

Crawley film collection donated to Archives

The Public Archives of Canada has announced the acquisition of the Crawley collection of films, considered to be the largest and most significant collection of privately produced Canadian films in existence. The films were made by the Ottawa-based film company, Crawley Films, created by Budge and Judy Crawley in 1939.

Crawley Films has produced more than 3 500 motion pictures, slide films and com-

mercials since its inception. These include television and theatrical dramas, documentaries and sponsored films, produced in every Canadian province and territory, and in more than 30 countries on six continents.

Producer of Canada's only winner of an Academy Award Oscar for a theatrical feature film, *The Man Who Skied Down Everest*, Crawley has made films in 26 languages for 400 different clients, and has

won 260 awards in national and international competitions, more than any other independent producer in Canada. The company has also helped introduce such international celebrities as Christopher Plummer, Geneviève Bujold, and Rich Little.

Included in the collection are completed films, negatives and printing elements, production and administrative files, still photographs, a stockshot library and original film footage dating from 1939 to 1977.

Canadian sculptures exhibited at Venice Biennale

Canadian sculptors, Ian Carr-Harris and Liz Magor, will each show three works in the Canadian pavilion at the 41st Venice Biennale being held from June to mid-September. Narrative devices, humour and an interest in human behaviour and values characterize the work of both artists.

Toronto artist Ian Carr-Harris is showing one early piece entitled *A Section of . . .* (1973) and two later works, *3 Examples* (1980) and *In German* (1982). *A Section of . . .* is typical of an important series of works made by Carr-Harris in the early Seventies in which tables serve as a familiar and informal stage for the presentation of verbal and visual propositions.

Originally from Vancouver, Liz Magor now lives in Toronto. She will be represented at the Biennale by the 1981 sculpture *Dorothy* — *A Resemblance* as well as two new photographic works completed in 1984, *Notable Bakers* and *I have always weighed 98 lbs.*

All three of Liz Magor's works in the ex-

hibition deal with the nature of human identity, how it is defined and how it persists. Her preoccupation with the objective representation of the history of a body and the material portrayal of personal identity has emerged consistently from her early interest in order and repetition found in the natural world. Her reflections on the cultural influences and individual distinctions that account for identity are set against the inevitability of the natural processes that govern existence.

Dorothy — *A Resemblance* is a physical analogue for Dorothy's perception of herself and her practical values based upon an actual story told to her. She uses found photographs in her newest works, suggesting by their selection and placement the absurdity of applying conventional systems of description and classification to human beings. Her comparisons are witty, disturbing and fundamentally compassionate statements on the human condition.



Dorothy — *A Resemblance* (1981), a sculpture of lead and steel by Liz Magor.



Budge and Judy Crawley, founders of Crawley Films, attended a ceremony marking the donation of the Crawley collection of films to the Public Archives of Canada.

Some of the more well-known feature titles are *The Luck of Ginger Coffey* (included in the collection with Robert Shaw), *Janis* (with Janis Joplin), and *The Rowdyman* (with Gordon Pinsent). The wide range of non-theatrical shorter films, such as *The Loon's Necklace*, *Newfoundland Scene*, *Au Pays de Nouvelle-France*, the *RCMP* series, *Quality of a Nation*, and the *Ages and Stages* series also constitute an impressive body of Canadian film-making.

The physical extent of the collection is estimated at some 2 500 productions consisting of 10 000 cans of film and 250 boxes of files covering 625 metres of shelving.

Crawley, of colour photography, Crawleys has assembled over two-million feet of film, representing Canada's view of itself and of the world. The special value of the collection, aside from its record of rare or historic events, is that it expresses the views of Canada's largest corporations on important issues of the day.