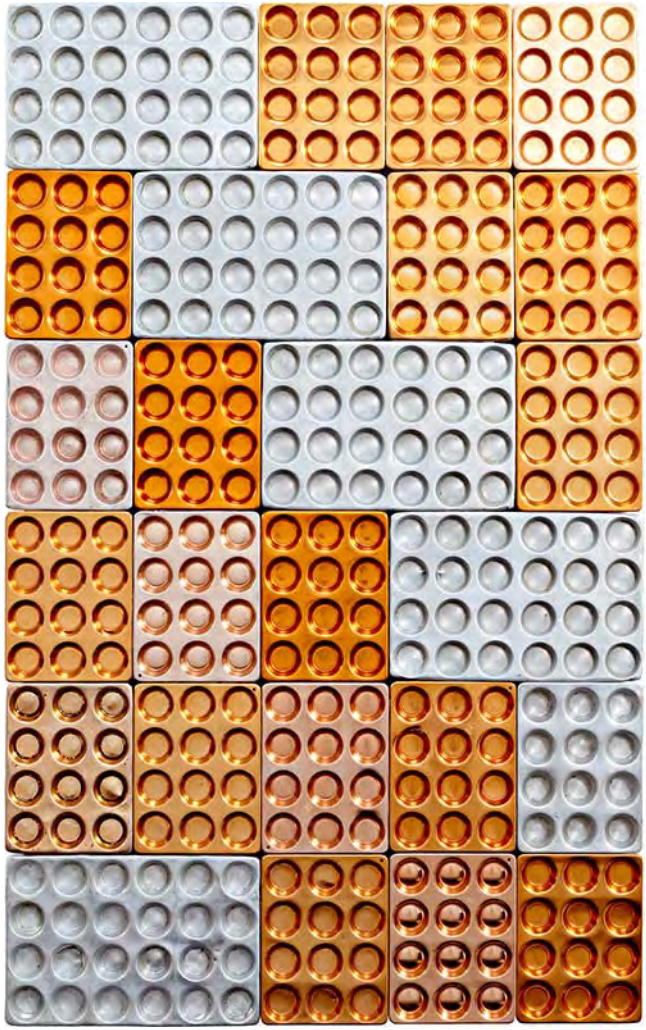
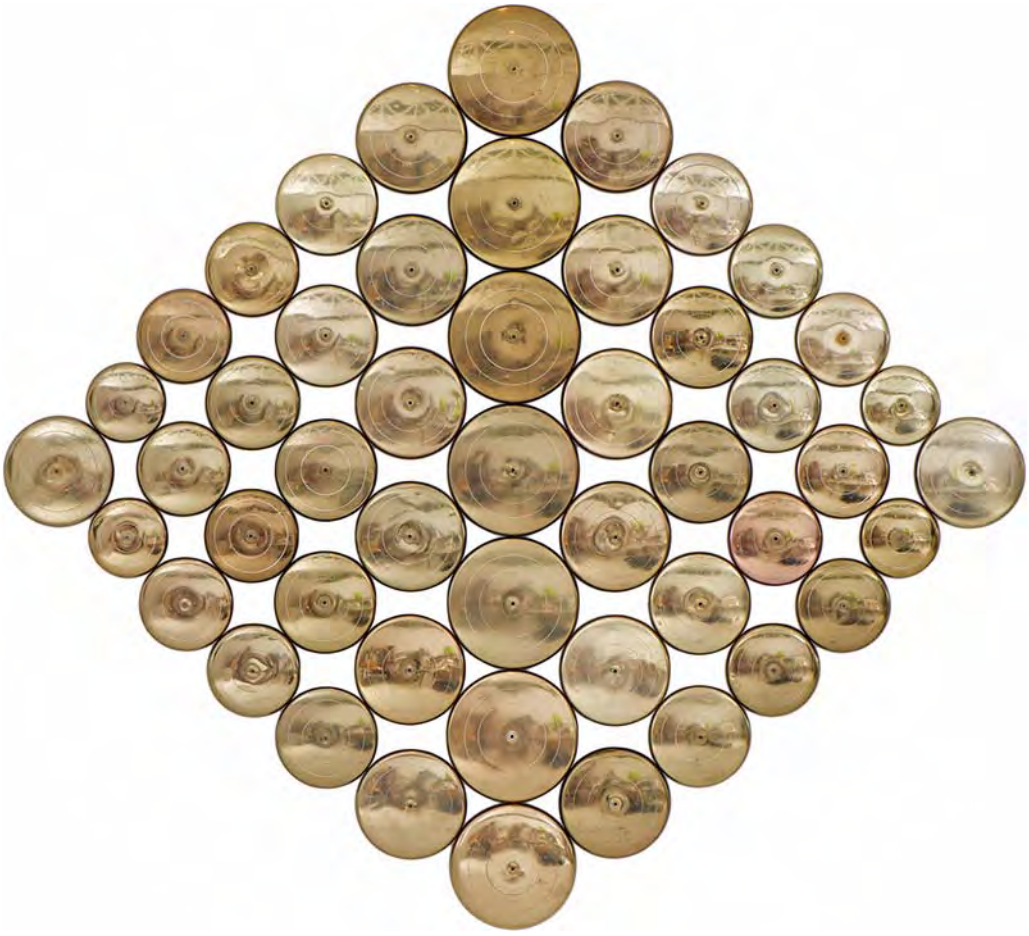
DONNA MARCUS

BOLT

DISSOLVE 2011
Aluminium
190 × 117 × 4 cm

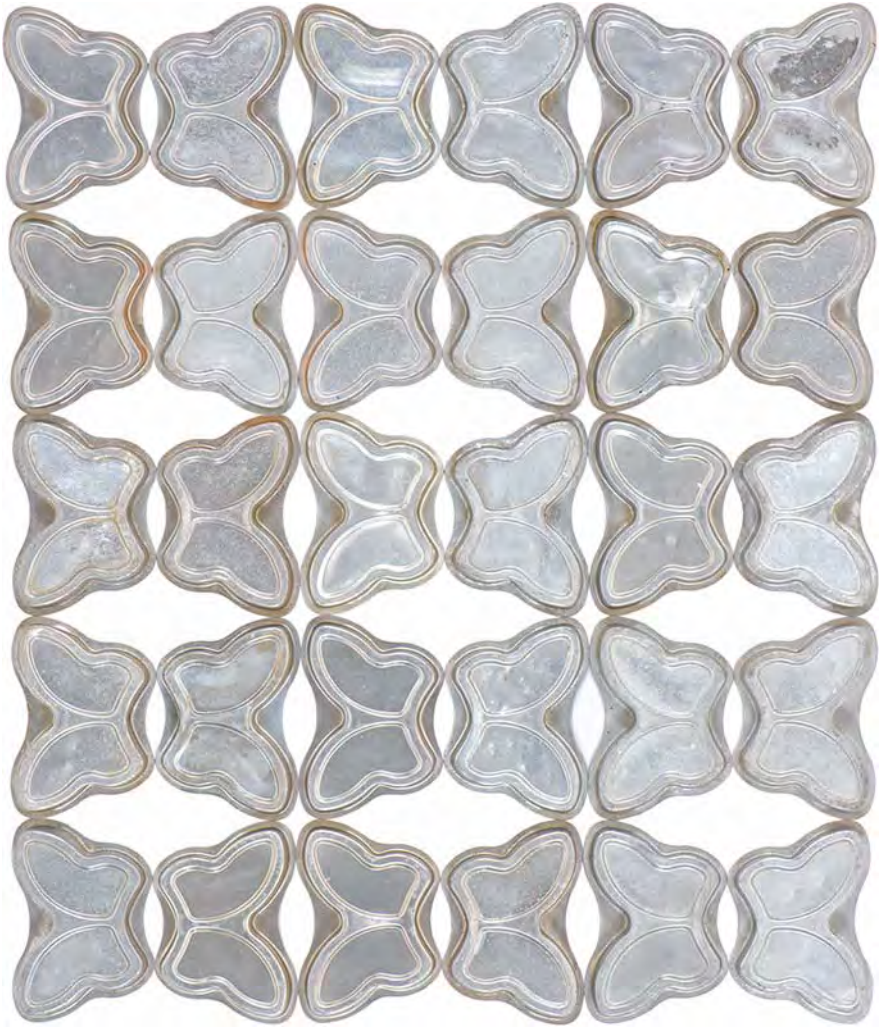


360 DEGREES 2009
Alumnium
164 × 100 × 50 cm



INCREMENTAL 2017
Anodised aluminium
158 × 144 × 6 cm

Bolt 2016
Aluminium
114 × 114 × 4 cm



FLUTTER 2016
Aluminium
120 × 103 × 4 cm

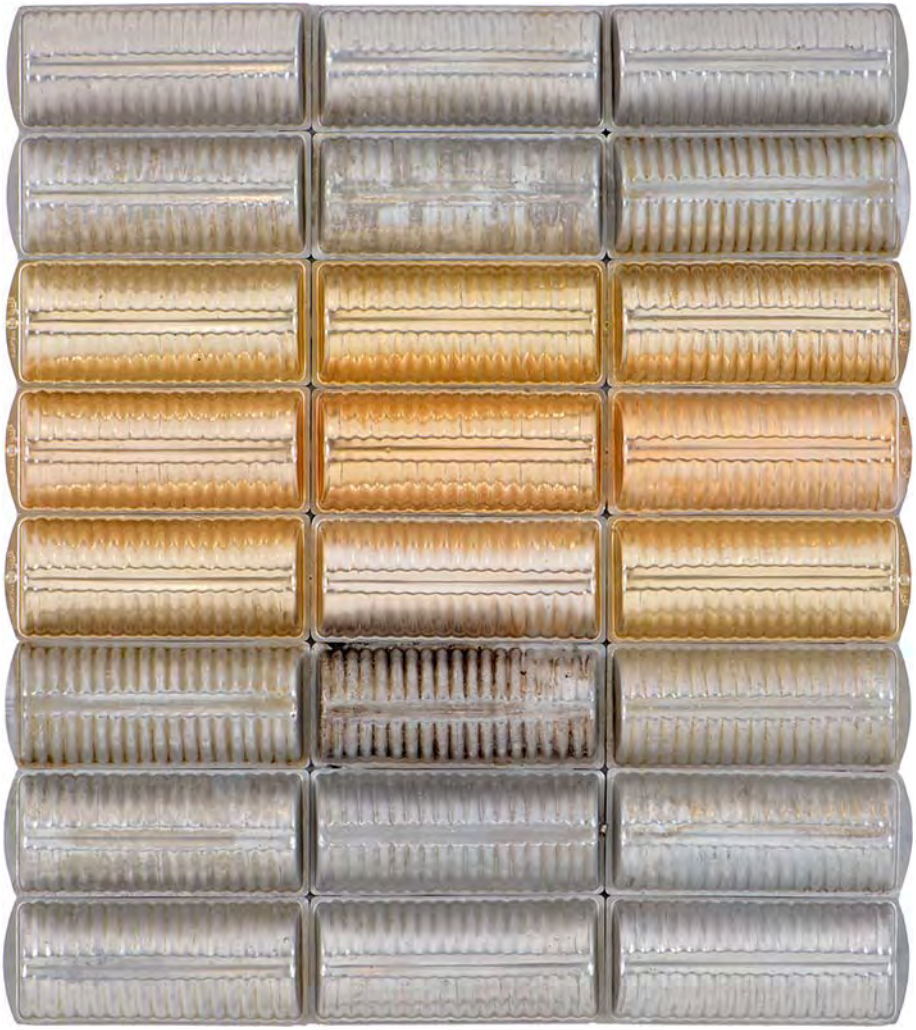
GROUNDED 2011
Aluminium and ceramic
90 × 90 × 6 cm

DODECAHEDRON X 2008
Aluminium
85 × 85 × 85 cm

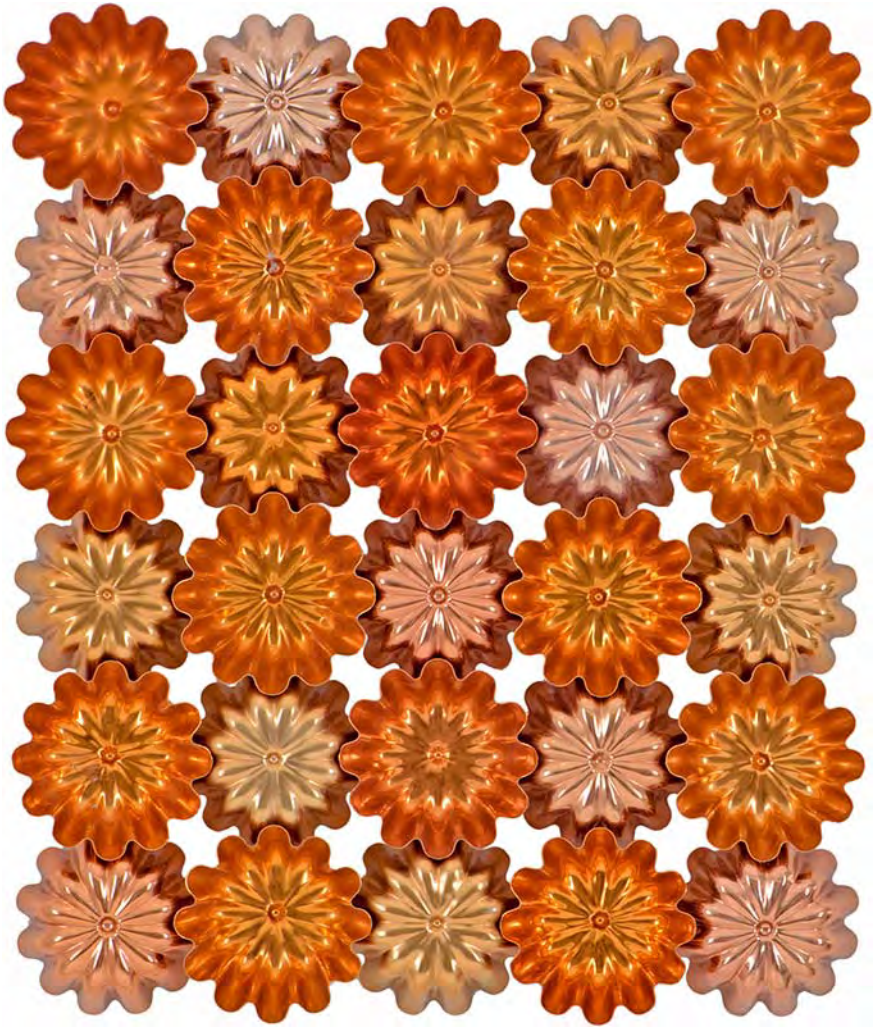
LANDED 2017
Aluminum and perspex
75 × 75 × 75 cm

CODE XX 2004
Aluminium and enamel paint
124 × 124 × 8 cm

(IN)FINITE 2017
Aluminium
113 × 106 × 6 cm



RADIATE 2017
Aluminium
95 × 83 × 7 cm



BURST 2017
Aluminium
90 × 76 × 8 cm

PAVÉ 2017
Aluminium and anodised aluminium
92 × 67 × 12 cm

SQUARE 2017
Aluminium and anodised aluminium
82 × 82 × 8 cm

VOLT 2013
76 × 47 × 4 cm
Bakelite, porcelain and steel

LOVERS 2004
Aluminium
55 × 55 × 55 cm (each)

FULLERENE #3 2004
Aluminium
80 × 80 × 80 cm

BEAM 2013
Bakelite, aluminium and steel
34 × 34 ×10 cm

Earth

'It all starts with dirt' is how Alcoa, the world's largest producer of aluminium, describes the production of aluminium. When Mathew Flinders spotted the red-dirt cliffs of Weipa in 1802, he had no way of knowing what he was looking at. Aluminium, which does not occur naturally, had not yet been developed. It was later in the nineteenth century that aluminium, 'the silver in the clay', was successfully prised from the earth where it is the most commonly occurring metal. 'Explore the amazing process of turning a four-ton truckload of dirt into a ton of aluminium,' invites the Alcoa website with an illustration showing the miracle of bauxite-rich ore turning to alumina to aluminium ingots and next magically taking flight as a large plane.

It took a collection of about 4 tonnes of scrap aluminium to sieve out enough objects for my 2004 exhibition *Dozens*. Once a miracle material developed through the alchemy of nineteenth century science, the ubiquity of aluminium has now made it the 'poor man's silver'. Each aluminium object I collect comes from a line of mining and manufacture, then moves into service in everyday life, before being discarded and collected — or 'unearthed'. No other modern material can claim the same enduring persistence.

This is Not a Toy

I am interested in the cumbersome quality of dreams of collection, how the collecting process activates the imagination, and how taxonomised or enthusiastic adaptations of collected material render useless that which is collected. 'Collectible' once implied something old which, having weathered life, is 'found' again. Now a 'collectible' can be bought brand new, rendering any earlier purpose obsolete. New reproduction tin toys carry the warning 'NOT FOR CHILDREN' or even better, 'THIS IS NOT A TOY'. How often are collections sold 'complete' (which occurs frequently according to the pages of eBay and the Trading Post) when the act of collecting is redundant? Once a collection is complete, it seems to cease to serve its purpose — like the phenomenon of the carefully renovated house that is lived in through all its ungainly stages and then sold unexpectedly once finished. Collecting, it would seem, is about travelling hopefully, perhaps hoping never to arrive:

> What we have begun to suspect is that the collection is never really initiated in order to be completed. Might it not be that the missing item on the collection is in fact an indispensable and positive part of the whole, in so far as this lack is the basis of the subject's ability to grasp himself in objective terms? Whereas the acquisition of the final item would in effect denote the death of the subject, the absence of this item still allows him the possibility of simulating his death by envisaging it as an object, thereby warding off its menace.' (Baudrillard in Elsner, J. and Cardinal, R. *The Cultures of Collecting*, Melbourne University Press, Melbourne, 1994, p.13)

I am conscious that I am not the only person to have speculated about this widespread phenomenon with the devious teleology that Baudrillard suggests. It is integral to the economy in its profusion of

motives and impossible to rationalise; however, I am equally conscious that every person's view of collecting — including my own — is unique.

Unearthing (Collecting)

My work starts in the wastelands of the scrapyard or the well-named opportunity shop, garage sale or church fête. Discarded aluminium and plastic domestic objects form the building modules of my sculpture and installation practice. Collecting (unearthing) these redundant cast-off objects is pivotal to the making process, and therefore it seems to make sense to start by exploring these beginnings: the collecting stage.

The pots and pans I collect will never be used to cook with again — and the work I make with them has little, if anything, to do with cooking. I need suffer no remorse over the relocation of the items from cooking to the aesthetic, though: while the objects could still be used at the point of collecting, they are by and large obsolete or imminently discarded. They do, however, serve a new 'utilitarian' purpose as building blocks for my sculptures. My collection of these objects can never be complete. There will always be a project that lacks the last few essential items despite years of collecting.

The completed work is constructed from particular collections of objects that share one or more categories of colour, shape or origin that are 'catalogued' in the finished work. Collecting is the start of the process, but the finished works never hide their lowly beginnings. The objects I collect remain in a sense in their 'original' state; they are layered with other objects or joined either as seamlessly as possible or with a definite 'seam' that becomes part of the finished work. This seam is the space between crevices, which becomes dark shadow. It is the negative space surrounding the objects that defines the work as much as the objects themselves. They are always themselves, yet become something entirely new (an artwork) within a new (usually gallery) context. An element of this is the fugitive quality of 'collectedness', which invites speculation as to the impulses of gathering the found but orderly components. The narrative of the collection and the everyday is always present in all stages of the work, from collecting to assembling and displaying.

The variety and immensity of objects collected often become a focus for viewers (usually the first way into the work). I cannot show my finished work without revealing the 'collection'. Baudrillard talks about two functions of objects they can either be 'utilised' or 'possessed':

> The two functions are mutually exclusive. Ultimately, the strictly utilitarian object has a social status: think of a machine, for example. Conversely, the object pure and simple, divested of its function, abstracted from any practical context, takes on a strictly subjective status. Now its destiny is to be collected. Whereupon it ceases to be a carpet, a table, a compass, or a knick-knack and instead turns into an 'object' or a 'piece'. (Baudrillard, 1994, p. 8)

In my work, the trail of the opportunity shop, garage sales and salvage yards remains highly visible (given that, in audience conversations, the most common question I am asked is ‘Where did you get it all from?’). The practical purposes of a teapot, a vegetable steamer or a saucepan lid also cannot hide for long because the objects always remain as themselves, despite being ‘destroyed’ by their collection and use in artworks.

At a conservative estimate, I have *now* amassed more than six tonnes of aluminium along with a number of plastic objects over the past twenty years. Items are gathered piece by piece in opportunity shops. I also collect by the bale from scrap metal dealers. My ‘collection’ now includes aluminium jelly moulds, steamers, egg cups, egg poachers, saucepan lids, teapots, icing nozzles, cake tins including trays for patty cakes, pineapple upside down cake moulds, Kugel Hopf, round, square, rectangular and heart shaped cake tins, fish mousse and crayfish mousse moulds, doughnut moulds, electric frying pan lids (both round and square, silver and enamelled), piping tubes and nozzles, griller in-fills, deep fryer inserts, drinking tumblers, rice cookers, vases, garden planters, jugs, soda siphons, ice trays, ice buckets, kitchen canisters, spoons, ashtrays, flour sifters, bowls, sugar bowls, light shades and many other miscellaneous pieces. The plastic objects include microwave cake containers and chicken cookers, jelly moulds and a variety of Tupperware. Each week brings a new and previously unseen example of kitchen ware to add to the collection.

Collecting must be arduous or it is devalued, as Susan Stewart (Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, London, 1993, p. 166) points out in her introduction: ‘It is not acceptable to simply purchase a collection in toto; the collection must be acquired in a serial manner.’ At first I collected pieces from the shelves of opportunity shops and markets. However, as my need for quantity increased, I realised quality did not mean unmarked, pristine and shiny. Happily, opportunity shop staff have sometimes allowed me to look through their recycling skips and retrieve objects *en masse*. This immediately increased the amounts of raw material I could gather and that I continue to amass. I have subsequently developed long-term relationships with major charity shop depots. One of these Gold Coast depots put aside scrap pieces for me for many years, and this support has brought with it new responsibility. I must now collect the ‘saved’ goods in a timely fashion. I have learnt the etiquette of not returning too frequently when aluminium is being put aside. Equally important is not to leave it too long before collecting the ‘box’ or ‘bag’. Now I am collecting pieces for the next project of large polycubes, I think longingly and guiltily of the two crates of frying pan lids that were thrown away because I was late.

In 2003, when I was away for four months, one scrap metal dealer saved electric frying pan lids for me. Normally these lids would have been sent to the smelters long before my return. Scrap metal dealers do not like collecting what they consider small amounts — particularly given that they deal in mountains of squashed cars and fridges and other impressively bulky items. I was acutely aware of this privilege, and

appreciative of what has been my most significant haul of frying pan lids to date. I am, however, still trying to convince a major aluminium recycler to assist me after discovering that aluminium (being nonmagnetic) is hand sorted on large conveyer belts. Retrieving huge quantities of frying pan lids and other objects from the conveyor belt remains beyond my realisation, a dream of greater efficiency.

Friends and family have become collectors in the field. This has allowed me to cull items from along the eastern seaboard from Hobart to Noosa, and I have now collected as far inland as Mildura. I have found pieces in Berlin, London, Paris and Vienna, and tried unsuccessfully to purchase the beautiful aluminium vases that Venetian flower sellers use. Often the postage of these items well exceeds the original cost of the piece (a paradox well known to eBay bargain-hunters). I have used a small vegetable steamer to create many works. This steamer is the 'module' that was faithfully copied and cast and used as the main component to create a large public artwork for Brisbane Square.

Collecting by Numbers

At first I collected objects which I found beautiful and interesting. Now I also hunt for 'parts', particularly since I have been working on more geometric constructions which require multiples of 'like' parts. A geodesic sphere, for example, will always require 20 larger parts that will stand in for a hexagon and twelve smaller parts that will stand in for a pentagon. In such a piece, each hexagon was formed from nine triangular saucepans and each pentagon from five triangular saucepans. I therefore needed to collect 180 of one type of saucepan and 60 of the other type — 240 in total to make a geodesic sphere. In this type of collecting, critical mass becomes very important.

The desire to find the elusive box of old stock which contains many repetitive elements is a vivid dream — but it has only once been fulfilled. Buying now by weight from scrap metal dealers and boxes in large charity depots comes close to the dream of finding boxes of old stock with like elements. Even with such a large quantity, it still takes many bales of aluminium over many years to collect enough for small geometric configurations. The Brisbane Square project reinvented this dream through the casting of more than 7000 'reproduction' aluminium vegetable steamers.

Buying

As well as buying by weight, I also continue to buy individual objects in shops and markets, although at times one can negotiate a 'job lot' for a number of pieces. In the early days of collecting, I occasionally collected from up-market 'retro' shops, but this was expensive and always felt like 'cheating'; it was not real salvage and it had already been 'found'. Although anodised aluminium kitchen ware has become sought after, fortunately most of the pieces I collect are damaged and incomplete: these well-worn 'parts' are not only plentiful but also economical. The value of these items is reflected in the varying prices at the point of sale. Objects such as vegetable steamers seem rarely to fetch more than 50 cents; however,

bright sets of aluminium beakers can vary from $1 to $75. I can retrieve the same type of object from a recycling skip at little cost to find that down the road it is marked up considerably as a ‘collectable’. Bargains are not always where one would expect to find them, so it is important to try any charity shop. Once I bought a complete set of beakers in perfect condition in Paddington in Sydney for $2. In regional areas, bargains are more reliable but sometimes normally inexpensive items can be unexpectedly expensive. Generally, though, aluminium and plastic kitchen ware is cheap and accessible.

STORING

I am unpacking my library. Yes, I am. The books are not yet on the shelves, yet touched by the mild boredom of order. I cannot march up and down their ranks to pass them in review before a friendly audience. You need not fear any of that. Instead, I must ask you to join me in the disorder of crates that have been wrenched open, the air saturated with the dust of wood, the floor covered with torn paper, to join me among piles of volumes that are seeing daylight again after two years of darkness, so that you may be ready to share with me a bit of the mood — it is certainly not an elegiac mood, but rather one of anticipation — which these books arouse in a genuine collector. (Benjamin, Walter. *Illuminations*, Fontana, London, 1992, p. 62)

The aluminium now frequently comes in large wool-bale bags. Tipping these out on the back deck is one of the great moments of collecting because I do not know what I have until the bag is emptied. The objects are usually very dirty — particularly now that they originate increasingly from salvage merchants rather than opportunity shops. Storage is always a problem, and for this reason aluminium has often remained stacked in cardboard boxes on the deck for too long. When the wet season hits in Queensland, it is depressing to hear the sound of clashing aluminium as yet another large cardboard box that didn’t get put away in time disintegrates. Yet, depressing as it is, finding aluminium left out in the storm, then removing the soggy cardboard and toys that at times fill cavernous spaces, allows me to (in a very inefficient process) to reactivate the retrieval process reminiscent of childhood pastimes of reordering stamp and rock collections and always discovering ‘new’ items in the process. In a process common to all collectors, the continual reordering of my collection is a reminder not only of the time of discovery of the objects, but of the more gruelling and time-intensive task of maintenance.

SORTING

In a parallel way, I have begun to feel as though I understand the relief that the scrap metal dealer expresses when I take away a small bag of goods from a large shed of scrap metal. I need continually to order my own chaotic collection to make my collection of objects useful. Making work provides an opportunity for these efficiencies of order. When making work relies on multiple items of the same object, this provides opportunities to stack in the magic numbers of twelve, 20, 140 and 240.

Every time I gather twelve pots for a dodecahedron, a sense of retrieval is complete. And it does not matter how many times I do this — I love the sense of taking from my waste collection and making. It is

similarity and sameness to other objects that makes them most useful to me, while ‘unique’ pieces are collected for my ‘museum’ as novelty items. The final sorting stage is lovingly cleaning the objects that have been kicking around a filthy recycling skip. I love the process of making a ‘clean palette’ of colours from enamel frying pan lids or an ordered geometric form — something made comprehensible from complete clutter and disorganisation and essentially waste.

SORTED

I am reminded of an optimistic proverb according to which: Every pot has its cover. ‘The world would get along better if pots and covers [lids] could always stay together’. (Bachelard 1994, p. 83)

I have found myself daydreaming of the end of the aluminium project when I will scoop up a few remaining objects into a bag and send this off to be recycled. Then all that I have collected will be used up and I can end this project and clean out the studio. But every pot has lost its lid; in my collection I need to form other categories other than ‘pot’ and ‘lid’ as part of the sorting process. I can never sort and store all that I have collected, but that leaves room for more discoveries within the collection.

It is overwhelming trying to store the material, particularly in what is essentially a domestic space. My studio (an old kitchen from a ‘Queenslander’ which itself was retrieved and moved into the backyard on the back of a truck) has become a storage shed, and I constantly seek ‘neutral’ spaces to compose my work — a working studio. Like so many ‘collections’, my aluminium and plastic has outgrown its storage space and ‘de-accessioning’ only takes place when works are constructed and sent away to galleries. This only happens after a great deal of sorting — and then only some of the collection is ‘sorted’.

ENCUMBERED

Plans are again underway for a ‘new wing’ of the studio in order to create more space for storage. We are all stuck living in a sea of aluminium, but this seems a common trait of collectors of objects. John Elsner and Roger Cardinal (1994), in an interview titled ‘Unless You Do These Crazy Things …’, spoke with Robert Opie, the founder of the Museum of Advertising and Packaging (Gloucester, UK):

JE and RC: Your life and your collecting are not really separate are they?

RO: Well, they can’t be. I live in it.

JE and RC: It runs your life?

RO: It does, pretty well. I try and run it occasionally, but generally speaking it does run my life. The best thing to have happened would be to find someone else doing it sufficiently seriously, and then I wouldn’t have had to worry about it! Perhaps I would have found something else.

JE and RC: You seem to hint at the sometimes oppressive nature of collecting. Do you feel you ever need a holiday from this? (1994, p. 25)

Robert Opie goes on to explain that he does take holidays, but even then there are unavoidable collecting opportunities — and here I think of the family holidays when we have returned from our annual trip back up the New England Highway, stopping at every opportunity shop along the way. Kitchen ware is stashed in every conceivable part of the car; even the children have been responsible for holding bags of aluminium on their laps for the last leg between Boonah and our home at Mount Tamborine near Brisbane. There are also the large boxes of objects left in Sydney, which are collected throughout the year. Each time I fly down, I take an empty suitcase and fill it from the Sydney stockpile which is housed in the basement of a patient friend who occasionally visits, bringing further material enhanced by her own visits to opportunity shops.

I do sometimes dream of living in a minimalist space — it is an aesthetic I crave in life and in art, but it is hard to imagine unless — like Mr Mallet (see below) — complete de-accession occurs. Mr Mallet's life hints at how cumbersome our dreams can be:

In order for the aircraft to fit comfortably into the backyard, one of the windows on Mr Mallett's house has been reversed so that the probe (on the nose of the aircraft) actually sits inside the windowpane. The move will be quite delicate because at the moment it's a very snug fit.

Mr Mallett has spent a considerable amount of time maintaining the aircraft and protecting it from the elements, including construction of an outdoor shelter. 'This means that there is very little additional curatorial work that the Museum will need to do,' he said.

Mr Mallett said he was initially reluctant to give up the aircraft, but was pleased that it was to be retained in Australia. He pointed out that he had purchased the 707A with the intention of eventually swapping it for a Mustang or Spitfire. 'I dropped a lot of hints, but unfortunately, it never came to fruition,' he said.

The backyard seemed like the most convenient place to put (the aircraft) at the time. I'm sure my wife will put the space to good use now as she's a very keen gardener. (RAAF press release, 23 March 1999)

Plans for the sunken garden have been scrapped and the space allocated to the new double-storey shed in an attempt to take control of the collection problem around the house before it overwhelms our lives. But, as Baudrillard (1994) points out, another kind of madness can follow:

It has been said that if, in an experiment, one were to prevent a person from dreaming, severe psychological disturbances would rapidly ensue. It is equally certain that if a person were deprived of the possibility of escaping-and-regressing within the game of possession, if that person were reinvented from marshalling his own discourse

and running through a repertory of objects imbued with self and removed from time, mental disarray would follow every bit as promptly. (Elsner, J and Cardinal, R. 1994, p.16)

Collecting Anxiety (Greed)

Parallel to the dream of complete de-accession is the nightmare of having not done this week's rounds of the aluminium depots, of the pieces I didn't manage to collect before the recycling melt-down. Even with a team of volunteers in the field, there is always the sense of inefficiency; I will never be able to collect enough, for more 'like' elements are always needed. It is a treadmill against time with pieces here today, gone tomorrow. It is not enough to collect tonnes of material (an easier task): a collection that is curated into parts, into specific categories, is always more difficult. Finding one beautiful cup or bowl highlights the uncollected — the other eleven that are needed:

What makes a collection transcend mere accumulation is not only the fact of its being culturally complex, but the fact of its incompleteness, the fact that it lacks something. Lack always means lack of something unequivocally defined: one needs such an absent object. And this exigency, modulating into the quest and impassioned appeal to other people, is enough to interrupt that deadly hypnotic allure of the collection to which the subject otherwise falls prey. (Baudrillard, 1994, p. 23)

Each new individual piece — and, almost on a weekly basis for the past twenty years, I have found a type of piece that I have never seen before — always suggests the hope of a new category, a small subsection in the larger collection:

a single object can never be enough: invariably there will be a whole succession of objects, and, at the extreme, a total set marking the accomplishment of a mission. This is why the possession of an object of whatever kind is always both satisfying and frustrating: the notion of there being a set of objects to which it belongs lends the object an extension beyond itself and upsets its solitary status. (Baudrillard, 1994, p. 8)

There is always the anxiety (greed?) of being on a treadmill when one collects, the fear of the crucial piece — or, worse still, the large crate of objects — being left behind, uncollected. Perhaps it is the fear of not being encumbered by a collection of these things — a mirror to the dream of being free of them.

Time and Salvation

I am always aware that there is only a certain time left to collect the aluminium and plastic pieces that form my collection. Today, redundant aluminium and plastic kitchen ware is abundant — the more useless and superseded the objects are in their former lives, the more plentiful they become within the new collection (for example, spherical rice cookers). The more plentiful they are, the more useful they become as parts to be utilised for my sculptures. Largely, the pieces go from one life of service to another as building modules. The 'museum pieces' — the pieces 'too good to use' — become static objects on

my studio shelf. It has occurred to me that in the future my work could be seen as vandalism: all those beautiful anodised pots that have been drilled and glued. Salvation is never straightforward.

Over the two decades that I have collected, different patterns of available materials have emerged. For example, at the beginning of the project there were far more brightly coloured anodised lids from the 1950s and 1960s whereas now there are more orange, brown and white enamel pieces from the 1970s. All of these are ‘time pieces’, and I know I must continue this never-ending process against time.

John Elsner and Roger Cardinal, in their introduction to *Cultures of Collecting*, cite Noah as the first collector and highlight that collecting is always a race against the floods of time:

> Adam had given names to the animals, but it fell to Noah to collect them … Menaced by a Flood, one has to act swiftly. Anything overlooked will be lost forever: between including and excluding there can be no half-measures. The collection is the unique bastion against the deluge of time. And Noah, perhaps alone of all collectors, achieved the complete set, or so at least the Bible would have us believe. (Elsner and Cardinal, 1994, p.1)

Donna Marcus

Education

2006 PhD, Monash University, Melbourne
1988 Master of Arts (Visual Arts), City Art Institute (University of New South Wales), Sydney
1981 Bachelor of Visual Arts, Tasmanian School of Art, Hobart

Solo Exhibitions

2017 Bolt, Andrew Baker Art Dealer, Brisbane
2013 Composite, Dianne Tanzer Gallery, Melbourne
2011 Slip, Dianne Tanzer Gallery, Melbourne
Naples: The City Revisited, Gold Coast City Gallery, Queensland
2009 Ascorbic, Dianne Tanzer Gallery, Melbourne
Donna Marcus: Colour Studies, Mackay Artspace, Queensland
Donna Marcus: Re-Collections, Gippsland Regional Gallery, Sale, Victoria
2007 Parlour, Sofitel, Collins Street, Melbourne
2006 Parlour, Dianne Tanzer Gallery, Melbourne
Mining, Monash Faculty Gallery, Monash University, Melbourne
2004 Code, Institute of Modern Art, Brisbane
Dozens, Dianne Tanzer Gallery, Melbourne
Aluminium in Art, Gladstone Regional Gallery, Queensland
2003 Cover, Dianne Tanzer Gallery, Melbourne
2002 Bucket or Jewels, Central Goldfields Gallery, Maryborough, Victoria
2001 Teamwork, Gold Coast City Art Gallery, Gold Coast, Queensland
Round, McClelland, Langwarrin, Victoria
Flat, Dianne Tanzer Gallery, Melbourne
1998 As Practical as it is Beautiful: Cinderella by Jason, Linden, St Kilda Arts Centre, Melbourne
1997 Home of Memories: Assemblagen und Objekte, Gallerie Tammen and Busch, Berlin, Germany
Pure Strong-lite, Gladstone Regional Gallery, Gladstone, Queensland
1996 99% Pure Aluminium, Noosa Regional Art Gallery, Queensland
1995 Anchored Afloat, Australian Embassy, Paris, France

Group Exhibitions

2014 Domestic Bliss, Deakin University, Melbourne
2013 To be or to have presents, Sea Foundation, Tilburg, The Netherlands
Woollahra Small Sculpture Prize, Sydney
Opportunity Shop, Maitland Regional Art Gallery, New South Wales

	Ten Years of Things, UQ Art Museum, Brisbane
	Art/Life: Selected Works from the Shane & Sally Thompson Bequest, Queensland University of Technology, Brisbane
2012	Shared Vision, Griffith University (exhibition toured to six venues in Poland in 2011/2012)
2011	Australia Felix, Crane Arts Centre, Philadelphia, USA
	Journeys through history, theory and practice, Plimsoll Gallery, UTAS, Hobart
2010	Australian Pavilion, World Expo Shanghai, China
	White Hot, Dianne Tanzer Gallery, Melbourne
	The Mayo Festival, St Margaret's School, Brisbane
	The Stan and Maureen Duke Award, Gold Coast City Gallery, Queensland
2009	Marcher sur les pelouses (Walk on the Grass), Plimsoll Gallery, University of Tasmania, Hobart
	Nothing out of the ordinary, Nellie Castan Gallery (in conjunction with Dianne Tanzer Gallery), Melbourne
2008	Second Lives: Remixing the Ordinary, Museum of Art and Design, New York, NY, USA
	The Green Zone, Academy Gallery, Launceston, University of Tasmania, Tasmania
	The Great Divide, Artisan, Brisbane
	The Mayo Festival, St Margaret's School, Brisbane
	Shandong Anniversary Exhibition/Queensland College of Art, Shandong College of Art, Jinan, China
2007	Smart Works: Design and the Handmade, Sydney, Powerhouse Museum, New South Wales
	The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
	McClelland Survey + Award, McClelland Gallery and Sculpture Park, Langwarrin, Victoria
	La Femme Domestique, Queensland University of Technology Art Museum, Brisbane
2006	Found Out: Art from the Found Object, Lake Macquarie City Art Gallery, Booragul, New South Wales
	The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
	Conrad Jupiter's Art Prize, Gold Coast City Art Gallery, Gold Coast, Queensland
	If you were to collect…Elements of Abstraction, Deloitte, Melbourne
2005	McClelland Survey + Award, McClelland Gallery and Sculpture Park, Langwarrin, Victoria
	Eigmatic, Shandong Arts College, Jinan, China
2004	Temperature, Museum of Brisbane, Brisbane
2003	McClelland Survey + Award, McClelland Gallery and Sculpture Park, Langwarrin, Victoria
	Woollahra Small Sculpture Prize, Woollahra Council, Sydney, New South Wales
	The dish ran away with the spoon: Exploring still life, Academy of the Arts Gallery, University of Tasmania, Hobart

	Montalto Sculpture Prize, Red Hill, Victoria
2002	Place/Displace, Queensland College of Art Gallery, Brisbane
	Fathoming: Contemporary Australian Sculpture, RGAQ national touring exhibition
	Transit Narratives, Centro per la Cultura e le Arti Visive Le Venezie, Villa Letizia, Treviso, Italy
2001	National Sculpture Prize and Exhibition, National Gallery of Australia, Canberra
	The Helen Lempriere National Sculpture Award, Werribee Park, Victoria
	Environmental Acts, Maroondah Art Gallery, Maroondah, Victoria
	Fundere Sculpture Prize, Contemporary Sculptors Association, Yarra Sculpture Gallery, Melbourne
	Woollahra Small Sculpture Prize, Woollahra Council, Sydney, New South Wales
	Virtually Furniture Brisbane Powerhouse, Brisbane
2000	Moving Cities: Australian Artists in Berlin, Australian Embassy, Berlin, Germany
	Retrieved Object, Linden, St Kilda Arts Centre, Melbourne
	Becton National Sculpture Exhibition, Gasworks, City of Port Phillip, Melbourne
1999	Organic, McClelland Art Gallery, Langwarrin, Victoria
	Howlong, Red Door Gallery, Nanyang Technological University, Singapore
	Material and Beyond, University of Southern Queensland, Queensland (touring exhibition)
	Hybrid Creatures, Plimsoll Gallery, University of Tasmania, Hobart
	Extreme Peripheries, Dianne Tanzer Gallery, Melbourne
	The Post-Postcard Show, Linden, St Kilda Arts Centre, Melbourne
	The Australian Tactile Exhibition, Customs House, Sydney, New South Wales
1998	Driven to Abstraction, Gold Coast City Art Gallery, Gold Coast, Queensland
	Overview, Linden, St Kilda Arts Centre, Melbourne
	Salon des Refusee, S.H. Ervin Gallery, Sydney, New South Wales
	Décor, Smith & Stonely, Brisbane
1997	Kleine Freuden, Galerie am Chamissoplatz, Berlin, Germany
	Logan City Art Prize (recipient Sculpture Award), Logan Art Gallery, Queensland
	Conrad Jupiter's Art Prize (Acquired), Gold Coast, Queensland
1999	First Draft 10th Anniversary Show, First Draft Gallery, Sydney, New South Wales
1996	Ready Wrapped and Self Sealed, Linden, St Kilda Arts Centre, Melbourne
	Muse, Umbrella Studios, Townsville, Queensland
	Tai Pei Sister City Exhibition, Tai Pei Town Hall, Taiwan
1993	On the Walls, Gold Coast City Art Gallery, Gold Coast, Queensland
	Install x 4, Tasmanian School of Art, Centre for the Arts, University of Tasmania, Hobart

1992	Rapunzel Traditionen eines europaischen Marchenstoffes in Dichtung und Kunst, Gallerie IX, Berlin, Germany (toured in Germany and Scotland)
	Dame Edna regrets she is unable to attend: an exhibition of Contemporary Australian Satirical Sculpture, Heide Park and Art Gallery, Melbourne + national tour
	A Material World—Fibre, Colour, Pattern, Powerhouse Museum (Stage 1), New South Wales

Public Art Commissions

2016	Sponge, Joondalup Town Centre, Western Australia
	Vapour, Zhengzhou, China (with Urban Art Projects, Shanghai)
2015	Propel, Gladstone Airport (Art + Place supported by Queensland Government, Gladstone Regional Council , QAL Gladstone Airport)
	Sift, Heneng, China (with Urban Art Projects, Shanghai)
2012	True North, Blue Water Sculpture Trail, Mackay, Queensland
2010	Re-entry, Federation Square, Melbourne
2009	Delphinus, KAUST, Saudi Arabia (with UAP, Brisbane)
	Trickle, 400 George Street, Brisbane (curated by Jacqueline Amitstead)
	Vivarium, Lanai, Mackay, Queensland (curated by Louise Martin Chew and Alison Kubler)
	I Saw an Angel in the Marble and Carved to Set Him Free (in collaboration with Simon Laws), Musgrave Park, Labrador, Queensland (collection of Gold Coast City)
2006	Steam, Brisbane Square, Queensland
2005	Futurescope (in collaboration with Simon Laws), Ipswich Mall, Queensland
2003	Team A + Team B, Tallebudgera Outdoor Education Centre, Queensland

Awards, Grants and Residencies

2013	Australia Council, New York Residency
	AIA Art +Architecture Commendation for True North
2008	Arts Queensland, Career Development Grant
2007	Australia Council, New Work Established Grant
	QCA/Shandong College of Art Residency, Jinan, Shandong Province, China
	Inaugural Global Arts/Sofitel Artist in Residence, Sofitel Hotel, Melbourne
2001	Australia Council Skills and Development Grant (London Studio Residency)
	Arts Development Grant, Arts Queensland
1997	Parks Victoria Residency
	Individual Professional Development Grant, Arts Queensland
1995	Studio Residency Cite Internationale des Arts, Paris, University of Tasmania
1988	DAAD German Government Scholarship
	Project Grant. VACB Australia Council

1999 Parks Victoria Residency (awarded by GCCAG and Parks Victoria)

1995 Studio Residency Cite Internationale des Arts, Paris May/June (UTAS)

1982 Australia Council, Individual Artist Grant

Publications (inclusions in monographs)

2012 Bullock, M, Memory Fragments: Visualising Difference in Australian History, Intellect Books, UK

2008 McFadden, D.R., Second Lives: Remixing the Ordinary, Museum of Art & Design, New York, USA

2007 Cochrane, G. Smart Works: Design and the Handmade, Powerhouse, Sydney, New South Wales

2006 McMahon, E; Olubas, B. Women Making Time: Contemporary Feminist Critique and Cultural Analysis, UWA Press

2004 Snelling, M, Donna Marcus: 99% Pure Aluminium, IMA, Brisbane

McBride, F. Temperature, Museum of Brisbane, Brisbane

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Backhouse, M. 'Donna Marcus', The Age Magazine, Issue 22, August 2006, p. 85

Betts, H. Home of Memory [ex. cat.], Galerie Tammen & Busch, Berlin, 1996

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Bywaters, M, Poetic Space: Becton National Sculpture Exhibition Gasworks [ex. cat.], City of Port Phillip, Melbourne, 2000

Cochrane, G. Smart Works: Design and the Handmade, Powerhouse Publishing, Sydney, 2007

Cochrane, G. The Craft Movement in Australia, University of New South Wales Press, Kensington, 1992

Cooper, T. Home and Away [ex. cat.], Gold Coast City Art Gallery, Gold Coast, 1994

Crane Arts Philadelphia/Griffith University, Australia Felix [ex. cat.], Crane Arts Philadelphia/ Griffith University, USA, 2012

Davis, R. 'Giant sphere will celebrate ties to aluminium industry', The Gladstone Observer, 31st December 2012

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Gold Coast City Art Gallery. Glimpse: Inside the Gold Coast City Art Gallery's collection, Gold Coast City Art Gallery, Queensland, 2007

Gomes, M. 'Donna Marcus: Dozens', Australian Art Collector, Issue 28, April– June 2004, p. 163

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Helen Lempriere Award. The Helen Lempriere National Sculpture Award [ex. cat.], Melbourne, 2007

Helen Lempriere Award. The Helen Lempriere National Sculpture Award, [ex. cat.], Melbourne, 2001

Hobart City Council. City of Hobart Art Prize [ex. cat.], Hobart City Council, Tasmania, 2009

Hotston, P, Marcus, D. 'Design a Water Cooler', Monument, April/May 2010, pp. 29–31

Hynes, V. 'Form Guide', The Sydney Morning Herald, 26 October 2001, p. 26

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Kubler, A. 'Code: Donna Marcus' Code [ex. cat.], Institute of Modern Art, Brisbane, 2004

Kubler, A. 'Donna Marcus Profile', Object magazine, pp. 48–51, 2008

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Lehmann, N. 'My Collection: Donna Marcus', Inside Out, September 2000, p. 26–27

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Deakin University, Melbourne

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Griffith University Art Gallery, Brisbane

Kunst von Frauen in der Sammlung Ulla Pietzsch, Berlin, Germany

Parks Victoria, Melbourne

Pat Corrigan Collection, Sydney

Queensland University of Technology, Brisbane

Sale Regional Gallery, Victoria

Tweed River Regional Art Gallery, New South Wales

University of Queensland Art Museum, Brisbane

Visy Art Collection, Melbourne

William Dobell Foundation, Sydney