



The Fortune teller

Romero de Torres, Julio

Work information

Title: The Fortune teller

Artist: Romero de Torres,

Julio Chronology: 1922

Technique: Oil on canvas

The year 1922 was one in which I scored major successes. In that year data The Buenaventura, who could paint during the Buenos Aires stay hypotheses established by the continuation of the work in Argentina collection and not in the Explanatory 1922, although in another 1943 held in the same gallery .

On the sill of a window, two women sitting in profile and a similar role, symbolizing the duality so often present in his paintings. On the right, one of them with popular attire and legs curled back, does not seem to get the attention of the other girl resting on the sill itself, while his gesture denoting an apparent melancholy transpires loving concern. Behind them, Córdoba, now represented by the house and source Fuenseca Christ Lantern and the palace of the Marquis of Fuensanta del Valle, whose door a woman wrapped in a red shawl and lying in the quicio. Alinea appears as backdrop, buildings and monument, no matter who actually are very far apart.

And again, between fortune and cityscape background a sketchy and secondary scene: a woman who wants to keep a man in connection with the main theme of the painting: love, or rather, heartbreak.

Is this a painting of complex reading that perhaps could be summarized in the sadness of a young woman in love with a married man whose risk a circumstance notifies the fortune of cards-, which in the background attempts to retain his wife, leaving it abandoned, in a third plane, in the doorway.

Analyzing the composition and theme of The Buenaventura comparison with other works of Romero de Torres is needed, which leads to consider the value of the "repetition" in Cordoba painting teacher. The first iteration is given in the title itself, as mentioned among his other canvas paintings also known as La Buenaventura.

As can be seen, is continuing his interest in female iconography, and in those years are frequent addition canvases horizontal format with two women who brighten his day. Repeat this pattern from Angeles and Fuensanta early 1907, the poster of the Feria de Cordoba 1916, Beyond sin, Musidora, La Buenaventura, Women on shawl, Smoke and Azar (Playing the mountain), Gypsy Seguriya (Evil loves) or spring, reaching the Trini's granddaughter, 1929, near the end of his life.

The reflection of women's fashion of the time appears in some of these paintings, and so is evident in the shoes of many of the women in those silk stockings that were being imposed and were coveted in modern sweaters green mesh or yellow and hairstyle, sometimes garçon or soft waves and long braids that look these models Cordoba immortalize teacher knew so well.

The firm, in capital letters, corresponds well with the spelling used in their time of maturity, as discussed in different master paintings and posters.