

The Application Research of Yongle Palace Mural Art in Modern Decorative Painting

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Keywords: Murals of Yongle Palace; Artistic Creation; Modern fresco

Abstract: Murals, as an artistic form, are well known to us. Most of us are familiar with Dunhuang frescoes, but in fact there are many frescoes, such as the Yongle Palace frescoes. The aesthetic feeling contained in the murals of Yongle Palace has gradually been recognized by people along with the in-depth research. The existence of Yongle Palace murals has also provided corresponding inspiration for future generations to create modern murals. It can be said that the artistic value of Yongle Palace murals is extremely high. This article mainly analyzes the artistic forms shown in the murals of Yongle Palace, and makes corresponding research on the role played by the murals of Yongle Palace in the actual creation process of modern murals. It is hoped that it can play a role in attracting people to appreciate the murals of Yongle Palace.

After more than 600 years of ups and downs, Yongle Palace murals were finally discovered in the 1950s. The artistic value contained in it shocked the world. It can only be described by greatness. The mottled walls tell the history of the ancients, and the original frescoes continuously stimulate the eyes of viewers. In the process of the development of modern murals, murals have gradually developed into common decorations in people's life, decorating life and improving people's artistic sentiment. At the same time, in the development process of modern murals, the elements of Yongle Palace murals have also been fully used, and eventually developed into a popular trend.

1. The Function of Composition in Murals and the Application of Composition in Yongle Palace Murals

In the field of art, composition is an important step in painting. The so-called composition refers to the arrangement and positioning of the scenes or characters to be depicted within a certain range, taking into account the contextual and size relationships of the scenes and characters [1]. The role of composition in painting is mainly to help build up a sense of hierarchy and further enhance aesthetic feeling. As a decorative painting, murals generally do not pursue the classical reproduction of the original painting scene in the painting process, but composition has corresponding application in murals. Good composition can help murals to eliminate the limitation of time and space, and realize real free play without affecting aesthetic feeling. However, poorly composed murals will lead to the failure of scene display and eventually the failure of the whole mural. The reason why the murals in Yongle Palace have such high artistic achievements is that under the condition of successful composition, civilian painters of different periods paint according to their own imagination. This kind of painting method has realized the realm of unconstrained style and free movement of pen to the greatest extent. At the same time, due to the exquisite composition technology, it will not affect the aesthetic feeling of murals [2].

Folk painters of different periods have rich imaginations and varied methods of expression, of which the artistic value is mainly reflected in two aspects. First of all, in the process of composition before painting, painters rely on their own imagination and years of painting skills. Under the condition of not affecting the aesthetic feeling, the characters, landscape and so on in the picture have been adjusted accordingly, and the original realistic mural painting has been converted into the imagination mural painting with strong appeal. Secondly, before painting, painters of different periods will watch the painting achievements of their predecessors and think for themselves. In painting, real narration across time and space was realized, and painters of different times continued

the story. The murals without realistic restrictions can attract viewers to immerse themselves in them and then understand the artistic language that the murals want to convey. Finally, painters of different periods chose to show the changes of the story clearly on the same picture, transforming the originally complicated story into a two-dimensional plane. Viewers can effectively immerse themselves in the story through imagination, making the expression and appeal of the story more profound, and at the same time providing a unique visual impression of murals [3].

2. The role of exaggeration and distortion in murals and the use of exaggeration and distortion in Yongle Palace murals

For decorative paintings such as murals, exaggeration and distortion are commonly used artistic techniques. An unnatural artistic display in a natural form can yield a special artistic beauty. In addition to exaggeration and distortion, there are several common artistic expressions in decorative paintings, including exaggeration, prominence, rendering, emphasis, etc. Among these artistic expression techniques, exaggeration and distortion are the two most common artistic techniques. The main function that can be played on the mural theme is to highlight the theme and strengthen it emphatically. The painting direction in Yongle Palace frescoes is mainly to show the trivial things in life and some life forms. However, many authors have sublimated the Yongle Palace frescoes in their artistic expression methods, thus improving the originally simple and trivial life forms. For example, there is a mural in Yongle Palace called "The Picture Chao Yuan ". In this mural, the author exaggerated the image of Tian Ding Lishi. The original human form has been fully deformed. This deformation includes lateral widening and twisting of obvious muscle areas such as shoulders. The appearance of this exaggerated form makes Tian Ding Lishi feel more powerful in form and enables viewers to feel the great strength of Tian Ding Lishi. For decorative paintings, the so-called exaggeration is not to exaggerate the whole, but to polarize on the basis of life. Whether it is beauty or ugliness, justice or evil, exaggeration can be used to enhance the infectivity of murals to viewers [4]. However, this kind of exaggeration also has corresponding scale restrictions. It is not better to exaggerate, but to exaggerate in accordance with aesthetics. For example, the female Feng Bao in "The Picture Chao Yuan" conforms to people's aesthetic concept in the current situation in terms of body design. However, for the author, she may not have seen such a graceful woman, so the use of exaggeration should be combined with the corresponding imagination.

3. The Role of Color in Modern Decorative Murals and the Use of Color in Yongle Palace Murals

In the murals of Yongle Palace, there is a classic mural group, which is called the murals of Sanqing Palace. In the murals of Sanqing Hall, the application of color has reached its peak, and the viewers all felt deeply shocked [5].

3.1 Overall Structure in Decorative Colors

Among the murals of Yongle Palace, the murals of the four main halls are most praised, and the Sanqing Palace is the first of these murals. As the main hall of Yongle Palace frescoes, the first impression when watching is the green that is coming on my face. The direct impression of this colorful green storage is peace and dignity. The formation of this kind of green storage is actually a chemical reaction. Unoxidized ore reflects noble green, while oxidized parts leave corresponding old marks on the mural wall, creating a solemn and quiet atmosphere. This kind of green storage is mainly divided into several types, and the colors formed by different types and the reasons for their formation are all different. These include: attached ratio tone, analogy tone and harmonic tone. In the murals of Yongle Palace, the whole mural covers an area of nearly 400 square meters, and there are nearly 300 characters among them, so the picture of the murals of Yongle Palace is extremely complicated. Therefore, great attention has been paid to the choice of basic colors, too bright colors will affect the viewer's viewing experience, while too dark colors will affect the vitality of the entire mural. In the painting process of Yongle Palace murals, the painters chose a relatively appropriate

analogy tone as the basic color. The green color is not very bright, but it is very full, which is the direct embodiment of the artistic level in Yongle Palace murals. Relatively speaking, the existence of complementary colors will affect the overall harmony of murals, while the contrast colors will be too dull. In the frescoes of Sanqing Hall in Yongle Palace, the excellent understanding of color by ancient painters can be observed by choosing this basic color tone [6].

3.2 Distribution and Regulation of Black, White and Grey

In decorative painting, the adjustment of light and shade in the picture is related to the perception of the whole mural. In painting, the use of black, white and gray colors can determine the overall sensitivity of the picture, and good use of black, white and gray colors can also effectively help the colors to achieve rational arrangement, allowing viewers to feel a clear sense of color touch. In the current painting, black, white and gray are most widely used than sketch, which is the only three colors on the whole picture scroll of sketch. Compared with some complicated color arrangement methods, sketch advocates the formation of shadows through black, white and gray colors, thus realizing a more three-dimensional picture impression. When the original complex picture impressions were simplified into sketches, the original meaning of various colors was better explained. The painter thought about the more complicated coloring process by sketching the original sketch, thus establishing a better color group.

In the murals of Yongle Palace, due to the variety of colors, the same problem is faced. In the murals of Yongle Palace, the main colors used are: gray, turquoise, azurite, stone storage, gray blue, Dan Huang, etc. From this, we can see that in the process of painting the murals of Yongle Palace, the choice of color has been carved by the master. On the surface, the selection of these colors is slightly close to the color, in fact, these colors can be understood by the viewer as different visual impacts. At the same time, these shades all contain some gray shades, which is to connect with the black used in the murals. Since the murals in Yongle Palace were rendered to a large extent by religious murals in the process of completion, it is often observed that some color expressions of thick and thin in religious murals appeared in Yongle Palace murals. At that time, people had a very appropriate adjective for this religious expression, that is, Wu Dai Dangfeng. However, in the murals of Yongle Palace, the subtle influence of this random act has instead become the shining point in the overall murals. Compared with sketches in the current art world, ancient Chinese painters hundreds of years ago have had good application of black, white and gray, which can be said to be exquisite.

3.3 The proportion and balance of hue

Through the detailed observation of "The Picture of Chao Yuan", we can find that there are certain differences between the decorative colors used by ancient painters and the patterns depicted. The existence of such differences makes the picture clearer. In this subtle foil, the painters used more expressive colors instead of just real colors. For example, painting the green moon and other unconstrained images is certainly not the painter's lack of cognition, but a special choice to show the beauty of the images more effectively. For some decorative colors, the painters chose certain reference objects in the process of coloring. The existence of these reference objects makes the colors in the picture more harmonious. Whether the colors of the depicted objects are absurd or the foil colors used are magnificent, the viewers will find everything new and fresh, but they do not think that they are made up in vain. These seemingly common color groups are the crystallization of the wisdom of many ancient painters. They have both authenticity and decoration in the use of color, which is the moving point of Yongle Palace murals.

4. Conclusion

In a word, as the wisdom crystallization of our country's painting art, there are still many places worth learning from modern murals in Yongle Palace murals. Therefore, whether as a modern mural creator or an ordinary painting artist, it is worth learning from Yongle Palace murals. Only by studying the classics in depth and in detail can the wisdom of ancient painters contained in them be

understood in detail. Finding the artistic value contained in the murals of Yongle Palace, whether it is color matching or artistic expression methods, can make modern murals creators get sufficient progress. The essence of Yongle Palace frescoes can be effectively applied to modern decorative frescoes only when the original appreciation attitude is changed into learning attitude.

Acknowledgement

This article is the title of the project: "Study on Mural Techniques of Yongle Palace and Their Application in Creation" (No.18JK0890)

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