

Adria COLLINS

☎ (613) 789-7145

CURRICULUM VITÆ

EDUCATION

- 96-00 BFA with distinction, Studio Art Major,
Concordia University, Montréal QC •
- 94-96 Diplôme d'études collégiales in Fine Arts,
Sawson College, Montréal, QC •

SOLO EXHIBITIONS

- 2005 *DISLOCATION*, Dorval Cultural Centre,
Dorval, QC. •

- MRB Attorneys, Montréal, QC
- Tremor Fashions Inc., Montréal, QC
- Emergis Inc., Longueuil, Canada
- Intrawest Placemaking (Storied Places), Mont-Tremblant, Canada
- Nicholl Paskell-Mede Inc., Montreal, Canada
- Smart & Biggar/Fetherstonhaugh, Montreal, Canada
- TransForce, Saint-Laurent, Canada

GROUP EXHIBITIONS

- 2007 Adria Collins & Manon Labrosse,
Galerie St-Laurent + Hill, Ottawa ON
- 2004 Adria Collins & Shireen Kamran, Sandra
Goldie Gallery, Montréal QC
- 2004 43rd Toronto Outdoor Art Exhibition,
Toronto ON
- 2004 *Collective Visions III*, McClure Gallery,
Montreal QC
- 2004 *Les Femmeuses 2004*, Pratt & Whitney
Canada, Longueuil, QC
- 2004 *Undertow: Adria Collins & Lauren
Nurse*, Maison de la culture Marie-
Uguay Montréal QC
- 2003 *Sandra Goldie Gallery*, Nathan Phillips
Square, Toronto ON
- 2003 42nd Toronto Outdoor Art Exhibition,
Nathan Phillips Square, Toronto ON
- 2003 *Recollection: Adria Collins & Lauren
Nurse*, AWOL Gallery, Toronto ON
- 2003 *Les Femmeuses 2003*, Pratt & Whitney
Canada Longueuil, QC

SELECTED CORPORATE COLLECTIONS

- Beco Industries Ltd., Montréal, QC
- IMS Health, Montréal, QC



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ARTIST'S STATEMENT

The passions which belong to self-reservation turn on pain and danger;... they are delightful when we have an idea of pain and danger without actually being in such circumstances; this delight I have not called pleasure, because it turns on pain, and because it is different from ... positive pleasure. Whatever excites this delight, I call sublime.

Edmund Burke, 1795

My work emanates from the idea of self-preservation, in which I focus on the portrayal of the ever-changing landscape to give a sense of an exact moment in time that has been physically experienced. Medical visual documentation is of a similar nature, only of an internal world that cannot be seen under natural circumstances. In combining the imagery of inner landscapes with those of the exterior, I wish to convert the experience of a public space into a private one.

Public and private memories also merge in my work with the inclusion of text derived from newspaper articles that describe dramatic global events. Although they are public documents, these sources are often consumed in private and in familiar surroundings. The idea of "pain and danger without actually being in such circumstances" is at the core of this experience. My work combines the familiarity of local landscapes and the unfamiliar experiences described in the local papers with drawings of non-recognizable yet veritable maps in an attempts to create a transcendently sublimed atmosphere inspired by 19th century North American landscape paintings.