

purchase date, etc., but also anecdotal and bibliographical detail about the work or the artist. The following is an excerpt from notes relating to a Luke Roberts collage, *Olga's Breakfast* (1980-90):

"This work entitled *Olga's Breakfast* comes from the memory (and archive) of Mrs Jones of Red Hill, Brisbane. She was a white Russian lady who thought herself a sculptor – her entire house was filled to the ceilings with a lifelong plastic and ceramic collaged maze she made. The brothers Anderson, infamous door knockers, found her first and created a disturbance by pulling her works apart to see the hallmarks on the base of pottery..."

The anecdotes are sometimes crucial to appreciating the work, sometimes inconsequential, but always interesting. Few collections have such wealth of background material to support them. Adding to this material is the recently published *Experimental Art in Queensland 1975-1995** by Urszula Szulakowska which covers roughly the same period as Enright's collection. This incorporates another first-hand account of the art scene, and is particularly interesting in framing the political environment under the Joh Bjelke-Petersen regime. Szulakowska writes that "the creative arts scene in its interdisciplinary and hybrid forms was very much alive, but it had one intention only – to promote the cause of civil liberty against the Bjelke-Petersen government". Enright's involvement in these developments is well documented in the book.

So, why does someone so deeply involved in this art scene decide to sell up everything and cease collecting artworks? Enright replies enigmatically: "It's time. It's simply time in my life." He goes on to explain that the collection has reached a certain point, and to go on would mean a new wave of investment – financial and emotional – but he now has new ventures in sight. Enright describes himself professionally as a concept facilitator and an agent for change, and someone who likes to "expand the categories". But when asked if he thought he'd "filled the category" of his collection, he replies: "No. I've filled my house. I literally have no more room – I don't have a commercial space and I am not an institution, so I can't hang nearly

as many of the artworks as I would like." Enright shares studio space with his wife, contemporary jeweller Barbara Heath and her two assistants, and territorial disputes appear to be bloodless, but constant.

As we go to press, negotiations regarding the exact inventory for the auction were still underway with Phillips' managing director Andrew Shapiro. The Queensland Art Gallery have expressed definite interest in the 'ephemera' collection including work by Robert MacPherson and Scott Redford. Enright says it was a dilemma to select where to sell the collection, but he chose Phillips because he thought they had a better track record with handling contemporary art. Since 1996 Phillips have pursued a total approach to the auction sale of twentieth century design and art, providing viewing spaces conducive to the display of the art, and producing distinguished catalogues designed to complement the contents of the sale. And Shapiro says the firm has "established the largest audience for twentieth century design and contemporary art

in the country, attracting people who were not necessarily auction-goers before".

Shapiro believes that the Enright collection is particularly exciting for a number of reasons. He says: "There have been very few public auctions of contemporary art in Australia, or overseas for that matter. The enormous success internationally of the Saatchi Collection sale and other auctions over the last six months is very encouraging." He also believes that the strong curatorial focus of Enright's collection is unique. "Enright was very selective and considered in what he bought and it is obvious that this collection was assembled with passion and quite a bit of scholarship."

The Enright Collection will be on view at Sydney's Artspace in Woolloomooloo from Thursday 29 April to Sunday 2 May, with the auction commencing on Monday 3 May. A selective viewing will also be held in Brisbane's new Arts Complex in Brunswick Street from 9 to 11 April.

* Szulakowska's book is available from the Queensland Studies Centre, Griffith University, Nathan, Qld, 4111.