



EAAS REPORT
Postgraduate Travel Grant
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Research Stay: 29 August- 29 September

Host Institutions:

- UCLA, University of California, Los Angeles. *Chicano Studies Research Center* (CSRC), 144 Haines Hall, Los Angeles, CA.
- *Margaret Herrick Library*, Fairbanks Center for Motion Pictures Study, 333 S. La Cienega Boulevard, Beverly Hills, CA.
- UT Austin, University of Texas at Austin. *Nettie Lee Benson Latin American Collection*, Sid Richardson Hall, SRH 1.108, Austin, TX.

Thanks to the generosity of the EAAS Transatlantic Grant I was able to enhance my investigation in some of the most prestigious research centers and archives in Chicano and Film Studies in the United States.

My doctoral thesis offers new insights on the Latino presence in Hollywood and the current reshaping of Latinidad in mainstream cinema. Taking as a model the Texan filmmaker Robert Rodriguez, whose work epitomizes the fusion between both Anglo and Mexican features, my research focuses on how Rodriguez expands the notion of Latinidad into mainstream cinema while at the same time subverts former stereotypical Latino roles.

Given that the topic of my dissertation covers Chicano and Latino ethnicity in Hollywood representation, the research that I undertook at the collections and archives enabled me to considerably strengthen, broaden and contextualize my academic sources, as these materials cannot be found outside the institutions I choose. I began my research at the *Chicano Studies Research Center* in Los Angeles, the lead institution in Chicano history and culture in the United States, where I had the chance to explore and analyze the origins of the Chicano Movement and the background that sustained the formation of Latino and Chicano cinema. Besides the opportunity of consulting secondary

resources on the numerous databases offered by the institution, I discovered an absolutely central collection for my thesis, the original interview records from the ultimate documentary about Latinos in Hollywood, *The Bronze Screen: 100 Years of the Latino Image in American Cinema* (De los Santos, 2002). Thanks to these archival resources I could obtain original material not just from pivotal Latino artists in Hollywood but also from prominent Latino film scholars, as Charles Ramírez Berg, Rosa Linda Fregoso or Chon Noriega. Interestingly enough, being in that archive gave me the chance to enjoy an unforgettable meeting with the director of the CSRC, Chon Noriega, who scrutinized and questioned some aspects of my dissertation.

My second destination was the library of the Academy of Motion Pictures of Arts and Sciences, the *Margaret Herrick Library*. This institution is a world-renowned, non-circulating reference and research collection devoted to the history and development of the motion picture as an art form and an industry established in 1928. In this outstanding and impressive film library I discovered some fascinating works that really gave me a sense of transversality to my work, relating diverse topics to my dissertation such as fatherhood and masculinity, crossover and hybridity, globalization and Latino American cinema thanks to the exploration of books, scripts, posters and academic journals.

The last stop in this thrilling trip took me to the *Benson Latin American Collection*, in the University of Austin at Texas. This institution, that adheres to the brand- new Mexican American and Latino Studies Department (MALS) contains one of the most exhaustive collections on Latin American studies worldwide and champions the current issue about Latinidad in mainstream cinema as well. Furthermore, the subject of my dissertation, Robert Rodriguez, has a strong connection with this university since he was a former undergraduate student there, so I was able to access to

very valuable primary sources about him and his filmic work. Apart from getting incalculable research information from microfilms, rare books and manuscripts and a vast catalog of Chicano and Latino films, I had the opportunity to conduct personal interviews with film scholars Mary C. Beltrán, Charles Ramírez Berg and the director of Mexican American and Latino Studies Department, Nicole M. Guidotti. Their thoughts and insights about both Latinos in Hollywood and about my own research have proven invaluable to me.

A heartfelt thanks to the EAAS organization, specially to Meldan Tanrisal for her comprehensive help given to me in the selection process and to everyone who made possible this unforgettable research stay. I am also grateful to the staff of the three libraries that facilitated my research during the period I spent in Los Angeles and Austin. My time was highly rewarding and productive and I truly feel that this experience has added substantially and significantly to my dissertation project.



