

"I've filled my house. I literally have no more room... I can't hang nearly as many artworks as I would like."

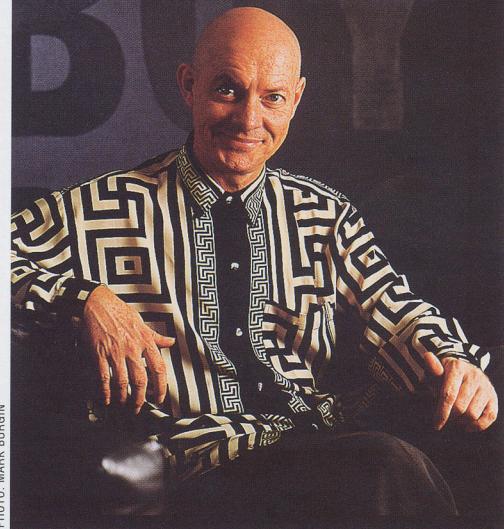
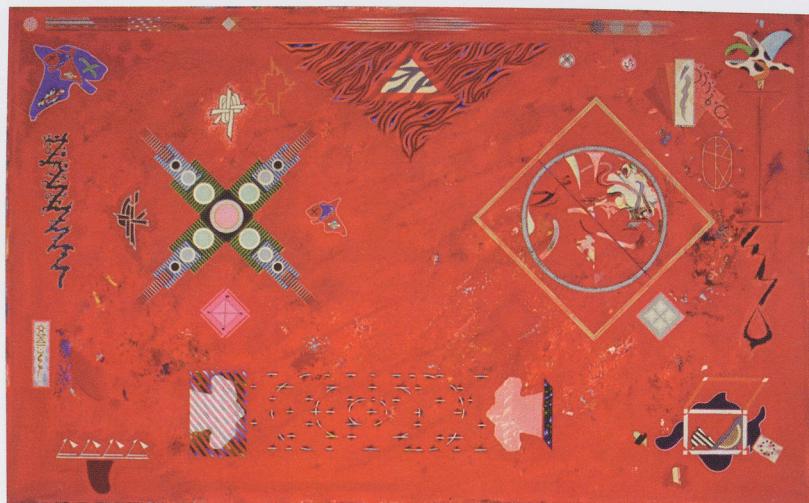


PHOTO: MARK BURGIN



Stephen Killick, *River Ritual with Map and Mirror*, 1978. Acrylic on canvas, 272x168 cm.
COURTESY: MALCOLM ENRIGHT

The irony inherent in this work, of course, is that it also must be 'valued' for the market, and adding to the irony is the current popularity of 1960s abstraction and the possibility that Sylvia Holmes paintings may now be purchased for their own merits. Conceptual artworks of the calibre of MacPherson's have enormous capacity to reinvent themselves. As Enright says: "How could you *not* buy this stuff?"

Although Enright has followed and supported several artists throughout their careers, he has also made a policy of buying one or two signature pieces by other prominent artists. Ken Whisson's *Blue Tourer* (1975) falls into this category, which Enright bought from Ray Hughes Gallery in Brisbane in 1978. Another major work is Narelle Jubelin's *Foreign Affair* (1990-91) consisting of nine petit point and marbled frames housing the Chicago Foreign Order medal. These were part of a site-specific work in the old United States Custom House for the internationally renowned Charleston Spoleto Festival. Jubelin was one of 20 contemporary artists from around the world invited to participate in this exhibition. Enright regularly kept in touch with the conceptual art scene in the southern states and overseas, ensuring first claim on important works, such as Jubelin's, when they became available.

Morrell notes that Enright has been quite systematic in his collecting: "With the major artists, Mal bought carefully at quite high prices and placed emphasis in different ways, depending on the particular artist." But it is the collection of ephemera, consisting of postcards, correspondence and diagrams from artists,

that Morrell regards as an unrivalled treasure-trove. Morrell says: "These items are effectively works of art in themselves, but ones which can't really be displayed, and weren't meant to be. It is something peculiar to conceptual art that many works of art only exist in the idea, so this collection of documentation is a unique archive of that art."

A row of filing cabinets in Enright's studio is filled with personal letters and cards from artists, catalogues and press clippings, artists' notes and sketches about ideas they were working on – all meticulously labelled and filed. In addition to the ephemera, Enright has created a relational database that documents every piece in the collection – complete with a scanned image. This information includes standard details of the work and provenance,