



Giacinto Cerone

Melfi 1957 • Roma 2004

Selected works

1997 • 2004

Montrasio Arte, Monza • Milano • Piacenza
in collaboration with Estate of Giacinto Cerone, Roma



Installation view *Giacinto Cerone. La forma non contiene*
Montrasio Arte Milano, 2026
photo: Matteo Zarbo
courtesy Estate of Giacinto Cerone, Roma



Untitled, 2002
red ceramic
65x30x15 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2002
red ceramic
45x35x34 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2004
red ceramic
66,5x14,5x18 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2004
red ceramic
68x33x30 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Fuoco rosso, 1997
red ceramic
52x50x21 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2002
glazed ceramic
61x41,5x2,8 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2002
white ceramic
59x36,5x38 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Installation view *Giacinto Cerone. La forma non contiene*
Montrasio Arte Milano, 2026
photo: Matteo Zarbo



Untitled, 1995
black ceramic
114x40x30 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Untitled, 2002
black ceramic
69x46x45 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Da Lat, 2003
green ceramic
74x52x24 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma



Na Tragh, 2003
ceramica verde
60,5x53x25 cm
photo: Matteo Zarbo
courtesy Montrasio Arte, Monza • Milano • Piacenza
and Estate of Giacinto Cerone, Roma

Installation view *Giacinto Cerone. L'angelo necessario*
MIC Museo Internazionale delle Ceramiche Faenza, 2025
photo: Francesco Bondi
courtesy MIC Faenza and Estate of Giacinto Cerone, Roma





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MIC Museo Internazionale delle Ceramiche Faenza, 2025
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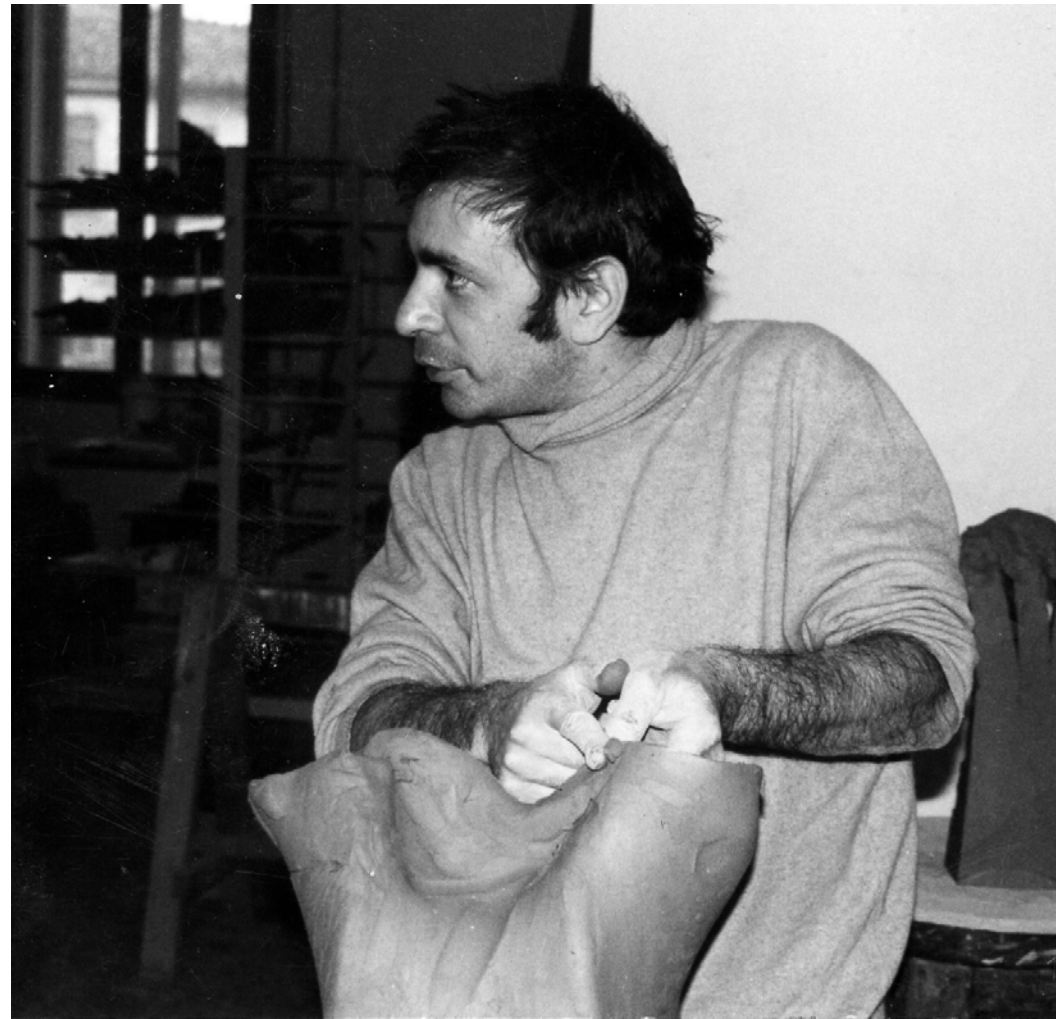
Installation view *Giacinto Cerone. L'angelo necessario*
MIC Museo Internazionale delle Ceramiche Faenza, 2025
photo: Francesco Bondi
courtesy MIC Faenza and Estate of Giacinto Cerone, Roma

Biography

Giacinto Cerone **was born in Melfi (Potenza) on April 18, 1957.** He attended the Art High School in Melfi, specializing in architecture, and graduated in 1975. During these early years, he spent most of his days practicing drawing from life. That same year, **he enrolled at the Academy of Fine Arts in Rome, where he studied sculpture, first under Umberto Mastroianni and later under Pericle Fazzini.** After completing his studies in 1979 with a thesis on Van Gogh, he returned to Basilicata, where he began experimenting with what he had learned at the Academy, drawing inspiration from masters of art history such as Duchamp, Malevich and Mondrian.

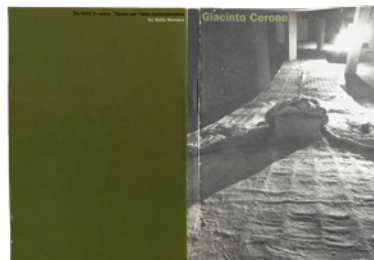
In 1980, on the occasion of the Melfi summer festival, he organized three days of performances: *Contrazione (Corpo su carta)*, inspired by Jackson Pollock; *Help dedicato a J. Dine*; and *Z.I.N.C.O.*. In 1981, together with Nato Frascà, he visited in Rome the International Graphic Art Studio “L’Arco” in Via Mario dei Fiori—a meeting place for artists, critics and poets—to meet Giuseppe Appella. It was once again **with Giuseppe Appella that he held his first solo exhibition**, within the walls of the castle of Castronuovo Sant’Andrea (Potenza), presenting ten copper sculptures. **He subsequently moved to Rome, where he opened his first studio** and began collaborating with the magazine *Altrimagine*.

His first relationships with art critics also began during this period, among them Paolo Balmas, Martina Corgnati, Vito Apuleo and Flaminio Gualdoni. On the occasion of an exhibition at “Graffiti Now Atelier” in Verona in 1989, **two new materials entered his practice: aluminium and cast iron.**



In March 1990, his first son, Michele, was born. To mark the occasion, Cerone opened **his first exhibition in Milan**, at Galleria Valeria Belvedere, entitled *San Michele*. On January 8, 1993, Maurizio Corraini proposed that he produce a series of ceramics at Davide Servadei's Bottega Gatti in Faenza (Ravenna). In March of the same year, **he began a long working relationship with Valentina Bonomo**, who would follow his work closely and present **his first major solo exhibition in Rome, *Aiaram***, at her gallery in Piazza Santa Apollonia. During this period, he met the writer and art historian Mario Quesada, the collector Andrea Franchi and the poet Patrizia Cavalli.

For a short period, he worked in a studio in Via dei Marrucini, in Rome's San Lorenzo district, where he prepared the works for Galleria Bonomo, assisted by his student and studio assistant Valerio Ricci. **The theme of *Ophelia***, already introduced with the sculpture *Vita di Ofelia* (1993), **began to become a recurring element in his artistic language**. This led to the 1995 exhibition *Ofelia in traum* in Verona. For Valentina Bonomo, he created his first ceramic jewellery pieces, each a unique work, centred on the theme of the rose. **Jewellery became an opportunity to explore and challenge ceramic as a material**, extending its use to decorative objects such as a table with artichokes, Mozart tea cups, and frames conceived as fireplace decorations. In 1996, his relationships with galleries expanded to include Oddi Baglioni in Rome, Bottai in Bologna and Fioretto in Padua.



His work became increasingly complex. **He began using lace on ceramic, while his plaster works were produced without the need to construct moulds.** At times, his sculptures were “populated” by icons derived from moulds of everyday objects— toys, Savoy cabbage, acanthus leaves, artichokes and others— **evoking the Duchampian ready-made.**

He presented **his second horizontal work** at Via degli Artisti, the cultural association housed in Palazzo Giovine in Turin. The work was dedicated to Pino Pascali: a large, custom-made plaster slab occupied the entire surface of the room, forcing visitors to view it only from outside. In preparation for the installation, Cerone moved to Turin with his family for ten days, hosted by the sculptor Salvatore Astore.

With *San Savino*, shown at Fabio Sargentini’s L’Attico as part of *Giro d’Italia*, and the ceramic slabs presented at Galleria Oddi Baglioni in *Paginette Faentine*, dedicated to Domenico Baccarini, both in 1997, **the concept of horizontal sculpture became increasingly defined within his practice.**

At the same time, **Daniela Lancioni** brought him, together with Marisa Albanese and Gianni Dessì, to the Casina Pompeiana in the Villa Comunale in Naples. During the same period, she also spoke to him about the project *Tor Bella in opera* at the Spazio per l’Arte Contemporanea Tor Bella Monaca in Rome. **The possibility of creating a large-scale sculptural installation excited him** to such an extent that he produced a small lithograph entitled *Tor Bella Cosa*.



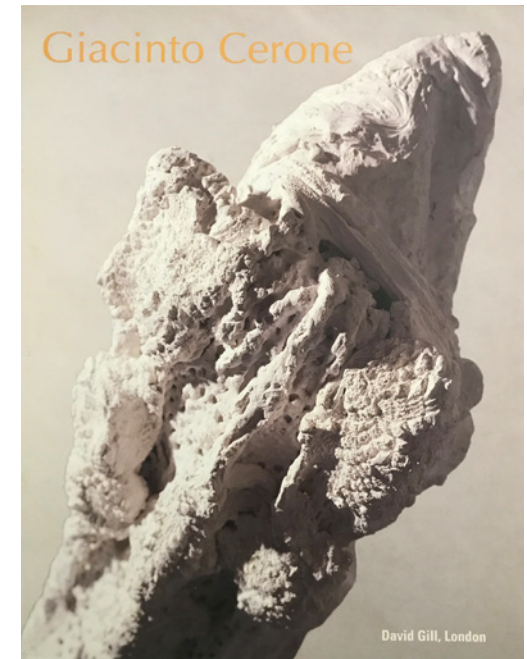
With *Tor Bella Monaca* in mind, **he created an artist's book inspired by roses** and submitted it to Corraini. The book was eventually published posthumously in 2005.

In November 1999, **he began working on a plaster sculpture at the Spazio per l'Arte Contemporanea in Tor Bella Monaca.**

The work was conceived as a **monument to horizontality** (300×3,300× 360 cm). Here he returned to the themes and politics of Greek sculpture, particularly Phidias and the Parthenon.

Graziano Paiella documented the various stages of the creation, from its development to its completion, with a video camera. On the day of the opening, in an interview with Antonella Reda for Rai3 Notte, Cerone stated: “[...] I have never seen a figurative work of art in front of which people applaud. Music moves us, poetry moves us [...] a painting moves us in silence. I have never seen anyone applaud in front of the Mona Lisa [...] **I would like people to applaud in front of a work of art, certainly not mine.**”

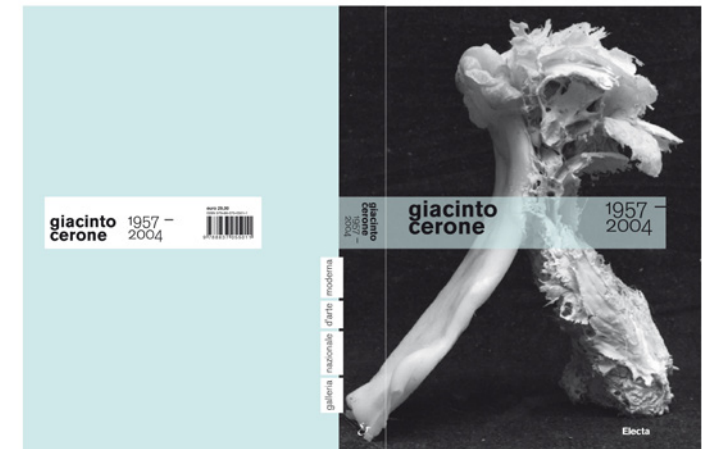
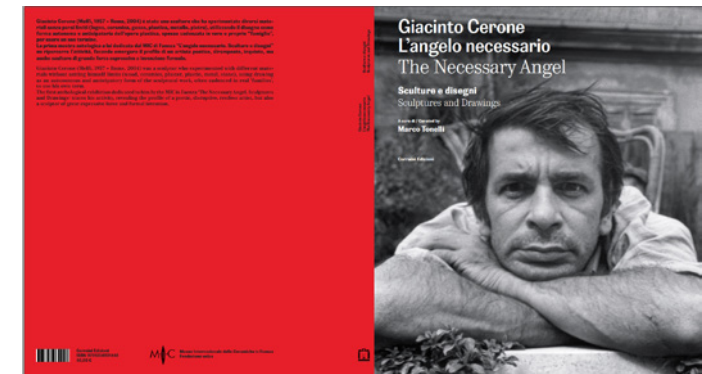
He then worked on an exhibition at Casa Musumeci Greco entitled *I soffincielo* (2000). **For the first time, ceramic was hardened and transformed into something else**, stripped of any pictorial quality. The *soffincielo* were the first twelve platinum-finished works, appearing closer to steel than to ceramic.



He also prepared for **his first solo exhibition abroad, at David Gill Galleries in London**, curated and organized by Valentina Bonomo. During this period, **he created ceramic works bearing inscriptions inspired by poetry**. He read and quoted daily from the poems of Hölderlin, Sandro Penna, Patrizia Cavalli, Eugenio Montale, Rainer Maria Rilke, Vincenzo Cardarelli and Isabella Morra. He dedicated to his father his 2001 exhibition in Mantua entitled *Tripoli. Delle croci e delle delizie* and published an artist's booklet with the same title for Edizioni Corraini, Mantua.

The theme of mythological figures, particularly the Argonauts, returned in the group of works *Donne per la storia*, presented in a solo exhibition at Gasparelli Arte Contemporanea in Fano, and in the exhibition *Sant'Agnese* at Matteo Boetti's Roman gallery Autori Cambi, both held in 2002.

In February 2004, Alberto Zanmatti and Giuseppe Gallo invited him to create a sculptural intervention at the Faculty of Architecture Valle Giulia in Rome. The result was *Una sposa infelice a Valle Giulia*, a large plaster sculpture and **Giacinto Cerone's final work**. He died in Rome on October 4, 2004.



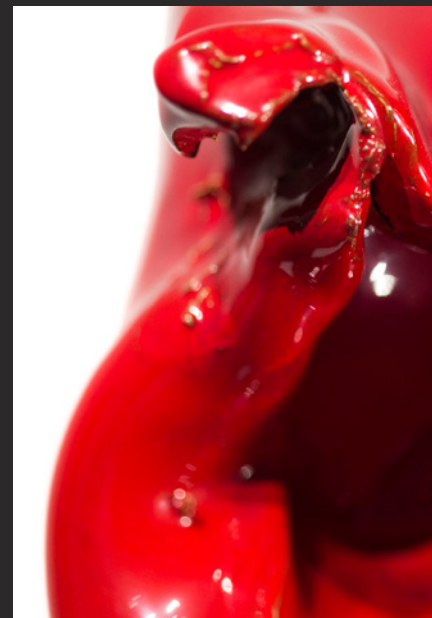


Installation view *Giacinto Cerone 1957-2004*
Galleria Nazionale di Arte Moderna e Contemporanea Roma, 2011
photo: Graziano Paiella
courtesy GNAMC, Roma and Estate of Giacinto Cerone, Roma



Installation view *Giacinto Cerone 1957-2004*
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GIACINTO CERONE LA FORMA NON CONTIENE



GIACINTO CERONE UNA NOTA CHE NON C'È



SilvanaEditoriale

in che lavorano da me, quando vedono i suoi lavori ne restano colpiti. Tutti mi chiedono di lui e vogliono capire come c'è arrivato e quando? Forse più che alla critica, il piacere agli artisti. In definitiva la risposta alla domanda è: non ha ancora avuto la fortuna critica che, secondo me, merita il suo lavoro.

△ Mi racconta un episodio che lo riguarda? Un aneddoto?

○ Ricordo bene la prima volta che venne Giacinto in bottega, e si mise a lavorare. Mio padre entrò nella stanza e dopo un po' andò via scuotendo la testa. Per un tempo mio padre comprese il suo valore, e i due si vollero molto bene!



Giacinto Cerone al lavoro presso la Bottega Gatti di Faenza | Giacinto Cerone working at the Atelier Gatti di Faenza. Courtesy Archivio Bottega Gatti Faenza / Faenza.

△ Did he received, in your opinion, a correct critical luck?

○ I recall very well an enlightening piece by Elena Volpato, one of the few who truly understood what he was doing. Today his works are easier to read, pioneer to whom employs the same expressive techniques. Giacinto made some pieces – both sketches and ceramics – with laces, that are awesome. Many foreign artists working at my atelier, when seeing his works, are captivated. All ask about him and try to understand how and when he reached that piece! Perhaps more than critics, he was liked by the artists. Eventually the answer to the question is he did not, in my opinion, receive the critical luck his work deserves.

△ Can you tell and episode on him? An anecdote?

○ I clearly recall the first time Giacinto arrived at the atelier and started working. My father entered in the room and exited shaking his head. Afterwards also my father started loving him and it was mutual.



Giacinto Cerone al lavoro presso la Bottega Gatti di Faenza | Giacinto Cerone working at the Atelier Gatti di Faenza. Courtesy Archivio Bottega Gatti Faenza / Faenza.

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