

Switzerland China

75 Years in
75 Objects

中 75
国 载
瑞 75
士 物

Preface

by Federal Councillor Ignazio Cassis

On 17 January 1950, Switzerland became one of the first Western nations to recognise the People's Republic of China. Through a telegram sent by Federal Councillor Max Petitpierre to Chairman Mao Zedong, our two countries opened a new chapter in their history—one marked by mutual respect, pragmatism, and openness.

Over the decades, Swiss–Chinese relations have grown steadily and purposefully. Now, 75 years later, we celebrate a partnership that has withstood the test of time: a dialogue nourished by Switzerland's tradition of neutrality and good offices, and one that continues to adapt to the challenges and opportunities of an evolving world.

Since 2016, our fruitful and multifaceted ties have carried the name of an Innovative Strategic Partnership. This framework today sustains more than 30 regular dialogues between our governments, covering a wide range of fields—from trade and finance to security, human rights, development, education and scientific research.

China has become Switzerland's third most important trade partner worldwide. Together, we can be proud of the pioneering spirit

序言

瑞士联邦委员伊尼亚齐奥·卡西斯

1950年1月17日，瑞士联邦委员马克斯·彼蒂彼爱向毛泽东主席发出电报，瑞士成为最早承认中华人民共和国的西方国家之一，两国关系开启了基于尊重、务实、开放精神的历史新篇章。

多年来，两国关系始终目标明确、步伐稳健地向前发展。75载后的今天，我们共同庆贺这段历久弥坚的伙伴关系：根植于瑞士奉行的中立政策与斡旋传统，始终与时俱进，积极应对世界日新月异的发展变化所带来的挑战与机遇。

2016年，双方将富有成果、多元互动的双边关系提升至“创新战略伙伴关系”。如今，依托该关系框架，两国政府在金融贸易、安全事务、人权对话、发展合作、教育及科学研究等广泛领域建立了三十多个定期对话机制。

现今，中国已成为瑞士全球第三大贸易合作伙伴。我们对双方在合作中展现出的开拓精神深感自豪——2013年签署的自由贸易协定正是践行这一精神的重要里程碑。

为纪念瑞中建交75周年，我们甄选出75件珍贵实物——它们所承载的相遇、合作与情谊，共同铸就了双方相互尊重、面向未来的双边关系。它们所讲述的故事远超政治

that has guided our cooperation—with the Free Trade Agreement of 2013 standing as a milestone in our common journey.

To mark this 75th we present 75 objects—tangible witnesses to encounters, collaborations and friendships that have shaped the respectful and forward-looking relationship between our two nations. These objects tell stories that go beyond politics: they speak of people, of ideas, and of the human dimension that lies at the heart of diplomacy.

This book is itself the fruit of close cooperation between dedicated teams in Switzerland and at our Embassy in China.

As we honour the past, we also turn towards the future. May this publication deepen appreciation of the richness of Swiss–Chinese relations and inspire new generations to carry forward this shared legacy with creativity, responsibility and confidence.



Ignazio Cassis
Federal Councillor

范畴，是鲜活的民众交流、思想涌动与人文关怀——这一切，正是外交事业的精髓之所在。

本书亦是瑞士国内团队与驻华使馆团队紧密合作的结晶。

铭记历史的同时，我们展望未来。愿本书能加深大家对瑞中关系丰富内涵的理解，并激励后辈以创造力、责任心和自信心共同传承这份宝贵遗产。

Introduction

During his visit to Hong Kong in May 2025, Federal Councillor Ignazio Cassis stood before a photograph showing countless everyday objects arranged so closely together that they formed an entirely new image. Federal Councillor Cassis was inspired to tell the story of the anniversary of diplomatic relations between Switzerland and China in a similarly unconventional way. Instead of merely tracing historical milestones such as the signing of treaties, state visits, or diplomatic exchanges, he imagined letting objects take centre stage and act as storytellers.

This book follows that inspiration. It brings together a collection of objects that embody connections between people and reach beyond politics and diplomacy. While objects cannot speak, they carry biographies. Each biography reveals how and when an object was created, who used and transformed it, where it travelled and what meanings it acquired. Taken together, these layers form part of the shared history of Switzerland and China.

The objects presented here range from everyday items to rare artefacts. Some were discovered in archives, museum collections or private estates across both countries, while others were bought online or in shops. They appear in a non-hierarchical, chronological order to reflect history not as a single line but as a mosaic of encounters with no claim of comprehensiveness. Behind each object stand individuals, families and communi-

前言

2025年5月，瑞士联邦委员伊尼亚齐奥·卡西斯到访香港。访问期间，他在一幅摄影作品前驻足端详：画面上，无数日常物件紧密铺排在一起。这使他灵感乍现：何不以同样富有创意的方式来讲述瑞士与中国建交周年的故事？与其通过纪念稿件的传统形式回溯两国间条约签署、国事访问或外交往来等历史节点，不如让物品成为叙事的主角来讲故事。

本书的编写由此展开。书中所收录的特殊物件，超越政治与外交的叙事框架，是瑞中两国人民深厚情谊的见证。它们沉默无言，却承载着鲜活的历史记忆：每一件物品，凝结着时代的底色，记载着使用者和改造者的故事，跨越山海，意义深远。这些片段交织叠加，共同编织出两国记忆中不可磨灭的篇章。

这些物件既有日常之物，也有稀世珍品，有些收藏于两国的档案馆、博物馆及私人宅邸中，有些则寻觅于电商及线下实体店。它们在书中以时间排序呈现，不列等级，旨在反映历史的真实面貌，因此并非单向叙事，而是一幅由无数相遇交织而成的镶嵌画，不求巨细无遗。每一件物品都代表着具体的个人、家庭与群体。这些真实鲜活的经历，编织并不断塑造着两国之间的情感纽带。本书选录的75个物件，不求穷尽，亦非为了重述外交历程或解读历史事件，而是聚焦物品背后值得被讲述的故事。当然，这其中难免会遗漏一些机构、企业或个人的贡献，若本书由不同

ties whose lived experiences shaped, and continue to shape, the ties between the two nations. The selection presented here does not claim to be exhaustive, nor does it aim to revisit the history of diplomatic relations or provide a commentary on historical events. Instead, it highlights 75 objects with stories worth telling. Inevitably, some contributions of institutions, companies, or individuals are omitted. A different team of researchers would have come up with an entirely different selection of objects, with stories just as worth telling. The purpose of this book is to supplement existing accounts by shifting the perspective—from official milestones to the material traces of lived experience. These traces contain shared global histories but also very personal experiences.

Some stories emerged through unexpected discoveries in archives, such as the letters and correspondence of Swiss journalist Fernand Gigon, preserved in the Cantonal Library of Jura. These documents reveal the efforts Gigon undertook to obtain a visa and how his travels to China gave rise to lasting connections and a lifelong fascination with the country. Other accounts were unearthed through the oral testimonies of relatives and are told here for the first time—for instance, the story of Clown Dimitri's collection of elephant figures. As a member of one of the first official cultural delegations to China, he was fascinated by the craftsmanship of local artisans and even had a statue custom made, which later had to be flown by helicopter to his mountain home in Ticino.

的团队策划，完全可能选出截然不同的物件，也同样蕴藏着值得讲述的故事。本书旨在通过转换视角来补充既有叙事，从官方叙事中的重大事件，转向个体亲历者所留下的物理印记。这些印记既承载着共同的全球历史，也铭刻着极其个人化的独特经历。

有些故事源于档案中的不期而遇——比如在汝拉州立图书馆发现的瑞士记者费尔南德·吉贡的书信与往来函件。这些信函记录了他为获得签证付出的努力，见证了他的中国之行，记载了他与这片土地结下的深厚渊源，以及延续一生的中国情结。还有一些往事凭借亲友的口述首次得以披露，例如小丑艺术家迪米特里与他心爱的大象雕塑的故事。迪米特里是最早赴华的官方文化代表团成员之一，中国手工艺令他深深着迷。他定制了一尊大象雕塑，甚至不惜动用直升机，将其空运至位于提契诺山间的家中。

有些物件则承载着瑞中关系史上的重要时刻，反映出两国间的深厚联系。例如，电梯零部件让人回想起中国与西方企业组建的第一家合资公司，由瑞士迅达集团与中国建设机械总公司共同创立；还有些物件则让人联想到特定的历史事件，比如1954年中国代表团首度参加日内瓦国际会议后，周恩来总理带给妻子邓颖超的干花；另有一些物件则体现出个人之间的邂逅，比如用牦牛绒缝制的杯垫，源自一位在成都经营店铺的瑞士女性，她将缝纫技艺传授给藏族妇女，并代为销售她们制作的工艺品。

许多本书中收录的物件为首次亮相。在搜集过程中，北京与伯尔尼的研究团队紧密协作，悉心梳理两国档案馆、博

Some objects embody pivotal moments that illustrate the depth of Swiss–Chinese relations. Elevator parts, for instance, recall the first joint venture between a Chinese and a Western company, when Schindler partnered with China Construction Machinery Group. Others evoke historic events, such as the flowers Chinese Premier Zhou Enlai brought to his wife Deng Yingchao after the first participation of a Chinese delegation at an international conference in Geneva in 1954. Still others reflect personal encounters, like the cup coasters made of yak wool, sold in a shop in Chengdu which is run by a Swiss woman who teaches Tibetan women the art of sewing.

Many of the objects in this book are here presented to the public for the very first time. Bringing them together required close cooperation between research teams in Beijing and Bern, who sifted through archives, museum holdings, and private collections, contacting hundreds of people. The process involved extensive communication across time zones and a shared commitment to uncovering overlooked materials. Each object was carefully photographed in an isolated setting, presented with a consistent and neutral look. What emerges is the result of this sustained dialogue and joint effort, reflecting the same spirit of exchange that characterises the history of the relationship between Switzerland and China.

The book itself becomes an object of cultural connection between Switzerland and China. Printed in China, it pays respect to both traditions through carefully considered design choices. Its open-

物馆藏品及私人收藏，联络走访了数百位相关人士。整个过程伴随着频繁的跨时区沟通，体现了双方潜心发掘历史遗珠的共同执念。每个物件的图片均为独立环境中专业拍摄而成，以统一且中性的视觉风格呈现。作为不懈对话的成果，这次合作一如既往是瑞中两国历史上交流精神的生动写照。

由此，本书亦成为瑞中文化联络的载体。本书在中国印刷，以精心考究的设计语言，向两国传统致以敬意。露脊装订是对瑞士现代主义平面风格的呼应，也根植于中国源于唐代的传统书籍装帧工艺。书匣外观的装帧设计源自中国古籍匣盒的典型形制，为该书又增添一重文化共鸣。字体排印上，瑞士设计的标志性字体“Helvetica”与中国当代字体“方正悠黑”相映成趣，延续着文化的对话。这些元素共同承载着两国在历史、工艺与设计哲学上的相遇与融合。

本书分为三章。第一章回溯瑞士与中国建交之初，并以1974年具有里程碑意义的瑞士官方代表团访华为结；第二章始于首条定期航班的开通，至1996年与1999年的国事访问，全面回顾双方丰硕的交流成果；第三章则从2000年延续至今，充分展现了当前两国关系的深度与广度。

本质上讲，本项目是一场文化外交的深度实践。通过将关注点从官方宏大叙事转向日常生活痕迹，让历史变得可触摸、可感知、可共鸣。在此，我们诚挚邀请读者，带着好奇和思考，去探寻一个个物件背后的故事，从中发现瑞中两国关系得以不断发展的全新视角。

spine binding, often associated with modernist Swiss graphic design, is also deeply rooted in China's own bookmaking heritage, with origins tracing back to the Tang dynasty. The slipcase, a popular feature in Chinese tradition, adds another layer of cultural resonance. Even the typography reflects this dialogue: Helvetica, an icon of Swiss design, is paired with FZYouHei, a contemporary Chinese font. Together, these elements embody a meeting point of history, craftsmanship, and design philosophies from both countries.

The book is structured in three chapters. The first traces the beginnings of relations between Switzerland and China and concludes with the landmark official Swiss delegation to China in 1974. The second covers a period of fruitful exchanges, starting with the first scheduled flight and highlighted by the state visits of 1996 and 1999. The third brings us from 2000 to the present, reflecting the intensity and breadth of today's relations between the two countries.

At its core this project is an exercise in cultural diplomacy. By shifting the focus from official milestones to the material traces of lived experience, this book shows how history becomes tangible, personal and shared. We invite you to explore these objects with curiosity and reflection, and to discover new perspectives on the long and evolving relationship between Switzerland and China.

Laying the Foundations

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筑基开篇

On 17 January 1950, Swiss President Max Petitpierre sent a telegram to Chairman Mao Zedong. This made Switzerland one of the first Western countries to recognise the People's Republic of China, little more than three months after its founding. In February, Vice Foreign Minister Li Kenong replied, confirming China's willingness to form diplomatic ties. The Swiss Consul in Hong Kong was appointed Chargé d'Affaires ad interim in Beijing, taking temporary office at Yanyue Hutong No. 40. After four rounds of talks, diplomatic relations between Switzerland and the People's Republic of China were formally established on 14 September 1950. In December of the same year, Minister Feng Xuan and Minister Clemente Rezzonico first presented their credentials to the respective governments and were officially accredited, making both diplomatic missions fully functional as legations, as was Swiss practice at the time, until they were upgraded to embassies in 1956 and 1957. The Chinese mission in Switzerland soon constituted the largest and most important representation in Western Europe during the People's Republic's early years. In 1952, China acquired a building in the Muri neighbourhood of Bern, which still serves as its Embassy in Switzerland to this day. Switzerland, meanwhile, set up its premises in the heart of Beijing in the Hutong courtyard at Nanheyan 8C (now No. 23) in February 1951, sharing the premises with Denmark, Norway, Finland and Sweden.

Switzerland's good offices and policy of neutrality were particularly strong hallmarks of the young ties between both countries. The 1954 Geneva Conference on Korea and Indochina in Geneva

1950年1月17日，瑞士联邦主席马克思·彼蒂彼向毛泽东主席致电，瑞士由此成为最早承认中华人民共和国的西方国家之一——此时距新国成立仅三个多月。瑞士驻香港领事被任命为驻北京临时代办，于北京演乐胡同40号院办公。2月，中国外交部副部长李克农复电确认中方建交意愿。经过四轮会谈，瑞士联邦与中华人民共和国于1950年9月14日正式建立外交关系。同年12月，中国驻瑞士公使冯铨与瑞士驻华公使任佐立分别向两国政府递交国书并正式就任，标志着瑞中两国外交机构开始全面运作——按照瑞士当时的惯例，这些机构最初为公使馆级别，后于1956年及1957年相继升格为大使馆。新中国成立初期，中国驻瑞士外交使团迅速发展成为西欧地区规模最大、最重要的外交代表机构。1952年，中国驻瑞士公使馆在瑞士伯尔尼穆里区购入一处建筑作为中国驻瑞士大使馆馆舍，并一直沿用至今。1951年2月，瑞士驻华公使馆落户北京南河沿丙8号院（今23号）。这片位于北京中心区域的外交馆舍群同时也是丹麦、挪威、芬兰、瑞典等国的公使馆所在地。

在两国建交初期，瑞士奉行斡旋外交，其永久中立政策成为强化瑞中双方良好关系最具标志性的纽带。1954年，旨在解决朝鲜问题和印度支那问题的日内瓦国际会议在瑞士召开，此次会议也成为瑞中两国深化互信的重要里程碑。中国政府派出周恩来总理率领的250余人代表团参会，下榻位于日内瓦郊区韦尔苏瓦小镇的花山别墅，并在此接待各国政要、学者和媒体记者。访问期间，周恩来总理与瑞士联邦主席鲁道夫·鲁巴特尔举行会晤，推动两国关系进入实质性改善阶段。这一积极态势在后续活动中持续深化：

marked an important milestone in strengthening trust and understanding between Switzerland and China. China attended the conference with a delegation of over 250 diplomats, translators, and specialists. This delegation, led by Premier Zhou Enlai, welcomed many international officials, experts, and journalists in the Villa Montfleury in Versoix, a place that became the Chinese headquarters during the conference. Premier Zhou met with Swiss President Rodolphe Rubattel during his stay, and relations entered a period of marked improvement. This period was further illustrated by Premier Zhou's attendance at the Swiss National Day celebrations at the Swiss Embassy courtyard in Beijing in 1955 and 1960, as well as the trip of Vice-Premier Chen Yi to Geneva and Bern in 1961, where he met with President Friedrich Traugott Wahlen and Federal Councillor Max Petitpierre.

Even though global tensions strongly influenced the international sphere of this era, the people of Switzerland and China stayed connected—not just through our diplomatic relations, but also thanks to the efforts of individuals. This included Fernand Gigon, the first Western journalist in China, and Qiu Yingjue, the first Chinese student in Switzerland. Cultural and other specialist delegations were invited to visit China while Chinese culture was showcased in Switzerland through exhibitions and fairs. Already in this early stage, there was considerable trade between the two countries. China was the guest country at the Comptoir Suisse national trade fair in 1958 and again in 1975, where it showcased folk art and technological innovations. In 1968, the Swiss Industry and Watch Exhibition took place in Beijing, demonstrating

1955年和1960年，周恩来总理两次出席在瑞士大使馆举行的瑞士国庆日庆典；1961年，陈毅副总理访问日内瓦和伯尔尼，并与联邦主席弗里德里希·特劳戈特·瓦伦及联邦委员马克思·彼蒂彼爱举行会谈。

尽管当时国际局势紧张，全球格局深受影响，瑞士与中国人民始终保持着紧密联系——不仅体现在双边外交关系上，更得益于两国民间力量的积极推动。其中的标志性人物包括：首位赴华采访的西方记者费尔南德·吉贡，以及首位公派赴瑞士留学的中国学生邱应觉。瑞士文化代表团以及其他专家代表团受邀访问中国，同时中国也在瑞士通过举办展览会等形式展现中华文化的魅力。在两国建交初期，瑞中双边贸易往来便相当可观。中国曾于1958年、1975年两次以主宾国身份参加瑞士国家展览会，向世界展示中国传统民间艺术与科技创新成就。1968年，瑞士工业与钟表展在北京举办，体现了中国对瑞士精密制造技术的认可。数据显示，在上世纪六十年代末至七十年代初，中国进口手表中约80%为瑞士制造。

两国间经济合作的另一个重要里程碑是1974年在中国举办的瑞士工业技术展览会，瑞士联邦委员皮埃尔·格拉贝尔主持揭幕仪式，邓小平亲临会场参观。这场展会汇聚了200余家瑞士企业，引发巨大关注。格拉贝尔访华期间，两国签署了瑞中贸易协定，为后续数十年两国之间的深化合作奠定基础，也标志着双边关系进入到新阶段。

China's appreciation of the quality of Swiss engineering and technology. Switzerland accounted for about 80 percent of total watch imports to China in the late sixties and early seventies.

Another important milestone in economic collaboration was the Swiss Industrial Technology Exhibition in 1974, which was inaugurated by Federal Councillor Pierre Graber and attended by Deng Xiaoping. Over 200 Swiss companies showcased their products at the fair, an event which was met with enormous interest. During Graber's visit, the 1974 Treaty on Commerce and Trade was signed, which marked the beginning of a period of deepening relations in the decades to come.





Official telegram

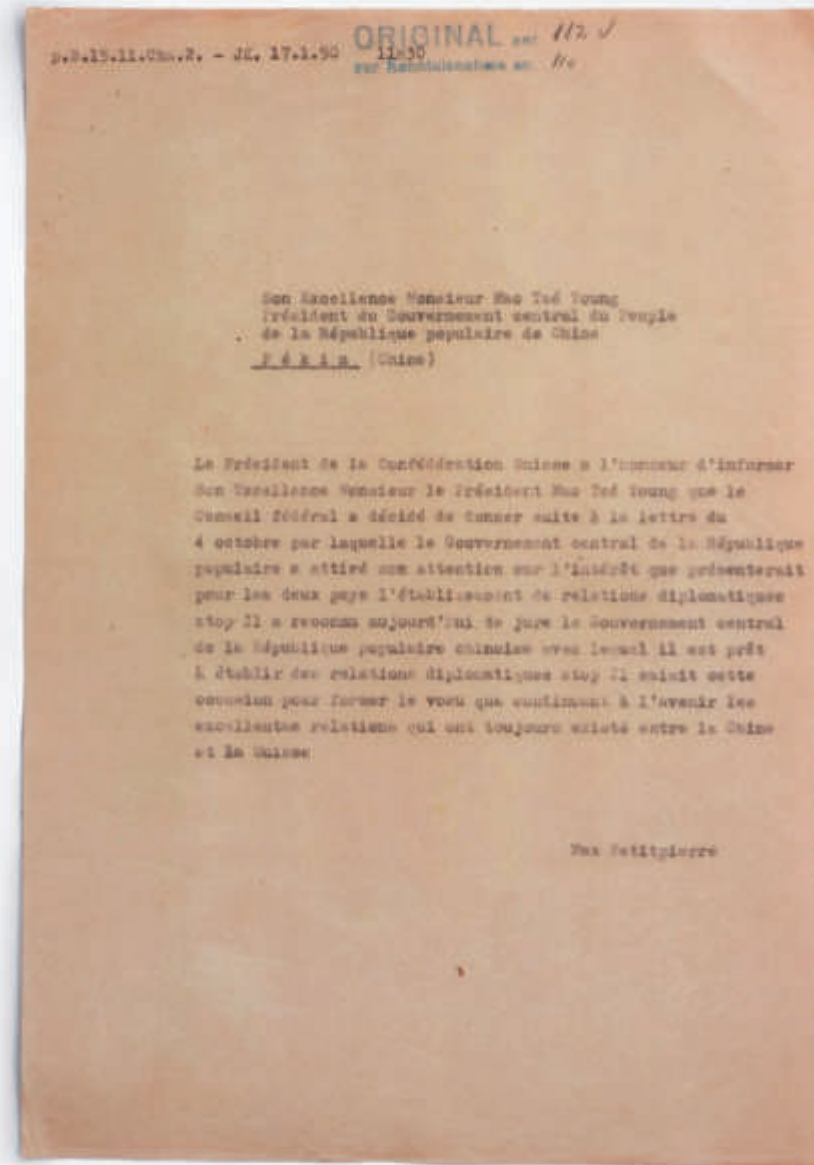
from President Petitpierre
to Chairman Mao

On 17 January 1950, an official telegram signed by the President of the Swiss Confederation, Max Petitpierre, was sent to Chairman Mao Zedong, announcing Switzerland's decision to recognise the People's Republic of China and expressing its readiness to establish diplomatic relations. Switzerland was among the first Western states to take this step, preceded only by the United Kingdom and the Scandinavian countries. The People's Republic of China confirmed receipt of the Swiss message on 10 February 1950, setting out its conditions for the establishment of diplomatic relations and accepting Mr. Sven Stiner, then Swiss Consul in Hong Kong, as Switzerland's representative for the negotiations. The original document is preserved in the Swiss Federal Archives.

1950年1月17日，瑞士联邦主席马克思·彼蒂彼爱签署官方电报，随即致电毛泽东主席，宣布瑞士承认中华人民共和国的决定，并表示与中国建立外交关系的意愿。继英国和部分斯堪的纳维亚国家之后，瑞士成为最早采取这一举措的西方国家之一。1950年2月10日，中华人民共和国对收到瑞士信函予以确认，阐明了建立外交关系的条件，并同意由时任瑞士驻香港总领事斯汶·施蒂纳先生担任瑞方谈判代表。这份原始文件现存于瑞士联邦档案馆。

联邦主席彼蒂彼爱
致毛泽东主席的
官方电报

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1950年

Newspaper front page

announcing the establishment of diplomatic relations

After several months of discussions, Switzerland and China formally established diplomatic relations on 14 September 1950, followed by an official announcement in the papers the next day. Shown here is the front page of the *People's Daily*, with the announcement placed second from the bottom on the right. On 8 December 1950, Feng Xuan officially took office as Minister Extraordinary and Plenipotentiary of the People's Republic of China to the Swiss Confederation, thereby becoming the first official representative of the People's Republic in Switzerland. Switzerland, in turn, appointed Dr. Clemente Rezzonico as Envoy Extraordinary and Minister Plenipotentiary to head the Swiss Legation in Beijing, where he officially presented his letters of credence to Premier and Foreign Minister Zhou Enlai and to Vice Chairman Zhu De a few weeks later, on 28 December 1950.

经过数月磋商，瑞士与中国于1950年9月14日正式建立外交关系，并于次日在报纸上正式发布公告。图为《人民日报》头版，建交公告见于报纸下方右侧第二条。1950年12月8日，冯铨正式出任中华人民共和国驻瑞士联邦特命全权公使，成为新中国派驻瑞士的首位官方代表。瑞士任命任佐立博士为特命全权公使，主持驻北京公使馆事务。数周后，于1950年12月28日，任佐立博士正式向中国国务院总理兼外交部长周恩来及副主席朱德递交国书。

刊登建交公告的
报纸头版

34



1950年

Red Cross of China pin

from the fifties

36

In 1950, shortly after the founding of the People's Republic of China, the Red Cross Society of China was reorganised under the guidance of Premier Zhou Enlai, who oversaw the revision of its constitution. In the decades that followed, the organisation expanded rapidly, with grassroots branches in communities, schools, hospitals, and workplaces across the country. This pin from the fifties symbolises the broader connection between Chinese and Swiss traditions within the global Red Cross Movement that originated in Switzerland.

1950年，新中国成立伊始，中国红十字会在周恩来总理的亲自主持下进行改组，并完成了章程的修订工作。在接下来的数十年间，该组织蓬勃壮大，在全国各地的社区、学校、医院和工作场所设立了基层分支机构。这枚五十年代的徽章，象征着发轫于瑞士的国际红十字运动与中国缔结的深厚渊源。

二十世纪五十年代的

中国红十字会
徽章



1950年

Habilitation publication

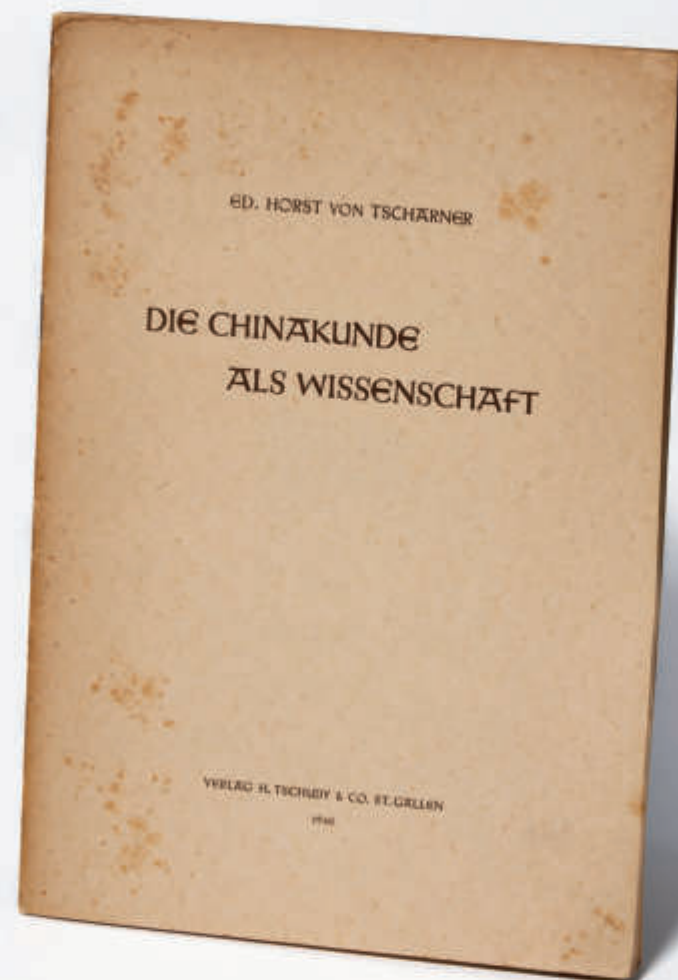
on sinology as a scientific
method by Prof. von Tschärner

The University of Zürich was the first to establish a chair for Sinology in Switzerland, a position to which Professor Eduard Horst von Tschärner was appointed in 1950. Despite suffering from illness, until his death in 1962, Horst von Tschärner dedicated his time to building up the biggest Chinese-language library in Switzerland and setting up the academic resources and institutional frameworks for many generations of sinologists to come. Over the following decades, the number of students, researchers and teachers grew steadily, so that the institute had to be relocated multiple times to accommodate its growth. Since 1992, the institute has been situated in the heart of the university district of Zürich and today houses two professorships—one focusing on contemporary China and the other on traditional China.

苏黎世大学是瑞士首个设立汉学教席的高校。1950年，爱德华·霍斯特·冯·察尔纳教授受聘在该校担任教职。尽管饱受病痛困扰，冯·察尔纳教授为建设瑞士规模最大的中文图书馆的工作倾注了大量心血，直至1962年离世。这一研究所为瑞士一代又一代的汉学研究者搭建了学术资源与制度框架，在此后的数十年间，学生、研究人员与教师队伍持续壮大。为适应发展需求，研究所数次迁址，并于1992年起定址于苏黎世大学区中心地带，现设有两个教授席位——其一专注当代中国研究，其二深耕传统中国研究。

冯·察尔纳教授所著
关于“汉学作为科学方法”的
资格论文

38



Exhibition catalogue

from the Helmhaus in Zürich

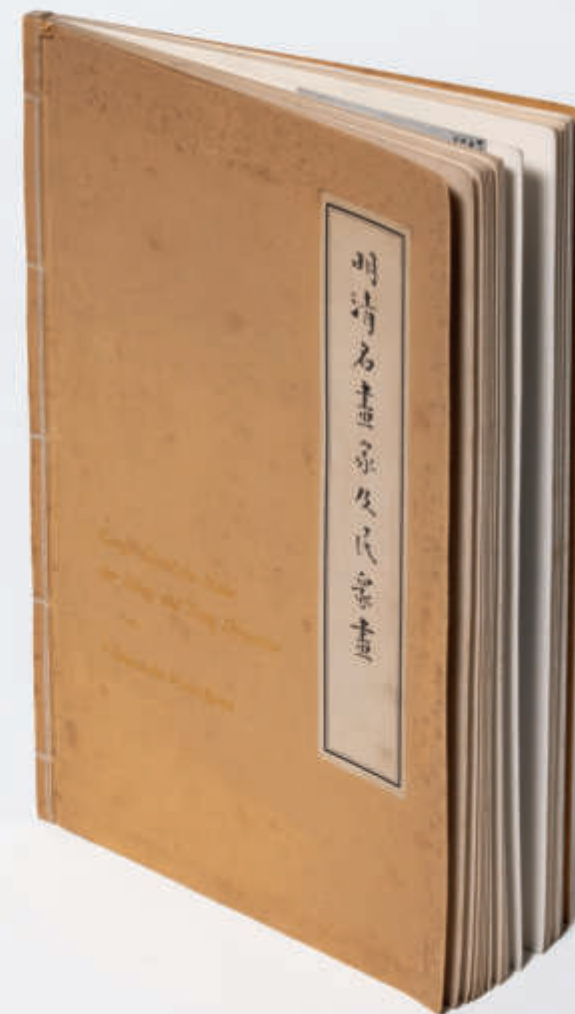
40

Published by the Swiss Society for Asian Studies, this catalogue accompanied the exhibition *Great Chinese Painters of the Ming and Qing Dynasties, 1400–1750*, at the Helmhaus art museum in Zürich. The show displayed 115 works, including hanging scrolls by Shen Zhou, Wen Zhengming, and the Four Wangs. Rare for Europe at the time, the paintings were presented in their original scroll format. The yellow-covered catalogue was conceived by Professor von Tschärner, whose concise, poetic style was inspired by Taoist concepts. Founded in 1939, the Swiss Society for Asian Studies, now known as the Swiss Asia Society, continues to promote academic exchange between Switzerland and Asia.

本图册由瑞士亚洲研究学会出版，是苏黎世赫尔姆豪斯美术馆举办的《明清中国绘画大师展（1400–1750）》配套图册。该展览展出了包括沈周、文徵明的立轴画作以及清代“四王”的经典之作在内的共计115件作品。展品以卷轴原貌呈现，在当时的欧洲实属罕见。这本黄色封面的图册由冯·察尔纳编纂设计，简洁诗意的文字风格深得道家思想精髓。瑞士亚洲研究学会于1939年成立，后更名为瑞士亚洲学会，致力于推动瑞士与亚洲的学术交流。

苏黎世赫尔姆豪斯美术馆

展览图册



1950年

Dried Camellia flowers

42

gifted from Premier Zhou Enlai to
his wife Deng Yingchao

While attending the 1954 Geneva Conference on Korea and Indochina, Premier Zhou Enlai received letters with pressed flowers and leaves from his wife, Deng Yingchao. When he returned to China, he brought her two dried Camellias from Switzerland. The conference marked the first participation of the People's Republic of China at a major international event, and the Chinese delegation numbered over 250 diplomats, translators and specialists. For the duration of the conference, the Villa Montfleury in Versoix became the headquarters for the Chinese delegation, where they welcomed many international delegations, journalists and officials. The conference marked a significant milestone for Swiss-Chinese relations as Switzerland's good offices and policy of neutrality were praised by China. Today, the flowers are permanently exhibited at the Zhou Enlai and Deng Yingchao Memorial in Tianjin.

1954年，在出席有关朝鲜和印度支那问题的日内瓦会议期间，周恩来总理收到了妻子邓颖超寄来的装有压花与树叶的信件。归国时，他特意从瑞士带回两朵干山茶花作为礼物。此次会议标志着中华人民共和国首次参与重大国际活动。当时中国代表团规模超过250人，包括外交官、翻译及各领域专家。会议期间，位于韦尔苏瓦小镇的花山别墅成为中国代表团总部所在地，接待了多国代表团、媒体记者及国际官员。此次外交活动也成为瑞中关系发展的重要里程碑，中国方面高度赞赏瑞士秉持的中立政策及其在斡旋事务中发挥的作用。如今，这承载了特殊意义的山茶花在天津的周恩来邓颖超纪念馆永久陈列。

周恩来送给邓颖超的

茶花



1954年

Fujian string puppet

in the Ethnographical Museum
of Neuchâtel

Following the 1956 exhibition *Traditional Handicrafts of China* at the Ethnographical Museum of Neuchâtel, the People's Republic of China gifted the museum four string puppets from Fujian Province as a token of appreciation. Organised in collaboration with the Chinese People's Association for Cultural Relations with Foreign Countries, the exhibition showcased traditional Chinese craftsmanship. These puppets adapted Beijing Opera visual motifs for local theatre and were part of the cultural diplomacy that shaped Swiss–Chinese relations that year. This included a Swiss delegation visiting Beijing, Nanjing, Shanghai and Hangzhou. The puppets, including the warrior in elaborate armour adorned with dragon motifs that is presented here, have recently been restored. They now vividly display fine embroidery and their theatrical presence highlights the skill of the artisans, as well as the puppets' role as a symbol of early cultural exchange.

1956年，瑞士纳沙泰尔民族学博物馆成功举办《中国传统手工艺展》，展后收到中方赠送的表示感谢的四尊福建提线木偶。该展览由瑞士纳沙泰尔民族学博物馆与中国人民对外文化协会（现更名为“中国人民对外友好协会”）联合策划，是对中国传统工艺的一次集中展示。展出的木偶将京剧视觉元素融入地方戏剧表演，在当年是承载瑞中文化外交的重要载体。同年，瑞士代表团先后访问北京、南京、上海和杭州。图示木偶身着龙纹铠甲，代表武将。近期，这批木偶在经过专业修复后，重新焕发光彩。木偶精致的刺绣与戏剧张力相得益彰，表现了工匠的高超技艺，也是早期两国文化交流的象征。

1956年

藏于纳沙泰尔民族学博物馆的
福建提线木偶



Press pass

of Swiss journalist Fernand Gigon

46

Fernand Gigon was the first Western journalist to receive a visa for the newly founded People's Republic, and he went to great lengths to obtain permission to visit China. Over forty letters to the Swiss Foreign Ministry, the Chinese Embassy in Bern, and the Swiss Embassy in Beijing are archived at the Cantonal Library in Porrentruy. It was only in 1955, when Gigon traveled to the Asian-African Conference in Bandung to speak to Premier Zhou Enlai personally about his situation, that he finally obtained the visa to travel to China in 1956. During his life, Gigon visited the People's Republic of China several times, and these trips resulted in over 400 articles, two television documentaries and seven books about China. Depicted here is the press pass from his second trip to China in the early sixties.

费尔南德·吉贡是首位获得新中国签证的西方记者。为获访华许可，他进行了不懈努力。现藏于波朗特吕州立图书馆的档案显示，他曾向瑞士外交部、中国驻伯尔尼大使馆及瑞士驻华大使馆致函四十余封。直至1955年万隆亚非会议期间，吉贡当面向周恩来陈述情况，最终在1956年获得赴华许可。吉贡生前曾多次到访中国，并根据这些经历创作了逾四百篇专题文章、两部电视纪录片，出版了七部中国主题的著作。图为他于上世纪六十年代初第二次前往中国时所用的记者证。



1956年

瑞士记者费尔南德·吉贡的

记者证

Ink pen

48

commonly used by translators
in the fifties

In 1957, Qiu Yingjue became the first student from the People's Republic of China to study in Switzerland when he enrolled at the University of Geneva's Translation Institute. Earlier in the decade, he had participated in the Geneva Conference as an interpreter, contributing to international dialogues during the fifties. His studies in Switzerland marked the beginning of a tradition of academic and cultural exchange between the two countries.

1957年，邱应觉考入日内瓦大学翻译学院，成为新中国成立后首位赴瑞士深造的中国学子。此前，他曾以口译员身份参与日内瓦会议，为五十年代的国际对话作出贡献。他的瑞士求学之旅标志着瑞中两国学术与文化交流传统的开端。

1957年

二十世纪五十年代翻译员常用的

钢笔



Bowl of hongdoutang

traditional Chinese dessert

50

Chinese cuisine has long been appreciated in Switzerland and remains popular today, with hundreds of Chinese restaurants across the country. The first such restaurant in the German-speaking part of the country opened in Zürich in 1958, offering around 150 dishes mainly from Guangdong province. This was well before the first authentic pizzeria with a wood-fired oven opened in Switzerland in 1965, despite the country's direct border with Italy. Among the early Chinese specialties available in Switzerland was hongdoutang, a sweet red bean soup often served as a light dessert. While in the fifties restaurant menus focused largely on Cantonese and Beijing dishes, today Chinese gastronomy in Switzerland reflects the rich diversity of culinary traditions across the country.

中餐在瑞士历来备受推崇，时至今日仍广受欢迎，瑞士全国有数百家中餐馆。1958年，瑞士德语区的首家中餐馆在苏黎世开业，主打粤菜风味，有约150道菜品供选择。该时间早于意大利披萨店进入瑞士的时间。尽管与意大利接壤，瑞士直到1965年才出现首家正宗炉烤披萨店。早期中餐特色菜品中，红豆汤常作为轻食甜点登场。上世纪五十年代瑞士的中餐馆主要供应粤菜和京菜，随着中国各地传统风味荟萃，瑞士的中餐业现如今百花齐放。

一碗中国传统甜点

红豆汤



1958年

Vial of precision-instrument oil

from China at Comptoir Suisse

The national trade fair Comptoir Suisse, which was held in Lausanne, welcomed China as its guest country in 1958, with a presentation centred on culture and handicrafts. In the same week, a Peking Opera ensemble performed in Bern, underscoring mutual exchange. Later, building on the Swiss Industrial and Technological Exhibition (SITEX) in Beijing in 1974, Switzerland invited China to return as a guest country. In September 1975, the Chinese pavilion presented agricultural goods together with products of heavy and light industry. This vial of oil for precision instruments exhibited during China's second appearance as guest country symbolises how China highlighted its industrial achievements within a Swiss fair recognised internationally as a platform for commerce and innovation. It also foreshadowed a future where economic ties would deepen, culminating in the signing of the landmark Free Trade Agreement between the two countries in 2013.

1958年，瑞士国家博览会在洛桑举办，首次邀请中国作为主宾国参加，集中展示了中国文化与手工艺品，成为展览焦点。同期，来自中国的京剧在伯尔尼上演，进一步深化了两国文化交流。基于1974年在北京举办瑞士工业技术展览会的成功经验，瑞士再次邀请中国以主宾国身份参加1975年9月举办的瑞士国家博览会。这次的展会上，中国馆集中展示了农产品和重轻工业产品。这瓶在中国第二次担任主宾国期间展出的精密仪表油，不仅象征着中国在国际公认的商业创新平台上彰显的工业成就，更预示着两国经济纽带日益加深，为促成2013年具有里程碑意义的自由贸易协定的签署奠定了基础。

瑞士国家博览会展出的中国产
精密仪表油



1958年

Memoir

54

published by the first Swiss
student in China

Jean François Billeter was the first Swiss student to study in the People's Republic of China. Between 1963 and 1966, he studied at Peking University, a period during which he also met his wife. Upon returning to Switzerland, he went on to establish the department of Sinology at the University of Geneva, where he served for many years as its director. He reflected on his formative time in China in his memoir *Une rencontre à Pékin*.

毕来德是首位赴新中国留学的瑞士籍学生。1963至1966年间，他在北京大学学习。在此期间，他邂逅了相伴一生的爱人。学成归国后，他在日内瓦大学创立汉学系并长期担任系主任。他在个人回忆录《相遇在北京》中深情记述了这段在中国的求学时光。

首位留学中国的瑞士学生所著

回忆录



1963年

Stradivarius violin

of Blaise Calame

56

This violin belonged to Blaise Calame, the first Swiss musician officially invited to perform in the People's Republic of China. An internationally acclaimed violinist, Calame gave twelve concerts across China in 1964, meeting Chinese colleagues and visiting prominent institutions. Since the fifties, Chinese musicians had also performed in Switzerland, introducing Swiss audiences to China's diverse musical traditions.

这把小提琴曾为布莱斯·卡拉梅所有，他是首位受新中国正式邀请来华演出的瑞士音乐家。作为国际知名的小提琴家，卡拉梅于1964年在中国巡回举办了十二场音乐会，与中国音乐同仁交流技艺，参观了多家重要艺术机构。自上世纪五十年代起，中国音乐家们陆续赴瑞士演出，向瑞士观众展现来自中国的丰富音乐传统。

布莱斯·卡拉梅的

斯特拉迪瓦里
小提琴



1964年

Photograph

mounted on wooden board

58

In 1964, Swiss Magnum photographer René Burri travelled to China, making him among the first Western photographers to work there during that decade. Initially arriving to cover Pakistan International Airlines' newly inaugurated Karachi–Beijing route, he stayed on to document everyday life in a country undergoing transformation. His exhibition, *China*, opened in 1966 at Galerie Form in Zürich, where photographs were mounted on thick wooden boards with short captions, lending them a sculptural presence. The work reproduced here, *A Family in the Baima Commune*, depicts life in a people's commune typical of Mao-era collective agriculture.

1964年，瑞士玛格南图片社摄影师何奈·布里来到中国，成为首批获准在华进行拍摄的西方摄影师之一。最初，他是为记录巴基斯坦国际航空公司新开设的卡拉奇—北京航线而来，这也是首条由非共产主义国家航空公司运营的直飞中国的航线。此后他延长了行程，将镜头对准变革时期中国百姓的日常生活。1966年，他的摄影展《中国》在苏黎世Form画廊开幕，部分作品以厚木板为裱托，配以简短文字说明，赋予照片独特的雕塑质感。这里展示的《白马公社一家人》，记录了毛泽东时代集体农业制度下人民公社的生活。



1964年

木版装裱

摄影作品

First edition book

of *The Visit* translated
to Chinese

Author and dramatist Friedrich Dürrenmatt's *The Visit* was first published in translation in Chinese from English in 1965, representing the first publication from a living Swiss author in the People's Republic. Dürrenmatt's sharp satire, use of grotesque exaggeration, and moral allegories resonated with elements of Chinese theatre traditions and have been widely appreciated by the Chinese public. Throughout the history of the People's Republic, Dürrenmatt has been one of the most frequently performed contemporary foreign dramatists, with all of his major plays and novels translated into Chinese. In 1981, *The Visit* was translated again into Chinese, this time directly from the original German.

1965年，瑞士剧作家弗里德里希·迪伦马特的著作《老妇还乡》首次从英文译成中文出版，这是新中国成立后第一部正式出版的瑞士在世作家作品。该作品犀利的讽刺、怪诞夸张的手法与道德寓言的启示与中国戏剧中包含的传统元素呼应，深受中国观众喜爱。该剧在中国长演不衰，迪伦马特也成为作品在中国演出频次最高的当代外国剧作家之一。他的重要戏剧作品和小说均被翻译为中文。1981年，《老妇还乡》再版，此次为德语原版直接翻译成中文。

《老妇还乡》中译本

首版

60



1965年

Trademark register entry

for the Chinese Polar Bear brand

62

The Polar Bear brand, owned by the Shanghai-based mint pastille producer of the same name, was one of the first Chinese trademarks to be entered in the official register of the Swiss Federal Institute of Intellectual Property. In the 1960s, China was already a major producer of distilled menthol, and Swiss consumers had a long-standing preference for mint candy. Registering the brand in Switzerland made commercial sense; signalling that Chinese consumer goods were beginning to circulate in European markets, while also underscoring Switzerland's established framework for the protection of intellectual property.

白熊牌是上海同名薄荷糖生产商所持有的品牌，也是首批在瑞士联邦知识产权局官方注册的中国商标之一。上世纪六十年代，中国已是天然薄荷醇的主要生产国，瑞士消费者历来也偏爱薄荷糖。在瑞士注册商标具有重要的商业意义，不仅标志着中国消费品进入欧洲市场，也展现了瑞士成熟完善的知识产权保护体系。

1965年

中国白熊牌的
商标注册记录



Fair catalogue

64

for the Swiss Instruments and Watch Exhibition

In May 1968, the Swiss Instruments and Watch Exhibition opened in Beijing, showcasing the continued interest in Swiss precision technology during a period when international trade faced many restrictions. In fact, Swiss watches accounted for roughly 80 percent of total watch imports to China in the late sixties and early seventies. The exhibition covered 2,800 square meters and featured 46 companies, including 22 from the watch industry. Over two weeks, Swiss experts held 28 specialised lectures, attracting an estimated 30,000–40,000 visitors and receiving a very positive response. The fair exemplifies the fact that economic relations between Switzerland and China continued to deepen, even in an era of limited global exchange.

1968年5月，瑞士仪器钟表展览会在北京开幕。尽管当时国际贸易面临诸多限制，中国对瑞士精密技术仍表示出持续关注。上世纪六十年代末至七十年代初，中国进口手表中约80%为瑞士制造。此次展览占地2800平方米，汇集46家企业参展，其中22家为钟表企业。两周内，瑞士专家举办了28场专业讲座，共吸引约3万至4万名观众，反响十分热烈。此次展览会表明，即便在全球化交流较少的时期，瑞中两国的经贸关系仍在向前推进。

瑞士仪器钟表展览会

目录



1968年

Omega watch

66

owned by Chairman Mao

This Omega wristwatch was owned by Chairman Mao Zedong who received it as a gift from writer and politician Guo Moruo in 1945. Mao wore it for thirty-one years, through a turbulent period of Chinese history, and the watch served as a silent witness to all the important milestones in the early history of the People's Republic. The watch endured heavy wear, yet when Mao was offered a replacement in 1969, he refused, insisting instead on repairs at Hendry Watch Shop in Beijing. He continued to wear it until his death in 1976. Today, the watch is displayed at the Mao Zedong Memorial in Shaoshan, Hunan, symbolising both Mao's personal attachment to the watch, and the enduring appreciation of Swiss engineering in China.

这枚欧米茄手表曾为毛泽东主席所有，为作家、政治家郭沫若先生于1945年所赠。三十一年间，这块表伴随毛主席经历了中国历史的风云激荡，无声见证了新中国早期诸多重大事件。因长期使用，手表磨损严重。1969年有人提议为主席更换新表时，他表示拒绝，坚持将手表送到北京亨得利钟表店进行维修。此后，他一直佩戴这块表直至1976年逝世。这枚手表陈列于湖南韶山毛泽东同志纪念馆，象征着毛泽东主席对它的珍视之情，也是中国认可瑞士制表工艺的历史见证。

毛泽东主席佩戴过的

欧米茄手表



1969年

Moxa cigar holder

68

used by early Swiss practitioners
of traditional Chinese medicine

The Swiss Society for Acupuncture was founded in 1969. Early practitioners in Switzerland drew on knowledge from both classical and modern texts, as well as on exchanges with Chinese doctors and colleagues from neighbouring countries. Instruments were imported directly from China, including this moxa cigar holder, owned by founding member of the Swiss Society for Acupuncture Dr. Franz Jost. The device is used to hold a smouldering stick of dried mugwort, whose heat is directed towards acupuncture points to stimulate circulation and support healing. While traditional Chinese medicine was provisionally included in Switzerland's mandatory health insurance from 1999 onwards, with formal recognition completed in 2017, the society's early activities laid the groundwork for its acceptance and integration into the Swiss healthcare system.

1969年，瑞士针灸学会正式成立。早期，瑞士中医从业者从经典医书和现代文献中获取知识，与中国医师及邻国同行交流汲取经验，所用针灸器具均直接从中国进口。图中所示的艾灸条固定支架便是一例，它曾为瑞士针灸学会创始成员弗朗兹·约斯特博士所使用。该器具用于固定艾条，将燃烧艾条产生的热量导向穴位，以促进血液循环，辅助治疗。1999年，中医被临时纳入瑞士法定医疗保险体系，直至2017年才完成正式认证。瑞士针灸学会的早期实践，为传统中医最终纳入该体系奠定了重要基础。

1969年

瑞士早期中医从业者使用的
艾灸条固定支架



Fondue chinoise caquelon

used in Swiss kitchens

A dish that brings both Swiss and Chinese cuisine together is hot pot. In Switzerland, the dish is known as fondue chinoise—referencing the classic Swiss fondue, which is prepared in a similar caquelon. People gather around the table to cook raw ingredients like meat, seafood, and vegetables in a simmering pot of broth placed at the table's centre. In China, this style of cooking has deep roots, dating back nearly 2,000 years. In Switzerland, however, fondue chinoise only began to gain popularity in the seventies. The key differences in preparation lie in the broth and in the dipping sauces. In Switzerland, these sauces include cocktail or tartare sauce, while in China there are many regional variations, but most sauces feature sesame paste, chilli, garlic and herbs. Today, every Swiss family knows the dish, and it has become a widespread tradition to enjoy it during Christmas or on New Year's Eve.

火锅是在两国都备受喜爱的一道美食。在瑞士，既有本地奶酪火锅（Swiss fondue），也有中式火锅（fondue chinoise），二者用锅煮热食的原理相同。吃中式火锅时，人们围桌而坐，将肉类、海鲜和蔬菜等生鲜食材投入餐桌中央沸腾的底汤中涮煮。这种烹饪方式在中国历史悠久，其历史可追溯至近两千年前。在瑞士，“中式火锅”直至二十世纪七十年代才逐渐流行起来。瑞士火锅和中式火锅在制作上的关键区别在于汤底及蘸料。就蘸料而言，瑞士人常用鸡尾酒酱或鞑靼酱，而中国的蘸料则因地区而异，不过大多数蘸料都含有芝麻酱、辣椒、大蒜和香料。如今，这道美食在瑞士已家喻户晓，在圣诞节或除夕夜享用火锅已成为一种广为流传的传统。

在瑞士厨房中使用的

中式火锅锅具



1970年

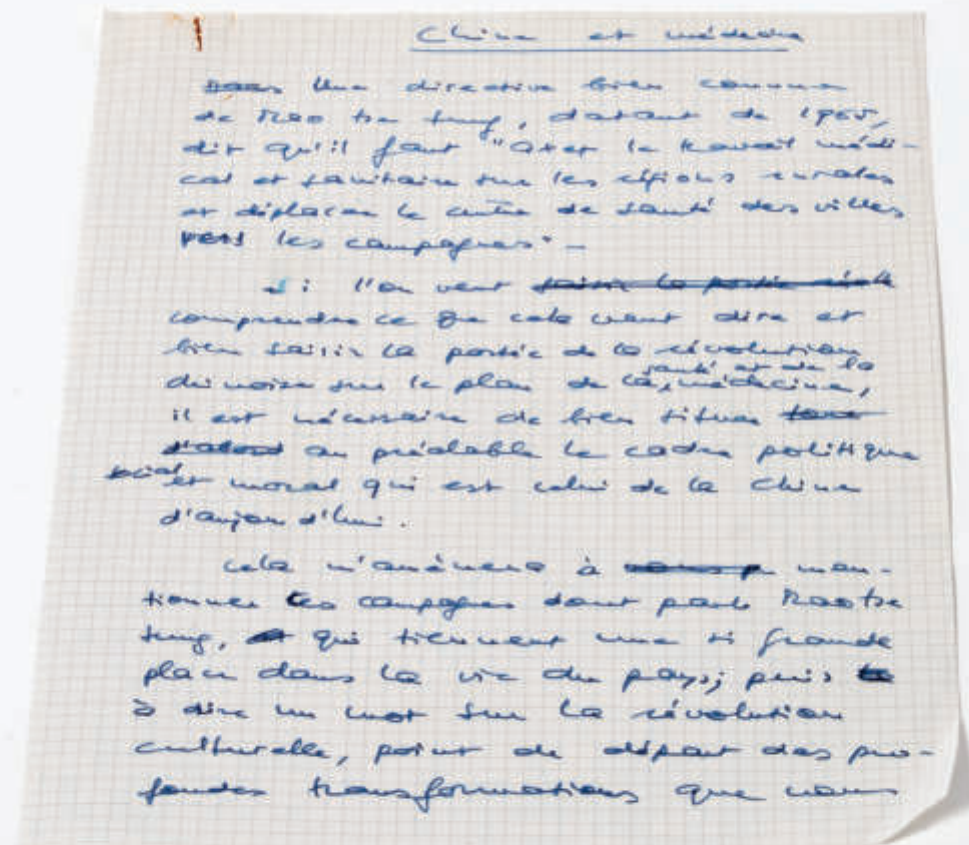
Manuscript page

of an article on medical
care in China

In the autumn of 1971, Swiss nurse and lecturer Antoinette Freymond joined a study tour of China. Her reflections, published the following year, convey personal impressions of visits to communes, universities, museums, and hospitals. She highlighted new approaches to education that integrated theory with practice, the expansion of public health, and the role of so-called barefoot doctors. Among her recorded observations was a gallbladder operation performed under acupuncture anaesthesia in a Beijing hospital—emblematic of the integration of Chinese medical traditions with biomedicine in the early seventies. Shown here is a photograph of her original manuscript.

1971年秋，瑞士护士兼讲师安托瓦内特·弗莱蒙德随考察团访问中国，并于次年将其见闻整理成文发表。在这份考察札记中，她不仅详实记录了走访人民公社、大学、博物馆和医院的个人见闻，还重点介绍了理论与实践相结合的新型教育模式、公共卫生服务的普及，还有“赤脚医生”在基层医疗中所发挥的作用。她在札记中还特别记载了在北京一家医院目睹的一场针灸麻醉胆囊手术——这一场景生动体现了七十年代初中国传统医学与西方生物医学的结合。图为这份手稿的原件。

72



1971年

一份关于中国医疗状况的

文章手稿

First edition book

of the novel *Sparkling Red Star*
translated to German

Sparkling Red Star is the earliest work by a People's Republic author to be translated and published in Switzerland after 1949. Written by Li Xintian and set in the period leading up to the founding of modern China, the novel has become a so-called 'red classic' and offered Swiss audiences a rare insight into Chinese history from the perspective of a poor young person. Its publication reflects Swiss audiences' sustained interest in Chinese political and cultural developments at a time when direct exchange between the two countries was limited.

《闪闪的红星》是新中国成立后首部在瑞士翻译出版的中国作家作品。这部由李心田创作的小说以新中国成立前夕为背景，被誉为“红色经典”，透过一位贫苦少年的视角和他的成长故事，为瑞士读者提供了一个了解中国历史发展的独特窗口。即便在瑞中两国直接交流有限的年代，瑞士民众对中国政治与文化发展的关注也未曾间断，该书的出版即是一个例证。

小说《闪闪的红星》德译本

首版



1972年

Reproduction of a Xu Wei print

in the Museum of Art and
History in Fribourg

In 1973, the Museum of Art and History in Fribourg presented the exhibition *Estampes chinoises anciennes et contemporaines*, showcasing Chinese prints from the Ming period to the nineteen-fifties. Organised in collaboration with the Chinese People's Association for Friendship with Foreign Countries, the show provided new insights to Swiss audiences. At the end of the exhibition, the Embassy of the People's Republic of China in Bern donated a reproduction of Xu Wei's *Reciting Poetry on the Back of a Donkey* to the museum on behalf of this association. The print was produced by Rongbaozhai Studio in Beijing with multi-block printing to emulate brush-and-wash techniques. This method later inspired Swiss architect and author Werner Blaser, who applied it in his books on China.

1973年，弗里堡艺术与历史博物馆与中国人民对外友好协会联合举办《中国古代与当代版画展》，展出从明代至二十世纪五十年代的中国版画作品，为瑞士观众打开了全新的艺术视野。展览结束后，中国驻伯尔尼大使馆代表对外友协向博物馆捐赠了徐渭的《驴背吟诗图》复刻本。复刻本由北京荣宝斋制作，运用了木版水印工艺，再现水墨画的笔墨韵味。瑞士建筑师维尔纳·布雷泽受这一技术启发，将其运用于中国相关书籍的创作中。

弗里堡艺术与历史博物馆收藏的

徐渭画作 复刻本



1973年

Exhibition catalogue

by Swiss architect
Werner Blaser

Swiss architect and author Werner Blaser first travelled to China in 1972 at the invitation of the Chinese Architectural Society in Beijing. In China, he investigated classical courtyard houses and garden pavilions—notably the elegant symmetry and modular construction of traditional design. His publication *Chinese Pavilion Architecture was accompanied by the exhibition China: Buildings of Yesterday—Forms of Today*. Shown at the Gewerbemuseum in Basel in 1974, this exhibition juxtaposed classical Chinese architecture with masterpieces of modern architecture. The depicted catalogue showcases Swiss graphic design combined with traditional Chinese printing techniques. This work introduced Swiss audiences to a profound architectural dialogue with China, enriching Swiss design discourse with principles of proportion, simplicity, and spatial harmony through the lens of Chinese tradition.

1972年，瑞士建筑师兼作家维尔纳·布雷泽应北京中国建筑学会的邀请首次访华。期间，他深入考察了中国古典庭院、住宅、花园、亭阁，尤其关注传统建筑设计的对称之美与模块化特征。1974年，巴塞尔工艺美术馆举办了名为《中国：昨日建筑，今日形式》的展览，布雷泽的著作《中国亭阁建筑》作为配套图录同步推出，实现了中国古典建筑与现代建筑杰作的面对面交流。这本展览图录融合了瑞士平面设计理念与中国传统印刷工艺，带领瑞士观众进入与一场关于中西建筑的深层次对话。书中还介绍了中国传统设计美学中的比例、简约与空间和谐等概念，为瑞士设计语汇注入了新内涵。

由瑞士建筑师维尔纳·布拉泽
编著的

展览图录

78



1974年

Bobst cardboard box

exhibited during
the SITEX fair

On 7 August 1974, the Swiss Industrial and Technical Exhibition (SITEX) opened at the Beijing Exhibition Hall, inaugurated by Swiss Federal Councillor Pierre Graber alongside Vice Premier Deng Xiaoping. With some 200 companies participating and over 150,000 visitors, the two-week fair presented Swiss machine tools, printing and watchmaking machinery, textile equipment, precision instruments, and a wide range of watches. The cardboard box shown here was distributed to visitors to demonstrate the high quality of Swiss printing by manufacturer Bobst. More than a showcase of technology, SITEX signalled both China's gradual opening to the world and the eagerness of Chinese business actors to connect with Swiss industry.

1974年8月7日，瑞士工业技术展览会在北京展览馆开幕，瑞士联邦委员皮埃尔·格拉贝尔与中国国务院副总理邓小平共同揭幕。这场为期两周的展览会汇集约200家企业，接待参观者逾15万人次，展示了瑞士产机床设备、印刷与制表机械、纺织设备、精密仪器以及各类腕表。图示纸盒由瑞士博斯特公司制造，在展览会现场分发给参观者，代表了瑞士印刷工艺的卓越品质。此次展览不仅是一场技术盛会，更昭示着中国逐步向世界开放的进程，以及中国工商界与瑞士工业界建立联系的迫切愿望。

80



1974年

瑞士工业技术展览会期间展出的

博斯特纸盒

Fruitful Exchanges

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20

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75

19

交流互鉴

Following two years of construction led by Swiss architects from the Federal Office of Buildings and Logistics, together with workers under the supervision of the Diplomatic Service Bureau of the Municipality of Beijing, the new Swiss Embassy compound was completed in 1976. It consisted of the chancery, a main building for staff, and the Ambassador's residence. Situated in the Sanlitun district, it became part of Beijing's expanding urban fabric, witnessing the area's transformation from farmland to a bustling urban centre. As the Embassy moved into a new home, China was likewise stepping into a new era of reform and connections with the rest of the world.

In 1975, Swissair and the People's Aviation Company of China reacted to these developments and launched direct flights between Zürich and Beijing. Federal Councillor Willi Ritschard was aboard the inaugural flight to visit his Chinese counterparts. Only three years later, Vice Premier Gu Mu traveled to Bern during Ritschard's presidency. Meanwhile, opportunities for cooperation expanded rapidly and Federal Councillor Fritz Honegger met with Chinese leader Deng Xiaoping in 1979 to further strengthen economic ties and lay the groundwork for future initiatives. Swiss companies entered the Chinese market, and bilateral trade grew at an unprecedented pace. In 1980, Swiss manufacturer of elevators and escalators Schindler Group partnered with China Construction Machinery Company to form China's very first industrial joint venture—a model that inspired and encouraged many successors. Four years later, the first Agree-

经过两年施工，由瑞士联邦基建后勤办公室建筑师主持设计、北京市外交人员服务局组织工人承建的瑞士大使馆新馆舍于1976年落成。这座位于北京三里屯的建筑群包含领事处、办公主楼以及大使官邸，是北京城市扩张进程中的一部分，也见证着这片区域从农田到繁华都市中心的蜕变。大使馆迁入新址之际，正值中国迈入改革开放与国际接轨的新时代。

1975年，瑞士航空公司与中国民用航空总局顺应形势发展，正式开通了苏黎世至北京的直达航线。瑞士联邦委员威利·里恰德搭乘首航班机访华，会晤中国相关部门负责人。仅三年后，时任中国副总理谷牧在里恰德担任瑞士联邦主席期间回访伯尔尼。同期，双边合作机会呈现爆发式增长。1979年，联邦委员弗里茨·霍内格与中国领导人邓小平会晤，进一步巩固经济纽带并为后续合作奠定基础。瑞士企业纷纷进入中国市场，双边贸易以空前速度增长。1980年，瑞士电梯与自动扶梯制造商迅达集团与中国建设机械总公司携手成立中国第一家工业合资企业，树立了合作的典范。四年后，两国签署首个混合贷款协议，允许瑞士企业将政府优惠贷款与商业信贷相结合，为促进贸易往来、深化经济协作敞开了大门。

二十世纪八九十年代，中国见证了瑞士在机械制造、食品加工、纺织、化工、制药、金融及制造业等领域的投资热潮。瑞士国家旅游局与中国国家旅游局于九十年代末分别在北京和苏黎世互设办事处，推动两国旅游业的蓬勃发展。

ment on Mixed Credits allowed Swiss companies to combine government-backed subsidies with commercial loans, opening the door to more exports and deeper economic collaboration.

The eighties and nineties witnessed a surge of Swiss investment across industries such as machinery, food processing, textiles, chemicals, pharmaceuticals, finance, and manufacturing. Tourism also began to flourish, supported by Switzerland Tourism and the China National Tourism Administration, which both opened offices in Beijing and Zürich in the late nineties.

Scientific exchange between institutions and universities grew steadily during this time and many Chinese scholars educated in Switzerland later rose to prominent positions within China's most renowned education institutions, such as Tsinghua University, Peking University, and Fudan University. Regional and city-level partnerships flourished, while cultural exchange brought exhibitions, theatre productions, and music tours to audiences in both countries. Notable milestones included artist Chen Zhen's acclaimed installation at the Palais des Nations in Geneva in 1995 and the exhibition of Big Tail Elephant Working Group at Kunsthalle Bern in 1998. It was also a Swiss gallerist who founded the first Chinese gallery to participate in Art Basel, marking a milestone in the international recognition of contemporary Chinese art.

同时期，两国科研机构与高校间的学术交流日益密切。众多在瑞士接受教育的中国学者回国后，在清华大学、北京大学、复旦大学等顶尖学府担任要职。地方及城市层面的合作全面开花，文化领域则通过丰富多彩的艺术展览、戏剧演出、音乐巡演等形式深化互动，如1995年在日内瓦联合国万国宫举办的陈箴装置艺术展，1998年在伯尔尼美术馆举办的“大尾象工作组”展览，都是备受关注的标志性事件。值得一提的是，首次参与巴塞尔艺术展的中国画廊由一位瑞士人创立，这一里程碑事件也成功推动了中国当代艺术走向国际舞台。

八九十年代的全球政治格局虽然历经变迁与动荡，但瑞中双边关系始终保持着稳健发展。瑞士联邦主席让-帕斯卡尔·德拉米拉于1996年首次赴华进行国事访问，并与中方领导人在北京会晤，中国国家主席江泽民也于1999年首次访问伯尔尼。这一时期，两国在外交、经济、文化、科技领域取得丰硕成果，为持续发展的建设性伙伴关系奠定了坚实基础。

Relations remained strong even through the global political changes and turmoils of the eighties and early nineties. These ongoing relations culminated in the first state visit of a Swiss president to China in 1996, when President Jean-Pascal Delamuraz visited Beijing, and in the first visit of a Chinese President to Switzerland, when President Jiang Zemin visited Bern in 1999. The fruitful exchanges of diplomacy, economy, culture, and science during this period laid the groundwork for the constructive partnership that continues today.





Commemorative postcard

signed by Federal Councillor
Willi Ritschard for Swissair's
first flight to China

On 6 April 1975, Swissair inaugurated the first direct air link between Switzerland and the People's Republic of China, operating a DC-8 flight from Zürich via Geneva to Beijing and Shanghai. Swissair was only the second Western airline to reach mainland China. The commemorative postcard, signed by Federal Councillor Willi Ritschard, includes a Hans Erni stamp featuring a Pegasus, symbolising the leap of travel, alongside an illustration of the Tiananmen Gate, embodying the mutual openness that continues to shape relations. Building on the 1973 bilateral air transport agreement and the December 1974 Switzerland-China Trade Agreement, the Civil Aviation Administration of China expanded European services as well and began serving Switzerland. Today, Chinese carriers operate from Geneva and Zürich to multiple destinations, while Swiss carriers operate direct flights from Zürich to Shanghai and Hong Kong.

1975年4月6日，瑞士航空开通首条瑞士至中国的直飞航线，由DC-8型客机执飞，从苏黎世起飞，经停日内瓦，目的地为北京和上海。瑞士航空由此成为第二家通达中国内地的西方航空公司。这张由联邦委员威利·里恰德亲笔签名的纪念明信片，使用瑞士艺术家汉斯·埃尔尼设计的飞马座邮票，象征着旅行方式的飞跃发展。明信片上的天安门城楼图样，象征着两国互惠开放的精神，持续推动双边关系发展。基于1973年双边航空运输协定和1974年12月的贸易协定，中国民航拓展了欧洲业务并开通瑞士航线。如今，中国航司开通了由日内瓦和苏黎世飞往多个目的地的航线，瑞士航空也运营着苏黎世至上海和香港的直飞航班。

由威利·里恰德签名的
瑞士航空首次直航中国的

纪念明信片

96



1975年

Army hat

brought home as a souvenir
by a Swiss student

98

During the seventies, cultural and scientific exchanges between Switzerland and China intensified. This development included university exchange programmes. One of the earliest beneficiaries of these initiatives was Harro von Senger, who studied at Beijing University from 1975 to 1977 and later went on to become a professor of sinology. To this day, he still owns the distinctive cap that was popular among students during that era.

上世纪七十年代，瑞士与中国的文化和科学交流日益频繁，大学交换项目是其中的重要组成部分。哈罗·冯·塞格尔是最早受益于此类项目的学者之一。他于1975年至1977年在北京大学学习，后来成为著名汉学家。时至今日，他仍珍藏着当年在学生中颇为流行的特色帽子。



瑞士学生带回国作纪念的

军帽

1975年

Doorknob

100

in the shape of a Swiss cross
at the Swiss Embassy

Two years after Federal Councillor Pierre Graber laid the foundation stone in August 1974, the construction at the current embassy site in Sanlitun was completed and officially inaugurated, on 26 February 1976. Swiss architects from the Federal Office of Buildings and Logistics carried out the construction, together with workers, under the supervision of the Diplomatic Service Bureau of the Municipality of Beijing. The garden and the Ambassador's residence in particular showcase the principles of simplicity, conciseness and local sensitivity employed by the Swiss architects, whose techniques included using the local red brick stones typical of the Beijing Hutongs for the timelessly modern structure. Since its construction, the Embassy has been expanded twice: first with the addition of a third floor in 2000, and later with the construction of a new visa section in 2005, which was then remodeled again four years later.

1974年8月，联邦委员皮埃尔·格拉贝尔为大使馆新馆奠基。两年后，新馆所于1976年2月26日在北京三里屯落成并正式启用。新馆由瑞士联邦基建后勤办公室的建筑师和中方施工人员共同建造完成，北京市外交人员服务局负责工程的监督工作。使馆花园和大使官邸特别体现瑞士建筑简约、凝练且注重本地感知的设计理念。使馆外墙采用北京胡同常见的红砖元素，体现永不过时的现代风格。自建成以来，使馆历经两次扩建：2000年主楼加建第三层，2005年新建签证处并于2009年进行结构改造。

1976年

采用瑞士十字造型的瑞士大使馆

门把手



Vacheron Constantin

worn by Chinese leader
Deng Xiaoping

One month after the Communist Party of China announced the reform policies that would bring great social, political, and economic change to China, Chinese leader Deng Xiaoping was gifted this Swiss watch by Rong Yiren, who would go on to serve as Vice President of China in the nineties. Deng only owned two watches during his lifetime. In the forties, he received a Rolex which he wore for almost forty years, until he replaced it with the Vacheron Constantin depicted here. Today, this watch is exhibited in his hometown of Guang'an in Sichuan at the Deng Xiaoping Former Residence Museum, along with the first watch model he owned. The clock is set to 21:08 to commemorate the exact time of his passing on 19 February 1997.

改革开放政策对中国社会、政治和经济影响巨大。改革开放施行一个月之后，邓小平收到荣毅仁赠送的这块瑞士手表。荣毅仁曾在九十年代担任中国国家副主席。邓小平一生仅有过两块手表：一块为四十年代收到的劳力士手表，佩戴了近四十年；后换为图示的江诗丹顿手表。如今这块手表与他生前第一块手表一同陈列于四川广安的邓小平故居陈列馆。邓小平于1997年2月19日21点08分辞世，这块表的指针也永远定格在这一刻，以示缅怀。

1979年

邓小平佩戴过的

江诗丹顿手表



Entrance ticket

for the Swiss Machine
Tool Exhibition

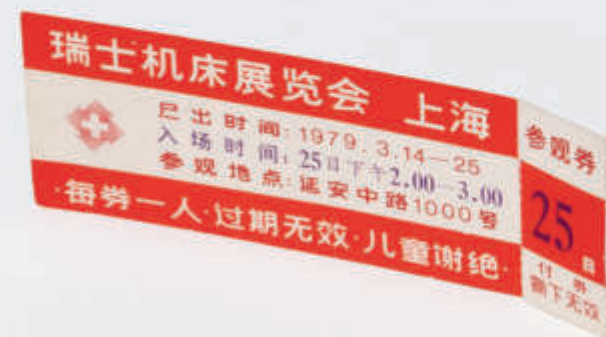
The Swiss Machine Tool Exhibition opened on 14 March 1979 at the Shanghai Exhibition Center, with Federal Councillor and Minister of Economic Affairs Fritz Honegger presiding over the ceremony. Running for ten days, the exhibition featured 57 Swiss companies and spanned 3,400 square meters. Following the opening, Honegger traveled to Beijing and met with Chinese leader Deng Xiaoping on 19 March. The meeting lasted over an hour and is considered a key milestone in the development of Swiss–Chinese economic relations, laying the groundwork for future collaborations.

1979年3月14日，瑞士机床展览会在上海展览中心开幕，瑞士联邦委员兼经济部长弗里茨·霍内格亲自主持开幕仪式。这场为期十天的展览汇集了57家瑞士企业，展区面积达3400平方米。开幕仪式结束后，霍内格前往北京，于3月19日与邓小平会面。此次会面持续逾一小时，被视为瑞中经贸关系发展的关键里程碑，为双方未来的合作奠定了基础。

瑞士机床展览会

门票

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1979年

Popular television

when the first Swiss ad was screened

In March 1979, Rado became the first foreign brand to air an advertisement on Chinese television—a one-minute commercial with English narration and Chinese subtitles on Shanghai television. On the same day, the newspaper *Shanghai Wenhui* published a hand-drawn, full-page Rado advertisement under a prominent headline. As a result, Rado became the first foreign brand to advertise in the Chinese market during China's reform years and also sponsored a Chinese television programme; the *Rado School Quiz*.

1979年3月，雷达表在中国电视媒体投放广告，成为首个通过这一渠道进行宣传的外国品牌。这则长达一分钟的广告在上海电视台播出，配有英语旁白与中文字幕。首播当天，《上海文汇报》以醒目的标题整版刊登了雷达表手绘广告，雷达也由此成为中国实施改革开放政策后首个在中国市场投放广告的外国品牌。此后，该品牌还赞助了中国电视益智节目《雷达校园智力竞赛》。

1979年

第一支瑞士广告播放时期的
牡丹牌电视机

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Programme booklet

of the Bern String Quartet's
China tour

The Bern String Quartet of Switzerland toured China in November 1979, playing two concerts each in Beijing, Shanghai, and Kunming. Their debut concert in Beijing drew an audience of over 1,000 music enthusiasts, with a programme including works by Mozart, Brahms, and Beethoven, as well as Chinese composer Ding Zhinuo. This concert marked the beginning of increased cultural exchanges, and Chinese orchestras began to tour Switzerland on a regular basis, reflecting a growing mutual curiosity and enthusiasm for cultural dialogue.

1979年11月，瑞士伯尔尼弦乐四重奏乐团赴华演出，于北京、上海和昆明各举办两场音乐会。北京首演当晚，上千名音乐爱好者齐聚一堂，聆听了莫扎特、勃拉姆斯、贝多芬等西方经典音乐，以及中国作曲家丁芷诺创作的作品。此次音乐会标志着两国文化交流的开端，中国乐团随后开始定期赴瑞士巡演，反映出双方对文化对话日益增长的兴趣与热情。

瑞士伯尔尼弦乐四重奏中国巡演

节目单

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1979年

Hide of a Simmental COW

from Heilongjiang province

The Simmental cow, a breed from the Swiss Alps, is renowned worldwide for its exceptional productivity. Valued for both milk and meat, it is known for its strong adaptability, high fertility, long lifespan, and resistance to the cold. In November 1979, forty-six purebred Swiss Simmental cows were imported directly to China and introduced in Hunan, Shandong, and Heilongjiang, quickly becoming one of the most popular foreign breeds. The cross-breeding of Simmental and Dutch Holstein with local yellow cattle later contributed to the development of the Shuxuanhua breed.

西门塔尔牛是源自瑞士阿尔卑斯山区的品种，以卓越的生产性能享誉全球。该品种兼具乳用与肉用价值，以适应环境能力强、繁殖力高、寿命长、耐寒性强且肉质鲜嫩而著称。1979年11月，中国直接引进46头纯种瑞士西门塔尔牛，并在湖南、山东、黑龙江三省推广养殖，很快成为国内最受欢迎的外来牛种之一。此后，通过将西门塔尔牛、荷兰荷斯坦牛与中国本地黄牛进行杂交，促成了蜀宣花牛这一品种的培育。

来自黑龙江省的西门塔尔牛

牛皮

110



1979年

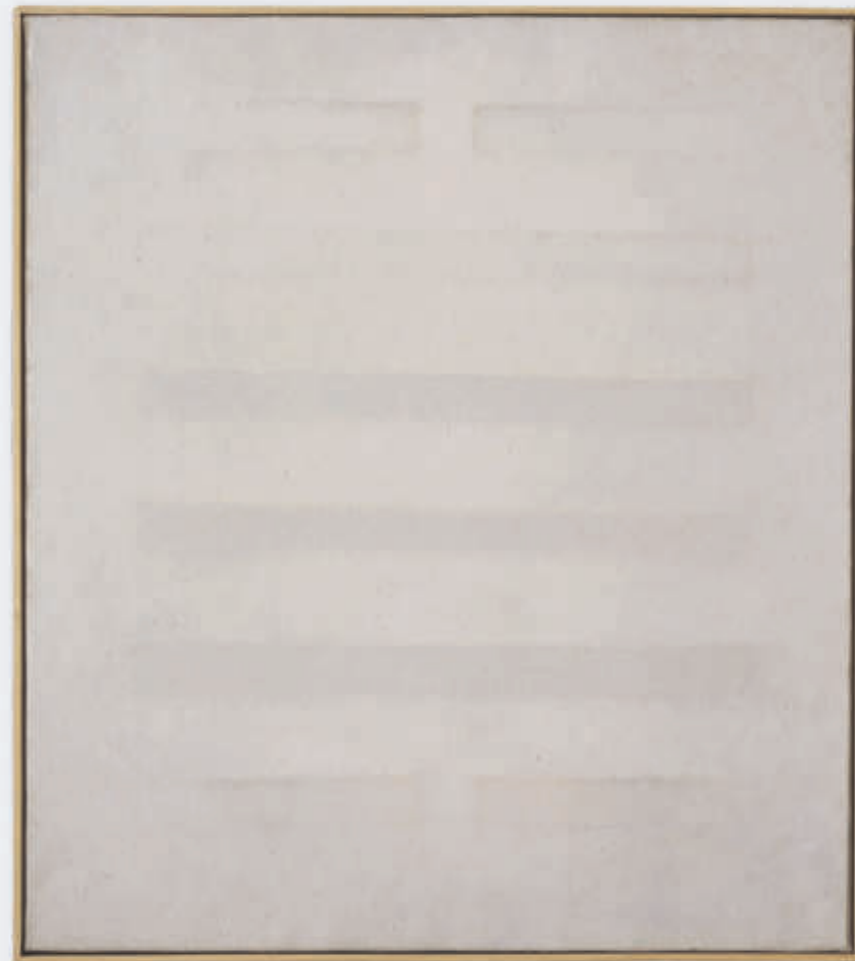
Oil painting

Da Guo by Brigitta Malche

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Swiss–Austrian artist Brigitta Malche, a resident of Zürich since the seventies, was the first Swiss artist to live in China after 1950. Between 1980 and 1982, she stayed in Beijing, teaching at the Central Academy of Fine Arts. Her encounter with Chinese culture profoundly transformed her work. Previously associated with constructivism, she shifted toward a more spiritual approach—integrating closed surfaces with light and communication. Inspired by the *Yijing* [Book of Changes], her painting *Da Guo* dissolves geometric rigour into fluid light, embodying the balance between polar forces in a serene, timeless rhythm.

瑞士–奥地利艺术家布丽吉塔·马尔切是1950年后首位旅居中国的瑞士艺术家。七十年代她曾居住在苏黎世，1980至1982年期间，她旅居北京并在中央美术学院任教。与中国文化的碰撞深刻改变了她的艺术创作风格。早年受构成主义影响，来中国后，她的创作逐渐转向更具灵性的路径。她打破表面的限制，将光与交流融入作品中。受《易经》启发而创作的画作《大过》，将几何的严谨性消解于流动的光影之中，以宁静而永恒的韵律感体现阴阳两极的平衡。



1980年

由布丽吉塔·马尔切创作的《大过》

油画作品

Sugus fruit taffy

known in China as
Swiss Candy

Sugus is a classic Swiss chewy candy, first introduced in 1931 by chocolatier Philippe Suchard. Known for its square shape, soft texture, and bright packaging, popular flavours include orange, lemon, strawberry, apple, and grape. Introduced to China in the eighties under the name “Ruishi Tang” [Swiss Candy], it quickly became a beloved childhood treat and was often used at wedding banquets. Today, Sugus remains widely available in supermarkets and convenience stores across China.

“瑞士糖”（Sugus）是源自瑞士的经典软糖，由巧克力生产商菲利普·苏查德于1931年首创。方形外观、柔软质地和颜色鲜艳的糖纸是“瑞士糖”的鲜明特色，包括香橙、柠檬、草莓、苹果和葡萄经典口味。二十世纪八十年代，这款糖果以“瑞士糖”之名进入中国市场，迅速成为风靡一时的童年零食，更常被用作婚宴喜糖。如今，“瑞士糖”在中国各地的超市和便利店中仍随处可见。

在中国被称为“瑞士糖”的

果味软糖

114



1980年

Electrical board

of a Schindler elevator

In 1980, the Swiss elevator and escalator manufacturer Schindler became the first Western company to sign an industrial joint venture in the People's Republic of China. Schindler (China) Elevator Co., Ltd. was founded in Beijing in partnership with China Construction Machinery Corporation on the very day China's new joint-venture law took effect. The collaboration had begun in 1978, when a Chinese delegation visited Schindler in Ebikon, Lucerne, and invited the company to present its proposal in Beijing, where it out-competed other foreign firms. Over the years, Schindler has expanded its operations in China, including the establishment of additional manufacturing facilities and research centres, registering a wholly owned subsidiary in 2006. Today, it remains a key player in China's vertical transportation sector, supporting urban development and modernisation.

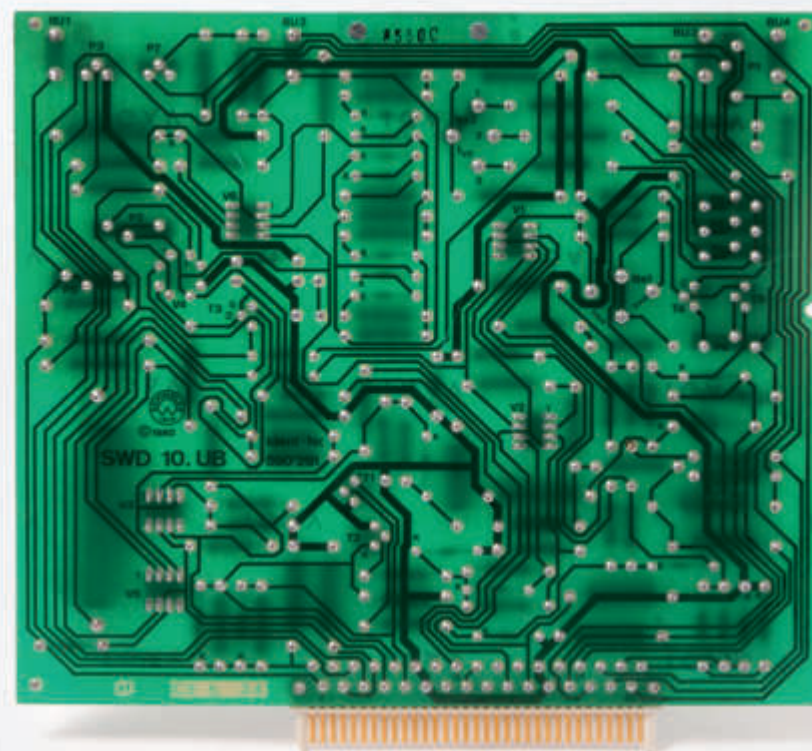
1980年，瑞士电梯与自动扶梯制造商迅达集团成为首家在中国签署工业合资协议的西方企业。恰逢《中华人民共和国中外合资经营企业法》正式生效之时，迅达与中国建设机械总公司在北京共同组建中国迅达电梯有限公司。双方合作始于1978年，当时中国代表团访问迅达集团位于琉森埃比孔的总部，随后迅达受中方邀请赴北京提交合作方案，最终，迅达在众多外资企业中脱颖而出。多年来，迅达持续拓展在华业务，增设多个生产基地与研发中心，并于2006年注册成立全资子公司。如今，迅达仍是中国垂直交通领域的重要参与者，持续助力城市发展与现代化进程。

1980年

迅达电梯

控制单元

116



Elephant sculpture

in the garden of
the Teatro Dimitri

In 1982, Swiss performer Clown Dimitri visited China as part of a cultural delegation that included writer Franz Hohler and musician Polo Hofer, who even yodelled in the streets of Beijing during the visit. Dimitri performed small tricks in public spaces, engaging directly with passersby and sharing Swiss street theatre. He returned several times in later years, developing a lasting appreciation for Chinese culture and its vibrant urban life. On one of these trips, he added a stone elephant to his collection of elephant figures. It was specially produced for him, with the Chinese transliteration of his name engraved on the side. When the sculpture was delivered, it had to be flown by helicopter to his mountain home in Ticino, and today it is displayed in the garden of the Teatro Dimitri in Verscio.

1982年，瑞士小丑艺术家迪米特里随文化代表团访问中国，同行的还有作家弗朗茨·霍勒，以及音乐家波罗·霍弗，后者甚至曾在北京街头即兴高歌约德尔调。迪米特里在公共场所表演魔术，与路人亲切互动，展现瑞士街头戏剧的独特魅力。此后他多次重访中国，对中国文化及其充满活力的都市生活产生了持久的热爱之情。在一次行程中，他特意定制了一尊石象雕塑作为收藏，象身一侧还刻有他的音译中文名。这尊石象雕塑运抵时，需由直升机空运至迪米特里位于提契诺州的山区居所。如今，该石象陈列于位于韦尔肖的迪米特里剧院花园中。

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迪米特里剧院花园中的
大象雕塑

1982年

Danzhu tea cake

from a 600-year-old tree

Founded in 1983, Länggass-Tee in Bern was among the first Swiss tea merchants to work directly with Chinese producers after 1950. This rare danzhu tea cake was pressed from the leaves of a 600-year-old tree on Mount Nannuo in Yunnan. A tea cake is a compressed form of tea, which is traditionally used for storage and ageing. Processed as raw tea and sun-dried, the tea cake features Mount Nannuo's signature spicy aroma, with a vivid balance of bitterness and sweetness that mellows over time into an earthy depth. Decades of collaboration have allowed Länggass-Tee and small family farmers to learn from each other. More broadly, agricultural exchange remains an important field of Swiss–Chinese cooperation, exemplified by multiple agreements and joint research projects.

伯尔尼的Länggass-Tee茶行成立于1983年，是上世纪五十年代后首批直接与中国茶农合作的瑞士茶商之一。这款珍贵的单株茶饼原料产自云南南糯山600年古树，压制成饼，既便于茶叶的储存，又利于陈化。这款茶采用了生茶晒青工艺，具有南糯山茶叶标志性的辛香特质，甘苦交织的鲜明风味随陈化沉淀为醇厚温润的泥土芳香气息。数十年来，Länggass-Tee与当地小农家庭的合作已形成互学互鉴的良好机制。农业交流一直是瑞士与中国合作的重要领域，这一点在双方签署的多项协议及开展的联合研究项目中均有体现。

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1983年

六百年古树茶叶制成的
单株茶饼

Condensed milk can

by Nestlé

In 1987, Nestlé opened its first factory in China, becoming one of the first multinational companies to invest in the country after the Open Door policy initiated in 1978. Nestlé is also the first foreign company to have received the Certificate of Regional Headquarters in Beijing, with the registration No. 001 in 2002. The company has been present in the region since the late 19th century, and the product reflects China's appreciation of Switzerland's expertise in food processing, while representing the many newly established economic ties of that period. Through continuous development and investment, Nestlé's operations in China have expanded considerably, with the company now operating 27 facilities, 3 research and development centres, and employing over 20,000 people.

1987年，雀巢在中国开设首家工厂，成为改革开放后首批在华投资的跨国公司之一。2002年，雀巢又成为首家获颁《跨国公司在京地区总部确认证书》的外资企业，注册编号为001。早在十九世纪末，雀巢就已进入中国市场。其产品不仅体现出中国对瑞士食品加工技术的认可，也见证了当时众多新兴经济纽带的形成。通过持续发展与投入，雀巢在华业务已大幅扩展，目前运营着27家工厂和3个研发中心，雇佣员工逾2万人。

1987年

雀巢

罐装炼奶



Card set

of the game Tichu

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In 1988, four game developers from Bern travelled to China to get in contact with an exporter of Mahjong games for their store back home. However, upon arriving in Nanjing, another game, one they had never seen before, quickly caught their attention. This card game played by people everywhere in the parks was the popular game Dizhu. Soon, they learned the rules and discovered that there were many variations of the game. On their way home, they started tweaking the rules, and once they were back in Switzerland, they created their own version. Three years after their visit to China, they launched their own game, called Tichu, which has enjoyed great popularity ever since.

1988年，来自伯尔尼的四位游戏开发者踏上中国之行，拟与一家麻将游戏出口商洽谈合作。在抵达南京后，他们却被另一款从未见过的纸牌游戏深深吸引。这款游戏在公园里随处可见，颇受人们喜爱，名为“斗地主”。他们很快掌握了游戏规则，并发现这款游戏有多种玩法。在返程途中，他们便开始对游戏规则进行修订，并在返回瑞士后创作出全新版本。三年后，这款名为“Tichu”的游戏正式推出，并迅速风靡起来。



1991年

Tichu游戏

专用扑克牌

Dragon figurehead

from a boat in the dragon boat race in Eglisau

Since 1992, the annual dragon boat race in Eglisau, Zürich, has grown into one of the most popular festivals in the region, spanning three days and welcoming over 10,000 visitors per year. The dragon figurehead is from the first original dragon boat the organisers purchased and was made from cedar wood in Guizhou province. The competing teams paddle down the Rhine River over a course of 420 meters, and since 2017, the Consulate of China in Zürich has also invited a team from China. Often, the winner is decided between the Swiss national team and the visiting team from China.

苏黎世州艾格丽萨市的年度龙舟赛始于1992年，现已发展为当地最负盛名的节庆活动之一。这场持续三天的盛会，每年平均吸引逾万名观众前来观看。图示龙头出自主办方购置的首艘龙舟，由中国贵州的杉木雕制而成。比赛时，参赛队伍要沿着莱茵河完成全长420米的竞赛。从2017年开始，中国驻苏黎世总领馆每年都会邀请中国代表队参赛，冠军争夺战往往就在瑞士主队与中国客队之间展开。

艾格丽萨龙舟赛上的
龙头



1992年

Qing-style bench

from the Chinese
Garden Zürich

The Qing-style wooden bench stands in Zürich's Chinese Garden. The garden is a gift from Zürich's sister city Kunming, and was completed in 1993 in gratitude for collaboration since 1982, a collaboration which has included water management, public transport, and urban planning initiatives. The backrest hosts a marble slab from Dali, Yunnan, with veining that evokes flowing water framed by carvings of the so-called Three Friends of Winter—pine, bamboo, and plum blossom—symbols of resilience, integrity, and renewal. These ties reflect broader Swiss–Chinese partnerships, such as Zermatt–Lijiang or Basel–Shanghai, which foster mutual learning across cultures. Built by artisans from both cities, the garden also exemplifies the exchange of environmental and cultural understanding, rooted in climatic affinities between Zürich and Kunming.

苏黎世中国园里，摆放着一张清代风格名贵木质长凳。这座园林由昆明市于1993年赠予其友好城市苏黎世，以感谢双方自1982年以来在水务治理、公共交通和城市规划等领域的合作。长椅靠背处嵌有一块来自云南大理的大理石板，石板上的天然纹路宛若流水，四周雕以松、竹、梅“岁寒三友”，象征坚韧、高洁与新生的品格。两国其他缔结友好关系的城市也多有此类合作，如采尔马特与丽江、巴塞尔与上海等，推动双方不断进行跨文化交流和相互借鉴。这座由两地工匠共同建造的中国园，不仅体现出苏黎世与昆明在气候条件上的相似性，更成为双方对环境与文化达成共识的具体实践。

1993年

苏黎世中国园内

清代风格长椅



Installation

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presented for the 50th anniversary
of the United Nations

For the 1995 exhibition *Dialogues of Peace* at the Palais des Nations in Geneva, which celebrated the 50th Anniversary of the United Nations, Chinese artist Chen Zhen created *Round Table*. The installation evokes a Chinese restaurant while also symbolising global political dialogue. The 29 chairs surrounding the table are collected from every continent, representing both unity and the complexities of political and cultural participation. The work also reflects the important roles of Switzerland and China in fostering international dialogue and cooperation. Today, it is part of the collection of the Centre Pompidou in Paris.

在纪念联合国成立五十周年的“和平对话”展览上，中国艺术家陈箴创作的装置艺术作品《圆桌》亮相日内瓦万国宫。该作品巧妙融入了中餐馆的圆桌元素，将其升华为全球政治对话的象征。环绕桌子的二十九把椅子来自世界五大洲，既传递出团结一心的精神，也隐喻着政治与文化参与过程中的复杂面向。同时，该作品也体现出瑞士与中国在推动国际对话、促进全球合作方面的重要作用。《圆桌》这件作品现由巴黎蓬皮杜艺术中心收藏。



1995年

为庆祝联合国成立五十周年创作的
装置艺术作品

Pommel horse

signed by Donghua Li

Donghua Li was a member of China's national gymnastics team and a pommel horse champion. Injured and unable to compete in 1988, he married a Swiss woman and relocated to Switzerland. After several years of independent training in Switzerland, he was granted citizenship in 1994. The following year, he inscribed his goals to compete at the European Championship, the World Championship and the 1996 Olympic Games on the pommel horse shown here. He went on to win silver at the World Championships and gold at both the European Championships and the 1996 Olympic Games in Atlanta. His Olympic victory was Switzerland's first gymnastics medal since 1952—and a milestone in Swiss-Chinese sporting history.

李东华原为中国国家体操队队员，曾在鞍马项目上夺得冠军。1988年，他因伤无缘赛场，后与一位瑞士公民结婚并移居瑞士，并在瑞士坚持独立训练。李东华于1994年取得瑞士国籍。次年，他在这个鞍马上亲笔写下征战欧洲锦标赛、世界锦标赛与1996年奥运会的目标。后来，他相继斩获世锦赛银牌、欧洲锦标赛金牌以及亚特兰大奥运会金牌。他在奥运会的胜利，不仅为瑞士赢得自1952年以来的首个体操项目奖牌，更成为瑞中体育交流史上的重要里程碑。

李东华亲笔签名的

鞍马



1996年

Archive folders

containing loan agreements
and documentations

When the exhibition *Gods and People of the Heavenly Kingdom* arrived at Kunsthaus Zürich in 1996, the Swiss public eagerly explored its in-depth presentation of Chinese culture. Behind the scenes, museum staff managed complex administrative and logistical work. The folders shown here contain loan agreements with more than a dozen Chinese institutions. They illustrate the challenges of transporting important cultural and historical objects across borders and mark a significant, unprecedented undertaking in Swiss–Chinese cultural exchange.

1996年，一场名为《天国之神与民》的中国文物展亮相瑞士苏黎世美术馆，掀起瑞士公众探索中国文化的热潮。展览成功的背后，美术馆工作人员繁杂的行政与物流协调工作却鲜为人知。这里展示的档案夹收录了苏黎世美术馆与十余家中国机构签订的文物借展协议，呈现了重要文物跨境运送过程中所面临的种种挑战，也成为瑞中文化交流史上一次里程碑式合作的珍贵见证。

借展协议及相关资料

档案夹

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1996年

Invitation card

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for the first exhibition of
Shanghart Gallery

In 1996, Swiss gallerist Lorenz Helbling opened the first foreign gallery in China, Shanghart. Within three years, it became the first gallery from the People's Republic to participate at Art Basel, the world's leading art fair. Shanghart played a pivotal role in introducing Chinese contemporary art to a global audience and remains active today, with spaces in Shanghai and Beijing. The invitation to the gallery's first exhibition highlights the early and ongoing involvement of Swiss actors in China's contemporary art scene.

1996年，瑞士画廊主劳伦斯·何浦林在中国开设首家外资画廊——香格纳画廊。短短三年内，该画廊便成为首个参加全球顶尖艺术博览会——巴塞尔艺术展的中国画廊。香格纳画廊在推动中国当代艺术走向国际舞台方面发挥了关键作用。该画廊至今仍活跃于艺术界，在上海和北京均设有展览空间。图示为香格纳画廊首次展览的邀请函，凸显了瑞士艺术界人士在中国当代艺术领域的早期参与度及长期影响力。

1996年

香格纳画廊首展
邀请函



Joint postage stamp

in a special souvenir sheet

Switzerland and China share a long philatelic tradition. It was in order to meet the demand of collectors in both countries that this joint issue was decided. The stamp depicting Chillon Castle was designed by Bernadette Baltis and produced in offset. The one representing the Twenty-Four Bridge over the Slender West Lake was created by Xu Yanbo, who used a mixed offset and intaglio technique. Depicted here is a special souvenir sheet combining the two stamps, in which the Chinese temple and the Swiss castle are connected by the bridge.

瑞士与中国都拥有悠久的集邮传统。为回应两国集邮爱好者的共同期待，瑞中双方联合发行了一套特种邮票。其中，描绘西庸城堡的邮票由贝尔纳黛特·巴尔蒂斯设计，采用胶版工艺印刷；展现瘦西湖二十四桥的邮票出自许彦博之手，采用胶雕套印技术。此处展示的小型张，将两枚邮票的主图合二为一，以桥梁意象连接中国亭台与瑞士城堡。

1998年

联合邮票纪念版
小型张



Exhibition catalogue

of Big Tail Elephant Working Group at Kunsthalle Bern

Based in Guangzhou, Big Tail Elephant Working Group emerged as an avant-garde collective comprised of the four artists Chen Shaoxiong, Liang Juhui, Lin Yilin, and Xu Tan. In the spirit of the nineties, they adopted a Chinese contemporary art style and attracted attention through their self-organised exhibitions in temporary spaces that ranged from cultural spaces and outdoor venues to bars and basements of commercial buildings. In 1998, Kunsthalle Bern exhibited their work, making the collective's art accessible to a broader global audience and demonstrating the important role of Swiss institutions in supporting contemporary Chinese art. Big Tail Elephant Working Group remains pivotal in the development of southern China's art scene.

“大尾象工作组”成立于广州，是由艺术家陈劭雄、梁钊辉、林一林和徐坦组成的前卫艺术家团体。九十年代，他们逐渐摸索出一种颇具代表性的中国当代艺术风格，并凭借在临时空间自主策划展览而备受瞩目。这些场地涵盖各类文化空间、户外场所、酒吧，甚至商业大厦的地下层。1998年，伯尔尼美术馆举办了该团体的作品展，使其艺术创作进入更广阔的国际视野，凸显出瑞士艺术机构在支持中国当代艺术发展中扮演的重要角色。时至今日，“大尾象工作组”仍在中国南方当代艺术生态中发挥重要影响力。

140

1998年

伯尔尼美术馆“大尾象工作组”

展览画册



Milking chair

142

exhibited at the World Horticultural
Expo in Kunming

To celebrate the long-standing friendship between Zürich and Kunming, the city of Zürich contributed a specially designed postcard landscape to the 1999 World Horticultural Exposition in Kunming. Swiss architects created miniature Swiss landscapes, including a small boat stream which allowed visitors to explore the garden up close. The milking chair on display, inspired by traditional Swiss design, symbolically connected the agricultural traditions of Switzerland and China through functional and cultural design.

为庆祝苏黎世与昆明之间长久以来的深厚友谊，1999年昆明世界园艺博览会上，苏黎世市特别呈现了一处精心设计的明信片景观。为使游客获得沉浸式体验，瑞士建筑师团队打造了微缩版的瑞士景致，并设计一条小舟水道，方便游客近距离游览花园。图片展示的挤奶凳借鉴瑞士传统设计，造型既具备实用功能，又蕴含文化隐喻，巧妙联结瑞中两国的农业传统。

1999年

昆明世界园艺博览会上展出的

挤奶凳



Paper model

of the Three Gorges Dam

144

The Three Gorges hydro power station in China demanded many high-quality components. Some of these components were delivered by ABB Group, a Swiss-based technology and engineering company with global operations. In 1999, ABB Group was awarded a contract to deliver a 500-kilovolt gas-insulated switchgear for an electrical substation located at the dam site. The order reflected the well-established trust between the parties, as it was already the third order for this project that ABB Group was awarded. The scale and complexity of the Three Gorges project further exemplifies the strong confidence in Swiss engineering expertise for such an immense infrastructure undertaking.

中国三峡水电站的建设需要大量高品质部件，其中部分组件由技术与工程公司ABB交付。ABB公司总部位于瑞士，业务遍布全球。1999年，该公司成功中标，为右岸发电站提供一套五百千伏大型气体绝缘开关设备。这是ABB公司在三峡项目签下的第三份订单，充分体现了双方稳固的互信关系。三峡工程的宏大规模与复杂技术要求，也显示出在这一重大基础设施建设中，中国对瑞士工程技术专业能力的高度信任。



1999年

三峡大坝

纸质模型

Strengthening the Partner- ship

25

20

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20

深化合作

In 2000, the Swiss Embassy in Beijing added a third floor to its main building. Just as the mission quite literally rose a new level, so too did the relations between Switzerland and China. Following Jiang Zemin's state visit the previous year, Swiss President Adolf Ogi attended the inauguration of the new floor, marking a moment of growth in the bilateral partnership. The Embassy's facilities thereafter continued to grow, with the building for the visa section opening in 2005 and expanding in 2009 to host the Swiss Business Hub, reflecting the rising volume of exchanges.

China's increasing prominence on the world stage was marked by its hosting of major international events, including the 2008 Summer Olympics and the 2022 Winter Olympics in Beijing, as well as the 2010 World Expo in Shanghai. Both Olympic Games proved successful for China and Switzerland alike, with athletes achieving record medal counts. The 2008 Games also introduced the National Stadium, a new Beijing landmark, designed by Swiss architectural practice Herzog & de Meuron.

Cultural dialogue has been particularly vibrant over the past 25 years. Swiss institutions have regularly showcased Chinese artists, most recently with Lu Yang's record-breaking solo exhibition at Kunsthalle Basel in 2023. Meanwhile, leading Swiss artists such as Peter Fischli and Pipilotti Rist have gained visibility in China through exhibitions at By Art Matters in Hangzhou and UCCA Center for Contemporary Art in Beijing. In Hong Kong,

2000年，北京瑞士驻华大使馆主楼加建第三层。正如大使馆在物理空间上“再上新台阶”，瑞中关系亦迈向新的高度。继前一年中国国家主席江泽民访问瑞士后，瑞士联邦主席阿道夫·奥吉出席新建楼层的启用仪式，标志着双边伙伴关系的进一步发展。随后，大使馆的各项办公设施也进一步完善：2005年签证中心落成，并在2009年扩建后又迎来瑞士贸易与投资处入驻，反映出双边往来的持续增长。

随着2008年北京夏季奥运会、2022年北京冬季奥运会以及2010年上海世界博览会等多项重大国际活动的举办，中国在全球舞台上的影响力日益凸显。在这两届奥运会期间，瑞中两国运动员均创下奖牌数新高，比赛取得圆满成功。2008年奥运会见证了国家体育场的启用。这座由瑞士赫尔佐格和德梅隆建筑事务所设计的场馆，如今已成为北京的新地标建筑。

过去25年里，瑞中文化对话一直保持蓬勃发展的态势。瑞士文化机构定期展出中国艺术家的作品，2023年巴塞尔艺术中心为中国艺术家陆扬举办的个展创下该馆观展人数的纪录。与此同时，彼得·费茨利、皮皮乐迪·里思特等瑞士当代艺术领军人物也通过杭州天目里美术馆、北京尤伦斯当代艺术中心等平台进入中国观众视野。2021年开幕的香港M+博物馆为瑞士收藏家、外交官及企业家乌利·希克所藏的中国当代艺术作品开辟永久展陈空间，其中的部分藏品早在2005年就曾亮相伯尔尼美术馆，被视为欧洲了解中国当代艺术的重要媒介。尽管疫情期间交流一度放缓，

the opening of M+ in 2021 created a permanent home for Swiss art collector, diplomat and businessman Uli Sigg's collection of contemporary Chinese art, part of which was already presented at Kunstmuseum Bern in 2005—an exhibition still considered a milestone in introducing Chinese contemporary art to a European audience. Although exchanges slowed during the pandemic, they have since rebounded and, in some areas, even surpassed pre-pandemic levels.

Economic and trade relations also deepened. China emerged as a key market for many Swiss companies, while a growing number of Chinese firms established a presence in Switzerland. In 2007, Switzerland became the first Western nation to recognise China as a full market economy; in 2013, it was the first country in continental Europe to sign a free trade agreement with China. Entering into force the following year, the agreement strengthened market access for Chinese companies in Switzerland, reduced the tariff burden on Swiss exports to China, and significantly boosted bilateral trade. Also in 2013, China and Switzerland signed a bilateral currency swap agreement worth 150 billion RMB (CHF 21 billion), making Switzerland one of the first European hubs for offshore Renminbi business. In July 2014, the Zürich Renminbi Hub was launched and the People's Bank of China designated China Construction Bank as the RMB clearing bank in Switzerland. Parallel to this, Swiss companies expanded their manufacturing hubs and service networks in China. The acquisition of the agrichemical company Syngenta by

但此后迅速恢复活力，部分领域的交流热度甚至超过了疫情前的水平。

瑞中经贸合作同样在不断深化。中国成为众多瑞士企业的关键市场，同时越来越多中资企业落户瑞士。2007年，瑞士成为首个承认中国完全市场经济地位的西方发达国家；2013年，瑞士又成为欧洲大陆首个与中国签署自贸协定的国家。该协定于次年生效后，进一步加强了中国企业在瑞士的市场准入，大幅降低了瑞士对华出口关税，双边贸易额随之激增。2013年同年，瑞中签署高达1500亿元人民币（210亿瑞士法郎）的双边本币互换协议，使瑞士跻身欧洲最早的人民币业务离岸交易中心之一。2014年7月，苏黎世人民币离岸中心正式启动，中国人民银行指定中国建设银行担任瑞士人民币清算行。在此期间，瑞士企业在华投资持续加码，设立多个制造业基地与服务网络，创造近20万个就业岗位。2017年，中国化工集团以430亿美元收购瑞士先正达公司，这一案例至今仍是中国企业规模最大的海外并购项目。

瑞中高层持续稳定互访，进一步夯实了两国经贸合作关系。2003年，瑞士联邦主席帕斯卡尔·库什潘与中国国家主席胡锦涛两次会晤；2007年，中国国务院总理温家宝访问瑞士；2010年，瑞士联邦主席多丽丝·洛伊特哈德到华访问。2013年，新任中国国务院总理李克强将瑞士作为上任后的首访国，凸显了双边关系的特殊意义。2016年，瑞士联邦主席约翰·施奈德-阿曼访问中国，促成两国正式建立创新战略伙伴关系，将合作领域拓展至经贸、科技与文

ChemChina in 2017, with a price tag of 43 billion USD, remains to date the largest ever foreign acquisition by a Chinese firm.

These economic ties were reinforced by a steady rhythm of high-level visits. President Pascal Couchepin and President Hu Jintao met twice in 2003, Premier Wen Jiabao visited Switzerland in 2007, and President Doris Leuthard travelled to China in 2010. In 2013, newly appointed Premier Li Keqiang chose Switzerland as his first foreign destination, underscoring the unique significance of bilateral relations. President Johann Schneider-Ammann's 2016 visit paved the way for the formal Strategic Innovative Partnership, expanding cooperation in trade, science, technology, and culture. The following year, President Xi Jinping paid a state visit to Switzerland and addressed the World Economic Forum in Davos. In 2019, President Ueli Maurer then visited China, further strengthening bilateral ties.

Most recently, in January 2024, Premier Li Qiang visited Switzerland to attend the World Economic Forum. In discussions with President Viola Amherd both sides reaffirmed their commitment to strengthening cooperation in trade, innovation, and sustainable development—an affirmation that, nearly 75 years after the establishment of diplomatic relations, the Swiss–Chinese partnership continues to evolve and reach new horizons.

化等领域。次年，中国国家主席习近平对瑞士进行国事访问，并在达沃斯世界经济论坛发表讲话。2019年，瑞士联邦主席乌利·毛雷尔访华，进一步深化了双边关系。

最近一次访问是在2024年1月，中国国务院总理李强访问瑞士并出席世界经济论坛，期间与瑞士联邦主席薇奥拉·阿姆赫德举行会谈，双方重申将加强贸易、创新与可持续发展领域的合作——这项共识标志着两国在建交近75周年之际，瑞中伙伴关系依旧不停向前发展，历久弥新。





Lion-shaped lantern base

in Shaxi

160

Led by ETH Zürich, in cooperation with local authorities and communities, the Shaxi Rehabilitation Project focused on preserving the historic market town of Shaxi in Yunnan Province, a town which was once a key stop on the ancient Tea and Horse Caravan Road. ETH architects and conservation experts worked with local specialists to restore temples, bridges, and traditional courtyard houses, while introducing sustainable tourism and infrastructure improvements. The project became a model for culturally sensitive preservation, widely recognised for its approach to combining heritage conservation with local development. Today, Shaxi has become a popular tourist destination, attracting visitors while maintaining the town's traditional character and local way of life.

云南省沙溪镇，曾是古代茶马古道的重要驿站。由苏黎世联邦理工学院牵头，联合当地政府及社区共同推进的沙溪古镇复兴工程，核心就是守护这一历史古镇的传统风貌。项目中，苏黎世联邦理工学院的建筑师与文物保护专家携手云南当地专业人士，共同开展寺庙、桥梁和传统院落民居的修复工作，同时引入可持续旅游模式，并完善基础设施建设。该项目已成为文化遗产活化保护的典范，其将遗产保护与地方发展相结合的卓越理念广受认可。如今，沙溪已成为热门旅游目的地，在吸引八方来客的同时，依然保持着古镇的传统风貌与本土生活方式。

沙溪古镇的

狮形灯杆基座



2002年

Football shirt

162

of Shi Jun as a player of
BSC Young Boys

After he transferred from Chongqing Lifan to BSC Young Boys ahead of the 05/06 season, Shi Jun became the first Chinese player in the Swiss Super League. He made his first team debut in a game against FC St. Gallen in August 2005. Shi also played for FC Lucerne, before transferring back to China and joining Chengdu Blades in 2008.

2005-2006赛季开始前，球员石俊从重庆力帆转会至伯尔尼年轻人俱乐部，成为首位登陆瑞士足球超级联赛的中国球员。2005年8月，他在对阵圣加伦队的比赛中完成了自己在瑞超的首秀。此后，石俊还曾效力琉森足球俱乐部（又名“卢塞恩足球俱乐部”），并在2008年转会回到中国，加盟成都谢菲联俱乐部。

2005年

石俊效力
伯尔尼年轻人足球俱乐部时所穿的

球衣



Architectural model

of the National Stadium

164

Designed by Swiss architectural practice Herzog & de Meuron, the National Stadium in Beijing, widely known as the Bird's Nest, draws inspiration from forms in Chinese cultural history, including ceramics and handcrafted objects. The stadium's distinctive lattice structure, reflected in this paper model, evokes the appearance of a bird's nest, giving the building its iconic name. Completed for the 2008 Summer Olympics, it served as the main venue for the opening and closing ceremonies, as well as for athletic events, and quickly became a symbol of modern Beijing. The project demonstrates a sensitive integration of contemporary architecture with cultural references, highlighting Herzog & de Meuron's approach to design. Bringing together local and global perspectives, it represents the Swiss contribution to one of China's most internationally recognised architectural landmarks.

由瑞士赫尔佐格和德梅隆建筑事务所设计的北京国家体育场（又名“鸟巢”），灵感源自中国传统文化中陶瓷、手工艺品等造型元素。正如这件纸质模型所示，体育场采用了独特的网格状结构，形似鸟巢，因而得名。作为2008年夏季奥运会主场馆，鸟巢承担了举办开闭幕式及田径赛事的主要功能，建成后迅速成为现代北京的标志性建筑。该项目展现了当代建筑与文化元素的精妙融合，体现了赫尔佐格与德梅隆建筑事务所因地制宜的设计理念，也彰显了瑞士对这一国际级建筑地标所做出的重要贡献。



2008年

国家体育场

建筑模型

Tennis shoe

166

worn by Roger Federer
at the Olympic Games

At the 2008 Olympic Games in Beijing, Roger Federer and Stanislas Wawrinka won gold in men's doubles tennis—a moment that became iconic in Swiss sporting history. Dressed in red and white, the duo overcame the Swedish team of Simon Aspelin and Thomas Johansson in four sets. Their emotional victory on Chinese soil resonated far beyond tennis, reflecting Olympic values of friendship and cementing a lasting bond between the two athletes.

在2008年北京奥运会网球男子双打决赛中，罗杰·费德勒与斯坦尼斯拉斯·瓦林卡身披红白战袍，历经四盘激战，击败了瑞典组合西蒙·阿斯佩林和托马斯·约翰松，为瑞士赢得该项目金牌。这一刻，已成为瑞士体育史上的经典瞬间。他们在中国土地上取得的胜利，意义超越了网球赛事本身，彰显了奥林匹克的友谊精神，也铸就了两位运动员之间惺惺相惜的深厚情谊。

罗杰·费德勒
参加北京奥运会时所穿的

网球鞋



2008年

Solar panel

168

from the façade of
the Swiss pavilion

At the Expo 2010 in Shanghai, the Swiss Pavilion explored rural-urban interaction, inviting more than 12,000 daily visitors to experience Switzerland's cultural, topographic, and social diversity. A rooftop chairlift carried guests over a Swiss meadow into the urban-themed interior, which highlighted sustainable everyday practices. The pavilion's façade incorporated more than 10,000 solar panels, each fitted with irregularly blinking light diodes activated by environmental and human influences, drawing attention to social and ecological issues. The pavilion was among the most visited and was widely praised for its innovative design and engaging concept.

2010年上海世界博览会期间，瑞士馆以“城市与乡村的互动”为主题，每日吸引超1.2万名游客前来参观，亲身体验瑞士的文化特色、多样地形与社会风貌。游客乘坐馆顶的观光缆车，掠过瑞士草场，进入以城市为主题的内部展区。展区内集中展示了日常生活中的可持续环保实践。展馆外墙镶嵌着一万余块太阳能电池板，每块都装有发光二极管，能根据环境与人类活动变化呈现出动态闪光的视觉效果，以此引发人们对社会与生态议题的关注。凭借创新的设计与引人入胜的展览理念，瑞士馆成为本届世博会上最受欢迎、备受好评的国家馆之一。

来自瑞士馆外墙的

太阳能电池板



2010年

Leopard of Honour

won by Jia Zhangke

170

In 2010, Jia Zhangke received the Leopard of Honour at the Locarno International Film Festival, Switzerland's most prestigious film festival, in recognition of his life's work as one of the foremost voices of Chinese independent cinema. A sensitive observer of China's rapidly changing landscape, Jia's films form an invaluable part of Chinese cultural heritage. The Locarno award reflects his standing in Switzerland as one of the great contemporary filmmakers.

2010年，瑞士最具声望的洛迦诺国际电影节将荣誉金豹奖授予贾樟柯，以肯定他作为中国独立电影界杰出代表迄今所取得的成就。贾樟柯以敏锐的目光记录中国社会的快速变迁，他的作品见证并塑造了中国文化的当代表达。此次荣膺洛迦诺电影节的表彰，体现了他作为当代卓越电影人在瑞士享有的崇高地位。



2010年

贾樟柯荣获的
荣誉金豹奖

Cast model

172

of Urs Fischer's sculpture *The Lovers #2*

In 2012, Kunstgiesserei St. Gallen—Switzerland's leading art foundry—opened a subsidiary branch near Shanghai, becoming a pioneer for Swiss art production in Asia. The Shanghai workshop quickly established itself as a place where internationally renowned artists, including Yayoi Kusama, Paul McCarthy, Urs Fischer, and others, realised large-scale works under the highest standards of quality and technical expertise. The Urs Fischer sculpture depicted here was produced in Shanghai as an edition of three—one of which is today permanently displayed in front of the Museo Jumex in Mexico City. In recognition of this pioneering spirit and cultural impact, Kunstgiesserei's founder was awarded the Prix Meret Oppenheim, Switzerland's most prestigious cultural distinction, in 2024.

2012年，瑞士顶尖的艺术铸造厂——圣加仑艺术铸造厂在上海近郊设立分支机构，开创瑞士艺术制作机构进驻亚洲的先河。这家上海厂区迅速发展成为国际级艺术创作中心，吸引了包括草间弥生、保罗·麦卡锡与乌尔斯·菲舍尔在内的多位知名艺术家在此创作，并以卓越的工艺技术实现了众多大型作品的落地。图中所示的乌尔斯·费舍尔雕塑《恋人2号》就是在上海铸造完成的，该版本共制作了三件，其中一件现长期陈列于墨西哥城尤梅克斯博物馆前。为表彰其开创精神与文化影响力，圣加仑艺术铸件厂创始人于2024年被授予瑞士最高文化荣誉——梅雷特·奥本海姆奖。

乌尔斯·费舍尔创作的
雕像《恋人2号》

铸造模型



2012年

Shipping container

carrying goods between
Switzerland and China

China is Switzerland's third largest trading partner. On 6 July 2013, a comprehensive Free Trade Agreement (FTA) was signed between the two nations to improve bilateral trade, promote investment and enhance sustainable development. This FTA marked the first of its kind between a continental European country and China. As the FTA was entered into force on 1 July 2014, bilateral cooperation between China and Switzerland strengthened. Both economies have profited from the improved mutual market access. Today, economic ties between the two countries remain strong and in 2024—ten years after the FTA entered into force—negotiations on modernising the agreement were launched.

中国是瑞士第三大贸易伙伴。2013年7月6日，瑞中两国签署全面自由贸易协定，旨在深化双边贸易往来、促进投资合作并推动可持续发展。这是欧洲大陆国家与中国之间签署的首个此类协定。随着该协定于2014年7月1日正式生效，瑞中双边合作得到进一步加强，两国经济均从扩大的市场准入机制中获益。如今，双方经济联系日益紧密。2024年恰逢自贸协定生效十周年，双方正式启动协定现代化升级谈判。

2014年

穿梭于瑞士与中国之间的
货运集装箱



Yak wool cup coasters

handcrafted by Tibetan women

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Since 2014, Swiss social worker Katja Forrer has run a two-year handicraft training programme for Tibetan women in Chengdu. The finished products are sold in a local shop, and upon completing the programme, participants can either continue working in Chengdu or return home with a sewing machine to start their own business. This initiative demonstrates how individual efforts can foster meaningful connections and have a lasting impact on communities.

2014年，瑞士社会工作者卡佳·福雷尔在成都开设了一个为期两年面向藏族妇女的手工艺培训项目。学员制作的成品会在当地一家店铺售卖。项目结束后，学员们可以选择继续留在成都工作，或者携带缝纫机返乡创业。这个项目生动诠释了个体力量如何搭建起跨文化桥梁，为社区发展带来可持续的积极影响。

藏族妇女手工制作的

牦牛绒杯垫



2014年

Coin

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bearing Piccard's Solar Impulse circumnavigation motto

During his first trip to China in 1992, Bertrand Piccard—a medical doctor, explorer, and researcher—encountered a Qing Dynasty coin inscribed with the phrase: “When the wind goes in the same direction as your path, it brings you great happiness”. This became his guiding principle. In 1999, he completed the first non-stop balloon circumnavigation with the Breitling Orbiter 3, crossing China after securing overflight permits in Beijing. In 2015, he achieved the first circumnavigation in a solar-powered aircraft, Solar Impulse, with stopovers in Chongqing and Nanjing. When crossing Chinese airspace, the first communication from Kunming Control were the words: “Solar Impulse, here Kunming Control, welcome to China!” This phrase became a symbol of shared friendship.

1992年，在初访中国时，医生、探险家及研究员贝特朗·皮卡德偶然见到一枚清代吉语钱，钱币一面刻有“顺风大吉”四字。这句话后来成为他的座右铭。1999年，他驾驶“百年灵热气球3号”完成人类首次不间断环球热气球飞行的壮举，期间曾在北京获得越空许可后飞越中国领空。2015年，他又驾驶太阳能飞机“阳光动力号”实现首次环球飞行，并在重庆和南京短暂停留。当飞机进入中国领空时，他听到昆明空管发出的第一声通讯电波：“Solar Impulse, here Kunming Control, welcome to China!（阳光动力号，这里是昆明空管，欢迎来到中国！）”。这段经历也成为瑞中友谊的一段生动见证。



面文被“阳光动力号”飞行员
皮卡德用作飞行座右铭的

吉语钱

2015年

Silk napkin

for the Yan Xing exhibition
at Kunsthalle Basel

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Chinese artists are regularly exhibited in Switzerland, reflecting the significance of their voices within the global art world. Switzerland plays a central role in this field, as the host of Art Basel and the home to several of the world's leading museums. Major institutions such as Kunstmuseum Basel, Fondation Beyeler, Kunsthaus Zürich, Kunstmuseum Bern, and Musée cantonal des Beaux-Arts Lausanne have all presented high profile exhibitions of Chinese contemporary art. The silk napkin shown here was produced for Yan Xing's 2017 exhibition at Kunsthalle Basel, one of Switzerland's most innovative spaces for contemporary art. It serves as a symbol of the many collaborations and exchanges that have brought Chinese artists into dialogue with Swiss institutions, curators, and international audiences.

中国艺术家在瑞士举办的展览活动日趋频繁，这一现象充分彰显了中国艺术家创作话语在全球艺术领域的重要性。作为巴塞尔艺术展的主办国，瑞士拥有多家世界顶级博物馆，在全球艺术领域的影响力举足轻重。其中，巴塞尔美术馆、贝耶勒基金会美术馆、苏黎世美术馆、伯尔尼美术馆及洛桑州立美术馆等重要机构都曾举办过备受关注的中国当代艺术的重量级展览。图示真丝餐巾由艺术家鄢醒于2017年为瑞士最具创新性的当代艺术机构——巴塞尔艺术中心的展览特别制作。这件作品象征着中国艺术家与瑞士机构、策展人及国际观众之间持续展开的广泛合作与深度交流。

2017年

巴塞尔艺术中心鄢醒展的
定制真丝餐巾



Pink Queen cheese

created for the Chinese market

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In 2018, the Swiss Cheese Factory based in the canton of St. Gallen received an unusual order from Hong Kong for pink cheese. After seven months of experiments with natural dyes, the team created Pink Queen. What began as a custom request soon became part of their regular lineup, with exports to Hong Kong and growing popularity among Swiss customers as well.

2018年，瑞士奶酪厂——这家位于瑞士圣加仑州的企业接到一份来自香港的特殊订单，客户希望定制一款粉色奶酪。经过七个月的反复试验，团队最终借助天然色素成功研发出“粉红皇后”奶酪。这款最初仅为定制需求打造的产品，很快被纳入常规产品线，不仅持续出口至中国香港市场，更在瑞士本土逐渐赢得了消费者的青睐。

2018年

为中国市场打造的
粉红皇后奶酪



Bench

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in the visa office of the Embassy of China

In 2018, architect Zhang Xi and her studio EXH Design redesigned the visa application centres in Bern and Zürich. Trained at ETH Zürich, Zhang founded EXH in Shanghai and later expanded to Zürich. She also founded Superlab Suisse, a pioneering laboratory concept that merges design, research, and entrepreneurship. Recognised in 2021 by Europa Forum Luzern as one of 25 outstanding initiators building bridges between China and Europe, her work exemplifies cross-cultural dialogue through architecture and innovation. The benches created for the centres embody this dialogue as the cushions were upholstered in shades of red, a colour symbolising luck and prosperity in China and representing the national colours of both China and Switzerland.

2018年，建筑师张西与其创立的印西河设计事务所承接了伯尔尼和苏黎世两个签证中心的全新设计工作。张西曾就读于苏黎世联邦理工学院，毕业后在上海创立印西河设计事务所，后又将事业拓展至苏黎世。她还是Superlab Suisse——一个集设计、研究与创业于一体的创新型实验室平台的创始人。2021年，张西被琉森欧洲论坛评选为25位中欧交流杰出推动者之一。她的建筑作品与创新实践生动诠释了跨文化对话的深刻内涵。专为签证中心设计的长凳，正是这一跨文化交流的生动写照：坐垫采用不同层次的红色调，既蕴含着中国文化中的吉祥与繁荣的寓意，也巧妙呼应了瑞中两国国旗的色彩。

中国大使馆签证中心的

长凳



2018年

Oil painting

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We Sing a Song About Our Motherland by Qiu Xiaofei

In 2021, the M+ museum in Hong Kong opened to the public in a landmark building designed by Swiss architectural practice Herzog & de Meuron. M+ quickly established itself as one of Asia's leading institutions for modern and contemporary art, design, architecture, and moving image. Central to M+ is the collection of Uli Sigg, former Ambassador of Switzerland to China, whose donations form the foundation of the museum's holdings of contemporary Chinese art. Part of the Sigg Collection, this 2004 oil painting by Qiu Xiaofei exemplifies Sigg's principle of supporting artists early in their careers, as Qiu has gone on to achieve major international recognition. Qiu's work explores cultural identity and collective memory, with the accordion motif also resonating with Swiss audiences. Such guiding principles in collecting, together with a sensitivity to cultural and historical context, have also shaped M+'s role in preserving key moments of China's contemporary art.

2021年，香港M+博物馆正式向公众开放。这座涵盖现当代艺术、设计、建筑及影像等领域的地标性建筑由瑞士赫尔佐格和德梅隆建筑事务所设计，开业后迅速跻身亚洲领先艺术机构之列。M+博物馆的核心馆藏来自瑞士前驻华大使乌利·希克的捐赠，这部分藏品构成了馆内中国当代艺术作品收藏的基石。仇晓飞于2004年创作的这幅油画即其中之一，体现了希克在收藏中秉持的扶持新生代艺术家的理念。此后，仇晓飞获得国际广泛认可，其作品聚焦于文化身份与集体记忆的探索，画面中的手风琴意象亦能引发瑞士观众的共鸣。希克的收藏理念，以及他对文化历史语境的敏锐洞察，奠定了M+博物馆在保存中国当代艺术品方面的独特地位。



仇晓飞《歌唱祖国》

油画作品

2021年

Festival cap

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from the first edition of
the Montreux Jazz Festival
in China

The Montreux Jazz Festival is a legendary music festival in Switzerland. Despite its small size, since the festival's establishment in 1967, Montreux has hosted some of the most important musicians on its stages, which are situated right next to the waters of Lake Geneva. In the early days of the festival, founder Claude Nobs would personally pick up musicians such as Aretha Franklin, Ella Fitzgerald, David Bowie and the Rolling Stones with his private car, telling a story of humble beginnings and fast growth that resonates in China and Switzerland. In China, the festival was first held in Hangzhou and later moved to Suzhou, honouring the site of the original Montreux Jazz Festival by taking place in two of China's most famous water cities.

瑞士蒙特勒爵士音乐节是具有传奇色彩的音乐盛会。自1967年创立以来，虽规模不大，但每年在日内瓦湖畔的舞台上，都会迎来诸如艾瑞莎·弗兰克林、艾拉·菲茨杰拉德、大卫·鲍伊、滚石乐队等最具影响力的音乐人登台表演。早期，音乐节创始人克劳德·诺布斯曾亲自开车接送这些音乐人，这个细节生动勾勒出了这一盛会从低调起步到声名鹊起的发展历程。这段佳话至今仍在瑞中两国乐迷间广为流传。蒙特勒爵士音乐节中国首站选在杭州，后来落地苏州。之所以特意选择这两座中国水乡城市作为举办地，正是为了致敬蒙特勒爵士音乐节发源地“临湖而办”的传统。

首届中国蒙特勒爵士音乐节

纪念帽



2021年

Restored bronze fang vessel

from the Western Han dynasty

In 2022, experts from the Chinese Academy of Cultural Heritage completed the restoration of 94 heavily corroded metal relics from the Liye Qin Slips Museum, thanks in part to funding by the Swiss Federal Office of Culture. This collaboration signals a deepening partnership in heritage conservation, grounded in the belief that cultural relics belong to all mankind. It highlights how Switzerland and China can work together to safeguard the shared history of humanity for future generations.

2022年，中国文化遗产研究院专家完成了里耶秦简博物馆94件严重腐蚀金属文物的修复工作，该项目得到了瑞士联邦文化总局的部分资金支持。此次合作标志着两国在文化遗产保护领域的伙伴关系进一步深化，更彰显出双方秉持文物属于全人类的共识，以及为守护人类共同历史记忆做出的共同努力。

2022年

经修复的西汉

铜钫



Ski suit

worn by Lara Gut-Behrami
at the Olympic Games

Lara Gut-Behrami wore this race suit at the 2022 Olympic Winter Games in Beijing, where she won bronze in the giant slalom and gold in the Super-G. Already a world champion and Olympic medalist, her success in China represents the missing piece in her long and decorated career with her first-ever Olympic gold medal, reaffirming her position among the most accomplished Swiss alpine skiers.

2022年北京冬奥会上，瑞士高山滑雪运动员拉拉·古特-贝拉米身着这套比赛服，斩获大回转项目铜牌及超级大回转项目金牌。作为世界冠军与多枚奥运奖牌得主，此次在中国斩获首枚个人奥运金牌，为其辉煌的职业生涯增添了关键一笔，也进一步确立了其在瑞士高山滑雪界的重要地位。

拉拉·古特-贝赫拉米
征战北京冬奥会时所穿的

滑雪服



2022年

Swiss Architectural Award

won by Xu Tiantian

Xu Tiantian studied architecture in China and the United States before founding the DnA_Design and Architecture studio in Beijing. She also teaches architecture at Università della Svizzera italiana in Mendrisio. In 2022, she received the Swiss Architectural Award for three projects in Zhejiang province: the reuse of Shimen Bridge, the tofu factory in Caizhai Village, and the reuse of the Jinyun quarries. Her approach, described as 'architectural acupuncture', fosters sustainable development and the revitalisation of rural communities.

徐甜甜先后在中国与美国学习建筑，后于北京创立DnA建筑设计事务所，并曾担任瑞士提契诺大学门德里西奥建筑学院客座教授。2022年，她凭借在浙江省的三项实践——石门廊桥再利用、蔡宅村豆腐工坊和缙云采石场的再利用项目，荣获瑞士建筑奖。其设计理念被称为“建筑针灸”，有效推动农村地区的可持续发展和活力复兴。

2022年

徐甜甜荣获的

瑞士建筑奖

194



Equestrian statue

from the Han Dynasty

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Five Chinese cultural relics were restituted to China by the Federal Office of Culture in Switzerland in 2023. The objects, which date back between 400 and 2000 years, had not been declared at the border and were confiscated in criminal proceedings in the cantons of Basel-City and Ticino. The restitution was able to take place thanks to the 2005 Swiss Federal Act on the International Transfer of Cultural Property. With this restitution, Switzerland and China showcased their efforts to combat the illegal transfer of cultural property.

2023年，瑞士联邦文化总局向中国返还了五件文物。该批文物距今已有400至2000年历史，运送入境时，因未申报，在巴塞尔城市州与提契诺州被查获并没收。此次返还依照瑞士《瑞士联邦国际文化财产转移法》进行，此举彰显了瑞中两国在打击非法文物转移方面的坚定决心与共同努力。

2023年

汉代

骑马俑



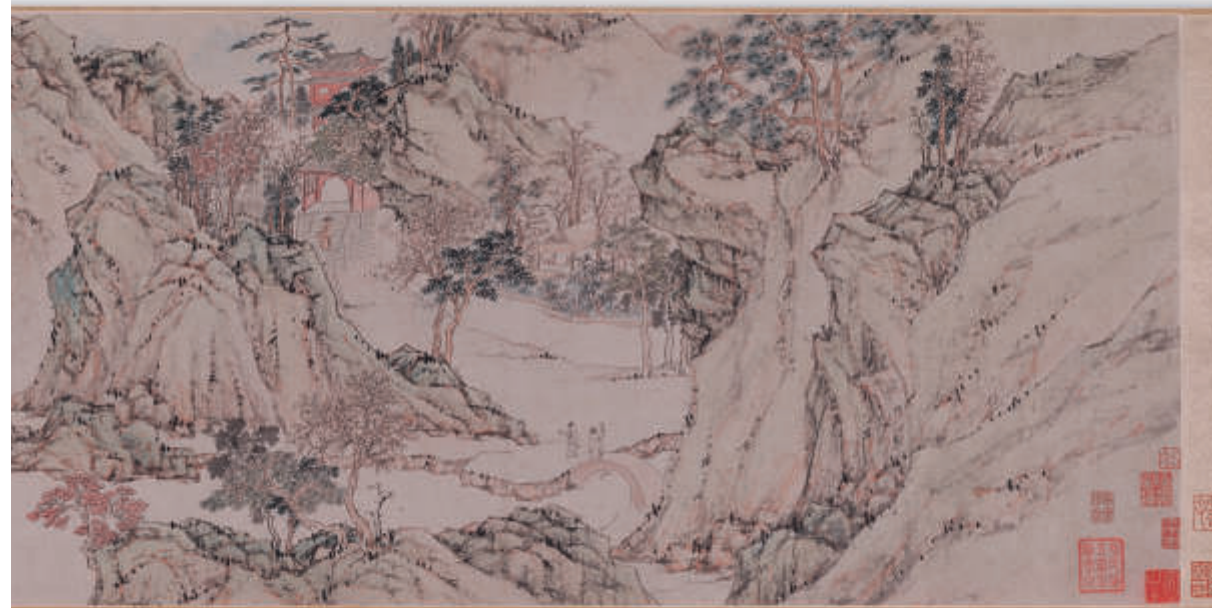
Handscroll fragment

at the Rietberg Museum

198

Originally a single ink-and-brush handscroll with a long calligraphy and a painting mounted together, *The Great Song of the State of Wu*, by the Ming dynasty artist Lu Zhi now exists in two parts: the painting is housed at the Museum Rietberg, Zürich, while the calligraphy resides at the Hong Kong Museum of Art. Over the course of two years, a provenance project funded by the Swiss Federal Office of Culture traced the history of the transmission of 67 of the works in the collection of the Museum Rietberg. A team of Swiss and Chinese experts documented seals, inscriptions, and transmission networks. For this scroll, all seals and the complete provenance were meticulously recorded. Research showed that the scroll was likely cut by an art dealer. Its two parts have now been reunited in scholarship, though they remain in different museums.

明代画家陆治的《大吴歌图卷》原为一幅书画合璧手卷，将长篇书法与绘画巧妙结合。该卷现分为两部分：绘画部分藏于苏黎世雷特博尔格博物馆，书法部分收藏于香港艺术馆。该卷的溯源研究项目由瑞士联邦文化总局资助，历时两年，对博物馆中67件作品的流传历史进行了系统梳理。瑞中专家团队详细记录了钤印、题跋及流传脉络，并将所有相关的鉴藏印章与流转细节悉数整理在案。研究表明，该卷一分为二很可能是艺术商所为。如今，手卷虽分藏两馆，但在学术层面已实现“重聚”。



2023年

雷特博尔格博物馆收藏的

手卷局部

Fibre positioner robots

developed by EPFL for
the MUST telescope

These miniature robots position optical fibres with micrometric precision to capture light from distant galaxies. More than 20,000 of them are now central to the Multi Spectroscopic Telescope (MUST), a flagship project led by Tsinghua University to map the young universe in unprecedented detail. By enabling extremely dense galaxy surveys, the robots help to deepen knowledge of dark energy and dark matter. Signed in Beijing in 2024, an agreement between Tsinghua and EPFL established Switzerland as a founding member of the project and marked a milestone in Swiss–Chinese scientific cooperation.

图示微型机器人能够以微米级精度定位光纤，捕捉来自遥远星系的光线。宽视场巡天望远镜中装配了两万多枚这样的机器人，是这一望远镜的核心部件。该项目由清华大学发起，旨在以空前的精度绘制早期宇宙的详细地图。通过极高密度的星系巡天，这些机器人将进一步拓展人类对暗能量和暗物质的理解。2024年，洛桑联邦理工学院与清华大学在北京签署合作协议，确立瑞士作为该项目的创始成员国之一，成为瑞中科学合作中的一个重要里程碑。

瑞士洛桑联邦理工学院
为MUST望远镜设计的

光纤定位 机器人



Felted wool work

linking Swiss and Chinese craft

This felted wool piece is part of *Herding Wool*, *Focus on Felt*, a collaboration between Swiss designers Alix Arto and Emma Casella and Chinese designer Yihan Zhang, which was realised with the support of the Róng Design Library in Hangzhou. The project aims to explore the full potential of wool felting as a bridge between tradition and innovation and was supported by the Swiss Arts Council Pro Helvetia. Pro Helvetia has fostered cultural exchange with China since 1963, beginning with the co-organisation of the *Glimpses of Switzerland* exhibition in Beijing. *Herding Wool* links Swiss and Chinese pastoral traditions, working with shepherds, fibre processors and artisans to elevate undervalued wool breeds.

该羊毛毡作品出自“从牧群而来”的跨国共创项目，由瑞士设计师阿莉克斯·阿托、艾玛·卡塞拉以及中国设计师及材料研究员张一晗合作完成，由杭州融设计图书馆协助落地。该项目旨在深入发掘羊毛制毡工艺的潜力，让这门传统技艺成为连接传统与创新的桥梁。自1963年起，瑞士文化基金会一直致力于推动瑞中文化交流，相关实践最早可追溯至在北京举办的《瑞士风貌》联合展览。“从牧群而来”连接起瑞士与中国的牧区传统，通过与牧民、纤维加工厂和手工艺人的合作，旨在重新认识并提升不同地域羊毛品种的价值。

集瑞中两国手工技艺于一身的

羊毛毡作品

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Everyday object

in Pipilotti Rist's
The Innocent Collection

Pipilotti Rist's solo show *Your Palm is my Universe* opened in July 2025 at UCCA Center for Contemporary Art, one of China's most important contemporary art institutions. The show featured a large site-specific video installation, offering a multi-sensory experience through vision, touch and sound. Spanning 1,800 square meters, it blurred the lines between sculpture, video, installation and performance to create a space of immersion. The front façade of the museum featured an installation displaying Rist's ongoing project *The Innocent Collection*, which highlights everyday objects worthy of aesthetic appreciation—the artist refers to these objects as “instant diamonds”. Rist is considered as one of the most important Swiss artists of the last 50 years and this was her second major exhibition in China, illustrating the continued interest for cultural production from Switzerland in China.

2025年7月，瑞士艺术家皮皮乐迪·里思特在北京尤伦斯当代艺术中心举办个展《掌心宇宙》。作为中国最重要的当代艺术机构之一，尤伦斯委任艺术家在主展厅呈现了一件集视觉、触觉与听觉于一体的宏大影像装置，为观众营造出沉浸式的多感官体验。这件占地1800平方米的作品巧妙模糊了雕塑、影像、装置与表演的艺术边界，构建出一个沉浸式美学场域。展馆临街玻璃幕墙设有装置，呈现艺术家长期项目《天真的收藏》的系列作品，展现日常物件所蕴含的审美价值，艺术家形象地称其为“瞬间的钻石”。里思特被誉为过去半个世纪以来瑞士最重要的艺术家之一，本次展览是她在中国的第二次大型个展，反映出中国观众对瑞士当代艺术的持续浓厚兴趣。

皮皮乐迪·里思特
在《天真的收藏》中展出的

日用品



2025年

Façade tiles

206

from the Lu Xun Academy of
Fine Arts campus in Shenyang

Swiss architect Mario Botta received his first commission in China with the Tsinghua University Art Museum in Beijing, which opened in 2016. His other Chinese projects include the Hotel Twelve in Shanghai and the Lu Xun Academy of Fine Arts (LAFA) campus in Shenyang, his latest major commission in China. Founded in 1938, LAFA is one of China's leading art schools. It offers programmes in areas such as painting, sculpture, photography, product design, and environmental design. The campus was designed as a cultural hub centred around a square that connects the faculties. Consistent with Botta's use of locally available masonry to create clear geometric shapes and rhythmic façades of light and shadow, the façade tiles are reminiscent of his European cathedrals, adapted here for a Chinese context.

瑞士建筑师马里奥·博塔在中国的首个建筑项目是2016年在北京落成的清华大学艺术博物馆。他在中国的其他代表作还包括上海衡山路十二号华邑酒店，以及近期落成的沈阳鲁迅美术学院新校区。鲁迅美术学院创建于1938年，是中国顶尖的艺术院校之一，设有绘画、雕塑、摄影、产品设计、环境设计等专业。此次新校区的设计旨在打造一个文化交流中心，以中央广场为枢纽，将各大学院紧密连通。设计中延续了博塔一贯的建筑语言：大量采用当地砖石材料，打造出清晰的几何造型，并通过光影变化营造出富于韵律的立面。红砖设计承续了他在欧洲大教堂的建筑风格，又在中国语境中被赋予了新的内涵。

2025年

沈阳鲁迅美术学院校园内的

红砖



Music box

208

presented to Foreign Minister Wang Yi
during his visit to Bellinzona

Federal Councillor Ignazio Cassis presented this music box to his counterpart, Foreign Minister Wang Yi, during his official visit to Bellinzona, in Federal Councillor Cassis's home canton of Ticino, in October 2025, on the occasion of the fourth round of Switzerland and China's strategic dialogue. The music box was produced in Sainte-Croix, Switzerland, by the workshop Gueissaz-Jaccard. It plays the Chinese national anthem, specially arranged for this occasion. The melody is encoded in a custom-made cylinder, where precisely placed pins pluck tuned metal combs to recreate the anthem mechanically. The production of music boxes is a traditional Swiss craft, and Sainte-Croix has long been a centre of excellence in fine mechanical artistry. First held in 2018 under the framework of the Strategic Innovative Partnership, this dialogue provides a platform for regular exchanges between the two foreign ministers. It encompasses a wide range of issues of mutual interest; from bilateral political and economic relations to broader international and global developments.

2025年10月，瑞中第四轮外长级战略对话在瑞士联邦委员伊尼亚齐奥·卡西斯的家乡——提契诺州贝林佐纳举行。卡西斯外长将一只特别定制的音乐盒赠予中共中央政治局委员兼外交部长王毅。这只音乐盒由瑞士圣科瓦的盖萨-雅卡工坊专为此次对话打造，可演奏中华人民共和国国歌。中国国歌的旋律被精心刻录在特制的滚筒上，转动滚筒时，其上细密排列的金属针可拨动调音簧片，从而奏响乐曲。音乐盒是瑞士传统手工艺的代表，而圣科瓦一直以来是这一精密机械制造工艺的重镇。外长级战略对话自2018年在瑞中创新战略伙伴关系框架下首次举行以来，为两国外长定期交流提供了重要平台，涵盖双边政治与经贸关系以及更广泛的国际与全球议题。



2025年

中共中央政治局委员兼外交部长王毅
访问贝林佐纳时获赠的

音乐盒

Epilogue

by Ambassador Krystyna Marty Lang

This book tells the story of 75 years of Swiss–Chinese relations not through treaties or official statements, but through objects. Telegrams, wristwatches, solar panels, works of art, documents, and even candy. Each object carries with it a fragment of memory, a symbol of exchange and trust that has shaped the relationship between our two countries. Diplomacy is not only the art of negotiation. It is also sustained by gestures, both small and big. A gift offered over dinner, a note scribbled in the margin of a report, a photograph of a shared moment of joy—such encounters can be as meaningful as formal agreements. They reveal how relations and networks are nurtured, day by day, through human interaction as much as through official dialogue.

The objects presented here remind us that the ties between Switzerland and China extend far beyond politics and trade. They tell of the journeys of countless citizens—students, entrepreneurs, researchers, artists, and travellers—whose personal exchanges and experiences have built bridges across cultures and continents. Their stories illustrate the depth and breadth of this long-standing partnership. Taken together, the 75 objects in this book form more than a collection of items. They embody a relationship grounded in respect and appreciation, resilient across differences and sustained over great distances. Each

结语

马婷大使

本书以器物为引，不依赖条约或声明，缓缓展开瑞中75年的交往画卷。电报、手表、太阳能板、艺术品、文献资料，乃至糖果——每件实物都承载着一段历史记忆，象征着两国之间交流与信任的点滴，共同铸就了瑞中关系的坚实基础。外交不仅是谈判的艺术，它同样依托于诸多或大或小的举动来维系。一份宴席间相赠的礼物、一条报告页边缘的手写批注、一张记录欢乐时光的合影，这些看似寻常的瞬间，往往与正式协议同样意义深远。正是通过日复一日的人文互动与官方对话，国家关系与交往网络才得以不断孕育、延展。

书中收录的每一件器物，都是瑞士与中国深情厚谊的见证者，它们所承载的，不仅是政治与经贸往来的篇章，更是无数来自两国的学生、企业家、科研人员、艺术家与旅行者的足迹——正是他们的交流与经历，搭建起跨越文化与地域的桥梁。这些故事生动展现了两国长期伙伴关系的深度与广度。75件器物汇聚而成的不只是收藏，更是一段以尊重和欣赏为基础的关系。这段关系跨越差异，超越距离，在交流中不断延续与深化。每一件物品，既是历史的独特缩影，更是瑞士与中国持续对话、长久合作能力的生动彰显。

object reflects not only a moment in history, but also the enduring capacity of Switzerland and China to engage in dialogue and cooperation.

Anniversaries are occasions to look back—and also to look forward. This commemoration invites us to reflect on the path travelled together, while recognising that the future will bring new encounters, new challenges, and new opportunities to renew and enrich our dialogue. Just as telegrams once carried words of recognition and wristwatches marked moments of trust, so too will the future bring new symbols of partnership. In the years ahead, new objects will undoubtedly be added to this shared collection—innovations in science and technology, cultural collaborations, or simple tokens of friendship. Each will carry its own story, contributing to a living archive that continues to evolve. The 75 objects gathered here are therefore not a closed chapter, but an invitation to imagine the next pages of our common history.

It is in this spirit that this book is presented: as both a celebration and a continuation. For 75 years, Switzerland and China have shared a journey. This volume is one gesture of recognition—and of commitment to the future still to be written.



Krystyna Marty Lang
Ambassador

周年纪念既是回顾的时刻，也是展望的契机。此次纪念不仅让我们回顾共同走过的历程，也启示我们：未来必将带来新的相遇、挑战与机遇，为双方的对话不断注入新的内涵。正如电报曾传递认可的信号，腕表曾见证信任的时刻，未来也将留下更多的合作印记。岁月流转，我们这份共同的收藏清单中必将增添新的器物——或许是科技创新的结晶，或许是文化交融的成果，又或是情谊绵长的朴素信物，每一件都将承载独特的故事，汇入这部不断延展的“动态档案”。因此，本书所汇聚的75件物品并非终章，而是一份共同书写历史新篇章的邀请。

既是对过去的礼赞，也是对未来的延续，本书秉承此理念而成。75年来，瑞士与中国携手同行。本书是一份致意，更是一份承诺——献给尚待书写的未来。

Object Catalogue

物品名录

Telegram from Federal Councillor Petitpierre to Chairman Mao. (1950). CH-BAR E2001E#1967/113#2130*, ref. B.15.11.2, Frage der Anerkennung der kommunistischen Regierung Chinas, 1949–1951. Courtesy of the Swiss Federal Archives, Bern. © Swiss Federal Archives.

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Fondue Chinoise Caquelon. (ca. 1970). Courtesy of FDFA Communication, Bern.

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Bobst Cardboard Box. (1974). Courtesy of Embassy of Switzerland in China, Beijing.

Commemorative Postcard by Swissair. (1975). Courtesy of Christian Herren, Bern.

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Doorknob. (1976). Courtesy of Embassy of Switzerland in China, Beijing.

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Malche, B. (1980). *Da Guo*. Courtesy of Brigitta Malche, Zürich. © Brigitta Malche, Yves Schumacher.

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Elephant Sculpture in the Teatro Dimitri. (1982). Courtesy of Teatro Dimitri, Terre di Pedemonte. © Ottavia Bosello.

Danzhu Teacake. (2025). Courtesy of Länggass-Tee Familie Lange AG, Bern.

Nestlé Condensed Milk Can. (2025). Courtesy of Embassy of Switzerland in China, Beijing.

Tichu Playing Cards. (2025). Courtesy of FDFA Communication, Bern.

Dragon Boat Head. (1992). Courtesy of Drachenbootrennen Eglisau, Eglisau.

Qing-Style Bench. (1993). Courtesy of Chinagarten Zürich, Zürich.

Chen Z. (1995). *Round Table*. Courtesy of Palais des Nations, Geneva. © Chen Zhen.

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Roger Federer's Shoe at Olympic Games. (2008). Courtesy of Olympic Museum Collection, Lausanne. © IOC, Peter Gregoire.

Solar Panel from Swiss Pavilion. (2010). Courtesy of the Consulate General of Switzerland in Shanghai, Shanghai.

Leopard of Honour won by Jia Zhangke. (2010). Courtesy of Jia Zhangke, Beijing.

Fischer, U. (2018). *The Lovers #2* (model). Courtesy of the Kunstgiesserei St. Gallen, St. Gallen. © Urs Fischer.

Ship Container. (2025). Courtesy of FDFA Communication, Bern. © iStock, Joe Potato.

Yak Wool Cup Coaster. (2024). Courtesy of Katja Forrer, Chengdu.

Coin Bearing Piccard's Motto for the Circumnavigation on Solar Impulse. (n.d.). Courtesy of Bertrand Piccard. © Bertrand Piccard.

Yan, X. (2017). Silk Napkin. Courtesy of Kunsthalle Basel, Basel. © Kunsthalle Basel.

Pink Queen Cheese. (2025). Courtesy of FDFA Communication, Bern.

Bench. (2018). Courtesy of EHX. © EHX.

Qiu, X. (2004). *We Sing a Song About Our Motherland*. Courtesy of Sigg Collection. © Sigg Collection.

The Montreux Jazz Festival China Hat. (2021). Courtesy of The Montreux Jazz Festival China, Suzhou.

Restored Copper Pot from the Qin Dynasty. (ca. 200 BC). Courtesy of Liye Qin Slips Museum, Liye. © Liye Qin Slips Museum.

Lara Gut-Behrami's 2022 Olympic Games Ski Suit. (2022). Courtesy of Olympic Museum Collection, Lausanne. © IOC, Peter Gregoire.

Xu Tiantian's Swiss Architectural Award. (2022). Courtesy of Xu Tiantian.

Equestrian Statue from the Han Dynasty. (ca. 200 BC). Courtesy of The Federal Office of Culture, Bern. © The Federal Office of Culture, Flurin Bertschinger.

Lu, Z. (ca. 1520). *The Great Song of the State of Wu*. Courtesy of Museum Rietberg, Zürich. © Museum Rietberg, Zürich, Donation by Charles A. Drenowatz, RCH 1134.

Fibre Positioner Robots Developed by EPFL for the MUST Telescope. (2024). Courtesy of EPFL, Lausanne. © EPFL.

Wool Felt Work. (2024). Courtesy of Herding Wool. © Herding Wool.

Rist, P. (2025). Innocent Collection. Courtesy of Pipilotti Rist Studio. © Pipilotti Rist.

Façade Tiles. (2025). Courtesy of LAFA, Shenyang.

Music Box. (2025). Courtesy of FDFA Communications, Bern.

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Project Lead: Isabel Indino, Juri Mischler

Supervising Editors: Nicolas Bideau,
Jürg Burri, Chantal Delli, Jean-Luc Oesch,
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Editor and Research Lead: Juri Mischler

Creative Advisor and Research Lead:
Christian Herren*

Art Direction: Rea Christ, Stefan Jaberg

Scientific Contributors: Che Congcong,
Aléna Helbling, Tim Hofer, Stéphane Matteo,
Ren Kexin, Tabitha Stoller, Zhang Yilin*

Photographers: Lang Gangao*, Huang
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