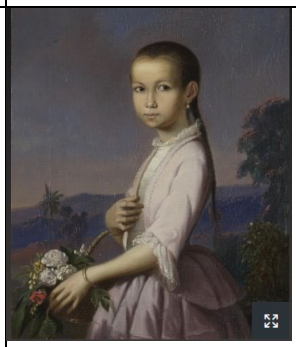
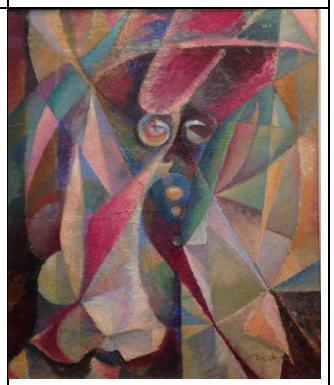
*Let's Imagine the World Together* Exhibition Content

| SN | English Text | Translation (4064 words) | Artwork Image |
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| **Intro Wall Text** | *Let's Imagine the World Together*: Art in Southeast Asia<br><br>How can art help us to make new meanings out of the world around us? We invite you to enter this space as active learners and participants—to look, listen, sense, move and reflect. *Let's Imagine the World Together* weaves together works of art from Southeast Asia that express the personal imagination and lived experience of various artists, encouraging you to engage with them to form your own stories. We hope you will find fresh and creative ways to connect the art on display with your memories and reflections, your community and your world. | 共筑想象：东南亚艺术展<br><br>艺术如何帮助我们为身边的世界赋予新的意义？我们邀请您以主动学习、积极参与的姿态步入这个空间——去观看、聆听、感知、走动与省思。《共筑想象：东南亚艺术展》将来自东南亚的艺术作品交织在一起；它们承载着不同艺术家的个人想象与亲身经历。展览鼓励您与作品互动，构建属于自己的故事。愿您能找到新颖而富有创意的方式，让展出的艺术作品与您的回忆和省思、您的社群以及您所处的世界相连接。 | |
| **Section: People** | Images of people give us a glimpse into individual lives, personalities and identities. Some are portraits—artworks which represent a particular person. Some portraits capture physical appearance through likeness, while others use imaginative, symbolic or expressive forms. In Southeast Asia, portraits have been created for different purposes. They could be made for | 人物图像让我们得以一窥个体的生活、性格与身份。其中有些是肖像——以某个特定人物为表现对象的艺术作品。有些肖像以形似捕捉人物外貌，另一些则诉诸富有想象、象征意味或表现力的形式。在东南亚，肖像创作的动机各不相同：既可以为有权势或地位显要、希望彰显自身权威 | |

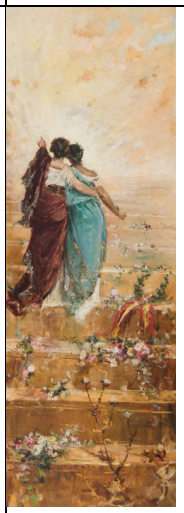
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| | powerful or important people who wish to show their authority, or they could be the artists' personal expressions of self, reflecting their inner feelings or private moments.<br><br>If you can't tell who the person in the artwork is, is it still a portrait or simply a representation of a human face? If you were to create a self-portrait, how would you choose to represent yourself? Why? | 的人物而作，也可以是艺术家的自我表达，映照出其内心的感受或私密的片刻。<br><br>若您无法分辨作品中的人物是谁，它仍是一幅肖像，还是仅仅是一张面孔的描绘？倘若要创作一幅自画像，您会选择以何种方式呈现自己？为何如此？ | |
| 1 | Raden Saleh<br>(b. 1811, Indonesia; d. 1880, Indonesia)<br>*Portrait of Betsy Teengs*<br><br>1855<br>Oil on canvas<br><br>Collection of National Gallery Singapore<br><br>This painting is a portrait of Betsy Teengs, aged eight. She was from a Peranakan family of mixed Dutch, Indonesian and Chinese descent. The Teengs family lived in Batavia in what was then the Dutch East Indies, now Jakarta, Indonesia. During the Dutch colonial period, many peoples of | 拉登 • 萨利赫<br>（1811 年生于印度尼西亚；1880 年卒于印度尼西亚）<br>贝特西 • 廷斯肖像<br><br>1855 年<br>布面油画<br><br>新加坡国家美术馆馆藏<br><br>这是一幅贝特西 • 廷斯八岁时的肖像。她出身于一个融合荷兰、印度尼西亚与华人血统的土生家庭。廷斯一家住在当时荷属东印度的巴达维亚，即今日印度尼西亚的雅加达。荷兰殖民时期，巴 |  |

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| | different ethnicities lived side by side in Batavia. Betsy herself reflects this history.<br><br>In her portrait, Betsy Teengs is posed quite formally, in a three-quarter view. The artist, Raden Saleh, draws our attention to the highly elaborate lace and gold bracelet she wears. These clues suggest that she comes from a privileged background.<br><br>**Let's Imagine**<br><br>Look closely: What are some details in the portrait that capture your attention? If you were posing for a portrait, what would you include to represent yourself? | 达维亚汇聚了众多不同族群在此比邻而居，而贝特西本人正是这段历史的写照。<br><br>在这幅肖像中，贝特西 • 廷斯以四分之三侧面示人，姿势相当端庄。艺术家拉登 • 萨利赫以细腻笔触描绘她身上繁复的蕾丝和金手镯，引导我们留意这些细节。这些线索暗示她出身优渥。<br><br>**让我们一起想象**<br><br>仔细看看：肖像中有哪些细节吸引了您的目光？假如您要摆好姿势让人为自己画像，您会在画中加入什么来呈现自己？ | |
| 2 | Sompot Upa-in<br>(b. 1934, Thailand; d. 2014, Thailand)<br>*Mother*<br><br>1961<br>Bronze<br><br>Collection of National Gallery Singapore | 萨波 • 乌帕英<br>（1934 年生于泰国；2014 年卒于泰国）<br>母亲<br><br>1961 年<br>青铜<br><br>新加坡国家美术馆馆藏 |  |

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| | This sculpture shows the close relationship between a mother and child. Instead of adopting a realistic style, the artwork features smooth, rounded shapes and simplified forms that create a sense of harmony and unity. Using this approach, the artist transforms a familiar subject into a simple, stylised expression of art. Sompot Upa-in, a Thai artist, created this sculpture when Thailand's art world sought to define a modern national art to match its new national identity.<br><br>**Let's Imagine**<br><br>Observe the sculpture. Do you think it would feel hot, cold, smooth or rough? Why do you say so? | 这件雕塑呈现了母亲与孩子之间的亲密关系。作品没有采用写实风格，而是以光滑圆润的造型和简化的形体，营造出和谐统一之感。艺术家借由这种手法，将一个熟悉的题材转化为简洁而风格化的艺术表达。创作这件雕塑时，泰国艺术家萨波·乌帕英正值泰国艺术界力图确立现代民族艺术、以契合国家新身份之际。<br><br>**让我们一起想象**<br><br>请观察这件雕塑。您觉得它摸起来会是热的、冷的、光滑的还是粗糙的？为什么这么说？ | |
| 3 | Galo B. Ocampo<br>(b. 1913, Philippines; d. 1985, United States)<br>*Moro Dance*<br><br>1946<br>Oil on canvas<br><br>Collection of National Gallery Singapore | 加洛·B·奥坎波<br>（1913 年生于菲律宾；1985 年卒于美国）<br>摩洛族舞蹈<br><br>1946 年<br>布面油画<br><br>新加坡国家美术馆馆藏 |  |

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| | This painting shows a dancer in a strong and graceful pose, surrounded by vibrant, swirling patterns. Ocampo was a Filipino artist who explored new ways to tell local stories through art, in this case, drawing from the dance traditions of Muslim communities in the South Philippines. Instead of painting the dancer realistically, he exaggerates the lines of her body and uses patterns of flat shapes. This makes the painting feel full of rhythm and energy.<br><br>**Let's Imagine**<br><br>Look at the dancer's hands, arms and pose. What do they tell you? What gesture would you use to show something about yourself? | 这幅画描绘了一位舞者，她姿态遒劲而优雅，四周环绕着鲜艳的漩涡状图案。菲律宾艺术家奥坎波致力于探索以艺术讲述本土故事的新方式，这幅作品便取材于菲律宾南部穆斯林群体的舞蹈传统。他并未以写实手法描绘舞者，而是夸张地表现她身体的线条，并运用由平面形状构成的图案。画面因而充满韵律与活力。<br><br>**让我们一起想象**<br><br>看看舞者的双手、手臂和姿态。它们告诉了您什么？您会用什么手势来展现自己的某一面？ | |
| 4 | Fua Haribhitak<br>(b. 1910, Thailand; d. 1993, Thailand)<br>*Face*<br><br>c. 1956<br>Oil on canvas<br><br>Collection of National Gallery Singapore | 福阿 • 哈里比塔克<br>（1910 年生于泰国；1993 年卒于泰国）<br>脸<br><br>约 1956 年<br>布面油画<br><br>新加坡国家美术馆馆藏 |  |

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| | Fua Haribhitak reduces a human face to eyes, nose and lips, using simple shapes in vibrant colours. *Face* was likely created when the artist was studying art in Italy from 1954 to 1956. While he was there, Fua was introduced to Cubism, a way of representing different moments in time within a single painting, often featuring fragmented forms similar to *Face*. Fua belonged to a generation of Thai artists who were inspired by their country's rise in modernity during the mid-20th century, which encouraged them to seek out new ways of representing reality.<br><br>**Let's Imagine**<br><br>In this painting, Fua used a combination of geometric and organic shapes to create a face. If you can add facial features to the work, what would they be? | 福阿 • 哈里比塔克以色彩鲜艳的简单形状，将人脸简化为眼睛、鼻子和嘴唇。《脸》很可能是艺术家于 1954 年至 1956 年在意大利学习艺术期间创作的。在那里，福阿接触到了立体主义——一种在单一画作中表现不同时间片段的艺术手法，画面常带有类似《脸》的碎片化形体。20 世纪中叶，泰国迈向现代化，启发了福阿这一代泰国艺术家，也促使他们探寻表现现实的新方式。<br><br>**让我们一起想象**<br><br>在这幅画中，福阿结合几何形状与有机形状，构成了一张脸。假如您可以为这件作品添加脸部特征，您会添加哪些？ | |
| **Section: Stories** | Many artworks have a story behind them, whether these come from the historical and social contexts of the artworks, or the artists' everyday experience. Artists tell stories through the subjects they choose, as well as through their use of form, colour and composition. In Southeast Asia, artists have made works relating to major events, such as times | 许多艺术作品背后都蕴含着一段故事：它或源自作品的历史与社会背景，或来自艺术家的日常经历。艺术家借由题材的选择，以及对形式、色彩和构图的运用，将故事娓娓道来。在东南亚，艺术家创作了与战争或危机时期等重大事件相关的 | |

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| | of war or crisis, conveying a sense of tension, resistance or even hope. Artists also express a sense of belonging through stories of their communities and cultures.<br><br>As you wander through the exhibition, what historical events or personal stories come to mind? How do the artworks invite your emotions? | 作品，传达出紧张、抗争乃至希望之感。艺术家也通过讲述其社群与文化的故事，表达归属感。<br><br>漫步展厅时，您的脑海中会浮现哪些历史事件或个人故事？这些艺术作品如何牵动您的情感？ | |
| 5 | Juan Luna y Novicio<br>(b. 1857, Philippines; d. 1899, Hong Kong)<br>*España y Filipinas* (Spain and the Philippines)<br><br>1884<br>Oil on canvas<br><br>Collection of National Gallery Singapore<br><br>In this painting, two women climb a staircase together towards a golden sunrise. The women depicted are not real people but symbols: one representing Spain, the other the Philippines. Painted in 1884, the painting was intended to portray the colonial relationship of the time: Spain guides the Philippines towards a bright future of | 胡安 • 卢纳 • 伊 • 诺维西奥<br>（1857 年生于菲律宾；1899 年卒于香港）<br>*España y Filipinas*（西班牙与菲律宾）<br><br>1884 年<br>布面油画<br><br>新加坡国家美术馆馆藏<br><br>在这幅画中，两名女子沿着阶梯一同拾级而上，迈向金色的旭日。画中的女子并非真实人物，而是象征：一位代表西班牙，另一位代表菲律宾。这幅画作于 1884 年，意在描绘当时的殖民关系：西班牙引领菲律宾迈向进步与荣耀的光明未来。许多菲律宾人并不认同这种观点，并为菲律宾脱 |  |

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| | progress and glory. Many people in the Philippines did not agree with this idea and struggled for Philippine independence from Spain. Even the painter Juan Luna, who made several different versions of this composition, likely disagreed with the painting's point of view.<br><br>**Let's Imagine**<br><br>Name one thing that gives you hope for the future. What do progress and glory mean to you? | 离西班牙独立而抗争。其作者胡安 • 卢纳虽曾以这一构图绘制过数个不同版本，却很可能也不认同画中所传达的观点。<br><br>**让我们一起想象**<br><br>请说出一件让您对未来怀抱希望的事。对您而言，进步与荣耀意味着什么？ | |
| 6 | Syed Ahmad Jamal<br>(b. 1929, Malaysia; d. 2011, Malaysia)<br>*Joget*<br><br>1957<br>Oil on board<br><br>Collection of National Gallery Singapore<br><br>This vibrant painting depicts couples dancing the Joget, a folk dance popular in Indonesia, Malaysia and Singapore. The artist captures key elements of the Joget here, such as the rhythmic movements of the dancers' arms and hands, and the small bend | 赛 • 阿末 • 加玛<br>（1929 年生于马来西亚；2011 年卒于马来西亚）<br>久贾舞<br><br>1957 年<br>板面油画<br><br>新加坡国家美术馆馆藏<br><br>这幅明艳生动的画作描绘了一对对跳着久贾舞的舞伴。久贾舞是一种流行于印度尼西亚、马来西亚和新加坡的民间舞蹈。艺术家在此捕捉了久贾舞的关键元素，例如舞者手臂与双手富有节奏感 |  |

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| | at their knees. Both the movements of the Joget dance and the dancers' *batik sarongs* (traditional wrapped skirts) with colourful patterns, reflect local culture and shared traditions.<br><br>A leading modern painter in Malaysia, Syed Ahmad Jamal was among a group of artists who wanted to express the culture of the nation through art.<br><br>**Let's Imagine**<br><br>Imagine you are at this celebration. What music do you hear? How are the dancers feeling? What stories do we remember through dance, music and celebrations? | 的动作，以及双膝微屈的姿态。无论是久贾舞的舞蹈动作，还是舞者身上图案缤纷的蜡染纱笼（传统裹裙），都反映了本地文化与共同的传统。<br><br>赛 • 阿末 • 加玛是马来西亚现代绘画的领军人物之一。他与一群艺术家共同致力于通过艺术表达国家文化。<br><br>**让我们一起想象**<br><br>想象您正置身于这场庆典之中。您听到了什么音乐？舞者们心情如何？我们通过舞蹈、音乐和庆典记住了哪些故事？ | |
| 7 | U Kin Maung (Bank)<br>(b. 1910, Myanmar; d. 1983, Myanmar)<br>*Burmese Musicians*<br><br>c. 1964<br>Oil on canvas<br><br>Collection of National Gallery Singapore | 吴钦貌（Bank）<br>（1910 年生于缅甸；1983 年卒于缅甸）<br>缅甸乐师<br><br>约 1964 年<br>布面油画<br><br>新加坡国家美术馆馆藏<br><br>承蒙艺术认养与收藏计划捐款购藏。 |  |

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| | This acquisition was made possible with donations to the Art Adoption & Acquisition Programme.<br><br>This painting captures Burmese musicians playing their instruments. The artist uses repeated and overlapping shapes to create a sense of motion, suggesting the lively movement and rhythm.<br><br>A leading modern artist in Burma (present-day Myanmar), U Kin Maung also wrote and lectured. He encouraged creativity and self-expression, inspiring many younger artists.<br><br>**Let's Imagine**<br><br>Imagine you are part of this musical group. What instrument would you play? What would you add to the painting to express your own creativity? | 这幅画捕捉了缅甸乐师演奏乐器的情景。艺术家运用重复和交叠的形状营造出动感，呈现出充满活力的动作与节奏。<br><br>吴钦貌是缅甸（英文旧称 Burma，今称 Myanmar）现代艺术的领军人物之一，也从事写作和讲学。他鼓励创意与自我表达，启发了许多年轻一辈的艺术家。<br><br>**让我们一起想象**<br><br>想象您是这个乐队的一员。您会演奏什么乐器？您会在画中加入什么，来表达您自己的创意？ | |

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| 8 | Sulaiman Esa<br>(b. 1941, Malaysia)<br>*The Mystical Reality Reinvented: Hua*<br><br>2016<br>Painted rattan cage and artificial rose<br><br>Collection of National Gallery Singapore<br><br>At first glance, this artwork appears as a simple cage with a rose. Sulaiman Esa invites us to slow down and look again. Here, the empty cage and single rose bring a small, quiet presence to the work. Together, these familiar objects become more than things we recognise. They invite us to wonder about what is seen, what is missing and what stories an object can hold.<br><br>This work is a reflection on a 1974 landmark exhibition in Malaysia called *Towards a Mystical Reality*, in which Sulaiman Esa participated. The artworks in *Towards a Mystical Reality* were examples of conceptual art—meaning art where the concept or idea behind the work is considered more important | 苏莱曼 • 依萨<br>（1941 年生于马来西亚）<br>神秘现实的重新建构：花<br><br>2016 年<br>上色藤笼和人造玫瑰<br><br>新加坡国家美术馆馆藏<br><br>乍看之下，这件作品不过是一个简单的笼子和一枝玫瑰。苏莱曼 • 依萨邀请我们放慢脚步，再看一次。在这里，空笼和一枝孤零零的玫瑰，为作品注入一种细微而宁静的存在感。这些寻常之物彼此呼应，便不再只是我们熟悉的物件。它们邀请我们思索：哪些是看得见的，哪些是缺失的，一件物品又能承载什么样的故事。<br><br>这件作品是对 1974 年马来西亚一场具有里程碑意义的展览《迈向神秘的现实》的省思，苏莱曼 • 依萨曾参与该展。《迈向神秘的现实》展出的作品堪称概念艺术的典范——即作品背后的概念或想法被视为比风格或技巧更为重要的艺术。在当年的展览中，苏莱曼 • 依萨也曾展出一个鸟笼。<br><br>让我们一起想象 |  |

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| | than its style or technique. In the original exhibition, Esa had also shown a birdcage.<br><br>**Let's Imagine**<br><br>Look from a distance, then move closer. What details do you notice? What story might the cage and rose tell? | 先从远处看，再走近一些。您注意到了哪些细节？笼子和玫瑰可能在讲述什么故事？ | |
| **Section: Places** | Artists are inspired by places around them, from the natural environment to the ever-changing landscapes of the city. Through depictions of rice paddy fields, village scenes or concrete buildings, artists can communicate ideas about the nation and society, as well as our relationship with nature.<br><br>The places depicted in art can be real, idealised or imagined. Looking through the artists' eyes, we are invited to reflect on the places around us in a new way. How does the beauty of nature make us feel? How have human activities shaped and changed the environment around us? | 艺术家从周遭汲取灵感——从自然环境到不断变化的城市景观。通过描绘稻田、乡村景象或混凝土建筑，他们可以传达对国家与社会的看法，以及对人与自然之间关系的思考。<br><br>艺术中所描绘的地方，或真实，或理想化，或纯然出于想象。让我们透过艺术家的眼睛，以新的方式省思身处的环境。自然之美，唤起我们何种感受？人类活动又如何塑造并改变着我们周遭的环境？ | |

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| 9 | Abdullah Suriosubroto<br>(b. 1878, Indonesia; d. 1941, Indonesia)<br>*An Indonesian Village at Sunset*<br><br>Undated<br>Oil on canvas<br><br>Collection of National Gallery Singapore<br><br>Pictured here are two straw huts in a paddy field, with the sun glowing as it sinks behind the hills. The scene is hauntingly beautiful, basking in warm tropical light. Abdullah Suriosubroto was a pioneering Indonesian painter known for his Mooi Indië (Beautiful Indies) works, a style that presented romantic and ideal visions of the land of Indonesia. This type of painting was popular in both Indonesia and the broader Southeast Asian region. Abdullah Suriosubroto's son, the artist Basoeki Abdullah, also became a celebrated painter of such landscapes.<br><br>Can you spot another Mooi Indië landscape within the Places section? | 阿卜杜拉 • 苏里奥苏布罗托<br>（1878 年生于印度尼西亚；1941 年卒于印度尼西亚）<br>夕阳下的印度尼西亚村庄<br><br>日期不详<br>布面油画<br><br>新加坡国家美术馆馆藏<br><br>画中稻田里静立着两间茅草屋，夕阳正缓缓沉入山后，余晖脉脉。整片景色沐浴在温暖的热带光线之中，美得摄人心魄。阿卜杜拉 • 苏里奥苏布罗托是开风气之先的印度尼西亚画家，以 Mooi Indië（美丽东印度）作品闻名；这一流派以浪漫而理想化的笔触描绘印尼大地。这类绘画在印度尼西亚以及更广泛的东南亚地区都广受欢迎。阿卜杜拉 • 苏里奥苏布罗托之子，艺术家巴苏基 • 阿卜杜拉，后来也成为描绘此类风景的著名画家。<br><br>您能在“地方”展区找到另一幅 Mooi Indië 风景画吗？ |  |

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| | **Let's Imagine**<br><br>What details do you think the artist chose to emphasise or leave out? How might this painting be different from what rural life was like at the time? | **让我们一起想象**<br><br>您认为艺术家选择强调或省略了哪些细节？这幅画与当时乡村生活的实际面貌可能有什么不同？ | |
| 10 | Liu Kang<br>(b. 1911, China; d. 2004, Singapore)<br>*Life by the River*<br><br>1975<br>Oil on canvas<br><br>Gift of the artist<br>Collection of National Gallery Singapore<br><br>*Life by the River* shows a *kampong* scene in Singapore near Pasir Panjang in the 1970s. You can see wooden boats, *kampong* huts and a walkway linking the huts together. Near the centre of the painting, there are people feeding their domestic animals—ducks—and local villagers going about their daily activities. In this painting, he used vibrant colours to bring energy and warmth to the scene, making it | 刘抗<br>（1911 年生于中国；2004 年卒于新加坡）<br>河边生活<br><br>1975 年<br>布面油画<br><br>艺术家捐赠<br>新加坡国家美术馆馆藏<br><br>《河边生活》描绘了 1970 年代新加坡巴西班让附近的甘榜景象。画中可见木船、甘榜小屋，以及一条将小屋连接起来的走道。画面近中央处，有人正在喂自家饲养的鸭子，当地村民也各自忙着日常事务。在这幅画中，艺术家以鲜艳的色彩为场景注入活力与温暖，使画面生机盎然，满载新加坡昔日的故事——那时新加坡尚未步入城市化。 |  |

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| | lively, filled with stories from Singapore's past before our country became an urban landscape.<br><br>One of Singapore's best-known painters, Liu Kang strove to express the everyday forms and colours of the region in his art. He and his circle of friends became known as the "Nanyang"—after the Chinese-language term for Southeast Asia—artists, for portraying local subjects through a unique blend of artistic influences.<br><br>**Let's Imagine**<br><br>How do you think the river plays a part in the lives of the people in the painting? Compare your answer with your friends. | 刘抗是新加坡最著名的画家之一，他致力于在作品中表现这片土地日常所见的形态与色彩。他和身边的友人以独特的方式融合各种艺术影响来描绘本地题材，因而被称为“南洋”艺术家——“南洋”是华文对东南亚的称呼。<br><br>**让我们一起想象**<br><br>您认为这条河在画中人的生活里扮演着怎样的角色？不妨与朋友们比较一下彼此的答案。 | |
| 11 | Chia Yu Chian<br>(b. 1936, Malaysia; d. 1991, Malaysia)<br>[Not titled] (*Village Scene*)<br><br>1959<br>Oil on masonite<br><br>Collection of National Gallery Singapore<br><br>This work has been adopted by Emma and Joseph Cherian. | 谢玉谦<br>（1936 年生于马来西亚；1991 年卒于马来西亚）<br>[未命名]（村景）<br><br>1959 年<br>纤维板油画<br><br>新加坡国家美术馆馆藏<br><br>承蒙 Emma 和 Joseph Cherian 认养。 |  |

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| | Chia Yu Chian's painting shows the everyday life of roadside hawkers in the past. You can also see villagers gathering around them, with stilt houses in the backdrop. The artist uses simple shapes and structured forms to create a lively street scene. The painting offers a glimpse into a time when people gathered, worked and interacted closely within their community. Although the scene is busy and full of activity, his use of muted colours creates a feeling of warmth, harmony and familiarity.<br><br>**Let's Imagine**<br><br>What kinds of sounds might you hear in this busy street scene? What smells do you think would fill the air as the hawkers prepare and sell their food? | 谢玉谦的这幅画描绘了昔日路边小贩的日常生活。您还可以看到村民聚集在小贩周围，背景是高脚屋。艺术家运用简单的形状和结构分明的形体，营造出热闹的街景。这幅画让我们得以一窥那个年代：人们聚居于社群，劳作往来，邻里关系密切。虽然画面熙来攘往、一片忙碌，但他运用低沉柔和的色调，营造出温暖、和谐而熟悉的感觉。<br><br>**让我们一起想象**<br><br>在这热闹的街景中，您可能会听到哪些声音？当小贩们准备和售卖食物时，您觉得空气中会弥漫着什么气味？ | |

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| 12 | Nhek Dim<br>(b. 1934, Cambodia; d. 1978, Cambodia)<br>*Village Scene*<br><br>1960<br>Oil on canvas<br><br>Collection of National Gallery Singapore<br><br>In *Village Scene*, Nhek Dim shows a village where people, animals and nature live close together. Everyone seems busy in their own way. Some people are making things, preparing food or caring for children, while a buffalo helps to carry rice. The trees and warm colours make the village feel full and alive. Nhek Dim was one of Cambodia's best-known painters in the 1960s. Through this painting, he helps us notice the beauty of everyday life in a shared space.<br><br>**Let's Imagine**<br><br>Choose one spot in the painting. What sounds, smells or movements might you notice? | 涅丁<br>（1934 年生于柬埔寨；1978 年卒于柬埔寨）<br>村景<br><br>1960 年<br>布面油画<br><br>新加坡国家美术馆馆藏<br><br>在《村景》中，涅丁描绘了一座人、动物与自然和谐共处的村庄。画中人人各司其事，忙中有序：有人在制作器物、准备食物或照顾孩子，一头水牛则帮忙运送稻米。树木与温暖的色彩让村庄显得丰盈而充满生气。涅丁是 1960 年代柬埔寨最著名的画家之一。通过这幅画，他让我们留意到共同生活空间里的日常之美。<br><br>**让我们一起想象**<br><br>请在画中选定一处。您可能会注意到哪些声音、气味或动态？ |  |