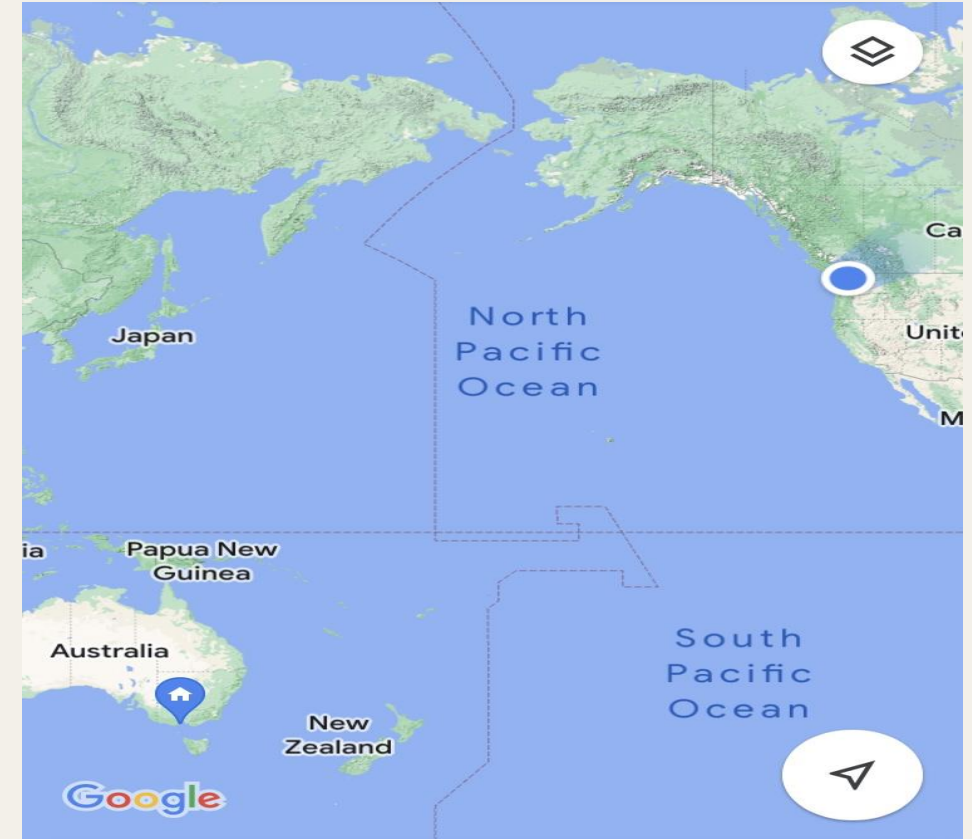


# Fieldwork Travel to the US

Zahidah Zeytoun Millie

- Smithsonian Folklife Festival, 21 June – 4 July
- Pilchuck Glass School 10 – 27 July



*Snipped short video from the opening reception at the United State Institute of Peace in Washington DC*

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**Festival Director:** Sabrina Lynn Motley  
**Curators:** Michele Bambling and Rebecca Fenton





## ***Smithsonian Folklife Festival, 21 June – 4 July 2022***

### ***Participation Benefits:***

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- My participation was based on esteem and knowledge in the area of mangroves as a representative of the United Arab Emirates: Living Landscape | Living Memory program at the 56th annual Smithsonian Folklife Festival. The program highlighted visions for a diverse, sustainable future.
- The Mangroves from the Water art campaign was highlighted and presented to over 700 000 people.
- My work was highlighted in mangrove heritage, art making and conservation.
- An opportunity to participate in the Earth Optimism Program which aligns with my own research into Ecological Intimacy and Mangroves.
- The sharing of knowledge about the mangroves to a wider audience.



## Art Activities Undertaken at the Smithsonian Folklife Festival

I represented my art and art practice in the UAE Pavilion at the Smithsonian Folklife Festival, 22 June to 4 July, in Washington DC. My contribution to the Festival was the running of painting workshops, and the regaling of stories about mangroves. I presented a short, illustrated story titled *Gini Fattouhah*, based on a fabled Emirati folk character, the *Gini Fattouh*.

My aim with the story is to highlight the importance of being close to nature and to celebrate the role of female artists and environmentalists in the UAE, all playing a great role in protecting nature.

I visited the Smithsonian Museums that surround the National Mall.



uaeembassyus





## *The Mangroves Studio*

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## A Mangrove Studio Short Video

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*Mangrove Workshops*



*Telling the story with the help of Angelina, a festival volunteer.*

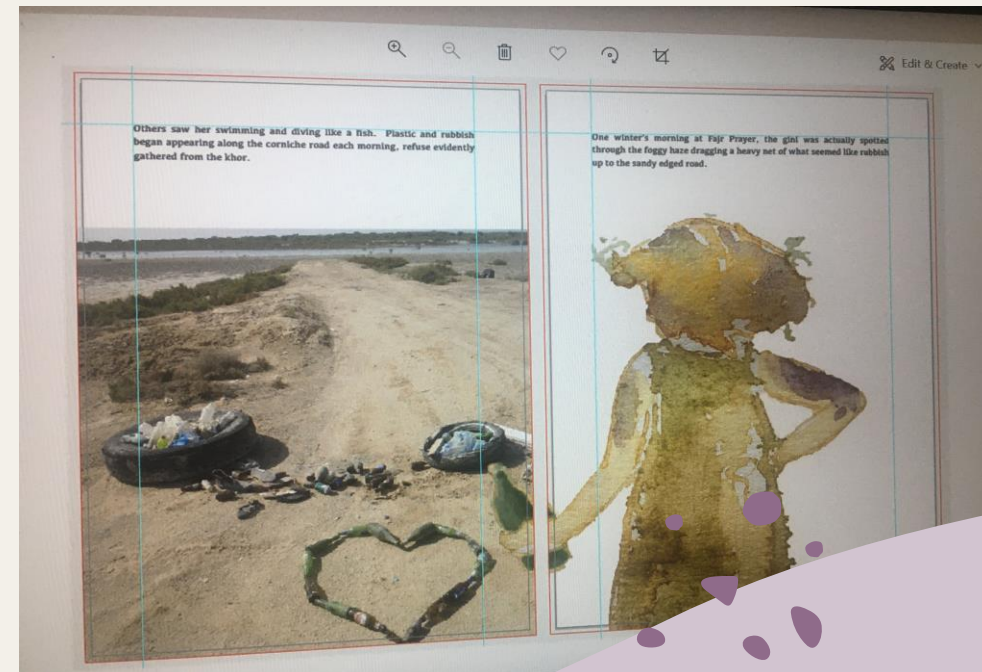
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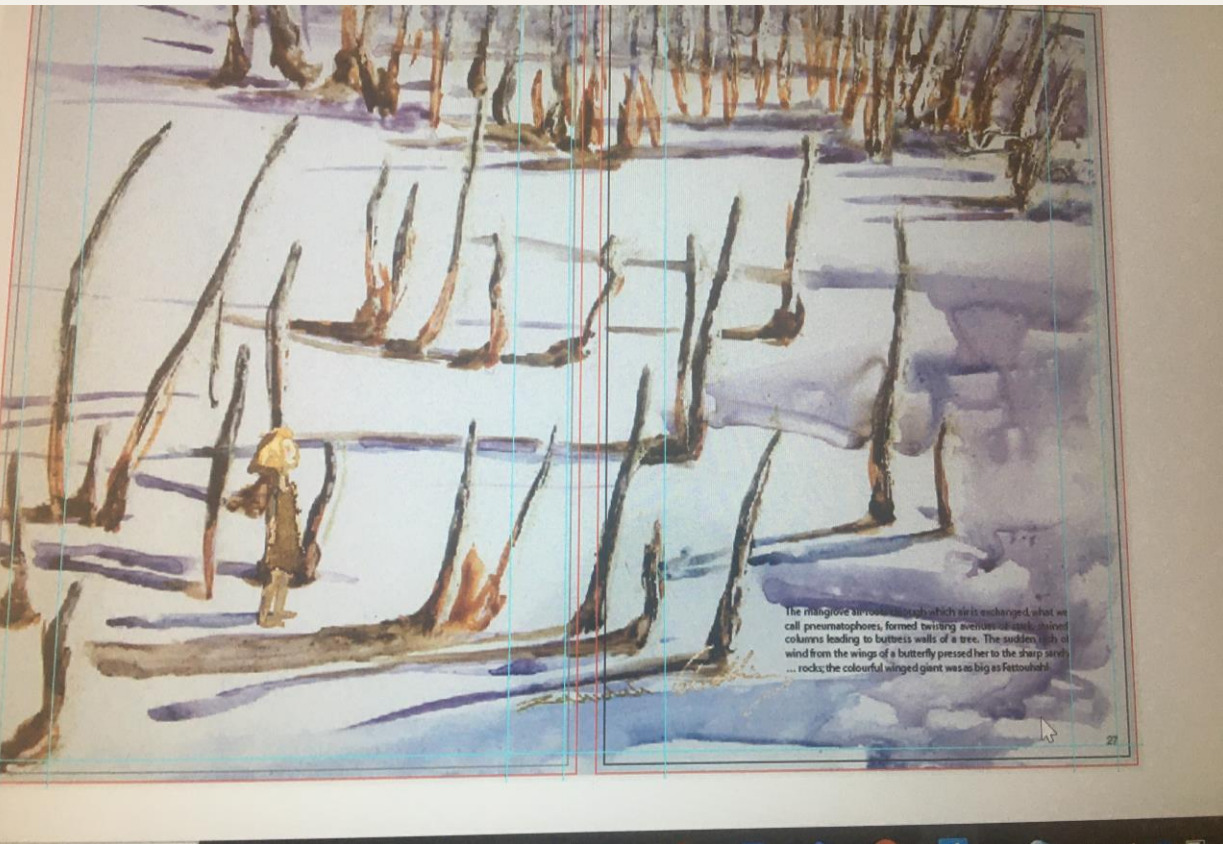
# About *the short story,* *Gini Fattouhah*

- The story contains photos of my past activist and environmental actions in the UAE. I used to collect rubbish and place it in the middle of the road to prevent cars from driving to the mangroves.



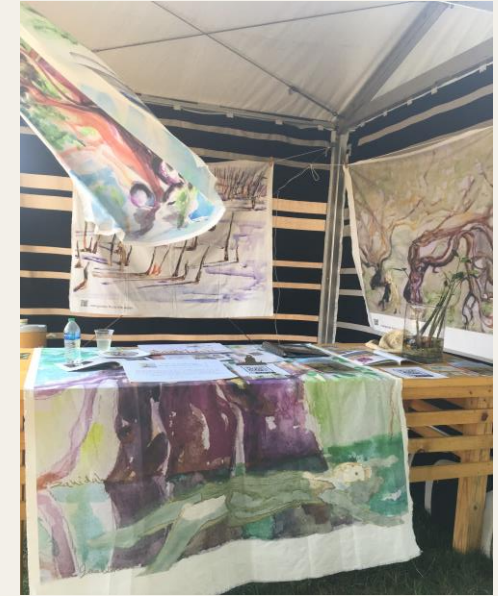
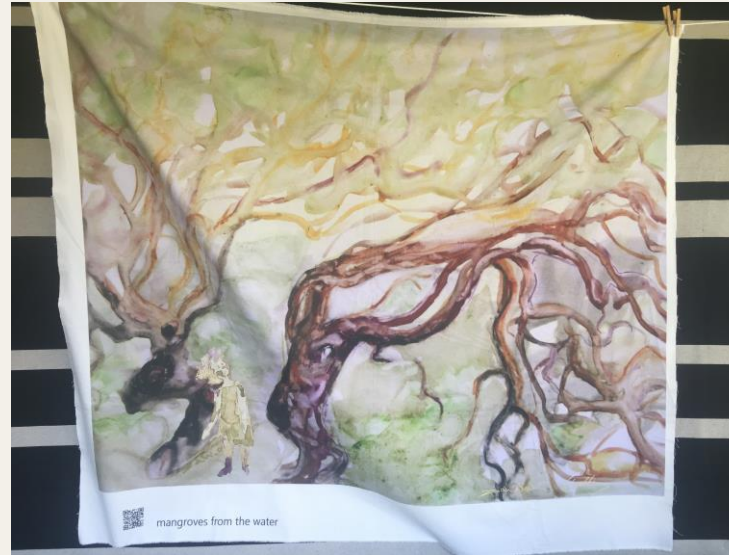
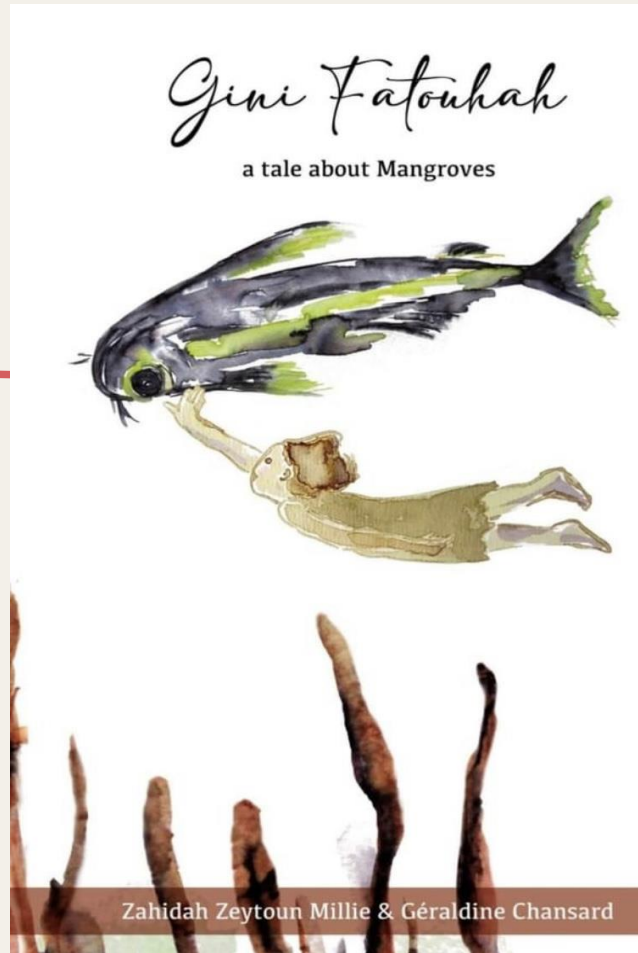
A collaborative work with artist Geraldine Chansard.

The landscapes were painted from a kayak using watercolour inside the mangrove forest. Geraldine later added the *Gini Fattouhah* images using natural earth water colour to match. Geraldine and Dis Art Creation worked on the design of the book.





*Artworks exhibited at the Mangrove Studio during the Smithsonian Folklife Festival.*





*The Cross Bridge Program, a conversation titled 'With living Water, organised by the art historian Paula Johnson.*

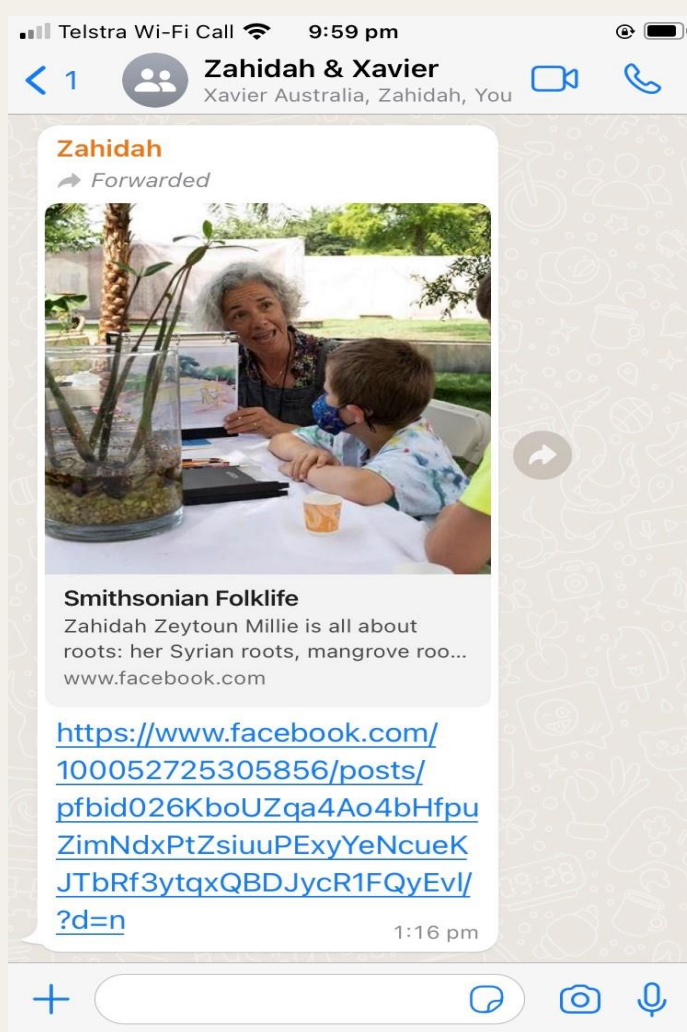
Paula is a curator at the National Museum of American History.





## Media

*My art was featured in the Smithsonian and the UAE Embassy media.*



<https://mangrovesfromthewater.com/2022/07/12/an-artists-roots-painting-and-saving-mangroves-with-zahidah-zeytoun-millie/?fbclid=IwAR31b7DOukv2rxR-RaaNfF-rHvtaJGcCKIG-3kF7KL9daRy1FjsCwogAF80>





# The Earth Optimism Program

Great opportunity to participate in the Earth Optimism Program which aligns with my own research into Ecological Intimacy and Mangroves.







Group photo on the last day of the Smithsonian Folklife Festival on 4 July 2022.



## *Dinner at the UAE Embassy*

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*The Smithsonian Folklife Festival ended on 4 July.*

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# *The Pilchuck Glass School*

## *10 – 27 July 2022*

### Benefits:

- An opportunity to work with master glass artists and to assess my own work against world class standards. This opportunity to work with like-minded people expanded the context of my own mangrove landscape inspired work.
- I visited glass museums and art galleries in Seattle.





## Studio Work

I worked with a team of glass artists supervised by the international artist Marzena Krzemińska-Baluch during the Cross-Currents: Europa Program, 10 – 27 July.



Lecture by Dr Jane Cook, 17 July 2022





### *Different Techniques:*

Flameworking, glass Blowing, glass folding-Coldworking, sand blasting-engraving and casting.

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# *A Daily Presentation*

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# *Glass Folding*

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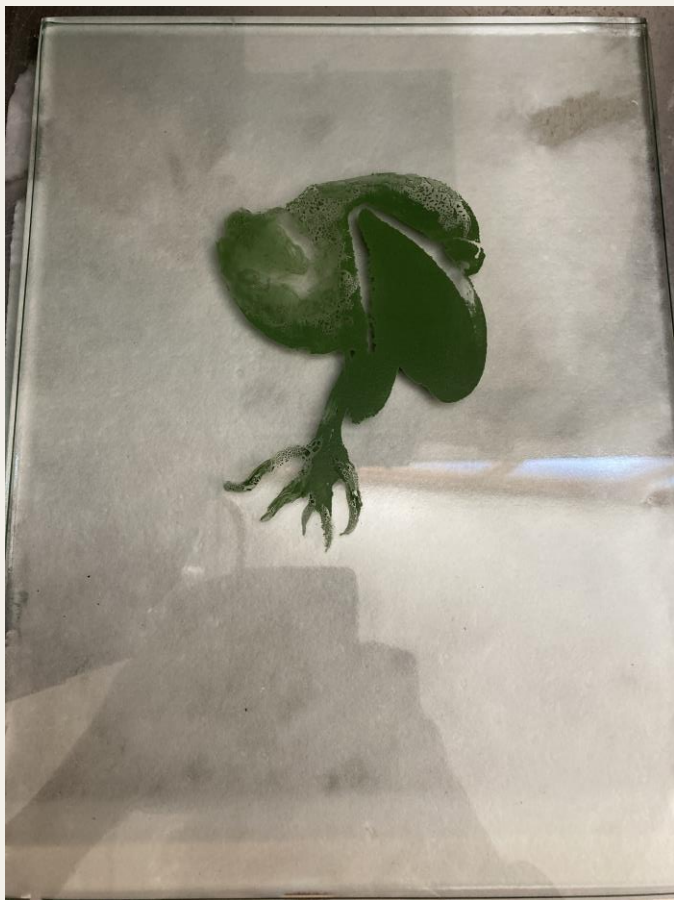




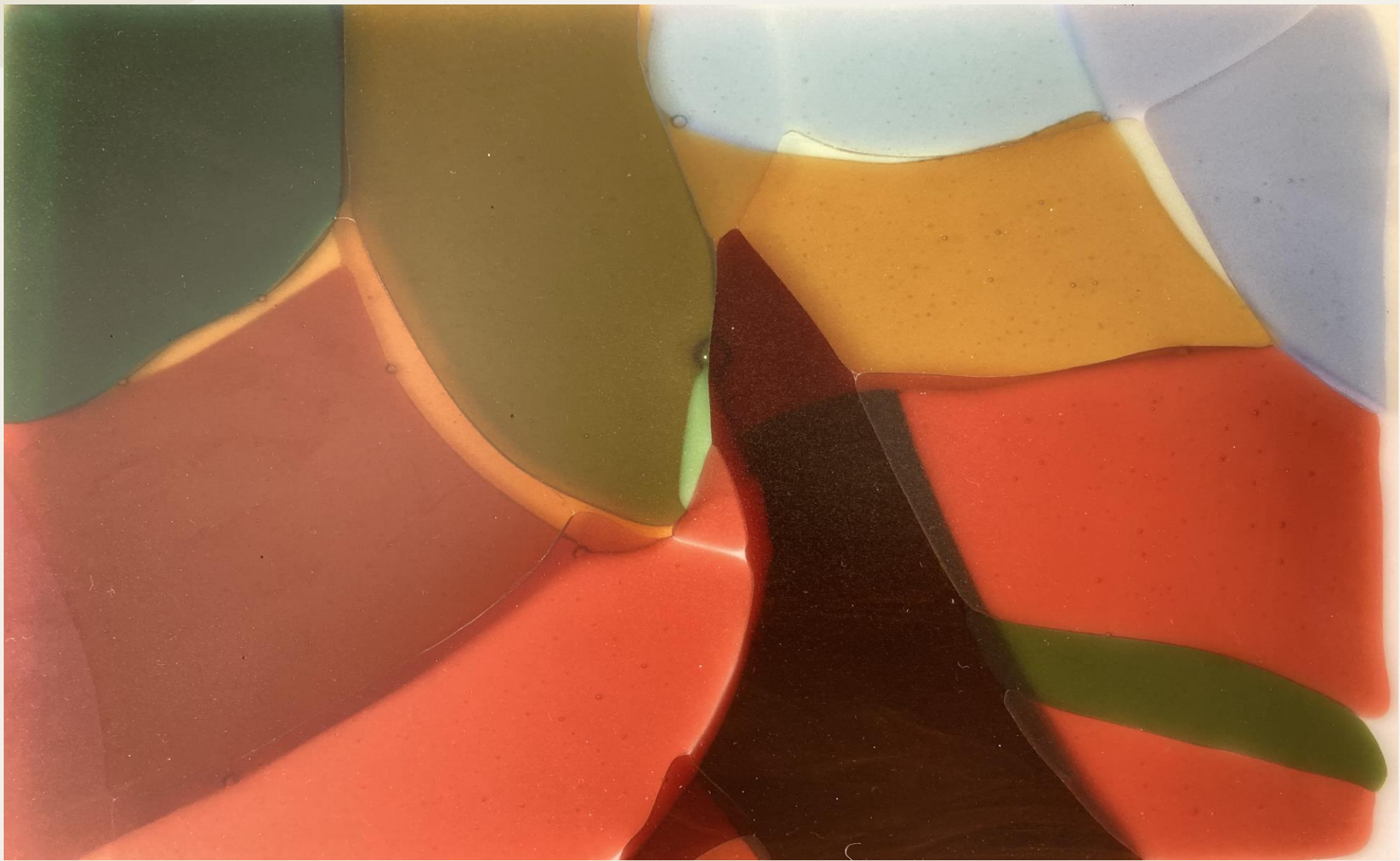














*Mangrove Seed  
3D Print*





## Reflections on the Residency



- I spent 17 days at the world renowned Pilchuck Glass School. I worked on a variety of glass techniques and I also learned about the amount of energy consumed to produce a glass piece!
- I found that logging is a business in the surrounding forest and that the school consumes a massive amount of energy on a daily basis.
- A question raised: how is my work on glass environmentally friendly?

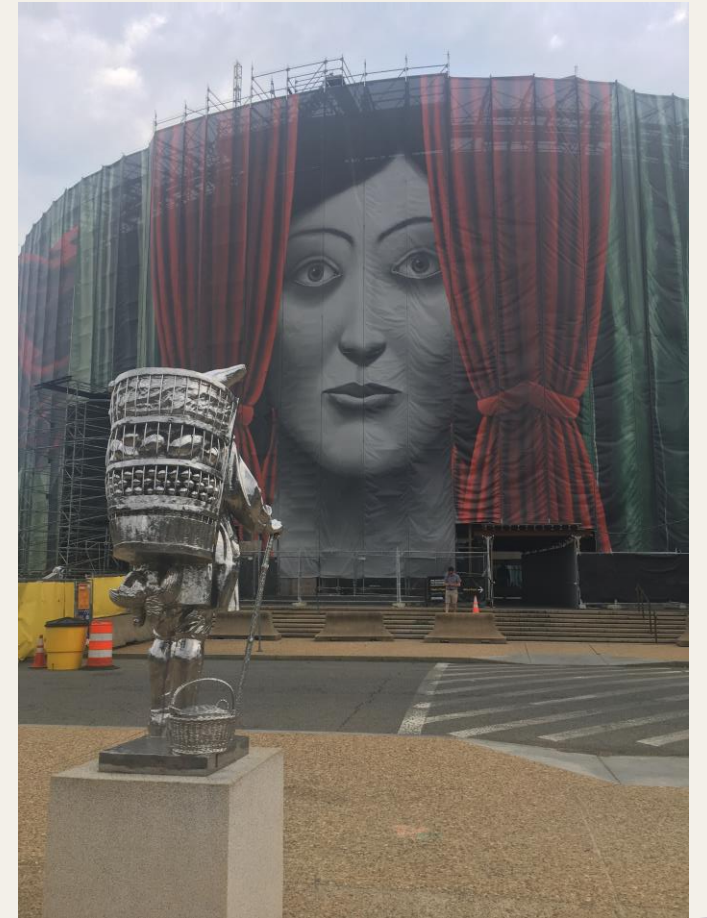


Logging in the surrounding forest.



# ***Snips from Museum and Art Gallery Visits***

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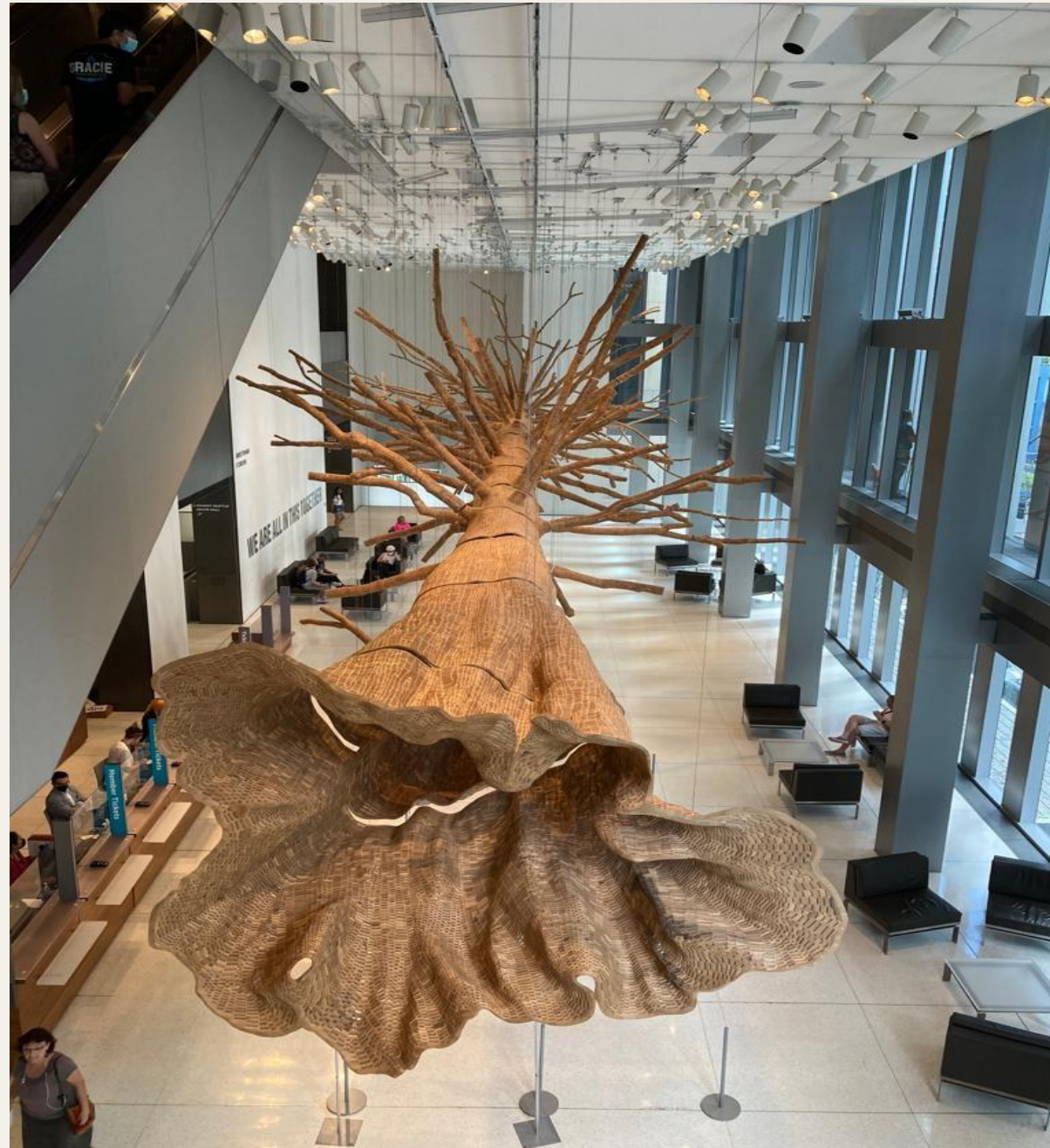
# Art Tour





## *The Seattle Art Museum*

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***Die Welle (The Wave), or Lilit am  
Roten Meer (Lilith at the Red Sea), 1990***  
Lead, clothes, steel wire, and ash on canvas  
**Anselm Kiefer**  
German, born 1945

Gift of the Virginia and Bagley Wright Collection,  
in honor of the 75th Anniversary of the Seattle Art  
Museum, 2007.120

According to Hebrew mythology, Lilith  
was meant to be Adam's first wife, made  
by God from the same earth with which he  
made the first man—but she refused to be  
subservient to Adam and left the Garden of  
Eden to live on the edge of the Red Sea. In  
subsequent legends, Lilith is represented as a  
siren-like seductress of men and a mother of



*The Seattle Art Museum*



## COLOR TAKES FORM

Glass art, the art form for which our region is celebrated, has its origins in the ancient world. Glass blowing was probably invented in Syria, around the same time that the Romans came to power. Through Roman and Islamic eras, the colors and shapes of Near Eastern glass art displayed incredible range, though the hues and forms remained remarkably consistent, a notable aesthetic continuity in an ever-changing region.

Transparency was the ultimate in perfection when these vessels were created. The subtle iridescence we associate today with ancient glass was not an effect intended by the artisans—these exquisite swirling colors are a by-product of burial in the earth, the chemicals in the glass oxidizing through prolonged contact with soil.



*Syrian glass featured in two museums:  
the Smithsonian Museum and Seattle  
Art Museum.*



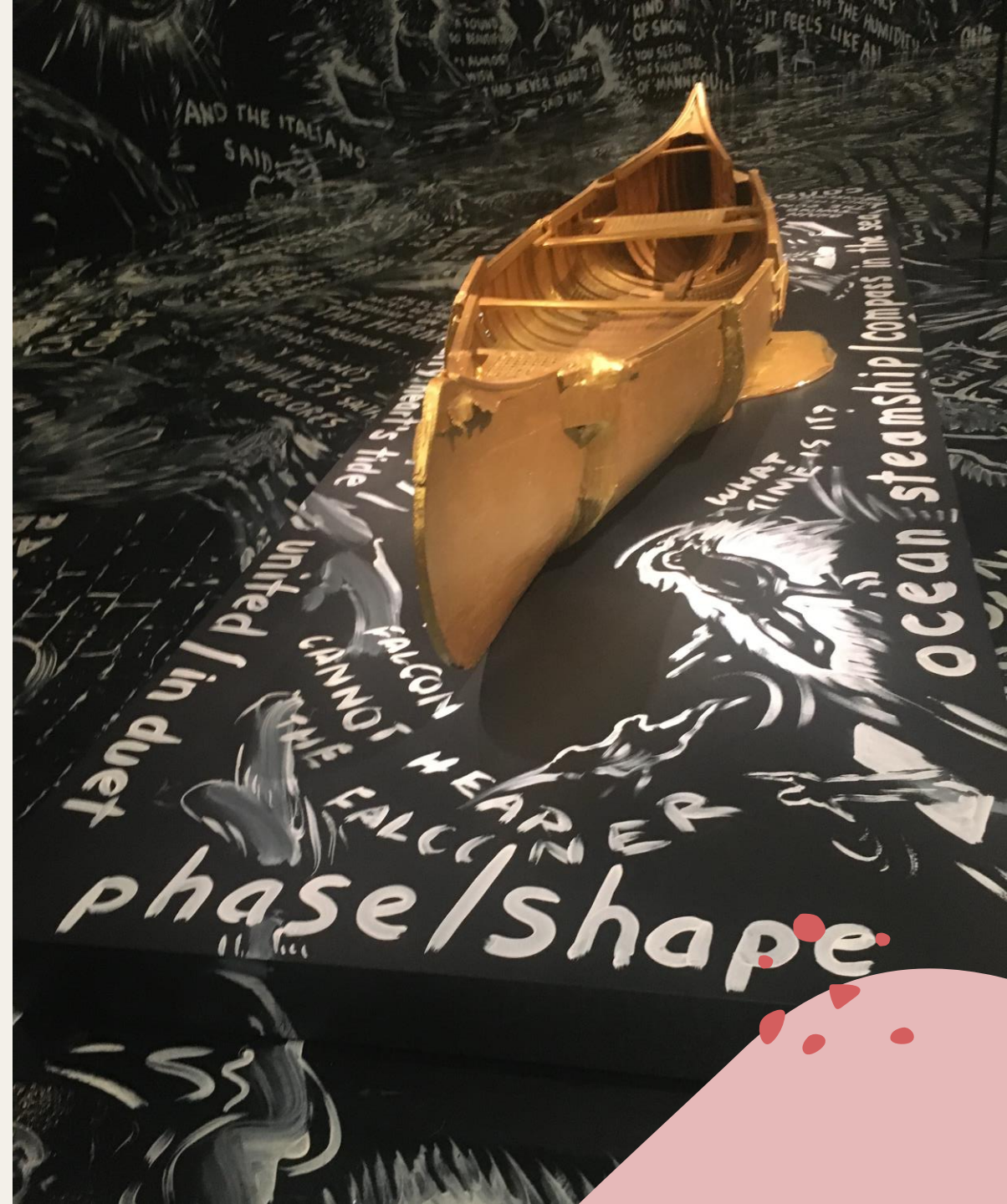


## *The Smithsonian – Hirshhorn Museum*

### *Weather*, by artist Laurie Anderson

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Laurie wrote: “My work is made of stories. Whether it’s music, film, performance, or virtual reality, there’s usually a story somewhere, a story from my own life or from the world as I see it.”



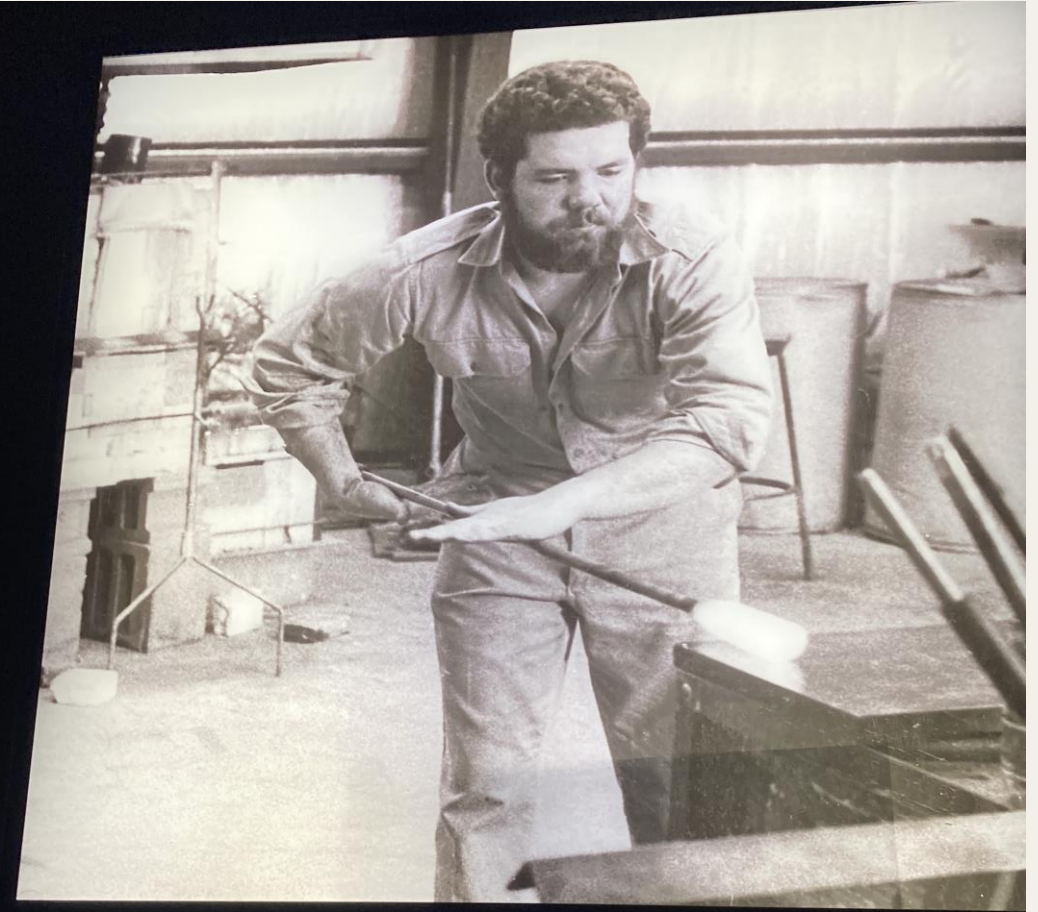


## Dale Chihuly



*Pilchuck Pond Installation, 1971, Pilchuck Glass School, Stanwood, Washington*

In 1971, he cofounded Pilchuck Glass School near Stanwood, Washington, helping to establish the Pacific Northwest as central to the American studio glass movement.

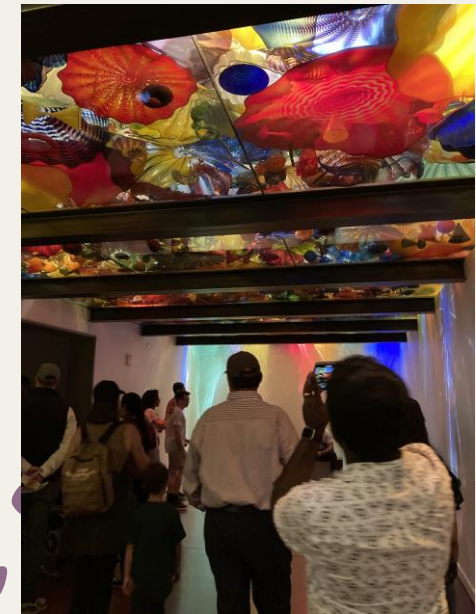


*Dale Chihuly, University of Wisconsin, Madison, c. 1965*

Born in 1941 in Tacoma, Washington, Dale Chihuly was introduced to glass art while studying interior design and architecture at the University of Washington. After graduating in 1965, he studied glassblowing at the University of Wisconsin and then at Rhode Island School of Design (RISD), where he later established the glass program and taught for more than a decade.



*Shihuly Garden and Glass is a museum showcasing the studio glass of Dale Shihuly.*





## Shine like the light of the Sun, 19<sup>th</sup> Century Iraq

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### "Shine Like the Light of the Sun"

In the ninth century, Iraqi potters dramatically changed the appearance of earthenware ceramics by introducing metallic glazes. Imitating the glittering effect of gold and silver, these luster-painted ceramics became a substitute for the precious vessels that graced royal banquets. The complex technique spread from Iraq to Egypt and Iran, to Muslim Spain, and eventually to the rest of Europe.

According to one fourteenth-century Persian potter, the vessels were "to reflect like red-gold and shine like the light of the sun." The figural designs on the vessels here, a princely rider, a female dancer, a griffin, and a mysterious woman braiding her hair, were also Iraqi courtly life and heightened the rarified atmosphere of the occasions which they were used.





# *Benefits of Travel Field Trip*

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**Tangible benefits are as follows.**

1. These experiences contribute to the practice led, autoethnographic research framework of my research and will directly support two written sections in my exegesis centring on art influences and art practice.
2. The experiences will influence a body of sculptural artwork using glass and multimedia art installation work.