

An abstract painting featuring a complex composition of organic, flowing shapes. The color palette is diverse, including deep reds, bright greens, earthy browns, and soft pinks. The brushwork is visible, creating a sense of movement and depth. The overall effect is reminiscent of traditional East Asian ink wash painting but with a more vibrant and layered color scheme.

**MONIQUE ROLLINS**  
Eastern Poesia

莫尼克·罗林斯  
东方之诗



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Eastern Poesia

August 16 - November 19, 2017



莫尼克·罗林斯  
东方之诗

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## Eastern Poesia: A Cultural Exchange Expressed Through Emotional Abstraction

### 东方之诗： 透过感性抽象表现的文化交融

Like carefully arranged words in a poem judiciously chosen to express the beauty and melody of a particular concept, Monique Rollins' newest abstract collage paintings take on an expressive aesthetic that appeal to memory, emotion, and experience. The work comprising the exhibition, *Eastern Poesia*, celebrates the imaginative visual language of American Abstract Expressionism, the color palette of the Venetian Renaissance, and the beauty and resiliency of Chinese culture.

The feature presentation of Monique Rollins' work is her masterful brushstrokes. That mastery has never been more vibrant than in her recent work. Her thought processes, strategies, workings and reworkings, and her inspiration, techniques, and tools, all conspire to determine the final outcome. Having restricting herself to abstraction in bold lines and polychromatic forms, Rollins fills her canvases with energetic gestures and colorful shapes informed by the Abstract Expressionists from the 1940s and 1950s. Like a poet, Rollins builds texture to her paintings by layering her

莫尼克·罗林斯 (Monique Rollins) 最新的抽象拼贴绘画，仿佛是精心斟酌的诗词表达着特定概念的魅力和旋律。她的作品中有一种极具表现力的美学，关于记忆、情感 and 经历。本次展览“东方之诗”中呈现的作品，结合了富有想象力的美国抽象表现主义视觉语言，威尼斯文艺复兴时期的配色方式，以及中国文化特有的美与韧性。

莫尼克·罗林斯作品的精彩之处就在于她精湛的笔触，其张力更体现在她最近的作品中。她的思考过程、推敲、创作和再创作，以及她的灵感、技法和工具，都影响着最终的呈现结果。忠实于对粗犷线条和多彩形式的抽象表达，并受20世纪40-50年代抽象表现主义的启发，罗林斯的画布上充满了有力的笔触和绚烂的造型。像诗人一样，罗林斯结合了表现性的笔触和悉心布置的拼贴，将肌理有序地构建在她的绘画中，从而构成了一个和谐的相互作用。在这位成熟的艺术家手中，正是这些思考释放出了她自己的内在声音，最终形成了其作品的韵律。因此罗林斯创造了一个完整的个人语境：抽象的，生态的，精致的兼容并蓄。每个笔触、色彩、线条和形式都沉淀了艺术家个人生命体验的志趣。在大型作品中，常见充满表现力的线条和形状作为抽象表现主义的传统，而罗林斯的大型作品并不是夸张的，而是更深切的关于自发性和即兴创作的个人表达，正如一本丰富的诗集。



expressive brushstrokes with collaged shapes placed strategically throughout the compositions to form a harmonious interplay. It is those decisions, in the hands of this master artist, to release the notes of her internal voice that ultimately distinguishes the melody in her work. In doing so, Rollins creates an entirely personal idiom: abstracted, biomorphic panoply of juxtapositions. Every gesture, color, line, and form play to manifest the artist's interest in the human experience. Often characterized by large-scale, expressive lines and shapes in the tradition of Abstract Expressionism, Rollins' large-scale work is not about grandiosity, but rather about an intimate, personal expression of spontaneity and improvisation, like a richly composed poem.



Although she invokes the painting vocabulary of Abstract Expressionism, Rollins has taken it to a different level by incorporating the color palette of the 16th century Venetian painters. Relying on nature as a core component, the Venetian painters aimed attention on asymmetrical shapes, highly saturated colors, and strong diagonals to unify their compositions. In Rollins' work, brilliant blues inhabit spaces that correspond to richly saturated reds in neighboring shapes and serve to counterbalance the highly energized asymmetrical shapes. Strong diagonals intersect the energy of multiple rhythms of the line, while shapes and lines give way to the "breathing room" of negative spaces—those in-between spaces that lend pause and reverie. It's poetry in motion and in stillness.

All the canvases in this exhibition reflect Rollins' experiences traveling abroad in Beijing as an artist-in-residence. That exposure to the East yielded insights, encounters, and life lessons in the beauty and resiliency of the Chinese culture, which became the catalyst in her development as an artist and inspired her to create this new body of mature work. While living in China, Rollins saw how Beijing emerged as a favorable epicenter for young artists in which to express themselves. She also saw how expanding industrial development transformed the urban landscape, and how modernity impacted the city.

In a short period, Rollins internalized what she observed as the shifting urban landscape in Beijing. As such, she began to imbue her work with a more reflective quality emblematic of the East Asian

尽管采用了抽象表现主义的绘画语言，罗林斯以16世纪威尼斯画家的色彩风格将其带入了与众不同的境界当中。将自然作为一个核心元素，威尼斯画家们把注意力放在不对称的形状、高饱和度的色彩以及强调对角线的构成中。在罗林斯的作品中，明亮的蓝色占据的空间毗邻于饱和的红色旁，以强烈对比和一种抗衡关系体现了强大的不对称状态。强调对角线及多重节奏感的线条相互交汇，并且形状和线条让位于灵动的“负空间”，为观赏者在间隙之间提供了顿悟思考和遐想的空间。它蕴含了运动和静止的诗意。

这次展览的全部画作都反映了罗林斯在北京作为驻地艺术家时旅居海外的经历。置身于东方世界，并邂逅中国文化的隽永和韧性，使她产生了新的见解和生活感悟。进而催化了她艺术生涯的发展，激励她创作出了全新且成熟的作品。生活在中国期间，罗林斯了解了北京如何发展成为年轻艺术家表达自我的中心地带，也见证了蓬勃的工业发展如何改变了城市景观，以及现代化进程如何影响着这座古都。

在那段时间里，罗林斯内化了她观察到的北京城市景观的变化。她开始逐渐在作品中更具反思性地展现东亚审美。

landscape aesthetic. In doing so she developed a more distinctive voice, one that embraces the relationship between a reintegration and reinterpretation of that shifting landscape. Thus, Rollins' work, while underscoring her experiences, focuses on a sense of timelessness and nostalgia; the unseen that still exists in the flow of presence and absence; sorrow eliciting elements of bittersweet memory. What Rollins' work imprints for the viewer is a universal, emotional experience of loss as a result of expanded development. Gone is the sense of place and respite offered in public recreation spaces; life is lived in the memory of what was, what could be, what is, what will never be; poetic memories distilled through the medium of paint.

Rollins' work not only fuses the visual language of Eastern and Western cultures in line, space, and technique, her canvases evince the universal notion that art is a powerful conduit of truth about the experience, history, and emotional responses especially as they pertain to change. Rollins' work in response to living in Beijing represents the universal spirit of endurance, an acceptance of the inevitable in the face of reoriented identity, where life experienced in the changing landscape becomes residue, a thin palimpsest, annealed to memory after evaporation has drained the material substance. As a result, Rollins' work not only fosters dialogue on loss, identity, orientation, and beauty, her work authentically communicates a visceral relationship between the viewer and the artist.

于是形成了更独特的声音：包容了变迁带来的这种全新融入和重新阐述之间的关系。因此她的作品强调其自身体验的同时，关注着跨越时间概念的乡愁；不可见的实与虚的流动性；对苦乐参半的过往的追思。观众或许会从中感受到一种共通的情感体验：积极发展之后的一丝怅然若失。某些地理概念和局部公共空间中的喘息之所或许已经过去了，生活介于过往与现在之间。以画作为媒介重现那些充满诗意的记忆。

罗林斯的作品不仅通过线条、空间和技法融合了东西方文化的视觉语言，更展现了一种普世观念：艺术是反映经验、历史和情感的强大渠道，尤其在变化中。她的作品反映了生活在北京与别处共通的耐受精神：经历沧桑变化后，面对并接纳不可避免的身份变化，从而将物质的变化与流逝沉淀为一份追思。因此，她的作品不仅是关于失落、身份、方向和美的对话，更在于真正传达了观众和艺术家之间的内在关系。

Kathrine Page

The Gretchen Hupfel Curator of Contemporary Art  
The Delaware Contemporary

凯瑟琳·佩奇

Gretchen Hupfel 当代艺术策展人  
特拉华当代艺术馆



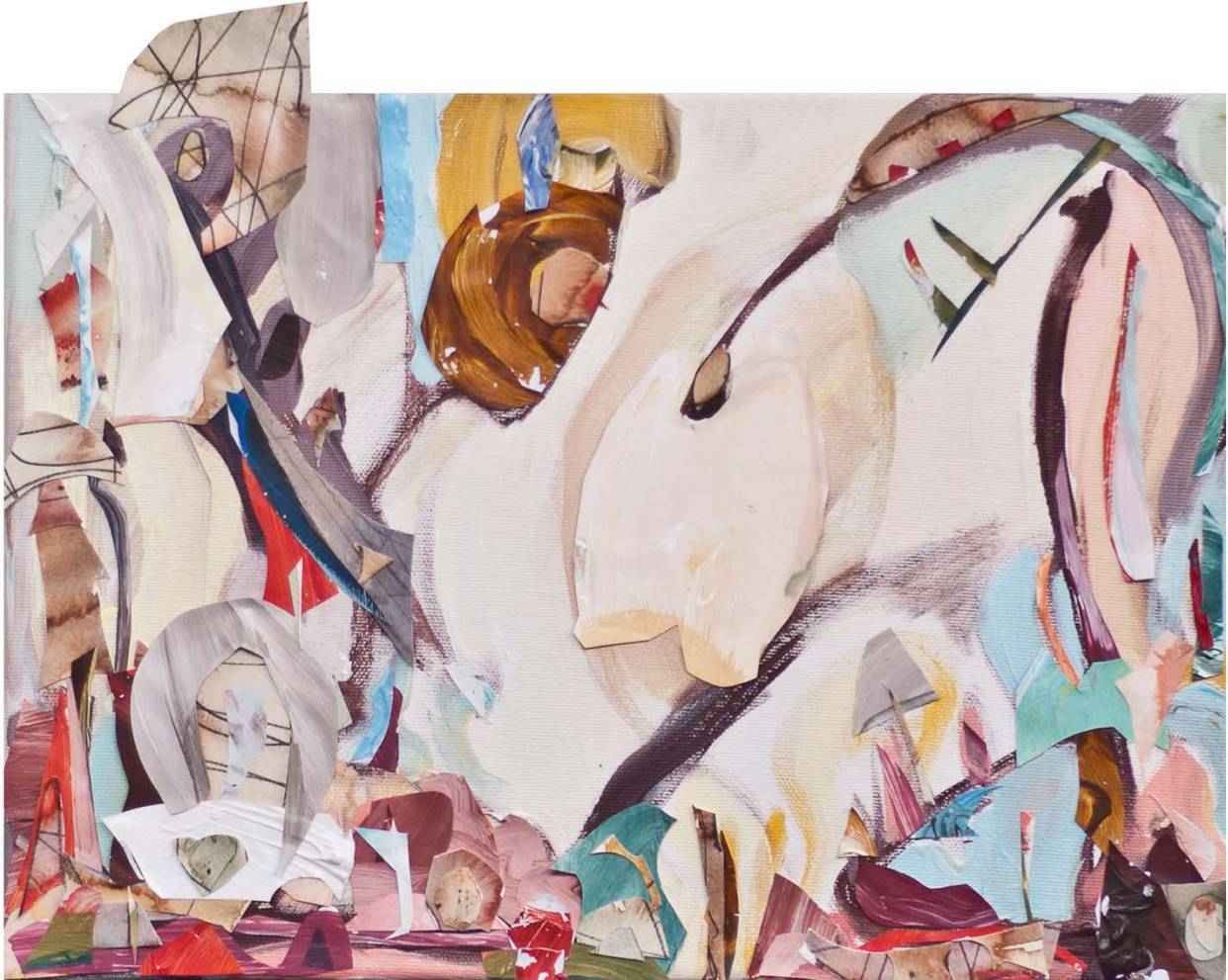




*Spring Dance*, 2017 | 30 x 36 inches (76cm x 92cm) | Acrylic on canvas and paper collage  
春天的舞蹈，2017 | 30 x 36 inches (76cm x 92cm) | 布面丙烯和纸张拼贴



*Improvisation*, 2017 | 16 x 20 inches (41cm x 51cm) | Acrylic on canvas and paper collage  
即兴, 2017 | 16 x 20 inches (41cm x 51cm) | 布面丙烯和纸张拼贴



*Secret*, 2017 | 12 x 16 inches (30cm x 41cm) | Acrylic on canvas and paper collage  
秘密, 2017 | 12 x 26 inches (30cm x 41cm) | 布面丙烯和纸张拼贴



*Baby Dance*, 2017 | 40 x 45 inches (103cm x 114cm) | Acrylic on canvas and paper collage

宝贝舞蹈, 2017 | 40 x 45 inches (103cm x 114cm) | 布面丙烯和纸张拼贴



*Summer Song*, 2017 | 30x 36 inches (76cm x 92cm) | Acrylic on canvas and paper collage  
夏日之歌, 2017 | 30x 36 inches (76cm x 92cm) | 布面丙烯和纸张拼贴



*Summer Jazz*, 2017 | 40 x 45 inches (103cm x 114cm) | Acrylic on canvas and paper collage  
夏日爵士, 2017 | 40 x 45 inches (103cm x 114cm) | 布面丙烯和纸张拼贴



*Dancing Off the Page*, 2017 | 20 x 32 inches (50cm x 82cm) | Acrylic on canvas and paper collage  
页中舞出, 2017 | 20 x 32 inches (50cm x 82cm) | 布面丙烯和纸张拼贴





*Celebration*, 2017 | 20 x 32 inches (50cm x 82cm) | Acrylic on canvas and paper collage  
庆祝, 2017 | 20 x 32 inches (50cm x 82cm) | 布面丙烯和纸张拼贴



*Piazza Santo Spirito*, 2017 | 40 x 45 inches (103cm x 114cm) | Acrylic on canvas and paper collage  
圣灵广场, 2017 | 40 x 45 inches (103cm x 114cm) | 布面丙烯和纸张拼贴



*Bosco I*, 2017 | 47 x 39.5 inches (120cm x 100cm) | Acrylic on canvas and paper collage  
博斯科 I, 2017 | 47 x 39.5 inches (120cm x 100cm) | 布面丙烯和纸张拼贴



*Bosco II*, 2017 | 47 x 39.5 inches (120cm x 100cm) | Acrylic on canvas and paper collage  
博斯科 II, 2017 | 47 x 39.5 inches (120cm x 100cm) | 布面丙烯和纸张拼贴



*Melody*, 2017 | 12 x 16 inches (30cm x 41cm) | Acrylic on canvas and paper collage  
旋律, 2017 | 12 x 16 inches (30cm x 41cm) | 布面丙烯和纸张拼贴



*Amusement Park*, 2017 | 16 x 20 inches (41cm x 51cm) | Acrylic on canvas and paper collage  
游乐园, 2017 | 16 x 20 inches (41cm x 51cm) | 布面丙烯和纸张拼贴



*What A Lady*, 2017 | 16 x 20 inches (41cm x 51cm) | Acrylic on canvas and paper collage  
女士啊, 2017 | 16 x 20 inches (41cm x 51cm) | 布面丙烯和纸张拼贴



*Breeze*, 2017 | 12 x 16 inches (30cm x 41cm) | Acrylic on canvas and paper collage  
微风, 2017 | 12 x 16 inches (30cm x 41cm) | 布面丙烯和纸张拼贴

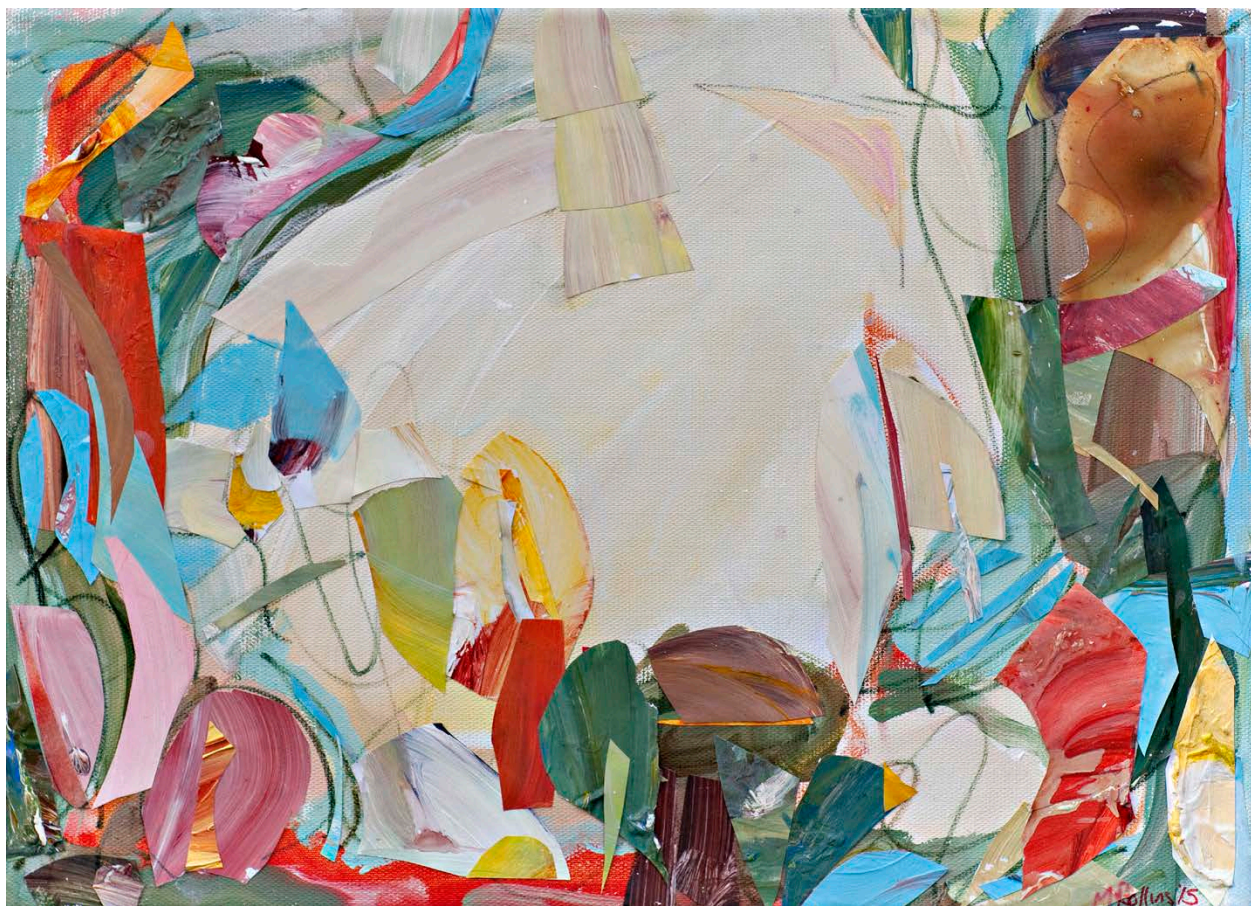




*All That Jazz*, 2015 | 16 x 20 inches (40cm x 50cm) | Acrylic on canvas and paper collage  
只有爵士乐, 2015 | 16 x 20 inches (40cm x 50cm) | 布面丙烯和纸张拼贴



*Do you think I am Bella?*, 2015 | 16 x 20 inches (40cm x 50cm) | Acrylic on canvas and paper collage  
你觉得我美吗? , 2015 | 16 x 20 inches (40cm x 50cm) | 布面丙烯和纸张拼贴



*Sunny*, 2015 | 12 x 16 inches (30cm x 40cm) | Acrylic on canvas and paper collage

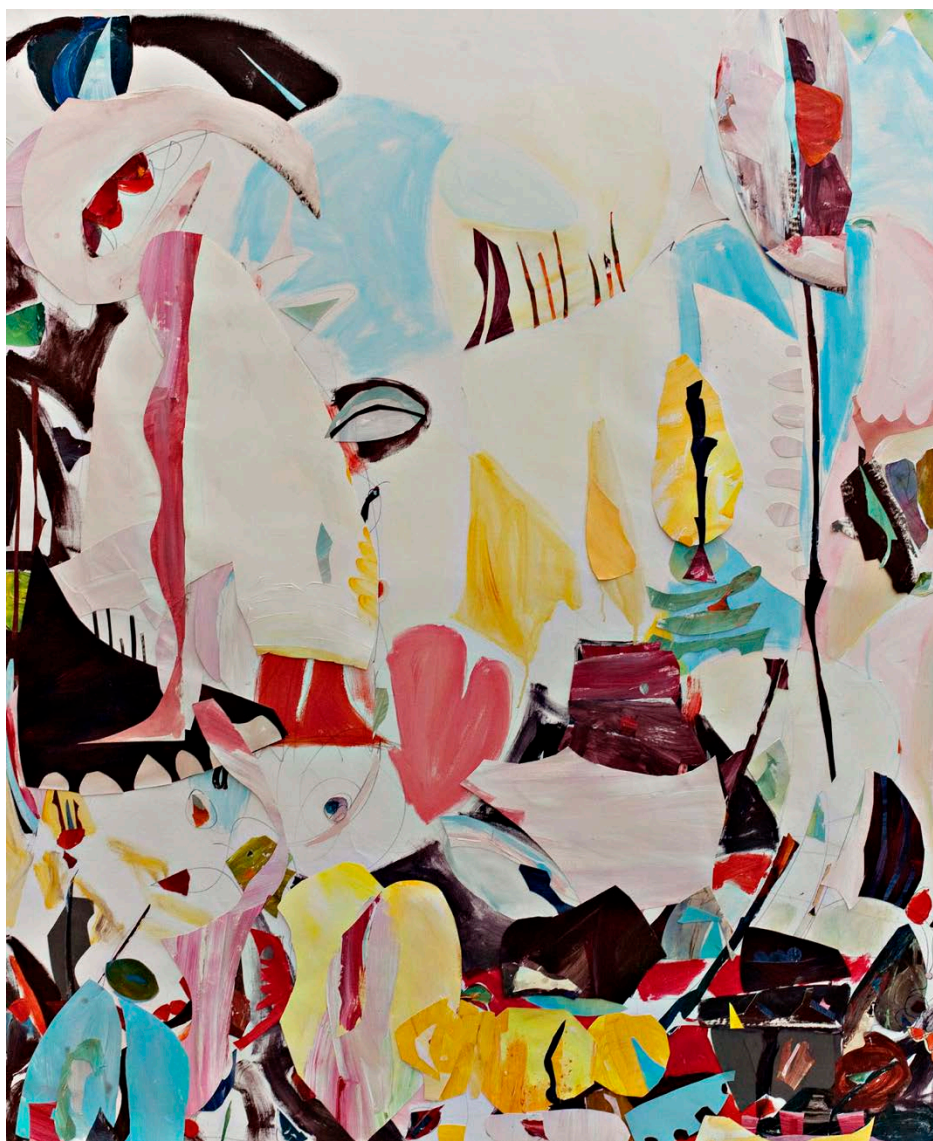
晴天, 2015 | 12 x 16 inches (30cm x 40cm) | 布面丙烯和纸张拼贴



*Tickle Me, Tickle Me*, 2015 | 12 x 16 inches (30cm x 40cm) | Acrylic on canvas and paper collage  
挠我，挠我，2015 | 12 x 16 inches (30cm x 40cm) | 布面丙烯和纸张拼贴



*Untitled, 2015* | 12 x 16 inches (30cm x 40cm) | Acrylic on canvas and paper collage  
无题, 2015 | 12 x 16 inches (30cm x 40cm) | 布面丙烯和纸张拼贴



*Bosco D'Amore*, 2017 | 72 x 60 inches (183cm x 152cm) | Acrylic on canvas and paper collage  
博斯科·德莫雷, 2017 | 72 x 60 inches (183cm x 152cm) | 布面丙烯和纸张拼贴



*Bel Vento*, 2017 | 72 x 180 inches (183cm x 457cm) | Acrylic on canvas and paper collage

贝尔·文托, 2017 | 72 x 60 inches (183cm x 457cm) | 布面丙烯和纸张拼贴

## Exhibition History and Bibliography

### Monique Rollins

Born 1980, Wilmington, DE

### Education

2006

M.S., History of Art and Design, Pratt Institute, New York

2005

M.F.A., Pratt Institute, New York

Certificate in Museum Studies, Pratt Institute, New York

2002

B.F.A., Syracuse University, Syracuse, NY

### Selected Solo Exhibitions

2017

*Monique Rollins: Eastern Poesia*, Tri Mission Art Gallery, American Embassy in Rome, Italy

2016

*Monique Rollins: Urban Jungle*, Shevchenko National Museum, Kiev, Ukraine

Monique Rollins, W.Ming Art, Art Central Hong Kong

2015

*Monique Rollins: Beijing Memory*, Nostalgia Paintings, Beijing American Center, Beijing

2014

*Monique Rollins: Oil Paintings and Works on Paper*, Andre Zarre Gallery, New York

2013

*Getting into Shape*, Great Neck Public Library, Long Island, NY

2012

*Monique Rollins: Oil Paintings*, Andre Zarre Gallery, New York

*Monique Rollins*, Metroquadro Arte, Rivoli, Italy  
*Getting into Shape*, Pierre S. DuPont Arts Center Gallery, Tower Hill School, Wilmington, DE

2009

*Boaconstrictor Landscape*, Grand Opera House, Wilmington, DE

2008

*Jamaica Nostalgia*, The Lower Gallery, Shoppes at Rose Hall, Montego Bay, Jamaica  
*Monique Rollins*, The River Tower, Wilmington, DE

2006

*Monique Rollins: Oil Paintings and Works on Paper*, Pierre S. DuPont Arts Center Gallery, Tower Hill School, Wilmington, DE

### Selected Group Exhibitions

2016

WhiteBox Art Center, 798 Beijing, China  
*Art Miami Context*, Metroquadro Gallery, Miami

2015

*Art Miami Context*, Metroquadro Gallery, Miami

2014

*Art Miami Context*, Metroquadro Gallery, Miami

2013

*Art Miami Context*, Metroquadro Gallery, Miami  
Emerge Art Fair, Metroquadro Gallery, Washington, DC  
*Principia Naturalia*, Castello Di Susa, Italy



2012

*Spring Salon*, Andre Zarre Gallery, New York  
*Winter Salon*, Denise Bibro Gallery, New York

2010

*New Wilmington Painting*, New Wilmington Art Association, Pierre S. DuPont Arts Center Gallery, Tower Hill School, Wilmington, DE

2007

*Ornament: Ho Hum All Ye Faithful*, BravinLee Programs, New York

2006

*Holiday Invitational Exhibition*, Broome Street Gallery, New York

### **Selected Bibliography**

Chen-Young, Leisha. "Art breathes." *The Style Observer*, March 30, 2008, 10-11.

Dongjie, Yan. "Capturing the color of spring in rapidly changing Beijing." *China Daily USA*, September 11-13, 2015, 10.

Milford, Maureen. "Bold, brash, and ambitious." *Signature Brandywine*, February 2010, 62-65.

"Monique Rollins Art Exhibit." *Out and About*, February 2008, 16.

Nardone, Mark. "Archmere alumna hits big time art scene." *Delaware Today*, August 2014, 2.

Reid, Denise. "Energetic colorful." *Jamaica Gleaner*, April 6, 2008, 1.

### **Collections**

Vice President Art Foundation, Washington, DC

Brandywine Building, Wilmington, DE

Buccini/Pollin Group, Inc., Wilmington, DE

Charles Cawley, Palm Beach, FL

Conmed Healthcare Management Inc, Hanover, MD

Gran Bahia Principe Hotel, Runaway Bay, Jamaica

Hercules Building, Wilmington, DE

Hotel Indigo, Fort Myers, FL

Iberostar Hotel, Montego Bay, Jamaica

Sangster International Airport, Montego Bay, Jamaica

## 展览历史和参考书目

### 莫尼克·罗林斯 (Monique Rollins)

1980年出生于特拉华州威尔明顿市

#### 教育背景

2006

毕业于纽约普瑞特艺术学院艺术史与设计史专业 (理学硕士)

2005

毕业于纽约普瑞特艺术学院 (艺术硕士)

获纽约普瑞特艺术学院博物馆研究专业资格证书

2002

毕业于纽约州雪城大学 (艺术学士)

#### 主要个展

2017

《莫尼克·罗林斯: 东方之诗》 / Tri Mission艺廊 / 美国驻罗马大使馆 / 意大利

2016

《莫尼克·罗林斯: 都市森林》 / 舍甫琴科国家博物馆 / 基辅 / 乌克兰

《莫尼克·罗林斯》 / W.Ming Art / 艺术中心 / 中国香港

2015

《莫尼克·罗林斯: 北京记忆, 怀旧绘画》 / 北京美国中心 / 中国北京

2014

《莫尼克·罗林斯: 油画及纸本作品》 / Andre Zarre画廊 / 纽约

2013

《成型》 / 大颈公共图书馆 / 纽约州长岛

2012

《莫尼克·罗林斯: 油画作品》 / Andre Zarre画廊 / 纽约

《莫尼克·罗林斯画展》 / Metroquadro Arte画廊 / 意大利蒂沃利

《成型》 / Pierre S. DuPont艺术中心画廊 / 塔山中学 / 特拉华州威尔明顿市

2009

《大蛇与风景》 / 大歌剧院 / 特拉华州威尔明顿市

2008

《牙买加怀旧》 / Lower画廊 玫瑰堂 / 牙买加蒙特哥湾

《莫尼克·罗林斯画展》 / River大厦 / 特拉华州威尔明顿市

2006

《莫尼克·罗林斯: 油画及纸本作品》 / Pierre S. DuPont艺术中心画廊 / 塔山中学 / 特拉华州威尔明顿市

#### 主要群展

2016

白盒子艺术馆 / 北京798 / 中国北京

《艺术语境》 / Metroquadro 画廊 / 佛里达州迈阿密市

2015

《艺术语境》 / Metroquadro 画廊 / 佛里达州迈阿密市

2014

《艺术语境》 / Metroquadro 画廊 / 佛里达州迈阿密市

2013

《艺术语境》 / Metroquadro 画廊 / 佛里达州迈阿密市  
Emerge艺术博览会 / Metroquadro 画廊 / 华盛顿特区

《自然法则》 / 狄苏萨城堡 / 意大利

2012

《春季沙龙》 / Andre Zarre画廊 / 纽约

《冬季沙龙》 / Denise Bibro画廊 / 纽约

2010

《新威尔明顿画展》 / 新威尔明顿艺术协会 Pierre S.

DuPont艺术中心画廊/ 塔山中学 / 特拉华州威尔明顿市  
2007  
《装饰：哼啊哈哈忠实的圣徒》/ BravinLee Programs画廊 / 纽约  
2006  
《假日邀请展》/ Broome Street 画廊 / 纽约

Gran Bahia Principe 酒店 (牙买加道遥海湾)  
Hercules 大厦 (特拉华州威尔明顿)  
Indigo 酒店 (佛罗里达州迈尔斯堡)  
Iberostar 酒店 (牙买加蒙特哥湾)  
桑斯特国际机场 (牙买加蒙特哥湾)

### 主要文献

Leisha Chen-Young, 《艺术会呼吸》, 《风格观察家报》, 2008年3月30日, 第10-11页。

Yan Dongjie, 《在瞬息万变的北京抓住春天的色彩》, 《中国日报(美国版)》, 2015年9月11-13日, 第10页。

Maureen Milford, 《大胆、鲁莽、野心》, 《布兰迪万标志》杂志, 2010年2月, 第62-65页。

《莫尼克·罗林斯艺术展》, 《Out and About》杂志, 2008年2月, 第16页。

Mark Nardone, 《一流艺术圈的阿什米尔校友》, 《今日特拉华》杂志, 2014年8月, 第2页。

Denise Reid, 《活力的色彩》, 《牙买加集锦报》, 2008年4月6日, 第1页。

### 作品收藏于

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Charles Cawley (佛罗里达州棕榈滩)

Conmed 医疗保健管理公司 (马里兰州汉诺威)



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