

CRAVAN VS. CRAVAN (2002)

LOCATION

La Plaza Monumental (bullring),
Gran Via de les Corts Catalanes, 749, Eixample



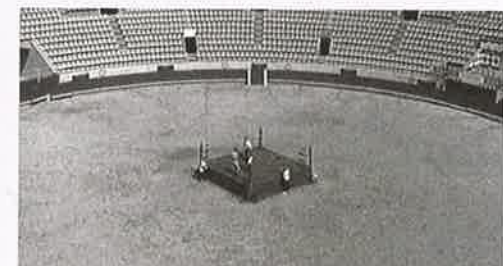
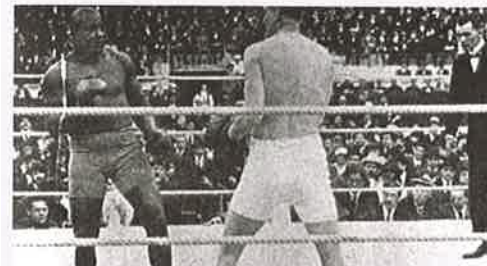
ISAKI LACUESTA IS an award-winning film-maker who prefers to divide his films into 'cine escrito' (written cinema) and 'cine no escrito' (unwritten cinema), rather than terms like 'documentary' or 'feature film'. *Cravan vs. Cravan*, ostensibly about Oscar Wilde's nephew (real name Fabian Avenarius Lloyd) with the pseudonym Arthur Cravan, is a palimpsest of layers, none of which might be completely true. Interwoven with the story of boxer/Dadaist poet Cravan is the tale of the narrator Frank Nicotra (also a poet and boxer), not to mention references to Pound, Gide, Debussy, Duchamp, and a host of other artists and influential figures at the turn of the last century. *Cravan vs. Cravan* offers us a varied panorama of Barcelona sights: Las Arenas bullring (before it became a mall), La Monumental bullring, the Albigesos convent, the Monforte billiard parlour in Las Ramblas, el Llantiol club close to the Rambla del Raval, Barcelona's port, a gym in Poblenou, the Estació de França modernist train station, and cloud-swept panoramic views of the entire city. Lacuesta tapes interviews with people who (supposedly) knew Cravan or had studied about him, as well as re-enactments of key moments in this fluid story, such as an exhibition boxing match in La Monumental between Cravan and heavyweight champ Jack 'Galveston Giant' Johnson. Attempts to solve the mystery of Cravan – a mystery that starts with his birth in Switzerland and continues through France, Barcelona, New York City, and on to the New World – are shown to be futile. It seems that Cravan himself was the most active mythmaker about his own life. ♦ **Linda C. Ehrlich**

Photo © Dani Rovira

Directed by Isaki Lacuesta

Scene description: Boxing match between Cravan and Jack 'Galveston Giant' Johnson at La Monumental

Timecode for scene: 0:58:15 – 1:17:42



Images © 2002 Benecé Productions

ANTONIO GAUDÍ (1985)

LOCATION

Parc Güell, Carrer d'Olot, s/n, Gràcia



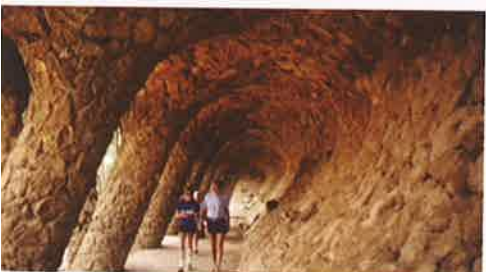
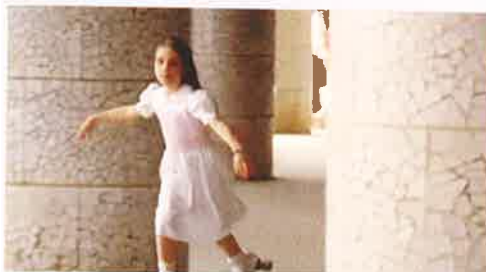
THIS 72-MINUTE DOCUMENTARY by Japanese film-maker/visual artist Hiroshi Teshigahara (1927–2001) was based on memories of the director's first view of the architectural fantasies of Antonio Gaudí (Antonio Gaudí i Cornet, 1852–1926). When Teshigahara first visited Barcelona with his father in 1959, he encountered the world of the Catalan architect – a world Teshigahara described as one of the greatest surprises of his life. He deeply regretted that he had insufficient film for his 16 mm camera at that time. In 1984 Teshigahara corrected that situation by returning with a full film crew. Most of *Antonio Gaudí* is without any narrative explanation except for the occasional subtitle to identify a building, set to hypnotic music by award-winning composer Takemitsu Tōru, as well as to European processional music. We enter into Gaudí's early work and continue on through Parc Güell, and up to the Temple de La Sagrada Família as if on wings, after several earlier teasing glimpses of the spires. We are shown little of Gaudí himself. Teshigahara evokes a world that is neither Spanish nor Japanese – a hybrid universe that examines Spanish inspiration within a Buddhist frame. This film, which offers a multiplicity of ways of looking, is in keeping with the eye of a ceramicist like Teshigahara. The camera moves like a picture scroll, right to left, later top to bottom, echoing the illusion of movement in the architecture. As Teshigahara says of Gaudí in Dore Ashton's *The Delicate Thread: Teshigahara's Life in Art* (Kodansha, p. 71), 'His works made me realize that [...] the world in which I was living still left a great many possibilities.' ♦♦ **Linda C. Ehrlich**

Photo © Enrique Fernández

Directed by Hiroshi Teshigahara

Scene description: Teshigahara's camera explores Parc Güell

Timecode for scene: 0:45:43 – 0:55:20



Images © 1985 Teshigahara Productions