



TRADITION & PERFECTION

PAPER CUTTINGS FROM CHINA AND SWITZERLAND



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TRADITION & PERFECTION.

PAPER CUTTINGS FROM CHINA AND SWITZERLAND

Paper cuttings have long fascinated viewers with their expressive storytelling and precision. For the first time, Swiss paper cuttings from the Wyss Collection (Unterseen, Bern) are being juxtaposed with Chinese paper cuttings from the collection of the University Museum and Art Gallery, The University of Hong Kong, along with works from the Guangling Paper Cutting Art Museum and the Jieiyuan Paper Cutting Art Center, Pingyao, both located in Shanxi province. The aim of the exhibition is to highlight the diversity and distinctive cultural identities of this fascinating art form. In 2009, Chinese paper cutting was added to UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. To highlight the significance of this craft spanning both cultures, two parallel exhibitions will be held in spring 2026, at the University Museum and Art Gallery and the Kunsthaus Interlaken (22 February–17 May 2026).

Swiss paper cuttings are primarily narrative works. From the mid-19th century onwards, they replaced the popular shadow pictures known as silhouettes, with a particular focus on Alpine life. Swiss paper cuttings function as condensed narrative microcosms, each distinguished by striking and subtle variations in their repertoire of figures, forms, and designs. Cut from black paper and arranged largely symmetrically, Swiss paper cuttings feature a wealth of ornamentation and an incredible density of detail that invites viewers to discover and linger. Thanks to the cooperation of the Wyss Collection this exhibition will feature works by pioneers such as Johann Jakob Hauswirth and Louis Saugy; traditional cuttings by David Regez and Christian Schwizgebel; and contemporary constructions from Ueli Hofer, Martha Kneusslin, Nelly Naef, Ernst Oppliger, Bruno Weber, and others.

Chinese paper cuttings differ from Swiss paper cuttings in their use of color and tendency to appear in series. Since red promises good luck, most Chinese paper cuttings are created from red paper and produced in sets. Packaged in small folders, they present variations on a subject or theme—tigers or peacocks, Beijing opera masks, views of pagoda towers, or the scenic beauty of a particular region. Another defining characteristic is their strong symbolism and iconography. For example, a pine tree in combination with a crane can symbolize longevity, representing wishes for health in old age and a lasting marriage. Chinese paper cuttings also tell stories, depicting scenes from well-known tales or presenting instructive narratives.

The exhibition begins with a historical overview of the development of paper cutting in Switzerland and China, then showcases the diversity of works through dialogical and thematic comparisons. We invite you to discover and compare these magnificent works of cultural heritage from Switzerland and China.

Exhibition concept by Harald P. Kraemer

From China to Europe

The art of paper cutting has been passed down in northern China for approximately 2,000 years. It was the invention of paper, attributed to the official Cai Lun, who first recorded the method of paper production in 105 CE, that contributed to the spread of paper cutting. About a hundred years later, papers were dyed, and this colored paper was used to make figures for shadow theatre productions. However, the custom of paper cutting only became widespread during the Ming dynasty (1368–1644), reaching its peak during the reign of Emperor Guangxu of the Qing dynasty (1644–1912). The fact that the materials were inexpensive and that no training was required to learn the technique contributed significantly to its popularity, especially among the women in the Chinese rural population.

Pioneers < 01

- Albertus Cerbrand Reesen, *Basket with Ducks and Rabbits*, 1773, 14 x 9.7 cm
- Anonymous, *Santa Barbara, Patron Saint of Miners*, Late 18th century, 24 x 15 cm
- Jean Huber, *Sheep Grazing*, 18th century, White cut, 10 x 10 cm
- Antoinette Lisette Fäsi, *Herd under Trees (copy)*, 1801, 44 x 26 cm
- Johann Jakob Hauswirth, *Mark (Marque) with Two Horses*, 1850, 11 x 15 cm
- Johann Jakob Hauswirth, *Flower Vase*, 1860, 16 x 19.5 cm

As trade along the Silk Road increased, colored paper and the art of paper cutting eventually reached the Middle East and appeared in Europe for the first time in the 17th century. Amsterdam developed into a center for this new technique of “knipsels,” as paper cuttings are called in Holland. In our exhibition, the filigree basket made in 1773 by Albertus Cerbrand REESEN represents this early phase.

SWISS PAPER CUTTING

The so-called lace pictures, lovingly and mass-produced primarily by nuns in the 18th and 19th centuries, are made from white parchment paper and serve as ornamental frames for a central image. This image, usually a watercolor, often depicts a saint like Santa Barbara, as on display in the exhibition.

In Switzerland at that time, Geneva, linked to Holland through Calvinism, was a major center of early paper cutting. The white cut with the title *Sheep Grazing* by Jean HUBER (1721–1786) is a typical motif of that period in the 18th century. Created around the same time as the early Biedermeier cuttings and dated to 1801, this landscape scenery by Antoinette Lisette FÄSI anticipates some of the characteristics that would later define the Swiss tradition. Around 50 years after Fäsi, Johann Jakob HAUSWIRTH (1809–1871) created a work that continues to influence Swiss paper cutting to this day. The innovations and motifs of this “undisputed creator of the original traditional Swiss” style were adopted, varied, and ultimately led to independent ideas by later generations.

An Early Master < 02

- Louis David Saugy, *Cows and Milk Production*, 1932, 27 x 30.5 cm
- Louis David Saugy, *Four Alpine Cottages*, Early 20th century, 29 x 39.5 cm
- Louis David Saugy, *Cattle Drive from Mountain Pastures (Alpabzug)*, 1920, 33.7 x 48 cm

Louis SAUGY (1871–1953) also worked in the Pays d’Enhaut. He encountered Hauswirth through his work as a postman and began making paper cuttings in 1903. His compositions are full of humor and rich in anecdotes, appearing more dynamic and lively in their details.

The Next Generation < 03

- Christian Schwizgebél, *Mountain Hut*, 1980, 21.5 x 36.5 cm
- Christian Schwizgebél, *Forest with Wild Boars and Deer*, 1975, 21.5 x 36.5 cm
- David Regez, *Hunters in the Forest*, 1975, 15 x 50 cm
- David Regez, *Cattle Drive to Mountain Pastures (Alpaufzug)*, 1975, 15 x 50 cm
- Ueli Hofer, *Village Life*, 1985, 33 x 44 cm
- Silvia Schläpfer-von Salis, *Park Landscape with Pond*, 1995, 32.8 x 46.8 cm

Many motifs of the inveterate hunter Christian SCHWIZGEBEL (1914–1994) feature hunting scenes, characterized by their clarity and powerful execution, as well as the repetition of specific elements. Even during his lifetime, the works of the “virtuoso of technology” were rare and highly sought after. David REGEZ (1916–1984), from the Simmental region, successfully participated in silhouette competitions as a boy. Further developing Hauswirth’s asymmetrical alpine processions, he created loose wintry compositions by incorporating larger areas of white, and developed his own species with seemingly symmetrical, wide silhouettes. He is considered the “true successor of Johann Jakob Hauswirth.” Ueli HOFER (b.1952) has made a significant contribution to the international popularity of Swiss paper cutting. What makes Hofer’s work so special is the incredible wealth of ideas, even in the smallest details, which he masterfully implements. The rather coarsely cut silhouettes and subtle colors of Silvia SCHLÄPFER-VON SALIS (1903–2001) immediately draw the eye. A round pond stands out in the landscape (1995), which is characterized by a symmetrical arrangement of buildings and strangely shaped trees.

04 > Silhouettes

- Anonymous, *Portrait of a Lady*, 18th century, Brooch set in gold, Eglomise silhouette, 4.2 x 2.8 cm
- Anonymous, *Silhouette of a Man*, Early 19th century, Biedermeier, 12 x 10.2 cm
- Anonymous, *Silhouettes of Members from the Moravian Brethren*, 18th century, Each 7.5 x 5.4 cm
- Anonymous, *Silhouette of a Man Sitting at a Table*, Early 19th century, Biedermeier, 19.5 x 18.5 cm
- Anonymous, *Silhouettes of 4 Students in a German Fraternity*, 1855, each 6.3 x 3 cm
- Anonymous, *In Memory of Queen Louise of Hessen-Kassel*, 1898, Silhouette on porcelain, 9 x 13 cm
- Anonymous, *De Coulon Family, Neuchâtel*, Early 19th century, Biedermeier, 35.5 x 51.7 cm

As early as the 1750s, the practice of creating shadow portraits on black paper spread from London to Paris. Silhouettes—named after the French finance minister Étienne de Silhouette—were extremely popular from around 1770 to 1830. They were created of individuals, communities, such as members of the Moravian Church exhibited here, and entire families, such as the De Coulon family from Neuchâtel. These shadow portraits were particularly popular during the Biedermeier period (1803–1846), but were eventually replaced by the invention of photography in the late 1840s.

05 > Variety

- Karl Fröhlich, *Falling Off Horseback*, 19th century, 9 x 10.5 cm
- Anne Schiller, *Woman with Flower Ornament*, 1881, 23 x 14.5 cm
- Anonymous, *Love Letter with Cupid and Dog*, Jugendstil, ca. 1900, 16.5 x 19.1 cm
- NG (Monogram), *Chillon Castle on Lake Geneva*, Early 20th century, 17 x 11.8 cm
- Pol Budmiger, *Winter in the Emmental*, 1993, 6.2 x 12.6 cm
- Bruno Weber, *Garden Gate*, 1990, 33.8 x 49.2 cm
- Gertrud Wyss-Trachsel, *Heart Motif with Children and Animals*, 1980, 30 x 30 cm

The falling horseman shows Karl FRÖHLICH's (1821–1898) sense of humor. The next two paper cuttings were created during the Symbolism and Art Nouveau periods and show how different styles were adopted. Pol BUDMIGER's (b. 1968) snow-covered *Winter in the Emmental* widens upward toward the horizon of mountains. Bruno WEBER's (b. 1941) ingenious interplay of black and white in the *Garden Gate* creates moods like no other. The paper cuttings of Gertrud WYSS-TRACHSEL (1907–2000) have their own special charm. Her *Heart Motif* is full of walking children and cute animals.

CHINESE PAPER CUTTING

Chinese paper cutting exhibits a great variety of styles, motifs, and concepts. Motifs range from traditional subjects handed down over generations to current topics and socially critical questions. Most motifs are symbolic and derive from Chinese iconography and mythology. Fauna and flora remain the most popular motifs, as they are not only highly decorative but also convey symbolic meanings.

06 > Landscape & Architecture

- 4 x *The Great Wall*, from the series 'The Great Wall', Yuhuan, Zhejiang province
- *Archway* | *Long Corridor* | *Seventeen Arch Bridge* | *Jade Belt Bridge*, from the series 'Summer Palace', Pingyang county town | Yuhuan, Zhejiang province
- *Shuangqing Villa* | *Xiangshan Park* | *Jianxinzhai (Jiangnan-style Garden)* | *Temple of the Azure Cloud*, from the series 'Xiangshan Scenery', Yuhuan, Zhejiang province
- 2 x *Pagoda*, from the series 'Towers'
- Zhang Duotang, *Ying Ying Pagoda of the Pujiu Temple*, Yongji county town, 2025, 88.3 x 30 cm
Guangling Paper Cutting Art Museum, Guangling county town, Shanxi province
- Zhang Duotang, *Twin Pagoda Towers of the Yongzuo Temple*, Taiyuan, 2025, 88.3 x 30 cm
Guangling Paper Cutting Art Museum, Guangling county town, Shanxi province
- 2 x *Pagoda*, from the series 'Towers'
- 2 x *Pavilion in Park*, from the series 'Shanghai Scenery', Yuhuan, Zhejiang province
- *Qixing Yan (Seven Star Crags) in Zhaoqing* | *Baiyun Mountain in Guangzhou*
From the series 'Guangzhou Scenery', Yuhuan, Zhejiang province
- 4 x *Pavilion and Tower in Wuxi*, from the series 'Wuxi Scenery', Yuhuan, Zhejiang province
- *Landscape*, 3 colored paper cuttings, 106 x 60 cm
Guangling Paper Cutting Art Museum, Guangling county town, Shanxi province

- 5 x *Pavilion and Garden*, from the series 'Suzhou Scenery', Yuhuan, Zhejiang province
- 5 x *Fan Shape Landscape*, from the series 'Ancient Landscape', Wenzhou, Zhejiang province
- Nick Tsao, *Hong Kong Snowflake*, 2026, Gold paper mounted on beige watercolor paper, hand cutting (above), machine cutting (below), each 22 x 19 cm

Entire sets of Chinese paper cuttings are dedicated to cities, places, and landscapes. One unusual set depicts picturesque, imaginative landscapes from Wenzhou on fans. The pagodas from Guangling also stand out for their design and high quality. The two paper cuttings entitled *Hong Kong Snowflake* (2026) by Hong Kong-based artist Nick Tsao (b. 1990) clearly illustrate the subtle differences between works cut by hand and those cut using CNC machines.

07 > Stories & Cultural Heritage

- *Lady Plays the Chinese Lute (Pipa)* | *Lady with Fan in a Garden*, Yueqing, Zhejiang province
- *Lin Daiyu Burying Flowers* | *Jia Baoyu*, 'Dream of the Red Chamber', Yangzhou, Jiangsu province
- *The Turbulent River Dragon*, *Li Jun* | *Ten Tigress*, *Gu Daniang* | *The Prodigy*, *Yanqing* | *Daylight Rat*, *Bai Sheng* | *The Merciless*, *Jiao Ting* | *Iron-Armed General*, *Cai Fu*, from the series 'Water Margin'
- *The Pilgrim*, *Wu Song*, from the series 'Chinese Ancient Personalities', Foshan, Guangdong province
- 6 x *The Monkey King Sun Wukong's Three Battles with the White-Bone Demon*, Yuhuan and Yueqing, Zhejiang province
- *Monkey King*, *Sun Wukong* | *Zhu Bajie* | *Half-demon Sha Wujing* | *Monk Tang Sanzang*, from the series 'Four Characters from Journey to the West', Foshan, Guangdong province
- 2 x *Hua Mulan*, Yuhuan, Zhejiang province
- *Liang Hongyu* | *Mu Guiying*, from the series 'Heroic Women', Yueqing, Zhejiang province
- *Poet Qu Yuan*, (Author of *Songs of Chu*), from the series 'Qu Yuan', Yuhuan, Zhejiang province
- *Reading a Book*, from the series 'Beauties with Floral Patterns', Yueqing, Zhejiang province
- *Ladies Playing the Flute (Dizi)* | *Chinese Lute (Pipa)* | *Mouth Organ (Sheng)* | *Chinese Lute (Pipa)*, from the series 'Beauties of Ancient China', Yueqing, Zhejiang province
- 2 x *Ball Rolling Act of Northern Lion Dance*, from the series 'Lion Dance', Yangzhou, Jiangsu province
- *Back Kick* | *Alternate Feet Kick*, from the series 'Shuttlecock Kicking', Foshan, Guangdong province
- *Dancing Yi Women* | *Miao Pair*, from the series 'Duet Dances', Yangzhou, Jiangsu province
- 2 x *Boxing Movement*, from the series 'Boxing', Foshan, Guangdong province
- 4 x *Dancing Movement with a Sword*, 'Sword Dancing', Foshan, Guangdong province

There are sets from famous stories like *Dream of the Red Chamber*, the story of the rise and fall of an aristocratic family written by Cao Xueqin in the mid-18th century. Or all 108 outlaws from the episodic novel *Water Margin*, written during the Ming dynasty. Or *Journey to the West*, which recounts the adventures of the monk Tang Sanzang and his companions the Monkey King Sun Wukong, the half-demon Sha Wujing, and Zhu Bajie. Other sets are dedicated to personalities, such as the poet Qu Yuan or the legendary heroines Mu Guiying and Hua Mulan. Other sets contain subjects from cultural heritage like dancing or the Lion dance, as well as sport activities depicting the sword dance used in Tai Chi.

History & Cultural Revolution < 08

- *Man Carrying a Lantern* | *Waving to a Distant Call*, from the series 'The Long March 1934–1936'
- 2 x *Dr Norman Bethune*, from the series 'Bethune', Yuhuan, Zhejiang province
- *The Peasant Rebellion Led by Li Zicheng against the Ming Dynasty* | *The Peasant Rebellion Led by Fang La against the Northern Song Dynasty*, from 'Peasant Rebellion', Pingyang, Zhejiang province
- *Gao Yubao Discovers the Landowner Zhou Bapi* | *Landowner Receives Punishment*, from the series 'The Rooster Crows at Midnight', Yangzhou, Jiangsu province
- 2 x *Chinese Modernization*, 'Self-Reliance and Self-Improvement', Yueqing, Zhejiang province
- *Barefoot Doctor*, from the series 'Weather Forecasting', Yueqing, Zhejiang province
- *Children Singing*, from the series 'Singing Revolutionary Songs as One', Yueqing, Zhejiang province
- 2 x *Little Red Guards*, Yueqing, Zhejiang province

Most of the paper cuttings exhibited on this and the next wall were created during the Cultural Revolution between 1966 and 1976, and served as a means of political propaganda. The series *During the Long March*, which took place during the Chinese Civil War from October 1934 to October 1935, depicts young and older fighters. *Norman Bethune* (1890–1939) was a renowned Canadian surgeon who travelled to China in 1938, where he trained medical personnel and saved countless lives.

Two red paper cuttings, depicting the peasant uprising, served as political visual propaganda during the Anti-Confucian Campaign in the Cultural Revolution. *The Rooster Crows at Midnight* from Gao Yubao's autobiographical novel, published in 1955, describes the greedy landowner Zhou Bapi, who forced his peasants to get up earlier by imitating a rooster's crow. A peasant boy discovers the landowner's trick and informs the other peasants.

A series of round paper cuttings depicts scenes from factories and tractors in fields, referring to the industrial modernization during the Great Leap Forward between 1958 and 1962. Young people with basic medical training were called barefoot doctors and provided medical care and health services in villages during the Cultural Revolution.

Hongxiaobing, also known as Little Red Guards or Little Red Soldiers, was a children's organization founded during the Cultural Revolution that existed until 1978.

The Revolutionary Opera < 09

- 2 x *Dancer from The Red Detachment of Women*, from the series 'Acting in a Revolutionary Play and Being a Revolutionary Person', Yangzhou, Jiangsu province
- *Woman with Lantern and Spade*, 'Revolutionary Literature and Art', Foshan, Guangdong province
- *A Qing, the Tea House Owner* | *Guo Jianguang, Red Army Commissar*, from the series 'Shajiangang—Revolutionary Modern Peking Opera', Yuhuan, Zhejiang province
- *Dancer from The White-haired Girl*, from the series 'Acting in a Revolutionary Play and Being a Revolutionary Person', Yangzhou, Jiangsu province
- *Bai Mao Nü before Escaping to the Mountains* | *After Returning*, Yueqing, Zhejiang province
- 2 x *Dancer from The Red Detachment of Women*, Yangzhou, Jiangsu province

These paper cuttings, which illustrate model operas and other art forms of the Cultural Revolution, exemplify a revolutionary romanticism that the Chinese Communist Party sought to establish as a national identity. *The Red Detachment of Women* is a Chinese ballet that premiered in 1964 and tells the story of a peasant girl on the island of Hainan. It has its origins in the 2nd Division of the Chinese Red Army, which consisted exclusively of women in 1931.

The opera named after the city of Shajiabang is another classic. It tells the story of A Qing, a member of the Communist Party who, disguised as a teahouse owner, hides wounded soldiers led by Commissar Guo Jianguang during the Second Sino-Japanese War (1937–1945).

Two paper cuttings from a series of six depict the story of Bai Mao Nü, *The White-Haired Girl*, a famous revolutionary opera directed by Jiang Qing (1914–1991), Mao Zedong's wife. A young peasant girl who was tortured by an evil landowner fled to the mountains, where her hair turned white. Later she joined the Eighth Route Army to continue the revolution.

CHINESE PAPER CUTTINGS AND SWISS PAPER CUTTINGS IN DIALOGUE

10 > Ladies, Generals & Couples in Love-

2 x Actor, from the series 'Performing Artists', Tianjin

- Heroine *Fan Lihua* is an extraordinary martial arts expert and fought in many battles.
- *Ruan Guiying* is a fictional character in the traditional Chinese opera *The Qing Ding Pearl*.
- *Hong Fu* was a legendary martial arts expert and courtesan during the Tang dynasty.
- *Sun Shangxiang*, also known as Lady Sun, was the wife of Liu Bei, founder of the Shu Han dynasty.
- The beautiful *Diao Chan* persuaded the warrior Lü Bu to murder the tyrant Dong Zhuo in 192.
- *Cui Yingying* falls in love with the scholar Zhang Sheng in *The Romance of the Western Chamber*.
- Princess *Tie Jing* is a fictional character in the traditional Chinese opera *Silang Visits His Mother*.
- *Mu Guiying* is renowned for capturing Yang Zongbao on the battlefield and marrying him.
- *Princess shengping*, the wife of Guo Ai, was known for her wisdom, virtue, and literary talent.
- *Qin Xianglian*, also known as 'Fragrant Lotus Flower', is a fictional character from Chinese opera.
- Martha Kneusslin (1911–1987), *Harderman and Wife*, 1982, 15.5 x 13.5 cm
- Klaus Berger (*1981), *In Bloom (Lovers)*, 1981, 1 of 2, 13.2 x 17.5 cm
- Peter Mauch (*1941), *Mushroom Pickers*, 1985, 6.6 x 11 cm
- Anonymous, *Ballerina and Harlequin at a Carnival*, Early 20th century, Art Deco, 14 x 10 cm
- General *Xiang Yu* (232–202 BCE) controlled large parts of China after the collapse of the Qin dynasty.
- General *Zhao Kuang Yin* (927–976) founded the Song dynasty as Emperor Song Taizu.
- Emperor *Jiang Ziya* (1129–1015 BCE) founded the powerful state of Qi, which lasted for over 800 years.
- *Sun Wukong*, also known as *The Monkey King*, is one of the protagonists of *Journey to the West*.
- *Wu Qi* (ca. 440–381 BCE) was a military strategist and philosopher in the early Warring States period.
- *Shan Xiongxin*, *The Flying General* (?–621), was a warrior between the Sui and Tang dynasties.
- *Jing Ke* (?–227 BCE) was a famous Chinese warrior folk hero and assassin.
- *Yang Xiangwu* is a role (martial-chou) in Peking opera and a chivalrous thief who is skilled in martial arts.
- *Bao Zheng* (999–1062), also known as the *God of Justice*, was a famous upright official of the Song dynasty.

- *Hu Yanqing* was a hero of the Northern Song dynasty seeking revenge for his family.
- 2 x Actor, from the series 'Performing Artists', Tianjin

The set of 20 red and black paper cuttings depicting portraits of fictional and historical figures were created in 1986 by Hou Quanying from the Jieiyuan Paper Cutting Art Center, Pingyao county town, Shanxi province. Born in Pingyao (Shanxi province) in 1949, she represents the sixth generation of a family of paper cutters.

11 > Crafts

- Nelli Naef (*1935), *Grape Harvest (Wimmet)*, 1983, 18.5 x 32.7 cm
- Christoph Wyss (*1957), *The Surveyor (Der Geometer)*, 1978, 20.8 x 30 cm

The paper cuttings by Nelli Naef and Christoph Wyss depicting craft activities were juxtaposed in dialogue form with the nearly 6-meter-long scroll entitled *Bai Gong Tu*.

- *100 Crafts (Bai Gong Tu)*, 32 x 417 cm, Guangling Paper Cutting Art Museum, Shanxi province

The *Bai Gong Tu* depicts 100 different crafts on a 6-meter-long scroll. It is a comprehensive depiction of the local people's production and daily life during the Qing dynasty, serving as a vivid portrayal of the diligent work across various trades and professions. This work is based on the *Bai Gong Tu* murals adorning the east and west walls of the Bai Gong She, which lies to the west of the main hall of Shuishen Tang (Hall of the Water God) in Guangling county in Shanxi province.

12 > Zodiac & Four Seasons

- Ernst Oppliger, *Tree with Zodiac Signs*, 1980, Ø 17.5 cm
- Hou Quanying, *12 Chinese Zodiac Signs*, 12 paper cuttings in a book, 2020, 14.8 x 14.8 x 1 cm
- Zhang Dong, *Zodiac Blessing*, 2025, 60.2 x 50.5 cm
- Zhang Dong, *Phoenix and Dragon*, 2025, 71 x 49 cm
- Hou Quanying, *Phoenix and Dragon*, 2025, Ø 36 cm
- Ernst Oppliger, *Large Tree*, 1983, Ø 55 cm
- Ernst Oppliger, *Small Tree*, 1990, negative counter cut, Ø 4 cm
- Ernst Oppliger, *Small Tree*, 1990, positive counter cut, Ø 4 cm
- Hou Quanying, *Fù*, 2025, 19.8 x 13.3 cm
- Hou Quanying, *12 Zodiac Signs in the Form of Longevity (Shòu)*, 2025, 18.4 x 13.2 cm
- Hou Quanying, *Shòu*, 2025, 19.8 x 13.3 cm
- Hou Quanying, *Double Happiness with Phoenix and Dragon*, 2025, Ø 26 cm
- Ernst Oppliger, *Two Dragons*, 1990, Ø 25.7 cm
- David Regez, *Alpine Life in Summer*, 1975, 37.3 x 50 cm
- Heidi Widmer (*1941), *Autumn*, 1998, 29.3 x 44.5 cm
- David Regez, *Winter in the Forest*, 1980, 37.6 x 49.7 cm
- Ueli Hofer (*1952), *Awakening Paradise*, 1985, 27 x 19 cm

Ernst Oppliger's (*1950) trees follow the principle of "as above, so below" and find their counterpart in the pair of dragons and phoenixes, which represent the principle of yin and yang. The motif of the ever-recurring cycle of the waxing and waning forces of life which we can discover in the dragon and phoenix is reflected in traditional Swiss paper cuttings depicting the ascent and descent from the Alps. The symmetry of the paper cuttings reflects, in a sense, the symmetry of life.

- *Along the River During the Qingming Festival*, 39 x 670.20 cm

The original scroll—25.5 centimeters in height and 5.25 meters long—was created by the Northern Song dynasty painter Zhang Zeduan, offering a meticulous depiction of the daily life and bustling scenes in the Song dynasty capital, Bianjing (present-day Kaifeng). The artwork from the Guangling Paper Cutting Art Museum, Guangling county town, Shanxi province showcased here is based on Zhao Mengfu's version of the painting. It contains 814 people (but only 20 women), 60 animals, 30 buildings, 20 vehicles, 28 boats, 8 sedan chairs, and 170 trees.

13 > Animals

- Hans Gurtner (*1952), *Bears*, 1987, 4.5 x 6 cm

- 4 x *Pandas with Bamboo*, from the series 'Panda Motifs', Foshan, Guangdong province

- 5 x *Pandas with Bamboo*, from the series 'Giant Pandas'

- Ruth Stalder-Berger (*1944), *Much Ado about Nothing*, 1993, 12.5 x 16.5 cm

- Ueli Hofer, *Peacock*, 1990, 10 x 14.5 cm

- 4 x *Peacock with Peony*, from the series 'Peacocks', Yueqing, Zhejiang province

- 4 x *Cranes with Pine Tree*, from the series 'Pine and Crane', Yuhuan, Zhejiang province

- Samuel Frutiger (*1973), *Geese*, 1997, 9.7 x 25.9 cm

- Peter Germann (*1952), *Birds with Flowers*, 1978, 15.8 x 21.4 cm

- Käthi Knuchel (*1935), *Nested Cats*, 1994, 14.3 x 18.8 cm

- 4 x *Roaring Tiger*, from the series 'Tigers', Yangzhou, Jiangsu province

- Marianne Pauschard (1945–2010), *Cat Trio*, 1996, 14.5 x 18.3 cm

- Barbara Seiler (*1956), *Cat*, 1993, 10 x 12 cm

- *Tiger*, from the series 'The Eight Great Tigers', Yueqing, Zhejiang province

- Barbara Seiler (*1956), *Cats*, 1990, Ø 16.5 cm

- Hans Schärz (1912–2002), *Animals in the Forest and Battling Chamois*, 1966, 25 x 37 cm

- Ueli Hauswirth (*1944), *Farmhouse with Chamois and Goats*, 1977, 15 x 22.2 cm

- Rosita Pulver (1926–2011), *Wild Animals*, 1998, 22 x 16 cm

14 > Abstract & Ornament

- Bendicht Friedli, *Waterfall*, 1966, 58.5 x 19.6 cm

- 5 x *Ornament*, from the series 'Ethnic Patterns', Yueqing, Zhejiang province

- 4 x *Lantern from the Imperial Palace*, from the series 'Palace Lanterns'

- Peter Germann, *Abstract Construction II*, 1996, 24.3 x 15.3 cm

Abstract contemporary forms meet ornamentation. Here, experimental works such as Peter Germann's (*1930) abstract construction can be seen alongside the waterfall made by Bendicht Friedli (*1930). In between are Chinese paper cuttings with floral and plant ornaments, known as ethnic motifs, which were produced in Yueqing (Zhejiang province) as well as lanterns from the Imperial Palace in Beijing.

15 > Four Seasons

- Christiane and Jacqueline Saugy (*1951), *Cattle Drive to Mountain Pastures*, 1977, 32.5 x 46.5 cm
- Zhang Dong, *Plum Blossoms (Winter/Perseverance) | Orchid (Spring/Integrity) | Bamboo (Summer/Humility) | Chrysanthemum (Autumn/Purity)*, from the series 'Four Noble Ones', 2025, 68 x 28.6 cm
- Matthias Kündig (*1965), *Tree with Four Seasons*, 1984, 20.7 x 13 cm
- Anita Raaflaub-Waelti (*1961), *Seasons*, 1984, 24.7 x 34.7 cm

The four noble characters created in Zhang Dong's negative style consist of plum blossoms as a sign of endurance (winter), orchids for righteousness (spring), empty bamboo as a symbol of humility (summer), and finally chrysanthemums as a sign of purity (autumn). While four different plants characterize the four seasons, this is represented by a single tree made by Matthias Kündig containing four smaller trees that show what the tree looks like in winter, spring, summer, and autumn.

16 > A Bouquet of Flowers

- Edi Risler (*1929), *Mountain Flowers*, 1986, 33 x 41.7 cm
- Nelli Naef (*1935), *Flower Bouquet*, 1983, 22 x 14 cm
- Klaus Berger (*1931), *Fruit Bowl*, 1989, 15 x 20 cm
- Bruno Pfeiffer (*1943), *In the Wind*, 1998, 17 x 11.5 cm
- Anne Rosat (*1935), *Heart with Flowers*, 1978, 12 x 16 cm
- Elisabeth Balmer (*1951), *Flower Pot*, 1986, 10 x 10.7 cm
- 4 x *Plum Blossoms*, from the series 'Plum Blossoms', Shanghai
- 9 x *Chrysanthemum*, Wenzhou | Yuhuan, Zhejiang province and Yangzhou, Jiangsu province
- 3 x *Basket*, from the series 'Flowers and Butterflies', Yueqing, Zhejiang province
- 4 x *Flower*, from the series 'Flowers', Yangzhou, Jiangsu province
- 6 x *Flower*, from the series 'The Vase with Figures of Flowers and Birds', Yueqing, Zhejiang province
- 5 x *Flower Arrangement*, from the series 'Flowers', Tianjin

On this wall, numerous individual paper cuttings with floral motifs have been used to create a colorful arrangement, which includes individual flowers as well as opulent bouquets.

Entrance:

Left: Nick Tsao, *Galloping Horses with the Character (馬) for the Year of the Horse*, 2026, hand cutting (left) | laser cutting (right), each 26.5 x 21.5 cm

Right: Hou Quanying, *Horses*, 2026, each 29 x 29 cm



Ernst Oppliger (*1950), *Tree with Zodiac Signs*, 1980, Ø 17.5 cm
Ernst Oppliger (*1950年), 《星座之樹》, 1980年, 直徑17.5厘米



Hou Quanying (*1949), *Dragon and Phoenix*, 2025, Ø 36 cm
侯全英 (*1949年)，《龍鳳呈祥》，2025年，直徑 36 厘米



傳統與至善

中瑞剪藝對話



香港大學美術博物館

20.03-07.06.2026

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《傳統與至善 - 中瑞剪藝對話》

剪紙藝術憑藉其生動的敘事手法與精湛的技藝，歷來吸引着觀者目光。本次展覽首次將來自Wyss收藏(伯恩州，下塞恩)的瑞士剪紙作品，與香港大學美術博物館館藏的中國剪紙、中國廣靈剪紙藝術博物館及平遙縣花園街傑藝苑剪紙服務中心的作品並置展陳。意在突顯這迷人藝術形式的多樣性及文化獨特性。中國剪紙於2009年被列入聯合國教科文組織「人類非物質文化遺產代表作名錄」。為彰顯這項工藝跨越雙文化的非凡價值，兩場展覽在2026年春季，分別於香港大學美術博物館及Kunsthaus Interlaken(2026年2月22日至5月17日)平行展出。

瑞士剪紙是一門敘事的藝術。自十九世紀中葉，它便逐步取代了廣受歡迎的剪影，轉而以阿爾卑斯山區生活為創作核心。瑞士剪紙猶如凝縮的敘事微觀世界，透過其人物、形式和圖案組合，呈現出既鮮明又細膩的變化。作品多以黑紙剪成，構圖講究對稱，裝飾繁複瑰麗，細節密佈如織，引領觀者沉浸其中，細細尋味。承蒙Wyss收藏的鼎力合作，本展將展出Johann Jakob Hauswirth及Louis Saugy，這兩位藝術先鋒的代表作品；傳統剪紙藝術家David Regez及Christian Schwizgebel的作品；以及Ueli Hofer、Martha Kneusslin、Nelly Naef、Ernst Oppliger及Bruno Weber等當代剪紙藝術家的創新構思。

與瑞士剪紙相異，中國剪紙講究設色，由於紅色象徵吉祥喜慶，其創作多以紅紙為材，且常以系列形式出現。這些剪紙收納於小巧的冊頁中，展現出豐富多元的題材——例如猛虎與孔雀的雄姿、京劇臉譜的韻味、寶塔樓閣的多面風貌、以及各地獨特的山水風光。另一顯著特徵在於其濃厚象徵意義與圖像語言，作品往往蘊含着更深層的寓意。例如松鶴組合常寄寓長壽，既祝福晚年健康長壽，也祈願婚姻長久美滿。此外，中國剪紙亦同樣兼具敘事功能，不僅能再現經典故事場景，亦常透過視覺敘事傳遞教化意義。

本展將首先概述瑞士與中國剪紙的歷史發展進程，繼而透過展品間的對話與主體形式的對照，展現兩地作品的多元面貌。我們誠摯邀請您前來探索並對照這些來自瑞士和中國的壯麗文化遺產。

展覽概念：孔慧銳

從中國到歐洲

剪紙藝術在中國北方已傳承近兩千年。其得以普及，實賴東漢宦官蔡倫於公元105年首次記載造紙之法，使紙張的發明真正推動了這門技藝的普及。約百年後，彩色紙張出現，並被用於製作皮影戲人偶。然而，剪紙習俗直至明朝(1368-1644年)才被廣泛流傳，並在清朝光緒年間(1644-1912年)達到高峰。材料價格低廉且無需複雜訓練的特點，使剪紙尤其受到中國農婦的歡迎。

開拓者 < 01

- Albertus Cerbrand Reesen, 《籃中鴨兔》，1773年，14 x 9.7 厘米
- 匿名, 《聖芭芭拉, 礦工的守護聖人》，18世紀末，24 x 15 厘米
- Jean Huber, 《牧羊》，18世紀，白色剪紙，10 x 10 厘米
- Antoinette Lisette Fäsi, 《樹下牧群》(複製品)，1801年，44 x 26 厘米
- Johann Jakob Hauswirth, 《雙馬標誌》，1850年，11 x 15 厘米
- Johann Jakob Hauswirth, 《花瓶》，1860年，16 x 19.5 厘米

隨着絲綢之路貿易的興盛，彩色紙張與剪紙藝術最終傳入至中東地區，並於17世紀首次出現在歐洲。阿姆斯特丹逐漸發展成為「knipsels」(荷蘭對剪紙藝術的稱呼)這一種新技藝的中心。展覽中，Albertus Cerbrand REESEN於1773年創作的花絲工藝籃子剪紙作品，正是這一早期階段的代表。

瑞士剪紙

所謂的「蕾絲畫」，是指那些於18至19世紀由修女們傾心大量製作、以白色羊皮紙剪製成，並作為中心圖案裝飾性邊框的作品。該中央圖像多為水彩畫，並常描繪聖人形象，例如本展覽中呈現的聖芭芭拉作品。

與此同時在瑞士，因加爾文主義而與荷蘭有緊密聯繫的日內瓦，成為了早期剪紙藝術的重要中心。Jean HUBER(1721-1786)的白色剪紙作品《牧羊》是18世紀那個時期的典型題材。這幅由Antoinette Lisette FÄSI創作於1801年的風景剪紙作品與早期畢德麥亞風格的剪紙藝術大約屬同一時期，其風格預示了後來定義瑞士剪紙傳統的某些特徵。大約在Fäsi之後五十年，Johann Jakob HAUSWIRTH(1809-1871年)創作出了至今仍影響着瑞士剪紙藝術的作品。這位被視為「公認的瑞士傳統剪紙奠基者」所帶來的創新與圖案主題，不僅被後世採納和演變，並最終催生出獨立的創作理念。

早期大師 < 02

- Louis David Saugy, 《牛群與牛奶製作》，1932年，27 x 30.5 厘米
- Louis David Saugy, 《四間阿爾卑斯山的小木屋》，20世紀初，29 x 39.5 厘米
- Louis David Saugy, 《高山趕牧歸來(趕牧下山節)》，1920年，33.7 x 48 厘米

Louis SAUGY (1871-1953年)同樣活躍於Pays d'Enhaut地區。他在擔任郵差工作的過程中接觸到Hauswirth的作品，並於1903年開始剪紙創作。他的構圖充滿幽默感與豐富的生活軼趣，細節上顯得更加富動感與活力。

- Christian Schwizgebel, 《山間小屋》, 1980年, 21.5 x 36.5 厘米
- Christian Schwizgebel, 《野豬與鹿之林》, 1975年, 21.5 x 36.5 厘米
- David Regez, 《林中獵人》, 1975年, 15 x 50 厘米
- David Regez, 《趕牧至山間牧場(趕牧上山節)》, 1975年, 15 x 50 厘米
- Ueli Hofer, 《鄉村生活》, 1985年, 33 x 44 厘米
- Silvia Schläpfer-von Salis, 《帶池塘的公園景觀》, 1995年, 32.8 x 46.8 厘米

資深獵人Christian SCHWIZGEBEL (1914–1994年) 多以狩獵場景與野生動物為創作主題，作品以清晰的構圖、剛勁的線條，及重複運用特定元素為特點。這位被譽為傳統瑞士剪影「技藝大師」的藝術家，作品在其生前已屬稀有且備受追捧。來自錫默河谷地區的David REGEZ (1916–1984年) 年少時便在剪影比賽中屢獲佳績。在Hauswirth非對稱的「阿爾卑斯山遊行」圖式基礎上進一步發展，透過融入更大面積的留白區域，創作出構圖疏朗的冬日景緻，並以看似對稱、寬闊的剪影建立出自身獨特的風格。他被譽為「Johann Jakob Hauswirth的真正繼承者」。Ueli HOFER (生於1952年) 對瑞士剪紙藝術的國際知名度做出了重要貢獻。其作品的非凡之處，在於其源源不絕創意，即使在最微小的細節中也充滿巧思，且技藝精湛。Silvia SCHLÄPFER-VON SALIS (1903–2001年) 那相對粗獷的剪影與細膩的色彩運用瞬間抓住了觀者的目光。在其《風景》(1995年) 作品中，一座圓形池塘格外突出，整體構圖以對稱排列的建築與形態奇特的樹木為特色。

04 > 剪影

- 匿名, 《女子肖像》18世紀, 金色胸針, 反面描金玻璃剪影, 4.2 x 2.8 厘米
- 匿名, 《紳士剪影》, 19世紀初, 畢德麥亞, 12 x 10.2 厘米
- 匿名, 《摩拉維亞弟兄會成員剪影》, 18世紀, 各 7.5 x 5.4 厘米
- 匿名, 《坐在桌旁的男士剪影》, 19世紀初, 畢德麥亞, 19.5 x 18.5 厘米
- 匿名, 《德國兄弟會4位成員剪影》, 1855年, 墨染, 6.3 x 3 厘米
- 匿名, 《紀念黑森-卡塞爾的路易絲皇后》, 1898年, 瓷器剪影, 9 x 13 厘米
- 匿名, 《De Coulon家族》, 納沙泰爾, 19世紀初, 畢德麥亞, 35.5 x 51.7 厘米

早在1750年代，製作黑色肖像剪影的技藝從倫敦傳至巴黎。以法國財政大臣Étienne de Silhouette命名的這種藝術形式大約在1770年至1830年間極為流行剪影作品的題材涵蓋個人、群體(例如本次展覽中展出的摩拉維亞弟兄會成員)乃至整個家庭(如來自納沙泰爾的De Coulon家族)。此類剪影肖像在畢德麥亞時期(1803–1846年)尤為盛行，但隨着1840年代末攝影技術的發明而逐漸被取代。

05 > 多樣化

- Karl Fröhlich, 《墮馬》, 19世紀, 9 x 10.5 厘米
- Anne Schiller, 《簪花女子》, 1881年, 23 x 14.5 厘米
- 匿名, 《情書、丘比特與小狗》, 青年風格, 約1900年, 16.5 x 19.1 厘米
- NG (藝術家署名), 《日內瓦湖上的西庸城堡》, 20世紀初, 17 x 11.8 厘米

- Pol Budmiger, 《愛蒙塔爾的冬天》, 1993年, 6.2 x 12.6 厘米
- Bruno Weber, 《花園閘門》, 1990年, 33.8 x 49.2 厘米
- Gertrud Wyss-Trachsel, 《心形圖案, 孩子與動物》, 1980年, 30 x 30 厘米

《墮馬》這件作品展現了Karl FRÖHLICH's(1821-1898年)的幽默感。而接着的兩幅剪紙作品則分別創作於象徵主義和新藝術運動時期, 展現了不同風格如何透過相異的形式語言被吸納與呈現。Pol BUDMIGER's (生於1968年)《愛蒙塔爾的冬天》的作品中, 隨後向上延伸至山脈地平線時逐漸開闊。Bruno WEBER's (生於1941年) 對黑白兩色的巧妙運用, 如同在作品《花園閘門》所見, 營造出無人能及的獨特意境。Gertrud WYSS-TRACHSEL(1907–2000年)的剪紙作品獨具魅力。《心性圖案, 孩子與動物》作品中充滿了漫步的孩童與可愛的動物。

中國剪紙

中國剪紙藝術同樣展現出極其豐富的風格、主題與理念。其創作主題既包含世代傳承的傳統題材, 也涵蓋當代社會議題與批判性思考問題。大多數主題具有象徵性並源於中國傳統的圖像誌與神話體系。動植物主題始終最為流行, 因這些紋樣不僅極具裝飾性, 還傳達了深厚的象徵意義。

06 > 山水與建築

- 4 x 《長城》, 選自《長城》系列, 浙江省, 玉環市
- 《牌坊》|《長廊》|《十七孔橋》|《玉帶橋》, 選自《頤和園》系列, 浙江省, 平陽縣|玉環市
- 《雙清別墅》|《香山公園》|《見心齋》(江南風格園林)|《碧雲寺金剛寶座塔》, 選自《香山風景》系列, 浙江省, 玉環市
- 2 x 《寶塔》, 選自《塔》系列
- 張多堂, 《普救寺鶯鶯塔》, 永濟縣, 2025年, 88.3 x 30 厘米, 山西省, 廣靈縣, 中國廣靈剪紙藝術博物館
- 張多堂, 《永祚寺太原雙塔》, 太原市, 2025年, 88.3 x 30 厘米, 山西省, 廣靈縣, 中國廣靈剪紙藝術博物館
- 2 x 《寶塔》, 選自《塔》系列
- 2 x 《園中亭》, 選自《上海風景》系列, 浙江省, 玉環市
- 《肇慶市七星岩》|《廣州市白雲山》選自《廣州風景》系列, 浙江省, 玉環市
- 4 x 《無錫的亭台樓閣》, 選自《無錫風景》系列, 浙江省, 玉環市
- 《山水》, 3色剪紙, 106 x 60 厘米, 山西省, 廣靈縣, 中國廣靈剪紙藝術博物館
- 5 x 《亭台花園》, 選自《蘇州風景》系列, 浙江省, 玉環市
- 5 x 《扇面山水》, 選自《古代山水》系列, 浙江省, 溫州市
- 曹晉愷, 《香港雪花》, 2026年, 金紙裱於米色水彩紙上, 手工剪紙(上), 機器切割(下), 各22 x 19厘米

亦有整套剪紙作品專門呈現城市、地域與自然山水。其中一套別緻的作品將溫州奇幻如畫的山水景致描繪於扇面之上。廣靈地區所創作的寶塔系列剪紙亦因其設計與精湛的工藝而格外引人注目。曹晉愷(生於1990年)的兩幅剪紙作品《香港雪花》清晰地展示了手工剪裁與數控(CNC)機器切割之間的微小差異。

07 > 故事與文化遺產

- 《彈琵琶的仕女》|《園中持扇的仕女》，浙江省，樂清市
- 《黛玉葬花》|《賈寶玉》，選自《紅樓夢》系列，江蘇省，揚州市
- 《混江龍，李俊》|《母大蟲，顧大娘》|《浪子，燕青》|《白日鼠，白勝》|《沒面目，焦挺》|《鐵臂將，蔡福》，選自《水滸傳》系列
- 《行者，武松》，選自《中國古代人物》系列，廣東省，佛山市
- 6 x 《孫悟空三打白骨精》，選自《西遊四傑》系列，浙江省，玉環市和樂清市
- 《猴王，孫悟空》|《豬八戒》|《半妖沙悟淨》|《唐三藏》，選自《西遊四傑》系列，廣東省，佛山市
- 2 x 《花木蘭》，浙江省，玉環市
- 《梁紅玉》|《穆桂英》，選自《巾幗英雄》系列，浙江省，樂清市
- 《詩人屈原》，(楚辭的作者)，選自《屈原》系列，浙江省，玉環市
- 《讀書的古人》，選自《雅韻：花卉剪紙》系列，浙江省，樂清市
- 《吹笛子的仕女》|《彈琵琶的仕女》|《吹笙的仕女》|《彈琵琶的仕女》，選自《中國古代雅韻》系列，浙江省，樂清市
- 2 x 《北獅滾球》，選自《舞獅》系列，江蘇省，揚州市
- 《後打》|《交踢》，選自《踢毽子》系列，廣東省，佛山市
- 《舞動的彝族女子》|《舞動的苗族男女》，選自《雙人舞》系列，江蘇省，揚州市
- 2 x 《拳術動作》，選自《拳術》系列，廣東省，佛山市
- 4 x 《劍舞動作》，選自《劍舞》系列，廣東省，佛山市

亦有系列取材自中國古典文學名著，題材涵蓋：曹雪芹於十八世紀中葉所撰，描繪貴族世家興衰的《紅樓夢》；成書於明代的章回體小說《水滸傳》當中的一百零八將；以及記述唐三藏與三位弟子——齊天大聖孫悟空、半妖沙悟淨以及豬八戒（豬悟能）——西行取經傳奇歷險的《西遊記》。剪紙題材亦見以單一人物為題材，例如詩人屈原或傳奇巾幗英雄如穆桂英和花木蘭。也有以文化遺產為主題，例如舞蹈、舞獅，以及描繪太極劍術這種體育活動的作品。

歷史與文化大革命 < 08

- 《提燈的男子》|《遙望呼喚》，選自《長征途上 1934-1936年》系列
- 2 x 《諾爾曼·白求恩博士》，選自《白求恩》系列，浙江省，玉環市
- 《李自成起義》|《方臘起義》，選自《農民起義》系列，浙江省，平陽縣
- 《高玉寶智斗周扒皮》|《周扒皮受懲》，選自《半夜雞叫》系列，江蘇省，揚州市
- 2 x 《中國現代化》，選自《自力更生，發奮圖強》系列，浙江省，樂清市
- 《赤腳醫生》，選自《預測風雲》系列，浙江省，樂清市
- 《唱歌的小孩》，選自《革命歌曲大家唱》系列，浙江省，樂清市
- 2 x 《聽電台的小孩》|《手持海報的青年》，選自《紅小兵》系列，浙江省，樂清市

本牆及相鄰展牆上所陳列的多數剪紙作品皆創作於1966年至1976年的「文化大革命」時期，並被當時作為政治宣傳的工具。《長征途上》系列作品描繪了年輕與年長的紅軍形象。諾爾曼·白求恩

(1890–1939年)是加拿大著名外科醫生。他於1938年遠赴中國，培訓醫務人員，並挽救了無數生命。

這兩幅描繪農民起義的紅色剪紙，在文化大革命期間的「批孔」運動中，曾被用作政治宣傳圖像。高玉寶於1955年出版的自傳體小說《半夜雞叫》，講述了貪婪的地主周扒皮透過模仿雞鳴，逼迫農民提前起床勞作。農家少年高玉寶最終識破地主的詭計，並聯合其他農民將其痛打一頓。

採用圓形構圖，通過描繪工廠與田間拖拉機的生產圖景的系列作品，呈現了1958至1962年大躍進期間工業現代化的時代風貌。化大革命期間，接受過基礎醫療培訓的青年被稱為「赤腳醫生」，他們在鄉村提供醫療照護與衛生服務。

紅小兵，亦稱小紅衛兵或小紅兵，是文化大革命期間成立的少年兒童組織。該組織於1978年解散。

革命樣板戲 < 09

- 2 x 《紅色娘子軍舞者》，選自《演革命戲做革命人》系列，江蘇省，揚州市
- 《提燈和剷的女人》，選自《革命文藝》系列，廣東省，佛山市
- 《阿慶嫂，茶館老闆》|《郭建光，紅軍指導員》，選自《沙家浜—革命現代京劇》系列，浙江省，玉環市
- 《白毛女舞者》，選自《演革命戲做革命人》系列，江蘇省，揚州市
- 《逃到山上前的白毛女》|《歸來後的白毛女》，選自《白毛女》系列，浙江省，樂清市
- 2 x 《紅色娘子軍舞者》，選自《紅色娘子軍》系列，江蘇省，揚州市

這些描繪文化大革命時期樣板戲及其他藝術形式的剪紙作品，彰顯了中國共產黨試圖確立為民族認同的革命浪漫主義。《紅色娘子軍》是一部於1964年首演的中國芭蕾舞劇，故事講述了海南島上一個農家女孩。其原型源於1931年成立的中國工農紅軍第二獨立師中全部由女性組成的部隊。

以沙家浜鎮命名的歌劇是另一部經典之作。故事講述共產黨員阿慶嫂在抗日戰爭期間(1937-1945年)，化身茶館老闆娘，為指導員郭建光率領的傷兵提供藏身庇護。

這兩幅來自同一套共六幅的剪紙描繪了由毛澤東之妻江青(1914-1991年)所執導的著名革命戲曲《白毛女》故事。這部樣板戲講述了一個年輕農家女孩遭受惡霸地主折磨，逃入深山後頭髮變白，後來加入了八路軍投身革命的故事。

中瑞剪藝對話

10 > 仕女, 將軍與情人

- 2 x 《伶人》，選自《表演藝術家》系列，天津市
- 《樊梨花》，一位武藝超群的巾幗英雄，並參與過無數戰役。
- 《阮桂英》，是傳統京劇《慶頂珠》中的虛構人物。
- 《紅拂》，唐代傳奇中的武術高手，同時也是一名歌妓。

- 《孫尚香》，又稱孫夫人，是蜀漢開國君主劉備的妻子。
- 美女《貂蟬》，於公元192年說服了武將呂布，讓他弑殺暴君董卓。
- 《崔鶯鶯》，於《西廂記》中與書生張生相戀。
- 《鐵鏡公主》，傳統京劇《四郎探母》中的虛構人物。
- 《穆桂英》，因在戰場上擒獲楊宗保並與他結為夫婦而聞名。
- 《昇平公主》，郭曖的妻子，以聰慧賢淑、才情出眾聞名。
- 《秦湘蘭》，又名「香蓮花」，是中國戲曲中的虛構人物。
- Martha Kneusslin (1911–1987年)，《哈德曼與夫人》，1982年，15.5 x 13.5 厘米
- Klaus Berger (*1981年)，《愛意綻放》(情人)，1981年，第一部分(共兩部)，13.2 x 17.5 厘米
- Peter Mauch (*1941年)，《采蘑菇的人》，1985年，6.6 x 11 厘米
- 匿名，《嘉年華上的芭蕾舞者與丑角》，20世紀初，裝飾派藝術，14 x 10 厘米
- 《項羽》(公元前232-202年)，在秦朝滅亡後，曾統轄中國大片疆域。
- 《趙匡胤》(927-976年)，宋朝開國皇帝，是為宋太祖。
- 《姜子牙》(公元前1129-1015年) 建立強盛之齊國，國祚綿延逾八百年。
- 《孫悟空》，亦稱齊天大聖，為《西遊記》主角之一。
- 《吳起》(約公元前440-391年)，戰國初期著名軍事家與思想家。
- 《單雄信》(公元前?-621年)，綽號「飛將」，為隋唐之際猛將。
- 《荊軻》(公元前?-227年)，中國古代著名刺客，被後世奉為義士。
- 《楊香武》，京劇中的武丑角色，一身懷絕技的俠盜。
- 《包拯》(999–1062年) 亦稱「包青天」，為北宋著名清官。
- 《呼延慶》，北宋時期的好漢，武藝高強，立志為家族復仇。
- 2 x 《伶人》，選自《表演藝術家》系列，天津市

這套共二十幅，描繪了多位虛構與歷史人物肖像的紅黑雙色剪紙，是由平遙縣花園街傑藝苑剪紙服務中心的侯全英於1986年創作。侯全英1949年出生於山西省平遙縣城，是剪紙世家的第六代傳人。

11 > 工藝

- Nelli Naef (*1935年)，《葡萄採摘時節》(Wimmet)，1983年，18.5 x 32.7 厘米
 - Christoph Wyss (*1957年)，《測量員》(Der Geometer)，1978年，20.8 x 30 厘米
- Nelli Naef與Christoph Wyss以剪紙刻畫工藝場景之作，與近六米長的《百工圖》卷軸並置，展現了中西方剪藝的空間對話。
- 《百工圖》，32 x 417 厘米，山西省，中國廣靈剪紙藝術博物館
- 《百工圖》於6米長卷上描繪了100種不同工藝。展現出清朝時期，民間百姓生產、生活的方方面面，是各行各業辛勤勞作的真實寫照。此作取材自山西省廣靈縣水神堂正殿西側，「百工社」內的東西兩壁畫。該建築群始建於明代嘉靖年間。

12 > 生肖與四季

- Ernst Oppliger，《生肖之樹》，1980年，直徑 17.5 厘米
- 侯全英，《十二生肖》，含有12張剪紙的小冊子，2020年，14.8 x 14.8 x 1 厘米

- 張棟，《生肖納福》，2025年，60.2 x 50.5 厘米
- 張棟，《龍鳳納福》，2025年，71 x 49 厘米
- 侯全英，《龍鳳呈祥》，2025年，直徑 36 厘米
- Ernst Oppliger，《大樹》，1983年，直徑 55 厘米
- Ernst Oppliger，《小樹》，1990年，陰刻，直徑 4 厘米
- Ernst Oppliger，《小樹》，1990年，陽刻，直徑 4 厘米
- 侯全英，《福》，2025年，19.8 x 13.3 厘米
- 侯全英，《生肖賀壽圖》，2025年，18.4 x 13.2 厘米
- 侯全英，《壽》，2025年，19.8 x 13.3 厘米
- 侯全英，《龍鳳雙喜》，2025年，直徑 26 厘米
- Ernst Oppliger，《雙龍》，1990年，直徑 25.7 厘米
- David Regez，《阿爾卑斯山的夏日生活》，1975年，37.3 x 50 厘米
- Heidi Widmer (*1941年)，《秋日》，1998年，29.3 x 44.5 厘米
- David Regez，《冬日森林》，1980年，37.6 x 49.7 厘米
- Ueli Hofer (*1952年)，《秘境蘇醒》，1985年，27 x 19 厘米

Ernst Oppliger's (*1950)作品下的樹木，遵循「其上如此，其下亦然」的法則，並與象徵陰陽的龍鳳相互呼應。龍與鳳所展現的生命陰陽消長、往復循環的主題，亦見於描繪阿爾卑斯山牧人與牲畜上山下谷的傳統瑞士剪紙中。某種意義上說，剪紙的對稱形式，正是生命平衡之道的寫照。

- 《清明上河圖》，39 x 670.20 厘米

原卷縱25.5厘米，橫5.25米，為北宋畫家張擇端所作，細膩描繪了北宋都城汴京（今開封）的繁華景象與百姓日常生活。本次展出的這件剪紙作品，產自山西省廣靈縣的中國廣靈剪紙藝術博物館，乃據趙孟頫摹本創作。全卷人物共有814人（唯女子僅20人）、動物60隻、建築30幢、車20架、船28艘、轎8頂、樹木170棵。

13 > 動物

- Hans Gurtner (*1952年)，《熊》，1987年，4.5 x 6 厘米
- 4 x《熊貓與竹》，選自《熊貓主題》系列，廣東省，佛山市
- 5 x《熊貓與竹》，選自《大熊貓》系列
- Ruth Stalder-Beer (*1944年)，《無事生非》，1993年，12.5 x 16.5 厘米
- Ueli Hofer，《孔雀》，1990年，10 x 14.5 厘米
- 4 x《孔雀與牡丹》，選自《孔雀》系列，浙江省，樂清市
- 4 x《仙鶴與松樹》，選自《松鶴》系列，浙江省，玉環市
- Samuel Frutiger (*1973年)，《鵝群》，1997年，9.7 x 25.9 厘米
- Peter Germann (*1952年)，《鳥與花》，1978年，15.8 x 21.4 厘米
- Käthi Knuchel (*1935年)，《套貓》，1994年，14.3 x 18.8 厘米
- 4 x《嘯虎》，選自《老虎》系列，江蘇省，揚州市
- Marianne Pauschard (1945–2010年)，《三隻小貓》，1996年，14.5 x 18.3 厘米
- Barbara Seiler (*1956年)，《貓》，1993年，10 x 12 厘米

- 《老虎》，選自《八大虎》系列，浙江省，樂清市
- Barbara Seiler (*1956年)，《貓》，1993年，10 x 12 厘米
- Hans Schärz (1912–2002年)，《林中動物與斗羚》，1966年，25 x 37 厘米
- Ueli Hauswirth (*1944年)，《農舍、岩羚與山羊》，1977年，15 x 22.2 厘米
- Rosita Pulver (1926–2011年)，《野生動物》，1998年，22 x 16 厘米

14 > 抽象與裝飾圖案

- Bendicht Friedli，《瀑布》，1966年，58.5 x 19.6 厘米
- 5 x《裝飾圖案》，選自《民族紋飾》系列，浙江省，樂清市
- 4 x《宮廷花燈》，選自《宮燈》系列
- Peter Germann，《抽象結構II》，1996年，24.3 x 15.3 厘米

抽象當代形式在此與裝飾元素互相交織。展品包括Peter Germann's (*1930年)的實驗性作品《抽象結構》，以及 Bendicht Friedli (*1930年)的作品《瀑布》。其間穿插着產自浙江樂清，以花卉植物作裝飾的中國剪紙(被稱為「民族圖案」)，以及北京故宮的宮燈。

15 > 四季

- Christiane 與 Jacqueline Saugy (*1951年)，《趕牧至山間牧場》，1977年，32.5 x 46.5 厘米
- 張棟，《梅》(冬季 / 不屈)|《蘭》(春季 / 正直)|《竹》(夏季 / 謙遜)|《菊》(秋季 / 高潔)，選自「四君子」系列，2025年，68 x 28.6 厘米
- Matthias Kündig (*1965年)，《四季之樹》，1984年，20.7 x 13 厘米
- Anita Raaflaub-Waelti (*1961年)，《季節》，1984年，24.7 x 34.7 厘米

張棟以陰刻技法創作的「四君子」系列中，梅花比喻堅毅(冬)、蘭花代表正義(春)、竹表示謙遜(夏)，而菊花則象徵純淨(秋)，作品將四時之景，各寄於一物。而Matthias Kündig的作品則以一樹納四季——於同一大樹上衍生出四棵小樹，分別呈現冬、春、夏、秋之景。

16 > 花束

- Edi Risler (*1929年)，《山野花卉》，1986年，33 x 41.7 厘米
- Nelli Naef (*1935年)，《花束》，1983年，22 x 14 厘米
- Klaus Berger (*1931年)，《水果盤》，1989年，15 x 20 厘米
- Bruno Pfeiffer (*1943年)，《在風中》，1998年，17 x 11.5 厘米
- Anne Rosat (*1935年)，《心有繁花》，1978年，12 x 16 厘米
- Elisabeth Balmer (*1951年)，《花盆》，1986年，10 x 10.7 厘米
- 4 x《梅花》，選自《梅》系列，上海市
- 9 x《菊花》，選自《菊花》系列，浙江省，溫州市| 玉環市和江蘇省，揚州市
- 3 x《花籃》，選自《花蝶》系列，浙江省，樂清市
- 4 x《花朵》，選自《花》系列，江蘇省，揚州市
- 6 x《花朵》，選自《花鳥瓶》系列，浙江省，樂清市
- 5 x《插花》選自《花》系列，天津市

這面牆上，衆多以花卉爲題的單一剪紙作品被拼組成一個色彩繽紛的佈局，其中包括單枝的花朵，以及豐盛華麗的花束。

入口:

左邊: 曹晉愷，《馬到成功——馬年剪紙》，2026年，手工剪紙 (左) | 鐳射切割 (右)，各 26.5 x 21.5 厘米

右邊: 侯全英，《馬》，2026年，各 29 x 29 厘米