

Socialist Realism Sculpture in the Socialist Republic of Vietnam 1945-2017

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Abstract

The objectives of research article “Socialist Realism Sculpture in the Socialist Republic of Vietnam, 1945-2017” is to study the historical background and current state socialist realism propaganda art in the Socialist Republic of Vietnam. The research is conducted qualitatively, utilizing document analysis and field data collection in the areas of Hanoi, Ho Chi Minh City, and Hue. The target population includes knowledgeable key informants, practitioners, and stakeholders, as well as the target group of socialist realist sculptors. The research employs survey questionnaires, observations, interviews, and group discussions. Surveys, questionnaires, observations, interviews, and group discussions collected data. The research findings reveal that the historical background of socialist realist sculpture can be divided into three periods: the first period encompasses socialist realist sculpture in the context of North and South Vietnam from 1945 to 1975, the second period covers socialist realist sculpture in the context of the Socialist Republic of Vietnam from 1975 to 1986, and the third period focuses on socialist realist sculpture in the context of the Doi Moi reform policy from 1986 to 2017. In the current state of socialist realist sculpture, six aspects were identified. Firstly, the majority of sculpture resides in urban areas and consists of civil servants. Secondly, the predominant locations are art museums, history museums, military and combat museums, art universities, and public spaces within communities. Thirdly, the overall content aims to convey narratives representing the significance of victory and the military's and people's pride in the fight against imperialist aggression. Fourthly, the visual representations adhere to the style of socialist

realist sculpture. Fifthly, a variety of materials, including natural and synthetic materials, are used in the artwork. Finally, diverse techniques and construction methods are employed. It should be noted that the content, form, materials, and techniques of the artwork are significantly influenced by state policies, playing a crucial role in supporting and controlling the expressions.

Keywords : Sculpture, Socialist realism, Socialist Republic of Vietnam

Introduction

Sculpture is a form of cultural production and cultural heritage that holds significant value in various aspects such as cultural education, art, sociology, anthropology, history, archaeology, and religious philosophy. It reflects the way of life of people in a particular environmental context. Sculpture is considered a major branch of art since the beginning of human civilization.

The Royal Institute Dictionary (1998) defines sculpture as a form of art in the field of fine arts, characterized by three-dimensional shapes made from various materials. On the other hand, the Kammasan Kamsingha Dictionary (2007) states that sculpture refers to creative works produced by humans through a process of using media to generate mass. It involves skills and ideas that create beauty and give a complete dimensional form.

Tangalprasert, N. (2009) defines sculpture as the creative process of transforming and altering the shape and texture of soft or hard materials through

artistic principles and techniques, such as molding, casting, and carving. In summary, sculpture is the artistic creation of three-dimensional forms that transform and shape materials, whether they are soft or hard, using various artistic principles and techniques such as molding, carving, or casting. It is created to achieve visible volume by consuming space in the air and made from materials.

Socialist realism is a formal style of art within the framework of socialist societies. It is a fundamental principle and objective in creating artistic works that align with the ideals and principles of socialism. Socialist realism is a theory and basic policy for creating artistic and literary works within the Communist Party of the Soviet Union, directed by Andrei Zhdanov, a political theorist who oversaw cultural policies.

Socialist realism was presented as a framework for creating arts and literature by professional artists, poets, and writers at the first major congress of the Union of Soviet Writers in 1932. Its aim was to establish a professional class of art and literature and to

cultivate the ideological identity of artists. Socialist realism developed as a formal style in the Soviet Union and was officially defined from 1932 to 1988, similar to other socialist countries after World War II. Socialist realism has distinct characteristics influenced by communist values, such as the liberation of the working class (Korin, P., 1971).

Socialist realism became a prominent form of arts that received official approval within the Soviet Union since its development in the early 1920s until its official decline in the late 1960s and the subsequent dissolution of the Soviet Union in 1991 (Ellis, A., 2012). Socialist realism is a singular form of officially accepted art within the Soviet Union that embodies the aesthetic expression of socialist ideas concerning the world and humanity, derived from the era of struggle for the establishment and construction of a socialist society. The embodiment of the idealist life under socialism determines both the content and artistic principles and structure. Its origins and development linked to the dissemination of socialism ideologies in countries and the development of the labor movement.

In the 20th century, the Socialist Republic of Vietnam experienced significant political turmoil, characterized by conflicts between factions and opposition groups, particularly the Communist Party movement in Vietnam. It eventually provided a

foundation for the growth of communist-socialist ideology in Vietnam. The war and conflicts eventually concluded with the victory of the Communist Party. After the end of the Vietnam War, North Vietnam, and South Vietnam were unified under the name of the Socialist Republic of Vietnam, governed by a socialist system. The country had a single political party, the Communist Party of Vietnam (CPV), which held supreme power according to the constitution. As a result, the Communist Party of Vietnam controlled the arts in Vietnam, aiming to eliminate the remnants of capitalism from Vietnamese society and to promote social revolution and culture. This led to the rise of socialist realism in Vietnam, including in the field of visual arts, where socialist realist works played a significant role in Vietnam's cultural landscape, along with other forms of socialist realism.

Propaganda art in the form of socialist realism is the most prominent style in the visual arts of Vietnam, enjoying wide popularity due to its accessible representation of reality. The Vietnam War had an impact on the development of socialist realism propaganda art, as artists primarily worked on producing persuasive media materials that conveyed the perceived reality of a socialist society, closely linked to the political ideology of socialism. The emphasis was often placed on glorifying the socialist ideals as the correct

perspective within society, highlighting the greatness of the country and the pride of being part of the revolutionary struggle for socialism.

To celebrate the state and commemorate the achievements of the working class, which served as the main force in building the Vietnamese state was the main objective. Vietnam tended to create images of revolutionary leaders, the working class, the military, and historical events related to the Vietnamese revolution. Socialist realism propaganda art was created as a tool for propagating ideology and mobilizing the thoughts of the people in Vietnam. Although socialist realism propaganda art holds importance in Vietnam, there is currently no comprehensive research or academic work that gathers and studies the history and present state of socialist realism propaganda art in Vietnam.

In reviewing literature related to socialist realism propaganda arts in Vietnam, Huynh, B.T. (2005) conducted a study titled 'Vietnamese Aesthetics From 1925 Onwards'. This research examined the significant developments in visual arts, architecture, and propaganda art in Vietnam, exploring the changing aesthetic attitudes in painting and sculpture, assessing the beauty and virtues of

socialist realism between the years 1954 and 1975. On the other hand, Scott, P. (2012) studied the topic 'Forming and Reforming the artist: modernity, agency, and the Discourse of art in North Vietnam, 1925-1954.' This research aimed to explore the experiences of artists who graduated from the Ecole Supérieure des Beaux-Arts de l'Indochine (EBAI) in Hanoi during the direct colonial rule period (1925-1945) and the first Indochina War (1946-1954). It focused on the transformation of artists from a colonial context to a revolutionary context, examining public art propaganda in North Vietnam. Background and significance, the researcher recognizes the crucial role of socialist realism propaganda art in Vietnamese society. This recognition serves as the motivation for conducting a research study titled "Socialist Realism Propaganda Art in the Socialist Republic of Vietnam, 1945 - 2017." The aim of this study is to examine the historical development of socialist realism propaganda art in the Socialist Republic of Vietnam and investigate the current state of socialist realism propaganda art in the country. As a researcher who understands the importance of studying socialist realism propaganda art, it is deemed worthwhile to undertake this sincere research endeavor.

Research Objectives

1. To study the historical background of socialist realism propaganda art in the Socialist Republic of Vietnam.
2. To examine the current state of socialist realism propaganda art in the Socialist Republic of Vietnam.

Research Methodology

The research on socialist realism propaganda art in the Socialist Republic of Vietnam from 1945 to 2017 employs qualitative research methodology, which is conducted using the following research procedures:

1. Research Scope: In this study, the research scope has been defined as follows:

Content Scope: The study aims to analyze the works of socialist realist art in the Socialist Republic of Vietnam from 1945 to 2017. It involves examining the historical background and studying the current state of socialist realist art in Vietnam across six aspects: the status of artists or creators, the location, the ideological dimension, the forms, the materials, and the techniques and methods of creation.

Research Area Scope: The researcher has chosen specific research areas, namely Hanoi, Hue, and Ho Chi Minh City. These areas were selected based on their significance as capital and major cities that have experienced economic, political, social, and cultural development.

2. Selection of Target Groups: Selection of Target Groups: In this research, the selection of target groups was conducted using a specific targeted sampling method. The target groups include:

Target Group 1: Socialist realist artists found in art museums, public spaces, and educational institutions within the research area.

Target Group 2: Key informant target groups were selected through targeted sampling, with a total of three groups:

Knowledgeable key informants; 10 professors and government officials, 20 artists and art practitioners, and 10 relevant, general public residing within the research area.

3. Data and information collection: The data and information collection tools were;

Preliminary data was gathered on the contextual background and sources related to the population.

Observation was divided into participant observation and non-participant observation.

Interviews were conducted in structured and unstructured formats. The

interviews were conducted with key informants, casual informants, and general informants.

4. Collection: Data and information collected from documents analysis and field studies. The field studies worked in the actual research area employed qualitative methods. The methods included surveys, observations, interviews and focus group discussions. This approach included subgroup discussions and recorded information from a range of 5 to 7 key informants.

5. Analysis:

The collected data and information were thoroughly examined and categorized.

Accuracy and completeness worked by employing data triangulation.

Three analytical approaches: deductive analysis, data classification based on theoretical frameworks, and inductive analysis used by free from specific theories.

6. Presentation: The presentation of the findings is summarized by the objectives using a descriptive analysis method and visual illustrations.

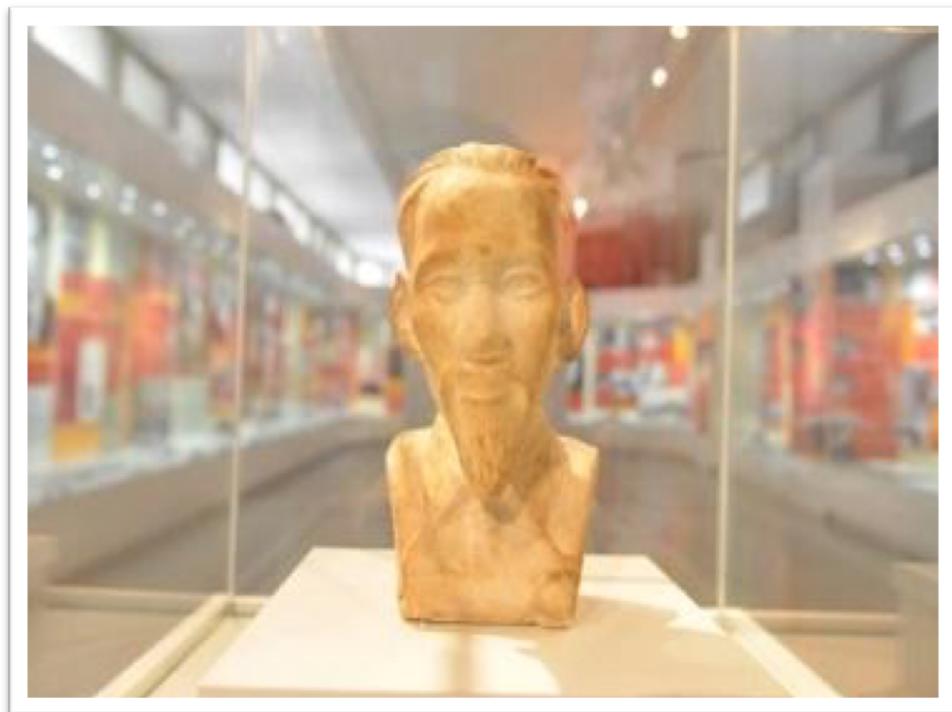


Figure 1 Ho Chi Minh portrait sculpture confiscated from a North Vietnam's soldier in Con Dao POW camp

Source: (Viet Nam News, 2012)

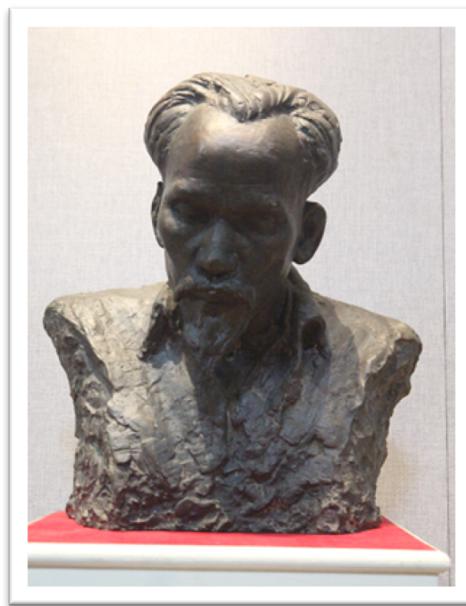


Figure 2 Portrait sculpture of Uncle Ho by Nguyen Thi Kim, female sculptor created in 1946.

Source: (Ho Chi Minh Museum, 2017)

Results

1. Historical Background of Socialist Revolutionary Art in the Socialist Republic of Vietnam

The two origins of Socialist Revolutionary Art in Vietnam's Socialist Orientation have been described by these origins. Firstly, it emerged from the ideas of the artists themselves, and secondly, it was influenced by the ideology and policies of the government of Vietnam. The earliest known as socialist revolutionary art dates back to the 1940s. Among these, the oldest documented piece is the sculpture resembling Ho Chi Minh, which was seized by the French from the North Vietnamese army at the Con Dao detention camp. It is believed to have been

created by the Human Publishing House in 1946 (Figure 1). This sculpture bears the imprint of the publishing house at its base. Another significant artwork is the portrait of Ho Chi Minh, created by female artist Nguyen Thi Kim in 1946 (Figure 2). Nguyen Thi Kim was the first female Vietnamese artist and the first to create artwork featuring Ho Chi Minh. Her portrait of Ho Chi Minh serves as a model and a masterpiece that inspired the creation of socialist revolutionary art in Vietnamese art history. Her works contributed to the development of Vietnamese fine arts and played a role in shaping the national artistic style. The simplicity of her portrait of President Ho Chi Minh conveys a profound historical

significance, as it helps the public gain a better understanding of the country's situation. Socialist revolutionary art emerged during the difficult post-August Revolution period in Vietnamese history. In 1945, the Vietnam College of Fine Arts was established by the Provisional Government of the Democratic Republic of Vietnam. The college's curriculum focused on producing artworks in the socialist revolutionary style and was the first of its kind in the Viet Bac region, with branches in Hanoi, Ho Chi Minh City, and other locations.

Since the intensification of the struggle against French colonial rule, socialist revolutionary art in Vietnam has been continuously created their artworks up to the present. They began in the 1940s or specifically in 1946, until 2017, it spans over 70 years. Dividing socialist revolutionary art into different periods based on social and historical contexts, we can identify three distinct periods corresponding to the historical changes in the governance of Vietnam.

These periods are as follows:

Phase One: Socialist Realist Art in the Context of North and South Vietnam, 1945-1975. The creation of socialist realist art in Vietnam was not extensive and often produced on a small scale. Artists used natural materials such as wood, clay, sand, and plaster. The limited availability of resources and the difficulties by the war against French

colonialism in the mountainous and forested areas made it challenging to create large-scale and durable artworks. As a result, smaller artworks were more common and were easily carried away in times of violent battle and danger zones. Initially, prominent key informants in the country or the Communist Party of Vietnam, such as President Ho Chi Minh, were depicted in socialist realist art created by artists or artisans, but their numbers were limited. Some artworks represented historical events or groups of people associated with socialist ideology were neither limited in pieces. (Figure 3)

Phase Two: Socialist Realist Art in the Context of the Socialist Republic of Vietnam, 1975-1986. There was a significant increase in the production of socialist realist art due to the transition to a socialist system of government under the Communist Party of Vietnam. The Northern and Southern regions of Vietnam united to form the Socialist Republic of Vietnam after the North's victory in the war supported by the United States against the South. The Vietnamese government saw the need to rapidly transform the country to socialist principles, fostering understanding among the population and gaining support for the new governance system. As a result, socialist realist art became part of the government's propaganda efforts. The prevalence of this art form increased, and it

became the officially accepted form of art in Vietnam during that time. Notably, there was a rise in the creation of large-scale artworks, using modern and durable materials such as soft stone, granite, cement, gold leaf, and bronze. These artworks depicted individuals, groups of people, and significant historical events related to the struggle for independence. (Figure 4)

Phase Three: Socialist Realist Art in the Context of Doi Moi Policy, 1986-2017. During this period, there was a decrease in the creation of socialist realist artworks and a declining trend. This was mainly due to Vietnam's economic downturn and the implementation of a new economic reform policy, Doi Moi, a crucial turning point in the country's political, economic, and social development. Leading to greater openness and the emergence of contemporary art in Vietnam in freedom of expression among the population. Consequently, the significance of socialist ideology and socialist realist art declined, resulting in a decrease in the production of socialist realist artworks. Most of the artworks created during this period were in line with the government's policy and focused on creating socialist realist depictions of individuals, groups, and significant historical events as propaganda tools. Modern and durable materials such as soft stone, granite,

cement, bronze, enamel, and resin were commonly used.

Socialist realist artworks in Vietnam can be categorized into two types: artworks that prominently depict important individuals or figures from history and artworks that depict groups of people in significant historical events. The former, which features important individuals and figures from historical events, is considered the most representative form of socialist realist art. The most prominent figures who have created socialist realist artworks are Chairman Ho Chi Minh (Ma, T.C. and Son, B.H. Interview : 27 August 2019) (Figure 5).

The current state of socialist realist art in the Socialist Republic of Vietnam.

The study of the current state of socialist realist art in Vietnam is divided into six aspects: the condition of the artists or creators, the location, the ideology, the form, the materials, and the techniques and methods of creation. It is found that

2. The condition of the artists or creators of socialist realist art, the majority of artists creating socialist realist works reside in urban areas.

2.1 This has led to the formation of artist communities within the city, facilitating the exchange of experiences and ideas in artistic creation and providing opportunities for artists to present their works to the public in various forms within the city. Most artists have

completed their art education at institutions such as the Vietnam University of Fine Arts, Ho Chi Minh City University of Fine Arts, and College of Arts, Hue University. Some artists have pursued art studies abroad in countries such as the Soviet Union and China. Artists creating socialist realist art include those employed by the government sector and those practicing art independently as a profession. The highest number of artists are employed as art teachers in art institutions and work in government-related positions related to the field of art and culture. The second category includes artists who practice art independently as a profession. However, they still primarily rely on stable occupations, particularly in the government sector, while pursuing their artistic careers. The number of artists who choose to specialize in creating socialist realist art remains relatively small, mainly due to economic conditions.

2.2 The location of socialist realist art, the majority of socialist realist artworks are located in art museums, historical museums, military museums, art universities, and public spaces within communities. These locations are considered important in Vietnam and are predominantly situated within communities to ensure easy access for the public. The highest number of socialist realist artworks is in art museums, followed by historical museums, military museums, and community public

spaces. Art universities have the lowest number of such artworks.

2.3 The ideological aspects of creating socialist realist art, socialist realist art plays a significant role in expressing the thoughts of artists or creators, as they are a part of the socialist realist art movement, which influences artistic expression. The overall content aims to convey artistic meaning to society, focusing on topics such as political consciousness, anti-war sentiment, narratives depicting the significance of victories, the pride of soldiers and people in their resistance against imperialism, and the struggles and defense of important historical landmarks in Vietnam's history.

The artworks depict various contexts based on the ideological inclinations of the state. The state implements policies to promote socialist ideals, to lead the country towards a full-fledged socialist society. Socialist realist art serves as a propaganda tool for the state, displaying narratives related to political and governance matters, portraying social classes, glorifying the state and celebrating the achievements of the new class in society; working-class individuals, social class depictions, heroic leaders, political figures, and imagery representing the grandeur of the ruling party. This showcases the success of the socialist system, the achievements of the agricultural workers, the military, and the

laborers, while exalting heroes or prominent political figures and narratives about the way of life of the people.

2.4 On the aspect of form, majority of works are representational works of socialist realism with a realistic style, following socialist realist art. In governing according to the socialist system, the art form that accompanies socialist ideas is the socialist realist art style. This art form has come along with artists from the liberated areas who have been influenced by art from socialist countries. It is a general principle and direction for creating socialist realist art, emphasizing that art must be directly related to politics and be part of the revolutionary mission, as well as a weapon in class struggle and warfare.

Sculptor artists have portrayed the form in the style of socialist realism, depicted in a manner that resembles reality, with naturalistic features. Artists use the form derived from the results of actual events or incidents, combined with the imagination of the artist, to serve as a medium of presentation. The form varies depending on the goals or imagination of the artist, using artistic expression in the style of socialist realist art. The artist incorporates shapes from workers, craftsmen, farmers, or soldiers, along with imagination, to determine the gestures that communicate to the audience. These elements are arranged in the artwork, with the

sculptures reflecting reality and emphasizing the expression of emotions, feelings, and the atmosphere of the events or incidents as the main focus. From the perspective of socialist art theory, it is believed that art not only serves humanity in terms of aesthetics, creating a sense of appreciation when experienced, but also serves society by reflecting the social reality, the power of the ruling authorities, and expressing the feelings of the people in that era.

The types of socialist realist sculpture are mainly divided into two categories: floating sculptures and pedestal sculptures. The poses and gestures of socialist realist sculpture, they mostly depict human individuals and groups, showing postures in standing, sitting, and lying positions. The size of socialist realist sculpture, it ranges from small sizes, similar to actual human size, to larger than actual human size or more than two meters. The color of socialist realist sculpture is divided into two groups: the first group consists of the color of the materials used to create socialist realist sculpture, such as wood, stone, clay, bronze, and cement. The second group consists of socialist realist sculpture that employs a new painting technique on the surface of the sculpture. As for the bases of socialist realist sculpture, they are divided into two types: the first type is socialist realist sculpture with a base, and the

second type is socialist realist sculpture without a base.

2.5 Materials-a variety of materials used in creating socialist realist artworks. These materials include both natural and synthetic materials, as well as materials that are non-permanent and materials that are durable. Examples of these materials are wood, clay, sandstone, plaster, soft stone, granite, cement, brass, bronze, and resin. Generally, the preferred materials for creating socialist realist artworks are brass and bronze, followed by cement, stone, resin, plaster, and wood. On the other hand, artworks created using clay are the least common.

2.6 Techniques and construction methods, socialist realist artworks employ a variety of techniques and construction methods depending on the materials used. The most popular technique for creating socialist realist artworks is brass and bronze casting, followed by cement casting, stone carving, resin casting, wood carving, and fired clay. Currently, there have been significant changes in techniques and construction methods. Artists continue to create socialist realist artworks in traditional forms, there has been a greater development in techniques and construction methods, though. This is a result of overall country development in aspects, led to advancements in techniques and construction methods. Whenever society

progresses and enjoys greater conveniences, it naturally contributes to the improvement of what was lacking in the construction of socialist realist artworks.



Figure 3 Sculpture "Năm đất miền Nam" or "Occupying the Southern Land" created in 1956



Figure 4 Sculpture "Quyết tử để Tổ quốc quyết sinh" or "Decided to die to let the nation lives" created in 1984



Figure 5 Sculpture "Bà mẹ Việt Nam anh hùng" or "Mother of Vietnamese Heroes" created in 1991

Conclusion and Discussion

1. The History of Socialist Realist Art in the Socialist Republic of Vietnam

The significant finding indicates that the creation of socialist realist art first emerged in the 1940s, with the oldest evidence being the image resembling Ho Chi Minh. It is believed to have been created by the Human Publishing House in 1946, and the sculpture called "Portrait of Uncle Ho" by artist Nguyen Thi Kim was created in the same year. This was a result of the establishment of the Vietnam Fine Arts School aimed to produce works of

socialist realist art and was the first of its kind in the Viet Bac region, starting in Hanoi and expanding to Ho Chi Minh City and other cities. Since then, there has been a continuous creation of socialist realist art in Vietnam, spreading to neighboring areas that are connected and in contact with each other.

Leading to the dissemination of ideas and artistic styles of socialist realist art to surrounding areas. This phenomenon aligns with the theory of cultural diffusion, as proposed by the American School,

represented by Clark Wissler and Alfred Kroeber. According to this theory, culture spreads from the central region to geographically and temporally adjacent areas. The cultural regions can be observed and expanded wherever there are no geographical barriers that humans cannot reach. The diffusion theory of culture states that a culture will spread as far as individuals carry it, and wherever individuals go, culture will follow. Therefore, the spread of culture depends on geographical factors, economic factors, social factors, and good transportation.

The theory of cultural diffusion is consistent with the ideology behind the creation of socialist realist art in Vietnam, spreading ideas and artistic styles. It also resonates with Ralph Linton's theory of cultural diffusion, who stated that the diffusion of culture is a social change that occurs through communication and interaction between different cultures.

The diffusion of culture can occur both in material and non-material aspects. When different cultures come into contact and confront each other, there will be comparisons, and prominent cultures will spread. When the majority sees something as good, they will adopt and practice it, especially in the material aspect of culture, which is easier to adopt than non-material culture. Since the creation of socialist realist

art, it can be divided into three periods based on the historical context of Vietnam. The first period, in the context of Northern and Southern Vietnam from 1945 to 1975, there were not many artworks, and they were often small in size. They were created using short-lived natural materials, due to the fighting during the resistance against French colonialism in the mountainous region. The second period, in the context of the Socialist Republic of Vietnam from 1975 to 1986, found the highest number of artworks. It was a time of post-war recovery and national reunification, which led to an emphasis on socialist realist art as a tool for propaganda and promoting national unity. During the third phase, within the context of the Doi Moi reform policy from 1986 to 2017, there was a decrease in the production of artworks and a declining trend.

The period of economic reform following the Doi Moi policy was a crucial point in the development of politics, economy, and society. As a result, there was an increase in political freedom, allowing people to express their opinions more openly. The opening of the country also led to a greater involvement of contemporary art in Vietnam, diminishing the significance of socialist realism and socialist realist artworks. There was a decrease in the production of socialist realist artworks, but those that were produced tended to be

larger in size, utilizing modern materials and possessing durability. Socialist realist artworks can be categorized into two types: portraits of important individuals and historical events, and depictions of groups of people in significant historical events. Ho Chi Minh was the most prominent figure prevalent-type of socialist realist artworks.

2. The current situation of socialist realism in the Socialist Republic of Vietnam

The significant findings indicate that content and ideological construction, socialist realist ideology plays a significant role in expressing the thoughts of artists. The content of the ideology serves as a means of conveying social significance through artistic expression, raising political awareness, opposing wars, and narrating the profound meaning of triumph, the pride of soldiers and people in fighting against imperialist forces, as well as the important struggles and defense of the nation in the history of invasions. It includes narratives as content that depict various social and cultural contexts according to the ideology of the state.

In line with the thoughts of Tolstoy, L. (1995), who stated that art is the expression of the artist's feelings, aiming to reflect publics' aspirations. The ability to evoke the emotions of the audience is referred to as the "infectiousness" of art, which arises from three conditions: sincerity, individuality, and clarity.

Art that can achieve the goal of unifying humanity is considered good art. Roland Barthes' theory of "mythology" (2001) explains that mythology is a social and cultural product of a certain group or class of people, or several groups and classes, which is related to politics, economy, and society. Perceiving the meaning at the level of mythology relies on the social and cultural foundation of the respective society to "read" or "perceive" the signs that the society creates of communication within the community. Artists turned to realistic expressions to serve as a communication tool for the public to understand the basic meaning of the party's aspirations.

Form of the works had a realistic style similar to the socialist realist tradition, a general principle, and an approach for creating socialist realist art. The art emphasizes a direct connection to political work and a part of the revolutionary mission, serving as a weapon in class struggles. Socialist realist art has a realistic format that aligns with Thaotong, S. (1996) thoughts, stating that "Realistic" refers to artworks that depict the appearance of people, animals, and other things found in nature based on the experiences the artists have encountered without changing or distorting reality. It adheres strictly to the truth that exists in nature.

The artist's creativity is not simply a copy of nature but rather an interpretation and

expression of their own feelings and thoughts. The form presents various truths and facts and is also consistent with the thoughts of Teronnasan, A. (2000). regarding Mimetic Theories, which are theories that attach importance to universality or nature.

In assessing the value of Evaluating the value of artworks in this direction means considering the level of approximation or similarity to the prototype of universality from nature or life. Therefore, the working methods of artists following these Mimetic Theories involve imitating reality to the greatest extent possible. The physical appearance of socialist realist art is similar to that of human beings in all aspects.

It aligns with Marxist aesthetic theory, which states the role of art is not only to represent the conditions of the economy, society, and class relations but also strives to improve these conditions. According to the socialist realist perspective, art not only serves humanity, in terms of aesthetics but also evokes admiration when experienced. Artworks in this period serve as a means of propaganda and education to foster the spirit of patriotism and revolutionary ideals among the masses, demonstrating the beauty of socialist life, the enthusiasm of the people, and the achievements of the revolution.

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