# MEKONG VOICES

## TRANSNATIONAL RIVER JUSTICE IN MAINLAND SOUTHEAST ASIA

# INTRODUCTION

**Amanda Flaim, Marina Pok, and Kelsey Merreck Wagner**
Guest Curators

The Mekong River is the "Mother River." For thousands of years, it has nourished extraordinary biodiversity, along with cultural, agricultural, and ethnolinguistic diversity across Mainland Southeast Asia. The river's pulsating seasonal flows, unparalleled fisheries, and bountiful rice paddies have supported dynamic civilizations both past and present. Several hundred million people, representing over 70 different ethnolinguistic communities in southern China, Myanmar, Laos, Thailand, Cambodia, and Vietnam, have depended on the Mekong and its many tributaries for their water, food, and livelihoods for generations. Across the region, a vital, flowing Mekong represents the vitality of the future.

Like riverscapes around the world, however, the astonishing ecological and cultural abundance of the Mekong River is now imperiled by rapid development, dams, and border-making. In particular, dams are reshaping the river and region by rupturing long-standing reciprocal and interdependent relationships among waters, forests, fish, animals, plants, and their communities. Ruptures between human and other-than-human life are accelerating, threatening the wellbeing of all who depend on the river, now and in the future. The commodification of the river and global demand for its products are resulting in massive biodiversity loss, while dams, pollution, and compounding impacts of climate change take further tolls. In the face of these existential threats, those who know the river best—those who yet know how to listen to the myriad voices of the Mekong—are also its fiercest protectors.

Photo courtesy Kelsey Merreck Wagner


Photo courtesy Kelsey Merreck Wagner

*Mekong Voices: Transnational River Justice in Mainland Southeast Asia* brings together works by Southeast Asian artists from across the region and in diaspora. They join together in a call to forge inclusive freshwater futures for all. In a time of rapid socio-ecological changes to the river system, and repression of dissent and free speech, art serves as a necessary and critical platform for translating, amplifying, and celebrating the voices of our precious waterscapes across languages, nationalities, landscapes, and time. Through this exhibition, the voices of the Mekong are myriad and transcendent. The Mekong is both a connector and border. It is water, food, and life. It is the fount of unique and renowned culinary traditions. It is colossal power—both electrical and spiritual. For thousands fleeing violence, it is a symbolic and real site of refuge. It is a place of celebration and joy. It is memory and it is the future. The Mekong is the Mother River.

This exhibition was born out of the Mekong Culture WELL project, an interdisciplinary, collaborative, and multilingual initiative at Michigan State University that foregrounds cultural dimensions of Water, Ecologies, Land, and Livelihoods (WELL) transformations across Mainland Southeast Asia. In addition to building knowledge and appreciation for many ways of knowing our world's rivers, the project aims to build solidarities and partnerships between communities facing precarious freshwater futures across the Mekong region and here in Michigan as well. In learning to listen to our rivers, lakes, and fresh waterscapes, we will also learn how to better care for them, ourselves, and one another.

Photo courtesy Kelsey Merreck Wagner

# CRIES OF THE MEKONG

**Dr. Kanokwan Manorom**
Associate Professor, Mekong Sub-region Social Research Center,
Faculty of Liberal Arts, Ubon Ratchathani University, Thailand

The river's voice was once powerful—
"During the high-water season, its voice echoed as the currents crashed against the rocks," say Mekong villagers.

But now, its voice is fading.

"The river is sick." "The Mekong is dying." "Fish are disappearing; the river no longer flows as it once did."

"The Mekong was joyful. When we looked at it, when we touched it—it felt free." "Its sound was soothing, like a lullaby—not weak, but strong and resilient." "When the Mekong rises, it reaches into the tributaries, just like blood flowing through veins."

The Mekong is not just water; it is a living entity that sustains people, cultures, and ecosystems.

"We used to drink from the river, swim freely, and play without worry." "The fish, the gardens, and the river belonged to us all."

Today, riverine communities watch as the Mekong is transformed—marked for development and carved up by more than 100 hydropower projects that have already displaced thousands, submerged villages, and destroyed vital, globally significant ecosystems.

"Before, we could gather snails, shrimp, and fish, but now the river feels empty." "Fishing will become difficult, and farming along the river will be impossible."

The loss of the Mekong is not just physical or material. It is marked by deep emotional grief.

"We used to laugh wholeheartedly. Now, our smiles feel empty." "The dam will make the river sick, like blood that no longer circulates, spreading disease and hardship to all—humans, fish, snails, crabs alike."

The Mekong is more than a *resource;* it is a socio-ecological system, a way of life. The Mekong River Commission, governments, and corporations must engage in deep listening—not just to data, but to the emotions, needs, and meanings the river holds. Only then can the Mekong remain free-flowing, autonomous, and full of life for generations to come.

Sao Sreymao, *Home*, 2023. Courtesy the artist

# NAING MYANMAR FAMILY RESTAURANT

**Interview conducted and compiled by Dr. Amanda Flaim**
Associate Professor, James Madison College and Department of Sociology, Michigan State University

"When they take the water and the forests, everything is gone. They take away from you everything."

Mi, the celebrated chef of Lansing's beloved Naing Myanmar Family Restaurant, was born in an ethnic Mon village in Myanmar, just across the border from Thailand. Home to the world's longest-running civil war, farming and fishing communities like Mi's have been variously subjected to land theft, water theft, violent displacement, and forced labor.

"My family saved seeds year after year—jasmine rice, sweet rice, and vegetables like cucumbers and tomato. We grew everything. But now, there is no more rice, no more vegetables." What used to be Mi's farmland is now deforested land and rubber plantations. "Do they eat the rubber?" she jokes. "You can't eat rubber."

Food carries deep emotional resonance for all of us. When Mi cooks Burmese dishes like chili salad, curry chicken, and tea leaf salad for her customers, she misses her mom and dad. "When I was young my mom cooked these for me. Now that I know how to cook these dishes, I want to give them to my boys . . . and I love cooking Burmese food for customers. They know Thai food. Many know Malaysian food. But Burmese food, they don't know."

Food is not just sustenance. For Mi, it is continuity—a way to carry love, culture, and history forward. Making dishes like ginger salad, curry chicken, and tea leaf salad allows her to introduce customers to the depth and diversity of Burmese cuisine, the flavors of which reflect the extraordinary ecological and cultural diversity of Myanmar.

Photo: Chloe Kirchmeier/MSU Broad Art Museum

Mi was very young when she fled the violence in Myanmar to Thailand. She learned to cook Thai food in Bangkok and was so skilled that she was recruited to cook in Malaysia, where she met her husband, Mo. It was there that their first child, Sam—now an interior design major at MSU—was born. After eight years in Malaysia, they resettled in Boston but were overwhelmed by the cost of living. Lansing, Michigan, felt different.

"Lansing reminds me of my home. It's not like a large city: quiet, small, and people here are so kind. I want to stay here . . . because everybody in this town supports me. They love the restaurant, and when people come to eat, they also give me a hug."

Sam added: "Growing up in the restaurant means a lot to me. The younger me didn't understand how this place really connects people together."

For both mother and son, food is a bridge—between past and present, homeland and adopted home, hardship and generosity. The restaurant isn't just a business. It's a vessel for memory, belonging, and resilience.

Photo: Chloe Kirchmeier/MSU Broad Art Museum

# OF CAMBODIANS' PROFOUND LINKS WITH THEIR RIVERS AND NATURE

**Michelle Vachon**
Editor, Cambodianess.com

For people in Cambodia throughout the centuries, the Mekong River has been as essential as the sun and the air.

Along with the Tonlé Sap River and Lake, the Mekong has defined life for those settled along its shores and fishing families living in houseboats, as well as Cambodians throughout the country. Because people on this land tend to eat more fish than meat, the fish population has been vital and fishing a crucial trade.

The Mekong changes course twice a year—a unique phenomenon that dictates the fishing season and has given rise to local traditions. Around December or January, fish migrate from the country's waterways into the Tonlé Sap River, the vast Tonlé Sap Lake—more a sea than a lake—and the Mekong River. This marks the start of the *prahok* season, when Cambodians go fishing to obtain the ingredients for *prahok*, a fish paste whose unique flavor defines Khmer cuisine.

During the full moon of late October or early November, the Water Festival is held in the capital city of Phnom Penh and also in several cities along the rivers, attracting huge crowds. Over several days, boats with crews of oarsmen paddle at a frantic pace, hoping to win or at least to perform well for all those watching. This event, whose origins may go back a thousand years, marks the end of the rainy season.

In a country where the two seasons are named after precipitation—the dry and the rainy seasons—the flow and water levels of the Mekong River and the Tonlé Sap River and Lake have always been critically important. But because the Mekong flows through several countries—beginning in the Tibetan Plateau and continuing through China, Myanmar, Laos, Thailand, Cambodia, and finally Vietnam—managing what may affect its flow has never been a simple matter.

Today, the gigantic works conducted by China, with the Cambodian government's support, to link Phnom Penh to the Gulf of Thailand via a 180 kilometer (111 mile) canal is of concern to some in the region, including those in Vietnam. Some experts have warned that the canal may alter the levels of water in the Mekong Delta, which would affect that country's rice production.

In the meantime, plastic waste in the Mekong and the Tonlé Sap River and Lake has become a major issue, affecting the fish population and fishermen's livelihoods.

Moreover, the effects of large-scale deforestation in Cambodia will no doubt be felt in the coming decades. The hilltribes, whose way of life is intrinsically linked to forests and nature, have already been affected.

For millennia, people in Cambodia have managed to face and recover from calamities, whether caused by nature or by humans, and they have reflected their times in architecture and artworks that have defined the country's identity, and as can be seen in the MSU Broad Art Museum's exhibition *Mekong Voices: Transnational River Justice in Mainland Southeast Asia*, they continue to do so today with whatever challenges they face.

# WATERLAND

**Bernard Cohen**
Founder and Coordinator of Angkor Database

Entering the open lake after meandering through the mangrove is always a shock: The vast expanse of water shimmering in the declining sun feels as alive and awesome as an ocean. Tonlé Sap has been an inner sea; it is now the largest body of water in Southeast Asia. Zhou Daguan described it as *danshui yang*, literally, a freshwater ocean.

Lake and river have distinct histories and different cultural representations, and their geographical interrelation never translated into a unified navigation system.

When traveling from Siem Reap to Kratie—in particular during the rainy season—you leave the flooded areas near the lake, pass through higher ground, and then, north of Kompong Cham, after crossing the new bridge over the Mekong, the freshly paved road resembles a flyover through wetlands. Fields are under four or five feet of water. More than wetland, it's waterland country.

My wife, Jah Panha, is from the Roka Kandal village, and our house on stilts is located there, about 100 meters from the Mekong. The area used to be flooded every August or September. It doesn't happen anymore: The course of the *prek* (rivulet) nearby was cleared and enlarged during the construction of the new bridge leading to Kratie.

On the way to Sambor, an ancient royal town still revered as a historic landmark by the Cambodian royal family, hundreds of white-sand islets serve as picnic spots for local families. During Khmer New Year, Kampi—a hamlet known for its proximity to the habitat of the last Irrawaddy dolphins—welcomes thousands to wooden restaurants built right over the cascading, turbulent river.

In this area, notably around the island of Koh Trong and its small farming communities, swimming is heavenly—aside from the dangerous currents and the insidious parasite larvae that can crawl under your skin and leave you with the infamous *Schistosoma mekongi*. This is a river that feeds people and leaves rich soil in its wake, but it requires caution and respect.

North of Stung Treng, where the Mekong and Sekong rivers converge in a majestic flow, navigating upriver becomes increasingly difficult. The Mekong River, at this point, is a one-way rush of water colliding against land. Cambodia of land, Cambodia of water: The historical divide is also our physical environment.

Lim Sokchanlina, *A boy visiting his flooded home, Stung Treng Province*, 2024. Courtesy the artist

# NOTES ON MEKONG VOICES

**Dr. Soksamphoas Im**
Associate Director of the Asian Studies Center,
Michigan State University

For Khmer people and other ethnic communities across Cambodia, the Tonlé Sap is far more than a geographic feature—it is the lifeblood of the nation, an ecological and cultural heartland that sustains millions. Its seasonal ebb and flow are embedded in the rhythms of daily life and celebrated through folk songs, proverbs, and religious festivals that speak to its generative power. For generations, the lake has served as a vital source of fish, irrigation water, and a transportation artery, anchoring the livelihoods of countless families, especially those in floating villages and lowland communities. As someone from a rural village in Takeo province, I have witnessed how even those living far from the lake feel its reach—whether through the migration of fish, the exchange of goods, or shared culinary traditions like *prahok*. The Tonlé Sap stands as a powerful symbol of resilience and interdependence, revealing how deeply Cambodian society is woven into the natural cycles of its waters—materially, culturally, and spiritually. Its future is inseparable from the future of the people who rely on it.

As a native of Takeo province in Cambodia, where tributaries of the Mekong wind through rice fields and farming villages, I have always seen the river as more than just a water source—it embodies sustenance, resilience, and deep-rooted connection. I witnessed firsthand how the rhythms of the Mekong dictated daily life. Communities depended on these patterns not only for rice cultivation and fishing but also for maintaining a delicate balance between people and nature. I recall how my family and our neighbors would rush to complete the rice harvest in time to travel to Kampong Chhnang, where they would buy small freshly caught fish along the Tonlé Sap to make *prahok*—a fermented fish paste that is more than just a staple food for many rural families. *Prahok* is a cultural anchor, found in nearly every Cambodian dish, and often referred to as an ingredient equivalent to cheese in Western cuisines in terms of its culinary centrality. These practices speak to a way of life built around resourcefulness, adaptation, and community cooperation—values that continue to inspire my research on social policy in Cambodia. My work explores how state-led interventions intersect with local livelihoods, often shaped by fragile ecosystems like the Mekong and Tonlé Sap. Now, as associate director of the Asian Studies Center at Michigan State University, I carry with me the memories of rural Takeo—not only as personal history, but as a reminder of the urgent need for inclusive, ecologically grounded development policies that honor and protect the knowledge and needs of communities most directly tied to the land and water.

Although my hometown is not directly adjacent to the Tonlé Sap or Mekong River, the far-reaching ecological shifts along these vital waterways have deeply affected communities like mine. I have seen how once-predictable seasonal patterns have become increasingly erratic—marked by delayed rains, unexpected droughts during the wet season, dwindling fish catches, and shifting flood cycles that threaten agricultural productivity and food security. These disruptions are not isolated events; they are compounded by broader environmental pressures such as upstream hydropower dams, deforestation, and sand mining, which have altered the natural flow of the Mekong and weakened the ecological integrity of the Tonlé Sap. The Cambodian government's new Funan Techo Canal, backed by Chinese investment, introduces further uncertainty. While touted as a driver of economic development and trade, it also raises serious concerns about the long-term impacts on water distribution, sediment flow, and the sustainability of fragile ecosystems that millions—especially rural farmers and fishermen—depend on. For provinces like Takeo, these

changes are not abstract; they touch the heart of local livelihoods and cultural continuity, underscoring the urgent need for inclusive, environmentally informed planning.

As a Cambodian-American living in Michigan, I see meaningful parallels between the Tonlé Sap and the Great Lakes—two vast freshwater systems that not only sustain life but shape regional identities and cultural memory as well. The Tonlé Sap is the beating heart of Cambodia, vital to the country's food security, traditional knowledge, and seasonal rhythms. Similarly, the Great Lakes anchor the economy and ecology of the US Midwest, and they also hold deep historical and cultural significance for Indigenous communities. Both ecosystems face mounting pressures from climate change, pollution, industrial development, and shifting water policies—challenges that transcend borders and demand transnational solutions. Living near the Great Lakes has deepened my appreciation for the interconnectedness of water, land, and community. It reinforces the urgent need to protect freshwater ecosystems—not just for their environmental value, but for the social and cultural worlds they nourish, whether in Southeast Asia or North America.

An exhibition that centers the experiences, wisdoms, and visions of Southeast Asian artists holds profound significance for me, as it affirms the richness, complexity, and resilience of our communities across time and place. It offers more than just visibility; it provides a space to tell stories shaped by histories of colonialism, war, migration, survival, and creativity that are too often marginalized or misunderstood. These artistic expressions carry ancestral knowledge, cultural memory, and political insight, challenging dominant narratives and allowing Southeast Asians to reclaim authorship over our pasts and futures. For me, such an exhibition is not only a form of representation but also an act of cultural affirmation, intergenerational healing, and solidarity that bridges borders and builds understanding between diasporic and homeland experiences.


Photo courtesy Leo Baldiga

# WHEN RIVERS FLOW FREE, COMMUNITIES THRIVE

**Nopparat Lamun**
Program Manager, the Mekong School

**Malee Pattanaprasithporn**
Coordinator of the Mekong Youth Program, the Mekong School

**Leo Baldiga**
Ph.D. student, Department of Geography, Michigan State University

At the Mekong School: Institute of Local Knowledge, "Respect for Nature, and Faith in the Equality of Humanity" is the philosophy that guides our work fighting for local rights and the environment, and building capacity at the local level through citizen science and arts education initiatives.

Respecting nature as a sovereign entity is crucial to our activism. When environmentally harmful development projects such as dams, highways, canals, and reservoirs are built, planners are required to compensate the people affected. Yet cash-based compensation is insufficient to cover the full loss of place, livelihoods, and home. Moreover, nobody ever consults the fish, the trees, the reeds, or the lotuses that are lost along the way. They are rendered voiceless.

By imagining and telling stories of the river through art, we can access and amplify nonhuman voices. Through the arts, we can represent the ways that riparian pasts, presents, and futures are entwined with community histories and livelihoods. Mekong communities listen to the river every day, as their livelihoods are tied to its bounty. If we listen more to all the voices of the river through the arts, we can truly understand and feel the consequences of "development" initiatives that privilege economic growth over values of sustainability, reciprocity, and respect.

Photo courtesy Leo Baldiga

Supporting artists and artisans who are dedicated to their traditional crafts is a critical part of our river justice advocacy. It is through these art forms that diverse communities have learned, told, and recorded stories about themselves and the river for centuries, weaving their histories and documenting their environment using the materials around them. Today, the kinds of traditional arts once passed down from mother to daughter, son are being lost due to the commercialization of the arts—plant dyes are substituted for chemicals, hand-spun cotton for machine-spun threads, and natural materials for polyester. Likewise, knowledge and techniques for harvesting natural materials from the forest and the river to create traditional art are not taught in public schools. We support the knowledge-keepers still practicing traditional weaving and other local arts to pass on their craft to the next generation, fostering sustainable and ethical tourism in our communities.

In the short term, the Mekong School is focused on supporting local arts and building the capacity of communities to conduct and communicate citizen science to protect their rights. In the long term, we wish for the river to flow free once again.

# LEARNING FROM THE MEKONG

**Madeline Morrison**
Student Research Assistant, Mekong Culture WELL Project
Comparative Cultures and Politics, James Madison College, Michigan State University, Class of 2024

**Savitri Ashalata Anantharaman**
Student Research Assistant, Mekong Culture WELL Project
Comparative Cultures and Politics, James Madison College, Michigan State University, Class of 2025

Last summer, after two years of studying Thai and working on research projects through Mekong Culture WELL, the two of us traveled to Chiang Khong, Thailand, to conduct field research. We had the opportunity to work as interns at the Mekong School, an organization that uses both local knowledge and scientific expertise to support local communities in fighting back against land grabs by the government and corporations. In workshops, students and elders would learn to test the pH of water or point out important places on massive hand-drawn maps of their villages, in an effort to catalogue culturally significant sites. During our time at the Mekong School, we learned the most through listening and helping wherever we could—whether it was babysitting, doing dishes, or unloading supplies.

For one of our weeks at the school, we stayed in Baan Haad Bai, a Tai Lue community situated on the river border between Laos and Thailand. Before leaving for Thailand, we had been working on a film project covering the tapestry by women weavers in the community featured in the exhibition. We were excited to meet the women behind the looms and learn more about the village. Throughout the week, we spent time meeting many people in the community as we visited the morning market, passed by homes and businesses on walks, and talked with students in the local school, where we were asked to lead English lessons for a couple of days. During one of our days at the school, we had a conversation with students about why the Mekong River was important to the community and how it was changing. Many of them

Photo courtesy Savitri Ashalata Anantharaman

pointed to garbage in the river, fewer fish, and lower water levels. When we asked how they would feel if water stopped flowing through the river, some students huddled around a Thai–English dictionary and read off the words “sad,” “hungry,” and “crazy.”

On our last day at the school in Baan Haad Bai, the students led us on a nature walk around the village. As we walked, they pointed out different plants and asked us for the English names, most of which we were embarrassed to say we did not know. We were both in awe of their knowledge of the plant life around them—what was and wasn’t edible, what was used in ceremonies—and by how much their lives seemed to be deeply connected to the land, water, and animals in their midst.

**Madison Kennedy-Kequom**
Enrolled member of the Saginaw Chippewa Tribe
Comparative Cultures and Politics, James Madison College, Michigan State University, Class of 2025

**Katie Chamberlin**
Graduate student, Southeast Asian Studies, University of Michigan
Comparative Cultures and Politics, James Madison College, Michigan State University, Class of 2024

**Pichchanrathna Vorn**
Royal University of Phnom Penh Natural Resource Management and Development, Class of 2024

The rapid development of the Tonlé Sap—Southeast Asia's "great lake," which is fed by the Mekong River—echoes the historic development of Michigan and the Great Lakes. Indigenous and agrarian communities across both regions are fighting to sustain their access to and connections with the rivers, lakes, and fishes that have protected and fed them and all of us for generations. To learn about the interconnectedness of human and nonhuman life, we brought the knowledges of Anishinaabeg (Indigenous Great Lakes communities) and Khmer (majority ethnic communities of Cambodia) into conversation. Comparing the transformations that have occurred—and continue to unfold—in these regions reveals how the displacement of people is closely linked to the decimation of their fish populations and livelihoods.

A thoughtful comparison of these two waterscapes that are across the world from one another reveals how the commodification of nature harms all life and ruptures reciprocal relationships between human and nonhuman beings. With the ongoing climate crisis, pressure on people, fish, and freshwater bodies will continue to build. The vitality of the world's freshwaters is a global issue and is intimately tied to the autonomy of environmental stewards like Anishinaabeg communities, Khmer fishers, and other Southeast Asian traditional fishing communities.

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| **Trey Reach,** the Khmer name for the Mekong Giant Catfish, translates to "royal fish," reflecting its significance as an honored species in the Khmer tradition in addition to its status as one of the world's largest freshwater fish. While Trey Reach have long been a rare catch for Tonlé Sap fishers, those who were lucky could feed their entire village. | **N'me**, the Anishinaabemowin name for Lake Sturgeon, is one of the oldest and largest native fish in the Great Lakes. Anishinaabeg oral traditions speak of a time when people could cross rivers by walking on their backs. |
| The Tonlé Sap Lake and Mekong River serve as vital nursing habitats for Trey Reach, now critically endangered. Its population has declined by 99 percent since the early 1900s, driven by industrial fishing, habitat destruction, and dam construction, which blocks migratory routes. | Appearing in the fossil record over 150 million years ago, N'me can live for decades and once grew to enormous sizes. Today, few survive long enough to reach those sizes. Early European settlers viewed N'me as a nuisance—destroying them or using them as boat fuel and fertilizer—until they became valuable for their roe, meat, oil, and leather. |
| Since the 1990s, hydropower development has expanded rapidly, with 146 dams operating in the Mekong Basin and hundreds more planned. Promoted as modernization, these projects displace riverside communities, disrupt sediment and water flow, and destabilize ecosystems like the Tonlé Sap—Cambodia's " beating heart." | Land grabbing has also contributed to the decimation of N'me populations, particularly due to development and the destruction of wetlands—critical N'me spawning grounds that once covered 17 percent of Michigan's land. |
| On the Tonlé Sap, the Cambodian government has evicted floating fishing villages, citing overfishing and pollution. Yet, displacement causes deeper ruptures—separating families, severing ties to ancestors, and compounding the grief of ecological loss. As water levels and fish stocks decline, communities face both material and spiritual upheaval. | This land grabbing was facilitated by the Dawes Act of 1887, which sought to divide tribal lands into individual allotments, enabling access to treaty-protected land deemed "unused." It also aimed to assimilate Indigenous peoples through Western land ownership and agrarian practices. Alongside the decimation of N'me and other critical food sources, the act fractured communities and disrupted traditional lifeways, with consequences still felt across generations. |

Photo courtesy Kelsey Merreck Wagner

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In memoriam, Dr. Heather Peters.

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Cover: **Sao Sreymao, *Old village*, 2023. Courtesy the artist**

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The Eli and Edythe Broad Art Museum at Michigan State University (MSU Broad Art Museum) connects people with art through experiences that inspire curiosity and inquiry. Presenting exhibitions and programs that engage diverse communities around issues of local relevance and global significance, the MSU Broad Art Museum advances the university values of quality, inclusion, and connectivity. Opened on November 10, 2012, the museum was designed by Pritzker Prize–winning architect Zaha Hadid and named in honor of Eli and Edythe Broad, longtime supporters of the university who provided the lead gift.

**MEKONG VOICES: TRANSNATIONAL RIVER JUSTICE IN MAINLAND SOUTHEAST ASIA**

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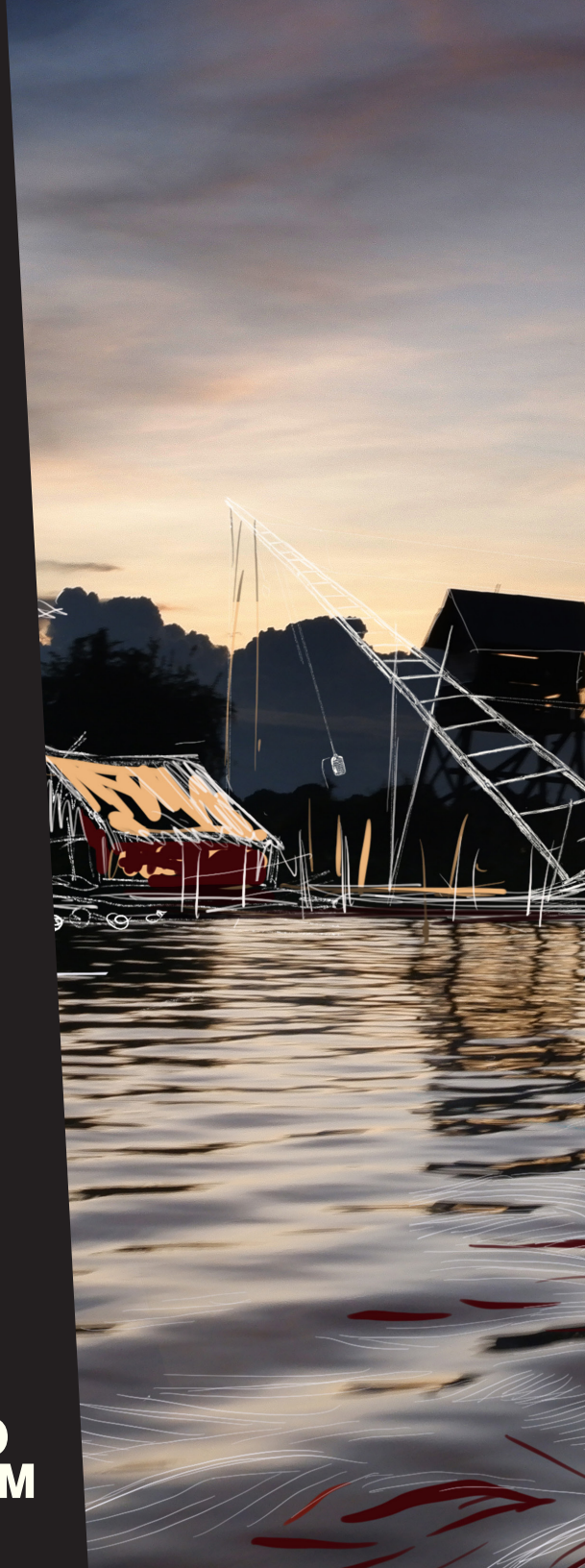
**Gallery 201:**
Stanley and Selma Hollander Gallery
**Gallery 203:**
Two South Gallery



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