

**A bibliometric analysis of Pedro Almodóvar's films (1987–2024).  
Trends, impact, and approaches**

**Análisis bibliométrico del cine de Pedro Almodóvar (1987-2024).  
Tendencias, impacto y aproximaciones**

**Andoni Iturbe Tolosa**

University of the Basque Country, UPV/EHU  
[andoni.iturbe@ehu.eus](mailto:andoni.iturbe@ehu.eus)

**Itxaso del Castillo Aira**

University of the Basque Country, UPV/EHU  
[mirenitxaso.castillo@ehu.eus](mailto:mirenitxaso.castillo@ehu.eus)

**Abstract:**

This paper is about a bibliometric analysis of indexed texts dealing with Pedro Almodóvar's films published in Scopus between 1987 and 2024. Almodóvar is the Spanish film-maker with the greatest presence in that database, the thirteenth in cinema history, and the fifth most-studied living film-maker. The objective is to analyse the academic output (199 manuscripts in total, with 140 articles, 37 book chapters and 22 books), the trends, approaches, and the impact of the publications as well as the origins of the authors and universities. The results reveal that the most widespread approach comes from Cultural Studies, present in the English-speaking journals that contain the most articles, and with the University of Malaga as the academic institution with the highest number of publications. The earliest essays are the frequently most cited. The predominant themes include melodrama, postmodernism, campness, masculinities and age studies. There is no consensus on the ontological nature of his cinema (camp, baroque, postmodern).

**Resumen:**

El presente artículo realiza un análisis bibliométrico de los artículos publicados entre 1987 y 2024 sobre el cine de Pedro Almodóvar en Scopus. Se trata del cineasta español con mayor presencia en esa base de datos, el decimotercero de la historia del cine y el quinto cineasta vivo más examinado. El objetivo es analizar la producción científica (199 manuscritos en total, distribuidos en 140 artículos, 37 capítulos de libro y 22 libros), las tendencias, aproximaciones, el impacto de las publicaciones y el origen de las autorías y las universidades. Los resultados revelan que la aproximación más generalizada proviene de los Estudios culturales, presentes en las revistas anglosajonas que copan más artículos, y con la Universidad de Málaga como la institución académica con más publicaciones. Los artículos más citados son los primeros ensayos. Los temas que predominan son el melodrama, la posmodernidad, el *camp*, las masculinidades y los estudios de la edad. No existe consenso sobre la naturaleza ontológica de su cine (*camp*, barroco, posmoderno).

**Keywords:**

Pedro Almodóvar; Scopus; postmodernism; Spanish cinema; bibliometric analysis.

**Palabras clave:** Pedro Almodóvar; Scopus; posmodernidad; cine español; análisis bibliométrico.

## 1. Introduction

Pedro Almodóvar's films are among the most celebrated, studied, and acclaimed in the world. However, that was not always so, especially in Spain, as Spanish academia has “under-represented” him (D'Lugo & Vernon, 2013), with reactions ranging from hatred to admiration (Cerdán, Labayen, 2013). Almodóvar's work has attracted increasing attention in Spain as its sociocultural and economic importance has grown (Cerdán, Labayen, 2013). He has been regarded around the world as a director who has taken a unique stance in questioning social and individual issues (Varga, 2022), the problems of contemporary society, and the frustrations of modern man (Rey, 2017), among other issues.

That is why the Manchegan film-maker's oeuvre has been the subject of study of the highest calibre. The first indexed research article in the Scopus database was a 1987 interview about his work which spoke of “pleasure and the new Spanish mindset”, published in a leading film magazine (*Film Quarterly*). It coincided with the release of *The Law of Desire* (1987), one of the most controversial films of its time for its depiction of homosexuality (Sempou, 2019). Since then, 199 publications (papers, books, and book chapters) have described, delimited, and examined Pedro Almodóvar's films in Scopus: making him the most-frequently analysed Spanish film-maker, the thirteenth most-studied in film history, and the fifth most-analysed living film-maker in that database (F 1).

Pier Paolo Pasolini	703 (1969-2025)
Alfred Hitchcock	472 (1942-2025)
Stanley Kubrick	338 (1968-2025)
Woody Allen	332 (1982-2025)
Jean Luc Godard	330 (1968-2025)
David Lynch	289 (1976-2025)
Ingmar Bergman	278 (1969-2025)
Lars von Trier	269 (1998-2005)
Steven Spielberg	267 (198-2025)
Orson Welles	264 (1972-2025)
Martin Scorsese	262 (1977-2025)
Michael Haneke	254 (2003-2025)
Pedro Almodóvar	244 (1987-2025).

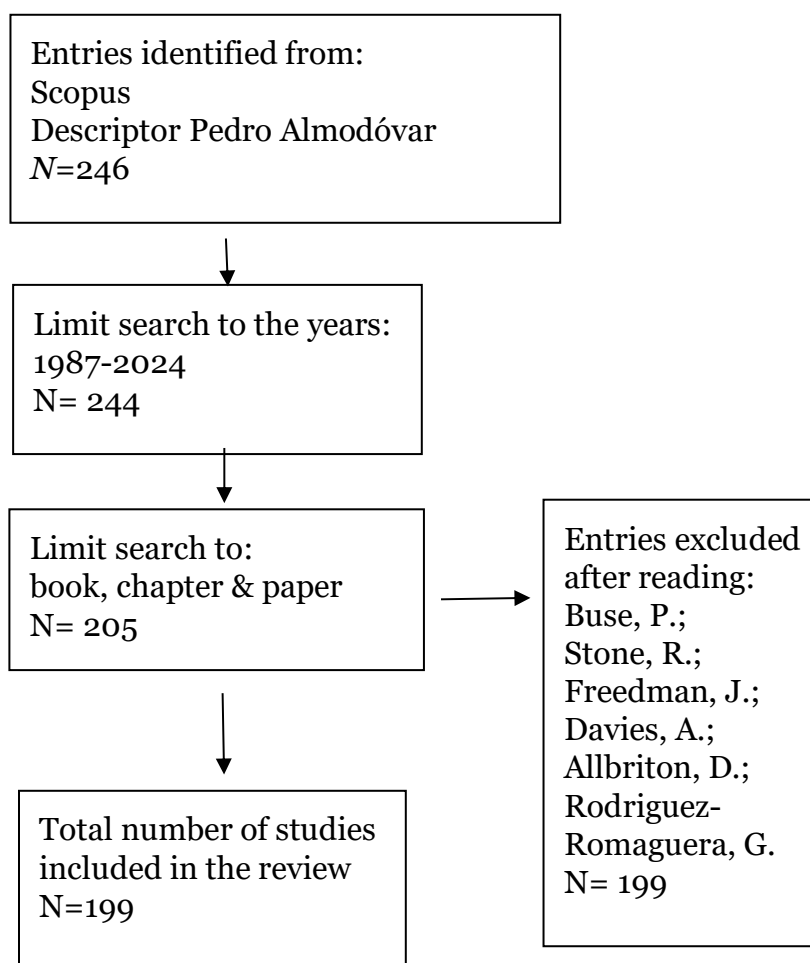
D.W. Griffith	240 (1966-2025)
Quentin Tarantino	219 (2001-2025)
Agnès Varda	217 (1986-2025)
Luis Buñuel	210 (1968-2024)
Fritz Lang	199 (1974-2025)
Ridley Scott	199 (1960-2025)
Clint Eastwood	195 (1978-2025)

F 1. The list of film-makers and publications, by number of papers published in Scopus up to February 15, 2025. Source: created by the author, based on professional and academic catalogues, and consultation in Scopus (only name was included in the search).

The most analysed film-maker in Scopus, Pier Paolo Pasolini, has more publications than any other, due to his theoretical, political, and aesthetic weight. Alfred Hitchcock is second on the list, compiled from both professional (IMBD, magazines such as *Sight Sound* and *Cahiers du cinéma*, which compile lists of the best films) and academic (film academies and institutes) catalogues. The list of the ten most distinguished film-makers includes six of US origin and four Europeans (neither women nor film-makers from other regions figure on the list). Luis Buñuel is the second most-studied Spanish film director, subject of approximately half the number of publications as Almodóvar.

## 2. Methodological design and objectives

This study reviews all published research papers on Pedro Almodóvar's films in the Scopus database, from the first publication to the last (as of 2024). Scopus 's most notable feature is its broad coverage of academic publications in the Humanities and Social Sciences (Codina, 2019). Furthermore, the majority of the most important film journals are present in both the Visual and Performing Arts category of Scopus, and the Arts and Humanities (A&HCI) category of the Web of Science (Cortés-Selva & Ostrovskaya, 2018), as shown in this study.



F 2. Flowchart of the bibliographical search. Source: Created by the author.

A total of 244 manuscripts on the Spanish director's films were identified from between 1987 and 2024. The search specified three categories (title, abstract, and keywords) and the following formats: books, book chapters, and research papers.

The next phase involved reviewing all the publications and eliminating those that, despite including a reference to Pedro de Almodóvar's films in the summary, did not deal specifically with his films, those being merely contextual references before talking about other cinematography or topics. Thus, books such as *The Psychology of Screenwriting: Theory and Practice*, which analyses numerous film-makers such as David Lynch, Jim Jarmusch, David Cronenberg or Pedro Almodóvar, made the cut, but books that dealt too generically about Spanish cinema, or about other film-makers, such as a book on the films of Álex de la Iglesia, are two examples of discarded sources. After

a critical review, 6 publications were eliminated, leaving 199 publications, divided into 140 papers, 37 book chapters and 22 books (F2).

The objective of this study is to conduct a bibliometric review and examine the academic output on the films of Pedro Almodóvar indexed in Scopus between 1987 and 2024. The specific objectives are as follows:

O1. Analyse the academic output on Pedro Almodóvar's films: types of formats (books, book chapters, and research articles) and analyse trends and gaps (approaches, topics, objects of study), and explore the impact of the publications (most cited, citations over time).

O2. Charting the origin of universities, journals, and authorships, both nationally and internationally: authorships, co-authorships, etc.

### **3. Results**

One way of categorising Almodóvar's work is based on approaches and citations: over a first period would cover the years 1987-2012 and a second period for 2013-2024. Manuscripts in the first period framed within Cultural and Critical Studies on niche productions and representations (queer subjectivities, performativity studies...) coexist with two films that stand out above the rest: *All About My Mother* and *Talk to Her*. The second period, starting in 2013, sees a considerable increase in academic interest and a turning point can be observed under the impact of films such as *The Skin I Live In* and *Pain and Glory*. 17 texts were published in 2013, following the publication of the first book by Spanish and American scholars, underlining a more transnational perspective. Texts on phenomenology and semiotics also flourished. Furthermore, starting in 2017, research into distribution (reception, translation, subtitling) began to emerge. It is also worthy of note that within the five links in the value chain (creation, production, distribution, projection, and consumption), the study of creation (film and textual analysis) and production stand out compared to the latter three.

### **3.1. Trends and approaches to Pedro Almodóvar's cinema: early period**

The systematisation of all the texts compiled in Scopus reveals the development of the academic journals and publications themselves, as well as the trends, approaches, and perspectives on Almodóvar's cinema. Two interviews were published between 1987 and 1993 in a leading magazine, *Film Quarterly*. It is worthy of note that the first interview was conducted by Marsha Kinder, professor of Critical Studies at the University of Southern California. She drew on magazines such as *Fotogramas* and authors such as Federico Llinas, the author of a manual of reference on directors of photography, to map the film-maker's initial work in his six feature films released between 1980 and 1988. *Film Quarterly* published a review by Kathleen Vernon of the State University of New York, Stony Brook in 1993, she being one of the great specialists in Almodóvar's films. The review was titled "Melodrama Against Itself: Pedro Almodóvar's What Have I Done to Deserve This?" The relationship with melodrama, a genre with a long tradition in the United States, is an avenue of exploration in English-speaking academia. That particular line of research was continued in 2007, linking the performativity of the genre and melodrama through analysis of *Talk to Her* (2006). Marcantonio (2007) argues that embodiment, mutism, and excess are embedded in melodrama. The sutures of melodrama have been analysed by Castro de Paz (2018) or Flores (2023), who considers that the most melodramatic plots stand out when they add eccentric characters or outrageous dialogues.

Postmodernity has traditionally been the great theoretical apparatus for approaching Almodóvar's cinema. The first paper to address it from a postmodern perspective was published in 1995. Deleyto (1995) was the first Spanish academic to publish about the Spanish director in Scopus: the Department of English Philology at the University of Zaragoza has a long tradition both of film analysis and in publications in English-language journals. Deleyto (1995) affirmed that postmodernism is a term associated in Spain with the films of Almodóvar. The last major book published in Spain

about his films takes a similar line: *Universo Almodóvar, estética de la pasión en un cineasta posmoderno*, by Professor José Luis Sánchez Noriega (2017).

However, postmodernism has not enjoyed the same enthusiasm in English-speaking academia, based on papers indexed in Scopus, although Pedro Almodóvar is internationally considered a paradigm of postmodern cinema (Flores, 2023). References to postmodernism come from Spanish and US authors. There is a consensus among Spanish scholars about the overlapping of foreign and domestic cultural traditions, which distinguishes his films and underlines his authorship. Intertextuality, (self-)referentiality, and the constant dialogue between his films are among their defining features. The relationship between *Broken Embraces* and *Women on the Verge of a Nervous Breakdown* demonstrates the inherent weaknesses of reconstructing films within films, which relates to Baudrillard's recognition that cinema constantly plagiarises, copies, and reinvents itself (Garcés, 2013).

However, the systematisation of texts written by English-speaking authors concludes that the main object of study is campness, minimizing the national cultural tradition. It was in 2003 that the relationship between campness and Almodóvar's cinema was openly included in the Scopus database for the first time. The long legacy of Susanne Sontag (1964) in the American academic sphere, who defined camp with a love of the natural, of artifice, and of exaggeration, fits perfectly with Almodóvar's production methods, from the viewpoint of the English-speaking tradition.

8 publications from 2003 to 2020 explore the presence of campness in their works. Intertextuality, campness, identity and reappropriation serve Acevedo-Muñoz (2003) to consider *All About My Mother*. Garrote (2013) carries out a comparative study on two of the stand-out moments of the *movida madrileña*: *What's a Girl Like You Doing in a Place Like This?* (Colomo, 1978) and *Pepi, Luci, Bom and Other Girls on the Heap*. He concludes that the two directors differ in the emotions they appeal to (fear and joy), in their aesthetics, and in their representations of gender, between camp and queer identity.



Campness even embraces theological studies. Knauss's (2014) *Almodóvar's Camp Cinema as a Challenge for Theological Aesthetics* lays bare campness as a concept that challenges the categories of truth and reality in theological aesthetics, as well as the artistic forms in which this truth can be found. A 2017 paper links campness to the representation of Black people in three of Pedro Almodóvar's films: *Entre tinieblas* (*Dark Habits*), *High Heels*, and *The Skin I Live In*. Repinecz (2017), the driving force behind TRECE (a workshop on Race, Ethnicity and Citizenship in Spain), a research group that theorizes and conceptualizes race in representations of contemporary Spain, highlights the controversial role that colonialism and its loss have played in the formation of modern Spanish national identity. It is the only approach that integrates a vision of colonialism.

If a camp vision is the commonest in the English-speaking field, the appeal to the grotesque and the farcical is noteworthy in the analysis by Amaya Flores (2023). She argues that “the roots of his films are sunk into Spanish literary tradition, that is, in the anti-heroic reality of the picaresque, in its humour and a predilection for ridiculous and grotesque aspects” (Flores, 2023). Flores (2023) points to a previous study by Santos Zunzunegui (2018, p. 23), which considers that “it keeps on referring to Spanish Baroque tradition (...) revisited by camp sensibility and whose most kitsch aspects are strongly emphasized.”

There has been a line of research since 1999 that addresses *otherness*: transsexuality, gay sensibility, and queerness, mainly from the prisms of Cultural Studies or Critical Studies. Those studies that hold to gender performativity prevail over others that tend towards psychoanalysis, among other approaches. It was in 2006 when one of the main defining characteristics which Almodóvar's cinema revolves around became evident: self-referentiality and autofiction (Dix, 2023). Pastor (2006) argues that sexual and gender representation are intertwined with Pedro Almodóvar's own identity and self-referentiality.

Simultaneously, the first research on masculinities also dates from 2006 and was a constant until 2024 since his filmography outlines “a disruptive and



dissident masculinity in the Spanish cinematic panorama” (Durán Manso, 2023). Cano (2006) argues that, through the visibility of practices of contemporary masculinity, Almodóvar reflects on the contradictions of modernity, as well as the ineffectiveness of the democratisation processes still present in the day-to-day generic behaviour of the large, diverse, and convulsive Spanish family. A tendency to equate Spanish society and the representations of his, increasingly international, cinema is a constant to this day, in a metonymic logic that equates Spain with Pedro Almodóvar’s work (Simont, 2011): his films shed light on contemporary Spanish families. His films contribute to creating a brand image of Spanish cinema strongly connoted with nuances of cultural exuberance, overt sexuality, and aesthetic excess (Vidal, 2010).

Pérez Melgosa (2013) intertwines personal, national, and cultural memories, starting from the cultural and political dimensions of trauma. He concludes that clothing, makeup, accessories, hairstyle, and decoration seem, at first glance, to dictate, rather than indicate, the personality and behaviour of most of his characters. The link to trauma heads one of the most regular transversal lines for analysis of Spanish film-making and, consequently, Almodóvar's cinema (Amfrefille, 2019; Gutiérrez-Albilla, 2017; Cubo, 2023, among others). Cubo (2023) maintains that *High Heels* provides an analogy to understand an unprocessed trauma and constitutes a symbolic illustration of how Spanish society at the time dealt with its past, representing it as something arguably unavoidable that needs to be addressed. Castro de Paz (2023) links *Vertigo* (Hitchcock, 1958) with some of the densest and most devastating films made after the Spanish Civil War (*Life in Shadows*, Lorenzo Llobet-Gràcia, 1948; *The Black Siren*, Carlos Serrano de Osma, 1948), which employed the loss of the object of love -a forbidden, dead, missing, treacherous woman- as a metaphor for the pain of war. Thus, Castro de Paz (2018) asserts that these essentially melodramatic wounds have reappeared in films by Pedro Almodóvar or Alex de la Iglesia.

### **3.2. Trends and approaches to Pedro Almodóvar's cinema: second period**

The year 2013 saw another milestone appear, following the impact of films such as *The Skin I Live In* (2011): a major publication among both English-speaking and Spanish academics, which provided a more transnational perspective (the first research that addresses the transnationality and political dimension of his cinema is from 2013): *A Companion to Pedro Almodóvar*.

Moreover, a greater variety of approaches has emerged, ranging from phenomenology (haptic experience, Pérez Riu, 2017; Liu, 2024), semiotics (Bolañis García Escribano, 2017), and work more focused on Age Studies: the first study dates back to 2013 (the book *The politics of age and disability in contemporary Spanish film*). Age studies are not well-established in Spain compared to the English-speaking tradition, but they have gained considerable weight in recent years following the release of *Julieta* or *Pain and Glory*.

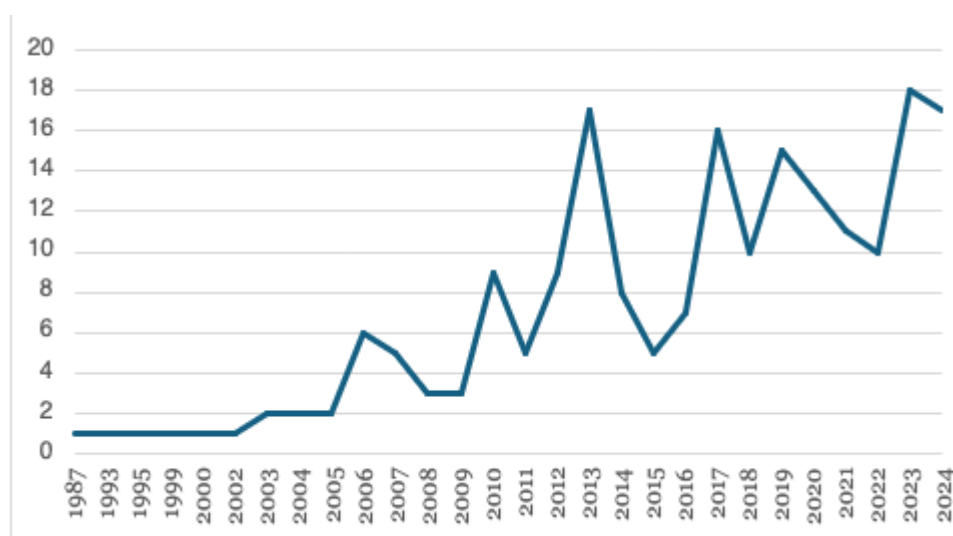
Gómez (2023) states that age does not appear as a problem in his films, which are based on three pillars: the sociological reality of Spain during the dictatorship, personal experiences expressed through an emotional approach, and a construction of characters based on Spanish *costumbrismo* and *esperpento*. Older males' sexualities have been recurrently defined as "asexual" or "in decline" (Armengol-Carrera, 2024). *Pain and Glory* also focuses on gay aging, redefining it as a "queer" temporal experience rather than a linear or "hetero" one.

Research on distribution (reception, translation, subtitling) has begun to emerge since 2017. It is also worthy of mention that, within the five links in the value chain (creation, production, distribution, exhibition, and consumption), the study of creation (film and textual analysis) and production stand out versus distribution, exhibition, and consumption. The first manuscript dealing with the analysis of translations to Polish was published in 2012, but it was not until 2017 that research on distribution and subtitling (into Portuguese for the Brazilian market, in 2020) began to take shape.

### 3. 3. Origin of universities, journals and authorship

The country with the most prolific academic output devoted to Pedro Almodóvar's films is the United States, with more than 56 publications, equivalent to 28.28 % of all output, followed by Spain, with 46, accounting for 23.23 % of all relevant academic activity indexed in Scopus. The United Kingdom, with 27 manuscripts, and Brazil are the next countries in terms of output. Portuguese is twice as common as French, France coming fifth in Scopus. However, the Scopus database does not always capture the academic tradition and weight of each country: French authors and Hispanists such as Jean Claude-Seguin or the interview-book by French journalist Strauss (2001), translated into numerous languages, which shines a light on the creative process behind Almodóvar's films, have been decisive in the dissemination of his work.

Furthermore, Pedro Almodóvar's films have significantly influenced French viewers' image of Spain, considering the content of his films, the diversity of audiences, and the level of viewer engagement (Nieto et al., 2024).



F 3. Number of publications per year. Source: Created by the author (data from Scopus).

Academic output has been uneven since the first publication in 1987. Between 1987 and 2005, the number of pieces published per year, including papers, book chapters and books (F3), never exceeded 7. A very slight increase was observed in 2006 when Almodóvar had just released *Volver*, the only peak

between 2005 and 2009. However, *El Deseo*, the production company created by the Almodóvar brothers, decided to diversify production and produced a fiction series for television (Zurian, 2017) titled *Mujeres* (2006).

YEAR	PUBLICATIONS
2024	17
2023	18
2022	10
2021	11
2020	13
2019	15
2018	10
2017	16
2016	7
2015	5
2014	8
2013	17
2012	9
2011	5
2010	9
2009	3
2008	3
2007	5
2006	6
2005	2
2004	2
2003	2
2002	1
2000	1
1999	1
1995	1
1993	1
1987	1

F 4. Number of publications per year. Source: Created by the authors (data from Scopus).

The second most prolific year was 2013 (17 publications) following a book compiling contributions from Spanish and American scholars (F4). Only 2023 saw greater output (18). Ten years later, in 2023, the “new” and “old”

Almodóvar are encapsulated: *Pain and Glory* was seen as a display of how “later-life creativity in the film is conceived as a time of recycling memories, the film itself is a space for the recycling of Salvador Malló’s (the fictional director represented in the film) previous films to showcase his global glory” (Medina, 2023). 2024 is the third most notable year in terms of number of publications.

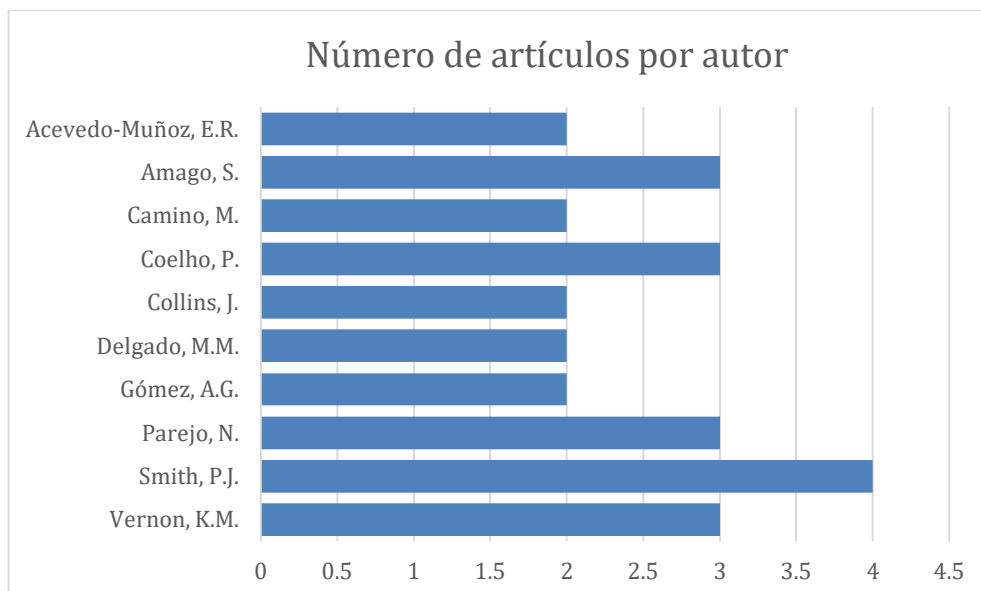
Hispanic Research Journal	6
Journal of Spanish Cultural Studies	6
Film Quarterly	4
Studies in European Cinema	4
L'Atalante	3
Bulletin of Spanish Studies	3
Bulletin of Spanish Visual Studies	3
Fonseca Journal of Communication	3
Fotocinema	3

F 5. Journals that have published the most on Almodóvar's films (1987–2024). Source:  
Created by the author (data from Scopus).

Most of the journals are from English-speaking countries (F 5), with a notable presence of journals such as the *Hispanic Research Journal* and the *Journal of Spanish Cultural Studies*. The *Bulletin of Spanish Studies* (the *Bulletin of Spanish Visual Studies* is a sister journal) has been published regularly, almost annually, since 1922. According to data provided by MIAR (Information Matrix for the Analysis of Journals), 1987 was the year with the greatest output in its history, with 234 pieces. The British journal has published regularly on Almodóvar’s films, along with the *Journal of Spanish Cultural Studies* and the *Hispanic Research Journal*, with 6 papers apiece. The latter has been publishing constantly since 2000. *Film Quarterly*, a popular and informative magazine frequently featuring academics, such as Kinder (1987), appears in third place, with 4 contributions.

It is worth noting that three Spanish journals are among those that have most widely disseminated analyses of the Spanish director's films: *Fotocinema*,

*Fonseca Journal of Communication* and *L'Atalante*, all with three publications.



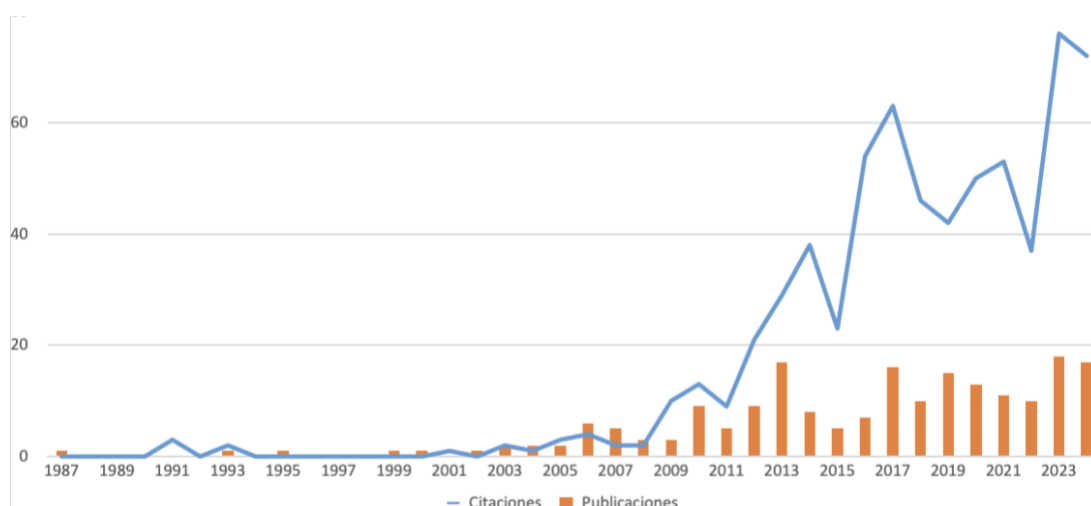
F 6. The authors with the most publications on Pedro Almodóvar's films. Source:  
Created by the author (data from Scopus).

The most prolific author is Paul Julian Smith, with four, (F 6), author of *Desire Unlimited: The Cinema of Pedro Almodóvar* (2000). He is a film critic and emeritus professor of Hispanic Studies at New York University. He casts a long shadow, being one of the founding editors of *The Journal of Spanish Cultural Studies* and a close collaborator with the Carlos III University, among other contributions. Among the Spanish authors who have contributed most to the Scopus database are Nekane Parejo (Photographic Studies) and Agustín Gómez (*Age Studies*), both from the University of Málaga and editors of the journal *Fotocinema*. Samuel Amago, from the University of Virginia, is the second most prolific author, having researched waste and space, memory and modernity in post-dictatorship Spanish culture.

Thanks to the contributions of Parejo and Gómez the University of Málaga (F 7) heads the output linked to academic institutions, closely followed by the Complutense University of Madrid. However, English-speaking universities achieved greater visibility and leadership in the early days of Pedro Almodóvar film studies, especially those located in New York, spurred on by their Modern Languages departments.

Institutions responsible for publications	
University of Malaga	6
Complutense University of Madrid	5
Carlos III University of Madrid	4
University of Valencia	4
Stony Brook University	4
University of Colorado Boulder	3
Pennsylvania State University	3
The University of Auckland	3

F 7. Publications by University. Sources: Created by the author (data from Scopus).



F 8. Number of citations between 1987 and 2024 (document and citation ratio). Source: Created by the author (Scopus).

Several turning points in citations can be observed: in 2009, 2012, and 2017 (F 8). The list of the most cited papers is headed by one published by Maddison (2000), entitled “All about women: Pedro Almodovar and the heterosocial dynamic,” with 29 citations. This professor at the University of Brighton (UK), works in Cultural Studies. Her analysis emphasizes the political nuances of Almodóvar's work, suggesting that it offers contemporary narratives of gender resistance and challenges traditional views on sexuality. The second most cited paper, with 22 citations, is the 1987 interview published in *Film Quarterly*, by Marsha Kinder, professor of Critical Studies at the University of Southern California.



The list of the most frequently cited papers on Almodóvar's films shows the pre-eminence of Cultural Studies and the importance of essays in the initial approaches to his cinema. The third most cited paper is an essay published in 1993 by Vernon, of Stony Brook University, New York, which looks at the nature of melodrama in *What Have I Done to Deserve This!*, and has 12 citations. The fourth most cited paper was that by Acevedo-Muñoz (2004) of the University of Colorado. It was based on intertextuality, resignification, and campness, and was published in the *Quarterly Review of Film and Video*.

From a Spanish perspective, recent decades have brought a debate about the relevance, tradition, and merits of methodological perspectives and theoretical approaches for examining cinema. Palacio (2007), working on Cultural Studies and a reference for students of the history of television in Spain, lamented “the lack of university legitimation that popular culture arouses in Spain” and Cultural Studies’ uphill struggle. Film studies, which have “a humble but important presence within the social sciences” (Rodríguez Serrano et. al, 2019) are characterized by a single male signature and are based on qualitative analyses focused on discourse (Rodríguez Serrano et. al, 2019), which makes it difficult to build a career that focuses on the semiotic school and textual analysis. “Trying to base an academic career on textual analysis - let alone semiotic analysis - is little short of professional suicide in Spain” (Rodríguez Serrano, 2022).

#### **4. Conclusion**

Although this study is based on a bibliometric analysis of Almodóvar's films covering the period 1987–2024, it is worth pointing out that core debates about the ontological nature of his films persist today. Is he a postmodern, camp, or baroque film-maker? The debate is ongoing, as a 2025 paper published on the Scopus database makes evident. Conrad (2025) examines the Spanish director's style over the last two decades of the 20th century and focuses on the “baroque transitions” before the appearance of the multi-award-winning *All About My Mother* in 2000. The author argues that the

narrative structures of Almodóvar's early films exhibit a complexity characteristic of baroque narrative. It is even more revealing that he cites (almost) only English-speaking authors and considered neither the inlaid grain of Spanish filmmaking (Zunzunegui, 2018) nor new historiographical approaches to Spanish cinema.

A more transnational and varied perspective has emerged since 2013, adopting polysemic approaches. The 145 publications written in English compared to the 39 in Spanish serve to show the prominence (in terms of citations and visibility) of the English-speaking journals (chiefly in the United Kingdom and the United States). All this does not diminish the work of Spanish researchers, with two universities (the University of Malaga and the Complutense University) leading academic output on the film-maker from La Mancha. It is significant that four of the five universities with the greatest scientific output on Pedro Almodóvar's films are Spanish: the University of Valencia (fourth) and Carlos III (third). Despite the use of English in Spanish publications, there has not been a fluid and constant exchange between academia on the two sides of the Atlantic. The predominant topics are melodrama, postmodernism, campness, masculinities, and age studies. More multifaceted views on artistic direction, for example, are sorely lacking.

The distribution of Pedro Almodóvar's films encouraged releases in major capitals on the US east and west coasts from the very beginning, and there may be a correlation, especially at first, with the academic output of universities in the states of New York and California (Kinder's pioneering article appears in *Film Quarterly*), although the west coast universities were to later lose relative weight.

Unlike a recent overview of film studies in Spain (Rodríguez Serrano, 2019), which highlights sole and male authorship, though there is a clear majority of sole authorship among texts about Almodóvar's work, there is also a strong presence of English-speaking female academics. Their work was groundbreaking in the first studies (ultimately the most cited and with a clear commitment to essays and reviews in both popular and academic journals

written by academic figures of certain standing), with a tendency to cite English-speaking authors in papers written in English and in English-language journals, which may explain the lack of consensus on the ontological nature of Pedro Almodóvar's cinema, with a clear division of contributions between Spanish and English-speaking authors.

## Bibliographical references

- Acevedo-Muñoz, E. (2003). The Body and Spain: Pedro Almodóvar's *All About My Mother*. *Quarterly Review of Film and Video*, 21(1), 25–38. <https://doi.org/10.1080/10509200490262433>
- Amaya Flores, F. J. (2023). El astracán, lo grotesco y el esperpento en la comedia de Pedro Almodóvar. *Fotocinema. Revista Científica De Cine y Fotografía*, (26), 187–209. <https://doi.org/10.24310/Fotocinema.2023.vi26.15517>
- Amfreville, M. (2019). The Intimate Universal: *Juliet/Julietta*. En J. Aliaga-Lavrijsen y J. M. Yebra-Pertusa (Eds.), *Transmodern Perspectives on Contemporary Literatures in English* (pp. 207-217). Routledge.
- Armengol-Carrera, J. M. (2024). Screening Older Men: Aging Men's Sexualities in Contemporary Spanish Cinema and TV Series. *Romance Quarterly*, 71(1), 84–94. <https://doi.org/10.1080/08831157.2023.2294505>
- Cano, R. B. (2006). Masculinidades en atribulación, ansiedad y transición en *Carne trémula* (1997) de Pedro Almodóvar. *Journal of Iberian and Latin American Research*, 12(2), 55–76. <https://doi.org/10.1080/13260219.2006.10426857>
- Carne trémula* (1997) de Pedro Almodóvar. *Journal of Iberian and Latin American Research*, 12(2), 55–76. <https://doi.org/10.1080/13260219.2006.10426857>
- Castro de Paz, J. L. (2018). El Vértigo y la guerra: densos hilos pretéritos para tejidos posmodernos. *L'Atalante. Revista de estudios cinematográficos*, (25), 29-40. <https://doi.org/10.63700/551>
- Cerdán, J. y Fernández Labayen, M. (2013). Almodóvar and Spanish Patterns of Film Reception. En M. D'Lugo y K. M. Vernon (Eds.), *A Companion to Pedro Almodóvar* (pp. 129-152). Blackwell Publishing. <https://doi.org/10.1002/9781118325360.ch6>
- Codina, L. (2019). Scopus: caracterización y guía de uso avanzado. Preparación, búsqueda y exportación de resultados. <https://www.lluiscodina.com/scopus-analisis-guia-utilizacion/>
- Conrod, F. (2025). Almodóvar's Baroque Transitions in the Early Films (1980–1995). *Humanities*, 14(1), 1. <https://doi.org/10.3390/h14010001>

- Cortés-Selva, L. y Ostrovskaia, L. (2018). Mapa de las revistas de alto impacto en cine: países, idiomas, editoriales y temáticas. En G. González, S. García y A. M. Gayol (Eds.), *La investigación actual y sus retos multidisciplinares* (pp. 95-166). Dykinson.
- Cubo, A. H. (2023). As if Franco had never existed? The intrusive past in Pedro Almodóvar's *Tacones lejanos/High Heels* (Almodóvar 1991). *Studies in Spanish and Latin American Cinemas*, 20(1-2), 3-22. [https://doi.org/10.1386/slac\\_00100\\_1](https://doi.org/10.1386/slac_00100_1)
- Deleyto, C (1995). Postmodernism and parody in Pedro Almodóvar's *Mujeres al borde de un ataque de nervios* (1988). *Forum for Modern Language Studies*, 31(1), 49-63. <https://doi.org/10.1093/fmls/XXXI.1.49>
- Difrancesco, M. (2009). *Pepi, Luci, Bom, and Dark Habits*: Lesbian "Families" in the Films of Pedro Almodóvar. *Journal of Lesbian Studies*, 13(1), 49-58. <https://doi.org/10.1080/07380560802314169>
- Dix, H. (2023). Autofiction in words and images: The Visual-Verbal Dialectic. En A. Ensslin, J. Round y B. Thomas (Eds.), *The Routledge Companion to Literary Media* (pp. 87-98). Routledge.
- D'Lugo, M. y Vernon, K. M. (Eds.). (2013). *A Companion to Pedro Almodóvar*. Blackwell Publishing.
- Durán Manso, V. (2023). Los «chicos» de Pedro Almodóvar: las masculinidades disidentes a través de sus personajes. *Revista Prisma Social*, (40), 52-83. <https://orcid.org/0000-0001-9188-6166>
- Garcés, M. (2013). The shortcomings of simulacra: Fragments of the past in Pedro Almodóvar's broken embraces. *Océanide*, (5). <https://oceanide.es/index.php/012020/article/view/10/59>
- García-Escribano, A. B. (2017). Subtitling audiovisual humour: The case of 'early Almodóvar' films during la movida in Spain (1980-1984). *MonTI. Monografías de Traducción e Interpretación*, (9), 219-247. <http://dx.doi.org/10.6035/MonTI.2017.9.8>
- Garrote, V. (2013). Demasiado hetero para ser de la Movida, demasiado *queer* para ser de la pre-Movida: ¿Qué hace una chica como tú en un sitio como este? (Colomo, 1978) y *Pepi, Luci, Bom* y otras chicas del montón (Almodóvar, 1980). *Hispanic Research Journal*, 14(3), 227-243. <https://doi.org/10.1179/1468273713Z.00000000046>
- Gilligan, S. y Collins, J. (2019). Suits and subcultures: Costuming and masculinities in the films of Pedro Almodóvar, *Film, Fashion & Consumption*, 8(2), 147-69. [https://doi.org/10.1386/ffc\\_00004\\_1](https://doi.org/10.1386/ffc_00004_1)
- Gómez Gómez, A. (2024). Edad, envejecimiento y edadismo en *Julieta* (2016) de Pedro Almodóvar. *Historia y comunicación social*, (29), 141-150. <https://doi.org/10.5209/hics.90616>
- Gutiérrez-Albilla, J. D. (2017). *Aesthetics, Ethics and Trauma in the Cinema of Pedro Almodóvar*. Edinburgh University Press.

- Knauss, S. (2014). Excess, Artifice, Sentimentality: Almodóvar's Camp Cinema as a Challenge for Theological Aesthetics. *Journal of Religion, Media and Digital Culture*, 3(1), 31-55. <https://doi.org/10.1163/21659214-90000040>
- Liu, Q. (2024). Sensibility in the world of science and gendered society: the ethics and aesthetics of skin in *The Skin I Live In*. *Studies in European Cinema*, 22(2), 190-205. <https://doi.org/10.1080/17411548.2024.2406086>
- Marcantonio, C. (2007). The Mute Female Body and narrative Dispossession in Pedro Almodóvar's *Talk to her*. *Women and Performance*, 17(1), 19-36. <https://doi.org/10.1080/07407700701246257>
- Medina, R. (2023). Cinema and Glory Almodóvar's Aging Journey Through Space, Time, Pain, and Loss. En N. Haring, R. Maierhofer y B. Ratzenböck (Eds.), *Gender and Age/Aging in Popular Culture. Representations in Film, Music, Literature, and Social Media*, 22, 35-54. <https://www.transcript-publishing.com/978-3-8376-6242-9/gender-and-age/aging-in-popular-culture/?c=410000033>
- Nieto-Ferrando, J., Lozano-Aguilar, A. y Gómez-Morales, B. (2024). Tourism and auteur cinema. Almodóvar as a promoter of the image of Spain in France [Turismo y cine de autor. Almodóvar impulsor de la imagen de España en Francia]. *Revista Latina de Comunicación Social*, (82), 01-20. <https://www.doi.org/10.4185/RLCS-2024-2156>
- Palacio, M. (2007). Estudios culturales y cine en España. *Comunicar*, (29), 69-73. <https://doi.org/10.3916/c29-2007-10>
- Pastor, B. M. (2006). Screening sexual and gendered otherness in Almodóvar's *Law of Desire* (1987)—The real 'sexual revolution. *Studies in European Cinema*, 3(1), 7-23. <https://doi.org/10.1386/seci.3.1.7/1>
- Pérez-Melgosa, A. P. (2013). The ethics of oblivion: Personal, national, and cultural memories in the films of Pedro Almodóvar. En M. D'Lugo y K. M. Vernon (Eds.), *A Companion to Pedro Almodóvar* (pp. 176-199). Blackwell Publishing.
- Pérez Ríu, C. (2017). Transition, circularity and haptic space in the representation of the city. From Ruth Rendell's *Live Flesh* to Pedro Almodóvar's *Carne Trémula*. *Continuum*, 31(5), 682-693. <https://doi.org/10.1080/10304312.2017.1297989>
- Repinecz, Martin (2017). Salvaje primitiva, como vosotros: Race Camp in Almodóvar's Cinema. *Revista de Estudios Hispánicos*, 51(3), 513-541. <https://dx.doi.org/10.1353/rvs.2017.0055>
- Rey, J. (2017). *All About Almodóvar's Men*. Peter Lang Verlag.
- Rodríguez Serrano, A., Palao Errando, J. A., Marzal Felici, J. (2019). Els estudis fílmics en el context de les ciències socials: una anàlisi d'autors, objectes i metodologies en les revistes d'impacte espanyoles (2012-2017). *BiD: textos universitaris de biblioteconomia i documentació*, (43). <https://dx.doi.org/10.1344/BiD2019.43.6>

- Rodríguez Serrano, A. (2022). Algunas tribulaciones del análisis fílmico contemporáneo. Apuntes en los márgenes de Conexiones, un diálogo con Santos Zunzunegui (Asier Aranzubia, 2022). *Fotocinema. Revista Científica De Cine Y Fotografía*, (25), 435-449. <https://doi.org/10.24310/Fotocinema.2022.vi25.15136>
- Sánchez Noriega, J. L. (2017). *Universo Almodóvar, estética de la pasión en un cineasta posmoderno*. Alianza.
- Sempou, E (2019). The Representation of Masculinity and Male Sexuality in Pedro Almodóvar's Film *Law of Desire*. En K. Popak-Bernat y S. D'Arcy (Eds.), *Rethinking the Erotic: Eroticism in Literature, Film, Art and Society* (pp. 63-71). Brill.
- Simont, J. (2011). Étreinte brisée Notes sur Pedro Almodóvar et l'Espagne. *Les Temps Modernes*, 665(4), 1-20. <https://doi.org/10.3917/ltn.665.0001>.
- Varga, D. (2022). Funkcionalnost monodrame Ljudski glas Jeana Cocteaua u filmovima Pedra Almodóvara (The functionality of Jean Cocteau's monodrama *The human voice* in Pedro Almodóvar's movies). *Knjizevna Smotra*, (54), 93-101. <https://hrcak.srce.hr/288003>
- Vidal, B. I. (2010). Memories of Underdevelopment: *Torremolinos 73*, Cinephilia, and Filiation at the Margins of Europe. En D. Iordanova, D. Martin-Jones y B. Vidal (Eds.), *Cinema at the Periphery* (pp. 211-231). Wayne State University Press. <https://kclpure.kcl.ac.uk/portal/en/publications/memories-of-underdevelopment-torremolinos-73-cinephilia-and-filia>
- Zunzunegui, S. (2018). *Historias de España. De qué hablamos cuando hablamos de cine español*. Shangrila.
- Zurian, F. A. (2017). La productora El Deseo y la ficción televisiva: origen de la serie *Mujeres*. *Revista Prisma Social*, 233-259. <https://revistaprismasocial.es/article/view/1608>