally the support processes that are those processes that are required so that key processes can be completed.

These processes are considered necessary in general for art, however it is important to add a generic project framework, which can be a stage project such as a concert or a dance presentation, a cinematographic project that has to do with cinematography as well. says the name, or in the case in which the present investigation is focused, an exhibition project that has to do with the artistic exhibition or its similar The cultural management of artistic production begins from the beginning of the planning of the work, ensuring actions organized from the beginning the realization and the creation of value for a cultural product.

As the next basic axis for cultural management, we have the design of cultural projects, which is a phase of artistic production where ideas are structured and the cultural product is shaped. It is another of the tools that is managed through cultural management. Within this, the best tools for a good organization and goal planning are sought. In this phase of cultural management, it must be taken into account that the project must have the capacity to be understood not only by the internal creative team, but also by any other collaborator or viewer of it, so it must comply, according to Ponce, with the following requirements:

- The context or environment: helps to understand the reality in which you are going to intervene.
- The definition or conceptualization: shows the intervention proposal in detail.
- Production and/or management: defines the planning necessary to implement the project.
- Project evaluation forecast (Ponce, 2016)

And finally, the third element of cultural management is cultural marketing, which in this study is considered the most important to carry out with hyperrealist art, since it considers the importance of distributing and placing the final cultural product.

the art of reaching those market segments interested in the product, adapting to it the commercial variables - price, distribution and promotion- with the aim of putting the product in contact with a sufficient number of consumers and thus achieving the objectives in accordance with the mission of the cultural organization. (Ponce citing Colbert and Cuadrado, 2016).

As previously mentioned, the cultural marketing model is highly important, specifically it is the pictorial branch that does not receive enough of it. The marketing model that is used in artistic cases is very similar to the traditional model, so it is very important to take into account the components of traditional marketing that should be used in the artistic one, such as the market that is those who consume and demand for artistic goods, The second list is the environment, in which the market in general is analyzed, such as its skills, cultural, technological and political demographic variables, the third list is marketing information systems where internal data can be analyzed, and the creation of a good marketing mix, which includes the product, its price, promotion and distribution within a marketing program.

Once again, in this way, it will be sought to make people understand what hyperrealist art is, good cultural management would help the population that has access to culture to understand hyperrealism as an art that seeks to produce a new reality, and generate an objective reflection of the authenticity of everyday life.

It is in the sense of this last basic variable of cultural management, that the author Pérez-Calero reinforces the idea that "There are few studies that have analyzed the problem of the artist before the market and the research carried out on the behavior of the artist from the point of view of marketing. "(Pérez-Calero, 2011) And hyperrealist art is not external to being limited to literature regarding the art market. The problem of the art market arose years ago after the independence of the artists from the patrons, that is to say, their client who used to "ask and pay" for their art, from that moment it is the artist who has to see the positioning and scope of their art by themselves or require support from a person who acts as a cultural manager, a relationship for which trust and commitment are needed for the offer of the work of art.

Given this low amount of resources, this study seeks to prove through research that hyper-realistic painting from Puebla has the ability to achieve an excellent competitive position in the art market as long as it is through good cultural management, considering this as a fundamental element for the distribution of what is generated through this pictorial branch, trusting cultural managers as intermediaries With extensive capacity and experience to generate strategies that take the works to a place in the market where they can be appreciated and consumed correctly. All this in order to recognize that the role of culture, art, music and painting are essential elements to generate practices of political, cultural and ontological self-knowledge about society (Martínez, Espinosa and Mora 2021, p.38). , and in the particular case of hyperrealism, it is necessary to create the conditions to promote this type of high-quality and reflective art for the country.

II. Methodology

The present study will be carried out from a qualitative approach that will help us to talk about the perspective of the hyperrealist artists from Puebla in regard to the cultural management that their pictorial branch has received during the current state government and likewise covers the critical theory of the Frankfurt school, which explained that low-quality cultural management would be a possible problem for the total realization of society in regards to art, along with another theory of sociology of art seeking that these theories support the hypothesis previously presented in the research paper.

The qualitative approach will understand and analyze the perception of hyperrealism artists from the city of Puebla on cultural management in its main components, which its pictorial branch has received in the term of the last state government (2019-2022). With this approach it will be possible to mention and describe the components of this perception as well as its relationship with the phenomenon analyzed throughout this research work. In the same way, later in the study, the analysis and measurement instruments oriented by the qualitative approach will provide analyzable data from this perspective to obtain clearer information about the internal thinking and reasoning of hyperrealism artists about cultural management.

Managing to describe and analyze in depth the elements of the perception of the hyperrealism artists of the city of Puebla, regarding the cultural management of its pictorial branch in the term of the last state government. The type of research that is applied in the present study is explanatory research that will seek to understand and explain through academic literature the causes and consequences of the cultural management of the pictorial branch of hyperrealism in the perception of Puebla artists of this type. painting style. This type of study will make it possible to detect and analyze both variables individually before being able to explain how they are related to each other in order for the explanation of this relationship to be precise and correct as well as landed in the real context of the city of Puebla. In the same way, it will be possible to speak of a qualitative analysis of what is collected through the collection instruments that help us understand the components that make up perception while seeking to explain it in relation to the pictorial artistic phenomenon.

The population contemplated in this study are the hyperrealist painting artists who live in the city of Puebla, taking into consideration that they are the ones who perceive the cultural management of the pictorial branch first hand and are the ones who have the greatest knowledge of the treatment of their subjects. works in the 3 elements that are addressed on cultural management in this study. (artistic production, project design and cultural marketing).

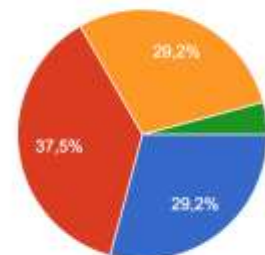
The sampling of the present study will be non-probabilistic mixed, both intentional and by snowball in order to have a better scope of the subjects to be analyzed through the measurement instruments. Non-probabilistic sampling is the best for this population since this will lead to a better number of subjects to be analyzed as well as better information collected in the end. This sampling was considered since we have a small population and a sampling of another type would give an unattainable number of subjects with the current population or an insufficient number for the correct analysis of the perception of the subjects.

The measurement instruments that will be used in this study will be surveys. Since it is a measurable aspect but it varies from person to person, the use of this instrument will provide a better understanding of the

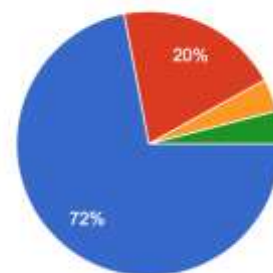
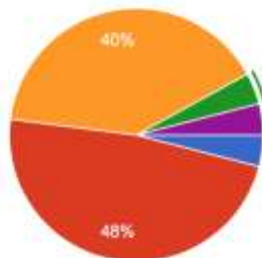
perception clearly expressed for data collection, thus only a 5% margin of error will be considered. and 95% confidence in the information collected from the sample used in this study. The selected data collection instrument will be able to verify the hypothesis supported by the reality of the artists from Puebla of the pictoric branch of hyperrealism.

Analysis of results and conclusions

After carrying out the survey made up of 10 questions to 30 hyperrealism artists from Puebla, we can carry out the analysis corresponding to the study. The results yield the following data. The general knowledge of the population about the cultural management of hyperrealist painting in the population of Puebla. 37.5% of the population have a slight knowledge about the organizations and services supported by the government, while 29.2% have a very basic knowledge of cultural management in the city.



In addition to this, there is a Manichaean interpretation of almost half of the population between the correct treatment and dissemination of pictorial works by artists, who determined that there is acceptable support and management of 40%, while 48% indicate that it has been bad, only 4% of the population in green determined a good diffusion.



In other results of the respective surveys carried out on hyperrealist artists in the city of Puebla, a 68% acceptable vision of management support has been given, which, as in the previous graph, only had a 4% positive interpretation of cultural management in the state of Puebla. A large part of these results can be determined by a drop in the quality of cultural management in the present six-year term, because 78% of the artists indicated that they do not perceive any strategy, and only 4% perceive some propositional strategy, new and resourceful on the part of the government. It is important to emphasize that at the federal and state levels, a series of reductions in economic and cultural support were made in the different extracts of art throughout the country, as a result of a strategy developed by the government called "Franciscan poverty", which It consisted of a huge reduction in support for science, culture and technology in different institutes in the country. These types of strategies have been viewed with distrust by various cultural sectors of the population, since they have been excessively spent on other megaprojects such as the Dos Bocas refinery, the inoperative Santa Lucía airport and the complex development of a train that threatens ecology and various sectors of indigenous populations in the south of the country. Despite this, the artists also recognize that in other six-year terms there was no strategy since 69.6% identify a lack of strategy by governments prior to the current one, as well as 21.7% perceive a form of strategy.

The vision of the artists shows throughout the surveys a tendency to reflect on the lack of planning, the lack of support in the current government, and a tendency to identify a systematic problem in the lack of transcendental cultural managers throughout the six-year terms and political alterations within the country. In particular, although each six-year term has established a low support or structure for the role of hyperrealist painting in the country, the current government reaches a 40% deficient opinion on the part of State artists and only an outstanding 4%, giving It should be noted that one of the essential problems in the current government of Miguel Angel Barbosa, Governor of Puebla, consists not only of the lack of strategies, a situation that has occurred in various six-year terms, but also that in the current government of the Morena party, it has reduced and not only contributed to the problems already established in previous six-year terms, but they have worsened them with the lack of support and respect for the work of hyperrealist artists and other types at the state and federal level.

Culture in Mexico is one of the elements that have given it a greater reference at a national and international level, as well as that have been an integral part of its construction of its identity as a fundamental element in the constitution of its collective imagination. From the painting of the great muralists, Mexican music from the post-revolution period, Mexican literature, it is possible to trace a series of cultural hybridizations that gave it a position in the country and abroad. From the influence of popular gothic rock music of the early eighties in bands like the Caifanes with English tendencies (Ajuria and Martínez 2018, 79), to the Mexican hyperrealist artists who position a series of works that keep a deep heritage of European art . It is possible to recognize the germ of a series of works of art that must be supported, recognized and managed in plans and strategies that exceed the limits of the country's democratic alternations and allow them to be established by dynamics of inclusion of artists and different managers of universities, government and private industries in order to create a better synergies between the local powers, artists and other government parts (Tzanelli 2021, p.85).

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