TWILIGHT AND OTHER STORIES



AN EXHIBIT PROPOSAL BY ADAM CHAMY

TWIGHT IS A A DIARY AN EXPLORING SLEEP HSOMMAC. BY ADAM CHAMY

OBSERVATION EXHIBIT BYAN AN ARTIST.



WHAT WAS THAT I SAW?

WHY DID IT HAPPEN?

WAS IT A DREAM?

What does it mean to find moments of beauty for someone who struggles with sleep? Palestininian-American artist and writer Adam Chamy explores sleep and time in "Twilight and Other Stories"

As an insomniac for almost a decade, his works provides a window into his investigation of sleep with dreamlike mixed media works, written diary entries, and a site specific installation. His characteristic vibrant colors and expressive, contrasting tones take cues from observing the changing quality of light and color as day moves to night and waking moves to sleeping. His work uses found, often gossamer materials as well as flash fiction diaries to help decipher the often illusory moments between sleeping and awakening The resulting fantastical works invite viewers to join the artist in otherworldly dreampop states of ecstasy or abandon.

PROPOSED EXHIBIT DESIGN

The 20+ works are organized into visual stories. Twilight- a study of dreams; Liminal- a study of the passage of time, Echo- Memories and sleep, Apprehension- Fear of the Future. Depending on the space provided by the gallery and space provided, a site specific participatory installation may also be included to connect viewers to their own experience of sleep.

TWL/GHT-Observations of Dreams

//////// - The Passage of Time

ECHO- Memories and the Past

APPRENENSION - Ruminations of the Future

THE DREAM TENT, Participatory site specific installation or animation to bring viewers into the twilight dream experience.



TW/////~Observations of dreams



























APPRENENSION .: Ruminations of the Future









SAMPLE WORK 1

THE MOVEMENT OF DIM DARK WHEN, IN BLEARY EYED SLEEPLESSNESS, WE WITNESSES THE NIGHT BIRDS AWAKENING. IT'S EARLY DAWN OR LATE LATE NIGHT. DREAMS MINGLE WITH REALITY IN A MAGIC AND NIGHTMARE CHORUS



SAMPLE WORK 2



THAT NIGHT I HAD A DREAM OF A BLOOD BAG. THAT NIGHT I HAD A DREAM OF A MOTHER. THAT NIGHT I HAD A DREAM OF A SILVER MOON..

A WOMAN FAR AWAY WHOSE NAME I KNEW A WOMAN FAR AWAY I DIDN'T KNOW. A WOMAN FAR AWAY WHO TOLD ME THIS:

"O JEWEL! O VALUABLE! THAT NIGHT THE MOON DRAGGED ITS BLOOD BAG, SICK ANIMAL UP OVER THE HARBOR LIGHTS" -

> BLOODBAG 42" x 22" x 2" Acrylic, Oil Pastel, Ink, Watercolor, Graphite, Washable Crayola, Marker, Nail, Bicycle Cassette on Salvaged Table Top Wood 2022/2023

SAMPLE WORK 3



SUNRISESET 13.5"W X10.5"H Acrylic, Marker, and Ink on Paper 2020

THE DAYS KEEP BLURRING TOGETHER...

SAMPLE WORK 4



IMPRESSIONS: EARLY JULY 20.25W"x 23"H Acrylic, watercolor, ink, charcoal, graphite, marker, thread, found materials on charcoal paper 2021 AT NIGHT THE THREE GHOSTS CONTINUE TO HAUNT MY SLEEP

> SO WE ESCAPED THEM TO THE BLUE RIDGE MOUNTAINS

THEN FIREWORKS. THEN ROOFDECKS. THEN TO SAIL ON THE BAY.

SAMPLE WORK 5

SOMETIMES IT'S HARD TO PLACE THE ATMOSPHERE RIGHT NOW. AN UNSETTLING STILLNESS?

AN ANXIOUS CALM?

FEAR?

FEAR YES, BUT ALSO APPREHENSION FOR WHAT MAY YET COME.

> APPREHENSION 48H" x 36" W Mixed Media (Acrylic, Ink, Charcoal, Graphite, Marker, and Graphite) on Canvas March 2020





A R T I S T STATEMENT:

Artist and writer Adam Chamy explores magical realism by rigorously reworking found materials, mundane visual references, and observations of time into expressive mixed media works. He draws inspiration from dreams and a fascination with the mythic and the otherworldly. The resulting works often directly reference the chaotic layering of dreams and memory - through surreal collage of human and landscape or texture of a raw material- and evoke questions about time- through sequential compositions, calendar-keeping representations like celestial bodies, or with color palettes evoking the four seasons. The resulting fantastical works invite viewers to nod off with him as they time travel to otherworldly mixed media visions.





SELF PORTRAIT MIXED MEDIA ON FOUND CRATE 36" x 36" x 2" 2011

BIOGRAPHY

Adam Chamy is a multidisciplinary creative based in Washington, DC who creates mixed media paintings, writes short stories, and designs adaptive reuse architecture and urban plans. Chamy's work has exhibited at venues including the United Nations East Gallery, Washington National Airport, al-Quds Gallery, and numerous other art spaces nationally and internationally. His art and writing has won accolades including as awardee of the 2023 Half-Light Press Short Story prize for the "The Two Halves House". His solo art show "Of Refuge, Of Home" was featured by the Washington Post's The Express and NPR's WAMU Arts Desk. As an architect, he was a designer for numerous projects including as a designer of the award winning adaptive reuse of the St. Elizabeth's mental health hospital into affordable housing at Cunningham Quill Architects and as a winner of a AIA COTE Student Award.



SELF PORTRAIT MIXED MEDIA ON FOUND BOOK 8-1/2" x 11" 2007 2025 Exhibitor, Queer Art Salon, DC CAH Gallery, Washington, DC 2024 Exhibitor, Queer Art Salon, Playhaus DC, Washington, DC 2024 Exhibitor, UNRWA USA, Gaza Through My Lens tour with Motaz Azaiza Fundraising Tour 2024 Exhibitor, Watermelon Seeds Exhibit, Politics and Prose, Washington, DC 2024 Exhibitor, Artomatic, Washington, DC 2023 Illustator, Senitence Literary Journal, Los Angeles, CA 2023 Illustator, Critical Planning Journal 2023 Exhibitor, Waves of Joy, Gallery Y, Washington, DC 2023 Author and Illustrator, "The Two Halves House", Half Light Press, New Orleans, LA 2022 Exhibitor, Waves of Joy, Gallery Y, Washington, DC 2022 Exhibitor, Hill Center Regional Juried Exhibition, Washington, DC 2022 Author and Illustrator, "The Cactus House", Sentience Literary Journal, Los Angeles, CA 2022, Finalist, The Trawick Prize, Betheda, MD 2021 Exhibitor, Pride, Portico Gallery, Brentwood, MD 2020 Exhibitor, Art is not Optional, al-Quds Gallery, Washignton, DC 2019 Illustrator & Author, TinyQueerZine 2018 Exhibitor, SuperFine! Art Fair, Washington, DC 2018 Illustrator, Two Hawks Quarterly, Antioch University, Culver City, California 2017 Exhibitor, ThinkSmall, Art Space, Richmond, Virginia 2017 Finalist ArtBank, Juried Contest for Public Art with the District of Columbia , Washington, DC. 2017 Exhibitor, Hill Center Regional Juried Exhibition Washington, DC 2017 Exhibitor, "Look Closer" Georgetown Visitation, Washington, DC 2017 Exhibitor, Artomatic, Crystal City, Virginia 2016 Exhibitor, Forbidden Colors, al-Quds Gallery, Washington, DC 2015 Exhibitor, And We Have Countries, al-Quds Gallery, Washington, DC 2013 Exhibitor, League of Arab States Reception, Ronald Reagan Atrium Gallery, Washington, DC 2012 Exhibitor, "The Art of Rebellion", Museo del Brigantaggio, Itri, Italy 2012 Exhibitor, Palestine: Memories, Dreams, Perseverance, Northeast Gallery, United Nations, New York, NY 2012 Exhibitor, Paint the Music – Live Painting at Ebenezer Coffee House 2012 Cover Illustrator and Designer for Novel: The Lost Tribes of the Alleghenies by Alan Margolis 2011 Exhibitor, Reagan National Airport - "Artomatic Takes Flight" - Arlington, VA 2011 Solo Show, "Of Refuge, Of Home" al-Quds Gallery, Washington, DC 2011 Exhibitor, "Arab-American Art Exhibition"-National Arab-American Professionals Network-DC 2011 Illustrator & Designer "Washington" Numbers Alive! Books for Young Travelers" by Rebecca Klemm 2011 Exhibitor, "Art" by Adam Chamy & Jessica Shull, Flying Fish Tea & Coffee, Washington, DC 2009 Exhibitor, "Just Art" GaleriaZero, Barcelona, Spain 2009 Exhibitor, "My Space on 5th", Touchstone Gallery, Washington DC

2005 Exhibitor, "Young Masters" Dallas Museum of Art, Dallas, TX

2023 Winner, Half Light Press Short Story Prize, New Orleans, LA

2021-2022 Design Team Member, Architectural Design Awards, Residences at St. Elizabeths

- DC Preservation League Award
- Washingtonian Residential Design Award
- American Institute of Architects Virginia Award of Merit in Historic Preservation
- American Institute of Architects DC Citation for Equitable Communities
- Washingtonian Residential Design Award Residences at St. Elizabeths East

2022 Semi-Finalist, Trawick Prize, Bethesda, Maryland

2016-2019- Regular Live Artist at Olde City Farm + Guild, Various DJ / Art Events, Washington, DC. 2016-2019 - Regular Live Painting at Petworth Arts, Washington, DC

2017, Speaker – District of Columbia Design Forum Office of Planning, Washington, DC

2016, Lecturer – APA Student Presentations "Frederick: A Sustainability Plan" Phoenix, Arizona

2015, Awardee, AIA Top 10 Cote Award for Students "Regenerative Urban Ecology: Fostering a place-based work space"

2015, Lecturer – Narrative Meaning in Site Design, under Professor VanderGoot – Architecture Graduate Studio

2014, Television Interview, "Adam Chamy: Arab-American Artist and Designer" Al-Hurrah Television Network,

2014, Lecturer, Narrative Meaning in Site Analysis, under Professor VanderGoot – Architecture Graduate Studio

2012- Live Painting at "Paint the Music" Ebenezer's, Washington, DC

2011, Lecturer, "Artistic Arabs in the Arts" sponsored by the Arab Student Association,

George Washington University, Washington, DC

2011, Lecturer, "Of Refuge, of Home" introduction to exhibit and Arab art for John Hopkins School of Advanced

International Studies students, Jerusalem Fund Art Gallery, Washington, DC

2006, Presenter on Culture and Memory, "Iconic Fluidity: The Changing Face of Lincoln's Temple", The George

Washington University Writing and Research Symposium

EDUCATION + RELATED WORK HISTORY

2016- Ongoing Architect, Designer, Urban Designer, Cunningham Quill Architects, Washington, DC

- 2016 M.Arch / M. Community Planning University of Maryland, College Park, MD <u>Thesis: an architectural process of memory and adaptation</u>
- 2009 BA International Affairs; Concentrations: Art + Art History; George Washington University, Washington, DC
- 2000 Ongoing Tarot Reader



BLUE EMBERS 22"x18" Acrylic, Ink, Watercolor, Graphie, Charcoal, Oil Pastel on Paper 2022

TWILIGHT

OBSERVATIONS OF DREAMS

THE MOVEMENT OF DIM DARK WHEN, IN BLEARY EYED SLEEPLESSNESS, WE WITNESSES THE NIGHT BIRDS AWAKENING. IT'S EARLY DAWN OR LATE LATE NIGHT. DREAMS MINGLE WITH REALITY IN A MAGIC AND NIGHTMARE CHORUS



SILENCE

THE CITY HAS NEVER FELT SO QUIET AND EMPTY. ON LONG EVENING WALKS THROUGH THE NEIGHBORHOODS OF THE DISTRICT, I FEEL LIFE. I SEE PEOPLE.



THE QUIET CITY 48"H x 60"W Mixed Media Painting (Acrylic, Ink, Watercolor, Marker, Pencil) on Canvas 2020

BUT BOTH ARE MUTED BEHIND WINDOWS AND MASKS.

WITH THE DAMPENING EFFECTS OF RAIN AN UNEXPECTED WINTER CHILLS

THE LAST MONTH, I FEEL ENVELOPED BY A SOFT WASHED OUT SILENCE.



DETAIL: THE QUIET CITY



TO ANOTHER BROTHER, THE WORLD 6" x 9" Acrylic, Ink, Watercolor, Paper, Digital Collage, Found Objects on Salvaged Burnt Wood 2022

TO ANOTHER BROTHER,

THE WORLD



THAT NIGHT I HAD A DREAM OF A BLOOD BAG. THAT NIGHT I HAD A DREAM OF A MOTHER. THAT NIGHT I HAD A DREAM OF A SILVER MOON..

A WOMAN FAR AWAY WHOSE NAME I KNEW A WOMAN FAR AWAY I DIDN'T KNOW. A WOMAN FAR AWAY WHO TOLD ME THIS:

"O JEWEL! O VALUABLE! THAT NIGHT THE MOON DRAGGED ITS BLOOD BAG, SICK ANIMAL UP OVER THE HARBOR LIGHTS" -

> TO ANOTHER BROTHER, THE WORLD 6" x 9" Acrylic, Ink, Watercolor, Paper, Digital Collage, Found Objects on Salvaged Burnt Wood 2022

LIMINAL

THE PASSAGE OF TIME + SEASONS

THE DAYS KEEP BLURRING TOGETHER...



SUNRISESET 13.5"W X10.5"H Acrylic, Marker, and Ink on Paper 2020

IT WAS A WINDYWINTERSPRING



WINDYWINTERSPRING 8.88"W x 10.88"H Highlighter, Acrylic, Watercolor, Ink, Ballpoint on Paper 2022

I'VE ALWAYS FOUND COMFORT IN THE MOVEMENT

OF BIRDS.



ESCAPE 4"W x 8"W x 1"D Acrylic, Chalk, and Ink on Salvaged Wood 2020

IS THAT **A STAR IN THE SKY?**

A METEOR FALLING TO EARTH?

ARE WE OPENING UP TO SOMETHING **HOPEFUL AND NEW** OR WATCHING AN **IMPENDING APOCALYPSE**?


THE SKY ABOVE US (LOOK UP) 15" x 11" Digital and Physical Collage, Highlighter, Glitter, Burnt Paper, Acrylic, Watercolor, Ink on Paper 2020 SENDING PANDEMIC SHELLS TO THE WIND. HEADY SUMMER NIGHTS. DRINKS UNDER THE MOON.

CICADAS.



CICADA MOON 11W"x 15"H Watercolor, Ink, Acrylic, Karer, Charcoal, Cicada Wings on Cutting Board 2021

ECHO

MEMORIES OF THE PAST



Detail, IMPRESSIONS: EARLY JULY



IMPRESSIONS: EARLY JULY 20.25W"x 23"H Acrylic, watercolor, ink, charcoal, graphite, marker, thread, found materials on charcoal paper 2021 AT NIGHT THE THREE GHOSTS CONTINUE TO HAUNT MY SLEEP

> SO WE ESCAPED THEM TO THE BLUE RIDGE MOUNTAINS

THEN FIREWORKS. THEN ROOFDECKS. THEN SAILBOATS ON THE BAY. DREAMS OF TURKEY ROASTER TIME MACHINES AND GOLDEN BRIDGES.

REMEMBERING ASHES AND P.O. BOXES, VASES AND VISITATIONS...

TIME RUSHING FORWARD AND UPWARDS .

NOTES FROM THE FALL 20"W X 30"H Acrylic, watercolor, ink, charcoal, graphite, marker, thread, found materials on wood panel 2021



A WARM BLUE DAY. KISMET.

IMPRESSIONS: LATE SUMMER WALK 22"W X 24"H Acrylic, watercolor, ink, charcoal, graphite, marker, thread, found materials on charcoal paper 2021

LAOTIAN FOOD.

A CHANCE ENCOUNTER WITH A FRIEND AND HER DOG IN ADAMS MORGAN.



Detail, IMPRESSIONS: LATE SUMMER WALK

APPREHENSION

RUMINATIONS OF THE FUTURE



DARKNESS 16" x 12" Mixed Media on Canvas 2020



SOMETIMES IT'S HARD TO PLACE THE ATMOSPHERE RIGHT NOW. AN UNSETTLING STILLNESS?

AN ANXIOUS CALM?

FEAR?

FEAR YES, BUT ALSO APPREHENSION FOR WHAT MAY YET COME.

> APPREHENSION 48H" x 36" W Mixed Media (Acrylic, Ink, Charcoal, Graphite, Marker, and Graphite) on Canvas March 2020

FEELING OVERWHELMED?



THE DELUGE 15"H X 20"H Acrylic, Ink, Charcoal, Graphite, Marker 2021



WHATS NEXT 35"W X 48"H Mixed Media on Canvas 2020

WHAT'S NEXT?





What? A participatory installation to acccompany hung artwork for gallery visitors.

What? Using my background as an architect, I would construct a tensile structure large enough to house just one person inside. Lofted above on thin strings would be small found objects from my own past, present and future. The walls would be minimal but reflective surfaces such as shiny fabric- with accompanying found sounds of birds and other sounds recorded at night

The Experience: Ideally, the visitor would be asked to lay or sit on floor cushions to observe in meditation inside the tent. Sketches or process work used to create the tent would be available for curation depending on how the process evolves. In the act of entering the tent, it transforms. The visitor is laying in a bed where their memories and nightmares are lofted aboe them.

Scale: The size or scale of the tent would be catered to the space available. The focus on a small enclosed space is reflective of sacred architectural forms where intimacy to objects fosters reflection.