Cultural

Oksana Kozak
student
Kyiv Polytechnic Institute named after Igor Sikorsky
Department of drawing

NICHOLAS FESHIN. FEATURES OF HIS LINES
НИКОЛАЙ ФЕШИН. ОСОБЕННОСТИ ЛИНИЙ ХУДОЖНИКА

Annotation. Some features of lines in drawings of the great artist Nikolay Feshin.
Key words: drawing, Nikolay Feshin.

Аннотация. Некоторые особенности линий в рисунке великого художника Николая Фешина.
Ключевые слова: рисунок, Николай Фешин.

L'incapacité de prendre du plaisir
est comparable avec l'incapacité de créer un grand
Eugene Delacroix

The inability to enjoy is comparable
with the inability to create a great thing
Delacroix



For the artist a blank sheet of paper or canvas on stretcher is a rectangular space with an infinite number of measurements. Artist is able to feel the hunger of the white canvas, its impatience and appeal. A creative work begins here, this is the beginning of the path, which is necessary to traverse indispensably and which will be recognized by the picture and preserved forever. This is the path of inner doubt and search when it seems that everything you knew up to this point, it does not matter and cannot help in the work.

This is a state of the artist when he first looks at the model. It seems mysterious and unattainable. The beginning in drawing is a soldered lump of impatience, despair, risk, and inevitability. Pencil, sanguine, chalk or sauces feel perfectly such states of the artist.

Drawing is a special art of creating illusions. If in painting color is friend and assistant, drawing should seize the opportunity of lines. Line encloses and protects the form and creating the illusion of form is one of the main tasks in

making figures. Another challenge is to imprison a moment in interweaving lines. The moment created by the model. This moment can represent joy, surprise, internal pride, wrinkles of past years. But Line can everything- it may be quick, sudden, slow, crazy, she can flounce, be nervous - it is a creature that has consciousness. A moment? Time is a side effect of human mental activity [1]. And men's condition is reflected in the moment – the unit of time.

Delacroix claimed that wide road in the art is vicious. To preserve features of own vision, to keep the originality of the creative manner is a challenging task. It requires devotion and will.

N. Feshin was and remains among the best. Boundless admiration by his paintings gives me the right to talk of him.

The individual manner in painting is synonymous of the artist's freedom. The artist's freedom? This is the flesh of the painting – the pattern of stroke, refinement of composition, deceptive negligence, the strangeness of the palette – all the things that give the meaning to the painting, rather, create it. And freedom from what? From lethargy, immobility, stupidity, arrogance and mustiness.



Thus, Line does not serve the artist but creates with him. It is an ally, a friend, its devotion to Art is not less than devotion of artist.

N. Feshin impels the twin of the model to live in ragged strokes of the pencil or brush, and inner light, which sometimes is not realized, is caught by color spots or uniqueness of lines. He was able to translate the gesture of the model to perfect language of lines and colors. And only those who love art can understand this language.

The point is the germ of line. N. Feshin skillfully uses the capabilities of the point – with the help of variety of tamed points, he creates the feeling of the flesh, he rarely leaves untouched even part of the sheet. Michelangelo said that in sculpture he just got rid of unnecessary pieces of marble, and in drawing Feshin get rid of the excess space.

I.Repin was official teacher of N.Feshin. I.Repin noticed the perfectness of Feshin's compositions and impeccable ear in painting. But he confessed later in Autobiography that composition did not inspire him.

Leonardo da Vinci said–you can learn more from stains of mold, than from painting of master. He was referring to internal talent to training, when anything could be the pretext to improvement. If only you knew from what dust does poems grow...

What does enforce Your Majesty Perfection to gaze from the depth of the canvas by the eyes of a painted girl? Strong will and tenacity of the artist, who follows bright sparks of understanding?

Pelican –symbol of sacrifice, feed their hungry children with their own flesh…

As in Diary by S. Krzhizhanovsky – blade of grass has freedom to show its own time on a Sun Clock. Fragile, trembling but stubborn shadows of seconds pressed child's cheek to stone number.

According to his disciples, N. Fechin in his brief career of a teacher in Kazan, was philosophizing during the lectures, and not taught his pupils the methods of drawing. He just knew that there is not possible to learn how to be a painter - creativity cannot be taught but the desire to express the beauty and awareness of that can be cultivated in the student. This is the seeing eye dog on the path.

This short article means a Declaration of love to the great master.

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