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Valerio Ciccone

Peripheral Observer

The LEONARD JOEL Series





Valerio Ciccone

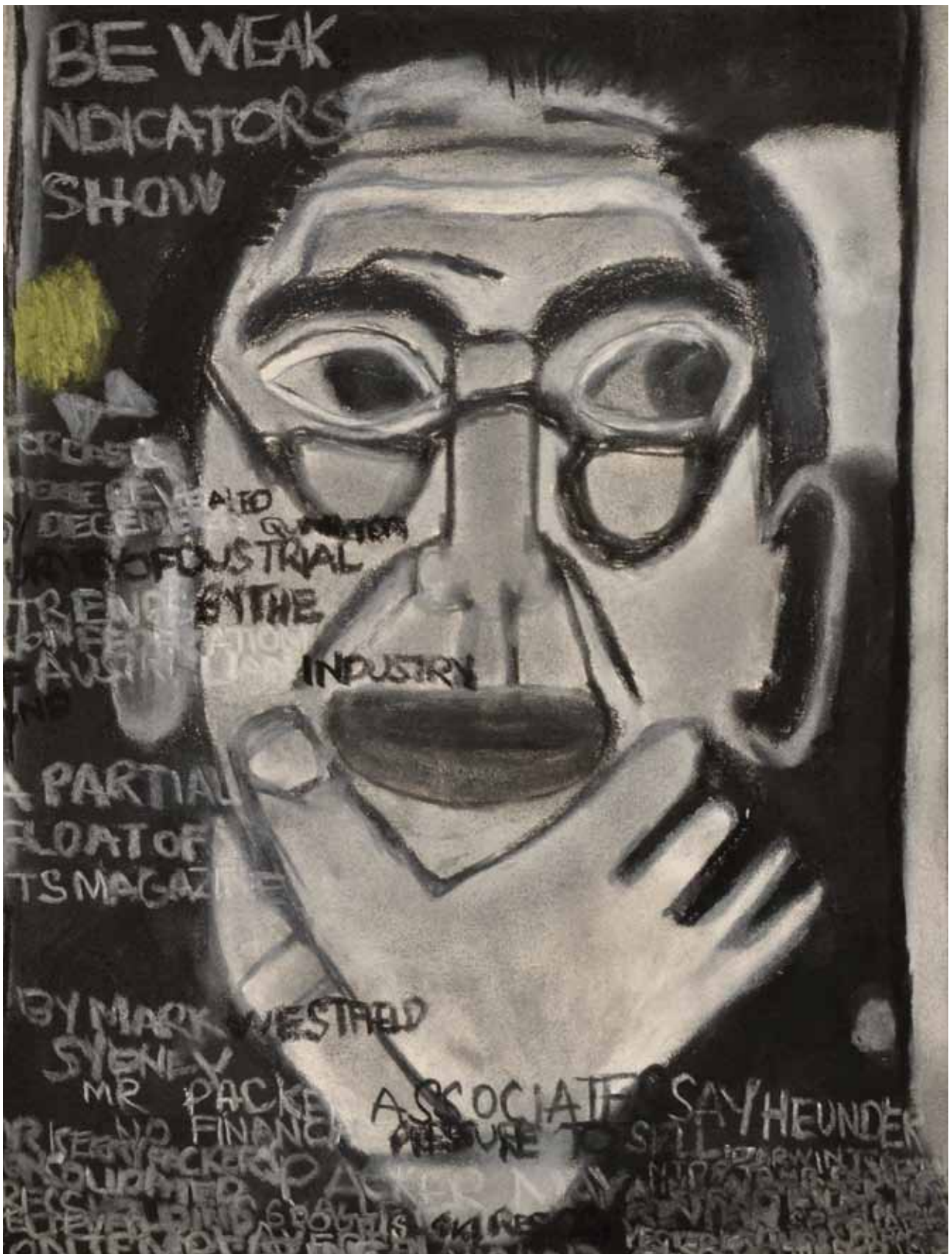
Peripheral Observer

front cover: cat: 21
Not titled (*After Holbein*) 1991
pastel on paper 50 x 66cm

left: cat 15
Not titled (*nude*) 1990
ink on paper 76 x 57cm



ARTS PROJECT AUSTRALIA



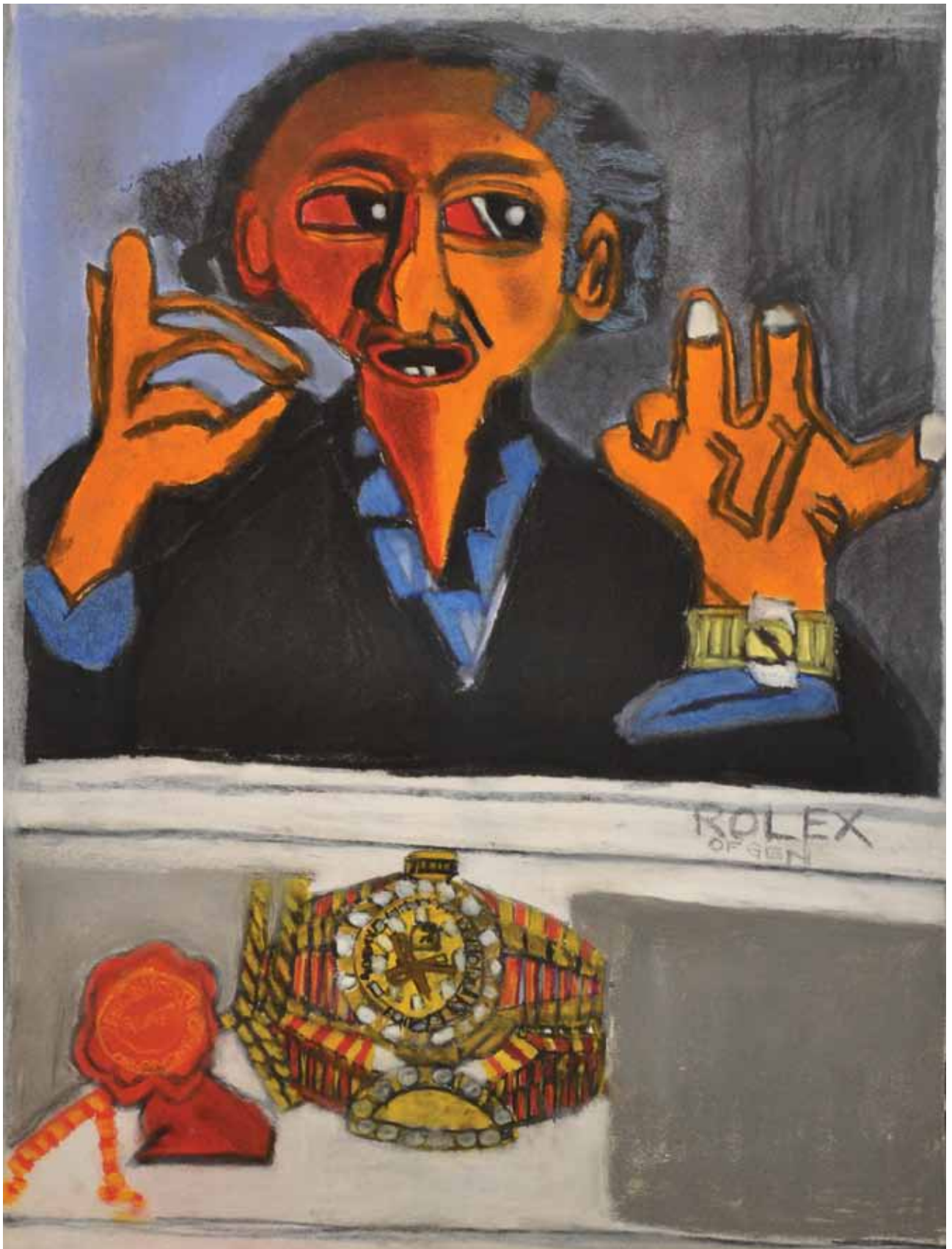


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left: cat: 27
Mr Packer#2 1992
pastel on paper
33 x 25.5cm

right: cat 50
The Continental presents
Rolf Harris 1996
conte pencil on paper
33 x 50cm



Leonard Joel is delighted to support Valerio Ciccone: Peripheral Observer

Before this foreword found words for me I spent some time thinking about what exactly I always find so engaging and interesting about the artists of Arts Project Australia. Picasso spent a lot of time talking about his desire to escape manner, formula and realism – his aim was, I think, to find the soul of painting and he believed this could only be found by mostly a rejection of the accepted art practices that went before him. So I began to wonder what Picasso would say if he visited Valerio Ciccone's splendid and rich survey of works? I think he would have commented that they had an immediacy, an honesty and a freedom that so many artists spend a lifetime trying to find. And this is what I also find so striking about Ciccone's work – there is something rich and unaffected about his work that I find so satisfying. On my first viewing I was taken by his *Untitled (bike rider)* 1993 in pastel and on my second viewing I found myself drawn to his various portraits that range from almost delicate nudes to more imposing sitters. Again, I am most proud that Leonard Joel is able to bring this second in a series of surveys that focuses on one artist from Arts Project Australia's studio – a studio that teems with humanity and talent and ensures a place for these extraordinary individuals to create freely in an environment infused with art and care.



John Albrecht
for Leonard Joel

cat: 24
Not titled (*figure looking
at Rolex watches*) 1992
pastel and graphite on paper
66 x 50cm



there is a real sense of joy and
fulfilment enveloping the studio

Arts Project Australia is a happy place. Thanks to Board strategies and the efforts of management, staff and volunteers, there is a real sense of joy and fulfilment enveloping the studio, as well as the rest of Arts Project's home. This is demonstrated, above all, by our engaged and committed artists.

I reflect on this ambience as I think of Valerio Ciccone – the maker of the works in *Peripheral Observer*. Ciccone, known to most simply as Valerio, is one of the most diligent, accomplished and long-standing talents to work in the studio at Arts Project. He is also the artist who, for me, represents the aura of the 'happy place'.

For more than 20 years Ciccone has welcomed me to the studio with his warm greeting, always careful to pronounce with singular clarity the two syllables of my name. At times, when I accompany guests on a tour of the studio, he will choose his moment to present himself to each with his close-held high handshake and contagious smile, before discreetly withdrawing. On behalf of the Arts Project Australia family it gives me great pleasure to introduce you to *Peripheral Observer* and to congratulate Valerio Ciccone.

This is the second catalogue in the Leonard Joel series. Our partnership with the Melbourne-based art auction house includes the publication of four catalogues over four years, leading to Arts Project's 40th anniversary in 2014. We are grateful for this support. The production of these catalogues, which are important documents on the artists' careers, could not happen without Leonard Joel's innovative initiative.

Curator Cheryl Daye, Projects and Development Manager at Arts Project Australia, is also to be congratulated for her sensitive selection of work. She has assembled a collection that spans a quarter of a century, from 1987–2012. In particular, it is wonderful to see the inclusion of a group of drawings that add an additional dimension to our understanding of Ciccone's oeuvre.

Together with Leonard Joel, *Peripheral Observer* is supported by Arts Victoria and the Lord Mayor's Charitable Trust, without whose assistance this exhibition could not have been presented, nor the catalogue published.

We are grateful to MADmusee Collection (Belgium) who generously loaned work for the exhibition.

I would also like to take this opportunity to thank Gandel Philanthropy, ANZ Trustees and the Bendigo Bank, all of whom have recently joined Arts Project's group of supporters.

Arts Project Australia is supported by the State Government of Victoria through the Department of Human Services (DHS) and Adult, Community and Further Education (ACFE); and the Australian Government Department of Families, Housing, Community Services and Indigenous Affairs (FaHCSIA).

Jonah Jones

President, Arts Project Australia
May 2012

This is me – some thoughts on the art of Valerio Cicccone

Valerio is about the same age as me. As part of Generation X we are united by our obsessive engagement with, and common heritage of, bad television and memorable sporting moments delivered by mass media. We're at the pointy end of an all-mixed-up-all-together-now intense engagement with ourselves, where there is little difference between what we might watch and how we might feel. It is a self-obsession grounded in images.



cat: 72
Not titled (*green animal*) 2010
ceramic 12.5 x 11 x 6.5cm

For our generation you never need to stray far for great subject matter it's just around the corner, in your house or around the block. It's on TV, in magazines, the Internet, its conversations and things you'll see, and going to the studio and working, working, working. Maybe artists have always known that – you should be able to find great subject matter close at hand – the pattern of a rug or tiles maybe? Why not.

Look at Valerio's untitled pastel from 1997 of a man (could it be a woman?) sitting on a chair. All those stripes and checks, grids and architecture. It's all there, everything an artist might want.

When Valerio's gaze moves out into the world, whilst paradoxically he stays in the same spot, we realize that in the new democracy of images everything is equal and everyone is the same. Garry Ablett is next to John Howard who sidles up to the Kuwaiti Crown Prince. Cathedrals are as important as the corner of a studio and lions lie with mice, and elephants, and koala bears. That expands out to other images to –like that old standard 'the nude' or 'the model' from life drawing class. Or fluid instinctual portraits of his studio colleagues. Again not moving far, finding magic around the corner or across the room.

It's a very specific medium, pastel on paper, and one that is used in a lot of Valerio's works. And pastel does have the sensation of touch at its heart. It is overwhelmingly tactile where touch can give way to sound – the crunch and grind – as it leaves its mark across a paper surface, the dusty, cloudlike, physicality of it. It's perfect for his pictures of the everyday, transformed from the flatness of newsprint or a flickering image on the screen, which is for the most part cold and hard, into something warm and personal.

When Valerio does change mediums it's usually another form of artmaking that has a similar physicality. Don't the techniques of printmaking have the visceral physical tension of life within it – grinding, biting, spitting, cutting? Or he might venture into ceramics which has its own heft – his objects which speak of the physical nature of their making, refined in their un-refinement, and of the hand as if he has shaped something quickly and roughly through squeezing and kneading the material like dough.

The magic of TV provides input into the works. The great American portrait Chuck Close used to have a TV going ALL the time like visual white noise – I find it really is a



cat: 54 Not titled (*nude*) 1996 pastel on paper 66 x 50cm

it's Betty from the TV, not Betty from the real world

tolerable kind of musak, and really a tranquilizer. Well that's one approach. And TV permeates Close's work in a purely visual sense – but old fashioned TVs with flickering images that lock in to place once your back at the right distance – moving from the abstract to the super-real.

Valerio's work with the mass media works in a different way – the television isn't just muzak. It's far broader and meaningful than that. Valerio celebrates the mundane, the disposable and finds it beautiful. His mum, who knows his viewing habits, lists his TV favorites as the most low-brow of the low – Benny Hill, The Love Boat, Gilligan's Island – highpoints from a time when TV didn't take itself too seriously.

And TV could be one reason that's why there are sometimes borders around a lot of his images. I think here of his portrait of Betty Churche. It's Betty from the TV, not Betty from the real world. It's taking an image of someone who in her television manifestation is trying to explain 'things' and how important they are in a flat – both formally and intellectually – medium. Valerio has seized on this contradiction and although he depicts Betty on a flat surface he uses the

aforementioned tactile qualities of pastel and paper turns her back into a physical object and now something to be explained!

It is the frame, the bezel, of the television that is a very particular way of visualising the world as seen through a flat moving image, which is fixed in charcoal and pastel. TV is now approaching the conditions of painting or drawing going flatter and flatter. TV's are hung on the wall – they act more and more like windows into another reality, like painting used to. So why not play with it?

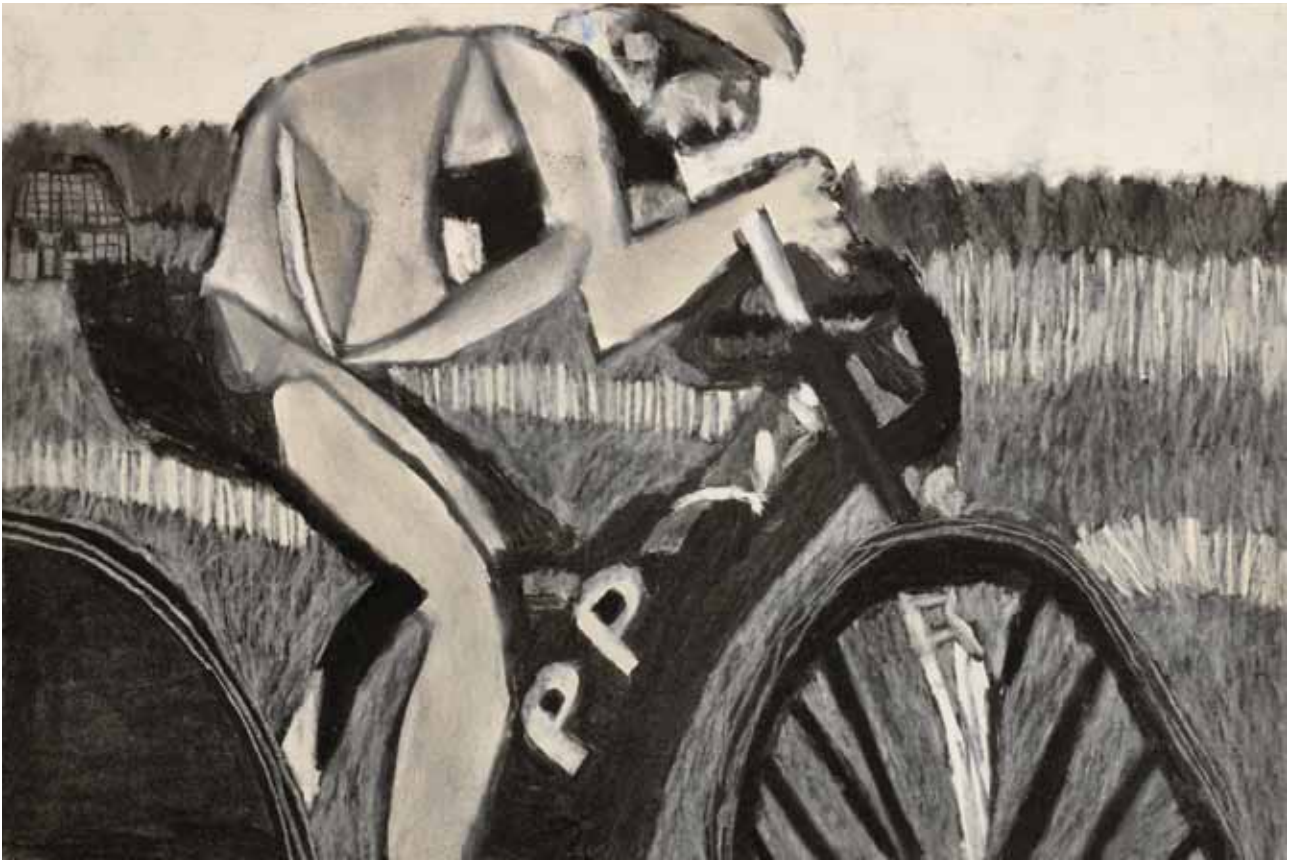
Popular culture from the sacred to profane, Valerio wallows in it celebrating all this banality, all this beauty but television and pop culture might be at their best when they choose not to be too highfalutin, pretending to be art. We best leave this magical transformation act up to artists like Valerio. In his work the universal becomes the personal and when he looks at his work and says "this is me" I know who he is talking about. It is me to.

Glenn Barkley

Curator, Museum of Contemporary Art Australia



cat 46
Betty Churche 1995
pastel on paper
50.5 x 66cm



top: cat 37
Not titled (*bike rider*) 1993
pastel on paper 38 x 57cm

right: cat 23
Not titled (*two figures*) 2012
colour pencil on paper
23 x 38cm

left: cat 78
Not titled 1992
pastel on paper 50.5 x 70cm

Valerio Ciccone: Peripheral Observer

An introduction to Valerio Ciccone involves a warm and gentle handshake, a shy smile and having one's first name repeated in a deep voice. Ciccone is at once quiet and gregarious, removed and engaged, an artist whose work evokes a coherent expression of a life view that, whilst being unspoken, is nevertheless complex, recognisable and joyful.



above: cat: 4
Not titled (*figure*) 1988
etching 22 x 14.5cm

right: cat 3
Not titled (*figure*) 1988
etching 10 x 12.5cm

Ciccone was one of the first participants of the fledgling Arts Project Australia program in 1984 and continues to be one of the key studio artists. From the outset it was clear that Ciccone had a distinctive style and an open approach to making art. His earliest works in watercolour demonstrated an ability to skillfully employ the fugitive nature of the medium and over time he has applied this deftness to a range of techniques including drawing, painting, printmaking, ceramics and digital animation.

In the early 1990s he produced a series of mostly black and white works featuring subjects as diverse as Rolf Harris and the the Persian Gulf War, based on imagery and text taken directly from newspapers. His work underwent a significant change when, in 1993, he returned to the studio after suffering a serious illness lasting many months. The dominant monochromatic tonal plays were replaced with a bold use of colour and pattern. He distinctively pursued this direction with the introduction of the theme of Australian Rules Football where players are captured in their quest for the ball, frozen in heroic stances, performing before colourful yet faceless crowds.

For many years Ciccone attended weekly drawing classes at the School of Fine Art at the Royal Melbourne Institute Technology (RMIT) accompanied by an artswoker from Arts Project Australia. Presented with a range of tasks including life drawing, still life and set exercises, Ciccone met the challenges with his own brand of originality. As an art student at RMIT, Arts Project Australia artswoker Elyss McCleary remembers being impressed, not only by Ciccone's fresh approach in life drawing classes, but also by the





cat: 33 Paul 1993 pastel on paper 50 x 66cm

fearlessness and spontaneity with which he approached the subject. The lecturer would often point out the way in which Ciccone composed his work, paying equal attention to model and setting, thus creating a coherent intertwined image. This visual integration is a strong recurring element throughout his entire body of work.

When video animation was introduced into the Arts Project Australia studio Ciccone became an eager participant who took to every aspect of production: from developing storylines, making sets and props, to creating soundtracks and filming. He continues to work in this medium adapting to the ever-evolving digital technology through which, in addition to visual art, he can incorporate the added expressive dimensions of sound, movement and narrative.

Ciccone grew up in the outer Melbourne suburb of Yarrambat on a small property. The third of four children, he enjoys the support of a loving family. Despite living in such a semi-rural idyll, Ciccone's art has always been more

from the outset it was clear that Ciccone had a distinctive style and an open approach to making art

concerned with the world of popular culture than the natural environment. According to his mother, Ciccone began drawing obsessively at the age of four or five, even then sourcing images from television and newspapers. He keeps a collection of his renderings of logos from favourite television shows and, when a program comes on, will bring them out to make comparisons with the screen image, checking for accuracy. These drawings are not as complex as those produced in the Arts Project studio, being more like memos quickly jotted down as if to capture that which is pleasing but fleeting.



above: cat: 43
Not titled (John Clarke
and Bryan Dawe) 1995
pastel on paper 66 x 50.5cm



below: cat 14
Jason Dunstall 1990
conte pencil on paper
66 x 50cm

Ciccone enjoys the ritual of meeting and greeting people and will always remember a name, astonishing many a person by remembering their name after many years and perhaps only a single meeting. He has an astonishing memory for his favourite TV shows and his 1,000 plus unlabelled and perfectly organized music cassette collection. It is this quiet connection to the world around him, whether actual or virtual, and attention to detail that brings a unique warmth to his work. The gentleness of his disposition and demeanour shine through in the delicate poignancy of his portrayal of the subjects that arrest him.

There is a certain likeness between the peripheral gaze of his subjects and the way in which Ciccone, whilst remaining focused on his work, is able to keep a watchful eye on all the comings and goings of the studio. The subjects of his portraits rarely gaze directly at the viewer. They seem absorbed by action that is taking place off to the side, beyond the picture plane. Yet there is intentness in the expression, the feeling that the peripheral view does not miss a trick.

Ciccone is a man of few words, yet readily able to communicate a sense of immediate warmth, humour and shared understanding. He cannot tell you about the subjects or why he chose them, but the deliberation of each mark speaks of what is important to him, his interpretation of the world and the desire to share his experience of it. We are all the richer for it.

Cheryl Daye

according to his mother,
Ciccone has been drawing
obsessively since the age
of four or five, sourcing
images from the television
and newspapers

right: cat 41
Not titled (Stelio) 1995
pastel on paper 66 x 50cm





above: cat 7
 Not titled 1989
 pastel and gouache
 on paper 56 x 76cm



above: **cat 2**
Not titled (*face*) 1988
etching 10 x 12cm



left: cat: 26
 Not titled (*Bhuddist*) 1992
 pastel on paper 66 x 50.5cm



right: cat 5
Not titled (*head*) 1988
gouache on paper 76 x 56cm





far left: **cat 11**
Notre Dame 1990
 acrylic on paper 66 x 50cm



above left: **cat 12**
 Not titled (*Notre Dame*) 1990
 acrylic on paper 66 x 50cm

above right: **cat 13**
 Not titled (*building with reflection*) 1990
 acrylic on paper 66 x 50cm



above: **cat 16**
Not titled (*sewing machine*) 1990
pastel on paper
50.5 x 66.6cm



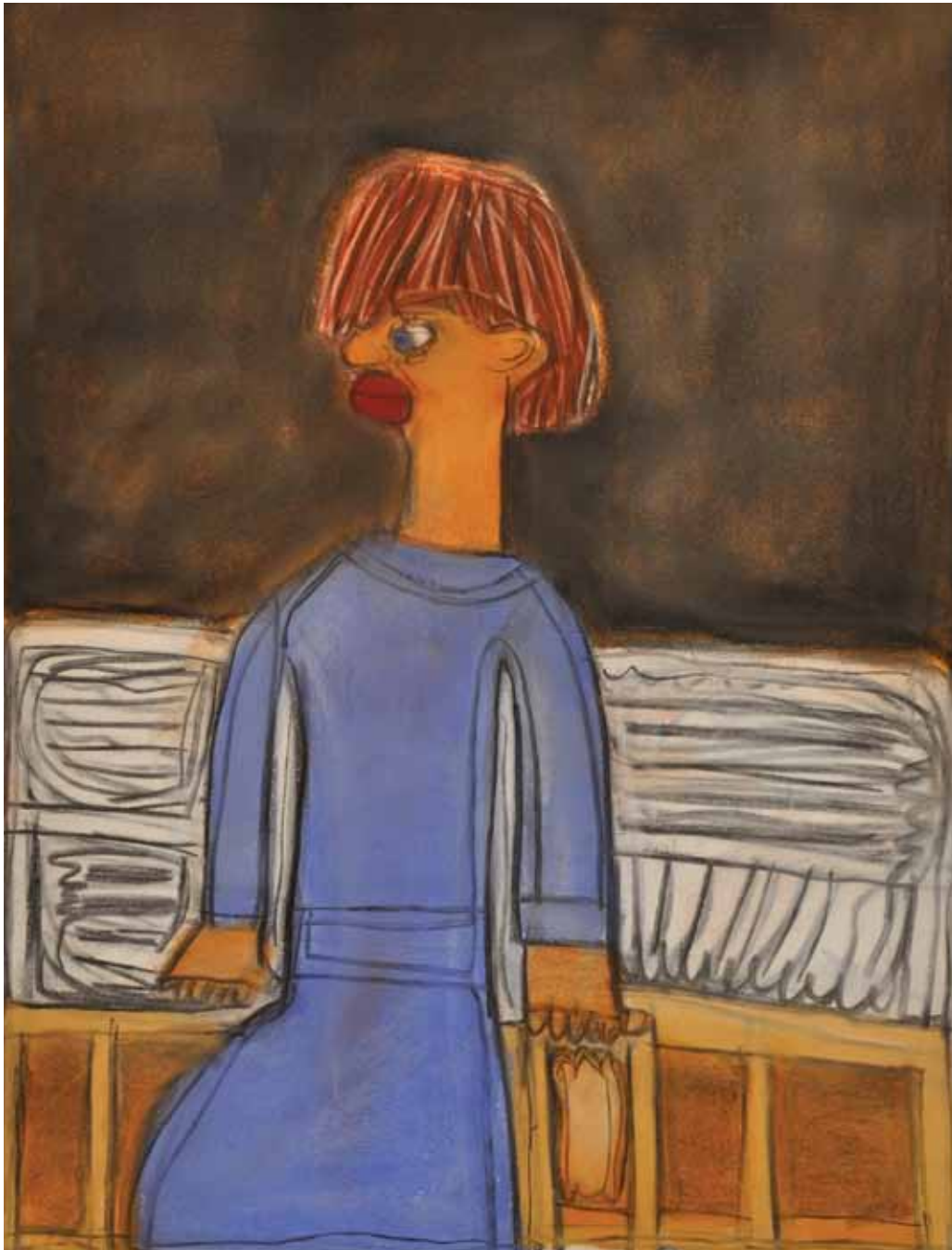
left: **cat 8**
Not titled 1990
pastel on paper
66 x 50cm

right: **cat: 12**
Not titled 1990
pastel on paper
50 x 66cm

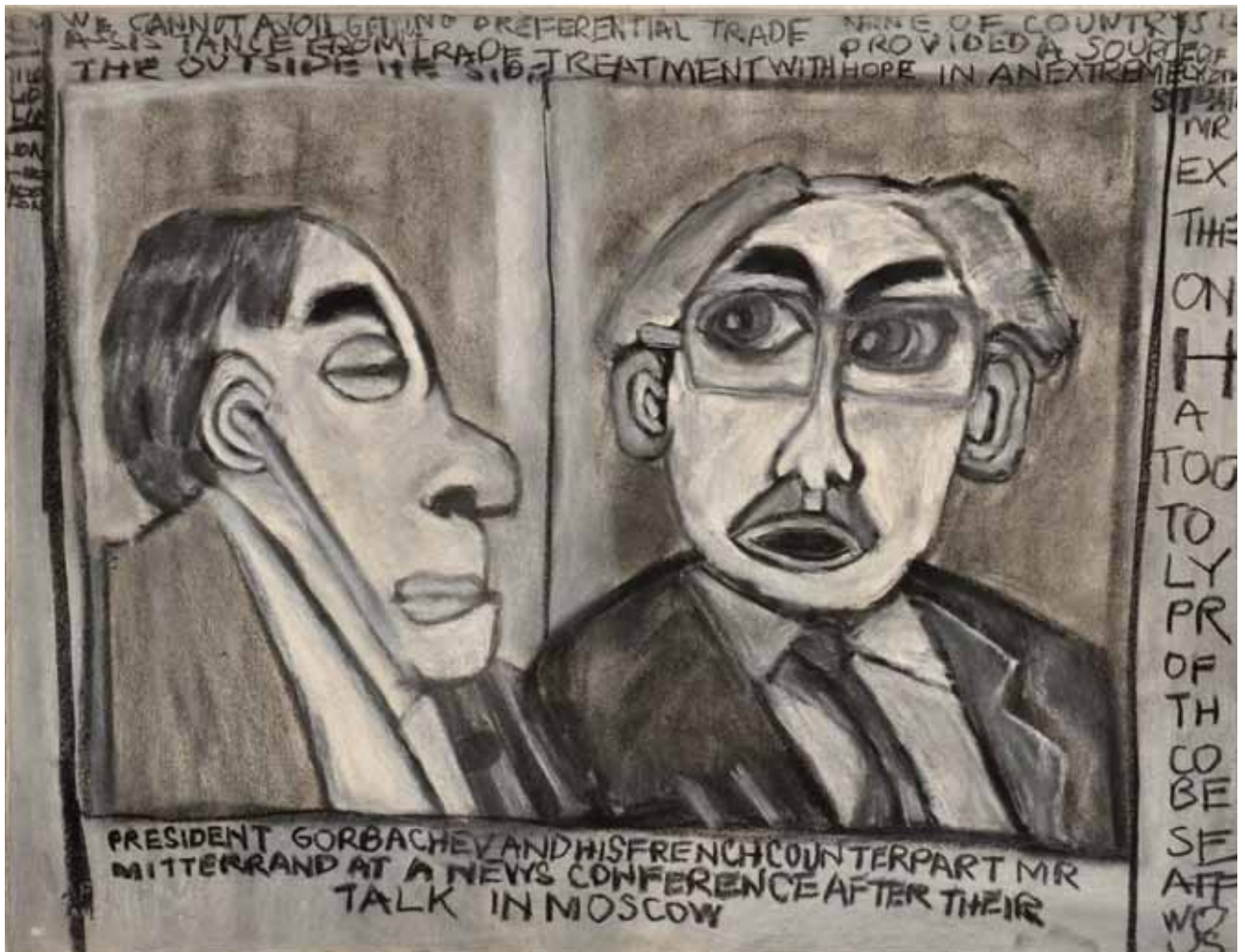




cat 34
Not titled (*house
and white trees*) 1993
pastel on paper
50 x 65.5cm



cat 35
Not titled (*woman
in blue dress*) 1993
pastel on paper
66 x 50cm



cat 19
 Not titled (*Moscow talks*) 1991
 pastel on paper 50 x 66



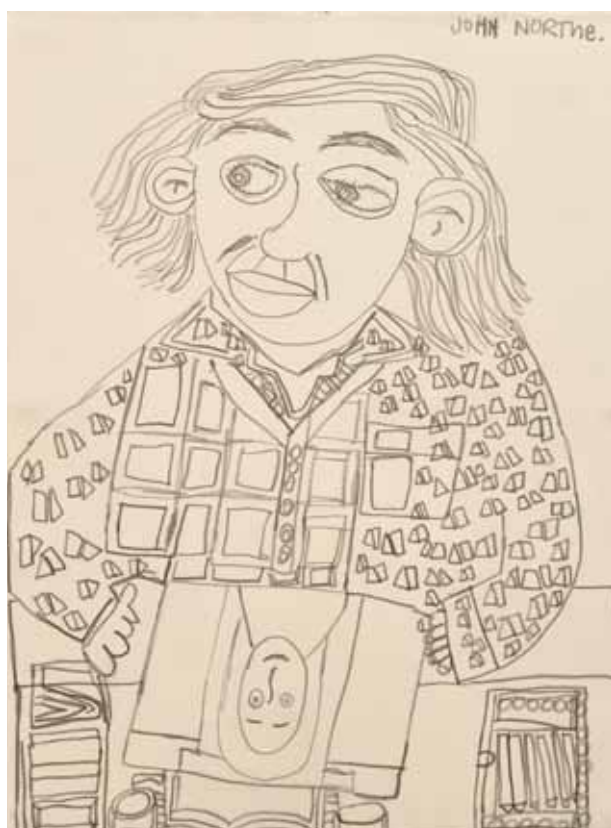
cat 28
 War in The Gulf 1992
 pastel on paper 50 x 66cm



cat 32
Not titled (*Cathy and Linda*) 1992
ink on paper 28 x 19.5cm



cat 23
Simone Dragomine 1992
pencil, pastel and ink on paper
29 x 19cm



cat 45
John Northe 1995
graphite on paper
32.5 x 25.5cm



cat 44
Wayne Marnell 1995
graphite on paper
32.5 x 25.5cm



cat: 21
 Not titled (After Holbein) 1991
 pastel on paper 50 x 66cm



cat: 57
Not titled 1997
pastel on paper 66 x 50cm



cat 47
Portrait of Jimmy 1995
 acrylic on board 102 x 76cm



cat
Portrait of Carmello 1995
 acrylic on board 102 x 76cm



cat 40
Rachel 1995
pastel on paper 50 x 35cm



cat 69
John Howard 2006
pastel on paper 50 x 65cm



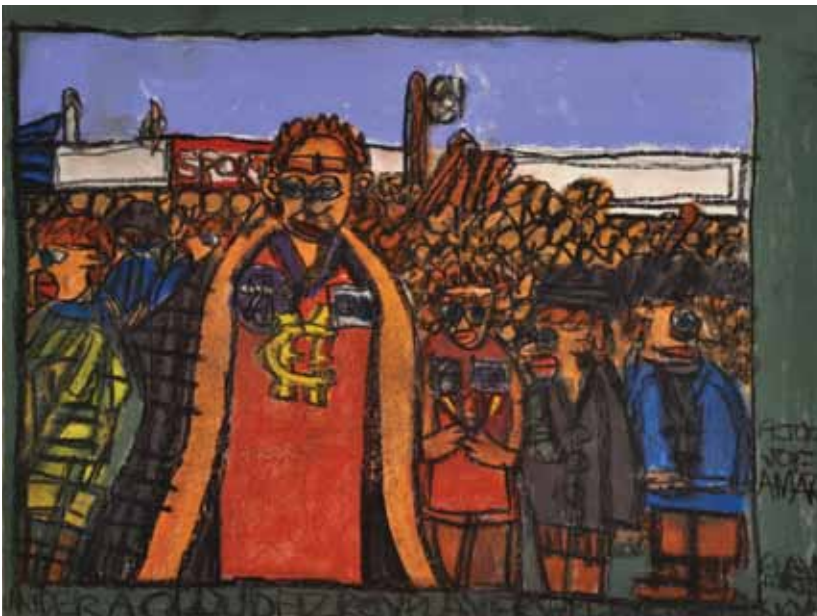
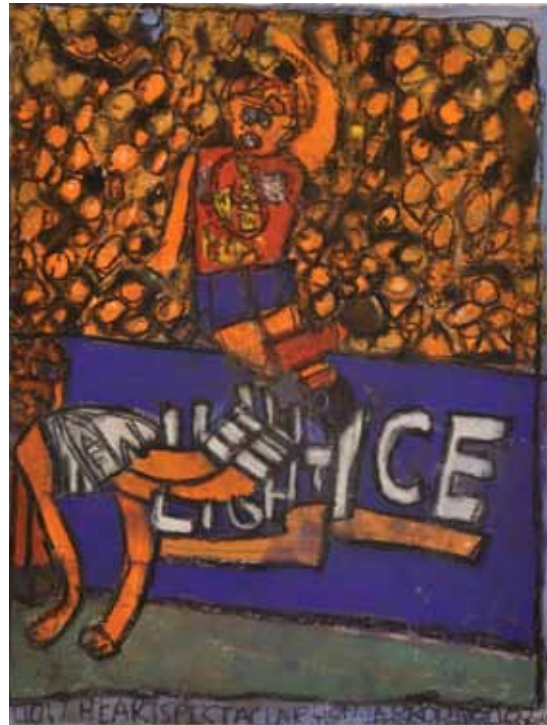
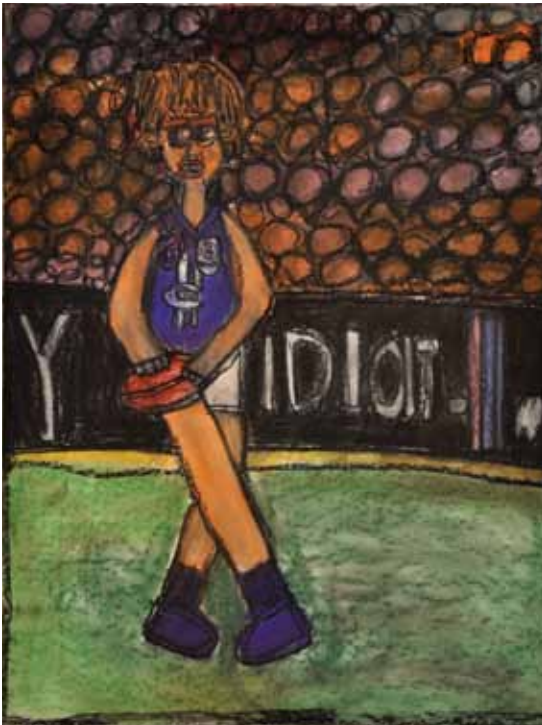
cat 68
15 Spencer St Thomastown 2004
pastel on paper 50 x 66cm



cat 75
Not titled (*head*) 2010
watercolour and ink on paper
28 x 38cm



cat 70
Not titled (*still life of paint brushes*) 2009
watercolour and ink on paper
40 x 60cm



above left: **cat 60**
Fraser Brown 1997
pastel on paper
66 x 50cm

above right: **cat 48**
Jarrod McIlroy and
Gary Ablett 1996
pastel on paper
66 x 50cm

left: **cat 51**
Not titled (Fitzroy football
player in crowd) 1996
pastel on paper
50 x 66cm



cat:56
Wayne Schwass 1997
pastel on paper
66 x 50cm



cat 17
Not titled 1991
pastel on paper
56 x 76.5cm



cat 20
Stelio Costa 1991
pastel on paper
33 x 51cm



cat 2???

The Bear 2000

etching 7/10

29.5 x 19.5cm

check PCVCP00-0001?



cat 71

Joey 2009

ceramic

11 x 14 x 3.5cm



cat: 74

Tiger 2010

ceramic

6 x 11.5 x 5.5cm



cat 73

Frog 2010

ceramic

19 x 15 x 6.5cm



cat 63
Panda Bear 1998
pastel on paper
19 x 14cm

Catalogue of works in the exhibition

- 1 Not titled 1987
pastel and felt pen on paper
66 x 50cm
VC87-0001
- 2 Not titled 1988
etching 10 x 12cm
PCVCP88-0001
*Arts Project Australia
Permanent Collection*
- 3 Not titled 1988
etching 10 x 12.5cm
PCVCP90-0002
*Arts Project Australia
Permanent Collection*
- 4 Not titled 1988
etching 22 x 14.5cm
*Arts Project Australia
Permanent Collection*
- 5 Not titled 1988
gouache on paper 76 x 56cm
PCVC88-0001
*Arts Project Australia
Permanent Collection*
- 6 Not titled 1988
gouache on paper 76 x 56cm
PCVC88-0002
*Arts Project Australia
Permanent Collection*
- 7 Not titled 1989
pastel and gouache on paper
56 x 76cm
VC89-0005
*Courtesy MadMusée Collection,
Liège, Belgium*
- 8 Not titled (still life) 1990
pastel on paper 66 x 50cm
VC90-0002
- 9 Not titled (from a Nikon
advertisement) 1990
pastel on paper 50 x 66cm
PCVC90-0007
*Arts Project Australia
Permanent Collection*
- 10 Not titled (Jimmy Fuller) 1990
acrylic on paper 76 x 56cm
VC90-0008
- 11 Not titled (Notre Dame) 1990
acrylic on paper 66 x 50cm
PCVC90-0004
*Arts Project Australia
Permanent Collection*
- 12 Not titled (Notre Dame) 1990
acrylic on paper 66 x 50cm
PCVC90-0005
*Arts Project Australia
Permanent Collection*
- 13 Not titled (landscape) 1990
watercolour on paper 66 x 50cm
PCVC90-0006
*Arts Project Australia
Permanent Collection*
- 14 Not titled (Jason Dunstall) 1990
pastel on paper 66 x 50cm
PCVC90-0002
*Arts Project Australia
Permanent Collection*
- 15 Not titled (life model) 1990
acrylic on paper 76 x 57cm
PCVC90-0008
*Arts Project Australia
Permanent Collection*
- 16 Not titled (still life) 1990
pastel on paper 50.5 x 66.6cm
PCVC90-0003
*Arts Project Australia
Permanent Collection*
- 17 Not titled 1991
pastel on paper 56 x 76.5cm
PCVC91-0004
*Arts Project Australia
Permanent Collection*
- 18 Not titled (Sir Peter Abeles) 1991
pastel on paper 66 x 50cm
PCVC91-0001
- 19 Not titled 1991
pastel on paper 50 x 66cm
PCVC91-0002
*Arts Project Australia
Permanent Collection*
- 20 Not titled (Stelio Costa) 1991
pastel on paper 33 x 50.5cm
PCVC91-0003
*Arts Project Australia
Permanent Collection*
- 21 Not titled (After Holbein) 1991
pastel on paper 50 x 66cm
VC91-0013
*Courtesy MadMusée Collection,
Liège, Belgium*
- 22 Not titled 1991
pastel on paper 76 x 57
PCVC91-0005
*Arts Project Australia
Permanent Collection*
- 23 Not titled 1992
pastel on paper 50.5 x 70cm
PCVC92-0008
*Arts Project Australia
Permanent Collection*
- 24 Not titled (from a Rolex
advertisement) 1992
pastel and graphite on paper
66 x 50cm
PCVC92-0001
*Arts Project Australia
Permanent Collection*
- 25 Not titled (Stephen Hawking) 1992
conte pencil on paper 70 x 50cm
PCVC92-0002
*Arts Project Australia
Permanent Collection*
- 26 Not titled (Sogyal Rinpoche) 1992
pastel on paper 66 x 50.5cm
PCVC92-0003
*Arts Project Australia
Permanent Collection*
- 27 Not titled (Kerry Packer) 1992
pastel on paper 33 x 25.5cm
PCVC92-0004
*Arts Project Australia
Permanent Collection*
- 28 Not titled (War in The Gulf) 1992
pastel on paper 50 x 66cm
PCVC92-0005
*Arts Project Australia
Permanent Collection*
- 29 Not titled (Einstein) 1992
pastel on paper 50 x 66cm
VC92-0010
- 30 Not titled (Kuwaiti Prince) 1992
pastel on paper 50 x 70cm
PCVC92-0009
- 31 Not titled (Simone Dragomine) 1992
pencil, pastel and ink on paper
29 x 19cm
VC92-0008
- 32 Not titled (Cathy & Linda) 1992
ink on paper 28 x 19.5cm
PCVC92-0007
*Arts Project Australia
Permanent Collection*
- 33 Not titled (Paul) 1993
pastel on paper 50 x 66cm
VC93-0001
- 34 Not titled 1993
pastel on paper 50 x 65.5cm
VC93-0003
*Arts Project Australia
Permanent Collection*
- 35 Not titled 1993
pastel on paper 66 x 50cm
VC93-0004
- 36 Not titled (Valerio's birthday card)
1993
pastel on paper
PCVC93-0005
*Arts Project Australia
Permanent Collection*
- 37 Not titled 1993
pastel on paper 38 x 57cm
PCVC93-0001
*Arts Project Australia
Permanent Collection*

- 38 Not titled (Pink Panther) 1994
pastel on paper 66 x 50cm
VC94-0009
- 39 Not titled (life drawing) 1994
pastel on paper 66 x 50cm
VC94-0015
- 40 Not titled (Rachel) 1995
pastel on paper 50 x 35cm
VC95-0004
- 41 Not titled (Stelio) 1995
pastel on paper 66 x 50cm
PCVC95-0002
- 42 Not titled (Rachel) 1995
pastel on paper 66 x 50cm
VC95-0015
- 43 Not titled (John Clarke & Bryan Dawe) 1995
pastel on paper 66 x 50.5cm
PCVC95-0001
*Arts Project Australia
Permanent Collection*
- 44 Not titled (Wayne Marnell) 1995
graphite on paper 32.5 x 25.5cm
PCVC95-0003
*Arts Project Australia
Permanent Collection*
- 45 Not titled (John Northe) 1995
graphite on paper 32.5 x 25.5cm
PCVC95-0004
*Arts Project Australia
Permanent Collection*
- 46 Not titled (Betty Churcher) 1995
pastel on paper 50.5 x 66cm
PCVC92-0006
*Arts Project Australia
Permanent Collection*
- 47 Not titled (Jimmy Fuller) 1995
acrylic on board 102 x 76cm
VCLW95-0002
- 48 Not titled (Jarrod McIlroy & Gary Ablett) 1996
pastel on paper 66 x 50cm
VC96-0001
- 49 Not titled (life drawing) 1996
pastel on paper 66 x 50cm
VC96-0018
- 50 Not titled (Rolf Harris) 1996
pastel on paper 33 x 50cm
PCVC96-0001
*Arts Project Australia
Permanent Collection*
- 51 Not titled 1996
pastel on paper 50 x 66cm
PCVC96-0002
*Arts Project Australia
Permanent Collection*
- 52 Not titled 1996
pastel on paper 50 x 35cm
VC96-0045
- 53 Not titled (life drawing) 1996
pastel on paper 66 x 50cm
VC96-0046
- 54 Not titled (life drawing) 1996
pastel on paper 66 x 50cm
PCVC96-0003
*Arts Project Australia
Permanent Collection*
- 55 Not titled (from a Qantas advertisement) 1996
pastel on paper 34 x 50cm
PCVC96-0004
*Arts Project Australia
Permanent Collection*
- 56 Not titled (Wayne Schwass) 1997
pastel on paper 66 x 50cm
PCVC97-0001
*Arts Project Australia
Permanent Collection*
- 57 Not titled (seated figure) 1997
pastel on paper 66 x 50cm
VC97-0005
- 58 Not titled (David Parkin) 1997
pastel on paper 50 x 66cm
VC97-0009
- 59 Not titled (Adam White & Austin Jones) 1997
pastel on paper 66 x 50cm
VC97-0016
- 60 Not titled (Fraser Brown) 1997
pastel on paper 66 x 50cm
VC97-0017
- 61 Not titled (Gary Ablett) 1997
pastel on paper 50 x 66cm
VC97-0020
- 62 *Polo Bear* 1998
pastel on paper 50 x 33cm
VC98-0019
- 63 *Panda Bear* 1998
pastel on paper 19 x 14cm
VC98-0021
- 64 Not titled (Jeff Farmer & David Nietz) 1998
pastel on paper 66 x 50cm
VC98-0030
- 65 Not titled (Gary Ablett) 1998
pastel on paper 66 x 50cm
PCVC98-0001
*Arts Project Australia
Permanent Collection*
- 66 *The Bear* 1988
etching 19.5 x 29.5cm
PCVCP88-0005
*Arts Project Australia
Permanent Collection*
- 67 Not titled 2002
pastel on paper 28 x 25cm
VC02-0004
- 68 Not titled (15 Spencer St Thomastown) 2004
pastel on paper 50 x 66cm
VC04-0009
- 69 Not titled (John Howard) 2006
pastel on paper 50 x 65cm
VC06-0004
- 70 Not titled (still life) 2009
watercolour and ink on paper
28 x 38cm
VC09-0006
- 71 Not titled (Joey) 2009
ceramic 11 x 14 x 3.5cm
VCC09-0004
- 72 Not titled 2010
ceramic 12.5 x 11 x 6.5cm
VCC10-0001
- 73 Not titled (frog) 2010
ceramic 19 x 15 x 6.5cm
VCC10-0006
- 74 Not titled (tiger) 2010
ceramic 6 x 11.5 x 5.5cm
VCC10-0008
- 75 Not titled (still life in studio) 2010
watercolour and ink on paper
28 x 38cm
VC10-0007
- 76 Not titled (tiger) 2010
ceramic 7.5 x 9.5 x 5.5cm
VCC10-0011
- 77 Not titled (fox) 2012
coloured pencil on paper
28.5 x 25cm
VC12-0002
- 78 Not titled (monkeys) 2012
colour pencil on paper
23 x 38cm
VC12-0003



cat 58
David Parkin 1997
pastel on paper
76 x 56.5cm

Selected Exhibitions

Valerio CICCONE Born: Melbourne 1970

SOLO EXHIBITIONS

- 2012 **Peripheral Observer**
Arts Project Australia Gallery, Melbourne
- 1999 **Ball!** Arts Project Australia Gallery, Melbourne
- 1996 **Works by Valerio Ciccone**
Pinacotheca, Melbourne
- 1994 **Works on Paper by Valerio Ciccone** Pinacotheca, Melbourne

EXHIBITIONS

- 2012 **Melbourne Art Fair 2012**,
Royal Exhibition Building, Melbourne
- Classic Albums**
Arts Project Australia Gallery, Melbourne
- In the making** Arts Project Australia, Melbourne
- 2011 **Fresh off the press**
Arts Project Australia Gallery, Melbourne
- This Sensual World**
Arts Project Australia Gallery, Melbourne
- Subterranean**
Arts Project Australia Gallery, Melbourne
- Fred, Ginger and Other Stories**
Delmar Gallery, Ashfield
- 2010 **Third Dimension**
Arts Project Australia Gallery, Melbourne
- Portrait Exchange**
Arts Project Australia Gallery, Melbourne
- Connected 10** Melbourne Central, Melbourne
- Melbourne Art Fair 2010**
Royal Exhibition Building, Melbourne
- Sweet Relief**
Arts Project Australia Gallery, Melbourne
- Australiana** Arts Project Australia Gallery, Melbourne
- 2009 **By Hand** Arts Project Australia Gallery, Melbourne
- Connected 09**
Black Box, Victorian Arts Centre, Melbourne
- Pictures of You**
Arts Project Australia Gallery, Melbourne
- Here and Away** Northern Exposure 09,
Northcote Town Hall, Melbourne
- BloodLines: Art and the Horse**
QUT Art Museum, Brisbane
- The Eyes Have It** Dogs Bar, St Kilda, Melbourne
- Pearls of Arts Project Australia: The Stuart Purves Collection** Orange Regional Gallery, NSW
- 2008 **BloodLines: Art and the Horse** Latrobe Regional Gallery, Morwell, Victoria, Albury Regional Gallery, Tamworth Regional Gallery, Muswellbrook Regional Gallery, Western Plains Cultural Centre (NSW)
- Behind the Scenes**
Arts Project Australia Gallery, Melbourne
- Melbourne Art Fair 2008**
Royal Exhibition Building, Melbourne
- Pearls of Arts Project Australia: The Stuart Purves Collection** Ivan Dougherty Gallery, College of Fine Arts, UNSW Sydney
- Stretch** Arts Project Australia Gallery, Melbourne
- 2007 **Studio Days** Arts Project Australia Gallery, Melbourne
- The Dinner Party**
Arts Project Australia Gallery, Melbourne
- BloodLines: Art and the Horse**
Hawksbury Regional Gallery, NSW
- Pearls of Arts Project Australia: The Stuart Purves Collection** Penrith Regional Gallery & The Lewers Bequest, Penrith
- Connected 07**
The Atrium, Federation Square, Melbourne
- 2006 **In Everyone's Company**
Arts Project Australia Gallery, Melbourne
- Yours, Mine and Ours: 50 Years of ABC TV**
Penrith Regional Gallery & The Lewers Bequest, Penrith
- Melbourne Art Fair 2006**
Royal Exhibition Building, Melbourne
- Connected 06**
The Atrium, Federation Square, Melbourne
- 2005 **Wrapped: Selected Works from the Studio**
Arts Project Australia Gallery, Melbourne
- Leo Cussen with Selected Artists**
Australian Galleries, Collingwood
- 10th Sydney Art on Paper Fair**
Byron Kennedy Hall, Moore Park, Sydney
- South of the Border**
Arts Project Australia Gallery, Melbourne
- Amour, gloire et beauté,**
MADMusée, Liège, Belgium
- Artists' Books**
Arts Project Australia Gallery, Melbourne
- Connected 05**
Arts Project Australia Gallery, Melbourne
- 2004 **Melbourne Art Fair 2004**
Royal Exhibition Building, Melbourne
- Figures humaines** Galerie du MAD, Liège, Belgium
- Connected 04** Arts Project Australia, Melbourne
- Printed Matter** Arts Project Australia, Melbourne
- Canvas** Arts Project Australia Gallery, Melbourne
- Portraits** Arts Project Australia Gallery, Melbourne

SELECTED EXHIBITIONS CONTINUED

- 2003 **Fair Game** The Ian Potter Centre: NGV Australia
Response Gallery
Connected Goya Galleries, Melbourne
A Sense of Place
Arts Project Australia Gallery, Melbourne
- 2002 **Annual Eclectic Bonanza – 2002 Exhibition**
Arts Project Australia Gallery, Melbourne
- 2001 **Bring back the Biffo** Artists' Garden, Fitzroy
Christmas Show 2001
Arts Project Australia Gallery, Melbourne
- 2000 **Articulations** Australian Print Workshop, Melbourne
Arterial Paralympic Arts Festival, Studio Foyer, Sydney
Opera House, Sydney
Melbourne Art Fair 2000
Royal Exhibition Buildings, Melbourne
On Track Arts Project Australia Gallery, Melbourne
- 1999 **Monash University Gallery**, Clayton
Pinacotheca Gallery, Melbourne
Works on Paper Australian Galleries, Sydney
Connexions Particulières Musée d'Art Moderne et d'Art
Contemporain, Liège, Belgium
Nine Artists from Arts Project Australia
Australian Galleries, Melbourne
Connected Geelong Art Gallery, Geelong
Still Life Arts Project Australia Gallery, Melbourne
The Inner View
Arts Project Australia Gallery, Melbourne
- 1998 **Bazaar** Pitspace, RMIT, Bundoora
Showcase Arts Project Australia Gallery, Melbourne
Ball! Another view of football
Arts Project Australia Gallery, Melbourne
Canterbury Art Show Melbourne
Off the Wall Arts Project Australia, Melbourne
- 1997 **Nexus** Project Space, RMIT, Melbourne
Prints & Artists' Books
Arts Project Australia Gallery, Melbourne
Ball! Another view of AFL
Arts Project Australia Gallery, Melbourne
Harry.....Who?
Arts Project Australia Gallery, Melbourne
The Footy Show Artists Garden, Fitzroy, Melbourne
Adult Learners' Week Design Competition
Winner, ACFE Northern Region
- 1996 **Pinacotheca**, Melbourne
Eyes on the Ball: Images of Australian Rules Football
Waverley City Gallery
Ball! A fresh look at the AFL
Arts Project Australia Gallery, Melbourne
Connections Pitspace, RMIT, Bundoora, Melbourne
McClelland Regional Gallery, Langwarrin, Melbourne
Drawing on Experience: Reflections on Popular Culture
National Touring Exhibition
Australian Contemporary Art Fair Melbourne
Wild Things Arts Project Australia Gallery, Melbourne
Word Arts Project Australia Gallery, Melbourne
- 1995 **The 50th Anniversary Exhibition** The Australian National
Maritime Museum, Darling Harbour, Sydney
Arts Project Australia Chapman Gallery, Canberra
Reversed Image
Arts Project Australia Gallery, Melbourne
- 1994 **Jacaranda Acquisitive Drawing Award**
Grafton Regional Gallery, Grafton
Beyond Words VicHealth Access Gallery, National Gallery
of Victoria, Melbourne
Australian Contemporary Art Fair Melbourne
- 1993 **City of Richmond Acquisitive Art Award**
Australian Print Workshop
Access Studio Gallery, Melbourne
MADMusée Liège, Belgium
Northcote Contemporary Art Show
Northcote Town Hall, Melbourne
International Works on Paper Fair Sydney
- 1992 **Stormy Weather** Melbourne and Regional Galleries
Inside Out/Outside In
National Gallery of Victoria, Melbourne
- 1991 **200 Gertrude Street**, Fitzroy, Melbourne
Linden Gallery, St. Kilda, Melbourne
Victorian Ministry for the Arts, Melbourne
Figeac Festival, France
Mornington Peninsula Drawing Prize
- 1990 **Honolulu Academy of Art**, Hawaii
ILSMH Exposition Internationale, Paris
Artists' Garden, Fitzroy, Melbourne
- 1989 **"Roar 2"** Studios, Fitzroy, Melbourne
- 1988 **Caulfield Arts Centre**, Caulfield
- 1987 **School of Art and Design**, Phillip Institute of Technology,
Bundoora
- 1985 **Arts Council Gallery**, Canberra

COLLECTIONS

Australian Gallery of Sport Collection, Melbourne
MADMusée Collection, Liège, Belgium
National Gallery of Australia, Print archive
Private Collections

LEONARD JOEL
Est 1919

**ARTS
VICTORIA**



Published in conjunction with the exhibition
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