I'm _______ and this is______. We are here with our third FAME lesson for the year. Last month we learned about impressionism and explored how color and light can define texture. Who remembers the famous artist we studied? (Claude Monet). What did he paint hundreds of? (Water Lilies—over 250!). Do you remember the beautiful ballet of swans we listened to? The composer was Camille Saint-Saens. Today we will learn about two new artists—both self-taught with unique, imaginative styles.

Henri Rousseau was born in 1844 in Laval, France. As a boy he had no exposure to art and no formal training. He was an average student who won several prizes for drawing and music. After serving seven years in the army he moved to Paris where he worked as a customs officer. It wasn’t until he worked in a little toll house that he began to paint, inspired by walks in remote pastoral towns where he would make quick sketches for his paintings, eventually retiring at the age of forty-nine to become a full time artist.

His colorful and childlike paintings were labeled PRIMITIVE a term that was used to describe NAÏVE art. Critics said: “Monsieur Rousseau paints with his feet, with a blindfold over his eyes.” Even so, Rousseau kept a scrapbook of all newspaper stories about him, good or bad. Yet his work is so vigorous, simple, and poetic that other artists acknowledged him as a master painter. Picasso once remarked, “Father Rousseau was not a better naive painter than others, but a colorist of genius who was naive.”

Rousseau was known for his richly colored and detailed paintings of lush jungles with wild beasts and exotic flowers—however he never left France. Just as he enjoyed country walks, he also took visits to the local arboretum, zoo and museum to study plants and animals. Inspiration for his paintings came from illustrated books, postcards, and even ads. But his imagination was so vivid that Rousseau said that while painting these green labyrinths they sometimes seemed so real that he began to feel claustrophobic and afraid and had to open the windows. A children’s book called Bêtes Sauvages (Wild Beasts) with illustrations of tigers, monkeys, flamingos, snakes was most likely a model for his paintings. A photo found of a jaguar playing with his zookeeper in the book seems to be the inspiration for Jungle Scene with Setting Sun (see comparison in binder), the painting we’re looking at today.
When creating his jungles, Rousseau would paint his background first, leaving space for his figures which he etched with charcoal. He applied one COLOR at a time (much like the Currier & Ives colorists) doing all of that color then going on the next color. He once boasted that he used at least 22 different shades of green in his jungle pictures!

Let’s look at the painting. By using definite VERTICAL (up and down) and HORIZONTAL (side to side) LINES Rousseau conveys a feeling of an exquisitely ordered jungle. Giant pink flowers form a line of COLOR leading to the only creatures in the jungle. The horizon line created by the uppermost ferns and fronds against the sky draws us down gently toward the painting’s center. The hot, glowing sun creates an exciting contrast to the succulent plants and acts as a focal point. You can see elements of the PRIMITIVE STYLE: the focus is color and design rather than light, shadow and perspective. Except for the stiffly posed dark figure and jungle cat, there’s not a lot of light and shadow. The wild flowers are painted disproportionately large, and despite the fact that he brought fresh leaves into his studio the TEXTURE appears smooth. It’s not a real, messy jungle, but rather a clean, dry, simple, happy jungle.

For our project we will be painting in the style of Rousseau and creating our own jungle scene (share other jungle paintings from the binder—noting similar elements and layering of plants). To help achieve the abundant look of greenery in the jungle we will first apply a thin layer of color, called a WASH to our paper. Washes are made by adding water to paint until it flows easily across the paper, providing an almost transparent layer of color. You will want to cover your whole paper, using the half sponge, and blend different colors to delineate areas for the sky, horizon, grass. Then we will add plants, trees, and leaves and finish our painting with colorful flowers and/or animals.

Remember all the different greens used by Rousseau? You will mix your own shades of green using PRIMARY colors on your own painter’s palette. Who remembers the primary colors? (Red, Yellow, Blue; Show Color Wheel). When you mix the primary colors you get the SECONDARY colors—what are those? (Orange, Green, Violet/Purple) What colors will you need to make green? (Yellow and Blue) You can experiment with different shades (Show on Color Wheel: more blue/green by adding more blue etc.). Most importantly, remember that this is your jungle, from your imagination, so each jungle will look different and paint one you would like to visit.

While we work we will listen to Brazilian composer Heitor Villa-Lobos (1887-1959) and his composition Bachianas Brasilerias #1 or Bach in the fashion of Brazil. He taught himself to play many different instruments including the piano and a variety of wind instruments and adopted untraditional ways of playing; for example, he played the violin vertically like a cello with it sitting on his knee, unaware that it could be played another way by tucking it under his chin! He was fascinated by Brazilian folk songs and dances, and they were an inspiration for much of his music. Bachianas uses the string section to set a constant, background RHYTHM at the beginning of the piece. As you listen, what kind of mood does it set? (It begins ominous but changes rapidly). While you listen how do the changes in DYNAMICS (fast/slow) create different pictures in your minds? Can you can visualize a jungle, or a Brazilian rain forest? What does it look like? Now let’s create our jungle!

**PAINTING: Jungle Scene with Setting Sun**
- Used multiple shades of green
- Carefully planned
- Applied one color at a time
- Use of LINE and COLOR draws attention to focal point of man and beast

**PRIMITIVE STYLE:**
- Lack of shadow
- Disproportional
- Lack of Texture

**ART PROJECT:**
- Create Jungle
- Use WASH to create dense jungle
- Mix PRIMARY colors for multiple shades of SECONDARY color green

**COMPOSER: Brazilian Heitor Villa-Lobos 1887-1959**
- Self-Taught
- Inspired by Brazilian folk songs
- Bach in the Style of Brazil

**FUN FACTS VILLA-LOBOS**
As a punishment for dropping his father’s clarinet he was ordered to practice the scale all day. By the evening he had mastered all the major and minor scales! He loved toy instruments and wrote compositions for them!