Estilo de arte mural arqueológico y uso del color del arte popular

Archeological Mural Art Style and Use of Folk Art Color

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Resumen
El color ha ocupado un lugar insustituible en el campo del arte y en el largo proceso de desarrollo del arte desde la antigüedad. Es precisamente debido a la alta comprensión, comprensión y uso extremo del color por parte de los creadores artísticos que se han creado muchas obras destacadas durante miles de años. Si no hay un fondo de color, no importa cuán grande sea una obra de arte, se verá eclipsada, lo que reducirá en gran medida el valor del arte. Comprender y utilizar el color es uno de los contenidos y formas más importantes del arte visual. Desde el Neolítico, la conciencia estética y las habilidades de creación de belleza del arte chino no son menores que las de cualquier nación. Desde cerámica primitiva hasta seda Tang y Han, desde "Tang Sancai", "cerámica vidriada" hasta porcelana vidriada azul y blanca de las dinastías Song y Yuan, así como artes populares como vestido, trajes nacionales y trajes de teatro, todos los cuales constituyen la rica cultura del color de nuestro país. Entre ellos, el arte mural es una perla brillante en la casa del tesoro del arte de China. Este artículo toma la tumba mural de Ningxia Guyuan Northern Zhou como ejemplo para explorar el uso del estilo del arte mural arqueológico y el color del arte popular en el diseño moderno.

Palabras clave: Tumba de Xia guyuan beizhou; Estilo artístico; Color del arte popular; Diseño moderno

Abstract
Color has occupied an irreplaceable position in the art field and in the long art development process since ancient times. It is precisely because of the high understanding, grasp and extreme use of color by artistic creators that many outstanding works have been created for thousands of years. If there is no background of color, no matter how great a work of art is, it will be overshadowed, which will greatly reduce the value of art. Understanding and using color is one of the most important contents and forms of visual art. Since the Neolithic era, the aesthetic consciousness and beauty-making skills of Chinese art are no less than that of any nation. From primitive pottery to Tang and Han silk, from "Tang Sancai", "glazed pottery" to blue and white glazed porcelain of the Song and Yuan dynasties, as well as folk arts such as pastel, cloisonné, national costumes, and drama costumes, all of which constitute our country's rich color culture. Among them, the mural art is a brilliant pearl in China's art treasure house. This article takes Ningxia Guyuan Northern Zhou mural grave as an example to explore the use of archeological mural art style and folk art color in modern design.

Key words: Xia guyuan beizhou tomb; Artistic style; Folk art color; Modern design

1. Introduction

Color has occupied an irreplaceable position in the art field and in the long art development process since ancient times. It is precisely because of the high understanding, grasp and extreme use of color by artistic creators that many outstanding works have been created for thousands of years [1]. If there is no background of color, no matter how great a work of art is, it will be overshadowed, which will greatly reduce the value of art. The excavations of three Northern Zhou mural tombs in Yuanzhou District, Guyuan City, Ningxia, filled the gaps in Northern Zhou mural studies and the painting art of a period [2]. From the past published materials about paintings in the North Dynasty, there are three kinds of themes: one is Buddhist themes, the dragon is flying, the one is sitting on the cover of lotus petals, the lotus pattern, the honeysuckle pattern, etc.; the second is the image of the four gods. Left Qinglong, right white tiger, upper Suzaku, lower Xuanwu; the third is the Confucian emperor, the filial piety and so on [3-4]. The murals in these three tombs do not show Buddhist consciousness or Taoist paintings. All the murals are used to show the prominent status of the tomb master, which is obviously influenced by Confucianism [5]. From the tomb of Li Xian's tomb, the patio, the building of the burial chamber, the decoration of the tower, and the arrangement of the maiden kabuki to the arrangement of the painted figurines, all reflect the status and grade of the master of the tomb. Through organic combination of architectural art, painting art and sculpture art. At the same time, it provided valuable information for exploring the origin of the Sui and Tang mural tombs, and also promoted the exploration of folk customs [6]. For modern
decorative art, color also has an irreplaceable importance. This article starts with the use of folk color in traditional Chinese culture and analyzes the use of folk color in modern decoration. It is found that these kinds of rich and diverse color systems and long history and deep cultural heritage of folk color, decorate modern color. Application and development have a great impact.

2. Mural Art Style

The unearthed mural tomb of Guyuan in the Northern Zhou Dynasty is a high-level aristocratic mural tomb discovered so far in the Western Wei-Northern Zhou Dynasty. The preservation of the murals of Yu Wenheng and Tian Hong's tombs is not ideal. Important masterpiece. The paintings of the tombs of the Northern Zhou Dynasty, and the materials of the tomb of Li Xian were not published before. It shows the paintings of the Northern Zhou tombs for the first time, filling a gap in the history of painting in China. More than 20 vivid murals with thick and smooth lines remain in the tomb [7]. They are realistic depictions of the rich and luxurious life scenes of the tomb lord's ceremonies, courtyard guards, and court attendants in the shogunate. Unlike the subject matter of the mural tombs of the Han and Wei dynasties, the subject matter reflected by the tomb murals of the Eastern Wei and Northern Qi dynasties is also different. From the comparative analysis of the data of the tomb murals and grottoes in the Beizhou tombs, all the murals in the tombs of the Guzhou Beizhou murals are based on a white mortar substrate, rough outlines of the figures are drawn with black single lines, and then painted with red, brown and yellow [8]. The strokes are smooth and rough. Compared with the "very precise layout, accurate portrait proportions, vivid costumes ... the picture is magnificent, the lines are bold and colorful and colorful" in the mural of the tomb of Princess Ruwei of the Eastern Wei Dynasty, and the strong atmosphere of life reflected in the mural of Lou Rui's tomb The expression of the painting from the contrast of dynamic and static shows that there is a certain distance between the characteristics of bumps and shades, the painting technique of near and far depths of field, and the use of shading methods [9]. This method of painting is similar to that of Gao Run's tomb in the Northern Qi Dynasty. It reflects the common characteristics of painting art in the Northern Dynasty. With the donors of Cave 288 in West Wei of Dunhuang, and "Dance of Music" in Cave 299 of North Zhou, it has a gentle green tone, with white, pale yellow, brown and dark brown. Cave 290 "Flying Sky" has mature tones composed of earth red, lilac, light brown, black and other colors [10]. These painting art styles have been corroborated in the mural tombs of the Northern Zhou Dynasty, indicating that during the Western Wei Dynasty and the Northern Zhou Dynasty, Wonju and the Western Region There is an exchange of painting art among the painters in Dunhuang.

Taking the mural of Li Xian's tomb as an example, the content of the mural can be divided into four parts: 6 pictures of samurai in the cave, 12 pictures of the samurai in the patio, 20 pictures of the maid in the cemetery, and 4 pictures of the gatehouse. The clever arrangement of murals in the caves and patios seemed to be a microcosm of the warrior system at that time. Shi Zai: “In the spring and March of the eighth year of the Western Wei Dynasty, the six troops were initially set up.” The forbidden brigade, when sent by the minions, is for the twelve generals. Each general oversees the second opening of the government. For twenty-four members, they are led by the regiment and are for the twenty-four army. ” and also [11]. Although Li Xian is not a heavenly son, he has a special status, and has a high courtesy and a generous gift. His Li family was awarded the post of both civil and military, and stood out both inside and outside. Li Xian's grave, the cave, and the courtyard murals are the epitome of this kind of military charm system. "The system of guards in the later weeks is placed on the right and left of Gong Bai, and the guards of the guards are all in gold armor. Each of them holds the gold sword with the long sword, and the road is around the road. Left Dragon Ring, Right Beast Ring Long Sword, Twelve, outside the left and right waiters [12]. From left and right waits ... Left and right ancestors ... Twelve ... From left and right middle waits ... Twelve ... The left and right honours ... Twelve ... all the servants, the big driver will serve, the middle driver and the sleeping half, the third driver. "The arrangement of the samurai passing the cave from Li Xian and the mural of the patio seems to be again Like a miniature of a court guard. The guard of the mural, combined with the shape of the tomb, the patent represents the tomb's owner's courtyard, the cave represents the lintel, the grave, and the samurai crossing the cave are the left and right Wubai who master the ban of the external guards, and the samurai in the courtyard are the lineup of travel. The painters carefully conceived the design arrangement, and the concise brushes depict the forms representing the guards, ceremonial warriors, general clothing, and holders, etc., condensing the majestic and majestic scenes in the 40-meter-long tomb, and the refinement of their concepts and expressions Really amazing! In the mural of the cemetery, the west wall near the coffin of the tomb master is a picture of a servant girl, while the opposite east wall and the eastern end of the south wall are pictures of a magical dancer [13]. This conceptual arrangement should be the same as the scene in actual life. The layout of the burial murals also had a great influence. In the Western Wei Dynasty and the Northern Zhou Dynasty, there were still systems of rewarding tricks, music, and slavery, and there were divisions in charge. The two women holding dusters and fan fans in the west wall murals of the cemetery stand side by side in long dresses. They are very similar to the supporting son-in-law of the six fan hands and umbrellas in the east wall murals of the 288 caves of the Western
Wei Dynasty of Mogao Grottoes in Dunhuang. Similar, it should be a typical son-in-law image of the Northern Zhou Dynasty [14]. The three drumming pictures on the east and south walls of the burial chamber vividly and vividly reflect some brief descriptions of the scenes of music and dance at that time. The cultural exchange between Chinese and western music and dance has been proved here. Chinese rulers of all ages attached great importance to the development and exchange of music and dance culture, linked "making rituals and making music" together, and listed them as the top of rituals [15]. Northern Wei Dynasty and Northern Zhou Dynasty are no exception. Li Xiannai was a veteran of the three dynasties, an important official, and the chief of the military and government who guarded the western part of the Northern Zhou Dynasty. He also loved the music and dance from the Western Regions. According to historical records, there are 19 types of Xiliang instruments, 15 types of Guizi instruments, 10 types of Shule instruments, 10 types of Anguo instruments, 4 types of tianzhu instruments, and 9 types of cymbals. There are waist drums and cymbals, and there are waist drums without cymbals in Xiliang music; tianzhu music has cymbals and no waist drums; there is no waist drum or cymbal drum in the music of an Guo and Kang Guo [16]. The murals in the tomb of Li Xian's tomb should reflect the scenes played by Guizi or Shule. Li Xian was once stationed in Luzhou (Hezhou) in Hexi, and was stationed in Dunhuang. In addition to being closely related to the birthplace of Guizi and Shulele in the region, Li Xian also participated in Zhou Wudi's “Shina Yuanfei” and hired The Turkic woman was the queen, and the "benefit of congratulations" had an impact. A dance music picture was also found in the interior mural of Li Xian's tomb. The female girl took a long-handled instrument in her hand, which should be a cymbal drum. This is an ancient Chinese musical instrument. It is also in the tomb room, reflecting the gathering of Chinese and Western ancient music. The scene of the ensemble [17]. The mural painting of the gatehouse above the entrance of the cave is a two-story pavilion and a single-story house-style painting with vermilion and thick black ink. It paints the basic form of the wooden structure of the Northern Dynasty. The gatehouse is the main part of the gate and hall In architectural form, the tall and colorful gatehouse image symbolizes the majestic residence of the tomb owner before his life. The form of the gatehouse can also be seen in the Wei and Jin tombs, and the murals of the Sui and Tang tombs are more delicate and realistic. It can also be verified from the location of the gatehouse map of Li Xian's tomb. Although the form of the wall paintings of Li Xian's tomb is independent of each other and is not related to each other, the overall layout connects the tomb and the tomb as a whole, expressing the same theme. Influenced the layout of Tang Murals.

In terms of painting style, the murals of Li Xian's tomb, especially the figure painting, have a role of inheriting from the past, and also have a representative era style. Skillful, smooth and concise strokes, light strokes, uniform strokes, and small convergence changes without being sticky. In the method of painting, the outline of the figure and the main clothing pattern clothing are outlined with thick black lines, and the color is filled with light red layer by layer [18]. The color is simple and the main part of the figure and the pleats are vermilion. The facial, nose, mouth, eyes, and eyebrows have moderate shades, so they look quaint but not dull. The warrior looked serious, his eyes were flat on the corners of his eyes, he was wearing armor, standing by the sword, his clothes were fluttering towards the tomb, and he was driven by the static standing, giving a solemn and magnificent three-dimensional dynamic. The attendant in the burial chamber outlined the characters with thin lines and full face. The clothing pattern is simple, the color of the blooming is light, the makeup is lightly wrapped, and the expression is calm and calm, giving a sense of tranquility and meekness [19]. The costumes of the dancers are simple, the sky is heavy, the makeup is gorgeous, and the feeling is cheerful. The murals of the gatehouse are painted with red and heavy colors to paint bucket arches and columns, black painted roof ridges, ridges, and tails, and are arranged higher above the tunnel, appearing tall and solemn and magnificent. In short, the mural style is rough but not vulgar. The color is simple and simple but not dull. The coloring of clothing pattern suits the identity of the character, which shows the higher painting skills of the painter. It can also be seen that the traditional Chinese techniques and the western region are blended together. Judging from the law, it has rough, smooth and concise strokes, vivid figures, and skilled techniques [20]. It reflects the gods in form from one side, it also reflects the six methods proposed in Sheykh's "Ancient Paintings", it shows its unique northern national art, and it also reflects the painting style of the Northern Zhou Dynasty.
3. Characteristics of Folk Color

The aesthetic psychology of color is not isolated. It is affected by traditional philosophical thoughts, aesthetic concepts, ethics, and other factors, and at the same time restricted by the overall aesthetic consciousness in a specific historical period. China's folk colors have sufficient saturation. A series of loud colors such as red, yellow, blue, white, and purple can make people feel open-minded and light and bright.

3.1 High Purity Color

The simple form of expression, bright colors, pure texture, and strong decorativeness are the most important color characteristics expressed by folk colors. Popular art formulas spread to the people include "red must be red, gorgeous, green must be fresh, white must be pure white", and "purple is bone, green is tendon, plus red and yellow update", these can reflect the folk color Special color concept with high purity and strong contrast. This use of solid colors makes the colors striking and harmonious. The color of Chinese folk New Year pictures has its own distinctive features, the most representative of which are the Yang Liu youth paintings in Tianjin and Yangjiabu New Year pictures in Weixian, Shandong. They have their own characteristics in the selection of colors, but most of them use the three primary colors of red, yellow, and blue as the basis, and supplemented by the three colors of black, white, and gold. Based on this basis, they are used interchangeably, especially for red. Green, yellow-violet and other contrasting colors are used extensively, and each color has a symbolic meaning corresponding to the five elements. In addition to the influence of visual laws, such a way of using colors is also influenced by traditional cultural concepts and folklore concepts. It contains symbolic meanings such as prosperity of the people and red days, showing a strong oriental color concept and folklore. The special way of coloring New Year's pictures is mainly based on the recipe passed down from generation to generation for thousands of years. Such as "request for Yang, a piece of yellow", "red lined with green, Xiyingying", "red plus yellow, bright and dazzling" and so on, all reflect the special color concept of wooden New Year pictures different from other folk art categories. For example, the door gods—Wei Chigong and Qin Shubao, with white paper as the base, plus black, red, blue-green, and tender yellow. The entire screen is purple and green, forming a stable main structure frame with red and green in between. It looks like a jumping fire; the art of paper cutting in Yu County, Hebei has been listed as the first batch of intangible cultural heritage by the country. Its biggest feature is the strict requirements and extreme attention to dyeing. The pigments used are bright and vivid. And only use very strong colors, without adding the slightest light color. Such a dyeing method forms a strong contrast effect on the hue of the color. Paste the paper-cut made in this color matching method on the window, and it will show a colorful effect under the sun's rays. It is precisely because of the colorful, gorgeous visual effects, strong national taste and distinctive local characteristics of Yuxian paper-cutting that it has become widely known, becoming the iconic ivy in the field of paper-cutting. The folk color has inherited the five-color tradition very well in many aspects, and because it is different from its uniqueness, it expresses aside from its strong color style.
3.2 Strong Color Contrast

Color contrast is used to study the relationship between color and color, especially to study the different visual effects of two or more colors juxtaposed by contrast. For color, people tend to prefer hue with a certain purity. At the same time, people have different requirements for hue, and different degrees of color contrast can often meet people's different requirements. The use of color contrast is one of the most common and ingenious methods in many traditional color matching forms in Chinese history. Paintings such as the Dunhuang frescoes and the Yongle Palace frescoes are well-known both at home and abroad, which use color-comparison expressions to make the picture full of color effects and strong visual psychological effects. In addition, in other fields, the color comparison method is also widely used. For example, in the color matching of the construction industry, folk new year pictures, and other folk-art categories, they have accumulated rich experience in using high-purity colors. Among them, the most widely used in folk art is complementary color contrast. Folk art's collocation of colors all reflects the dim perception of complementary color, showing the tension and excitement peculiar to contrasting colors.

Eaton emphasized in "Color Art": "The contrast effect and its classification are an appropriate starting point for the study of color aesthetics." The role of contrast in aesthetics is obvious. People love colors and often prefer colors with a certain purity. The color contrast of different purity can meet people's different aesthetic requirements for color. There is a formula saying: "Yellow horse with purple saddle", "Red horse with green saddle", "Yellow body with purple flowers, green eyebrows and red mouth, looks sharp". There is also a saying saying: "Red flowers need to be supported by green leaves", "Red leaves green but not visible, and purple leaves yellow and not." These are the artist's simple summary of complementary colors. Shaanxi Fengxiang clay sculpture, in the overall hue, there is red in yellow, red plus green, red and blue, colorful, festive and lively tastes. This color matching method is visually concise and eye-catching, rich and colorful without losing coordination, and based on nature and detached from nature.
3.3 Overall Striking Harmony

In addition to expressing the contrast and exaggerated visual effects, the folk color pursues the unity of color. Wu Qiang's New Year's Painting "Rescue and Apocrypha Guanyin Bodhisattva" uses bold and unique color processing methods to express the skin color effect of Guanyin Bodhisattva and many other characters in red, and green to treat dresses, creating a strong visual impact. At the same time, the skin color of individual characters is processed with a background color, which is in contrast to the overall color tone, which makes the two colors of red and green more brilliant and striking. It is supplemented with bright yellow in the part, and it is particularly worth mentioning that the yellow painted on the upper eyelid of the bodhisattva plays a finishing touch role, making the bodhisattva look more vivid and vivid, which is called the pen of God. The color layout of the entire picture and its simple and thick, dignified atmosphere are at the same time strong and vivid, harmonious and unified without losing contrast and loudness, showing the unique artistic charm and color charm of Chinese woodcut new year pictures.

4. The Application of Folk Customs in Modern Decorative Art

4.1 The Use of Red and Green

Modern scientific color theory shows that red and green are 180 ° on the color wheel, and the two belong to complementary color relationship. In color application, complementary color contrast is the strongest contrast method. The famous German aesthetician Rudolf Arnheim described this in his book Art and Visual Perception: "When we stare at a piece of red for a long time, then we quickly turn our eyes to another white one. On the surface, the color we see will be green instead of de facto white. Therefore, we call the complementary color illusion after long looking at a certain color as psychological complementary color. "For such a visual phenomenon, Switzerland the famous color art educator, known as "one of the greatest teachers of contemporary color art," explained Johannes Eaton: "Vision requires some complementary color to balance any particular color. Complementary color does not appear, and vision will automatically generate this complementary color like a conditional reflection. "It also pointed out that the rule of complementary colors is the basis of harmonious color layout. If you follow this rule, you will establish a precise balance in vision."

In the creation process of modern decoration, modern people are habitually concerned with the characteristics of color itself, and it is easy to ignore the special symbolism of color. If we can fuse the two together for a unified expression, it will definitely add richer meaning to our works. The high-intensity complementary color contrast between red and green creates a very strong visual impact. At the same time, the author is more inclined to abstraction in the form of expression, using a large amount of pen and ink to interpret and express color semantics, enriching and vivid red and green connotations, creating a vibrant, red and green natural phenomenon.
4.2 The Use of Red and Blue

Cyan has a very special status in ancient China. It ranks first among the five colors. Traditional utensils and costumes often use cyan as a depiction color, which symbolizes solemnity and atmosphere. At the same time, it also represents the meaning of "life" in Chinese culture and is a symbol of spring. In the color concept of the ancients, Qing lived in the core and core position. The ancients' emphasis on blue was equivalent to paying attention to all colors and all color phenomena. In Chinese folk art, blue and white porcelain, blue prints and other "bulk" varieties are all dyed with blue. Blue printed cloth has a long history and has gained widespread popularity. Together with the "Tsing Yi Blue Shirt" often worn by ancient Chinese people, it has become the mainstream of Chinese clothing colors. This intuitively shows that there was a clear tendency of "shangqing" in the visual arts of ancient China, and it also verified that cyan is a kind of "affinity color" of human eyes. All of these reflect the unique color concept of the ancient Chinese "with the blue color" and "mainly blue" and the special status of the blue color in ancient times.

Like cyan, red has a special status in ancient and modern China. "Shang Hong" intuitively reflects the color psychology of the Chinese nation. The red color reflects a warm and vigorous psychological feeling, symbolizing auspiciousness and joy. New wedding birthday, store opening and other important days are inseparable from the red participation. As the representative of the cold color system, cyan reflects calmness and rationality, and guides and restricts people's rational and intuitive analysis of color phenomena and things. In the rich and colorful world of colors, red and cyan show bright polarities, and have the same meaning as the "Yin and Yang Road" in ancient Chinese philosophy and culture, forming the "color sense foundation" that people use to examine everything in the world.

4.3 The Use of Red and Black

Among the many ways of matching folk colors, the combination of red and black is one of them. Red and black represent the nature of an original color. Red, the color of blood, is unified with life, and can most resonate with the emotions of life, so that it has a clear tendency of emotional color. In ancient Chinese color forms, both red and black were widely used, and they were fully used, and they were also reflected to varying degrees on ancient lacquerware and pottery. Because of the color habits used by the Chinese nation, black symbolizes solemnity, mystery, and atmosphere, so it is mostly used to describe elegant moods; red symbolizes redness, enthusiasm, and passion. In the color matching of folk art, the configuration between red and black shows the characteristics of cultural diversity and richness. These are all affected by the special aesthetic tastes of the Chinese nation, such as red, black, and yellow. For example, most common cloth toys in folk are accustomed to use red or black as the background color of the toy. The red background is warm and dazzling, and it looks bright and festive; the black is rich and steady, and it looks dignified and mysterious.

Red, as a color, has a strong visual appeal in hue and purity. When it is matched with achromatic black, red will naturally become the dominant color, and black will be the auxiliary color. The creator takes the expression of color as the main body of the entire creation, and uses the unique symbolic meaning of black and red and the association in popular psychology to reflect the creative theme of Ji Qing and Harmony. This work, whether it is the use of color or the creative form, while well inheriting the national characteristics, it also reflects the fashion of modern design, showing the strong emotional and profound ideas of folk customs to the fullest.
4.4 Use of Black and White

Black and white, as the earliest humans’ perception of the world's most primitive colors, are the spontaneous reflection and refraction of human primitive colors, and they are also the two most widely used colors in primitive color activities. From the perspective of human visual ability, white represents the color of sunlight, which symbolizes warmth, light, and safety, while black represents the advent of night, and symbolizes mystery, terror, and death. Due to the influence of the specific living environment at the time, this should be the original psychological feeling of primitive humans towards everything in nature. Later, with the development and maturity of the five-color concept, black and white gradually fixed as two levels of color. The development of the five elements also expands and extends the symbolic meaning of black and white. At the same time, from the symbolic aspect of color, due to the particularity of black and white, they will inevitably lead to a wider range of symbolic meaning in the symbolic sense. For example, in addition to symbolizing light and warmth, white can also symbolize death, indifference, sorrow, holiness, etc.; in addition to the symbolism with heavy depression as stated above, black can also symbolize mysterious and rigid Fierce, majestic, etc.

In today's black and white, while inheriting the original symbolism, new developments have taken place. The use of black in the works adhering to the concept of "the nation is the world", using black as the core carrier of creativity, creating a new form of expression, coupled with white without color tendencies, another way to focus on color and composition Starting from the aesthetics, the visual image is perfected aesthetically, which achieves the effect that makes people look bright and unforgettable. At the same time, it also accords with the color concept of folk color.

5. The Diversity of Folklore Colors in Modern Art

5.1 Direct Application

Direct use, as the name implies, is to apply the folk color materials collected for modern decoration creation directly into the creation. This also includes a partial extraction of the color of folk art. The so-called partial extraction refers to taking out some of the color combinations and related patterns of folk art works that can be used for modern life decoration design, and integrating them well into modern decoration creation. Thereby, the organic combination between the folk color decoration and the modern decoration color decoration is achieved, and a more perfect expression effect is formed.

5.2 Color Contrast and Unification

Color contrast is mainly used to study the relationship between color and color, especially to study the different visual effects of two or more colors juxtaposed by contrast. People's love for color often favors hue with a certain purity. At the same time, people have different requirements for hue, and different degrees of color contrast can often meet people's different requirements. The method of using color contrast is one of the most common and ingenious methods in many traditional color matching forms in the history of our country.
5.3 Decomposition and Reconstruction

The so-called decomposition and reconstruction refers to taking one or more folk color works as the original shape, freely decomposing them, and then stitching and reorganizing according to the personal aesthetic needs of modern decoration workers to form a new screen image or color combination. Collection and reconstruction of folklore are two forms commonly used in modern decorative creation. In order to achieve a more precise purpose, the creators of modern decoration use Jiugongge to strictly determine the proportion of the area occupied by various colors, and then form a new graphic color matching based on the area of each color obtained through the measurement. When decorating modern art in this way, you can achieve the same color feeling as folk colors.

5.4 Local Reinforcement

The so-called local reinforcement is to highlight a part of the folk color, in order to create a stronger visual impact, and achieve the purpose of making the emotional expression of modern people more thorough. As mentioned earlier, most of the artistic language of modern decorative colors is described in abstract form. Its concise generalization and modest exaggeration of shape and color frees the fetters of figurative form and color, and achieves a kind of On the level of the inner spiritual essence of the object, due to the simplicity of its color language, the aesthetic spirit of the subject is revealed more and more deeply.

5.5 Harmonious with the Characteristics of the Times

Color should be consistent with the characteristics of the era. Color in each period is inextricably linked with the specific social, political, economic, and cultural aspects of this era. With the progress and development of society, people's aesthetic taste and aesthetic standards have also changed, and the color of modern decoration is also affected by it. This kind of change exists.

6. Conclusion

From the archeological analysis of the tomb murals of the North Zhou tomb in Guyuan, Ningxia, we can see that the color of the tomb room is uniform but can be embellished and changed with different colors, and in the treatment of different objects, flat coating and blooming can be flexibly used as required. Wipe and other different color processing techniques. The artist uses the contrast and harmony of colors to take the initiative to make the entire burial space harmonious, unified and full of change, forming a contrasting, gorgeous and elegant atmosphere of the burial chamber. As a microcosm of the Chinese nation's culture, folk colors draw inspiration from the local culture, and the unique color mix makes us feel the influence of the design with deep heritage. The use of folk color in decorative decoration design enriches the expression language of the design and can resonate with the ordinary people. Not only that, but the decorative decoration design using folk color is full of humanistic color characteristics and abundant Cultural heritage.

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