

Francesco Ceretti

Academic and Scientific Curriculum

Academic and Teaching Experience

In 2018 he graduated with honors in Cultural Heritage at the University of Pavia, with a thesis on Luigi Miradori, known as il Genovesino.

In 2020 he obtained, with honors, a Master's Degree in Art History at the University of Pavia, with a thesis on Giacomo Ceruti, known as il Pitocchetto.

In 2024, he earned a PhD with honors in Art History from the University of Udine, defending a thesis titled: *Altobello Melone. An Anti-Classical Painter in 16th-century Cremona*. The thesis received the University of Udine PhD Award as the best dissertation in the humanities and linguistic area.

Since 2024, he has been a Postdoctoral Research Fellow in Modern Art History at the Department of Musicology and Cultural Heritage in Cremona (University of Pavia), where he leads a project focused on early Mannerism in Cremona.

Since the academic year 2024/2025, he has been Adjunct Professor of *History of Engraving* at the Department of Musicology and Cultural Heritage in Cremona (University of Pavia).

Since the academic year 2024/2025, he has been a member of the Orientation Commission of the Department of Musicology and Cultural Heritage in Cremona (University of Pavia).

In 2026, he was commissioned by the University of Pavia to create the podcast *Dipingere la vita. Immagini del quotidiano nella pittura europea dal Rinascimento al Settecento* as part of the EDUNEXT Project, funded by the European Union – NextGenerationEU.

In 2026, he obtained the National Scientific Qualification (ASN) for the role of Associate Professor in History of Modern Art.

Research Activities

The themes of his research stem from a broad interest in Lombard figurative culture between the fifteenth and eighteenth centuries. Within this framework, his work has primarily focused on early sixteenth-century painting between Cremona and Brescia, with particular attention to Boccaccio Boccaccino, the subject of a monographic exhibition co-curated at the Diocesan Museum of Cremona (2025), following the survey conducted in Milan as part of the dossier exhibition held at the Pinacoteca di Brera (2023). In parallel, he has investigated the principal protagonists of Brescian Renaissance painting, including Girolamo Romani called Romanino, Alessandro Bonvicino called Moretto, Giovanni Girolamo Savoldo, and Lattanzio Gambara, contributing to two exhibitions at the Pinacoteca Tosio Martinengo and the Museo di Santa Giulia in Brescia: *Il senso del nuovo. Lattanzio Gambara pittore manierista* (2021) and *Il Rinascimento a Brescia* (2024).

A substantial core of this research has subsequently been directed toward anti-classicism in the Po Valley, with studies devoted to the work of Vincenzo Civerchio (2025), Gianfrancesco

Bembo, and Altobello Melone (2023). For the latter artist, he authored the catalogue raisonné of the works, published by Officina Libraria (Rome, 2025). His interest in Cremonese anti-classical painters is accompanied by attention to Callisto Piazza (2025) and Romanino (2023), for whom he also co-authored the monographic insert published in the *Art e Dossier* series by Giunti (2024).

Within the same chronological horizon fall studies aimed at reconstructing the profiles of several still little-explored artists of the Renaissance in northern Italy, focusing in particular on painters who worked between Lombardy and Veneto, such as Marco Marziale (2023) and Bartolomeo Veneto (2023), as well as on artists active between the Crema area and Rome, such as Stefano Alberio (2021). Still within the sixteenth-century context, he has conducted research on Camillo Boccaccino (2023) and on Giulio Campi, for whom he is currently engaged in the cataloguing of works for the digital platform *I Campi in rete*.

These lines of inquiry are complemented by studies on the activity of Pietro Vannucci, known as Perugino, in the Cremonese and Pavese contexts, which resulted in participation in the conferences *Perugino pittore “per tutto l’universo mondo”* (Perugia, 2023) and *Artisti forestieri a Pavia tra Medioevo e Rinascimento* (Pavia, 2024).

In parallel, he has addressed several aspects of Lombard Baroque art, collaborating on exhibitions devoted to Luigi Miradori called Genovesino (Piacenza, 2018; Paris, 2019), an artist he has also examined in other contexts through articles and lectures (2019; 2022; 2025). In continuity with these experiences are the monograph published on il Genovesino (Rome, Officina Libraria, 2020) and the volume dedicated to the brothers Carlo Francesco and Giuseppe Nuvolone (Milan, Lo Studiolo, 2023).

Alongside these studies, he has carried out extensive research on the production of Giacomo Ceruti, his predecessors (Monsù Bernardo, Pietro Bellotti, Sebastiano Giuliense known as il Sebastianone, the Master of the Blue Jeans, and Antonio Carneo) and his contemporaries (Antonio Cifrondi and Giacomo Francesco Cipper, known as il Todeschini). This research has taken shape in a series of scholarly contributions (from 2021 to 2026) and in the Brescian exhibitions *Miseria e Nobiltà. Giacomo Ceruti nell’Europa del Settecento* (2023), in which he participated as an author, and *Immaginario Ceruti. Le stampe nel laboratorio del pittore* (2023), which he co-curated. These exhibitions were followed by a dossier exhibition dedicated to a select group of works by Ceruti preserved in the collections of the Museo d’Arte Sorlini in Calvagese della Riviera (2023). Within the same line of research fall the studies on Pietro Bellotti, which first resulted in the monographic volume devoted to the rediscovered *Vieja* from Casa Torres (Cinisello Balsamo, Silvana, 2025), then in the monographic exhibition co-curated at the Gallerie dell’Accademia in Venice (2025), and finally in the Viennese conference *Settecento Malerei* (2025).

In parallel with these studies, between the spring of 2022 and the autumn of 2023, he took part in the project for the reinstallation of the galleries devoted to Giacomo Ceruti and to genre painting between the seventeenth and eighteenth centuries within the permanent exhibition route of the Pinacoteca Tosio Martinengo in Brescia.

A further chapter of his research has been directed toward the so-called applied arts, with particular attention to seventeenth-century nocturnal clocks. Within this field fall studies on

the painted decoration of the dials of these elegant timepieces, published in scholarly journals (2022; 2025), presented at conferences (Rome, 2023), and included in the catalogues of two exhibitions held at the Museo Poldi Pezzoli in Milan (2020) and the Galleria Borghese in Rome (2022), with which he collaborated. This line of research also includes the rediscovery of the preparatory sketch for the now-lost fresco executed by Bernardino Mei for the clock face of the Torre del Mangia in Siena (2025).

Since 2024, he has been a contributor to *Gazzetta Antiquaria*, where he addresses current issues related to the world of collecting and the Old Masters art market.

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The undersigned further declares to have received the notice on the processing of personal data, available at the following link: <https://privacy.unipv.it>.

The undersigned acknowledges that this document may be published for transparency purposes on the website of the University of Pavia.

Cremona, June 20, 2026