

* FROM * GERMAN * ART * ENCYCLOPEADIA *

Enright, Malcolm, Australian graphic designer, collagist and artist book producer, art collector
*Brisbane 1949.

Enright's initial foray into advertising was in 1968 when he worked for the Myer department stores after study at the Central Technical College in 1966–67, he found full time employment with the firm. Subsequently he worked for Barry Dean's Press Etching studio 1970–71, LeGrand Advertising 1971, Jones Knowles 1972, Darcy McManus and Masius 1973–1979 and finalising this aspect of his career as creative director with Schofield Sherbon and Baker 1979–1985. Enright has been acting as a freelance multi-media designer since that time. He designed the first issues of Eycline Magazine #1-7 and the 'Fluxus and after' catalogue for the Queensland Art Gallery 1993. In 2001 he and curator Susan Ostling collaborated on a travelling design show entitled 'Future Factor' which broke design rules and attendance records throughout the Australian Craft sector. He has also been involved in the design of numerous exhibitions for his partner, the contemporary jeweller & sculptor, Barbara Heath since 1987.

Enright served on the committee of the Institute of Modern Art, Brisbane 1975–84 and has maintained a close relationship with that organisation since. He has curated or jointly curated several exhibitions of contemporary art in Brisbane: Institute of Modern Art 'New York/New York-Brisbane' 1977, 'No Names' 1983, 'Minimalism x 6' 1984, 'Robert MacPherson Survey Exhibition' (with Peter Cripps) 1985; University Art Museum 'Queensland Works 1950-1985' (with Nancy Underhill) 1985; That Space 'Outside Art N.Y.C' 1986. He served on the board again for a single year term in 2004.

Enright has been an assiduous collector of advertising and commercial photographic memorabilia, hand made objects and found drawings he calls his 'urban archaeology'. He has produced his gently amusing artworks entitled 'Inseperables', which reflect his involvement with the advertising industry, since 1982. These works rely for their effect on a satirical interplay of visual objects and words and their title. He continues to create artist books with this same ephemera though (digitally now).

He developed an important collection of contemporary Australian art from 1969 which was sold by Phillips International Auctioneers, Sydney in 1999. This sale set a high benchmark for contemporary art in the secondary market here in Australia. The catalogue was accompanied by a web-based visual & relational database Enright created; fully documenting his collection with authors notes and further historical information. He donated upwards of 40 works unsold at auction to the University Art Museum, Queensland University in 2000. He continues to update his Artist Archive relational database which itself could easily become an educational resource as the smaller unsold artworks & expandable database cover contemporary art activities from the late 1960s. His main preoccupation now is writing and managing the blog; www.viewersite.wordpress.com which reflects the productions of Jeweller to the Lost and Urban Archaeology.

EXHIBITIONS: BRISBANE, Michael Milburn Gallery 1986, 1989, 1992 (Individual), John Mills National 1987, ARTSITE 1990, Queensland AG 1993 (group); CAIRNS, Palm Court 1989; SYDNEY, Milburn + Arté 1989; he has participated in artists' books + multiples fairs in Brisbane, Sydney and London through his involvement with Grahame Galleries + Editions since 1989.

WORKS: BRISBANE, Queensland Art Gallery, Griffith University Gallery; SURFERS PARADISE, Gold Coast City Art Gallery; numerous collections here & abroad.

BIBLIOGRAPHY:

Various, 'Queensland Folk Art' Ipswich Art Gallery June August 2009 [see numerous loaned works]
T. Box, 'What a Gem' Home Supplement Courier Mail 9-10 July 2005
S. Wright, 'Property from the Malcolm Enright Collection (Lots 82–93), Christie's Contemporary Melbourne 25-6-2002;
S. Butler 'New art on the block' Collector Profile, Australian Art Collector Issue 8 June 1999;
L. Martin-Chew, 'The possible dream', The Weekend Australian Magazine, August 23-24 1997;
A. Wise 'Strategies for Success', Desktop Magazine, June 1993;
R. Valecenti & T. Lief 'Global Presence', An invitation to Re-Design the Earth, Thirst & Gilbert Paper, a Meade Company 1993;
C. Pearlman 'Electronic Exquisite Corpse', 7 global designers participated with Thirst & Gilbert Paper, a Meade Company 1991;
A. McIntyre, 'Contemporary Australian Collage and its Origins', Sydney, 1990;
N. Pilcher 'Real Men Star', Men in Vogue Supplement, September 1990;
U. Szulakowska 'Who's Who of Australian Visual Arts', 1st ed;
U. Szulakowska 'Collaborative art in a Stagnant Culture', Eycline, #1, 1987;
P. Anderson 'Inseperables 1974-1986', Michael Milburn Galleries, 1986;
C. Graham 'A passion for ephemera', Advertising Art, #1, Melbourne, 1984;
M. Cozzolino 'Symbols of Australia', Cozbook Melbourne, 1980.