



Johann Heinrich Roos (1631-1685), The Fortune Teller In The Roman Ruins



10 000 EUR

Signature : Johann Heinrich Roos (1631-1685)

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 108

Height : 93

Description

Johann Heinrich Roos (1631-1685) The fortune teller in the Roman ruins Oil on canvas signed lower right "J. ROOS fecit" and dated 1678 below the signature Size: 93 x 108 cm Size with frame: 111 x 127 cm Bibliography Born in the Palatinate, Johann Heinrich Roos suffered all the tragic consequences of the Thirty Years' War. His Calvinist family took refuge in Amsterdam in 1640 and the artist trained with Dutch animal painters. His teachers were Guiliam de Gardijn (around 1597-after 1646; this artist should not be confused with Carel du Jardin), Cornelis de Bie and Barent Graat. A trip to Italy is not documented (around 1650). In any case, the artist lived in Germany again from 1653, where he entered the service of the Elector of the Palatinate. In 1667, this tireless painter and

Dealer

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Tableaux du XVIème au XXème siècle

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draftsman preferred to settle with his family in Frankfurt, a commercial city that allowed him to sell his productions better. He died there in a fire at his house. Influenced by the pastorals of Nicolas Berchem, he particularly distinguished himself in the painting of landscapes populated with animals. He was recognized as a portrait painter but was more appreciated as an animal painter. His works can be found today in the greatest museums in the world, the Louvre, the Pitti Palace, the Hermitage and in the majority of the great German museums. The work presented perfectly embodies the artist's characteristic style. The genre scene, located in ruins and populated with animals, contributed to his fame. However, the subject addressed in this painting turns out to be somewhat atypical. Although the fortune teller enjoyed great popularity in the 17th century, this theme is relatively rare in the artist's work. Some of his works, such as those in the Städel Museum (photo 10) and the Hermitage Museum (photo 11), however, evoke Gipsy families. Here, it seems that this family has set up camp in ancient ruins. We see part of the family busy preparing soup in the background, children playing cards and, probably, the matriarch preparing to read the fortune of a noble couple walking in the Roman hinterland. This painting is a remarkable example of what 17th-century art could be, with a subtle mix of genres: the ruins, the typically Italian colour palette, the attention to detail and the more Nordic-inspired genre scene (such as the discreet anecdote at the top right, where we see a person relieving himself behind a rock, while a dog approaches curiously).