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## Andrey Pozdeev. Graphic Art

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*The article is dedicated to a little-known trend in Andrey Gennadyevich Pozdeev's creative work – graphic art the artist was keen on in 1980s. His focus of interest included «dry-point» etching, linocut and monotype. The artistic heritage consists of several author's copy prints and moulds for linocuts and etchings. It helped to renew the edition of linocuts in 2005. The reasons and history of that renovation are considered in this article.*

*Keywords: creative work, printing, graphic art, gravure, linocut, etching, monotype, artistic heritage, author's copy print, edition, «dry-point» linocut plates..*

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Andrey Gennadyevich Pozdeev obtained a large and roomy studio in 1980. It was situated in a new building; its seventh floor was specially designed for art studios. His studio had low windows, and the rest of them were double in size with «blind» light because the windows were opposite to each other. At once, the studio was said to be intended for graphic art.

Pozdeev A.G. had thought about graphic art before. The artist bought linoleum and made his first linocut «Self-Portrait» in 1978. But there was a difficulty in printing it because he didn't have any printing press.

Having obtained a new studio and settled in it, the artist put in an application to the Board of Association of Artists and he was licensed to purchase a printing press ordered in Leningrad shortly after. Having set it up, Pozdeev A.G. bought special thick brown oilcloth, copperplates, zinc plates, rollers, and printing ink, and began to master a new technique of graphic art.

Andrey Gennadyevich applied «dry-point» technique in his etchings when a preliminary processed metal plate was covered with a pattern laid mirrorwise with a special graver leaving grooves on the surface. Then the grooves were filled with ink. This kind of etching attracted the artist for the fact that it didn't require any special devices, for example, a draft hood, as far as «dry-point» technique is not a toxic kind of etching.

The linocuts were printed in a traditional way: the artist indented a pattern in a surface with big and broad graving tools, covered the surface with ink, and «passed through» the press.

Besides linocuts and etchings, the collection of Andrey Pozdeev's graphic art includes monotypes. A monotype is a single copy printed from a pattern painted on a surface of a metal plate preliminary processed with a special chemical composition.

The artist used the motives and methods characterizing his paintings in the subjects of

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his graphic art. Through subjects of Pozdeev's creative work are «The Volants», «The Gamblers» from «Human Passions» series, self-portraits, bunches of flowers, family portraits, etc. These subjects combine the etchings and linocuts into miniseries and small cycles.

The artist went on printing graphic works of art in the intervals of his working with paintings from 1980 to 1989. He printed personally. He laid out the printed sheets on the floor coloured in black. Sometimes the white sheets with black imprints covered the whole surface of the floor. The printing quality was various because the artist wasn't a qualified printer. But the linocuts were very magnetic. Many visitors asked the artist to present the engravings and received several sheets. Pozdeev A.G. didn't keep to quantity of replication: he was bored to print one and the same thing. But there were conversations in the studio that Picasso, for instance, had accepted a run of ninety copies.

Twenty-five lino-patterns and eighteen etching-patterns remained in the artist's studio. The plates were wrapped in paper and laid on a smooth surface so they preserved their qualities sufficient for proceeded replication. The ink and rollers were also preserved. But the main point is that in the artistic heritage there remained the author's copies of linocuts, etchings, and monotypes, which could give orientations in colour and made possible to match the tints of black, green, and brown.

Rybakov Nickolay Josephovich, an artist, who knows various techniques of printmaking, proposed Valentina Michaylovna, a widow of Andrey Gennadyevich, to print a complete run of linocuts in 2004. N.J. Rybakov's suggestion was realized after a long preparation in 2005. Rybakov's part in this project important for saving of A.G. Pozdeev's artistic heritage was exceptional. Rybakov as an experienced printmaker offered his assistant, a print worker;

besides, he personally helped to select a brand, thickness, colour, and shade of paper and printing ink; he watched the blending of tints, he was staying by the printing press when the first copy appeared; he also checked the print quality of the edition.

The printing process took the whole summer and autumn. Each plate was preliminary processed in a special way: it was cleared of dirt, degreased, and fixed along the edges. The broadside paper for reproductions was ordered in large supplies in Saint-Petersburg through an official representative in Novosibirsk, and Krasnoyarsk firms also made an order in Germany and Italy.

The linocuts were printed in A.G. Pozdeev's studio. They used his printing press, tools, and even ink, which hadn't lost its properties. There was drawn a rope across the studio, and the finished sheets were fixed there. People purposely came to watch the process of printing; they wanted to see the «birth» of a new sheet, photographed the studio all covered with the sheets. That work couldn't leave people indifferent. They wanted to help to carry out the project. It would have been impossible to accomplish the printing without the sponsors – Sergienko Svetlana Alexeevna and Kuznetzova Evgenia Georgievna. Both of them were friends of Andrey Gennadyevich.

Having been dried, the sheets with linocuts interleaved with mycotape paper were packed and put in a special shelf. Twenty-five sets of reproductions, each had ninety copies, were the result of that work. It is a wonder that after the plates with linographic forms had been kept in the studio for about twenty years, they preserved their physical properties so it was possible to restore the prints in such quantity.

The newly printed linocuts were estimated highly by experts; museums and private collectors purchase the linocuts. They are exhibited as a complete cycle of artworks. Reproductions of the linocuts of the newly printed edition and

the artist's preserved copies are represented in the catalogue «Andrey Pozdeev. Graphic art» published in 2009.

Andrey Pozdeev's focus of interest wasn't limited only by painting and original graphic art. He was interested in many things. Being a person of inner freedom and enormous creative potential, he wanted to cover the dome of a church with uncanonical frescoes of his own style. He tried to paint Dutch ware. Unfortunately, his painted plates haven't been saved because the painting fixation required special conditions. Another dream didn't come true – a monumental mural of the face of a five-storeyed building though Krasnoyarsk artists had such opportunity in 1970s. The murals painted by them have been decoration

for the houses situated in «Krasnoyarsk Worker» Paper Avenue up to now. Andrey Gennadyevich was absorbed in a prospect of work with large flat surfaces. Once and again he appealed to the Board of Association of Artists to allow him to take part in the project but every time he was refused with reference that he «fell out» of the mass of other artists.

Eighteen copper and zinc plates with etchings are kept in Andrey Gennadyevich's studio. But there haven't been made any efforts to restore the replication yet.

A.G. Pozdeev's artistic heritage represented on the pages of this journal includes the linocuts, engravings, and monotypes, carried out by the artist in small numbers.

## **Андрей Поздеев. Печатная графика**

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*В статье рассказывается о малоизвестном направлении в творчестве Андрея Геннадьевича Поздеева – печатной графике, которым художник увлекся в 1980-е годы. В круг его интересов входили: офорт «сухая игла», линогравюра и монотипия. Художественное наследие включает в себя некоторые авторские оттиски и авторские формы для линогравюр и офортов. Это позволило воссоздать тираж линогравюр в 2005 г. Причины и история воссоздания рассматриваются в настоящей статье.*

*Ключевые слова: творчество, печать, графика, эстамп, линогравюра, офорт, монотипия, художественное наследие, авторский оттиск, тираж, линографские доски, «сухая игла».*

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Andrey Pozdeev. Bunches of flowers



Andrey Pozdeev. Dream



Andrey Pozdeev. Volants



Andrey Pozdeev. Gamblers



Andrey Pozdeev. Self-Portrait



Andrey Pozdeev. Family portraits



Andrey Pozdeev. Bowl with fruits



Andrey Pozdeev. Tulips