

Fede Galizia

Milan (1578 – 1630)

“Peaches in a pierced white Faience Basket”.

Oil on panel cm. 30 x 41,5

Provenance:

Silvano Lodi Collection.

Christie's London “Important Old Masters Pictures” Thursday 6 July 2006, Lot n° 31.

Private collection.

Exhibited:

Zurich, Seedamm-Kulturzentrum, Pfäffikon; and Geneva, Musée d'art et d'histoire, *Venezianische Kunst in der Schweiz und in Lichtenstein*, 18 June-27 August 1978; and 8 September-5 November 1978, no. 91.

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte; and Baden-Baden, Staatliche Kunsthall, *Stilleben in Europa*, 25 November 1979-24 February 1980; and 15 March-15 June 1980, no. 99.

New York, National Academy of Design; Tulsa, Philbrook Art Institute; and Dayton, Dayton Art Institute, *Italian still life paintings from three centuries*, 2 February-13 March 1983; 9 April-30 June 1983; and 30 July-11 September 1983, no. 5.

Munich, Bayerische Staatsgemäldesammlungen, Alte Pinakothek; and Berlin, Gemäldegalerie Staatliche Museen-Preussischer Kulturbesitz, *Italian still life painting from three centuries, The Silvano Lodi collection*, 27 November 1984-22 February 1985; and 6 September-27 October 1985, no. 15.

Jerusalem, Israel Museum, *Italian still life painting, The Silvano Lodi collection*, June 1994.

Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art; and on tour in Japan, *Italian still life painting, from the Silvano Lodi collection*, 28 April-26 May 2001, no. 25.

Ravensburg, Schloss Achberg, *Natura morta italiana: Italienische stilleben aus vier Jahrhunderten, Sammlung Silvano Lodi*, 11 April-12 October 2003.

Literature:

- M. Natale, in the exhibition catalogue, *Venezianische Kunst in der Schweiz und in Lichtenstein*, Zurich, 1978, p. 128, no. 91.
- G. Langemeyer, *et. al.*, in the exhibition catalogue, *Stilleben in Europa*, Münster, 1979, pp. 177-8, no. 99.
- J.T. Spike, in the exhibition catalogue, *Italian still life painting from three centuries*, Florence, 1983, pp. 30-1, no. 5.
- A.E. Pérez Sánchez, in the exhibition catalogue, *Pintura española de Bodegas y Floreros de 1600 a Goya*, Madrid, 1983, p. 25.
- L. Salerno, in the exhibition catalogue, *Natura morta italiana: Italian still life painting from three centuries, The Silvano Lodi collection*, Florence, 1984, pp. 50-1, no. 15.
- L. Salerno, *La natura morta italiana 1560 - 1805*, Rome, 1984, pp. 58 and 61, no. 15.6.
- W.B. Jordan, in the exhibition catalogue, *Spanish Still Life in the Golden Age 1600-1650*, Kimbell Art Museum, Fort Worth, 1985, p. 6, fig. 7.
- P. Lorenzelli, *et al.*, *Forma Vera. Contributi a una storia della natura morta italiana*, Bergamo, 1985, p. 134, no. 40.
- F. Caroli, *Fede Galizia*, Turin, 1989, p. 87, no. 25.
- N. Bryson, *Looking at the Overlooked, Four Essays on Still Life Painting*, Cambridge, 1990, p. 165, fig. 72.
- M. Levey, *The Later Italian Pictures in the Collection of Her Majesty the Queen*, Cambridge, 1991, 2nd edition, p. 85, fig. 29.
- Italian still life painting, The Silvano Lodi collection*, exhibition catalogue, Jerusalem, 1994.
- C. Grimm, *Stilleben, Die italienischen, spanischen und französischen Meister*, Stuttgart, 1995, p. 91, fig. 35.
- S. Koslow, *Frans Snyders - The Noble Estate. Seventeenth Century Still Life and Animal Painting in the Southern Netherlands*, Antwerp, 1995, pp. 33-4, fig. 26.
- S. Segal, 'An Early Still Life by Fede Galizia', *The Burlington Magazine*, CXL, March 1998, pp. 164-71, fig. 9.
- Italian still life painting, from The Silvano Lodi collection*, exhibition catalogue, Tokyo, 2001, p. 48, no. 11.
- S. Dathe, in the exhibition catalogue, *Natura morta italiana: Italienisches stilleben aus vier Jahrhunderten, Sammlung Silvano Lodi*, Ravensburg, 2003, p. 21 and 35.

