

**SOGGETTIVA PEDRO ALMODÓVAR**

Fondazione Prada presents the fifth series of “Soggettiva,” conceived by Pedro Almodóvar and featuring 8 Spanish films, from 6 June to 26 July 2019. “Soggettiva Pedro Almodóvar” will be accompanied by 9 cinematographic works realized by the director from 1983 to 2004 and 4 films produced by El Deseo, the company created by Pedro and Agustín Almodóvar.

“Soggettiva Pedro Almodóvar” will be launched with a special screening, open to the public, of his new film *Dolor y Gloria* (Pain and Glory), part of the official competition selection of the 72<sup>nd</sup> Festival de Cannes, at Fondazione Prada’s Cinema on Saturday 1 June at 9 pm, in the presence of the director. *Dolor y Gloria* will also be presented in June on Saturdays 8, 22 and 29, as part of the “Indagine” section. Tickets for 1 June event will be available on Fondazione Prada’s website ([fondazioneprada.org](http://fondazioneprada.org)) and at the Cinema ticketing desk.

**“Soggettiva”: 8 films selected by Pedro Almodóvar (6 June - 26 July 2019)**

As explained by Almodóvar, “When I selected eight Spanish films, I mainly tried to include films that have stood the test of time and proved their worth as cinema. I also wanted to show to the Italian public a collection of films that has never traveled beyond the borders of Spain, at least not all of them and not very largely.”

Taking place at Fondazione’s Cinema from 6 June to 26 July, “Soggettiva Pedro Almodóvar” includes 4 films—*Peppermint Frappé*, 1967 by Carlos Saura; *El Verdugo* (The Executioner), 1969 by Luis García Berlanga; *El espíritu de la colmena* (The Spirit of the Beehive), 1973 by Víctor Erice; and *Furtivos* (Poachers), 1975 by José Luis Borau—realized during the last period of Francisco Franco’s dictatorship. In Almodóvar’s words: “leaving aside their undoubted inherent worth, these are films which had been clever enough to pick their way through Spain’s absurd and unbending censorship laws imposed on the country by the Catholic church.” The other 4 selected films—*Arrebato* (Rapture), 1979 by Iván Zulueta; *Tesis* (Thesis), 1996 by Alejandro Amenábar; *Blancanieves* (Snow White), 2012 by Pablo Berger; and *Magical Girl*, 2014 by Carlos Vermut—demonstrate the vitality and the relevance of Spanish cinema in the last four decades. In these films the directors were able to cross the borders of different genres and to create unexpected and modern works, such as an outrageous tale of self-immolation and capitulation to both heroin and cinema (Zulueta); an iconic teen horror movie (Amenábar); a silent, black and white film inspired to the Brothers Grimm fairy tale (Berger); and a disturbing and mysterious film reflecting a fascination for Japanese pop culture (Vermut).

**“Origine”: 9 films by Pedro Almodóvar (2 June – 28 July)**

Pedro Almodóvar decided to accompany this selection and the release of his new film *Dolor y Gloria* with 9 of his cinematographic works—*Entre tinieblas* (Dark Habits), 1983; *¿Qué he hecho yo para merecer esto?* (What Have I Done to Deserve This?), 1984; *La ley del deseo* (Law of Desire), 1987; *Mujeres al borde de un ataque de nervios* (Women on the Verge of a Nervous Breakdown), 1988; *Tacones lejanos* (High Heels), 1991; *La flor de mi secreto* (The Flower of My Secret), 1995; *Todo sobre mi madre* (All About My Mother), 1999; *Hable con ella* (Talk To Her), 2002; and *La mala educación* (Bad Education), 2004—which will be screened on Sundays from 2 June to 28 July, as part of the “Origine” section. This program represents an opportunity to explore Almodóvar’s artistic adventure: from the revolutionary impact of his first films, which interpreted the anarchic spirit of the countercultural movement called *La Movida* during the Spanish transition after Franco’s death, through his first international recognitions with *Mujeres al borde de un ataque de nervios*, to three of his most recent and acclaimed films such as *Todo sobre mi madre*, *Hable con ella*, and *La mala educación*, in which his personal vision has become even more profound and sensitive.

As stated by film critic Jordi Costa, “Pedro Almodóvar’s cinema seems to start from the premise that nothing is simple and that, essentially, the hardest thing is to explore the laws of desire which drive creation while also being capable of sending people on various roads to self-destruction. [...] Almodóvar’s career has taken many a twisted path in his pursuit of a clarity which embraces complexity without simplifying it.” He continues: “Almodóvar is a creative artist who has never played safe. He has always preferred the tightrope or high-risk fiction. In many of his films, there are scenes which seem to threaten to destabilize everything, his entire narrative construction, and which ultimately end up as memorable and uniquely creative gestures.”

#### **Milano Movie Week: 4 films produced by El Deseo (13 – 15 September)**

A selection of 4 films—*Acción mutante*, 1993 by Álex de la Iglesia; *El espinazo del diablo* (The Devil’s Backbone), 2001 by Guillermo Del Toro; *Mi vida sin mí* (My Life Without Me), 2003 by Isabel Coixet; and *Relatos salvajes* (Wild Tales), 2014 by Damián Szifron—produced by El Deseo will be presented at Fondazione Prada’s Cinema from 13 to 15 September, on the occasion of the Milano Movie Week 2019. The company, founded by Pedro and Agustín Almodóvar in 1986, has started its activities with Almodóvar’s film *La ley del deseo* and, throughout these years, has also promoted talented Spanish and Latin American filmmakers, working as a driving force for Spanish-language film production and its international diffusion.

“Soggettiva Pedro Almodóvar” will be accompanied by an illustrated publication in the Quaderni series, published by Fondazione Prada, consisting of an essay by film and culture critic Jordi Costa titled “Screened Desire” and devoted to Almodóvar’s work, and a focus on the eight Spanish films included in the selection.

“Soggettiva Pedro Almodóvar” is realized thanks to a close dialogue and collaboration with El Deseo (Madrid) and the producer Bárbara Peiró Aso. All films will be screened in their original versions, thanks to the support of Filmoteca de Zaragoza, Movies Inspired (Turin), Playtime (Paris), TF1 Studio (Boulogne-Billancourt), Lucky Red (Rome), Lince Comunicación (Madrid), The Festival Agency (Paris), Pathé Films (Paris), Studiocanal (Issy-Les-Moulineaux), Video Mercury Films (Pozuelo de Alarcón), and Warner Bros. Entertainment Italia (Rome).

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**Information for the public**

Entrance to the special film screening of *Dolor y Gloria* on June 1 at 9 pm, in the presence of Pedro Almodóvar, is ticketed (Standard 8 € / Concessions 6 €).

Tickets can be purchased online or at the Cinema ticketing desk, located at the – 1 floor of the Cinema building, from one hour prior to the first screening of the day until 10 minutes from the start of the last screening of the day. Tickets are available for the current day screenings and for the following days.