



Pha Tad Ke Botanical Garden

Newsletter Nr. 5 - October 2011

PHA TAD KE - THE CLIFF TO UNTIE AND RESOLVE

We are happy to announce that the Friends of Pha Tad Ke in Paris have been joined by Friends Associations in the Netherlands and in Laos. Also we have been a founding member for the Luang Prabang Fund for Culture and Conservation. This enables us now to receive tax-deductible donations in the USA and the Netherlands to help us with our work. We hope you will enjoy this newsletter in honour of Rice and where all the botanical photographs are from Albin Duzer our Head Gardener.

RIK GADELLA, PHA TAD KE BOTANICAL GARDEN

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The Pha Tad Ke Newsletter is distributed 3 times a year via e-mail.

Big thanks to our volunteer collaborators, and if anyone is interested to writing articles or help us with occasional translations please let us know.

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Friends of Pha Tad Ke Botanical Garden

In January 2010 the Friends of Pha Tad Ke Association was created in France followed in July 2011 in the Netherlands and September 2011 in Laos. Each of these non-profit associations helps the creation of the Pha Tad Ke Botanical Garden with scientific support, fundraising efforts and educational projects. In addition the Luang Prabang Fund for Culture and Conservation that was created in 2011 in the USA accepts donations that are tax-deductible for the benefit of Pha Tad Ke Botanical Garden or other cultural and conservation projects in the Lao PDR.

Helping the Friends of Pha Tad Ke will allow you to follow the day-to-day evolution of the garden, look behind the scenes of its operations and participate in the Pha Tad Ke adventure !

Information: www.friends-pha-tad-ke.com

When you become a member for the creation phase, your 5-year (2010-2014) membership will entitle you to:

Member - € 100:

- Our newsletter (3 times a year, english/french) contains news about the garden, on-going work and actions, and articles about the flora, arts and culture of Laos.

Friend Member - € 300:

- Private visit to PTK, including boat trip and picnic (for 2 pax, booking required)
- A 30% reduction on the garden's publications and products (except Folies)
- Access to our favored travel agent in Laos, reductions on hotels and restaurants etc. (see list of the partners of the Friends)
- Mention of your name on our website
- An invitation for two people to the official opening.

Support Member - Institutions & Companies - € 2,000:

- Mention of your name on our website with your logo
- Discount of 10% on one of our editions « Folies »
- A private reception at the pre-opening for a group from your institution/company.

Donor Member - € 5,000 €, or more:

- Discount of 10% on two of our editions « Folies »
- Inclusion of your name on the donor plaque at the entrance to the garden.

Members can increase their involvement in the creation of Pha Tad Ke by supporting one or more of our individual projects:

• **Adopt a tree: from € 50 to € 2,000**

Buying and planting a tree is only a beginning. It must then be fed, cared for and pruned. This takes time, money and care. Love your tree and adopt a seedling or a mature tree.

• **Sponsor a Bookparty: € 400**

Guided visits to the gardens for groups of children or students, who will spend a day learning about Pha Tad Ke's work and plants. The package includes transport to the garden and lunch. At the end of the day, every participant will receive a copy of our specially published books.

• **Sponsor a student: € 4,400 for 4 years**

In conjunction with three institutions, PTK has set up a grant for the best first-year student. At the end of the first year of study, the winning student will be offered a scholarship that will allow him or her to continue his or her studies. In exchange, the recipient will be required to do a two-month work placement at the garden during summer recesses and to work at the garden for one year at the end of his/her studies.

• **Sponsor a research post: € 1,800 for one year**

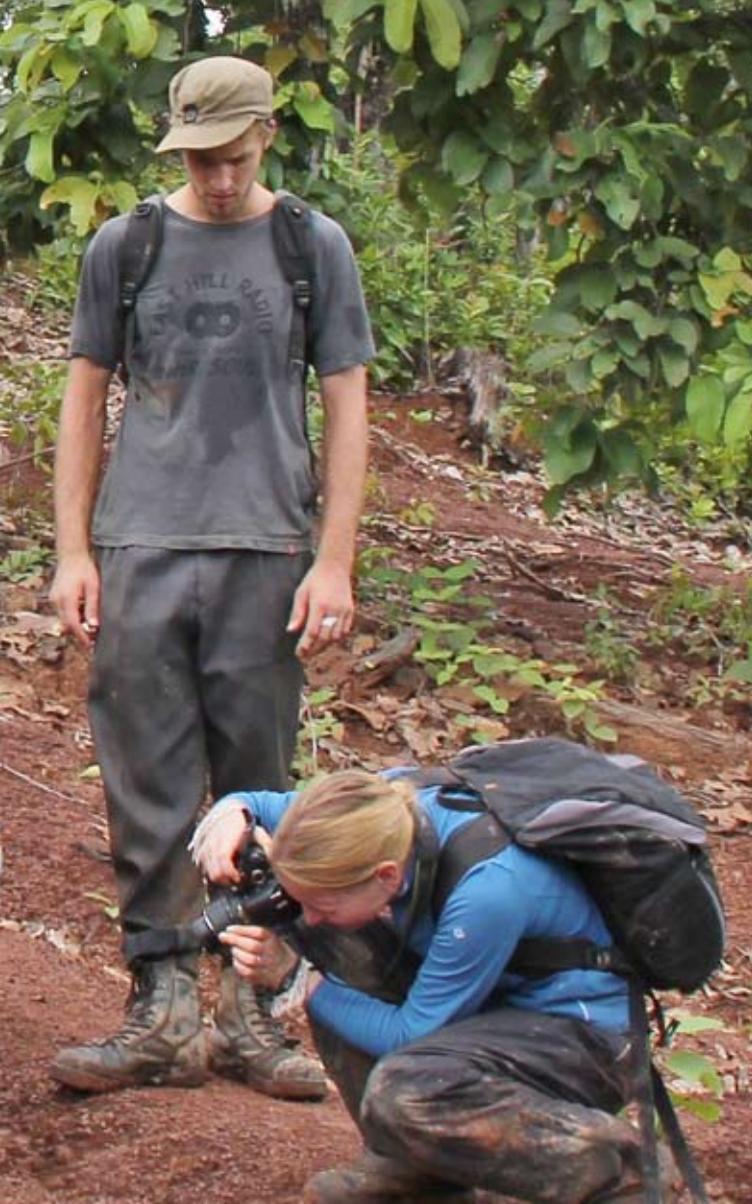
Given the heavy workload at the university and the very low salaries in Laos, there is little time left for building research projects. With this grant PTK will enable a post doc to do a year's research on a topic chosen in consultation with PTK.

• **Sponsor a field trip: € 10,000**

In conjunction with the Royal Botanic Garden Edinburgh, we have set up a three-year partnership to train our horticultural team and to carry out an ambitious program of monthly field trips to gather specimens for a collection of living plants that will be unique in Laos. At the same time we will collect specimens for a herbarium. Each trip will require a substantial investment in time and money but this work is imperative as it will form the very foundations of our garden and its collections.

• **Sponsor a building: from € 15,000**

Several buildings will be required to house our collections and staff, and provide facilities for visitors. These buildings will include: Nurseries (€ 15,000), Orchid House (€ 27,000), Butterfly Farm (€ 32,000), Reception area (€95,000), Restaurant (€ 95,000), offices for research staff (€ 130,000), Traditional Medicines House (€ 135,000) and Library or Herbarium (€ 190,000).



Vanessa and Jamie, Horticulture Students from Royal Botanic Garden Edinburgh, did a 2 month internship at PTK this summer. They threw the grandest barbeque ever for PTK staff as their goodbye party !





Even though the rainy season has been especially wet this year we have started the plantings in our ginger garden and the medicinal plant garden.





Our staff member Keooudone participated in a fieldtrip in South Laos with Prof. Vichith Lamxay and students from NUoL to collect gingers.



And of course, it is time to harvest the rice again !
You will find this Newsletter dedicated
to the staple of Asian life, with articles
by our two star contributors
Biba and Baj.



*Each grain is a grain of sorrow,
A grain of bitterness,
But it is true that the peasant sees them all
As pearls born in the rain.*

The Emperor Kangxi, XVIIth century

Rice is a basic food for a large part of the world, particularly Asia. In this vast region the cultivation of rice feeds the people, shapes the landscape, governs social relationships, and lives in legends and religious rhythms and makes men dream. While Gourou doesn't want to use the term 'rice civilization', it can easily be said that this tiny grain is the hallmark of many societies, however different their methods of cultivation, their gastronomy and their beliefs.

A mysterious history for a grain of multiple variations

Rice was once just a weed in taro fields, but why favour a cereal with such a complex form of cultivation when you could live on tubers that are so easy to grow? Undoubtedly, it is the never-ending impulse of human beings to find new ways to diversify their diet.

Another mystery surrounds our little grain and that concerns the place where it was first domesticated. From botanical, archaeological and linguistic factors, it was first thought that rice was domesticated in India, where vestiges dating back 7000 years have been found in the plain of the Gange. Some researchers lean towards southern China or northern Thailand where fragments of pottery have been found encrusted

Rice, Life

with grains of rice, dating from 4500 B.C. This later discovery has been backed up by linguists, who say that the vocabulary for rice in Chinese, is borrowed from T'ai languages. Whichever it is - India or China - the development of techniques of rice cultivation and the knowledge of different varieties of rice give us the rice we know today.

Botany tells us that rice - *Oryza* - is an autogamous grass of great size. From the ground, it sends out stems which can measure as much as 6 meters of water-grown rice and which end in branching panicles about 20 to 30 cm long. Each one is made up of 50 to 300 flowers or "epillets" on which the grains form.

The genus *Oryza* is a small one because there are only about 20 species of which only two are of agricultural interest to humans. *Oryza sativa* is the common Asiatic rice, found in most of the rice-growing countries of the world. One variety, *Oryza japonica*, is mainly cultivated in China and another, *Oryza sativa indica*, in India. Nearly all the cultivated varieties belong to this species, thanks to its great plasticity and eating characteristics. Around 800 B.C. this rice was acclimatized for the Near East and southern Europe. The Moors introduced it into Spain after their conquest of the country around 700 and it was later propagated in Italy from the middle of the 15th century, then in France, and after the great Age of Exploration, in America.

Another species, *Oryza glabberima*, is originally from West Africa in the delta of Niger, but has never had much development away from its place of origin. Its cultivation has



Rice Flowers



Sanctuary on ricefield in Laos

suffered a decline in favour of the Asiatic species, which apparently was introduced on the African continent by Arab caravans coming from the eastern coast between the 7th and the 11th centuries.

It is therefore essentially from this Asiatic species that we get the 120,000 cultivars (40,000 in China) that are now found in the world. The main virtue of rice is its great climatic adaptability. Although it prefers a tropical climate for the warmth and humidity, it can, however, be cultivated in a temperate climate and even in regions as cold as that of the mouth of the Amur River. While the rice paddies prefer to be placed in plains up to about 300 metres, rice can be grown in Nepal at 3000 metres. But for optimum harvests, rice requires a



Harvest in Laos

combination of three factors - a sufficient supply of water, a mild temperature, and painstaking work depending on the size and position of the rice field.

The rhythms of the paddy field

The beauty and the mystery of the paddy fields captivate all travellers to the Orient where the sky is reflected in the water between the young shoots of tender green. Whether at altitude or along the coastline, under slash and burn cultivation or in deep water, under intensive cultivation or in tiny parcels of land, this is the archetype of cultivated landscapes.

Rice, in fact always needs water, but there is an immense advantage in using dry cultivation as well as rising or falling water. When its feet are constantly in water, we call it aquatic

rice. If the management of the water is totally controlled (dykes, canals, drains) we talk about irrigated rice. In the opposite case, we speak of flooded rice. When rain fills the paddies, it's pluvial rice.

The last method is without doubt the oldest. Nowadays, we find it mainly in the most densely populated areas, such as in India, and in mountainous areas of northern Laos.

This type of rice represents 17% of the world's production of rice. Deep-water rice cultivation, aquatic rice or floating rice, is practiced in the deltas of the great rivers - Mekong, Chao Praya, Niger. This includes barely 8 % of world rice production. But irrigated rice is the most modern and the best performing, also requiring the most care and represents 75% of world rice production.

Productivity varies considerably as a function of these methods; in irrigated rice culture, and with modern technology, it can be five tons per hectare in the rainy season, and more than 10 tons in the dry season. And pluvial rice or flooded rice produces no more than a ton per hectare.

With irrigation it is necessary to pay attention to varieties of rice. Some are quick and ripen in 3 or 4 months, others are slower and ripen in 5 to 6 months, so there will be in some cases one or two harvests per year, or up to 4, as in China.

At the end of the dry season in Laos, village life revolves around the rice paddies. The preparation of the soil is usually the work of the men who work to level the land to be sure of an even level. It is usually the women who seed the



Beating the rice in a 17th century drawing from China

rice, helped by the children with the transplanting, a long and demanding job but necessary for a good harvest. Afterwards, weeding is necessary, while taking care to keep those plants that can be used to supplement the evening meal. A hundred days after the transplanting, the water is drained off for the harvest. This is a festive time because the rice is ripe and the entire family camps out in the rice paddy, which becomes their home for the time. The rice heads are cut in bundles that are beaten to separate the grain. The crop is taken back to the village and stored in a granary and every day it is hulled for the day's meals.

Words for Rice

Rice is at the very heart of the societies of South-east Asia and at the heart of the language. In Laos, as in neighbouring countries, "to eat" is "to eat rice", to be hungry is "to want to eat rice". All the names of meals are built around the word rice '*khao*', including those given to divinities. Methods of cooking, utensils, culinary preparation all revolves around this cereal, including the bread, which is grilled rice. Different kinds of rice are identified by where they came from or by how they are prepared - rice from the paddy, from the mountains, from the marshes, new rice, wild rice, rice from gleaning, and paddy rice. There are innumerable

names for varieties - among 20 names for sticky rice are viscous rice, stone rice, banana rice, eggplant rice, rhinoceros blood rice, As for the rice which in France is known as white rice, this is *khao tiao* - princely rice or mandarin rice.

In all the languages of the region there is this type of inventory compared to which the poverty of western languages. (The west gets its own back with its vocabulary for flour.) To indicate unshelled rice they borrow a Malay word - *paddy*. Whole rice or cargo rice is hulled rice and this name is used because that is the form in which it used to be transported in boats to the commercial exchanges. White rice has been peeled of its final skin by abrasion. When we talk about stewed rice, pre-cooked rice, and quick rice, we get into the vast field of the gastronomy of rice.

Do you eat sticky rice?

This is the question that you are often asked in Laos or in Thailand to test your degree of adaptation to the local food. Actually, sticky rice is a variety of rice cooked in steam so that the grains stick together easily, but without sticking to the fingers and which is eaten by hand. It is presented at a meal in a special little round wickerwork basket and travellers or soldiers carry them like a sausage rolled up in their belts. It is eaten daily in a homogen-



Translucent crepes to make springrolls

enous area, which stretches from the south of Yunnan to Cambodia taking in an area of northern Thailand and part of Myanmar. Elsewhere, sticky rice is used only for flour coating and for making cakes. You can also choose white rice, which is less expensive, easier to cook and can be eaten with a spoon or chopsticks; for all these reasons it is a sign of modernity and a certain uniformity in cuisine, while sticky rice, in comparison with white rice, represents tradition. White or sticky, rice is the basis of all meals. It is cooked without salt, served separately and eaten along with other dishes - the simplest are fish and vegetables gathered from the paddy. For poor people, rice is often the only food except for some spicy sauce. In Buddhist countries plain rice is



The rice is tossed up to remove the husks

cooked in the mornings and offered to the monks who beg for their food as a symbol of the frugal life, although later in the day other dishes are cooked and taken to the temple. In rural regions of Southeast Asia, rice is given to very young infants, pre-chewed and re-cooked. Rice soup is considered a great restorative and is given to pregnant women and old people. It is to be noted that while rice is deliberately bland it is more often than not naturally perfumed like the famous *khao hom mali*, or jasmine rice. It is obviously impossible to enumerate all the dishes in which rice plays a role. In Laos, for example, one puts uncooked rice that has been toasted and ground in some dishes like *laap* (meat salad) and in others uncooked ground rice.



Crepes are dried before being cut

With leftover rice at the end of the day, they make little flat cakes which are dried in the sun until crisp and then eaten with a sweet sauce, often made of concentrated milk. Several dishes are made from uncooked or cooked rice flour made into dough - translucent thin pancakes for spring rolls, many recipes for ravioli, many kinds of pasta (Lao *khao poun* and Vietnamese *pho*), snowy-white Chinese noodles. All over Asia, rice whiskey is distilled and drunk in the villages, like Vietnamese *choum choum*, Japanese *sake* and in Laos, *laolao*. These drinks made from well-kept recipes are made with sticky rice or cooked, fermented white rice. Rice vinegar is also made by fermentation in China, Japan and Korea.



Top: Jars of rice-alcohol to offer during a ceremony

Right: Pyramid of sticky rice for offering to the house spirits

Every part of the rice is put to good use

What could be called the waste from rice also has important uses. Rice straw is used for tying things together, for baskets, for making crude paper, for hay and as litter for domestic animals. In Laos it is used to reinforce mortar and as protective covering for plants.

The husks are used as compost, as kindling, as animal feed, as bait for fishing, in fermentation of fish sauce and more recently for oil and cosmetics. Broken fragments of rice are used to make custards, soups and even milk. Water from rinsing or cooking the rice is not thrown away. Among the Hmong, “it is served hot as a soup or cold as a drink”, used to wash nux vomica, and for starching linens.

Rice - food for the spirits

People are not the only ones who need rice, the spirits also enjoy it. They must be appeased to ensure good harvests and fed regularly with this precious cereal. Thus all over southern Asia, the cycle of rice growing rules not only the social framework, but also religious life. Rice is often deified, as in Bali, or sometimes it has a soul, which must be beguiled as in many Indochinese ethnic groups. The mythical origins of rice are recounted in many legends, in which the grain, sometimes enormous and sometimes very small, is returned to normal size by a benevolent spirit. In Buddhist countries, animist beliefs are integrated into the official religion and monks often preside over agrarian rituals.

Rice will not grow without a series of rituals, which continue from the moment the first furrow is dug, through the transplanting and the harvest and when the granary is opened to receive it. In China in former times and even today in Thailand, it is the emperor or the king who presides over the first ploughing. In Laos, Deydier has translated for us the words spoken at harvest time by the owner of the land who says:





Top: Baskets of sticky rice to offer to the protectors of the village
Right: The Nagas are nourished with rice and flowers

“Soul of the rice, here for you are tubers and palm flower buds and good whiskey from your grain. Soul of the rice, come down here and preside over the festival that we hold in your honour!”

Besides the great number of rituals surrounding the cultivation of rice, this nourishing grain is the offering given to many spirits that live among the people. In Laos, rice is woven into the culture in all its botanical varieties and in all its culinary forms - uncooked, cooked, white, red, black - until it is impossible to really review all its uses. We will try to enumerate these in terms of its culinary forms.

Uncooked or raw rice

The emblematic ritual of Lao society, the *soukhouane*, also has the noble name of the *baci*, which is derived from the Cambodian *Bai sri* or rice of prosperity. Usually it is cooked rice that is placed on the the *pha khouane*. But uncooked rice also plays a part as a base in which to stick incense sticks. At many festivals, uncooked rice is thrown into the air, as at *Boun Phavet* and a bag of rice is prepared for this as well as a bag of salt under the rostrum, and rice and salt are distributed ritually.

Rice is also involved in clairvoyant and healing rituals. In case of illness, grains of rice are scattered across the body of the sufferer and then swept away to remove the sickness. In the most serious cases, the rituals can be more complex, but always rice is the symbol of life. A *soukhouane kong* is performed by arranging an assortment of offerings in a rice basket which is covered by the clothing of the sick person

with a candle the length of his arm or his body and a monk is invited to recite sacred passages of scripture. In more serious cases a cone of rice is placed by the bed of the person in danger and then in the morning it is cooked and given to the monks as part of the alms giving. This ritual must be performed three days in a row. But if the sufferer survives, he must protect himself and it is not unusual to see there or in neighbouring houses where there has been a death, a small wall of a few centimetres of uncooked rice erected in front of the entrance.





Cake of Sticky rice steamed in banana leaf

Rice is also helpful in knowing about the past and the future. A small crude figure made of two pieces of bamboo is held by a medium and used to write the information he asks for by tracing the letters in a plate of rice.

Cooked rice

Cooked rice is found in the many offerings in the form of small balls of rice placed all around temples and houses, in courtyards and gardens. Rice is offered for racing canoes at their annual festival because they are the home of spirits who must be fed and honoured. It is ritually offered during *Boun Phavet* in the procession of the thousand balls of rice, *He khao phane khone*. A friend describes this festival. She prepares the rice at midnight with extra care and purity. She



Sticky rice and steamed rice

must sort it well, wash it well and cook it well with great care and prayers. Then she rolls the balls and places them in rows of ten on sticks of bamboo. A thousand balls are required - a hundred sticks - and then a thousand flowers, a thousand incense sticks and a thousand candles. Then at around 3 in the morning, she takes them to the temple where there is a circumambulation ritual. Devotees go around the sala three times carrying a plate of rice balls, flowers, incense, and candles. She adds that this is also done to bring the rain. She takes back a portion of the offerings to her house and places a few of the balls on the veranda, the windowsills, everywhere where she thinks the spirits might come to eat. Rice has such a presence in religion that it is used to define a number of festivals of which it is the focal point. The



Rice cakes of sticky rice dry in the sun in Luang Prabang

Boun bo khao padap dine, “the festival of the packets of rice to decorate the earth”, is the first festival of the dead which is celebrated during the rainy season at a moment of the greatest cloudiness which favours the travelling of the deceased. Gifts of rice cakes, cigarettes, betel are made for the occasion and divided into four - one for the family, one for friends, one for the monks and one for the departed. For the latter, the packets are wrapped in banana leaves to be placed in the temple, in the branches and at the base of a big tree before dawn. Others are placed at the base of the stupa and along the walls of the temple. At daybreak the monks are given their part of the offerings. Another festival for the dead takes place at the end of the rainy season - the *Boun Khao salak*, or festival of rice and tell-



Top: Rare motif in Lao decorative art of rice stalks

Right: *Khao Toktek*, offering

ing fortunes. It is dedicated to the monks, the departed and the river spirits. Early in the morning of the *Boun Khao tii*, the grilled rice festival, women make balls of sticky rice dipped in egg, then grill them and offer them to the monks. Many varieties of sticky rice cakes steamed in banana leaves, *khao tom*, are prepared for different festivals.

Grilled Rice

Also in Laos, they make puffed rice for religious purposes. *Khao toktek* is named for the sound it makes when the grains explode over dry heat. These little popped grains, which look rather like little white flowers, are tossed into the air at every reading of the *katha* at *Boun Phavet*. But this rice seems to be mainly reserved for festivals for the dead. It is tossed into the air during a funeral procession to feed wandering spirits. According to another interpretation, when the family of the departed plants this rice along the path it is because it symbolizes final death, just as the puffed rice cannot germinate, this soul cannot return.

Despite the growth of mechanization, of controlled irrigation, and the laws of international commerce, the majority of Asian societies will always obey the rhythm of the rice fields on which they depend for their survival. In these societies where the dominant belief is that the sky, the earth and people are part of the same whole, the cycle of rice-growing is quite simply the cycle of life - both material and spiritual.



Being passionate about ferns, I have of course looked for the species here in Laos and, as I have been studying them, I have found a very special biotope at the top of the cliff at Pha Tad Ke.

This 300 meter karst agglomeration of calcareous rock which plunges downwards into the Mekong, is rather rough, craggy and sharp because of the onslaught of acidified rain over thousands of years. At the summit running north by north-east there is an unusual environment composed of the rock, tangled vines and creepers, dead tree trunks and rotting leaves---all this in the shade of trees and bushes, which are numerous but not very tall. The plants grow in an anarchically distributed leaf litter, more or less thick, hardly decomposed and rough, they are half dead and half still living, covering the rock thus making the distinction between epiphytes (plants which use other plants for support) and lithophytes (plants which use rock for support) rather fluid. In this particular place, I took an inventory of more than 15 species of ferns of the

genera *Platycerium*, *Drynaria*, *Microsorium*, *Haplopteris*, *Pyrrosia*, *Davallia*, *Asplenium*, and *Adiantum*. Most of these presented some very interesting adaptations.

Adaptations to dryness, or revivalism

One of the features of this biotope is the particularly dry conditions outside of the rainy season, because of having to live in leaf litter that lies directly on a mineral base and is thus subject to great variations in temperature and hygrometry. The dry season lasts for more than six months a year, so these plants have had to adapt and for this they have had to adopt some special strategies. Some ferns become almost invisible during the dry season, going dormant in the form of dry rhizomes (*Drynaria bonii* on the trunks of trees). *Adiantum caudatum* disappears completely, leaving only its dead leaves on the surface of the soil. Others adopt tiny scale-like leaves that cling to the rock face in order to lose as little moisture as possible. (*Pyrrosia piloselloides*). And others simply dry up completely and appear to be quite dead,



The biotope on the Pha Tad Ke cliff

Drynaria bonii frondes stériles
Adiantum caudatum
Pyrrosia piloselloides

Asplenium thunbergii
Iridescence of *Selaginella sp.*
Davallia sp.

but with the return of the rains, they become green again in just a few hours, as if nothing has happened during those months. Species of the genus *Pyrrosia* and *Haplopteris*, like many of the *Selaginella**, adopt this strategy, called revivalism.

Adaptation to a lack of nutrients

One can also find adaptations to the lack of organic matter in this environment in the transformation of some of the leaves. The ferns of the genera *Platyserium* and *Drynaria*, for example, have two types of fronds (heterophylia). The first of these are sterile fronds, which attach to the trunks of trees and serve as reservoirs to accumulate water and organic matter (dead leaves, twigs, bits of bark) creating a sort of pot. The second types, fertile fronds, are the usual fronds which are responsible for reproduction and photosynthesis. This strategy is so effective that it is not uncommon to find enormous accumulations of these epiphytes filled with other plants!

Iridescence

A particularly interesting phenomenon that can be found across the cliffs is iridescence. It is the result of a very complex internal mechanism, which expedites the absorption of certain wavelengths and the reflection of others, thus creating the appearance or the disappearance of one color, (most often blue) depending on the angle of view; 90 degrees being the optimal angle. So this color is of a physical origin and not simply pigmentary.

This phenomenon might seem to be an adaptation to low levels of light, but recent work tends to refute this hypothesis. The plants reflecting the blue wavelengths are among the most efficient at photosynthesis. Is this an adaptation or not? Or for confusing possible predators? In any case, several *Selaginella* here have adopted this strategy and give off a magnificent bluish turquoise color, which must be photographed at a 90 degree angle to capture its true beauty.



Microsorium sp.
Seedlings of *Asplenium thunbergii*

Revival of *Pyrrosia* sp.
Revival of *Selaginella* sp.



The biotope on the Pha Tad Ke cliff

Vegetative Reproduction

Ferns reproduce sexually (spores) but they can also adopt other, faster and more efficient methods to ensure the colonization of the spot where they live. This is called vegetative reproduction. This is a continuation of an individual, creating in the end a clone population possessing the same DNA and therefore the same characteristics as, obviously, there has been no change to the genes.

For example, *Adiantum caudatum*, a tiny species forming significant populations along the rock face, has fronds, which extend in the form of a stolon (like a strawberry, for example) at the end of which a plant forms as soon as it touches the soil, even on bare rock. (see photo) The plantlet, once attached develops as a new individual, which, in turn, develops new stolons at the end of its fronds to continue to colonise the area.

And with *Asplenium thunbergii*, develops its plantlets directly on its fronds. As they fall from the mother plant, they form a clone population with identical



characteristics. Spores also develop on these same fronds, so one can say that the plant uses all possible strategies to reproduce itself. And finally, all species of rhizomes

(*Davallia*, *Drynaria*, or *Pyrrosia* for example) divide themselves almost infinitely, forming new plants when the rhizomes are divided.

Stolons Adiantum caudatum
Heterophyllie Drynaria bonii

And Flowering Plants?

Of course, we also find flowering epiphytes, both terrestrial and lithotype in the same environment, principally of the Orchidaceae family (Liparis, Cymbidium, Bletilla, Cleisostoma, Tricoglottis, Dendrobium, Papilionanthe, Habenaria, Paphiopedilum, among others) but also Araceae (Scindapsus, Amorphophallus), Gesneriaceae (Chirita), Apocynaceae (Hoya, Marsdenia), Urticaceae (Pilea) and also Zingiberaceae (Boesenbergia). These present the same remarkable adaptations in this particular biotype and perhaps will form the subject for another article.

** The Selaginella are no longer classed as true ferns, but I still mention them as so many of the cousins use the same type of adaptation.*



RIZ ET CIVILISATION

Pierre Gourou, Editions Fayard, Paris 1984

Dans un ouvrage bien antérieur de celui que nous présentons, Pierre Gourou, géographe à la longévité exemplaire (1900-1999) a mis, dès 1948, l'accent sur la notion de « civilisation du végétal » qui caractérisait l'Asie des Moussons. Par la suite, il n'allait cesser de développer cette corrélation qui lui semblait essentielle, soit celle :

« Des rapports de l'homme et du milieu physique qui est au centre de la géographie humaine et n'a de signification et de légitimité que si elle examine les éléments humains du paysage dans leur cadre physique. »

Néanmoins,

« L'explication géographique totale du paysage ne doit pas consister dans la mise en rapport de deux termes, l'un constitué par les éléments physiques, l'autre par les éléments humains, mais dans l'examen de trois catégories de données, qui sont les éléments physiques, la civilisation, les éléments humains ».

La notion de civilisation est donc au centre de ses préoccupations et c'est donc vers une sorte d'anthropologie des paysages qu'il nous amène à réfléchir.

Biographie et brève bibliographie

Pierre Gourou, né à Tunis, est nommé en 1927 professeur d'histoire et géographie au lycée de Hanoi et se passionne pendant près de dix ans pour la cartographie et le mode

de vie paysan du delta du Fleuve Rouge. Dans un premier ouvrage important, *Le Tonkin*, publié en 1931 à l'occasion de

l'exposition coloniale de Paris, il met en avant les qualités d'équilibre de cette civilisation mais, contrairement à René Dumont, son contemporain, il insistera toujours sur les aspects positifs de la colonisation et le caractère bienfaisant du Protectorat. Cet engagement le destinera à devenir une sorte d'expert pour le développement agricole de l'Indochine.

Il sera résistant pendant la seconde Guerre mondiale puis enseignant à l'université de Bordeaux après 1946. Cependant après quelques difficultés et des contrariétés rencontrées au Vietnam, il quitte toute activité politique et décide de se consacrer exclusivement à la recherche.

Pierre Gourou ne croit pas beaucoup aux modèles théoriques ni aux systèmes d'analyse qui ne reposeraient pas sur des données concrètes, mais fidèle en cela à l'École des Annales, dont il se sent proche, il a toujours manifesté un goût pour le terrain, le dialogue, l'observation directe ainsi qu'un vif sens esthétique face aux paysages et leur modelage par les sociétés humaines. Il écrit en un style simple, compréhensible par tous et bannit tout jargon scientifique. Il prône également une approche comparative entre des lieux semblables par leur milieu naturel mais différents par leur peuplement.

Pierre Gourou

Riz et civilisation



Fayard

Il fera ainsi de nombreux séjours en Afrique, en Amérique latine, et publiera des ouvrages généraux sur les principaux continents, notamment des études comparatives entre le Kerala et une région du Rwanda. Après deux ouvrages concernant l'Asie : *La terre et l'homme en Extrême Orient* (1940) et *L'Asie* (1953), il publie *l'Amérique tropicale et australe* (1971) et *l'Afrique* (1973).

La même année, sort également *Pour une géographie physique*, qui met l'accent sur les « techniques d'encadrement » relevant de la société civile et comprenant le régime foncier, la famille, la religion, la société dans son ensemble.

En 1982, dans l'ouvrage *Terres de bonne espérance, le mode tropical*, il montre combien l'homme en société est un grand organisateur de la nature. Les techniques de production ne sont rien sans l'encadrement, c'est-à-dire sans l'humanité particulière et les individus qui les mettent en œuvre. Ainsi un groupe humain ne procède-t-il pas à un choix conscient parmi « un éventail de possibilités qui lui seraient offertes par la nature, mais il exploite celles auxquelles s'appliquent les techniques qu'il maîtrise. »

Spécialiste des mondes tropicaux, son opinion et raisonnement à leurs sujets a cependant beaucoup évolué. Assez pessimiste au départ, dans les années d'après guerre, il pensait en effet que le milieu tropical se prêtait mal au développement à cause de la pauvreté des sols et des endémies qui frappaient les populations. Par la suite, il modèrera sa vision assez négative et sera favorable à une vision plutôt capitaliste libérale pour nuancer encore son opinion dans les années

80. Il expliquera ainsi que « grâce à son climat, ses richesses fluviales et ses pluies, le milieu tropical peut assurer la prospérité et l'avenir des espèces qui y vivent et y évoluent ». Il adopte une position très critique à l'égard de la notion de développement, qu'il juge superficielle et peu claire quant à ses objectifs et s'affirme donc plutôt partisan du pluralisme des civilisations, pensant « qu'il est souhaitable qu'elles dérivent selon leur erre, sans aboutir à l'uniformisation universelle ».

Pierre Gourou est désigné comme un penseur classique, ayant une vision assez hiérarchique des civilisations ; selon lui, il existe des techniques « arriérées » de la production comme le ramassage, l'essartage, et des techniques « supérieures » : l'agriculture scientifique moderne, apte à organiser rationnellement l'espace. En cela, il reste malgré tout un homme des temps coloniaux marqués par une progression et une hiérarchisation des peuples et de leurs espaces vitaux. Retenons cependant que sa pensée éclectique et foisonnante a beaucoup évolué au cours de sa longue carrière et il est à parier qu'aujourd'hui ses avis et analyses seraient encore fort à propos.

Riz et Civilisation

« Manger se dit 'manger le riz' en vietnamien, japonais, santali, laotien, siamois et en tant d'autres langues »

Quel auteur aujourd'hui pourrait avoir une vision aussi panoramique d'une culture vivrière et en même temps aborder la diversité des pratiques culturelles, des rites et croyances





qui se conjuguent à travers la planète selon les grandes variantes de ses civilisations ? L'érudition de l'auteur est aussi vaste que le questionnement : « Faudrait-il donc parler de civilisation du riz ? ». Non, répondrait l'auteur, car : « Si la riziculture inondée est une des techniques qui forment une civilisation, elle n'est pas à soi seule une civilisation ». Il nous explique ainsi que les deux plus grandes civilisations rizicoles, l'Inde et la Chine, ont vécu au départ de blé et de millet. C'est en s'étendant vers l'ouest, pour l'Inde et vers le sud pour la Chine, que ces sociétés ont assimilé et développé la culture du riz, elles sont devenues rizicoles par extension.

On peut apprécier son style parfois un peu emphatique, ou alors poétique mais on retient surtout la formidable érudition qui fait état d'un véritable panorama mondial des travaux et des hommes :

« Les quinze cent millions d'humains que prétendent nourrir les rizières asiatiques vivent, pour le plus grand nombre, à la campagne, réalisant sur de larges étendues, les plus fortes densités rurales du monde ».

Comment s'organise l'ouvrage ? De manière assez classique évidemment, rappelant les tables des matières des ouvrages du XIX^{ème} siècle : des titres généraux se déclinant en sous-chapitres fort précis. Après avoir analysé les diverses origines de la culture du riz : en bordure des lacs dans l'actuel Cambodge, en Thaïlande orientale, au Pakistan, en Indonésie mais aussi dans le bassin du Yang Tsé..., l'auteur aborde les techniques agricoles mais aussi les plaisirs gustatifs et les diverses cuissons observables.

« Les travaux et les rites », et un inventaire des « Rizières traditionnelles en Asie des Moussons » passent en revue les diverses domestications de la plante et les liens intimes qu'elle a parfois pu avoir avec les sociétés humaines. Ainsi pose-t-il la question suivante : « La décadence angkorienne aboutit à la désertion de l'immense et sublime paysage monumental d'Angkor. La disparition des perfectionnements hydrauliques dont avaient bénéficié les environs d'Angkor, a-t-elle affecté l'ensemble de la riziculture du Cambodge ? »

En ce qui concerne le Laos, il évoque les essarteurs Lamet du Haut Laos, en s'appuyant en partie sur les études de Izikowitz et aussi Condominas pour la Plaine de Vientiane.

« Le Laos exploite avec nonchalance ses possibilités rizicoles »

Cette remarque serait-elle encore d'actualité ?

Les chapitres les plus nombreux concernent la culture du riz à Madagascar, au Japon et en Chine et l'ouvrage se termine par les questions concernant l'avenir de l'agriculture traditionnelle notamment celle du Vietnam. À ce propos, son ouvrage comporte des illustrations relatant les travaux dans les rizières tels qu'on les a représentés dans l'imagerie populaire vietnamienne.

Les Illustrations

Elles sont contenues dans l'ouvrage et reproduites en noir et blanc. Elles se réfèrent toutes à l'ouvrage de Maurice Durand, Imagerie populaire vietnamienne, Paris, Efeo, XLVII, 1960, et mettent en scène les principales étapes de la culture du riz dans un style bien représentatif de l'art imagier du Vietnam.



Portfolio by: Albin Duzer

Former schoolteacher who has switched careers to horticulture and botany. Studied horticulture in Anjou (CNPH) and then obtained the position as gardener-botanist at CFPPA in Besancon.

“A complete novice at photography, I started take my first shots in the garden, having invested in a camera shortly after my arrival.

In the beginning, my interest in photography came directly from my passion for plants and insects, because the act of immortalizing them gave me a chance to study them and get basic data. But after a few months I started to have a bit of fun and tried to get shots that were more beautiful or original, especially in the area of macro and night photography.



Pha Tad Ke is a great place to experiment because the nature here is so rich and subjects come at you from everywhere. I don't make an effort to photograph this or that particular plant, but simply react to everything around me. On a technical level, I keep it to a minimum because I love improvisation, experimentation, simplicity and spontaneity with all its advantages and disadvantages. So my equipment is quite minimal - a basic Nikon, a macro lens and a tripod.”



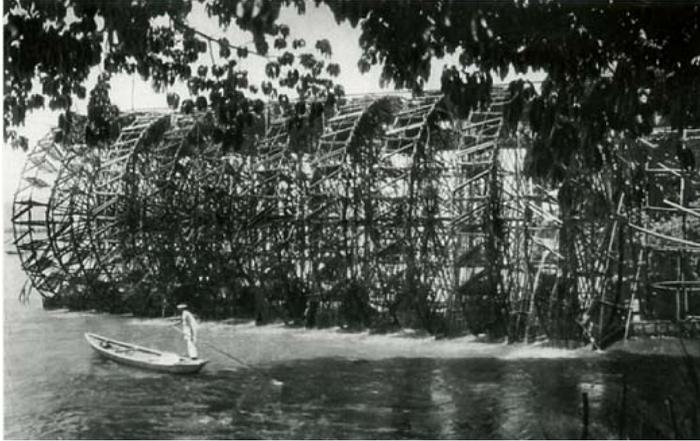












INDOCHINA

Albert Sarraut

White Lotus Press, Bangkok 2010. Reprint from 1930
183 pp. \$ 28,00

Indochina is a reprint of the 1930 edition, with photographs mostly from the turn of the century. The French colonizers used the term Indochine to denote their political expansion of five bordering countries, namely, Laos, Cambodia, Cochinchina, with its capital at Saigon, Annam, with its capital at Hue, and Tonkin, with its capital at Hanoi. The introductory text, which was originally in French and has now been translated into English, was conceived bearing in mind the potential visitor and tourist to the region. Tourism was promoted to generate revenue and what better way was there to accomplish this than by depicting beautiful pictures of the landscape and its exotic people. The ninety-six original illustrations are supplemented by ninety-six postcards, dating back to the early 1900s, also known as the golden age of postcards. They portray the indigenous people, architecture, landscapes and other characteristics of the five countries that comprised Indochina.

Indochina

Albert Sarraut



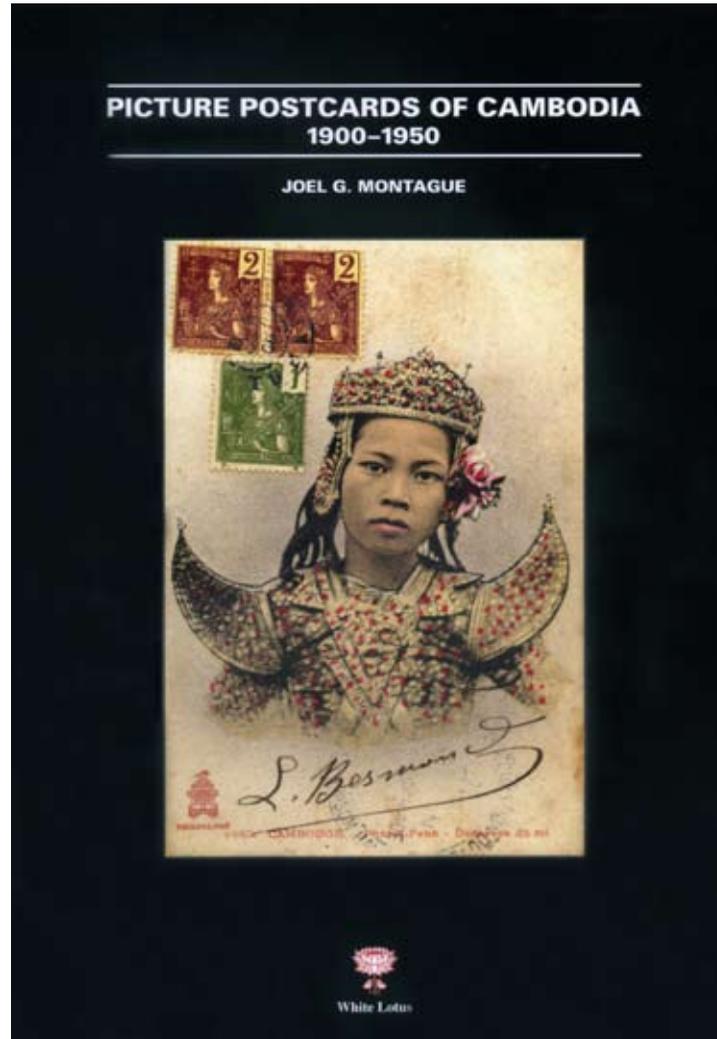
White Lotus

PICTURE POSTCARDS OF CAMBODIA 1900-1950

Joel G. Montague

White Lotus Press, Bangkok 2010, 338 pp. \$ 45,00

An ambitious study of Cambodia's colonial history, this book examines picture postcards, a novel visual source that exploded as a revolutionary form of popular communication during the first half of the twentieth century. French military, civil servants and tourists bought thousands of exotic picture postcards as souvenirs and mailed them home from Indochina. The postcards presented a contrived, romantic image of the Cambodian Protectorate, capturing a remarkable and changing nation as the foundations of its traditional society were being dramatically changed. These cards are a treasure trove of rarely-seen images of Cambodia, which are today scattered among obscure archives, postcard dealers and private collections in France. This book includes hundreds of the best and rarest postcards of colonial Cambodia from the author's own collection. The book starts with an introduction covering the creation of what was to become French Indochina and its postal service. The postcards shown in the book are arranged and introduced according to seventeen chapters each with its own theme and each followed by appropriate postcard images. The themes are: the Cambodian Monarchy, the Royal Palace and its staff; Cambodia's capital Phnom Penh; the Mekong River; the Khmer and other inhabitants of Cambodia; dance and



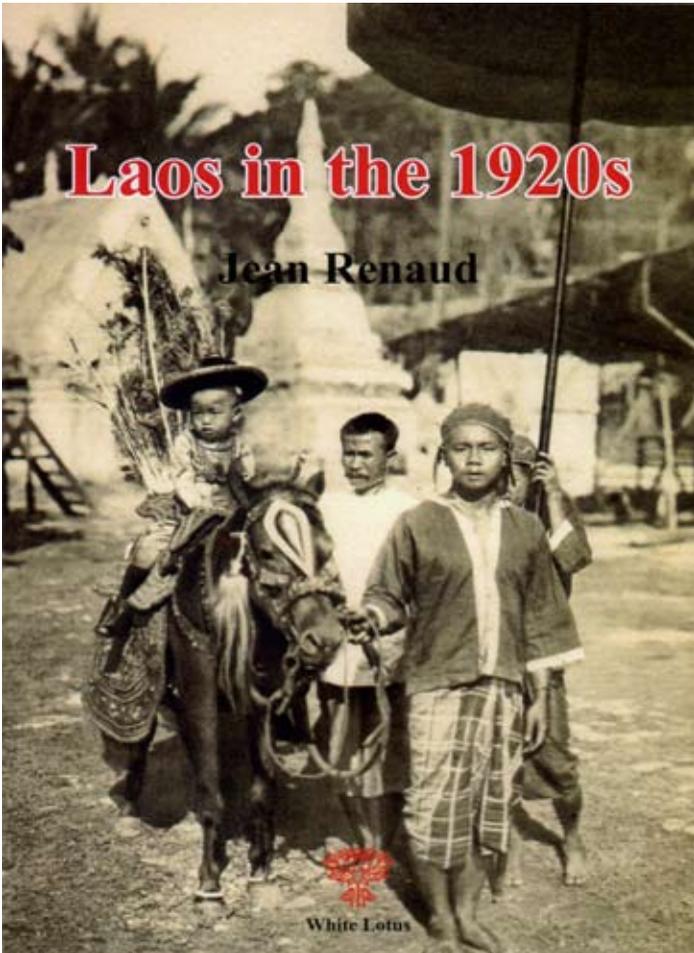
music; cards with special interests such as the French and local military, the prison system, educational institutions, and hunting; the various religions of Cambodia, Cambodia's major towns and villages; the Cambodian economy, important events and rites of passage, Angkor Wat and other archaeological treasures; Cambodia's representation abroad including international fairs and expositions and a final chapter with rare examples of color picture postcards of the Protectorate of Cambodia. This is an important book on the iconography of Cambodia, a subject, until now, somewhat neglected by those interested in cultural history and photography.

LAOS IN THE 1920S : THE GODS, MONKS AND MOUNTAINS OF LAOS

Jean Renand

White Lotus Press, Bangkok 2011, 144 pp. \$ 23.25

Laos in the 1920s presents data and a number of unique photographs intended to attract investors and tourists to the fledgling French colony of Laos. The book, first published in 1930 as a quasi-pamphlet, also includes an assessment by staunch colonialist Pierre Deloncle of development work already undertaken and challenges for the future. Early mining successes, in particular, are discussed as an example of successful private enterprise. The book is based on the travels of the novelist Jean



Renaud in the company of Albert Sarraut, another scholar of Laos and Indochina, and on published sources. Special attention is given to various proposed roads to link Laos with the rest of Indochina and to access the

wealth of the Plain of Jars. Besides presenting a number of polemical arguments in favor of the colony, the book also gives some salient facts about its natural setting, history, geography and various highland tribes. The great importance and significance of religious superstitions and customary ceremonies are also discussed.

THE AKHA AND PHU NOI MINORITIES IN LAOS IN THE 1920S

Henri Roux

White Lotus Press, Bangkok 2011, 192 pp. \$ 22.50

The Akha and Phu Noi Minorities of Laos in the 1920s, Presents a wealth of data and a number of unique period photographs, collected by a French military administrator, of the area around Phongsaly, then the Fifth Military Territory in northern Laos. It is fair to say that this book presents a rare view of the original condition of these tribal populations as the observations date from the early 1920s when very few Europeans had been in this area. The text systematically reviews all that there was to know about these people: origins, physical characteristics, dwellings, customs and sorcery, ceremonies and feasts, ownership and economics, social relations, legends, even the dream world and the significance of omens are discussed. The measurement, time and writing systems and a number of typical texts have also been included. Together with rare period photographs not

The Akha and Phu Noi Minorities of Laos in the 1920s

Henri Roux



found elsewhere this book also provides an ethnographic treasure trove for people interested in the authentic textiles and material cultures of these two groups.



Project Space • Luang Prabang

Project Space • Luang Prabang is a multifunction non-profit space for producing exhibitions and events. The building with three floors, and a rooftop terrace with stunning views, is in the centre of Luang Prabang and will host several exhibitions per year and collaborate with other cultural institutions in Luang Prabang and elsewhere, on joint events and projects.

Project Space • Luang Prabang is an initiative of Jean-Pierre Dovat and Rik Gadella.

Project Space • Luang Prabang
Kitsalat Road 6 (Opposite Dara Market)
Luang Prabang, Lao PDR
Tel: + 856 71 21309

www.projectspace-luangprabang.com



1st prize

Sengthanou Thavixay - Age 21 - Lost in the eyes

August 6th / September 4th

Project Space Photo Competition 2011

In August we organized in collaboration with My Library our first Photo Competition. Around the theme “Portrait” we selected from over 100 entries 41 photographs from 21 photographers varying in age from 14 to 28 years old. At our website you can download the full catalogue but we are pleased to show you here our prize winners.





2nd prize
Seng Yang - Age 14 - Bird

Special prizes
Her Char - Age 18 - Daydreaming
Sia Lee - Age 20 - Wondering
Saykham Lee - Age 22 - Shower time



3rd prize
Teng Char - Age 24 - Candlelight



PROJECT SPACE • LUANG PRABANG



Spirits

Houses, Rituals & Shadows

September 15th - October 16th 2011

Open Tuesday till Sunday from 10am till 7pm

Kitsalat Road 6, (opposite Dara Market) - www.projectspace-luangprabang.com

September 15th / October 16th

Spirits – Houses, Rituals & Shadows

Kees Sprengers *“Sacred Rituals of the Yao”*

Ka Xiong *“Spirit World”*

Ken Yarbrough *“Spirit Houses”*

With this exhibition we present three very different views on spirits in Laos’s culture.

Kees Sprenger’s photos document ordination rituals and ceremonies for the spirits from the deceased from North Laos in the Yao minorities. Whereas **Ka Xiong**, a young Hmong photographer shows from the inside what the spirits meant for him since he was a child.

Ken Yarbrough on the other hand lived for a year as a monk in Luang Prabang and has taken up the restoration of the traditional spirit houses he found and is now bringing his own history into recreating very personal houses for the spirits.



October 22nd / November 27th

ACROSS THE MEKONG

Thai Contemporary Art

Tanupon En-on, Suwit Maprajuab, Maitree Siriboon, Chusak Srikwan, Pornprasert Yamazaki

Curated by Maitree Siriboon and Paul Ulan-Taylor, ACROSS THE MEKONG is an exhibition of thought evoking works presenting questions and perceived truths on today's social, cultural and environmental issues. The exhibition intends to foster a developing relationship of artistic exchange and cultural debate between the Thai and Lao art communities.

Tanupon En-on's paintings depict the urbanization of the countryside in a highly iconographic style. He juxtaposes scenes of imaginary and mythological creatures with the modern day culture of technology.

Suwit Maprajuab uses discarded oil and gas tanks to create sculptures offering a commentary on mankind's impact on the environment and how marine animals have been forced to adapt due to human interference. His choice of medium presents a tangible interconnectivity between societal themes and the effect this has on our ecosystems.



Maitree Siriboon focuses on cultural identity and mediating the differences between urban cosmopolitan life with rural charm and agricultural innocence. Photos from his series *Dream of Beyond* invite the observer to embark on a nostalgic visit into his past.

Chusak Srikwan's artwork is inspired by 'Nang Talung' shadow puppetry that is part of the culture of Thailand's south. His contemporary puppets comment on recent events and the dynamics of politics and society. The symbolism of the puppets and their ironic aesthetic are intended to raise awareness among the audience.

Pornprasert Yamazaki questions the true meaning of happiness in his blood paintings. Using his own blood as medium, he opens a debate on how to live with happiness in a world of materialism; he forces us to rethink the question of happiness and the meaning of life.



Maitree Siriboon and Paul Ulan-Taylor will be present at the opening reception and will give a talk on Friday, 21st at 7:00 PM.



ງານແຂ່ງເຕັມ ຮີບ-ຮ່ອບ, ພະລາອນຫຼວງວຽງຈັນ

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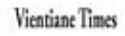
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French Institutes Yangoon-Myanmar, Phnom Penh-Cambodia,
Hanoi-Vietnam, French Embassy in Singapore, Cultural Study
Group-WIG, Ministry of Foreign Affairs Lao PDR, Ministry of
Information and Culture Lao PDR..



**ພັງແມ່ຂອງ
FANGMAEKONG**

October 2011

ງານເຕັມລະດັບນາງ
ຊາດທີ່ ສ.ປ.ປ. ລາວ
International Dance
Festival in Lao PDR.



15th - 16th ທ່າໄຮຂກ (THAKHEK)
18th - 19th - 20th ວຽງຈັນ (VIENTIANE)
22nd - 23rd ຫຼວງພະບາງ (LUANGPRABANG)

Artists

Singapore - Myanmar - Cambodia - France - Laos
ສິງກະໂປ-ມຽນມ່າ-ກຳປູເຈຍ-ຝຣັ່ງ-ລາວ

www.fmkfestival.org

ພັງແມ່ຂອງ FANGMAEKONG

| Wednesday 5 | Vientiane |
|---|----------------------|
| "Around Dance" movies night "Versus" by Thi-Von Muong-Hane and Guna Subramaniam "Dance Travelbook" by Lin pas de Côté | French Institute 7pm |

| Monday 10 / Tuesday 11 / Wed 12 | Around Vientiane |
|---|------------------|
| Village Tour Hip-hop dance free-styles | Villages all day |

| Wednesday 12 | Vientiane |
|-----------------------------|------------------------------------|
| Contemporary Dance Workshop | Lao Bang Fai Academy 10pm - 2.30pm |

| Saturday 15 | Thakhek |
|--|---|
| DANCE SHOWS Night Amateur hip-hop dance crews from Thakhek THE ALWAYS SEA / See Wei Chan IN MIRA / Raka Maitra FANG LAO / Kham MY NAME IS... / Silverbell J'ARRIVE / De Fakto | 7pm Singapore Singapore France Cambodia France |

| Sunday 16 | Thakhek |
|---|---|
| DANCE SHOWS Night Amateur hip-hop dance crews from Thakhek SINLUICH / Jereh-Jian Hao Leong SYNCHRONIZE / Tayzar & Min Min NUAGE / Anothai LERMTONE / Lao Bang Fai | 7pm Singapore Myanmar France Laos |

| Tuesday 18 | Vientiane |
|----------------|-------------------|
| Hip-hop battle | Cultural Hall 6pm |

| Wednesday 19 | Vientiane |
|------------------------|-----------------------------------|
| Fon Lao Dance Workshop | Lao Bang Fai Academy 12h30-1h30pm |

| Wednesday 18 | Vientiane |
|------------------------|----------------------------------|
| Hip-hop Dance Workshop | Lao Bang Fai Academy 5h30-6h30pm |

| Wednesday 19 | Vientiane |
|--|--|
| DANCE SHOWS Night | Cultural Hall 7pm |
| Amateur hip-hop dance crews from Vientiane THE ALWAYS SEA / See Wei Chan IN MIRA / Raka Maitra FANG LAO / Kham MY NAME IS... / Silverbell J'ARRIVE / De Fakto | Singapore Singapore France Cambodia France |

| Thursday 20 | Vientiane |
|-----------------------|-----------------------------------|
| Indian Dance Workshop | Lao Bang Fai Academy 12h30-1h30pm |

| Thursday 20 | Vientiane |
|------------------------|----------------------------------|
| Hip-hop Dance Workshop | Lao Bang Fai Academy 5h30-6h30pm |

| Thursday 20 | Vientiane |
|---|--|
| DANCE SHOWS Night | Cultural Hall 7pm |
| Amateur hip-hop dance crews from Vientiane SINLUICH / Jereh-Jian Hao Leong SYNCHRONIZE / Tayzar & Min Min NUAGE / Anothai LERMTONE / Lao Bang Fai | Singapore Myanmar France Laos |

| Saturday 22 | Luang Prabang |
|---|----------------------|
| "Around Dance" movies night "Versus" by Thi-Von Muong-Hane and Guna Subramaniam "Dance Travelbook" by Lin pas de Côté | French Institute 6pm |

| Saturday 22 | Luang Prabang |
|--|--|
| DANCE SHOWS Night | Souphanouvong Place 7pm |
| Amateur hip-hop dance crews from Luang Prabang THE ALWAYS SEA / See Wei Chan IN MIRA / Raka Maitra FANG LAO / Kham MY NAME IS... / Silverbell J'ARRIVE / De Fakto | Singapore Singapore France Cambodia France |

| Sunday 23 | Luang Prabang |
|---|--|
| DANCE SHOWS Night | Souphanouvong Place 7pm |
| Amateur hip-hop dance crews from Luang Prabang SINLUICH / Jereh-Jian Hao Leong SYNCHRONIZE / Tayzar & Min Min NUAGE / Anothai LERMTONE / Lao Bang Fai | Singapore Myanmar France Laos |

ນັກສະແດງ(Artists)

* LAO BANG FAI – "Lermtone"
Laos – hip-hop dance

* ANOTHAI – "Nuage"
France – hip-hop/contemporary dance

* SILVERBELL – "My Name is..."
Cambodia – traditional khmer/contemporary dance

* TAYZAR & MIN MIN – "Synchronize"
Myanmar – hip-hop/traditional burmese dance

* DEFAKTO – "J'arrive!"
France – hip-hop dance

* KHAM – "Fang Lao"
France – hip-hop/contemporary/traditional lao dance

* RAKA MAITRA – "In Mira"
Singapore – indian contemporary dance

* SZE-WEI CHAN – "The Always Sea"
Singapore – contemporary dance

* JEREH – JIAN HAO LEONG – "SinnLich"
Singapore – contemporary dance

ງານການເຕີນ ພັງແມ່ຂອງ ສິງກະໂປ-ມຽນມ່າ-ກຳປູເຈຍ-ຝຣັ່ງລາວ

15 ຫາ 23 ທີ່ ຫໍາແຂກ, ນະຄອນຫຼວງວຽງຈັນ ແລະ ຫຼວງພະບາງ

5 ການຖ່າຍທອດວິດີໂອການສະແດງ, ສະຖາບັນຝຣັ່ງ, ນະຄອນຫຼວງວຽງຈັນ

10 ການເດີນສາຍສະແດງ, ນະຄອນຫຼວງວຽງຈັນ ບ້ານຫົວຂຽງ

12 ການສະແດງທີ່ສູນບຳບັດຢາເສບຕິດ ສົມສະຫງ່າ

13 ການສອນທີ່ສາມະຄົມ ລາວບັ້ງໄຜ່

15/16 ການສະແດງ ແລະ ການສອນ, ຫໍາແຂກ

18 ງານແຂ່ງເຕີນ ຮິບ-ຮໍອບ, ນະຄອນຫຼວງວຽງຈັນ ທີ່ຫໍວັດທະນະທຳ

19/20 ການສະແດງ ແລະ ການສອນ, ນະຄອນຫຼວງວຽງຈັນ

22 ການຖ່າຍທອດວິດີໂອການສະແດງ, ສະຖາບັນຝຣັ່ງ, ຫຼວງພະບາງ

23 ການສະແດງ ແລະ ການສອນ, ຫຼວງພະບາງ ທີ່ ອານຸສາວະລີ ຫ້ານ
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