



Taschen  
PEDRO ALMODÓVAR. GLI ARCHIVI

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XL

Cartonato con frammento di pellicola  
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### L'uomo de La Mancha

#### Un'approfondita esplorazione sull'opera di Pedro Almodóvar

**Un film di Almodóvar:** se questa scritta compare nei suoi titoli di testa alla moda o sul poster suggestivo che accompagna immancabilmente ciascuno dei suoi film, questo annuncio fa scattare immediatamente una serie di aspettative. **Sexy e sovversivo, colorato e controverso, appassionato e provocatorio, il mondo di Pedro Almodóvar è diverso da qualsiasi altro regista mai esistito.** Grazie alla sua opera straordinariamente coesa e coerente, l'anticonformista Pedro è diventato un marchio affidabile, il suo nome sinonimo di opulenza visiva, di sperimentazione ed erotismo durante tutta l'era post-franchista del cinema spagnolo.

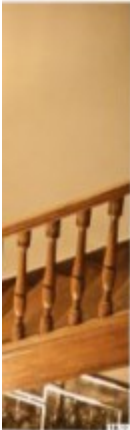
Almodóvar ha raggiunto la fama con sceneggiature scritte di persona e di sapore autobiografico, con trame che raffigurano le disgrazie spesso comiche di drogati, monache, casalinghe, puttane, travestiti e transessuali. Lodato dalla critica, sostenuto dai colleghi cineasti, adorato dagli attori e premiato con numerosi riconoscimenti internazionali, **Pedro Almodóvar è il maggior cineasta spagnolo di successo dai tempi di Luis Buñuel**, grazie a film indimenticabili come *Donne sull'orlo di una crisi di nervi*, *Tutto su mia madre*, *Parla con lei* e *Volver*.

Un autore autodidatta, Almodóvar si basa su influenze diverse come *Douglas Sirk*, *Frank Tashlin*, *Andy Warhol* e *John Waters*. I suoi film si divertono a prendere in prestito liberamente, e spesso ad invertire, i generi tradizionali del cinema americano classico, tra cui film noir, melodramma e la commedia demenziale. Eppure essi rimangono inequivocabilmente iberici, radicati prevalentemente nella sua amata Madrid, esplorando i miti della Spagna e della modernità al ritmo del bolero di cui sono cariche le sue colonne sonore. Più di recente, l'enfant terrible della scena d'autore degli anni '80 è maturato nel regista premio Oscar con *Tutto su mia madre*, un film universalmente riconosciuto per la sua risonanza emotiva, ricercatezza e artigianalità. **La caratteristica distintiva di Almodóvar, il suo mondo di emarginati, è finalmente entrato nel mainstream.**

Per questa monografia senza precedenti, Pedro Almodóvar ha concesso a TASCHEN **accesso completo ai suoi archivi, comprese le immagini mai pubblicate, come ad esempio le foto personali prese durante le riprese.** Oltre a scrivere le didascalie per le foto, Almodóvar ha invitato **importanti autori spagnoli a scrivere introduzioni a ciascuno dei suoi film** e selezionato sempre di persona molti dei suoi testi per accompagnare questa odissea visiva attraverso le sue opere complete.

**Oltre 600 immagini, tra cui moltissime inedite, comprese quelle del film, *The Skin I Live In* (2011), uscito in tutto il mondo in contemporanea col libro. Il libro include una striscia di pellicola da *Volver* (2006), tratta dall'archivio di Almodóvar.**

#cinema



form in the multiple screens of the house of my previous life, of promoting them, and fictional or domestic scale, who live in distant countries, like to them, the computer thing imaginable there are, in elevators, in our homes, on surfaces showed and/or passed by any episode in that something is only able to and can be projected to be obtained of every ion that today is around it

years of age, from the moment they come into the world and, in some cases, to their dying breath, the sick obsession in Michael Powell's *Sleeping Beauty* (that of the protagonist's father who threatened constantly when he was a child, even when he was sleeping) couldn't be qualified as such today. Constantly filming one's own family is now an everyday occurrence. The family photo album has been replaced by the film of the family members' lives. We live surrounded by living, moving images. And times for civil rights, it's so easy to violate them and so difficult to defend them. We're not even safe in our homes, in many cases we are being filmed by security cameras, to prevent robberies or any kind of domestic incident, a ring from your husband, the babysitter who could abuse our children, or steal from us, or obtain the detailed document of how we've had sexual relations with someone who didn't know they were being filmed. Not to mention television reality shows, parties or groups of people who live in isolation, surrounded day and night by cameras and spotlights.

We are watched and we watch. There are cameras filming everywhere. Death is a deconstructed screen, empty, without images.

Vera is a captive in a grey room. The room has two windows whose artificial glare power are like a shield. There are also cameras. The glow of the floor is only slightly greater than that of the walls. In the upper corners of the room, there are two surveillance cameras that broadcast her image on two screens installed in the opposite corners, where Matias, the housekeeper, spends practically the whole day. On one of the walls, there is a kind of dark, almost black, circular bubble, which hides the eye of another camera. This eye is set at a height of 67 inches above the floor. It's another kind of camera, its image is broadcast on a colossal screen (83 inches), which covers half the wall of Dr. Robert's room.

The screens in the kitchen broadcast in black and white, always general shots that take in the whole room, they are vigilant, complementary images. The other camera, whose images only Dr. Robert can see in the privacy of his own room, broadcasts in color and is on a level with Vera. Robert can enjoy the life-size image of her or draw her towards him with the screen, in which once Vera's face takes over the whole room.

**140** The man working a night machine gave up the search of Vera's name.

**141** Vera leaves his breakfast, she looks pleased, together she was, ready to get into the car.

**142** Vera manages to escape from her room, but she has only taken two minutes when Vera profits her by the day.

Cameras are present in Vera's life, as they are in people's lives today. But, as well as showing her like a captive animal, depending on her size in relation to the frame, Vera's image on the screen adds subtle, significant information to the narrative. For example, when the Tiger Man discovers her on the screens in the kitchen, Vera is doing yoga with a rubber ball (the kind used in games) over her eye on the screen is insignificant, especially when the Tiger Man comes into frame and brings his face close to the screen. We get the impression that he could eat Vera (that's what he'll try to do in the following sequences). The relationship of strengths recalls that of the blonde who was King Kong's threat and the gigantic gorilla.

Nevertheless, when Robert comes into his room and switches on the television through which he can see all of Vera's room with the bed in the middle, the first thing we notice is the size of the plasma screen, combined on the wall, the screen becomes a kind of transparent partition.

When Robert goes up to the chaise longue in front of the screen and zooms in on the image of Vera until he only sees her face, Vera's face is colossal, gigantic, compared to Robert's body or the dimensions of the room, and certainly its inhabitant, although it's the bed to realize that in those moments of close, intimate surveillance, although Vera is the victim, her disproportionate face gives off a much greater power than that shown by Dr. Robert, who is contemplating her unblinded. It is she who seems to be watching the surgeon, and not the other way around. It is she who gives the impression that she could devour him if she wished.

