

The influence of Soviet ideology on the murals created in the former Soviet Union's member states during the period (1922 – 1991)

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Abstract:

Art in the Soviet Union was subject to censorship, and the artistic style approved by the government came to be known as socialist realism. The state also approved the general principles of art under communist rule to serve and promote it. Mosaics began to gain increasing popularity in the Soviet Union, especially after the turning point in 1929–1932. During this period, changes in the political situation were immediately reflected in architecture and in discussions about it. Accordingly, the phrase "synthesis of arts" and the idea of "monumental art" began to appear more and more, and there were multiple calls in newspapers, publications, and national conferences calling on artists to embody and immortalize figures who contributed to the construction and development of the Soviet nation and who the people were and the country was proud of, including workers, peasants, builders, engineers, military personnel, and government party figures. Through Soviet mural works, the most important historical stations of mural art were recorded, and the extent of the influence of the state and politics on the view and treatment of art was shown. This massive production of murals continued until the collapse of the Soviet Union and the dissolution of the Union states. The research dealt with models of some Soviet murals in some countries of the Union, which included some topics approved by the principles of socialist realism and adopted by the ruling party at that time. The research dealt with models of some Soviet murals in some countries of the Union, which included some topics approved by the Despite this, the culture and visual identity of the city, including decorations, costumes, folk tales, peace, and growth, dominate some mural models. The research problem came to show the extent of the impact of mural works as a translation of the state's ideology in people's awareness and the formation of their artistic culture. Soviet art also appeared and was embodied through the laws and philosophy of socialist art in creating a style characterized by absorbing social situations in all their aspects in work and artistic production. Soviet murals also focused on life through the collective mind, preventing the mind and self of the artist from interfering, whether through his feelings or hopes. We also find that after the collapse of the Union, some countries of the Union abandoned the artistic heritage related to the Soviet period, which resulted in many murals being destroyed, neglected, and not documented. The importance of the research came from documenting a historical period rich in artistic works that represent and constitute a reference in the philosophy of art and shedding light on an important historical era rich in mural art, the extent of the connection between mural work and Soviet architecture, and the extent of the complementary relationship between them. The research objectives were to emphasize the artistic value of these Soviet murals, preserve, document, collect and analyze them artistically, understand Soviet art history to perceive it objectively, understand and appreciate it, and highlight the power of art, the extent of its influence and its relationship with ideology in creating an ideology that serves the philosophy and thought of a society. The research methodology began with the collection of data on Soviet murals, followed by a descriptive and critical analysis of some Soviet murals. The most important conclusion of the research is that the mural works produced in the Soviet era were real art that honestly expresses the aesthetics of reality and the philosophical thought of life, and the resulting arts carry the identity of the discourse and the true meaning of art and creativity. Despite the fact that monumental art in the Union countries is generally saturated with socialist ideology and Soviet themes, in the monumental art of the cities of the Union, we find some themes related to the cultural and visual identity of cities. Mosaics are elements of the synthesis of architecture and monumental art and play a major role in the formation, harmony, and integration of the urban environment of the Union countries. Soviet mural art also demonstrated its strength and influence on Soviet society and the formation of the artistic heritage identity of the Union countries. The research recommendations included intensifying research studies in Soviet art history and introducing it as a historical subject for graduate students, conducting a comparative study between Soviet art and Mexican art and identifying the differences and similarities between them. Approximately 5% of the facility's cost is allocated to creating murals and artworks that serve Egyptian culture and the visual identity of society.

Keywords:

Soviet Art, Ideology, Socialist Realism, Soviet Union, Soviet mosaic

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