

The Influence of Ancient Mural Color on the Development of Painting

Zhao Xia

School of Fine Arts, Sichuan University of Science and Engineering, Zigong, 643000, China.

Abstract

Color feeling, like sound, belongs to human primitive spontaneous life instinct. In the history of the development of color art, many color artists find that only through the in-depth study of the history of color art can they extricate themselves from the mystery of color perception and narrow color subjectivity. This paper discusses the influence of religious color of ancient murals on the development of color art and the formation of painting style in Chinese and Western paintings from the perspectives of early style, important representative works, color aesthetics and the relationship between them. Ancient religious murals are the highest aesthetic form of ancient paintings that modern people can see. What China and the West have in common is that they have fused the richness of color in Islamic culture outside the local region, and formed the eastern and western regional color plastic art styles after colliding with the original national color.

Keywords

Color Perception; Grotto Art; Murals; Aesthetics.

1. Introduction

As the inner perceptual instinct of human, the color sense comes into being with human life. Color feeling, like sound, belongs to the primitive and spontaneous life instinct of human beings. In the historical stream of the development of color art, many color artists find that only through in-depth study of the development history of color art can help them free themselves from the mystery of color perception and narrow color subjectivity. We find that early religious painters in the history of human development often used the spirit of concentration to trigger the discovery of inner colors in their creations. Therefore, the study of the color of ancient murals must be an important part of this field.

2. Overview of the color of ancient Murals

In the ancient times of mankind, many regions and races of the world have appeared the architecture, sculpture and painting of ancient times. From then on, color began to be used consciously as an important factor in human activities. Human beings have also produced the expression language of color feeling, color feeling and color imagination. Different races in different places have regional characteristics and color nationality in color decoration, color symbol, color imitation and color expression. The earliest heavy color frescoes in ancient China began around the Western Zhou Dynasty. At that time, in order to realize their achievements in the world, the emperors of various places used the palace wall culture and painted the gods and monsters on the walls of temples, ancestral halls and other religious groups' activity sites. Due to the war and natural damage, the ancient murals were mostly destroyed along with the buildings. The color forms of early murals are difficult to obtain concrete confirmation. However, in the West, the Near East peoples represented by ancient Egypt first formed a colorful cultural environment. The huge murals in the pyramids, temples and tombs of ancient Egypt reveal the magnificence of ancient Western art. In modern times, although the understanding of religious color has been gradually paid attention to by artists, it is more urgent to study the religious color of ancient murals in a more comprehensive way. This will help color artists to change the past national or individual color artistic language to create rich contemporary individual color language.

3. Color of ancient Chinese murals

Although it was recorded that there were "the appearance of Shun-Yao and the image of Zhou" among the pillars of Ming Tang in the Zhou Dynasty in Confucius's Family, it did not reflect the description of the color characteristics of ancient murals. It was not until the appearance of lacquer paintings and silk paintings from the Warring States period to the Qin and Han Dynasties that the murals at that time, in addition to a relatively large scale, presented impressive artistic forms in terms of expression content and color style. Later, when the first Emperor unified the six states, he painted more magnificent paintings and palace walls. This kind of heavy color fresco in Qin Dynasty shows the richness of color, which obviously can be seen from the ancient murals of the Western Zhou Dynasty, whose source is more simple heavy color. According to the Findings of the Qindu Archaeological Station, the colors used at that time include black, ochre yellow, bright red, vermilion, cyan and cyan, with the largest proportion of black, followed by ochre yellow with high saturation. Mineral pigments such as limonite, hematite and cinnabar are used. Before the Han Dynasty, the color of fresco was mainly processed by plane, and it had obvious color decoration and color exaggeration. The shape and color are mainly black, and ochre red accounts for a large proportion in the color, which shows that the ancient Chinese painters inherited the obvious influence of the original monochrome. Most of the paintings in the Western Han Dynasty are frescoes in tombs and historical figures. The images are drawn with black lines and then filled with color. In addition to the traditional black and red colors of the Han Dynasty, white, ochre, qing, green, purple and yellow have been widely used. Although the use of color in The Qin and Han Dynasties began to be restricted by social concepts, there was no strict system of color restriction at the beginning of the feudal society, so the color style of fresco in this period was still the natural and simple style in the early stage. In essence, color seems to be more suitable for the direct expression of human color feelings and feelings. Liaoyang Bar Taizi han Wei tomb murals of color can be seen that they still use more casual red as the fundamental key. If measured in terms of the harmony of colors, there is a clear tendency to irrationality. However, the ancient Chinese used this color setting process to show the strong and broad style of the national color nature of The Times. Compared with the modern style of affectation and weakness, it shows more bold and unrestrained aesthetic character. During the Han and Tang dynasties, with the introduction of Buddhism from India, cross-regional communication and fusion of Chinese and Western colors appeared. Buddhism has brought new color perception to Chinese painting, and importantly, it has also struck out the independent artistic character of the artists. Among them, Qiuci in western Xinjiang and Dunhuang in Gansu are relatively intact. At that time, they had successively become the centers of Buddhist activities in western Regions. In the direct contact between Chinese and Western painters, the Chinese painting style and the Western Indian mandrake style have formed a comprehensive color exchange.

4. Color of cave fresco

The best preserved is the Kizil Thousand Buddha's cave near the city of Worship. The construction of cave murals began at the end of the Eastern Han Dynasty. From the 4th century to the 8th century, it was at its peak, and gradually fell into disuse around the Song and Yuan Dynasties. In the early stage of Kizil's frescoes, the style is primitive and crude, and most of the portraits are half-naked. The painter used to paint with the faint part, but after natural discoloration, the bold color style is strengthened. Therefore, later known as the "Qiuci painting style." Its color is characterized by the cool colors of indigo blue, cyan and cyan. The color of the murals in the later period of The Kizil Thousand Buddhas is still blue-green, which is obviously influenced by the ethnic colors of the Near East, and reflects the intrinsic need of the ethnic groups living in the western desert environment to make up all the colors. From the ancient times, they could have supplemented the large area of yellow-brown color with the spontaneous color of blue-green. This instinct is not only reflected in the painting, but also in the architecture and clothing of the western Chinese people. In the middle and late period of "Qiuci painting style", with the development of The Times, the color gradually enriched. The character modelling uses color to be dizzy to express the dimensional feeling of the main body

and simple sense, main color has black, white, blue, green, green and earth red to wait, the local of some mural still can see the level change of color drying. In the later period, the color of the whole mural appears to be closer to the style of Dunhuang mural. In contrast, the intensity of color in the later period of Qiuci murals was obviously weakened.

The Mogao Grottoes in Dunhuang, Gansu province, China, is the largest and most ancient mural art holy land in the history of human art. It has been built since the second year of the Qin Dynasty. After 16 dynasties, it has formed a huge cave fresco and sculpture group with a total area of about 45,000 square meters. The whole mural can be said to comprehensively show the ancient India and China cross-regional cultural exchange of comprehensive artistic creativity. Under the influence of The Buddhist spirit, painters gradually integrated the rich styles and colors of Chinese and Western painting, and produced human cultural treasures shining with the radiance of religious spirit. Therefore, the color symbols and costumes of ancient murals show the perseverance and spirit of color creation that is difficult to be realized in later generations.

5. Conclusion

In general, The Dunhuang grottoes are a synthesis of the ancient Chinese and Western colors of the magnificent tolerance. Cross-regional color richness, multi-ethnic painting style, long-term color form change and the effect of color change caused by time constitute a comprehensive reflection of ancient color. The comprehensive color space of this grotto art also enables the viewer to form a comprehensive color "field". When appreciating, the viewer can not only compare the colors in the same area, but also have the visual reflection of continuous color contrast when moving. This kind of "field sex" is similar to the color effect of western Christian church, the difference between them lies in the lighting of the whole actual space. The interior of Dunhuang Grottoes is a relatively closed space with high color brightness, while the interior of churches of western religions is reflected by the external light through the long stained glass Windows. From the perspective of color structure, the bright color character of Dunhuang frescoes is mainly constructed in complementary color contrast and color contrast, which represents the mutual complement between the western Indian color and the traditional Chinese color. In a word, whether in the East or the West, mural painting is the highest aesthetic form of ancient painting that modern people can see. What the East and the West have in common is the fusion of the richness of colors in the Islamic culture outside the region, which forms the regional color plastic art style after colliding with the original national color. As contemporary color artists or engaged in color creation of painters, in the comprehensive color imitation and learning at the same time, more active to find the change of color and light. This can not only enable us to discover the information change of the external color, but also in the process of capturing the change of light color can realize a change of color feeling, so that we become a timely realization of the color sense of the essence of the comprehensive rich people.

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