

# 百岁丹青

CENTENNIAL ARTIST

ALBUM OF ZHU QIZHAN'S ART AND LIFE

朱屺瞻艺术人生图片集



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Centennial Artist – Album of Zhu Qizhan's Art and Life

朱屺瞻艺术馆编

Compiled by Zhu Qizhan Art Museum

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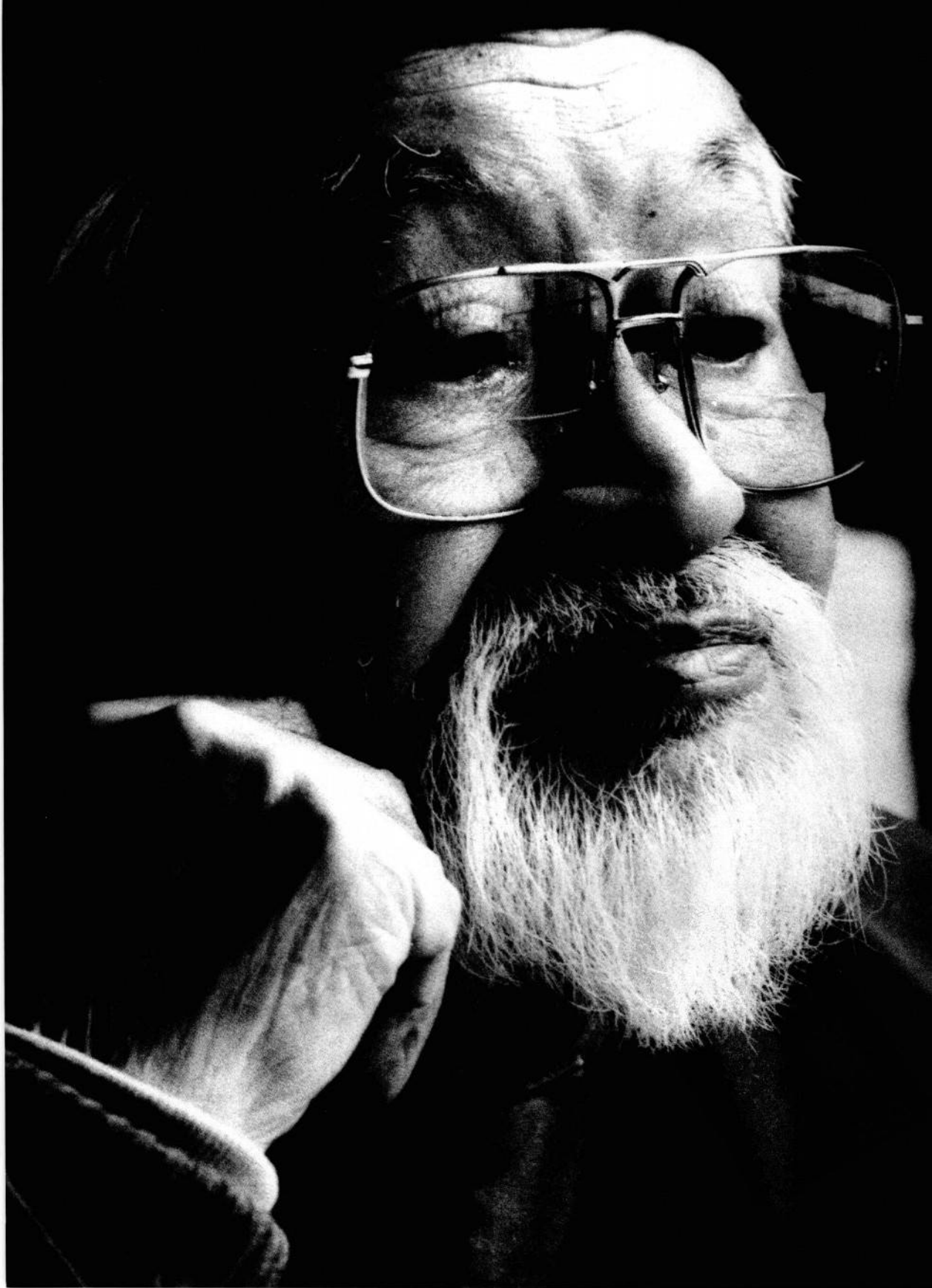
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# 序 一

很高兴看到这次“百岁画坛巨匠——朱屺瞻影像纪念展”的成功举办以及这本图册的出版。

朱屺瞻先生德高艺馨，在中国当代书画界享有盛誉，他的人品、艺品都给同代人和后人留下了深刻的印象。能和朱屺瞻老先生相识，并了解他的艺术，是我作为文化人的一件幸事。

我在虹口区文化领域里面工作近20年，对这个上海的文化老区有深厚的感情。这里可以说是中国近现代历史的文化策源地，我对自己从事的文化工作也有非常清楚的认识。如何保持这个文化老区的历史传统？如何延展它在今日的当代新貌？这些都是摆在我手边的课题。经过长时间的思考，1994年前后我萌生了一个想法，就是想把四川北路至鲁迅公园周边的一块打造成“雅”文化区，通过这个区域的建造发掘整个虹口的文化历史资源，营造新时代的历史文化新氛围，让虹口文化成为当代上海的一个重要标志。机缘巧合，我通过部下吴天祥，从朱屺瞻的学生张纫慈处获悉正有机构酝酿筹建朱屺瞻艺术馆，我对朱屺瞻先生的作品早有了解，也知道他和虹口的历史渊源非常深，如果把杞老请到虹口的话，这应该是一件非常好的事情。于是我把这个情况反馈给区主要领导，经过几次会议，最终得到了区领导的支持，我与虹口区副区长林葆瑞登门造访朱屺瞻先生，商谈相关事宜，很快就敲定了这个事情，后来艺术馆选址及艺术馆设计等事宜又多次征求过老人家的意见。1994年4月30日，朱屺瞻先生与虹口区人民政府签订了协议，1995年5月，艺术馆得以顺利落成，在鲁迅公园东北隅的欧阳路580号。在这个过程当中，朱屺瞻老先生的风范、学识和人品都给我留下了深刻的印象。我想今天在虹口举办这样的展览，不仅仅是我们艺术馆的一个行为，更多的是通过这样的方式缅怀我们的前辈，并且把他留下的文化和精神财富薪火传承下去。

这次“百岁画坛巨匠——朱屺瞻影像纪念展”是艺术馆对于馆主文献资料的一次学术性梳理。因为朱屺瞻先生的影像资料，本身就是非常珍贵而真实的研究史料，保存、梳理这些史料，不仅是对中国近现代杰出艺术家朱屺瞻的个案研究，同时也对后来者研究中国近百年以来的艺术和文化历史有重要的意义。相信通过这个展览和这本展览图录，将使更多的人认识到他艺术的历史价值。

朱屺瞻艺术馆建立至今已经14年了，现在也对虹口的文化事业担负着重要的责任，而每次回忆起与老人家的交往，都让我感叹。这次的展览也让我个人有机会回忆许多往事，对于前辈的缅怀，对于艺术事业兴盛的见证，对于虹口文化发展的展望，都使我对虹口文化、艺术馆的发展和朱屺瞻先生艺术的价值得到更多的认可和支持充满了期待。

朱屺瞻艺术馆张永林馆长

2008年6月6日

# Foreword I

I am very glad to see the successful staging of this 'Image Exhibition in Memory of Zhu Qizhan - Centenarian Painting Master' and the publication of this album.

Mr. Zhu Qizhan is famous for his great morality and artistic achievements among Chinese modern calligraphy and painting circles. His personality and artistic qualities have deeply impressed his contemporaries and later generations. It is a great honor for me as a cultural worker to know Mr. Zhu Qizhan and understand his arts.

I have been working in the cultural domain of Hongkou District for nearly 20 years and therefore have harbored deep feelings about Shanghai, a revolutionary cultural region. Shanghai can be seen as the cradle of culture in modern Chinese history. How to retain the historical tradition of this old cultural area and how to extend its modern appearance are the concerns we as district-level cultural management personnel must address. After deliberation and research that lasted a long period of time, in the years around 1994, we initially decided to build the block from Sichuan (North) Road to Luxun Park into an 'elegant' cultural zone, thereby dredging up the historical and cultural resources of the entire Hongkou area, creating the new historical and cultural atmosphere to make Hongkou culture a major mark for modern Shanghai. By chance, through my colleague Wu Tianxiang, I learned from Zhang Renci, one of Mr. Zhu's students, that there was some organization considering the construction of Zhu Qizhan Art Museum. I knew about Mr. Zhu's works of art and learned he had been closely related to Hongkou. If we took the lead in introducing Mr. Zhu into Hongkou, it would be a good thing. So I reported it to major district leaders. This issue won support from them after several rounds of discussion at meetings. Then Lin Baorui, deputy chief of Hongkou district, and I called upon Mr. Zhu to discuss relevant issues. During this visit, Mr. Zhu readily agreed to our proposal, and later we consulted him on such issues as the site selection and design of the proposed art museum. On April 30, 1994, Mr. Zhu Qizhan entered into an agreement with the People's Government of Hongkou District. In May 1995, the art museum was completed and opened to public. This became a big event in then cultural circles. During this course, Mr. Zhu's demeanor, learning and personality left a deep impression on me. In my opinion, this exhibition held today in Hongkou is not only an act of our museum but also a good way to remember our predecessors and carry forward the cultural and spiritual wealth they left to us.

This 'Image Exhibition in Memory of Zhu Qizhan - Centenarian Painting Master' is also a systematic collation by our museum of reference data relating to Mr. Zhu, for his image data is by nature invaluable and authentic research data. The storage and collation of such historical information is not only a case study of Zhu Qizhan, an outstanding artist in modern Chinese history, and is of great significance to the study of the Chinese cultural and artistic history over the past century. With the edition and publication of this album, more and more people will understand the historic value of his arts.

It has been 14 years since the founding of Zhu Qizhan Art Museum, which has also shouldered the important responsibility of cultural causes in Hongkou. The reminiscence of my encounter with Mr. Zhu touches me deeply. This exhibition also reminds me of many past things. The remembrance of this artist pioneer, coupled with the witness of thriving artistic cause and the outlook on Hongkou cultural development, makes me quite optimistic about the progress of Hongkou culture and art museum and more understanding and support of the value of Zhu Qizhan's arts.

Zhang Yonglin, the director of Zhu Qizhan Art Museum

June 6, 2008

## 序 二

朱屺瞻先生是我国现代著名国画大师，也是中国近现代美术教育的先驱者之一。他以艺高德馨称誉画坛，其画贯通古今，融会中西；擅画山水和花卉蔬果，作品清新质朴，雄健磅礴，意境高远，在画坛上独树一帜。他是首届上海文学艺术杰出贡献奖得主，是大英博物馆为在世画家举办个展的第二人，是当代为数不多的年逾百岁仍健笔挥毫的画家。朱屺瞻先生一个多世纪的人生旅程，漫长而曲折的艺术道路，与上海的历史文化发展有紧密关联，他的艺术生涯也是中国现当代美术发展史的一个缩影。

“百岁画坛巨匠——朱屺瞻影像纪念展”是我们朱屺瞻艺术馆今年特别推出的一个原创文献展，作为以朱屺瞻先生名字命名的一家立足传统、创新当代的公立美术馆，我们的方向是做好朱屺瞻先生书画艺术的典藏、研究和推广工作，并且关注当代严肃的艺术创作，发掘新兴的艺术人才。本着这样的初衷，我们也多次举办了像“上海新水墨展览”这样的重要艺术活动。此次“百岁画坛巨匠——朱屺瞻影像纪念展”顺利开幕和结束，都是在为了更好地推广和研究朱屺瞻先生艺术的前提下进行的。通过多方联系和筹备，我们收集到了许多珍贵的照片，每一张照片都寄托了我们对朱屺瞻先生的深切缅怀；这些照片让人不仅能够了解和体会朱屺瞻先生的艺术人生，而且能够感悟艺术人生背后那一段意味深长的历史。展览的成功举办，产生了良好的社会反响。通过对本次展览相关资料的收集和整理，我们在梳理和充实的基础上结集出版画册，为关注和研究朱屺瞻先生艺术创作的学者、个人提供比较完整的原始研究资料。在编集本书的过程中，因屺瞻先生频遭战争劫难，他早年与中年时期的图像资料已随无情的战火化作一片灰烬，造成本集相关资料缺失的遗憾。所幸，经我们多方努力，得到各方支持，通过各种渠道采集了这些图片资料，基本能反映屺瞻先生特别是先生晚年的艺术人生的重要活动，亦弥足珍贵。

探索历史的踪影，折射时代风云。透过眼前的图像资料，照片后面的故事变得鲜活起来。这里有屺瞻先生展览、讲学的生动记录，也有先生写生、创作、交游的片断，能看到读万卷书行万里路去“深入生活”、去名山大川写生考察的艺术家行踪以及无论走到哪里速写本都不离手的画家身影。看到他画友与艺术同道的谊重情长，他与美国当代摄影艺术之父安塞尔·亚当斯、中国摄影大师郎静山以及著名表演艺术家们的交往，还有与对他耄年变法有过“催化”作用的音乐家、文学家之间的不寻常友谊。晚年，屺老在上海音乐学院教授张雋伟家听了芬兰作曲家西贝流斯交响乐受到巨大震撼，顿悟艺术中“放”的真谛。他与复旦大学教授、莎士比亚学者林同济谈诗、论文、讨论宇宙感，后有感而作“浮想小写”十二开，被冰心称为“雅健雄深、意出画外，非有阔大的胸襟、精湛的艺术不能作此”，留下一段各艺术门类间的交流互补的文坛佳话。朱屺瞻先生的艺术，穿越历史的时空存留下来。留日的经历以及当时欧风风靡的时代背景使他有着一双世界的视野，而丰富的家藏和良好的传统教育使他对传统的理解非常深刻，他的艺术，以其个人人生的睿智和大度把传统的艺术与西方的色彩完美地结合在一起，对今天的我们怎么样在世界的舞台上保持民族的根性又不落于窠臼，有重要的借鉴意义；对于今天优秀民族文化的传承，也是一种先见。



在此，我们首先要感谢为“百岁画坛巨匠——朱屺瞻影像纪念展”以及本书提供资料的朱屺瞻先生的家属陈瑞君女士以及上海市政协、上海市美协、北京国家画院、上海博物馆、上海美术馆、上海中国画院等单位，还有摄影家蔡斯民先生、简庆福先生、祁鸣先生以及潘复熙先生、潘蔡丽云女士、黄贵权先生、郑育彬先生、陈章正先生、陈贤进先生、曹瑞兰女士等为本次展览提供了资料的朱屺瞻先生的生前友好。同时我们还要对许多无法了解到姓名的拍摄者表示深深的感谢。

对艺术馆而言，朱屺瞻先生的艺术始终是我们最重要的财富，如何保藏、维护这批物质财富，弘扬朱屺瞻先生的精神财富，以便更大程度地服务于公众是我们研究的课题，我们将在今后的工作当中，更好地承担起作为国家公共文化机构的责任。

朱屺瞻艺术馆常务副馆长 陈九

2008年6月6日



## Foreword II

As a renowned Chinese painting master in modern China and one of the pioneers in modern and contemporary Chinese fine arts education, Mr. Zhu Qizhan is known for his morality and artistic style in painting circle, and his works of art integrate the past and present and blend the West with the East. He is versed in painting landscape, flowers, vegetables and fruits, and distinguishes himself from others for his fresh and unaffected paintings with robust, boundless and sublime conception. He is the winner of the first Shanghai literary and art award for his outstanding contribution, also the second one that British Museum has staged a solo exhibition for living painters, and one of the few contemporary artists that still kept on painting at the age of 100 or above. Mr. Zhu's life journey lasting more than one century and his long but tortuous artistic path are closely related to Shanghai's historical and cultural development. His artistic pursuit is an epitome of the development course of Chinese modern and contemporary fine arts.

This "Image Exhibition in Memory of Zhu Qizhan - Centenarian Painting Master" is an original documentary exhibition held by our museum this year. As a public museum of fine arts named after Mr. Zhu Qizhan that upholds the tradition and makes innovation, our direction is to do a good job in the collection, research and popularization of Mr. Zhu Qizhan's paintings and calligraphic works and to pay attention to present serious artistic creation and try to identify emerging artistic talent. With this end in view, we have conducted multiple artistic activities including Shanghai New Ink Painting Exhibition. The successful opening and completion of this "Image Exhibition in Memory of Zhu Qizhan - Centenarian Painting Master" is intended to better popularize and study Mr. Zhu's art. Through contact and preparation in many approaches, we have collected quite a few valuable pictures. Every photo stands for our remembrance of Mr. Zhu Qizhan. These photos enable the audience to know and experience Mr. Zhu's artistic life, and comprehend the significant history behind his artistic journey. The success of this exhibition invites good social response. In addition, this album is published on the basis of collection, collation and enrichment of relevant data done in preparing this exhibition and it will provide relatively complete research materials for scholars and individuals keen on caring for and studying Mr. Zhu's artistic works. In compiling this album, we find it a real pity not to obtain the photos taken during his early years and middle age, which were turned by inexorable wars into ashes. Fortunately, we managed to get such pictures through efforts and supports from many sides. So this invaluable album basically reflects Mr. Zhu's major activities, especially those during his old age.

The traces of the history reflect the status of past times. Looking at these pictures, you will visualize the stories behind such photos. There are live records of Mr. Zhu attending exhibitions and giving lectures and there are also episodes of his sketching, painting and traveling. You can see him "going deep into life", sketching at famous mountains, with a sketchbook at hand all the times. You can also find his friendship with his painting friends and colleagues, and his encounters with Ansel Adams, father of US modern photography, and Chinese great photographer Lang Jingshan as well as well-known performance artists. There are also stories about his unusual friendship with musicians and writers that used to "catalyze" his radical change to original styles during his old age. In his evening years, Mr. Zhu was greatly touched by the symphony of Finnish composer Jean Sibelius at the home of Zhang Juanwei, professor with Shanghai Conservatory of Music and suddenly grasped the gist of "release" in art. He used to talk with Lin Tongji, Fudan University professor and Shakespeare scholar, about poems, prose and world outlook, and later he was enlightened and created twelve pages of "Brief Description of Random Thoughts", which was recognized by Bing Xin (an acclaimed female author) as "being elegant, robust, profound, significant and it is a work impossible to be done without a broad mind and masterly workmanship". This is a real wonderful story about mutual complement between different artistic categories. Mr. Zhu's art has been retained through vicissitudes. His experience of studying in Japan and the backdrop of popular European and American styles at that time endowed him with a global horizon, while rich collection of books and good traditional schooling enabled him to have a good command of

tradition. His works of art perfectly mixes traditional art with Western color with his wisdom and magnanimousness. His practice will surely enlighten us on how to retain our national fundamentals on the global arena instead of falling into a beaten track; it is also a kind of foresight for the inheritance of excellent national cultures.

Here we will extend our gratitude, first of all, to Ms. Chen Ruijun, Mr. Zhu's wife who has offered invaluable materials for the "Image Exhibition in Memory of Zhu Qizhan - Centenarian Painting Master", then to such organizations as Shanghai committee of CPPCC (Chinese People's Political and Consultative Conference), Shanghai Artists' Association, Chinese National Academy of Painting, Shanghai Museum, Shanghai Art Museum and Chinese Painting Institute of Shanghai, and to many of Mr. Zhu's friends who has also presented some references, including but not limited to photographers Mr. Cai Simin, Mr. Jian Qingfu and Mr. Qi Ming, as well as Mr. Pan Fuxi, Ms. Pan Cailiyun, Mr. Huang Guiquan, Mr. Zheng Yubin, Mr. Chen Zhangzheng, Mr. Chen Xianjin, Ms. Cao Ruilan. We will also thank those photographers whose names are unable to identify.

For our museum, Mr. Zhu Qizhan's art is always our most cherished treasure. How to store and maintain these physical treasures and carry forward his spiritual wealth to better serve the public remains the focus of our research. Only in this way can we better shoulder the responsibility of this national public cultural organization.

Chen Jiu, managing deputy director of Zhu Qizhan Art Museum  
June 6, 2008

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朱屺瞻  
PDG

1899年朱杞瞻先生8岁留影

In 1899, Mr. Zhu Qizhan's 8-year-old photo



朱杞瞻先生20岁肖像

Mr. Zhu Qizhan's 20-year-old portrait





1931年 朱屺瞻先生40岁留影

In 1931, Mr. Zhu Qizhan's 40-year-old photo



艺苑大门

Gate of Yiyuan

#### 艺苑简介:

1931年朱纪瞻受聘于上海新华艺术专科学校任教授与校董,并主持“艺苑绘画研究所”工作,主办“艺苑第二届画展”。蔡元培在“20年来中国之美育”总结性的文章中,有关介绍当代美术教育与研究机构中,仅介绍了三所公立美术学校,一所私立学校、两所美术机构,“艺苑”即名列其中。

#### Brief Introduction to Yiyuan:

In 1931, Zhu Qizhan was engaged by and became a council member and professor of Shanghai Xinhua Art School; took charge of the work in 'Yiyuan Painting Institute' and held 'The 2nd Yiyuan Painting Exhibition'. In an summary review on 'Chinese Aesthetics in the Past Two Decades' authored by Cai Yuanpei, only three public art schools, one private one and two fine arts institutes (including 'Yiyuan') were mentioned while talking about modern fine arts education and research institutions.



艺苑画室一景

A view of Yiyuan Studio



1930年蔡元培为朱纪瞻画集题字

In 1930, Cai Yuanpei inscribed for Zhu Qizhan Album



# 上海新华艺术专科学校简介：

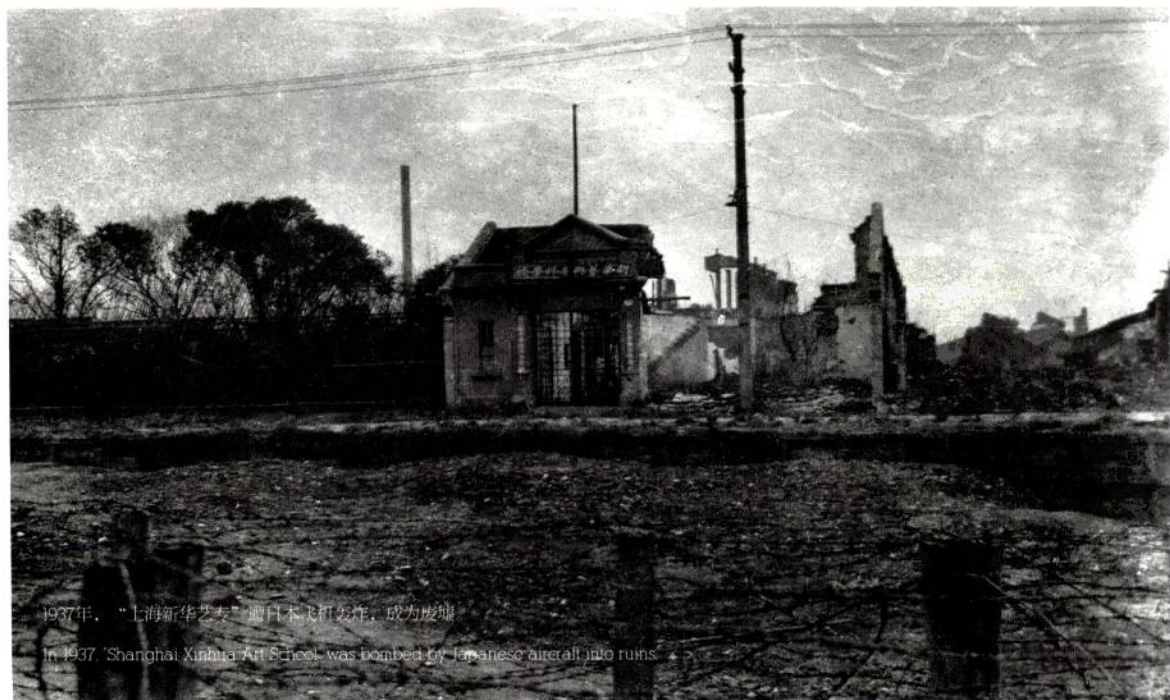
上海新华艺术专科学校创办于1926年，发起人张聿光、潘天寿、俞寄凡、潘伯英、许开甫、俞剑华、谭抒真等。1931年汪亚生任教务长。1931年朱屺瞻受聘于上海新华艺术专科学校出任校董与教授职务，并主持“艺苑绘画研究所”工作，并且主办“艺苑第二届画展”。1933年出资兴建“新华艺专绘画研究所”，朱屺瞻为主任。1937年校舍毁于日寇炮火。1941年底因拒向日伪登记而停办。

新华艺专在近代美术教育史上是一所著名的高等学府，影响远及海外。新华人才荟萃，黄宾虹、徐悲鸿、潘天寿、颜文樑、徐朗西、吴恒勤、王陶民、诸乐三、诸闻韵、关良、姜丹书、张充仁、丰子恺、汪声远、周碧初、倪貽德、虎熏琴、来楚生、唐云、徐希一、陆抑非、朱天梵、王个簪等曾先后执教。音乐亦人才辈出，如钟麟贞、瞿维、王云阶、寄明、何士德、钱韵玲(洗星海夫人)等均蜚声国内外。

## Brief introduction to Shanghai Xinhua Art School:

In 1926, Shanghai Xinhua Art School was co-founded by Zhang Yuguang, Pan Tianshou, Yu Jifan, Pan Boying, Xu Kaiyu, Yu Jianhua and Tan Shuzhen. In 1931, Wang Yachen was appointed as the dean of teaching affairs. In the same year, Zhu Qizhan was engaged by and became a council member and professor of Shanghai Xinhua Art School; took charge of the work in "Yiyuan Painting Institute" and held "The 2nd Yiyuan Painting Exhibition". In 1933, "Xinhua Art School Painting Research Institute" was founded through fundraising with Zhu Qizhan acting as the director. In 1937, school buildings were ruined by Japanese invaders. At the end of 1941, the school was closed down because it refused to register itself under Japanese puppet regime.

As a famous high education institution in modern fine arts education, the influence of Shanghai Xinhua Art School was spread as far as overseas. It attracted a galaxy of talented teachers, including Huang Binhong, Xu Beihong, Pan Tianshou, Yan Wenliang, Xu Langxi, Wu Hengqin, Wang Taomin, Zhu Lesan, Zhu Wenyun, Guan Liang, Jiang Danshu, Zhang Chongren, Feng Zikai, Wang Shengyuan, Zhou Bichu, Ni Yide, Pang Xunqin, Lai Chusheng, Tang Yun, Xu Xiyi, Lu Yifei, Zhu Tianfan and Wang Geyi. It also fostered many musicians, such as Zhong Muzhen, Qu Wei, Wang Yunjie, Ji Ming, He Shide and Qian Yunling (Xian Xinhua's wife), who are renowned both at home and abroad.



1937年，“上海新华艺专”遭日本飞机轰炸，成为废墟。

In 1937, 'Shanghai Xinhua Art School' was bombed by Japanese aircraft into ruins.





“白社”国画研究会初成立时的成员，自左向右依次为张振铎、潘天寿、诸闻韵、张书旂、吴弗之。

Founding members of "Baishe" Chinese Painting Research Society (from left to right): Zhang Zhenduo, Pan Tianshou, Zhu Wenyun, Zhang Shuqi, Wu Fuzhi.

#### 白社简介：

1932年潘天寿倡议成立“白社”国画研究会，由诸闻韵任社长，吴弗之、张振铎、张书旂成为白社创办的成员。1935年朱屺瞻与诸闻韵、潘天寿、张书旂、吴弗之、张振铎、诸乐三、姜丹书、潘祖华、郭沫文(女)等人成为白社同仁。“白社”以研究国画为主，兼攻书法、诗词、题跋、篆刻和画论画史等。他们提出要以“扬州八怪”的革新精神来重振中国画，这在以西画改造中国画的高涨声浪中，是有一定针对性的。“白社”后来又吸收了不少知名画家加入，共同实践着中国画革新的理想。“白社”还出版了两集《白社画集》，在画坛颇引人注目。

#### Brief Introduction to Baishe:

In 1932, under Pan Tianshou's proposal, "Baishe" Chinese Painting Research Society, with Zhu Wenyun as its president and with Wu Fuzhi, Zhang Zhenduo and Zhang Shuqi as its founder members, was established. In 1935, Zhu Qizhan, Zhu Wenyun, Pan Tianshou, Zhang Shuqi, Wu Fuzhi, Zhang Zhenduo, Zhu Lesan, Jiang Danshu, Pan Yunhua and Guo Mowen (female) joined Baishe. "Baishe" was focused on the research of Chinese traditional painting and it was also involved in calligraphy, poems, prefaces and postscripts, seal cutting, painting theory and painting history. Baishe members advocated the innovative spirit of 'Eight Eccentric Painters of Yangzhou' to revitalize Chinese painting and such stance was prominent against the wave of using Western painting to reform Chinese painting. "Baishe" later attracted more famous artists to explore the ways to revive Chinese painting. "Baishe" also published two 'Baishe Painting Collection' albums which caused a stir in the painting circle.