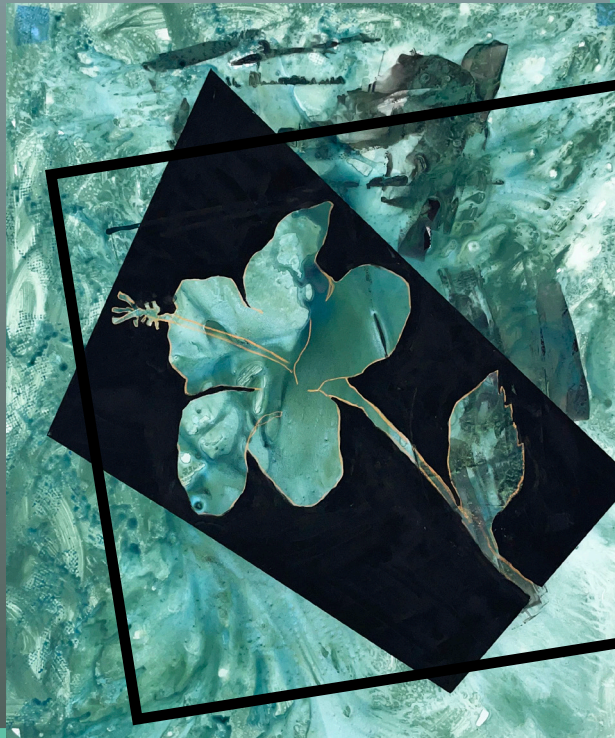


DAWN

Cheeny Celebrado-Royer



Gumamela, 2023, acrylic, gouache, watercolor pencil, 18in x 24in

DAWN

Cheeny Celebrado-Royer

February 8 - March 8, 2024

A Moment in Time by Amber Eve Anderson

Flecker Gallery
Suffolk County Community College
Ammerman Campus, Selden, NY

Director's Forward:

Flecker Gallery takes great pleasure in hosting this solo exhibition featuring the recent works of Cheeny Celebrado-Royer. Introduced to me by a past mentor, Cheeny's work immediately stood out. I recognized its significance for art students to be exposed to while in the middle of their studies. Celebrado-Royer's work masterfully weaves together a number of mediums and concepts like collage, drawing and painting, perspective, abstraction, and symbolism. Through her craft Celebrado-Royer explores synchronicities, moments of time, impermanence, culture and migration, through mesmerizing, and skillfully crafted drawings and paintings.

Synchronicity is the subtle choreography of events that defy logical explanation, yet resonate with profound significance. It can act as a silent professor in a Socratic way leaving interpretation and questions to be answered by the observer. The Serendipitous back story of Dawn and what it means to Celebrado-Royer is as mysterious as it is relatable. Reflecting on her story, I find myself recalling seemingly random events in my life which lead to an outcome that was possible only from those "coincidences" to occur. Moments like these make us question if everything is random; chaotic; unintentional, or if "mere coincidence" is something that doesn't exist. Are some things so specific and statistically impossible for there not to be intention and order behind every event we experience?

Cheeny Celebrado-Royer, born in Naga City, Philippines, is an artist whose practice is steeped in discarded and impermanent materials. Drawing inspiration from architectural structures and their inevitable deterioration, migration, and fleeting moments. Cheeny brings forth a unique perspective that challenges conventional boundaries and the traditional idea of what a drawing is. Her artistic language evokes a sense of urgency and familiarity. Using contrasting elements like abstraction and representation, geometric and organic forms, architectural design and temporary material, she holds a number of conversations within her drawings.

Cheeny initially aspired to study architecture, a field that involves much precision and structure, and a designed with the ultimate intention to be something of permanence. One can only assume that there must have been many series of coincidental or divinely planned events which lead her to create the temporary and unconstrained work she currently produces, serving as a tapestry to her artistic exploration. We are thrilled to host this exhibition and I trust that this work will resonate with you as deeply as it has with me.

Joshua Olsen, Director

A Moment in Time

By Amber Eve Anderson

Dawn, that transient moment in time when darkness begins to disappear as the sun returns to the sky, bringing color to the landscape. There is something of this moment in Cheeny Celebrado-Royer's exhibition of that name, where her works made of acrylic-gouache, charcoal and pen atop drafting film converge on murky blue backgrounds. In some, the darkness of night still lingers, while others have a dusty haze about them, tending toward green, almost taupe. Some are as bright as blue painter's tape, which Celebrado-Royer uses elsewhere. But they are all alike in their watery turbulence, broad strokes giving way to dappled corners or puddles of color dried in ever-darkening rings.

These backgrounds are overlaid with delicate grids or stark black trapezoids marked with precise vertical or horizontal lines that frame flowers drawn in an outline, their petals and stems and stamen the same watery blue of the background from which they emerge. Two pieces include actual bouquets, adhered directly to the work itself with unnaturally green tape, inverted and slightly askew, the stems wrapped in lightly dyed paper towels. Celebrado-Royer began working with flowers during the pandemic, having relocated to Providence in the fall of 2019 where she was newly hired as full-time faculty in drawing at RISD.



Then again: dawn, as in an idea. It dawned on me; I realized. This is perhaps the more appropriate meaning for the exhibition, which is a sort of homage, if only by coincidence.

In the midst of making this work, Celebrado-Royer came across a book on William Morris, a Victorian-era artist and designer known for his stylized floral forms. Dried flowers fell from inside the book as she looked through its pages and noticed that it had belonged to Dawn Clements, whom Celebrado-Royer had met in 2014 while attending grad school.

Dalamhati, 2023, acrylic, gouache, watercolor pencil, graphite, flowers, 36in x 60in (detail)

In Clements' lecture at that time, she spoke about her characteristic large-scale drawings of interior spaces that were pieced together, collage-like. She also showed a drawing of Skyflakes, a brand of cracker from the Philippines, which Celebrado-Royer was eating in the lecture-hall at that same moment. Skyflakes make an appearance in Dawn, the exhibition, as well, the distinctive logo on a bright blue background flanked by red and white stripes diluted in Celebrado-Royer's rendering. Clements died in 2018 after battling breast cancer; she had been full-time faculty in drawing at RISD.

Dawn, then, as the beginning of something. The dawn of a new era. It is hard to believe that the Covid pandemic was in its infancy almost four years ago. Perhaps these works memorialize that time—of solitude and fear and death—finally laying it to rest. The larger works in Dawn, some measuring over sixteen feet, have a decidedly architectural feeling about them, created by the use of arches and roof-like peaks. Almost entirely absent of human form, Celebrado-Royer uses an economy of line and more trapezoidal panels in black to create perspective. In these lonely interiors, we glimpse a vase sitting on top of a striped table, a bench, candles burning.



Untitled II, 2023, acrylic, gouache, watercolor pencil, graphite, tape, 42in x 84in

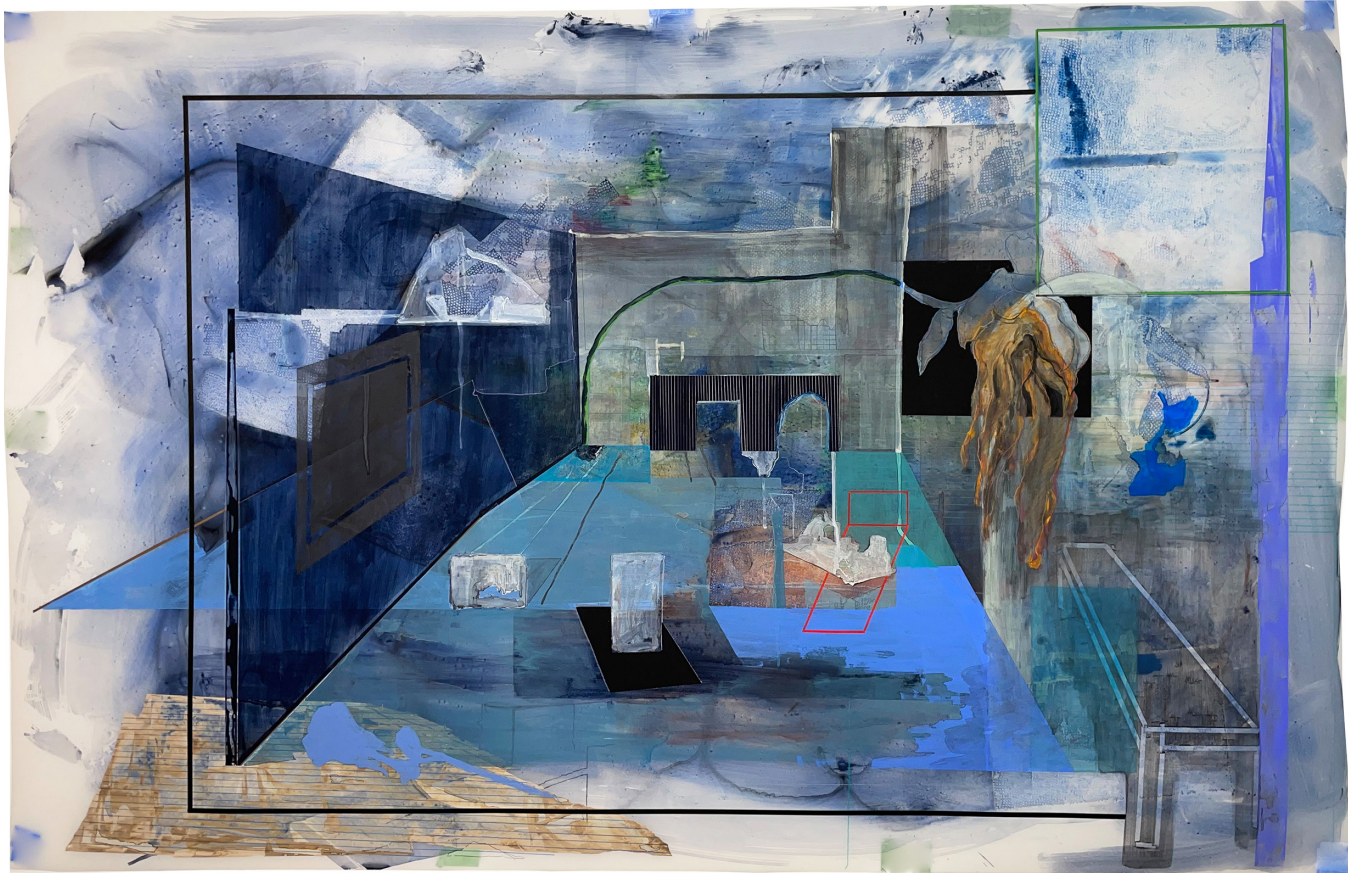


Dawn Exhibited at Flecker Gallery SCCC, Ammerman Campus

There is a sense of grief about Dawn. Grief about all that has been lost to time and decay, or perhaps what might-have-been under different circumstances. This feeling is reiterated in the use of temporal materials and the ethereal imagery, almost, but not quite, haunting. While buildings are certainly more lasting than flowers or the dawn of a day, they, too, have a lifespan. All things change, and in time, we adapt and make meaning from coincidence.

Amber Eve Anderson is an artist and writer based in Baltimore, MD. She has been a contributing writer at BmoreArt and is the author of *Free to a Good Home*, which was purchased by the New York Public Library and is available at Printed Matter, the world's leading non-profit for artist books. You can learn more about her work at ambereveanderson.com.

Lagas (to fall, to lose, to wilt), 2023, acrylic, gouache, watercolor pencil, graphit, 36in x 60in



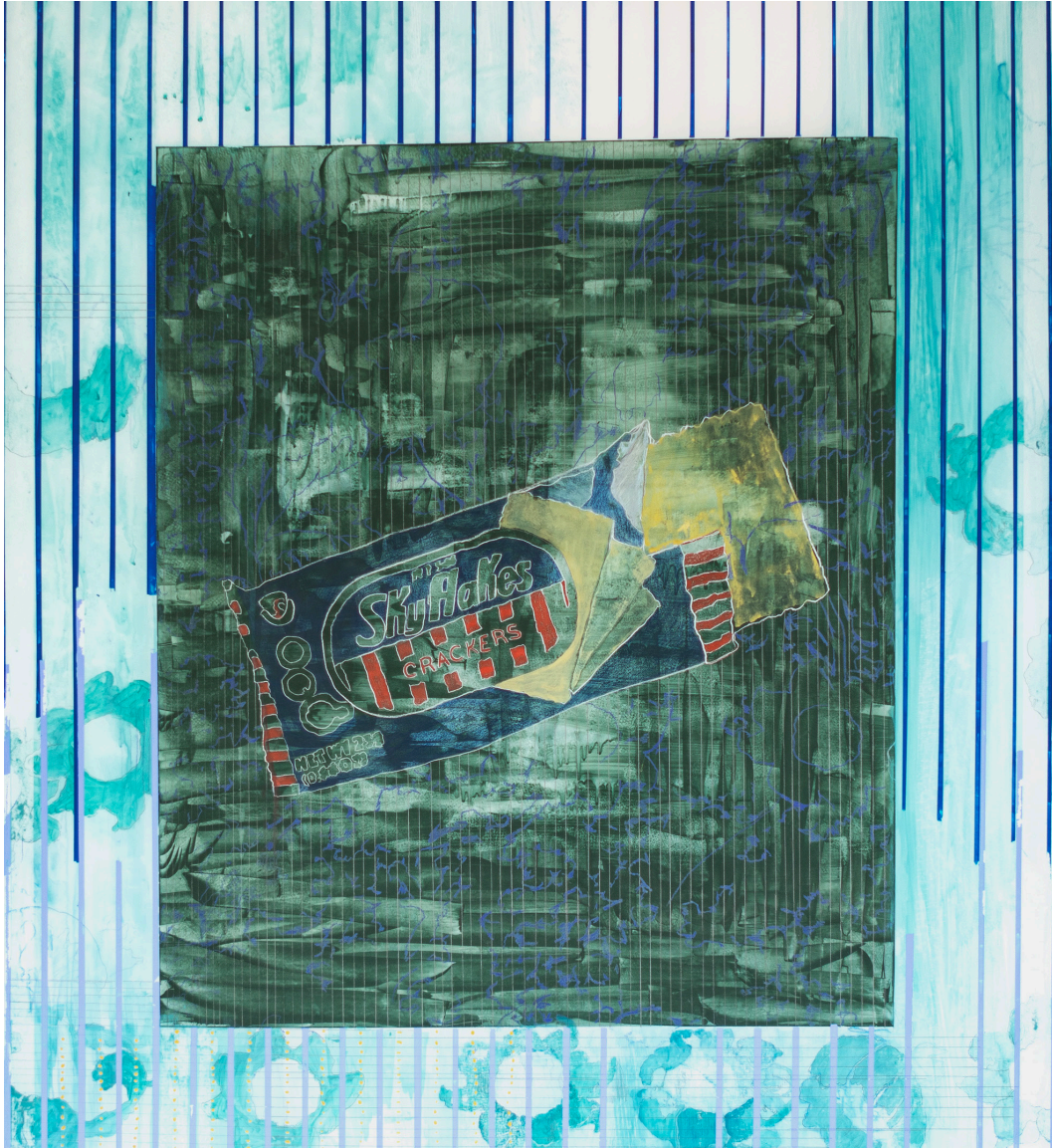


Untitled, 2023, acrylic, gouache, watercolor pencil, graphite, flowers, 36in x 60in





After dawn, 2023, acrylic, gouache, watercolor pencil, graphite, 18in x 24in



Skyflakes, 2023, acrylic, gouache, watercolor pencil, graphite, 42in x 70in



O ilaw (Oh light), 2023, acrylic, gouache, watercolor pencil, graphite, 42in x 66in



Blue, 2023, acrylic, gouache, watercolor pencil, graphite, 18in x 24in



Sa gabing madilim (in the dark night), 2023, acrylic, gouache, watercolor pencil, graphite, 42in x 66in



4400, 2023, acrylic, gouache, watercolor pencil, graphite, 30in x 42in



Dalamhati, 2023, acrylic, gouache, watercolor pencil, graphite, flowers, 36in x 60in



Mayon, amor solo, 2023, acrylic, gouache, watercolor pencil, graphite, 42in x 72in



Cheeny Celebrado-Royer (b. 1991, Naga City, Philippines) is a multidisciplinary artist who utilizes discarded and found materials to create installations, sculptures, paintings, and drawings. Her work encapsulates a sense of urgency, transient qualities, and the precarious nature of objects, often drawing inspiration from architectural structures and their inevitable deterioration.

Celebrado-Royer holds an MFA from the Maryland Institute College of Art (Mount Royal School of Art). Her exhibitions span notable venues such as the Walters Art Museum, Brattleboro Museum and Art Center, Fjord Gallery, School 33 Arts Center, the Peale Museum, 'sindikit Gallery, and Rhode Island School of Design Museum. Celebrado-Royer serves as an Assistant Professor in Experimental & Foundation Studies at the Rhode Island School of Design.

DAWN

Cheeny Celebrado-Royer

February 8 - March 8, 2024

Flecker Gallery

Suffolk County Community College,

Ammerman Campus

533 College Road, Selden, NY 11784

<https://sunysuffolk.edu> <https://www.sunysuffolk.edu/experience-student-life/arts/art-galleries/flecker-gallery.jsp> Please visit and follow us on Facebook and Instagram.

Gallery Director and Curator: Joshua Olsen

A Moment in Time by Amber Eve Anderson

Flecker Gallery would like to offer special thanks to Tom and Terry Sexton, Dr. Ed Bonahue, Dr. Lauren Tacke Cushing, Dr. Mark Harris, Dr. Irene Rios, Dr. Sandra Sprows, Dr. Edward Martinez, Charles Wittreich, Steven Page, Barbara Hurst, Maria Cherubino, Paul Basileo, Matthew Neil Gehring, Justin Mullady, James Willams II, Charlotte Fritz, DeLany Alfieri, Steven Ledezma, and the SCC Association.

Catalog © 2024 Flecker Gallery at Suffolk County Community College.

Works of Art by Cheeny Celebrado-Royer © 2024 Cheeny Celebrado Royer.

ISBN: 979-8-9857377-4-5



Flecker Gallery