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Annotation. In this work, I want to talk about the little-known paintings of the Honored Artist of the Russian Federation Yuriy Spiridonov, which were greatly influenced by his childhood and adolescence as an artist. These canvases were painted during the period of searches, in the manner of modern Art Nouveau and abstract art. He was born in Kosisty among the Dolgans, a family of reindeer breeders, which is obscure in the great outdoors of Siberia (Kozhevnikov Bay) and located on the shores of the Arctic Ocean in the territory of Anabarsky's district of the Yakut Autonomous Soviet Socialist Republic. Once he finished with school, he was admitted to the Herzen State Pedagogical University of Russia in Leningrad. Today, he lives in Yakutsk and is at the height of his creative urge. In his creative search, Yuri Spiridonov often turns to folklore and folk philosophy using a synthesis of the traditions of realism and abstraction in his works. These works show the commonality of worldview philosophy, poetics of folklore, not only of Siberian, but also of many Eurasian peoples. Using the "patchwork quilt" method in the abstract images of the "World Tree", understandable to the masses throughout almost all of Eurasia, he recreated the motives of ancient Siberia, whose inhabitants moved across the Bering Strait to North America.

Key words: Yuri Spiridonov, Honored Artist of Russian Federation, creativity, modernism and abstract art, world tree, middle world, paintings about the tundra.

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This article highlights the creative work of the outstanding representative of the Siberian people, Yuriy Spiridonov. He was born in Kosisty among the Dolgans, a family of reindeer breeders, which is obscure in the great outdoors of Siberia (Kozhevnikov Bay) and located on the shores of the Arctic Ocean in the territory of Anabarsky's district of the Yakut Autonomous Soviet Socialist Republic. Yuriy spent his childhood in the great outdoors of Anabar tundra, endlessly wandering after herds of deer. It was in this place that he took his first steps, reached the talking stage, saw the first mother's tracery and fairy-tales about the warriors, olonhos, about the good and evil and the magical world tree, Aal-Luuk Mas, thus, his world view was formed among the great outdoors of tundra. He went to school in Yurung-Khai, lived in the boarding school for the children of reindeer breeders, and was fond of drawing. First, he draw in pencil, and then painted in water-colours and oils. Once he finished with school, he was admitted to the Herzen State Pedagogical University of Russia in Leningrad. Today, he lives in Yakutsk and is at the height of his creative urge.

In this work, would like to discuss the little-known pictures of Yuriy Spiridonov, the distinguished artist of Russia, which influenced much of his childhood and youth as he transformed into an artist. These pictures were painted during the period of search, in the modern and abstractionism style. The triptych "Images of Siberia" is in the center of these works.



© Y. Spiridonov. Triptych "Images of Siberia". Canvas, oil.

This picture illustrates three periods of the Siberia's lifeline: youth, maturity and old age. The picture was painted using all the colors of the palette, reminiscent of the patchwork quilt with which mothers used to cover their children with a lullaby in childhood. In the picture, the youth holds a full cup of kumis and presents it as a beautiful and charming girl decorated with an arch ornament. The central subject of the triptych shows mature people in ripe years, full-face and in profile, who are dreaming of the inaccessible image of the girl from the upper world as their souls strive to fly together with shamanic birds to this dream. The world is depicted as the World Tree. The ending of the triptych illustrates the old age of Siberia, its harsh image, as if the artist had foreseen the realities of today: pandemic, lockdown, and quarantine.

What symbolic signs can we observe in this work? The youth of Siberia is marked with an arched ornament, because this ornament is characteristic not only of the Sakha, but also of the first steppe empire of the Sünnu, the early Tashtyk archaeological culture of Minusinsk, and many people of Siberia.[1]. The plots in the center of the triptych unfold around the image of the world tree. It should be noted that the World Tree image inspired the ancient sculptors of Sanxingdui (Chengdu, China) even in 1200 BC, [2]the tale-tellers of heroic epic oloncho, [3] and filmmaker James Cameron in his fantastic film "Avatar" (2014). We believe that this image will further attract the great intellects of our time, as well as those of future ages. The image of the "World Tree" is found in the mythology of almost all Eurasian nations, and it has a very ancient origin. This image appeared much earlier than the first steppe empire, it is glorified

in the Sumerian poem "Gilgamesh", it is in the ancient monuments of Asia Minor, and is common amongst European and Asian nations. According to ancient imagination, the World Tree is the center of creation that grows through the lower, middle, and upper (space) world. Being the axis of the entire Universe, it keeps the rapidly expanding Cosmos in its orbit from decay with its mighty body. In the author's picture, the Axis of the Universe represented by the World Tree image is located in Siberia. Life rages in the center of the triptych, there is no youth and youthful romanticism and there is no old age and conservatism, they are located in the periphery away from the "Center of the Universe"



© Y. Spiridonov. Triptych "Middle World". Canvas, oil.

The next triptych "Middle World" is colorful and ornamental, and it resembles the themes and oloncho texts we've read in the school library. Oloncho "Nyurgun Bootur the Swift" begins with the words:

"It has eight edges and eight bands...
Seized with storms
It came into being,
It appeared,
In times immemorial -
Primordial Mother Earth ..." [4] .

The peripheral parts of the triptych describe the Middle World, consisting of eight rims, which are indicated by symbolic horizons showing light and dark episodes in the past. In the center of the composition are symbols of the patriarchal middle world: a cow, a choron, a horse, and a hitching post. In the depths of this middle world, new worlds are born in the form of octagonal multi-colored crystals. In the final triptych, the triumph of the new world, a horseman appears with a guide in the form of a human friend and the radiance of the Middle World with the color of a rainbow and sparkle of diamonds.

The symbol in the form of a lyre motif from the past to the future depicts the continuity of time and connection of the Middle World with the Scythian community. It is known that the lyre motif appeared in Eurasia during the period of the Scythian society[5]. Let's recall Aleksandr Blok:

"You all are millions. And we darkness and lots of darkness.
Try it, fight with us!
Yes, we are the Scythians! Yes, we are all asians,
With squinted greedy eyes!"
Let's recall another poet, Valery Bryusov:
"We are those the people whispered about in the old days,
With an involuntary shudder, Hellenic myths:
A people in love with violence and war,
Sons of Hercules and Echidna - Scythians "



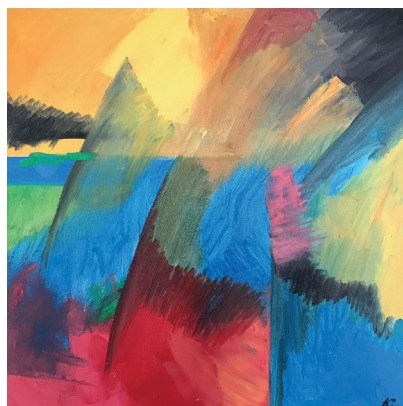
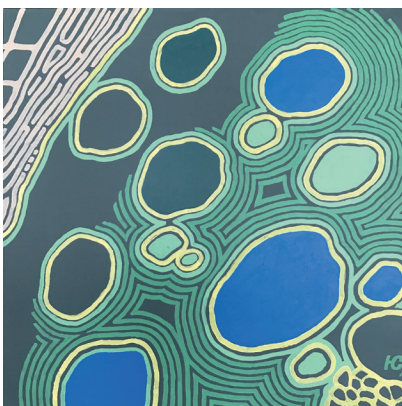
© Yu. Spiridonov. Yakut motif. Colour graphics, applique work.

This is the earlier work by Yu. Spiridonov devoted to the Yakut world. The theme is cattle breeding and the man's friend guide framed by the ornament of the patchwork quilt that was very popular in the 1950-1960s in Yakutia that is, probably, an homage to the childhood.



© Yu. Spiridonov. Horse standing (serge). Canvas, oil.

According to the Yakut culturologist S. S. Protopopov serge (hitching posts) embody the signs of fertility and masculinity in the Sakha culture [6]. In the pictures by Yu. Spiridon's hitching posts (serge) are made in the colors of the night, full moon and midday sun, which symbolize the beginning, conception, and birth of a new life. "Sele"¹ stretched between the hitching posts in anticipation of the newly born foal. I would call these pictures "The Poem of Life" because they are made in the same color of the children's patchwork quilt that is represented by all tone colors of the rainbow dyes.



© Yu. Spiridonov.
Flying over Tundra (to the left).
Autumn Motif (to the right).
Canvas, oil.

These pictures depict the tundra colors from a bird's eye view during the short Arctic summer lasting for 2-3 weeks maximum but rich in a rave of colours and remarkable flowering. The tundra theme ends with the picture of resettlement painted in classical arts.



© Yu. Spiridonov. Camp-2. Canvas, oil.

So, we have reviewed the childhood memories of the outstanding artist of Siberia, Yuriy Spiridonov. He goes to study in Leningrad, and his father to a new cattle camp. The theme of the North attracted many artists with its mysteriousness and amazing beauty of nature. But Yuriy Spiridonov saw this beauty from the inside, this is his peculiarity and originality. English philosopher J. Locke argued that the brain of a newborn is like a "blank slate" and everything that they begin to learn is recorded on it. So, from the first days of his life, Yuriy began to paint his picture of the vision of the surrounding nature of the tundra. The artist's paintings about the tundra are painted in stunningly bright and light colors. He was born in May and saw the world bright and bright, it was imprinted, apparently, as the first imprint on the "blank sheet" of his memory. In his creative search, Yuri Spiridonov often turns to folklore and folk philosophy using a synthesis of the traditions of realism and abstraction in his works. These works show the commonality of worldview philosophy, poetics of folklore, not only of Siberian, but also of many Eurasian peoples. Using the "patchwork quilt" method in abstract images of the "World Tree", understandable to the masses of almost all of Eurasia, he recreated the motifs of ancient Siberia, whose inhabitants moved across the Bering Strait to North America.

¹ «Sele» – is a long thin rope made of multi-colored horsehair, used for tying foals during the milking period of mares

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