On the Application of Dunhuang Color System in Film and TV Drama

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Abstract

It is known to all that the art of mogao grottoes in China is the highest form of beauty, among which the aesthetic art of dunhuang frescoes contains endless brilliance and has a great impact on China and even the world. Our understanding of dunhuang should not be limited to the literal sense, but should become a force. Based on the research status and achievements of dunhuang mural aesthetics, this paper analyses the feature of the dunhuang mural color way for the writing style of the film and television play and development, comprehensive description about dunhuang gimmick expression, characteristics of color, and try to talk about the dunhuang murals, film and television works in the future use or in artistic characteristics with the combination of film and television works in the direction of the development of better.

Keywords

DunHuang mural; DunHuang color; Film and television art.

1. An Overview of Dunhuang Color System.

1.1. Dunhuang and the Introduction of Dunhuang Murals

Dunhuang frescoes enjoy the title of "World Historical and Cultural Heritage", covering a total area of over 50,000 square meters, including 522 caves in Dunhuang, West Thousand Buddha Caves and West Yulin Grottoes, with a huge scale, exquisite craftsmanship, rich contents and a wide range of subjects. Because of their special geographical location, they have lived in Wusu, Dayue, Xiongnu and other nationalities, after Han Wudi set up four counties of Hexi, Dunhuang is "Huarong hand over" since ancient times. The Silk Road linked the Eurasian economies and cultures, and China, India, Persia, Babylon, Egypt, Greece, Rome and other ancient Chinese and Western civilizations, and formed a historical picture of the light of human civilization. In the exchange and collision of various cultures, brilliant culture has become a unique combination of cultural and spiritual materials in China. It has become a unique combination of culture and spiritual materials in our country. The creation of Dunhuang frescoes began with monk Le Zun and Taoist monks of Wang Yuanyuan, while the real protection of Dunhuang frescoes began with Mr. Chang Shuhong and the students of the Dunhuang Research Institute. There are many documents with profound cultural connotations in China.

As can be seen in Figure 1, under the vigorous preservation and development of Dunhuang culture in China, a large number of books have appeared, most of which are similar to "Dunhuang and Chinese Traditional Costume Culture Research Anthology", "General History of Aesthetic Style of Dunhuang" and "Integration of Dunhuang Buddhism and Chinese Tradition." These books are obscure and difficult to understand, although they contain the words "color and beauty", but most of them are scriptural readings.
In Dunhuang night markets and official museums, high-quality books can be purchased, such as Dunhuang Frescoes and Historical Legends written by Professor Sha Wutian and Dunhuang Silk Road Pearl Buddhist Cultural Treasures published by the Dunhuang Research Institute. This shows that although Dunhuang culture has been popularized with certain methods and ideas, the channels are narrow and the promotion is limited.

Driven by the present culture, art and technology, Dunhuang aesthetics is rejuvenated with new vigor, and appears in the eyes of the world in a brand-new manner. The Nine Colors Deer (Fig. 2), produced by Shanghai Fine Arts Film Studio, the founder of the Kaishan Mountains, directly adopts Jataka Jataka, one of the Jataka serial murals in Cave 257 of the Dunhuang fresco. The picture is full of strong Dunhuang flavor and unique image color matching, and the overall color of the picture is highly harmonious and unified. This form of harmony and balance is similar to that of the fresco "Pear King Nails in Qian Nails". Similar works such as "Strange Tales of Heaven" and "Jiazi to Save the Deer" show vividly the elegant lines and colors of Dunhuang frescoes. In TV series "Journey to the West", the characters and other aspects of the art of Dunhuang, as well as "Dunhuang" series of documentaries will be moving and breathtaking history and knowledge. Similar to the "Local", Chen Danqing teacher will be the Italian wet painting and Dunhuang frescoes in many ways, once again lamented the Dunhuang aesthetics. Tencent's "Travel to Dunhuang" launched during the outbreak in order to let people enjoy the beauty of Dunhuang at home, after a year of development, not only will high-definition frescoes will be online, but also to make Dunhua culture "come alive". Created the "Dunhuang" series, through the combination of short video and flying sky, with the beauty of flowing gold foil and light effect, so that we can more intuitively appreciate.
1.2. Analysis of the Color System of Dunhuang Murals

Style to the Sui and Tang Dynasties for the demarcation, such as the Northern Wei Dynasty, the most wild and bold murals in the Northern Wei Dynasty, less changes in color, Techniques are less used, more in momentum and less in detail, the performance is very honest for nature and mythology records; Then gradually fuses the Central Plains clothes culture. Not longer exposed body and the breast provider and Segment Records began to appear to reflect people's lives at that time. The use of lapis lazuli come up more often,, color matching and ideas were gradually upgraded, generation more painting techniques.

Although we have learned a lot about Dunhuang studies, it is difficult to find a relevant play with Dunhuang or the color of Dunhuang as the key words. We need to explore the beauty of Dunhuang and show it to the public. There are many ways worth exploring.

In the summary, we understand the common colors of Dunhuang frescoes such as Fig. 3, the main colors used are cinnabar, silicone, lapis lazuli, dense Buddhist monk, ochre; The supplementary colors include agate powder, color for a long time, obsidian, black vermilion, rock coke tea, clam pink, pine-green, air cyan, cobalt blue, red coral, tile red, adzuki tea, coffee, fragrant concubine, female yellow, primitive rock muscle and red tea.

![Color System Color Card of Dunhuang Murals](image)

1.2.1. Harmony

According to the literature, the beauty of the color of Dunhuang frescoes is the harmony of color. Harmony is the soul and typical feature of Chinese painting aesthetics. The same color system with different Saturation of the use of the murals does not exist sharp sensation. In the background to form the whole under the premise of adding rich gorgeous decoration, so as to form a uniform effect, can be described as "It's not hard to use color, it's hard to harmony." in the embodiment of the mural to create a magnificent picture of points connected into a broad magnificent image.

As shown in Figure 4, in Cave 257, the background is covered with cinnabar, with lapis lazuli, obsidian and silicone malachite for decoration. Background decoration is made up of the main tone, which is rich in color, but also a sense of natural harmony. King Deer and King Deer not only oppose each other but also jump out of the environment. King Deer is as pure and flawless as the color used, with a silicone malachite embellished on his body and hooves.

King's color and deer king opposites, aura for black vermilion, white crown is very prominent, with cyan gold, but also in the intention to reflect the king's noble status. the king color of the abrupt performance of and nature of the opposition. The main body and environment of this fresco use the main tone repeatedly, color purity and brightness in every part of the picture to achieve harmony but difference, using the harmonious color to enrich the picture, reflect the
gorgeous but not vulgar, "gorgeous to the extreme, return to dull". Rich colors and harmonious colors make the picture always maintain a sense of order and unity.

![Nine color deer pictures from the web](image)

For example, in Fig. 5, the "reclining Maitreya Buddha" in Cave 14 of the Late Tang Dynasty is also less colourful. Dominated by warm amber and bright red colors, light brown and silicone peacock decorated in contrast to warm and cool. The contrast of the surroundings and harmonious colours create a picture of the four Buddhas. Moderately cold and moderately warm in the main body of the composition of the staggered use of a change. In the red, green and brown with the formation of a simple, lively, honest warm tone, constitute the overall color of the cave changes, harmony and balance. Therefore, it is difficult to achieve the aesthetic sense of color only depending on the coordination of contrasting colors. Only in the close coordination of different harmonies can the color show the coincidence.

![Reclining Maitreya Buddha picture from the network](image)

1.2.2. Intentionality
The second is the intentionality of Dunhuang frescoes, which originates from the traditional Chinese concept that "the outside teacher is ,the source of the heart". It emphasizes the natural pleasure of using color and the harmony of humanities, with the subjective knowledge and understanding of the painter, and vividly carries on the coloring and coloring according to the
basic tones and attributes of the objective images. Therefore, coloring with the class lies in not breaking away from the basic attributes of a class of goods and adding the second processing. Coloring at will not only according to the painter's wishes, but also endows each era with different characteristics, religious meaning or popular style at that time. In the process of painting, the color symbolizes the color of a certain meaning, strengthens the content of the frescoes and the expression of the religious figures in the painting, manifests the strong sense of religion. The exaggeration and change of color can express the inner spirit of the characters to bring about a special sense of beauty.

Color determines the tone of the picture and the overall style, and the early, middle and late style, the early Western Regions color is not much rough and clumsy, then blends the Central Plains style, the Song and Yuan Dynasties, the color type is less, the Central Plains style is more close to the light color. Overall coordination can be read out by reflecting the different background colors on different background colors on different background. For example, in Dunhuang frescoes, the color of the Buddhist monks or similar yellow often means magnificence and nobility and solemnity, so it is often used in the clothing of Buddhas, monks and Bodhisattvas, or the whole area of the background, highlighting the nobility of the characters' surroundings. Said that the subject matter, such as obsidian, black ink or ochre color, exists in the picture to embody a tranquil and peaceful state of mind after the reincarnation of life and death. [1] Like "Lu Wang Ben sheng tu", the theme with immortal spirit is not only to express the earth, but also to set off the magnificent, elegant and sacred religious atmosphere of the Kingdom of Heaven. [8]

The Mogao Grottoes contain four Nirvana Sutras, all of which have the same plot: a bed between the two trees, Shih Yingmunifu's right hand, his eyes half closed, his right leg tired, and he slept peacefully on the bed, as if he were resting. Around them were sculpted or painted all the Buddhas, Bodhisattvas, disciples, Heavenly Dragon Eight Tribes, and the secular "Good Men and Women" to circumvent the Buddha. In the frescoes of Nirvana Sutra in Cave 332, Sakyamuni taught all sentient beings during his eighty years and experienced many sufferings. After the last time he spoke to his disciples, he changed to "that is, at night, lying on his right side, gurgling with silence".

In the famous cave 332 (Fig. 6), the Tang Dynasty's Nirvana Sutra is a classic mural painting of Mithuo monk and ochre, telling the story of Sakyamo's many sufferings. The light on the head of the Buddha and the blackened skin symbolizes the reincarnation of life and sufferings in the world. The Sakyamuni has entered the realm of Nirvana in the murals, and the disciples are praying for their blessings.

The Shura trees in the environment make the atmosphere of Nirvana more solemn and solemn, and the graceful perfume around it, accompanied by the rustling of bells, portraying the scene of the Sakyamuni Sutra vividly. In this mural, in addition to the yellow hue as the background, the Sakyamuni Nirvana for the sufferings of sentient beings. The main color is the more deep ochre, black ink and so on. In line with the background of the war, Dunhuang is far away in the desert. The marshal wanted to flee, but all the painters and the soldiers and soldiers stayed in the frontier for 11 years. In this mural, the Buddha is in Nirvana.

In the Cave 158 of Central Tang Dynasty, Nirvana Sui and Tang Dynasties is the fusion of painting methods, compatible with a single multi-plot, many multi-plot two new forms. With the main Sakyamuni stone statue as the center, the surrounding murals from all angles narration and rendering, the shape is exquisite, their verve and mind all written on the face. Compared with the silicone malachite color used in the early Tang Dynasty in Cave 332, the frescoes in Cave 158 are more magnificent in color, and the more mature painting and stone sculpture techniques will show the intention more concretely. Every disciple of Sakya, from the immortals to the immortals to the heart of the poor people. One of the Gaya funeral for a very
exquisite place, the picture of Anan fell in rice, Gaya look of pain to the Sakya Buddha coffin, around the disciples also look miserable, but still stopped Gaya. In the composition of this picture, the contrast of color foil and elimination to achieve harmony, the picture uses the Buddha monk as the main tone, the figure decorates with vermilion and silicone malachite color, the color way still does not leave the traditional Dunhuang fresco harmony, in contrast through the main tone to harmonize to form a sense of harmony. The blending and overlapping of the colors of the Mystic Buddhist monks do not make the two sides of the contrast struggle. The color of the Mystic Buddhist monks is closely distributed in Kaya, vermilion is distributed in all the disciples and Ananda. The color of the Mystic Buddhist monks is distributed sporadically and decorated with silicone malachite. The color of the Mystic Buddhist monks is closely distributed in the Kaya, the color of the Mystic Buddhist monks is distributed in the Kaya, the color of the Mystic Buddhist monks is distributed in the Kaya, the color of the Mystic monks is distributed in the Kaya, the color of the Mystic monks is distributed in the Kaya, the color of the Mystic monks is distributed in the Kaya and Ananda. This part of the performance of the disciples vivid picture of the Sakya will not give up the portrayal of the incisively and vividly. Then there is the Bodhisattva's facial expression, some are sad and sorrowful, some are meditating, some are quiet meditating, some are smiling. Vividly shows the different perceptions and understandings of the Buddha's Nirvana. The most serene and calm performance is the Bodhisattva, which is in contrast to the emperors, such as cutting ears and nostrils. Vimotel can be seen in the picture, as if to say something, around the immortals or hairpin flowers or ten expression calm, to meet the Sakya's Nirvana and sublimation. In the painting, the artist distributes the decorations evenly, with the face as the atmosphere and dignified, a small amount of color, mainly in the form of vivid figures, skin tones and tones. From the Vajra, we can see the artist's understanding of decorative frescoes. The Vajra has a dignified face and solemn expression, while the other two heads smile, as if delighted with the perfection of Sakya Nirvana.

Fig 6. Pictures of Nirvana Sutra from the Web

1.2.3. Ornamental

The third is the decorative nature of Dunhuang frescoes, that is, the artistic processing of lines and colors to make the screen more visually aesthetic, balanced and harmonious. In which the use of halo dyeing to emphasize the three-dimensional character, Lines use many forms, such
as the folded reed reed depicting the twists and turns of clothes, the flowing water depicting the silks and the ancient gossamer silk depicting the fluttering hair. Through a variety of techniques to ensure the balance of color rhythm, dense rhythm relationship, the changeable images are summarized as planar color and line, through clever collocation to form the overall harmony, add decoration for the fresco.[7]

Still taking the Nirvana Sutra for example, Sakyamuni’s head looks closely at the picture from the main image. His face is full of details, while his hair has no details, and his aura is slightly dim, creating a contrast between sparse and dense. On the whole of Shakyamuni, the colors are also distinct in varying degrees of depth, and the decorations behind them are another contrast between simplicity and complexity, in which is the balance of the picture. The silicone peafowl color on the top also means the sky, while the lotus peafowl underneath is mainly ochre and symbolizes the earth, which is the opposite of the color used on the top.

Dunhuang fresco is a kind of decorative painting, the tone is affected by the use of different colors in the painting, the use of a larger area of color can basically confirm the main color. The common hue colors in murals are cold color, warm color and harmonic color. Hues can be divided into analogy, contrast or harmonic color. Because of the different proportion of warm and cold colors, the three kinds of colors are distinguished, and the final hue type is determined by the larger color. Contrasting tonal tonal is to use similar to cool and warm to compare apparent, and harmonious color is harmonious color to use more.

Contrasting tonal tonal is to cool and warm more obvious color department, and harmonious color is harmonious color use more. The richness of Dunhuang frescoes is due to the difference in the proportion of use of different colors, and the use of the background color is of great importance to the harmony of the overall tone. Occupying a certain area in the whole picture, and evenly distributed throughout the whole picture, often can play a dominant role in the main tone, the scattered individuals as a whole, to achieve the harmony of the picture color changes. Because the background color in Dunhuang frescoes, especially in the selection of background color, there are more than ten kinds of background colors used in Dunhuang frescoes, most of which are natural white and muddy walls, silicone peacock, cinnabar, and so on, besides lazuli, mitsuo monk and so on. [6]

Taking Fig. 7 as an example, in the Sutra Change Picture of Cave 225, disciples holding a handband and holding a sutra roll, which exposes the shaft shaft and is decorated with white bone and stone shaft. Although the face of the characters has changed color, but still can be seen to draw very fine. His face is slightly bowed and his face is a little meditative, as if he is recalling the text in the scroll. He is melancholy by all the hardships of life and the demons and demons. This painting is mainly lazuli color system, the second most color is cinnabar, forming a contrasting tone. Background and characters, a large number of uniform gradation of various shades of lapis lazuli color, slightly grayish background to form a receding feeling, the color of the character is more vigorous, which is drawn by the color of flesh and neck. Over time, there is a kind of fleshy and magic. The hair color of a long color also has a slight light blue color, which echoes the aperture periphery of the picture, but in the use of color more pure color, the contrast between red and brown and emerald green is very abrupt in part, but in the main color, the combination of other colors produces a more complex change, on the contrary, it forms a kind of harmony.
Fig 7. Pictures of Dunhuang murals from the Internet

The fresco takes up a large area with a lazuli color, and the main characters and clothing are in this color, and distributed in the decoration, in the pattern and in harmony with the background and the main body. But in the middle of the chest is a very bright silicone peacock blue at the center of the vision, and with the background in the contrast of the cold hue.

2. An Example Analysis of the Combination of Style and Color in Film and Television Works

2.1. Analysis of the Cartoon Nine Color Deer

Talking about "Nine Color Deer", we can trace back to the Dunhuang frescoes "Lu Wang Ben sheng tu" is the frescoes of the Northern Wei Dynasty, when Buddhism began to flourish, the Buddhist culture has a certain impact on the original artistic system, so the frescoes of the Northern Wei Dynasty are different from the painting tradition before the Wei and Jin Dynasties. The most intuitive feeling is the difference of color. The Northern Wei Dynasty attached importance to the use of color, no longer simply attached to the lines, but also began to show a strong sense of color when bold use of color. Its often with red, green, blue and so on have a strong sense of primary color base, set color strong strong.

As in "Lu Wang Ben sheng tu", the whole painting is rich, intense and full of color, with red red paint on the background, which is not available in the past, and the painting of the mountains, green leaves, painted freely, with a slight sense of Matisse of the beast. In addition to the intuitive sense of color, the drawing of the body is also an obvious feature. The lines of the Northern Wei Dynasty are relatively more stable and powerful, weakened the sense of elegance, still not clumsy, the body line is more compact, more like the feeling of Cao Yi out of the water. Lu Wang Ben sheng tu depicts Lu Wang's vigorous posture by means of halo, focusing on ink, middle and bright, in order to show the bumpy image volume. As in Fig.8, the Shanghai Animation Film Studio produced "Nine Colors Deer", to a certain extent, "Lu Wang Ben sheng tu" was restored. The creative team produced 20,000 animations, and the main painter copied 21 murals and drew 5 sketches.

In the animation works, the lack of the unique light and shadow three-dimensional frescoes, but in the structure of lines and color composition to maintain a high-precision restoration, full of tension, color saturation pure. It is irreplaceable in the dissemination of our unique culture.
In the animation version of the picture embodies the texture of the paper, not only reflects the texture of the Northern Wei Dynasty, but also the picture of the Northern Wei Dynasty. In the painting, the painting adopts the "Cao Yi" style, the body curve and the ribbon interacts with each other, the background is treated with line, simple and vivid decorative and artistic taste, the Fig. 8 is the classic frescoes "Xiaoyu face", the narrative composition is separated and enriched by the background color or landscape, the continuous way to express a thing, such as Lu Wang’s coming and disappearing, is very characteristic of the frescoes.

Lu Wang's Bunsheng painting style from the Northern Wei Dynasty, but also blends the gorgeous style of the Sui and Tang Dynasty, but still maintains a harmonious saturation, so that the story and the picture more full and vivid. Intentionality in the animation, Lu Wang is not only bigger than the King, the horse, but also in some pictures than the mountain are tall, the mountain has become a similar flower grass decorative foil, very interesting not only outstanding, but also in the leading role of the portrayal of the picture of good and evil. When the drowning person’s skin color has changed twice, gradually from ochre to black gray, which reflects the change of the drowning person’s suffering from God and the change of good and evil. In the painting, the use of shading method to achieve harmony with the whole picture, different objects endowed with the form of color and line, the overall harmony in the history of the deer has never fade.

![Fig 8. screenshot of the cartoon "nine color deer"](image)

### 2.2. Analysis of the Twelve Hours of Chang'an

Twelve Hours of Chang’an is one of the hottest costume dramas in 2019. It tells the ups and downs of "defending Chang'an" in a 24-hour period. With the passage of minutes, the protagonist Zhang Xiaojing and Jing Yasushi work together to solve the case, the plot is full of three-dimensional characters, the monarch and minister in the prosperous times of the Tang Dynasty and the love and hatred portrayed incisively and vividly.

The story is adapted from the historical background of the time, the time in the Kaiyuan Dynasty, the late reign of Xuanzong Emperor of the Tang Dynasty, near the Anshi Rebellion, will usher in the turning point of the Tang Dynasty from prosperity to decline. Through the accurate historical literature and outstanding performance of costumes and makeup props, the cast consulted documents such as "History of Chinese Architecture" and "Life and Color Reference Mural Oil Painting Book, etc., from the careful design of every street and market, we can see that they pursue perfection, showing the unique aesthetic temperament and cultural confidence of the Tang Dynasty, like the Dunhuang frescoes slowly unfold, let us explore the beauty of the prosperous times in the story of the Tang Dynasty.
For example, ref. [11] The Dunhuang frescoes of the Tang Dynasty also entered the peak period, a large number of excellent works represent the highest level of our country's grotto frescoes art. For eight years in Tianbao (749), Cen Shen, a famous frontier fortress poet in the Tang Dynasty, wrote a song about the courtyard of the Dunhuang Imperial Warden: "The Dunhuang Imperial Warden is talented and virtuous, and the county has nothing to do with its pillow......... Shooting a coral whip for the monarch, half of a piece of gold, and the pleasure has gone too far." Song and dance witnessed the prosperity of the times, but also a thousand years ago fully rich and civilian life scene recorded, for today's history of our research provides valuable data. Fig. 9. The men in the Tang Dynasty mural 103 are dressed in the typical clothes of the Tang Dynasty. The men in the play are mainly dressed in robes with round necks. Although they look simple, the colors and patterns on them are exquisite according to historical times and official ranks. The character Yao Runeng wears four official costumes and does not have a deep robe. It is very similar to the exquisite characters in the murals. It is suspected that Yao Runeng is an ancient man.

Fig 9. Dunhuang frescoes and characters in Chang’an twelve hours

Again, in Fig. 10, an old man in the frescoes of Yulin Grottoes 25, wearing soft feet through the forehead, wearing a round collar white robe, a black leather belt, soft shoes, a cane, is a typical civilian man's costume. White is the color of the old man with a certain status or prestige of the Tang Dynasty, the same dress as that of Li Bi’s teacher, He Zhizheng. [10]

Fig 10. Dunhuang murals and stills
Also shown in Fig. 11, the costumes of Xu Hezi, the famous singer, and the painted figurines of the Tang Dynasty were look like similar copied from the costumes, necklines, skirts, silk leads, cuffs and embroidered knees. The color of costume is also common in frescoes, which is often used in the frescoes of the late Tang Dynasty and in the decoration of the environment. Similar to the Mogao Grottoes in the 18th Cave of the Mogao Grottoes, the use of pine green in costumes with red vermilion, magnificent, vivid flying posture, beautiful shape, and full display of women's beauty, demeanor and verve through murals. The decorative ribbon style is used with coral red, with low saturation and high brightness to make harm ony. Xu Hezi dance not only gives people a visual image of "flying in the sky, full of wind", but also adds a touch of charming feeling. Hair decoration for the very popular and avant-garde hope fairy bun, also known as flying fairy bun. The whole hair is nearly 66 cm high and complex. First divide the hair into two strands, then tie it into rings with black wool. The front decoration peacock opens the screen and shakes, and the bun is decorated with beads. Compared with other ancient costume movies and TV dramas, Chang'an Twelve Hour not only restored the characteristics of Tang Dynasty, but also applied it very brilliantly and not suddenly. For example, in reference [14] the TV series is largely restoring the Korean calendar, in which the details of the system are now many local features such as water basin mutton, fire crystal persimmon.

3. The Promotion and Significance of Dunhuang Color System to the Development of Film and TV Works

3.1. Present Situation of Dunhuang Aesthetics in Art Communication

In a survey conducted, we summarized some data, as shown in Fig. 12, our understanding of Dunhuang and Dunhuang color, culture is not high, and there are certain limitations. The average score of understanding of Dunhuang is 2.7, is a normal skew level, generally accounted for the vast majority, completely unknown and heard only 28.36%. And the general level of the general level of the general level, whether it is also a subjective general understanding.

Have you ever heard of Dunhuang color, it is impossible to make up a fifth. As a famous art scholar in China, this index is indeed surprising. In contrast, the expectation of Dunhuang color products or applications is higher and higher in today's society, it can be said that the Chinese people give spiritual food to China's unique culture, it is a necessary and good thing to promote Dunhuang culture and art to the general public.

Compared with the exquisite degree of film and television works and products, we pay more attention to the content, performance characteristics and cultural energy contained in the
survey. This is consistent with the reality in the survey. Creative factors are more important than practical level and quality. Similar to this, the Liangpin Shop’s 2019 New Year gift box packaging, the use of Dunhuang flying elements and classic Dunhuang color system, in the same type of products in the market is very new and bright.

![Data screenshot](image)

**Fig 12.** Data screenshot

Later, the Western Regions dances such as "Feitian" are best known, and then come from documentaries, in which the detailed history and vivid explanation of the history of Dunhuang. And the last is the film and television drama, which compared to the film and short video, film and television drama demand is the lowest, but in a number of data can still be summed up in the high expectations of the masses of Dunhuang. The way to understand and contact with Dunhuang is more concentrated on the network media, film and television works, books and magazines. Although the level of understanding of Dunhuang is low, what is more interesting is that Dunhuang elements still have a high sense of existence. Classical works like Dunhuang and Silk Road Flowers and Rain have brought Dunhuang to the public's ideology. Whenever you mention Dunhuang, you will think of exotic songs and dances, desert scenery and frescoes, which have become a cultural symbol with great appeal.

### 3.2. The Significance and Development Prospect of Dunhuang Aesthetics in Film and TV Works

Ways to promote the spread of Dunhuang culture and color can be divided into online and offline, that is, the combination of film and television works and cultural products. Its significance is not only to bring Dunhuang to the public's eyes, but also to make it a symbol and a means of cultural confidence, but also to change the public's perception of Dunhuang. It is no longer confined to hearing Dunhuang, which can only be associated with one-sided flying skies, noun murals, and desert deserts.

The art of Dunhuang, as one of the pinnacles of Chinese aesthetics, especially in the heyday of the Tang Dynasty, can be used as a means of cultural exchange and export of oriental civilizations, and can be popularized to the public by means of aesthetics in policy simulations such as the Belt and Road, thus promoting Chinese art to a higher level and achieving unprecedented cultural prosperity.

As shown in Fig. 13, the main weakness of Dunhuang color system is that the public do not understand Dunhuang color system. The average level of understanding is only 4.27. It is impossible to hear about it, accounting for 21.21%. Now we do not understand how to realize the consumption and promotion of Dunhuang to the public. Now offline promotion of
Dunhuang color system is a good IP. Take it to the public's vision, get a higher popularity, the average score is 5.79, and the expected value is high.

Fig 13. data screenshot

From an offline perspective, the most considered option is the level of creativity. Compared with the price and the degree of use, whether it can highlight the characteristics of the Dunhuang color system and make it more playful is the main focus. You can consider similar in the immersive exhibition, it is very innovative and can maximize visitors' understanding of the composition of Dunhuang murals and colors from Chengdu. The H5 story book is also a good subject for realization. Compared with men, women's statistics show that they are more willing to buy peripheral and cultural creative products. More series of lipsticks similar to the Forbidden City cultural relics, etc. Packaging are innovative and practical products. Joint names are worth considering and can be changed. Willing to buy peripheral products has the disadvantage of insufficient practicality. We can give a practical example. In products that use Dunhuang murals as packaging, the eye-catching degree should be significantly improved. His unique cultural connotation and color system are its biggest advantages.

The promotion of peripheral products and film and television dramas can solve the difficulty of low attention and no IP. Similar to the "Xu Hezi" in the booming Changan twelve hour, can you consider crossing into reality and becoming the king of goods? Classic murals and other beauty products full of design in the heyday of Tang Dynasty realized the second income. The second problem is that, as shown in Fig. 14, the number of film and television works directly linked to Dunhuang color system or Dunhuang is so small, or the direct film and television works related to Dunhuang are in a situation where they don't know what they are. The problem is also the introduction to Dunhuang culture. Simple, but the cultural level required to delve into the huge system is very high. At this point, you can consider offline feeding, and cultivate interest in cultural creation, peripherals or story books to make it enter the public's field of vision. There is a deeper interpretation of similar film and television works.

After the strong appearance of the "Twelfth Hour in Chang'an", the public's enthusiasm for ancient Chinese culture has reached an unprecedented height, and we seem to be able to do much more than this. In the investigation, "Whether the Dunhuang film is released to support?" "Whether Dunhuang Wenchuang will buy" has a high tendency, but there are not many such
subjects in the market. What we need is to use different methods to promote Dunhuang culture into the public's vision, such as the New Year gift box made by Liangpin Shop. The packaging adopts the classic Dunhuang murals Feitian image, etc., or as a selling point, it has significantly higher attention and purchase possibilities than similar videos. In addition to promoting more traditional Chinese culture similar to Dunhuang culture and its color-based movies, we can do significantly more. The Morandi color used in the Yanxi Palace TV series, which was once popular in the circle of friends, can we also copy it to Dunhuang-color To increase its attention and popularity, it can also be realized and become a new way of promotion, making Dunhuang color matching the main feature of a film and television drama to make it out of the circle. The legend of Taiya also appeared in clothing. Among them, the classic and most popular Dunhuang second creation also reflects that my country's unique aesthetic culture has begun to glow with new life and vitality. We can realize it not only through film and television, clothing, culture Creative or story book is a way to rejuvenate the Dunhuang color system.

4. Conclusion

This article focuses on the performance characteristics of related film and television works in the use of color systems, and the harmony of Dunhuang murals is reflected in the harmony, intentionality, and decorative performance characteristics of the murals, and discusses the characteristics of Dunhuang color systems and Dunhuang color systems. Dunhuang art is reflected in the film and television works "Nine-Colored Deer" and "The Twelve Hours of Chang'an". Among them, the nine-color deer further restores the characteristics of the murals and maximizes the color system characteristics, while the Chang'an Twelve Hours focuses on the architectural features in the murals The characteristics of the Dunhuang frescoes and the use of colors are weak. Generally speaking, China still has a lot of room for development on the way to express the unique culture of China's long history. On the cultural road, there are many ways to promote it to the national market and even the world. The color system and film and television series adopt a template method that can be applied to develop them into a Hollywood film factory. The research results reflect the promotion and significance of the Dunhuang color system for the development of film and television works. Taking the characteristics of Dunhuang murals to analyze the use of "Nine Color Deer" and "The Twelve Hours of Chang'an" in Dunhuang color system and Dunhuang elements, now in film and television dramas China and China are increasingly using Dunhuang color systems and elements, but they have not turned them into a system. The analysis and sorting of color systems and characteristics is
conducive to better use of film and television dramas to make their unique charm An independent model can be set.

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