

# ALL ABOUT ALMODÓVAR

NEW BOOK CHRONICLES THE WORLD OF THE LEGENDARY AUTEUR

In *Reading Writing*, Julien Gracq defined two categories of artists: Those who immediately master their discipline and those who, still immature when they enter public consciousness, mature to the point of mastery before the eyes of their spectators. Pedro Almodóvar, a true innovator, is in both categories. He's a natural born filmmaker with a perfect knowledge of his art and is also a director who, for 30 years, has allowed his constantly evolving style, technique and imagination to unfold before us.

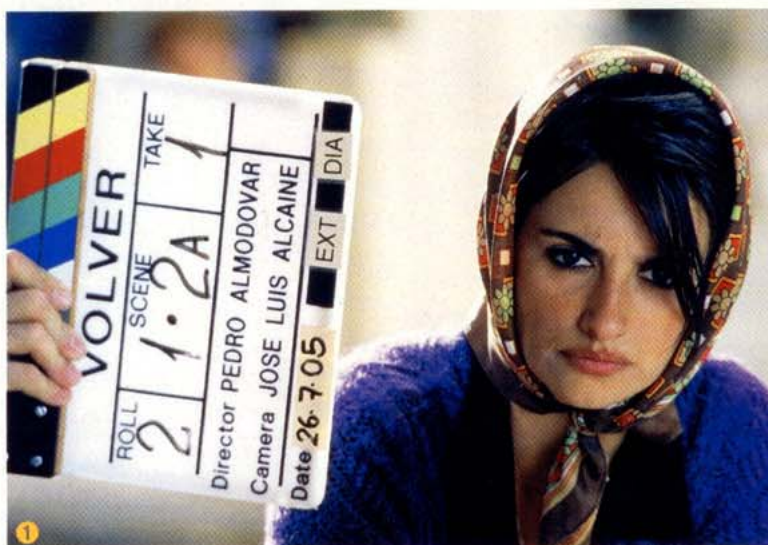
## "ALMODÓVAR'S HUMAN COMEDY IS PART OF OUR LIVES."

The Cannes Film Festival kept him waiting for a long time before honoring him. He was already on his 14th feature, *All About My Mother*, when he arrived in Cannes on Saturday the 15th of May in 1999. But it was an extraordinary debut. That morning, Almodóvar loudly entered the pantheon of great contemporary filmmakers... He has since become a "regular" of the Cannes selection, as were Antonioni, Fellini and Bergman in the 1960s.

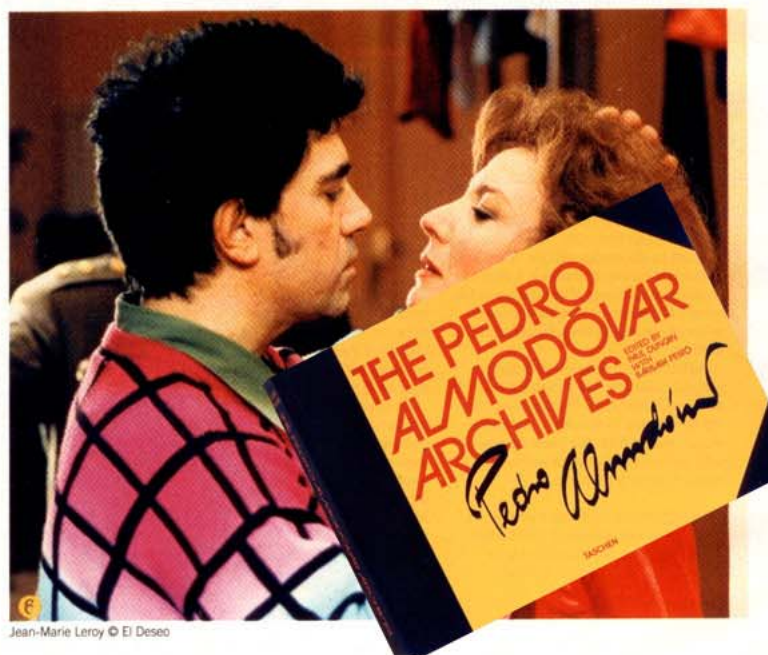
Almodóvar's human comedy is part of our lives. Born of love and exuberance, of drama and solitude, it belongs only to him yet wholly embodies that of the country, post-Franco, that he seems to both reinvent and commemorate. It is hardly contestable to say that Almodóvar is to Spain what Bergman is to Sweden, Kurosawa is to Japan or Ford is to the United States. (To which he would reply, "No, I prefer Howard Hawks or Billy Wilder!") In short: Without him, things would have been different—which is a rare thing in the history of cinema.

—Thierry Frémaux  
Director of the Cannes Film Festival

The Pedro Almodóvar Archives, edited by Paul Duncan with Bárbara Peiró and written by Pedro Almodóvar, is now available from Taschen ([www.taschen.com](http://www.taschen.com)).



Paola Ardizzoni, Emilio Pereda © El Deseo



Jean-Marie Leroy © El Deseo

1. Penélope Cruz in *Volver* (2006). 2. Almodóvar directs Santiago Lajusticia and Rossy de Palma in *Kika* (1993). 3. "Penélope as Marilyn," a photo by Almodóvar. 4. Antonio Banderas and Victoria Abril enrage American censors in *Tie Me Up! Tie Me Down!* (1990). 5. Almodóvar and Banderas reunite for *The Skin I Live In* (2011). 6. Almodóvar and Marisa Paredes rehearse *The Flower of My Secret* (1995). 7. An overhead shot in *Bad Education* (2004) that Almodóvar says was meant "to give the impression that the boys had been gunned down, or are about to be, by an aerial bombardment."