

田克盛油画艺术

田克盛

1940年生，河北人。

1965年中央美术学院油画系毕业。

国家一级画师、教授。供职深圳画院。

中国美术家协会会员、深圳市文艺界联合会委员。

深圳油画学会会长、深圳美术家协会顾问。

田克盛于上个世纪5-60年代在北京的美术院校学习八年。毕业后长期从事绘画创作工作。曾在解放军空军、深圳大学、深圳画院任高级专业职务。艺术功力深厚，生活阅历广泛。他“艺术当随时代”的观念和执着工作的精神，几十年下来取得了丰硕的艺术成就。如由工作评语“创作工作成绩显著”而三次荣立三等功。如有作品入选参加全国美展30余幅；在省级以上发表、展出、出版作品800余件次；在国外展出和被收藏40余幅……。

他早年创作主题性作品，也画了大量的油画写生和素描生活速写。“文革”后期开始画风景油画，如长江系列、水乡系列、湘西系列、画深圳、荷花系列、欧洲系列……等作品。他作画有感而发，遵循艺术本质原创，追求真、善、美；他依欧洲艺术传统，融入中国文化精神，在中、西文化差异和艺术本源一致里面探索，创作自己的油画作品。绘画风格由写实向写意、意象演化，1995年以来的作品就在具象的形态中大量使用抽象的语言，而使画面轻松、自如、奔放而震撼，斑斓游刃的油彩效果颇得观赏者的喜爱。1998年在法国巴黎举办的“田克盛油画艺术展”上，巴黎国际艺术城主席西蒙·F·布鲁诺评价说：“一眼就看出是中国艺术家作品，”又说：“这些作品非常鲜活。明快生动的色彩，线条的律动，都传达着一种情境……”。在新世纪伊始的2000年举办的“田克盛防卫巴黎油画作品展”上，30余幅巴黎-欧洲系列作品轰动了社会，引发了业内人士的关注。近年

来田克盛的作品不断地在全国美术展览上露面，在一些重要画册中发表。田克盛是一位执着而真诚从艺的艺术家，他视艺术创作为生命，把画画当做自己的生活状态。他是一位寻寻探索，有活力，在当代看重开掘绘画色彩效应表现意境的油画艺术家。

重要参展

- 1974年 全国美展《党的委托》北京·中国美术馆
- 1977年 全国美展《凯旋》北京·中国美术馆
- 1980年 北京人民大会堂收藏陈列《鹤归图》北京·人民大会堂
- 1981年 全军美展《蓝天的女儿》北京·中国军事博物馆
- 1982年 全国宣传画展《绿叶——人类的益友》北京·上海美术馆
- 1984年 第六届全国美展《碧空银花》北京·中国美术馆
- 1989年 第七届全国美展《荔枝熟了》北京·中国美术馆
- 1991年 中国的四季美术展《中原农家》北京、日本·东京美术馆
- 1993年 全国秋季油画联展《金碧山庄》等 11 幅 北京·中国美术馆
- 1994年 全国首届油画静物展《水仙》北京·中国国家博物馆
- 1998年 国际艺术家联展《水乡航帆》等 22 幅 法国·巴黎
- 1999年 中国当代油画名家百人小幅作品展《东海渔村》等 3 幅
北京·中国美术馆
- 2000年 二十世纪中国油画展《荷花迎风》北京·中国美术馆
- 2001年 中国小幅油画大展《乌镇东街》 北京·中国美术馆
巡展西安、沈阳、深圳、上海等
- 2003年 第三届中国油画展《古镇春暖》 北京·中国美术馆

出版信息

- 《田克盛油画风景》精装画册 1994 年
- 《田克盛油画艺术》精装画册 2004 年
- 《伞兵团长》、《碧空银花》、《百团大战》、《朱伯儒》连环画册 1975-1986 年

重要画册辑入作品：

《中国油画全集》下卷

《中国油画写生集》风景卷

《中国油画名家百人小幅作品集》

《二十世纪中国油画展作品集》

《研究与超越——中国小幅油画作品集》

《携手新世纪——第三届中国油画展作品集》

Brief Introduction of Tian Kesheng

Born in 1940 in Changchun, Jilin Province; family home is Changli, Hebei Province. Graduated in 1965 from the 1st Studio of the Department of Oil Painting in the Central Academy of Fine Arts.

A senior professor at Shenzhen Fine Art Institute.

A member of the Chinese Artists Association and a member of the Committee of the Shenzhen Literature & Art Association.

President of the Shenzhen Oil Paintings Association and consultant to the Shenzhen Artists Association.

Tian Kesheng studied in the Central Academy of Fine Arts in Beijing for eight years during the 1950s and 1960s. Afterwards, he started his career in oil painting. He has worked in the Air Force Department of the PLA, at Shenzhen University, and at the Shenzhen Fine Art Institute. In the subsequent decades, he has achieved much in fine art, holding the belief that *art reflects the time*. For example, he has obtained the award *Third Class Medal* three times due to significant working achievement; and he has had over 30 of his works included in the annual *National Art Exhibition*; over 800 pieces of works issued, shown, and published nationwide; and over 40 works exhibited or collected overseas.

In the early years of his career, he created many works devoted to various themes, and also a good number of oil sketches. It was not until the later period of the *Cultural Revolution* that he started painting landscapes: the series of Yangzi River, Water Towns, Western Hunan, Shenzhen, Lotus, The Silk Road, ancient Huizhou villages, and Europe. Tian's paintings express his straightforward inner feelings inspired by nature, while pursuing the essence of fine art: to be truthful, harmonious, and

beautiful. He has absorbed the tradition of the western oil painting style, and combined it with the spirit of Chinese art culture, thus inventing his own works that carry the harmonized difference between the two cultures from the East and the West, as well as the common features essential in fine art. His painting has gradually moved from realistic to freehand and to abstractness. Since 1995, his works, by frequently employing much conceptual language in the specific subjects, have been rather relaxing, free, passionate, and shockingly vivid. Audiences are particularly fond of the spectacular expressive colors used in his recent works. At the exhibition of *The Oil Paintings of Tian Kesheng*, which was held in Paris in 1998, the president of the International Art City in Paris, Mr. Simon F. Bruno, stated: “I can tell this is from a Chinese artist at the first glance,” and “His works are rather vivid. They have bright attractive colors and active lines, conveying emotional information to the audiences.” In 2000, over 30 of his new works were shown in “The Oil Painting Exhibition of Tian Kesheng’s Paris Visit 2000,” which was considered striking and gained extensive attention. Tian’s works continuously appear in the National Art Exhibitions and have been constantly issued in significant painting publications in recent years.

Tian Kesheng is dedicated to fine art, and has made painting his life. He is a prolific artist who will never stop his research and experimentation in this field. The most important objective in his art is to make perfect use of oil colors to manifest poetically his inner inspirations.

Main Participations in Exhibitions:

- 1974 *Trust, National Art Exhibition*, Beijing, China Museum of Art
- 1977 *Triumphant, National Art Exhibition*, Beijing, China Museum of Art
- 1980 *Crane Coming Home*, collected and displayed, Beijing, Great People’s Hall
- 1981 *Daughter of the Sky, National Army Art Exhibition*, Beijing, Army Museum of Art
- 1982 *Leaves—a good friend of human beings, National Propaganda Paintings Exhibition*, Beijing & Shanghai , Museum of Art
- 1984 *Silk Flowers in the Sky, The 6th National Art Exhibition*, Beijing, China Museum of Art

- 1989 *Litchi is ripe, The 7th National Art Exhibition*, Beijing, China
Museum of Art
- 1991 *Cottage in Central China, China Four Seasons Art Exhibition*,
Beijing & Tokyo, Tokyo Museum of Art
- 1993 *Glorious Villa, etc., totaling 11 works, United Exhibition of Oil
Paintings Fall '93*, Beijing, China Museum of Art
- 1994 *Narcissus, Chinese Oil Still Life Exhibition*, Beijing, China State
Museum
- 1998 *Boats at the Water Surrounding City, etc., totaling 22 works, United
Exhibition of International Artists*, Paris
- 1999 *The Fishing Village by the East Sea, etc., totaling 3 works, The
Exhibition of Small Chinese Oil Painting*, Beijing, China Museum of
Art
- 2000 *Lotus in the Breeze, Chinese Oil Painting in the 20th Century*,
Beijing, China Museum of Art
- 2001 *The Street in Wu Town, Joint Exhibition of Small Chinese Oil
Painting*, Beijing, China Museum of Art
- 2003 *Warm Spring in the Old Town, The 3rd Chinese Oil Painting
Exhibition*, Beijing, China Museum of Art

Publications

Picture album: *Scenic Oil Painting by Tian Kesheng*, 1994.

Picture album: *Oil Painting by Tian Kesheng*, 2004

Story books: *The Commander of the Paratroops, Silk Flowers in the Sky, A Battle of
Hundreds of Regiments*, and *Zhu Boru*, 1975 – 1986

Major paintings are included in:

The Collected Works of Chinese Oil Painting, Volume II

*Chinese Oil Painting Sketches: Landscape Oil Painting by One Hundred Noted
Chinese Artists*

Chinese Oil Painting in the 20th Century

Study and Surpass – Small Chinese Oil Painting

*Hand in Hand in the New Century – Works Selected from the 3rd Chinese Oil Painting
Exhibition*

作者自序

我画画总是一门心思地投入中去，直到表达出自己的感受就收笔。同时又把每次创作都放在较大的背景下工作，有时就将美术史拿来对照。不是去模仿，而是去区别，去创新境，用自己的语言说自己的意思。这本画册是继以前出版的《田克盛油画风景》之后几年的作品中选辑的，读者可见到这些画作风格上有许多变化。由于个人艺术观念的转变，使我作品的风格亦发生了不断的演变。当然，就我个人而言，并没有着意地去追求这样风格上的变化，没有在形式上花很多脑筋去琢磨、去理念先行，去希望能够炫人耳目，而是自己在整个的创作时间里，不断地开掘自我，抒发心灵过程里的一种不自觉的流露，一种真正的表白。

在这里的作品中，我尝试压缩三维的纵深空间而又未完全是平面构成的艺术形式，我大胆创新也运用传统，用大写意的手法及强烈的感觉色彩将油画和东方文化熔为一炉，创作自己的作品。记得上个世纪 50 年代，我还是美术学院学生时就参与了关于“油画民族化”问题的大讨论，这是一个尤关重要而又极其困难的探索使命。当时大家都热情地做着种种的试验，虽无终了做结论，可在心灵中却播种下了“画中国油画”的种子。

社会的前进打破了中国美术种种僵化的割据。上世纪 80 年代以来不断有中国艺术家、画家赴欧美以及世界各地访问、考察。本人有幸也在其中。他们研究了西方传统、现代以及当代的艺术问题后又翻回国内再学习中国丰厚的东方文化……。二十多年来，催化了中国当代油画的出现和发展。我们知道，西方的许多大师都是在发现和看到了东方、非洲艺术之后“发迹”的，马蒂斯、毕加索、鲁奥……，即使是再早些的莫奈，我在法国莫奈故居的卧室中，就看到墙上密密地挂满了日本浮士绘版画作品。我们，东方中国的画家的确更方便使东、西方的东西碰撞也好，融合也好，借鉴也好，嫁接也好，使它们交融起来生成一种中国的新艺术。东西放艺术源本也是具有共同性的，在中国油画问题中，不应只是两个不同素质的对立面的转化，同时也包含着如何发挥其本质一致的因素。自上世纪 90 年代以来，我的作品中融入了许多新元素、新语言，让油画的色彩感、浓郁感与中国画的流畅、风韵彼此补充，我不断的艺术实践中体验其甘苦。有了这批作品，受到了同行专家、收藏家、艺术爱好者朋友们的鼓励，他们说：“你在这一段时间跃上了一个新台阶”，“这些作品有震撼力”……，这样，在大家合

力推动下，又得到海天出版社的支持，就编辑了这本由 1995 年至 2004 年间作品集。就用它送给帮助、支持我工作的朋友们和献给社会的文化事业吧。

田克盛

2004 年 8 月于梅林一村

Preface

When I am painting, I devote myself totally, until I have my feelings well expressed. Meanwhile, I like to put myself in a large historical perspective, so sometimes I reflect on the history of fine art. Rather than imitating, I differentiate, create, and speak in my own language. This book includes selected works of mine since my last album a few years ago. You can see these paintings are rather different. My ideas about fine art have changed; therefore my work changes consequently. But, of course, I didn't make these changes on purpose, and didn't strain to fabricate dazzling forms, but kept trying to explore myself and then tell the story from my heart, unconsciously and frankly.

I manage to compress three-dimensional space, yet I keep away from the style of plane structure; besides innovation, I refer as well to traditions; and mix oil painting with oriental art culture through freehand brushwork and intensely felt colors. I participated in an extensive discussion on the "sinification" of oil painting when I was still a student at the Central Academy of Fine Arts in Beijing. People were doing diverse experiments with great enthusiasm, while considering it very important and difficult. Though none of us came to a final conclusion then, we all, somehow, started to evolve the notion of Chinese oil painting.

Social development has broken the trammels on fine art in China. Since the 1980s, a great number of Chinese artists have visited Europe, America, and other places all around the world. Fortunately, I was one of them. We made further observations, investigations, and studies of the foreign traditions and of modern, as well as contemporary, fine art issues. When we came back home, we tended to look

anew at our own profound oriental culture. The burgeoning of contemporary Chinese oil painting in the last two decades results mainly from these factors.

Western masters such as Matisse, Picasso, and Rouault gained their fame after their discovery, studies, and inspiration of the art of the East and Africa. Even Monet is no exception: I visited his former residence in France and saw a large number of Japanese Ukiyo-e hanging on the wall in his bedroom. We Chinese artists have better conditions for achieving synthesis or combination of the cultures of the East and the West, beyond merely making use of or borrowing the foreign culture. A new form of art based on Chinese circumstances has thus, through experimented, been created.

The origins of the fine art of the East and West have much in common, and, when talking about Chinese oil painting, we should not just focus on the contrast between the opposite extremes of the two, but should consider and apply their common essence.

Since the 1990s, I have put many new elements and original languages into my art works, and made the color expressivity of oil painting complement the smoothness and abstractness of traditional Chinese painting. When people see my current works, they encourage me and tell me that I have “reached a higher level after all these years,” that my works are “shockingly impressive.” This book, a collection of my works from 1995 to 2004, is one result of such encouragement from people around me. Here, I’d like to present my new paintings to my friends in return for their help and support, and to the cultural career of my society as well.

Tian Kesheng

August 2004

Meilin, Shenzhen

Format:

一叶知秋

-----读田克盛新作有感 闻立鹏 2003.11.06

秋高气爽，蓝天碧透，在北京天气最好的日子里，田克盛带来新作照片集，那近年辛勤求索的心血结晶，闪烁着智慧、散发着激情，给我一次美的享受。在很多全国的美展上和多年的交往中，在他的画室中，我曾看到过田克盛不少的原作，而在这批作品中，特别是有许多画面，都是我十分熟悉甚至也曾写生的地方，美丽的巴黎圣母院，洁白的圣心教堂，香榭丽舍大道上的圣诞之夜，高耸入云撼人心魄的科隆大教堂，乃至夕阳下的湘西古城，绿荫中的徽州古村，都能勾起我美好的回忆，引起我温馨的思念。似乎也能使我重新看到多少艺术家们流连漫步的身影，体悟到真诚的艺术求索者们足迹的沉重与艰辛。

通过田克盛的艺术历程，我清楚地感到中国油画的发展变化，一个艺术从古典型态向现代型态渐变演化的历程。田克盛作为40年代出生，60年代登上中国艺坛的佼佼者之一，经过新中国的学院艺术教育，具有相当扎实的艺术基本功，曾经在现实主义艺术道路上有过许多实践，取得不少成就。统观田克盛的作品，他在油画的色彩表现能力上有突出的发扬，更难能可贵的是，他把印象派技法为基础的色彩造型能力渐次与中国传统艺术的写意观念结合起来，在色彩的构成与色调的运用、笔触的发挥上，走出了自己的路。如80年代的《乐山大佛》、《武当飞雕》已经开始显露端倪，而进入90年代，随着社会的开放，眼界的进一步开阔，艺术观念的拓展，画面上主观因素的加强，画面的变化更加明显，如《小巷》(1994)、《荷花迎风》(1996)、《同里三桥》(1997)、《武夷茶山》(1998)等，而有些作品如《金色的山庄》，甚至开始引进了抽象语言因素，使画面更加生动丰富，更增加了一种朦胧之美。

90年代末，田克盛在欧洲艺术考察生活的经历与感受，对西方美术现、当代诸种状态的研究，使他深切领悟印象派技法的奥秘，促使他这位东方中国画家的艺术更走向成熟。

《蒙马特高地》（1999）用一个弧形的绿色环绕着洁白的圣心教堂建筑群，而塔尖部分正好突破环绕的半弧形，强烈的对比，突显了圣洁崇高的宗教气氛和典雅纯情之美。《香榭丽舍圣诞夜》（1999）闪烁的金黄色调，杂乱的笔触碎点，在蓝色天空的烘托下，仿佛发出人声鼎沸的喧嚣，使我产生重游巴黎，在人群中欢度圣诞夜的感觉。《科隆大教堂》（1999）以夸张的纯白色调，顶天立地的饱满构图，无数垂直线与锐角三角形的组合，形成一种凝固的雄浑的交响，伴着音乐的联想，扑面而来直映眼廉，不容你犹疑就会肃然起敬，陷入庄严敬畏的心绪，不禁昂首仰望，赞叹它的宏伟崇高的精神感染力。《巴黎圣母院的钟声》（1999）以鸟瞰式散点构图，平面展开，让塞纳河水环绕着美丽的小岛，而圣母院的白色建筑耸立其中，造成一个稳重饱满的画面。碧蓝的河水，绿色的树丛，恰形成一个花环般的圆形，烘托着这象征巴黎历史故事、蕴含着无数人记忆的标志形象，引发人们的遐想。在印象派诞生地的生活体验，观察考察，耳濡目染，艺术熏陶，极为强烈地刺激着滋养着田克盛的艺术灵感，笔下显出真情，技术日臻完美，这是必然的结果。

进入新世纪，画家似乎更加自觉也更加自信，他以夸张的色彩挥洒、涂抹、流淌，以点线面的节奏对比、配置、构成，以色调的概括、烘托、渲染，形成诗的意味，造成音乐的感觉。《拉·德芳斯的初夜》（2000）、《莱茵河畔的波恩》（2000）、《西街集市》（2001）、《梅林水库》、《大山林中有居所》（2002）、《古镇春暖》（2002）、《徽州古村》（2003）正是其中的代表作。人们不难从中看出田克盛艺术作品中出现的新意味。画家的主观表现意味更强了，笔触更生动随意，干湿厚薄的运用更丰富，平面构成更讲究，写意成份更浓，总之，东方的中国的味道更重了。

一个画家作品面貌的变化，显示着其艺术观念的变化。而这种难得的些微变化发展，都是艺术观念与语言由古典型向现代型转化演进的表现，也是油画艺术由西方引进后向中国传统美学观回归的一

种表现，是外来油画融合中西方两种不同艺术审美体系而发展创造成为中国油画的表现。

西方传统的艺术观念，无论造型意识、色彩意识或构成意识，基本上是以模仿再现自然为审美标准。就是进入近代印象派时期，也仍是以更科学的条件色观念，更深入、更真实的再现三度空间，所谓“让色彩在空气中游泳”。使色彩的空间氛围更接近生活的真实。俄罗斯—苏联时期的艺术，强调以色彩造型，仍然是以社会主义现实主义创造典型环境典型性格为目标的一套色彩技法。这些，都是我们一代画家曾经努力吸取的西方艺术的宝贵营养。

但是，这些艺术观念，却在本质上和东方中国传统的美学观、色彩观不同。以中国美学观念来看，画为心声，艺术创造活动都是有感而发，山川万物是传达抒发的媒介，笔墨纸砚是表现工具，画面是记录的载体，传情达意才是目的，而画家才是艺术创造的主人。中国历来的观念是以固有色的配置，为其画家的内心感受服务，“笔从腕，腕从心”，可以说，色彩是从心里画出来的。为传情达意，抒发胸臆，可以夸张，可以变形，变色、变调，甚至可以无中生有，从心所欲而不顾三度空间，而平面化、主观化。

田克盛和许多画家的这种色彩观念上的变化，正是油画在中国特定空间时间中生根成长的必然结果。

西方传统艺术发展到极盛，出现大河改道。印象派以后，画家们受到非洲艺术、东方艺术的影响而走出原有框架，进入现代艺术时期，更加注重画家自我主观意识的表现，出现了许多形式语言的探索试验，平面延伸、主观处理、某种装饰性、……其总的倾向，正是向东方艺术观念的靠拢。所以，从本质上看，田克盛和许多中国画家的变化，一方面是由古典形态向现代型的转变靠拢，一方面也是由西方向东方本土回归的表现。这是符合艺术发展规律的必然趋势，也是千百画家苦心探索的结果。

我坐在楼上画室翻看着田克盛的画作，窗外远山的丛林，从春雨养育的初绿，到烈日阳光浸染的金黄，又经过寒露秋霜的磨砺，终于从树梢开始，一枝枝，一片片，一丛丛，漫山遍野，簇拥着追赶着变成艳丽的凝重的深红。肩着风雨历史的沉重，积淀着资源的营养，

呈现出一派壮丽的、成熟之美的景观。这不正是中国油画艺术从小到大成长的过程吗？一个画家的艺术历程，也正像一片筋络纵横的红叶，象征着一段艰辛的历史，一棵真诚求艺的心灵，一个生命的历程。

田克盛的艺术是随时代的，也是有个性化的，他脱胎于西方古典传统，熏陶于本土文化艺术氛围里，成长于世纪之交的风雨之中。从他的艺术历程与成就，我看到中国油画的发展和灿烂前景。

阎文鼎
2003.11.8.

The Fine Art of Tian Kesheng: In Search of a Poetry of Expressivity

By Wen Lipeng November 6th, 2003

It was on a clear day in autumn, Beijing's best season of the year, that Tian Kesheng brought me the photo album of his recent works. In those works, I saw the wisdom sparkling and the passion floating around, the results of his continuous diligent exploring. They brought me delightful aesthetic enjoyment.

We've been friends and cooperating constantly on various national art exhibitions for years. I've also seen many of his works in his studio. Of his current works, I found many of the places in the pictures familiar (I have even been to them for sketching, too): the beautiful Notre Dame de Paris, the holy Basilique du Sacre Coeur, the Champs Elysees Avenue on Christmas Eve, the shockingly tall Kolner Dom, as well as the ancient towns in Western Hunan in twilight and the ancient villages in Huizhou in green. All these reminded me of those beautiful scenes and memories. It seemed that I could see the wandering shadows of dedicated artists sketching in these places, and feel the difficulties that those sincere art explorers have encountered.

Reviewing Tian Kesheng's art practice, I clearly sense the transition and development of the Chinese oil painting: this is the course of an art prototype transforming from classical to modern. Born in the 1940s and educated in the Central Academy of Fine Arts in Beijing, Tian Kesheng has a comprehensive knowledge and insightful understanding of fine art, and became well known in the 1960s. Experimenting with different forms of artistic "realism," he gained remarkable professional acclaim. His recent oil paintings manifest outstandingly the expressive power of color on spaces and objects. Furthermore, he has gradually integrated the

potential of color composition and expressivity, drawing from Western impressionism, with traditional simple but elegant freehand brushwork and artistic concepts of Chinese art, thus finding his own way for the harmonization of colors, management of hues, and the presentation of brushwork. For example, we could find the emergence of his unique style in his oil paintings *The Great Leshan Buddha* and *Flying Vulture in Wudang Mountain* of the 1980s. The artist's subjective factors could also be strongly felt in works of the 1990s, such as *The Village Footpath* (1994), *Lotus in the Breeze* (1996), *Three Bridges in Tongli* (1997), and *Wuyi Cha Mountain* (1998), while in some others, like *The Golden Cottage*, he even started to employ an abstract language, making the picture fairly dynamic, vivid, and blurry.

In the late 1990s, Tian Kesheng paid a visit to Europe, seeking a further profound understanding of the phenomena of Western modern and contemporary art works and theories, especially Impressionism. This process has enabled this oriental artist's thought and practice about fine art to become more fully mature.

In *Montmartre* (1999), he uses a green crescent around the holy white *Basilique du Sacre Coeur* buildings, the top of which breaks the arc shape perfectly; such a strong comparison subjectively enhances its sublime religious atmosphere and classical elegance. In *the Champs Elysees Avenue on Christmas Eve*, the intensive shining golden colors, chaotic tache, and the disordered brushwork, with the blue-sky background, give me an impression of being back in Paris, and I could even "hear" the noisy celebrating crowd. *Der Kolner Dom* (1999) used an exaggeratedly pure white, the full composition of the huge architecture, and the countless vertical lines and acute triangles, constructing a piece of solid and strong symphony. You imagine that if you could hear the music, the building would immediately jump into your sight. Without doubt, you could not help showing your respect, falling into a solemn mood, looking up at it, admiring the painting's magnificent spiritual power. *The Tolling of the Notre Dame de Paris* (1999) was composed in a flat bird's-eye view with multiple vanishing points. The whole picture is created to be steady and full, with a beautiful island surrounded by the Seine and the holy white *Notre Dame de Paris* standing on the island. The garland-like circle made by the sapphire river and the green woods symbolizes the

long history of Paris, which also vaguely implicates the image of Paris in people's memory. The experience of living in the birthplace of Impressionism greatly and inevitably stimulated Tian Kesheng's artistic inspiration and invention: his paintings since that time more truly and freely express his personal imagination and articulate an inner passion. It is not a surprise at all that his skill in painting is getting more fully developed.

It seems that the artist is becoming more self-conscious and even more confident in the new century. The daubing, spreading, flowing, and dotting of the exaggerated colors; the comparison, combination, and construction of the beats of the spots, lines, and surfaces; and the celebrating and influences of the hues—all these have given his paintings the sense of poetry, and of music. The representative works of this kind are *The Sunglow in La Defense* (2000), *Bonn on the Bank of the Rhine* (2000), *The Market on West Street* (2001), *The Meilin Reservoir* (2002), *There is a House in the Woods* (2002), *Warm Spring in the Old Town* (2002), and *The Ancient Village in Huizhou* (2003).

It is quite obvious that there are new features appearing in Tian Kesheng's art. The artist has been articulating the subjective expression; the application of dry and wet brushwork to various materials has become freely dynamic and strong; and he pays additional attention to the planar composition, with the style of freehand brushwork becoming more and more outstanding. In short, his paintings are engaging more with traditional Chinese art culture.

An artist's works reveal his thought transformation and conceptual discoveries in art. Such changes, which may be subtle, are generally the expression of art theory and language evolving from classical to modern art. This is not only the phenomenon of traditional Chinese aesthetics incorporating the Western oil paintings first introduced into China almost two hundred years ago, but also of combining the West and the East—two different aesthetic systems creating “contemporary Chinese Oil Painting.”

In the West, the general standard of aesthetics used to be to imitate Nature, no matter what the consciousness of image, color, or composition. Even during the period

of Impressionism, the ideas about conditional colors and the representation of real three-dimensional space, which are also called "making colors swim in the air," are still scientifically applied, making the color's spatial atmospheric effects simulate those of the real world. Chinese art during the Soviet period emphasized using colors to model objects as one of the systematic techniques whose goal was to create typical circumstances and characters via socialist realism. All the above were the images that we Chinese artists had been contemplating for a generation.

These thoughts about art, however, are essentially different from the traditional Chinese aesthetic and color system. The Chinese aesthetic system sees a painting reflecting a sound of the heart. Art activities are spontaneous creative actions inspired by feelings: the mountains and rivers being the media, the ink, brush, and paper being the tools, the painting itself being the record—the final purpose being the expression of inner passion, with the agent of all this being the artist himself. Historically, people have taken for granted that the set arrangement of certain colors should serve for the expression of the artist: just as in the saying "the brush obeys the hand, and the hand follows the heart," it could be said that colors are "drawn" from the heart of an artist. To convey artists' passion, colors' application could be exaggerated, intensive, chaotic, or even unreasonable, discordant with real three-dimensional space; spatial depth could be objectively compressed for a proper statement.

That such a conceptual shift happened to Tian Kesheng as well as to many other artists is no surprise, but rather the unavoidable result of the development of oil painting within the Chinese culture.

When the classical art of the West reached a certain apogee, it differentiated. After Impressionism, Western artists were strongly influenced by African and oriental art. They thus broke the old framework, inaugurating the modern art era, emphasizing the expression of their own subjective thoughts and, thereby, allowing the emergence of many experiments, for instance, the extension of surface, more subjective styles, certain decorations, and so on. The general tendency was to get closer to the idea of oriental art. In essence, the evolution of Tian Kesheng as well as of many other Chinese artists are, on the one hand, examples of the developing course of art from classical to

modern, and, on the other hand, illustrations of a renewal of Western art through use of Eastern resources. This accords with the law of comprehensive improvement of art, as well as being the natural outcome of the hard work of thousands of artists.

I am sitting in my studio enjoying Tian Kesheng's paintings. The woods outdoors are far away, turning from green, brought by the mild rain in spring, to the shining golden, given by the summer sun, still surviving in the dead cold, and finally, starting from every branch of the trees, they are all brilliant red. This scene is thrilling and mature beauty is history, layering its sediments and accumulating the nutrition of diverse resources. Isn't it like the growth process of Chinese oil painting? The art-exploring process of an artist is also like a seasoned red leaf, which is a symbol of a period of experience and of a heart sincere in pursuit of art, and a story of life.

The fine art of Tian Kesheng is advancing as time goes on, with strong personal characteristics: he started from the classical tradition of the West, but transcended it, was influenced by his native culture, and has grown up through the crossover of two centuries. I foresee a prosperous future for Chinese oil painting when I review the oil painting development and achievements of Tian Kesheng.

田克盛艺术简历

学术职务：

- 中国一级画家、教授。
- 中国美术家协会会员。
- 深圳市文学艺术界联合会委员。
- 深圳市美术家协会顾问。
- 深圳油画学会会长。

学习及工作简历：

1957 年考入北京艺术学院美术系，研习中国画、油画。
1963 年油画系本科毕业，后调入中央美术学院油画系第一画室（吴作人工作室）。
1965 年中央美术学院毕业。任中国人民解放军空军专业画家。
1983 年晋升副师级专业创作画家。
1985 年深圳大学任教。
1987 年筹建并调入深圳画院。国家一级美术师。
1998 年由中国美术家协会派赴法国巴黎考察研究西欧艺术史及当代艺术现象。

重要参展及个人展：

• 许多作品在学术刊物《美术》、《中国油画》及《人民日报》、《人民文学》、《解放军报》、《解放军文艺》、《人民画报》等 30 余种国家和省级报刊发表。在人民美术出版社、天津人民美术出版社、湖北人民出版社、湖北美术出版社、上海人民出版社、海天出版社、辽宁人民出版社、四川人民出版社发表出版过画册、画页、书籍插图等。

重要参展作品主要有：

- 油画《党的委托》在“全国庆祝建国 35 周年美展”展出。（1974 年，北京。大量出版、发表）。
- 油画《凯旋》在“全国纪念建军 50 周年美展”展出。（1977 年，北京）。
- 举办个人艺术展（1979 年，武汉）。
- 油画、速写《南疆卫士》、《一声令下》等 7 幅在“全国对越自卫反击写生画展”展出。（1979 年，北京）
- 巨幅亚克力画《鹤归图》在北京人民大会堂收藏陈列。（1980 年，北京）
- 油画《蓝天的女儿》在“全军美术作品展”展出。（1981 年，北京）、中国美术馆“空军美展”展出。（北京，1984 年）

- 宣传画《绿叶·人类的益友》在“全国宣传画展”展出。（1982年，北京、上海）
- 水粉画《碧空银花》在“第六届全国美术作品展”展出。（1984年，北京）
- 举办个人艺术展（深圳，1986年）。
- 壁画《荔枝熟了》在“第七届全国美术作品展”展出。（1989年，北京）
- 油画《中原农家》在“中国的四季美术作品展”展出。（1991年，北京、日本东京，收藏）
- 油画《金碧山庄》、《水乡雪城》等十三幅在“全国油画（93）秋季邀请展”展出。（1993年，北京）
- 彩墨画《十五的月亮》、《深圳河那边是香港》等3幅在法国“中国画展”和在“广东四画院、学院联展”展出。（1997年，法国图卢兹、深圳）
- 彩墨画《香港风》在“中国画研究院山水画展”展出。（1999年，北京。该院收藏）
- 油画《古老渔村》、《水乡航帆》、《年年吉利》在“中国油画名家百人小幅作品展”展出。（1999年，北京）
- 油画《荷花迎风》在“二十世纪中国油画大展”展出。（2000年，北京）
- 举办个人艺术展（2000年，深圳）。
- 油画《古镇春暖》在“携手新世纪—第三届中国油画展”展出。（2003年，北京中国美术馆）
- 彩墨画《中秋月》赴法国“中国画展”展览（2003年，巴黎）

著作及作品辑入重要画册：

1975年起在上海、湖北出版了《百团大战》等4本连环画册。

1994年海天出版社出版精装本《田克盛油画风景》。

2004年人民美术出版社出版精装本画册《新世纪新色彩—田克盛油画艺术》。

作品辑入重要画册有：

- 油画《东海渔村》在画册《中国油画名家百人小幅作品集》。
- 油画《荷花迎风》在《二十世纪中国油画展作品集》。
- 油画《乌镇东街》在《研究与超越—中国小幅油画作品大展作品集》。
- 油画《古城罗马》、《塞纳河畔》在《中国油画写生集》风景卷。
- 油画《古镇春暖》在《携手新世纪—第三届中国油画展作品集》。
- 油画《古镇春暖》在《中国油画全集》下卷。

还有许多作品在广东省和深圳市编辑出版的画册中发表。

Selected Bibliography

Profession:

- Distinguished artist and senior professor
- Member of the Chinese Artists Association
- Member, Committee of the Shenzhen Literature and Art Association
- Consultant of the Shenzhen Artists Association
- Director of Shenzhen Oil Painting Association

Profile:

- 1940 Born in Changchun, Jilin Province; family home is Changli, Hebei Province.
- 1957 Studied watercolor, traditional Chinese painting, and oil painting at the Beijing Art Institute.
- 1963 Graduated from the Department of Oil Painting as a Bachelor, and was taught, during this period, by Wu Guanzhong, Wei Tianlin, Wang Shikuo, and Gao Guanhua.
Studied another two years there; before long, continued courses in the Department of Oil Painting of the Central Academy of Fine Arts.
The thesis work *The Evening Party* was displayed around China.
- 1964 Fine art works published in *Tianjin Daily*, etc.
- 1965 Graduated from the 1st studio (Wu Zuoren Studio) of the Department of Oil Painting in the Central Academy of Fine Arts, Beijing, and was taught by Wu Zuoren, Ai Zhongxin, and Wei Qimei.
The thesis work *The representative of people—Shi Chuanxiang* was shown in the China Museum of Art.

Worked for People's Liberation Army (PLA) Air Force Department as professional artist.

1973 Taught in the Army Training Course on Fine Art, and created the first version of *Trust (Commitment)*.

1974 *Trust (Commitment)* was displayed in the National Art Exhibition (Beijing, China Museum of Art) and was extensively published in Beijing, Tianjin, Liaoning, etc.

1975 Created the storybook *The Commander of the Paratroops* (published by Shanghai People's Publishing House)

1977 Oil painting *Triumphant Return* was displayed in the National Art Exhibition Celebrating the 50th Anniversary of the Army (Beijing, China Museum of Art)

1978 Oil paintings were acquired by collectors from Japan and Canada.
The second storybook, *Silk Flowers in the Sky*, was published.
Went to Guangxi during the frontier war with Vietnam; lived among the guided missile troops, the air force, and the tank troops, and during this period created a good number of oil paintings and sketches.

1979 Several works, including *The Alarm*, were exhibited at a National Art Exhibition (Beijing, China Museum of Art).

Traveled to Yangtze River and the Three Gorges twice; created the large-sized mural *The Wonderful Scene of the River and the Gorges*.

Held solo exhibition.

Granted awards by provincial art exhibitions (Hubei).

Wide publication of works.

As a result of the excellent achievement of the creations, awarded the PLA Third Medal of Merit.

1980 Joined the Chinese Artists Association.

Created the large-sized acrylic painting *Crane Coming Home*, collected by the Great People's Hall, Beijing.

The oil painting *Daughter of the Sky* was exhibited in the National Army

Art Exhibition (Beijing, Military Museum) and an Art Exhibition held in the China Museum of Art, as well as receiving an award.

Included in the *Dictionary of Chinese Artists*, which was the earliest official compilation after the Cultural Revolution.

Awarded the PLA Third Medal of Merit for the second time.

1983 *Leaves • a good friend of human beings* was selected for the National Poster Painting Exhibition (Beijing & Shanghai).

The third storybook, *Zhu Boru*, was published.

Promoted to senior professional artist in the PLA Air Force.

Awarded the PLA Third Medal for the third time.

1984 *Silk Flowers in the Sky* was selected for the 6th National Art Exhibition (Beijing).

Many single paintings, four-folded screen paintings, and book illustrations were published.

1985 Transferred to teach in Shenzhen University as the editor-in-chief in art for the *Architect's Journal*.

1986 Held a solo oil painting exhibition (Shenzhen).

Founder of Shenzhen Fine Art Institute.

1987 Senior artist of the Shenzhen Fine Art Institute.

Elected vice president of the Shenzhen Artists Association.

Held exhibition in Hong Kong.

Went to the Guangxi frontline again to sketch; many sketches were published afterwards.

The fourth storybook, *The Big Battle*, was published (by Hubei Art Publishing House).

1989 The mural *Rpening Lichi* was selected for the 7th National Art Exhibition (Beijing, China Museum of Art), and also received an award in the Guangdong Art Exhibition.

1990 The oil painting *A Dream in the Wild* won the 1st Shenzhen Fine Art Award.

Elected vice president of the Shenzhen Artists Association for the second time.

1991 The oil painting *Cottage in Central China* was exhibited in Tokyo; it won an award as well as being collected by the Museum of Art.

Went to sixteen water towns in Jiangsu and Zhejiang, collecting information for paintings.

1992 Took part in the Chinese Oil Painting Exhibition '92 in the United Exhibition of Works from Hong Kong and Mainland Artists (Hong Kong).

The Ke Bridge of the Water Town City was collected.

1993 Eleven works, including the oil painting *Water Town in Snow*, were shown in the United Exhibition of Oil Paintings Fall '93 (Beijing, China Museum of Art).

Took part in the Chinese Oil Painting Exhibition '93 (Hong Kong).

1994 The *Narcissus* was selected for the Chinese Oil Still Life Exhibition and included in the catalogue as well (Beijing, China Museum of Art).

The hardcover solo work book *The Scenic Oil Painting* by Tian Kesheng was published.

Went to western Hunan Province for sketching.

1995 Designated a distinguished artist and senior professor by the Chinese State.

The oil painting *The Spring of the Special Zone* won the 2nd Shenzhen Fine Art Award; it was later displayed at the Hong Kong City Hall.

Three pieces of oil painting had been sold by auction in Shenzhen.

Initiated and organized Shenzhen Oil Painting Association, which later became a subbranch of the Chinese Oil Painting Association.

1996 Four oil paintings, including *The Laughter in the Fields*, issued in *Chinese Oil Painting*, a professional publication by the Chinese Artists Association.

Went to Hong Kong to sketch for painting, then created colored ink

paintings of Hong Kong.

1997 Several pieces were shown in the Exhibition of Works by the Masters of Oil Painting from Shenzhen and Hong Kong and the Joint Exhibition of the four Fine Art Institutes and the Academy of Art in Guangdong.

The oil painting *A Store at the End of a Bridge* was shown in an exhibition in Singapore.

Hosted the 1st Academic Exhibition of the Shenzhen Oil Painting Association, which drew wide attention from the press in Guangdong, Hong Kong, and Shenzhen.

Went to Wu Yi Mountain and Yongding of Fujian for sketches.

1998 The colored ink painting *The Moon of the Mid-Autumn* was included in the Guangdong Traditional Chinese Painting Exhibition.

Eight works, including the oil painting *Lotus in the Breeze*, were invited for the Contemporary Oil Painting Masters Exhibition (Shenzhen).

At invitation of the Chinese Artists Association, paid a visit to the Paris International Fine Art City Studio. During that period, visited various museums in Europe, thus studying Western fine art history and theories.

Held a successful solo oil painting exhibition in Paris.

1999 Moved to Meilin Studio.

Three oil paintings, including *The Fishing Village by the East Sea*, were invited to join the Exhibition of Small Size Works of a Hundred Chinese Oil Painters as well as its catalogue.

Another two oil paintings, including *Dancing Fairy Maiden*, were selected to be shown in the Guangdong Art Exhibition Celebrating the 50th Anniversary of the Establishment of China, and published in its catalogue.

Three works were invited to join the Invited Exhibition of Shenzhen Artists, and published in the catalogue, while one of them was collected.

Two oil paintings, including *The Three Bridges in Tong Li*, were exhibited in the Tian Xiang Courtyard Art Exhibition held by the

Chinese Artists Association (Beijing, China Museum of Art).

The oil painting *A Dream in the Wild* was issued in the academic publication *Fine Art*, Vol. 12.

The colored ink painting *Wind from Hong Kong* was displayed in the Exhibition of Rivers and Mountains Painting at the Institution of Traditional Chinese Painting, by which it was collected.

- 2000 May The exhibition of *Oil Paintings by Tian Kesheng during the Visit to Paris* was held in Shenzhen, coinciding with a related seminar held in the Shenzhen Fine Art Institute, and was widely reported. Comments included: “They have revitalized the language of the western oil colors, and they are also full of Chinese characters”; “they are Chinese oil paintings with Chinese cultural value”; “they are the combination of the avant-garde and tradition with shocking colors.”
- July The oil painting *Lotus in the Breeze* was displayed in Chinese Oil Painting of the 20th Century at the China Museum of Art, and was recorded in its catalogue. (This is a significant exhibition held by the Chinese Artists Association and the China Oil Painting Association, in which over four hundred works by more than two hundred master Chinese oil painters of the last one hundred years were displayed.)
- August The oil painting *The Sacre-Coeur in Montmartre* was displayed in the Shenzhen Art Exhibition held in the China Museum of Art in Beijing.
- October Three works were displayed in *Paintings of Shenzhen by Shenzhen Artists*.
- November Works were shown in the Exhibition of Oil Paintings in Guangdong 2000 (Guangzhou, Shenzhen).
- 2001 November The oil painting *The Street in Wu Town* was displayed in the Exhibition and included in its catalogue *Study and*

Surpass—The Exhibition of Small Size Chinese Oil Paintings (Beijing, Shanghai, Xi'an, Shenyang, Shenzhen, and abroad).

Two works, including the colored ink painting *On the Other Side of Shenzhen River is Hong Kong*, were displayed in Exhibition of Traditional Chinese Paintings (France).

December Started to use the Shenzhen Honghao Fine Art Studio.

2002 The oil paintings *Ancient Rome* and *At the Bank of La Seine* were included in *Contemporary Chinese Oil Painting • Landscapes*, edited by Fan Di'an from the Central Academy of Fine Arts.

Visited an old town, Huizhou, traveled to the southern part of Anhui and the northern part of Jiangxi, visiting Huang Mountain, Qiyun Mountain, etc.

Traveled along the Silk Road, via Dunhuang, Jiayu Fortress, Yang Fortress, Yumen Fortress, and Xinjiang, collecting information for painting.

Visited Australia and New Zealand.

Organized the second Exhibition of Works by the Shenzhen Oil Painting Association and its catalogue.

2003 The oil painting *Warm Spring in the Old Town* was displayed in *Hand in Hand in the New Century—the 3rd Chinese Oil Painting Exhibition* (Beijing, China Museum of Art) which was carried out by the National Department of Culture Administration and the Chinese Artists Association, and it was also included in the 2nd *Guangdong Contemporary Oil Painting Exhibition* and its catalogue, winning the Excellence Award as well. The *Chinese Oil Painting* edited by the China Culture and Art Association had collected the *Warm Spring in the Old Town*.

The colored ink painting *The Moon of Mid-Autumn* was exhibited in Germany and France.

发展“本土艺术” 弘扬开拓精神

——记油画家田克盛

每提起深圳“本土艺术”，很自然就会想起油画家田克盛。

田克盛是一位勤奋和有成就的油画家，早在五、六十年代做美术学院学生时就开始在报刊发表作品；七十年代在全国美展展出《飞向灾区》；八十年代又有大幅油画《蓝天的女儿》在中国美术馆展出，并创作了8米多宽的巨幅风景画《鹤归图》收藏陈列在北京人民大会堂；1992年，他的11幅风景油画参加中国美术馆的“秋季油画联展”，在国内外反响颇大。

从田克盛的作品看，他是沿着艺术自身特有的规律发展自己的。他对西方油画艺术的丰厚传统进行学习和借鉴，融汇中国画优秀的东西，如重意境、用线造型等创作自己的油画作品，他追求的油画是中国的、现代的又是他自己风格的。

借景抒情，寓情于景是他的创作特征，这与中国画主张的“意境”多么相通！我们欣赏到的画家近年创作的风景画《水乡雪城》、《黎明》、《并蒂莲》等作品，色调和谐，色彩浑厚、明快而含蓄；紫色调用得十分透明；对比强烈的不失统一，柔和调子中巧用“呼应”及“补色关系”而使画面活跃；即使是一堆泥灰之色也被表现得响响亮亮；大泼彩、细烘染、或厚堆、或刀切……等技法的运用，使作品生动而富于节奏感。田克盛承继并发挥了架上绘画的传统技艺，表现手法朴素自然宛如天成，艺术语言含蓄、率真而热情，优雅文明的气息充溢其间，一副副画面有如一首首交响诗或小夜曲，生动感人，颇具意蕴和力度。他的画得到了艺术界、收藏家和社会大众的好评。

田克盛油画艺术

艺雨

'95中国名家书画精品拍卖会刚刚在深圳落槌。深圳画院油画家田克盛创作的两幅作品《水乡雪城》和《黎明》全部拍出，创下深圳“本土画家”作品拍卖新记录。

田克盛先生的作品，无论风景画、肖像画、主题性绘画、静物画等，都浸发着情感的魅力。他的作品多取材于社会生活，但又不拘泥自然，“外师造化，中得心源”，借景写情，寓情于景是他的创作特征。他的艺术表现手法朴素自然宛如天成，艺术语言含蓄、率真而热情，博得了艺术界、收藏家和社会的认同。

田克盛的风景油画意趣盎然，色彩和谐、浑厚、明快而含蓄。他在柔和和色调中巧用“呼应”及“补色关系”而使画面显得很生动。特别是他善于运用“泼彩”、“点彩”、大笔挥写、雄厚色、刀切味，具有强烈的艺术感染力。现供职于深圳画院的高级画师、深圳市美术家协会副主席。田克盛先生生于1940年，早年经过了美术学院多位名家指导教，基本功扎实。毕业后历经30余年的专业创作生涯，有数百幅作品问世，并经常参加国内外大型画展。他的作品除被收藏陈列于

北京人民大会堂外，还被日本、美国、加拿大、香港等国家和地区的美术馆或私人收藏。

田克盛油画艺术浅析

杨悦浦

今年今秋，深圳画院画家田克盛携他近年创作的 10 余幅江南水乡风景画参加由中国美术家协会艺术委员会主办、在中国美术馆举行的“93 秋季油画联展”，深得各方人士好评。

绘画色彩的运用，大致分为两大类，一是装饰色彩，另一是环境色彩。前者是在画面上处理好每一块色彩与周围色彩之间的关系，在平面上延展；后者则是画面立体感上处理好色彩的空间关系，呈纵深塑造，田克盛在环境色彩方面建构了自己的舞台。

画家对环境色彩的运用，是在大量写生的基础上，思考、训练并形成一套处理技艺的。从田克盛画的江南水乡作品上可以看到他在色彩运用上的功力，如《水乡雪城》，画面的银灰色调；《苏州水巷》的对比色，使画面十分活跃生动，红、赭、土黄色配置在蓝灰色中，产生了一种泛紫的色调，既沉着又响亮，那对比产生的奏鸣好似打破了清晨的宁静，画中远处一只小船驶来，繁忙的一天开始了。

环境色使用得好，会创作出一种神秘的境界，例如他的一幅花卉，枝叶花冠都是客观现实中的，但画面中由环境色彩所描绘出的光线却是现实中不存在的，这种光线也只能是存在画家自我感觉和意念之中，当这种极具个性的自我创意以色彩形态表现在画面上时，会产生奇伟瑰怪的美感效果，这正是色彩魅力只所在，能否张扬这种魅力则在于画家的功力。

田克盛的画是对客观世界的具象表现，好似是不经意地在大千世界遮拾了一些构图，但在这具象中又融入了他的主观感受，使他的作品有情有感。在这里，他的色彩意境及形式美的构成要素也就成为了画面的灵魂。

田克盛颇注重油画笔触的创造。色彩关系要有一定的感性成份，而笔触变化就更带有主观创造性。他注重绘画性，以笔饱含颜色痛快淋漓地“画”出来，“写”出来，而不是“蹭”出来，“做”出来。

他的画似乎一直在保持着豪放、流畅运笔的优长之处。

田克盛的画用环境色彩来表现空间，使小幅风景画也创造出极宽广、极深远的量感来，画家在运用装饰色上使其隐性化了。他有时在画面的色块间精心投入冷与暖、深与浅的交替关系来画出近、中、远景的空间。

《樱满校园》就是一个例子。也许田克盛并不只限于空间创造，他早年巨作《蓝天的女儿》就是一幅装饰味特浓的油画。而他创作的另一幅强烈主观意识的《金色的山庄》，总体感觉有抽象因素，一股朦胧的诗意和画面的生气也许展示出一点他在创作上的新走向。

田克盛是勤奋的。多年来在一些全国性的展事中常常见到他的作品，参加这种展览也有相当的难度，没有一种长时间而有成效的投入，是不可能有一系列作品推出的。