



RESEARCH STATEMENT | Dr. Francisco López-Ruiz

I am the author of [four books](#) and [23 articles](#) in specialized journals. For ten years I was a Level 1 researcher in Mexico's National System of Researchers obtaining research funding in the arts and humanities. I designed and organized the International Congress of Museums at Universidad Iberoamericana for five consecutive years, working with museums in Mexico City, Oaxaca, Puebla, Tlaxcala and Toluca. I participated in a research meeting in Chile with a grant from the British Council and later I received a Canadian grant for a research stay in museums in Ottawa, Toronto and Montreal. My academic contributions reflect the vitality and innovation of curatorship in Canada, the US and Mexico within their [national indigenous museums](#), [textile museums](#) and [postal museums](#). I also proposed a way forward for [Mexican museography of the future](#) in the peer-reviewed journal of the Mexican Ministry of Foreign Affairs.

I am still interested in the global impact of Mexican arts, the cultural interrelations between Mexico and the US and the configuration of national identities, but now from the perspective of film studies. I wrote the essay [Mexicanidad cosmopolita en los Premios Oscar](#) (2022) exploring the way in which Alejandro G. Iñárritu, Alfonso Cuarón and Guillermo del Toro won the Oscar Award for Best Director on five occasions—almost in a row—creating global films and assuming the role of «cultural ambassadors» of their country of origin. I sustain that the *Three Amigos* propose news models for «Mexicanness»: cosmopolitan, transnational, sophisticated and inclusive, multilingual, collaborative and with exceptional quality benchmarks.

My current research is about more than a hundred [transnational Mexican filmmakers](#) that have emerged as global auteurs consolidating their careers abroad. I am studying Mexican filmmakers and first-generation Mexican-American creators because I believe many of them are building new perspectives at the crossroads of linguistic and conceptual frontiers, far from immovable truths—zones with blurred, complex, vibrant borders—in the search for new aesthetic and cultural possibilities. I am analyzing the way that these creators master global film languages due to narrative innovation and outstanding technical craftsmanship. Without being a homogeneous group, many of these filmmakers 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. I am finishing an article that will be evaluated by the British journal [Transmedia Screens](#); I explore the recent global film output of Alejandra Márquez Abella and Eugenio Derbez, as well as their political influence in both Mexico and the US.

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 US and Mexico will be vital to imagine new collaborative paths during the 21st century, with increasingly productive, dynamic and deep interactions. I am also a member of the International Documentary Association —Doc Maker Membership— joining filmmakers and creators in a global network. IDA is a diverse independent documentary membership community spanned across 76 countries and regions. Joining IDA means a way to expand my artistic vision in dialogue with other documentary professionals worldwide.