



CATHERINE WIDGERY
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EDUCATION

1975: Yale University, B.A.

1974: Tyler School of Art in Rome, Temple University. Junior year abroad.

SELECTED PUBLIC COMMISSIONS

2015: PASSING STORMS, Oregon State Hospital Junction City, OR, \$320,000

Two large courtyard installations Rain and Cloud that move with the wind and use weather as a metaphor for the complex and intangible workings of the mind. Working on the design team with mental health patients as well as architects, landscape architects and all the stakeholders.

2016: LIGHTSCAPE, Blair LRT Station Ottawa, Ontario, \$465,000

(In progress) Thirty-seven screens of dichroic glass "flags" flutter in the breeze as trains enter and exit the station, catching the light and color of the surroundings. Interactive lighting programs animate the environment at night. Project in partnership with cj fleury and BBB Architects.

2015: TIME'S SHADOW, Rideau Centre- Ottawa, ON., \$675,000

(in progress) Three enormous glass boxes with a total area of 11,000 square feet on the façades of the Centre. Etched images of trees and leaves alternate with stripes of clear glass in front of hybrid images of sky and forests throughout the seasons also cut into alternating stripes. As the viewer moves past and the etched lines alternately reveal and obscure one of the images, there is the perception of sky and forest fading in and out of view, creating the illusion of both depth and

2015–2014: WOVEN LIGHT, Northfield Uplands Park, Stapleton, CO, \$360,000

(in progress) WOVEN LIGHT is an outdoor room; the shadows, light and projected color make you more conscious of the sun and the breeze. From the outside, the dichroic glass between the slats reflects the sky and surrounding trees. Inside is like being in a kaleidoscope of moving colored lights as the sun shifts angle. Endlessly changing patterns of crisscrossing shadows and reflected light extend the impact of the art beyond its physical boundaries to create a shady refuge from the intensity of the prairie light.

2014: SKY VEIL, Ogden Juvenile Courthouse, Ogden, UT, \$180,000

(in progress) All the mullions of the façade of the building have panels of dichroic glass on the inside faces so that the visitors who enter the spaces will see the reflection of the sky and mountains behind and to the east through a veil of color. Boundaries are removed making the view limitless. The structure of the curtain wall is dematerialized leaving nothing between you and the sky.

2014: ARBOR WINDS, Stadium Bridge and State Street, Ann Arbor, MI, \$360,000

(In progress) Art elements on three separate sites create a gateway to the town. Etched glass and stone works with images of trees at two moments in time, blown by the wind. They are a metaphor for the energy and beauty of the town filled with mature trees planted by the founders and protected by the residents.

2014: FOREST LIGHTS, Oregon Zoo - Portland, OR, \$200,000

(In progress) A façade treatment and five towers 30' tall with dichroic glass "leaves" that move in the wind refer to light coming through the bamboo forests of Asia for the new Asian elephant area of the zoo.

2015: SKY CYCLES, BART Station at Warm Springs, Fremont, CA., \$984,000

(In progress) Sky Cycles weaves images from different times of day, different times of year and different points of view into single images that are in turn woven into the present moment, the actual sky from the point of each viewer.

2014: LEAVES OF WIND Collaborative design team work on 22 transit shelters and integrated art on the Mesa Corridor Rapid Transit System El Paso, TX., \$240,000

Each station has images of local flora woven through the sun screens grating in such a way that the images appear and disappear as one moves by. The works play with the notion of time and movement through space where the art has no mass and dissolves as an illusion.

2014: RIVER DRAGON (In progress) Metropolitan Council/Metro Transit commission for the Western Transit Station, \$187,000

Created for the Asian community who think of this as the "Little Mekong" area, the art reflects aspects of their culture using the image of the river and the dragon woven into the station architecture. Stainless steel. St. Paul MN

2014: RIPPLES - Raleigh Durham Airport, NC

A glass wall 50' long is transformed into a moving image of rain falling on the surface of water. Working with Rufus Butler Seder using his patented technique in a way never used before, depth and movement of light and color, expanding rings of water delight the visitors to the airport.

2012: CRYSTAL LIGHT (in progress) for the Airport Transfer Station Salt Lake City, Utah, \$589,000

The artwork engages all the glass in the station with laser etched images of water in its various states. The glass elevator tower is 60' high and treated on all sides. Stainless steel discs in the pavement catch the light as if flowing water. Programmed LED lighting creates shifting patterns and color throughout the station. Budget including glass and lighting credits \$589,000

2012: HALO exterior courtyard installation dichroic glass College Bourget, Rigaud, Quebec 8 x 6 x 6' stainless steel and dichroic glass. \$85,000

Interactive work with moving dichroic glass panels.

2012: MINDSHADOWS, for the New Republic and North Toronto Collegiate Designed for The New Republic development in Toronto. 20 x 10 x 10' North Toronto Collegiate Institute, \$294,165

It is a metaphor for the human brain where words are the form of thought. Made of perforated aluminum, this work is an engineering feat with no massive supporting structure despite its 20' height. It is dematerialized form that glows from the inside out with programmed lighting at night.

2010: CLOUDBREAK, commissioned by the City of Denver, 14 x 41 x 2' glass tubes, steel, stained glass and lights, \$250,000

The glass cloud form bulges through a metal grid as if pushing into the room with light and color. The wall is back lit by the sun and at night is luminous from the outside. Selected as one of the outstanding works of 2010 at the PAN Americans for the Arts conference.

2009: TIDAL SONG, Commissioned by the City of New Rochelle, New York. 120' x 14' x 10', blown glass, programmable lights, speakers and sound system with sensors. \$200,000. Akin to a wave of energy, Tidal Song creates an immersive, interactive environment for everyone. Pulses of light and color sweep across the bridge and curl up to the new Plaza. Tidal Song links New Rochelle's traditional connection to coastal waters with dynamic energies of 'now'. Nature's forms are woven in a language of technology. Water as a metaphor comes alive, inspiring life and energy. Pedestrians play the space of the bridge like a musical instrument, as they move through triggering sensors that create varying patterns of light and sound. At night the movement of pedestrians is visible to the world outside. 2012 Winner of the TGK "All You Need is Glass" competition in Europe.

2008: SHADOW PLAY, Commissioned by the City of Tempe and Valley Metro Rail at Lightrail station at 3rd and Mill in Tempe, Arizona. 20 x 40 x 120', etched glass and silk screened images, \$254,000.

Ghost shadows printed on the shade canopies overhead are revealed by the sunlight as it one were standing beneath desert trees that are no longer there. Two mesquite trees are etched onto vertical planes of glass. The ghostly image is dissolving light both with the sun in the day time with the lighting at night that shifts color subtly.

2007: HEAD IN THE CLOUDS, Global Arts Village, New Delhi, India. 34 x 16 x 20' Painted chiffon, steel. Cubes of translucent sky painting were first worn for a performance and then installed in the tall atrium of the main campus building. They tumble through space as if the sky had taken on form and entered the building.

2005: LIGHT STORM, Commissioned by Mesa Arts Center in Mesa, Arizona. Work covers an area of 27,000 square feet, stainless steel. \$120,000.

In this environmental work over 30,000 stainless discs are set into the stone paving as if they had fallen from the metal shade screens and a desert wind sent them swirling throughout the complex. The discs have no mass and the spiral and wave patterns are revealed through reflected light and color as the viewer moves through the space.

2004: LIGHT LINES, Commissioned by The Tree Museum, a sculpture park north of Toronto, Canada funded the Canada Council for the Arts. 18' x 14 x 10' stainless steel, nylon netting. At the waters edge, lines of light hang from a tree branch into the water and sway with the breeze. The light comes from the reflection of the water and in the sky on metal discs suspended in webbing. The lines dance and undulate in the wind and the discs shimmer in response to the breezes. As the color of the sky and water changes, so does the color of the light lines.

2003: LES MARCHES DU TEMPS, Commissioned by the Town of Mont Tremblant, Quebec. 8 x 18 x 54' Les Marches du Temps is a hybrid: part mountain landscape, part building. It echoes the long narrow site and sits like a building upon it. Yet when one enters this work, it also is a passage through a landscape. The work is comprised of two lines of overlapping bisected cones of varying radii. The flat outer edges form the walls of the structure 54' long, while the rounded conical forms create the mountain landscape within the house. The width of the stone structure is 18' and the highest peak is 10 feet.

2002: TRAIL OF DREAMS, TRAIL OF GHOSTS, New Mexico Commission for the Arts for the City of Santa Fe, New Mexico. Frenchy's Park \$138,000.

Two works are placed in parks along the route of the old Camino Real. In Frenchy's Park, two intertwining stone walls 44 feet in diameter represent the Native American and Spanish cultures that become intertwined as a result of the Camino Real. At the center open area five feet below grade, a mosaic of stone, glass, metal and concrete portrays the trail. At De Vargas Park, a dome of steel cut-outs casts the imagery of the belief systems of the two

cultures in light and shadow. This work was selected by the Americans for the Arts as one of the outstanding public art works of 2002.

2001-2: PASS THROUGH THE LAND, Metropolitan Stadium District, Denver, Colorado. 300' d., and five 28' tall towers, stone and steel respectively. \$525,000.

Winner of an international competition, this environmental work brings the textures, colors and forms of the Colorado mountains to a 300' diameter park in the form of a modified labyrinth. A second area has five 28 foot tall towers that suggest a grove of aspen trees. The silhouette of the aspen foliage is created from round stainless discs that tremble in the wind animating the grove with light and sound. Stone work 2001; Aspen Towers 2002.

1999: RIVER ARCH, Commissioned by The City of Winnipeg, Main Street and Norwood Bridges. stones of Mountainscape are 36" x 300' x 300', Aspen Towers are 28' x 11' x 11', stainless steel. \$365,000.

The largest art commission in Winnipeg's history, this work features an asymmetric stainless parabolic arch made of stainless steel mesh with the pixelated image of a harvested field created from tiny squares of stainless plate welded to the mesh. The arch rises from the bank of the river and plunges down between the bridges into the river. The work is the entry, the gateway to the city.

1999: BY HER OWN RADIANT LIGHT, private commission for Grace Church on the Hill, Toronto, Ontario. 9 x 5' x 3", platinum leaf, oxidized copper, \$12,000 Memorial wall sculpture: In the center of a circle of copper discs representing the phases of the moon, hundreds of fragments of platinum leaf covered metal are cut as fragments of light on water and installed as a reflection of moonlight streaming below the full moon as a wall relief.

1999: LA PLUIE DOUCE, Commissioned by Ministère des affaires culturelles du Québec for Le centre hospitalier Charles Lemoyne, Brossard, Quebec. 14' x 8' x 49' etched glass, steel. \$67,000 An environmental work where an eighty foot long etched glass roof over an access ramp casts patterns of concentric rings so that visitors are surrounded by the patterns of a light rainfall on water. The surrounding landscape echoes these same concentric rings through terracing and planting.

1999: LIGHT VIBRATION, The Glenn Gould Award, Commissioned by the Woodlawn Foundation for the Collection of the Glenn Gould Studio, Toronto 96 x 18 x 15" aluminum and marble with alcohol lamp. Given to Yo Yo Ma by the Glenn Gould Foundation in honor of an individual who has made an outstanding contribution to the world of music. A live flame behind an ultra thin marble disc, whose striations suggest the landscape of the Far North, illuminates the landscape and responds to the vibrations of music played in the presence of the work.

1999: LIQUID ECHO, H and R Developments, The Penrose Condominium Complex, 750 Bay Street, Toronto, Canada. 20 x 33 x 100' stone, stainless steel, aluminum and concrete.

\$100,000

Environmental work with wind driven 'waterfall' element. Paving, planting and seating all part of work.

1997-8: SWIFT CURRENT, Ministère des affaires culturelles du Québec, Centre d'accueil Monseigneur Coderre, Longueuil, Canada. Two elements: One of river 12 x 67' and the one of the city map 12 x 18' \$87,000 River designs taken from old topographic maps etched into the glass of the entrance hall and dining area.

1997: ATTENDRE LE CIEL, Lotto, Québec. 18" high x 4 x 4", Commemorative edition of 15 works in bronze and fabricated brass elements.

1996: LE VENT SE LEVE, Ministère des affaires culturelles du Québec 1% program, Hautes Etudes Commerciales (the Business School of the Université de Montréal), Québec. 20' x 15' bronze, aluminum and gold leaf \$120,000

Outdoor work made up of four bronze trees twenty feet high with an eight foot square gold leafed pyramid floating in their branches. Live vines grow up the bronze trees and the leaves become luminous when lit from below by intense flood lights at night.

1995: LE TEMPS PASSE, Ministère des affaires culturelles du Québec, 1% Program, Centre d'accueil de l'Assomption, Québec, 16' x 100' x 100' gazebo, copper, ceramic mosaic, concrete. \$67,000.

Outdoor work that includes 3202m of mosaic and a gazebo with a copper dome. Dappled leaf patterns are cast on the floor. It provides a shady area for the residents to sit in.

1994: NOS JOURS SONT COMME L'OMBRE QUE PASSE, Ministère des affaires culturelles du Québec, 1% Program, Ecole Chambly, Québec. 3 x 21 x 21' outdoor, bas-relief 24'x14' indoor, concrete. \$70,000 Outdoor project, concrete fossil form 21 feet in diameter, real fossils forms from 400 million years old specimens cast into the surface, indoor wall bas-relief 24 feet by 14 feet.

1994: CYCLES, Ministère des affaires culturelles du Québec, 1% Program, Ecole Ste. Julie, Québec. 45' x 14 x 14 interior cast aluminum and 7 x 24 x 60 outdoor, bronze, carved granite. \$80,000

Large, carved granite and cast bronze seedlings set in the landscape below the trees that actually drop the tiny seedlings each year. Indoors, a 45 foot high suspended work of floating bronze seedlings above an interior garden.

1993: OBJECTIVE MEMORY, The City of Ottawa National Competition, Ottawa City Hall, Ottawa, Canada, designed by Moishe Safdie. 12 x 60 x 60' bronze, aluminum, water. \$110,000

Outdoors, three elements of bronze and aluminum in a reflecting pool.

1992-3: PARADE, Ministère des affaires culturelles du Québec, Integration of Art and Architecture Program (1%), Ecole Emilie Gamlin, La Prairie, Québec. 8 sculptures approximately 12'h ea., bronze. \$80,000

1992: PASSING SONG, Commissioned for the International Symposium of Outdoor Sculpture, Lachine, Montreal, Canada. Dome 15' x 18' x 18', steel and concrete. \$26,000

1992: POINT DE DEPART, Ministère des affaires culturelles du Québec, Integration of Art and Architecture Program (1%), L'Île de Terrebonne, historic site, Québec. Outdoor sculpture that moves in the wind, 15 feet high, galvanized steel, wood. \$43,000

1991: MURMURS DE L'INFINIT, Ministère des affaires culturelles du Québec, courtyard in an elementary school on Île des Soeurs in Montreal. Steel and concrete \$27,000
The work includes a recessed amphitheater for seating and a confessional bench at the edge of a 'crack' which bisects the area of the courtyard.

1990: WIND BOWER, Commissioned by the Oakville Galleries national competition, Gairloch Gardens, Oakville, Ontario. 17'h outdoor sculpture that responds to the wind with delicate wind chimes, steel \$15,000

1990: WIND BOAT, Ministère des affaires culturelles du Québec Ville de Lasalle, Québec. 25'h outdoor kinetic sculpture, aluminum and steel. \$26,000

1990 ENFANCE EN SEQUENCE, Ministère des affaires culturelles du Québec, Integration of Arts and Architecture Program, Elementary School, Aylmer, Quebec. Outdoor 9 elements 10'high, perforated steel, \$36,000 Elements based on videos of a young child running cut from perforated metal and set behind a perforated metal screen so the images vibrate as the viewer walks by.

1989: CITY PEOPLE. Commissioned by The Royal Bank of Canada head office, Toronto, Canada. Outdoor, 15' x 100 x 32' \$100,000, Twenty over life-size moving silhouettes that are anamorphically distorted and turn in the wind.

1988: LE BON VENT, External Affairs Department of Canada, Canadian Embassy, Geneva, Switzerland. 15' etched brass wall sculpture. \$47,000

1987: JARDIN DES OISEAUX, Ministère des affaires culturelles du Québec, Integration of Art and Architecture program, Douglas Hospital, Montreal, Québec. 52' environmental piece with fountain. \$20,000

1985: WAITING FOR THE TRAIN, Ministère des affaires culturelles du Québec, CLSC St. Henri (Medical and Social Services Center), Montreal, Quebec. 22' steel mural. \$16,000

1983: ICARUS, McGill University, Montreal, Québec. Mobile, 30'x10'x12', steel and wood, \$6000

SOLO EXHIBITIONS

2007: Shadows and Windy Places, Gallery Stratford, Stratford, Ontario.

2005: Bit Memories, Schmucker Gallery, Gettysburg College, Gettysburg, PA and the Mississauga Art Gallery, Mississauga, Ontario.

2004: Nevertheless, Provincetown Art Association and Museum, Provincetown, Massachusetts.

2003: White Whispers, CIRCA, Montreal, Québec.

2002-03: Playthings, Buschlen Mowatt Galleries, Vancouver, British Columbia.

2002: White Whispers, Silas-Kenyon Gallery, Provincetown, Massachusetts.

Playthings, Koffler Center for the Arts and Edward Day Gallery, Toronto, Ontario

2001: ...All in Row, Silas-Kenyon Gallery, Provincetown, Massachusetts.

Lost Sense, Emison Art Center Gallery, Depauw University, Greencastle, Indiana

1999: Lost Sense, Moreau Galleries, St. Mary's College, Notre Dame, Indiana.

Lost Sense, Buschlen Mowatt Gallery, Vancouver, British Columbia.

1998: Lost Sense - An Installation by Catherine Widgery, Royal Ontario Museum, Toronto, Ontario.

1998: Lost Sense, Leo Kamen Gallery, Toronto, Ontario.

1994: Memory's Minefield, The Glendon Gallery, York University, North York, Ontario and the Leo Kamen Gallery, Toronto, Ontario.

1992-93: Collective Amnesia, The Gallery/Statford, Stratford, Ontario, MacLaren Art Center, Barrie, Ontario, Rodman Hall Arts Center, St. Catherines, Ontario, Koffler Center of the Arts, North York, Ontario, Tom Thompson Memorial Art Gallery, Owen Sound, Ontario, with the support of the Ontario Arts Council and the Ministry of Culture of Ontario.

1992: Galerie Clara Maria Sels, Dusseldorf, Germany, with two others.

1991: Corps Absent, Centre d'exposition CIRCA, Montréal, Québec.

1990: Absent Sea, Leo Kamen Gallery, Toronto, Ontario.

Private Spaces, Mississauga Art Gallery, Mississauga.

New Works - Catherine Widgery, Galerie Daniel, Montreal, Québec.

Uncertain Dwellings, Leo Kamen Gallery, Toronto, Ontario.
1988: Summer Winds, Ville de Mont-Joli. Organized by the Musée de Rimouski, Québec.
1987: Galerie Port Maurice, Ville de St. Léonard.
1986: Hooks-Epstein Galleries, Houston, Texas.
1979: Sweetbriar Gallery, Sweetbriar College, Sweetbriar, Virginia.
Saratoga Performing Arts Center, Saratoga Springs, New York.

GROUP EXHIBITIONS

2011: Pas de Deux Oeuvres et Objets Mis en Duo, Musée de Lachine, Lachine, Québec
2010: en verre, sous verre et...sans verre, Musée d'art contemporain de Montréal, Québec
2010: Lignes, Musée de Lachine, Lachine, Québec.
2008-9: Intrus/Intruders, Musée du Québec, Québec City, Québec.
2007: Art for Prabhat, New Delhi, India.
2006: Kiwi Sculpture Garden Project, Perth, Ontario
2005-06: El Bosque/The Forest, San Luis Potosí, México, Museo Federico Silva, Zacatecas, Museo Francisco, Gotilla de Bellas Artes, México City, Museo de Arte Contemporáneo, Oaxaca, Instituto de Cultura de México, San Antonio, Texas, St. John's College, Santa Fe, New México, Ernst & Young Plaza, Trizec Properties, Los Angeles, California, Yerba Buena Gardens, San Francisco, California.
2003: White Whispers, International Sculpture Center at Grounds for Sculpture, Hamilton, New Jersey.
2001: Artcité, Musée d'art contemporain de Montréal, Montreal, Québec.
2001: Les envahisseurs d'espace, Musée Lachine, Lachine, Québec.
2000-02: The 7th International Shoebox Sculpture Exhibition, University of Hawaii, traveling exhibition.
1998-00: Women Beyond Borders, travelling to over 36 countries as more than 200 women artists from around the world interpret the box, organized by the Women's Art Resource Center for the Toronto portion of the exhibit. Wilfred Lam Center, Havana, Cuba, Museo de Arte Contemporáneo de Oaxaca, Mexico, Akino Fuku Museum, Tenryu, Japan, Gallery One, Tokyo, Japan, Ireland, Tin Sheds Gallery, Australia, Santa Fe, New Mexico, Gallery Saigon, Saigon, Vietnam.
1997: Points de Suspension..., Centre d'exposition CIRCA, Montréal, Québec.
1995-98: Survivors in Search of a Voice, Royal Ontario Museum, Toronto, Ontario, Art Gallery of Nova Scotia, Halifax, Mackenzie Art Gallery, Regina, Saskatchewan, Beaverbrook Art Gallery, Fredericton, New Brunswick, Thunder Bay Art Gallery, Thunder Bay, Ontario, Mayo Clinic, Rochester, Minnesota, also travelling to Philadelphia, Las Vegas, Atlanta, and Detroit.
1995: Libre Echanges, Musée d'art de Joliette, Joliette, Québec.
1995: The Common Hand, Leo Kamen Gallery, Toronto, Ontario.
1993: Outre-Terre Brussels City Hall in cooperation with the Délégation générale du Québec en Belgique and the Galerie La Venerie and the Galerie Alexandra Monett de Watermael-Boitsfort, Brussels, Belgium.
1992: Aux Quatre Vents, organisé par le Centre des arts contemporains du Québec B Montréal, Montréal, Québec.
1991-92: Socrates Sculpture Park, Long Island City, New York
1991: Espace Privés, Maison Hamel-Bruneau, Ste. Foy, Québec.
1990: Expressions plurielles, Musée du Québec, Québec.
Leo Kamen Gallery, Toronto, Ontario.
1989: Espace-Mur, Galerie Frédéric-Palardy, Montréal. Organized by sculpture magazine Espace.
Dieux et Diables, Centre d'exposition CIRCA, Montréal.
1989: Sculpture: Six Artists from Quebec, Leo Kamen Gallery, Toronto, Ontario.
Sculpture 89, Galerie Daniel, Montréal, Québec.
1988: Sculpture 88, Galerie Daniel, Montréal, Québec.

Dix Artists...La Terre, Centre d'exposition CIRCA, Montréal, Québec. Inaugural exhibition.
L'artiste au jardin, Musée de Rimouski, Rimouski, Québec.
1986-7: Québec en 3-D, Centre Georges Pompidou, Paris, France, juried. Organized by the Délégation culturelle du Québec. Travelling exhibition in Québec.
1986: Cantor/Lemberg Gallery, Birmingham (Detroit), Michigan.
Galerie du Musée, Musée du Québec, Québec.
Oh what a relief!, Martina Hamilton Gallery, New York.
1985: Regards, Place du Parc, Montréal, sponsored by the Ministère des affaires culturelles du Québec.
1985: Fun de mental, Parasol Gallery, Sag Harbor, New York.
Confrontation 85, Centre Claude Robillard, Montréal, Québec, Organized by the Conseil de la Sculpture du Québec.
Tout l'art du monde, Université du Québec B Montréal, sponsored by the Ministry of Cultural Communities and Immigration. Travelling exhibition in Québec.
1984: Introductions; Davidson, Kaufman, Widgery, Hooks-Epstein Galleries, Houston, Texas.
1981: Concordia Biennale, Concordia University Art Gallery, Montreal, Québec.

AWARDS, HONORS AND RESIDENCIES

2014: CODAworx 100 Best videos
2012: First Prize (Tidal Song), TGK 2012 International Competition
2011: PAN/Americans for the Arts selection of Cloudbreak outstanding artwork at 2011 conference
2006: Canada Council for the Arts, Travel grant and Project grant.
Fellowship at the Global Arts Village, New Delhi, India.
2002: Elected member of the Royal Canadian Academy of Arts.
1998: Aide aux Artistes Professionnels, A Grant, Conseil des Arts et lettres du Québec.
Long term.
Merit Award for excellence in design by The Advertising and Design Club of Canada for the Lost Sense catalogue.
1996: Aide aux Artistes Professionnels, A Grant, Conseil des Arts et lettres du Québec.
Long term.
1994: Aide aux Artistes Professionnels, A Grant, Conseil des Arts et lettres du Québec.
Long term
1991: Aide aux créateurs, A Grant, Ministère des affaires culturelles du Québec. Short term.
1990: Aide aux créateurs, A Grant, Ministère des affaires culturelles du Québec. Short term.
1987: Soutien à la Création grant by the Ministère des affaires culturelles du Québec. Long term.
1979: Fellowship at Yaddo, Saratoga Springs, New York.
1978-9: Fellowship at the Virginia Center for the Creative Arts, Sweetbriar, Virginia.
1978: Fellowship at the Millay Colony, Austerlitz, New York.
1975: Cum Laude & Special Distinction in Fine Arts, Yale University.
Walker Prize, Fine Arts Faculty, Yale University.

SELECTED COLLECTIONS

Canada Council Art Bank
Musée du Québec
Musée d'art contemporain, Montréal, Québec
Concordia University Collection, Montreal, Québec
Musée Régionale de la Côte nord
Musée de la Ville Lachine
Musée d'art de Joliette
Microsoft
The Gallery Stratford

Wilfred Laurier University
Algoma Art Gallery
Royal Bank of Canada, Toronto, Canada
McGill University, Montreal
Nova Steel, Montreal, Quebec
McDonald's Corporation, Montreal, Quebec
McMaster Meighen, Montreal, Quebec
Roy Heenan of Heenan Blaikie, Montréal, Quebec
Stikeman Elliott, Montreal, Quebec
Ministry of Cultural Communities and Immigration, Quebec
Centre d'arts d'Orford, Mt. Orford, Quebec
Skidmore College, Saratoga Springs, New York
Goodwin, Dannenbaum, Littman & Wingfield, Houston, Texas
Fine Arts Planning Group, Boston, Massachusetts
GEM Agencies, Houston, Texas
Falick-Klein\Architects, Houston, Texas
Virginia Center for the Creative Arts, Sweetbriar, Virginia
Robert Feldman of Parasol Press, New York, N.Y.

CATALOGUES , BOOKS AND FILM

2010: Lignes, Musée de Lachine, Lachine, Québec
2008: The Art of Placemaking: Interpreting Community Through Public Art, Ronald Lee Fleming
2008: Intrus/Intruders, Musée du Québec, Québec.
2007: Art for Prabhat, New Delhi, India.
2005: El Bosque/The Forest, escultura/sculpture, Qualitas, essays by Alburto Ruy Sanchez, Mary Schneider Enriquez, Exequiel Ezcurra, William McKibben, Mexico City, Mexico.
2004: Tree Museum, Water, Wood and Light, by Rysard Litwiniuk, Ruskoka, Ontario.
La Sculpture et Le Vent, Femmes Sculpteures au Québec, Serge Fisette, Montreal, Québec.
2002: Playthings, Koffler Gallery, essays by Carolyn Bell Farrell and Kyo Maclear, Toronto, Ontario.
2001: Artcite: Quand Montreal Devient Musée, Musée d'art contemporain de Montreal, forward by Marcel Brisebois, Montreal, Québec.
2000: Centre Des Arts Contemporains Du Québec, forward by Dominique Rolland, director of the center, Montreal, Québec.
The 7th International Shoebox Sculpture Exhibition, forward by Tom Klobe, Director of the University of Hawai'i Art Gallery, Honolulu, Hawai'i.
1998 Lost Sense: An Installation by Catherine Widgery, Forward by Howard Collinson, essay by John Kissick, Institute of Contemporary Culture, Royal Ontario Museum.
Lost Sense, the video by Carl Bessai and Raven Media Production, with support by BRAVOFact.
1995: Memory's Minefield, Glendon Gallery, York University.
1994: Hidden Values, Contemporary Canadian Art in Corporate Collections, by Robert Swain, published by Douglas and McIntyre, Vancouver/Toronto, p. 110 and 153.
1993: Outre-Terre, Montreal/Brussels, text by Jean Dumont, Centre d'exposition CIRCA, Ministère des Affaires Culturelles du Québec and Conseil des arts de la Communauté urbaine de Montreal.
1992: Ceux Qui Ont Le Pas Léger Meurent Sans Laisser De Traces, un film de Bernard Émond en collaboration avec Catherine Widgery, Téléfilm Canada, SOGIC, Radio-Québec, Gagnant du Prix André Leroux de l'AQCC et the 1993 Golden Sheaf Award Best Documentary.
Collective Amnesia, text by John Grande, Gallery/Stratford. Stratford, Ontario with the support of the Ontario Arts Council.

Kunst aus Québec/Canada, Galerie Clara Maria Sels in collaboration with the Ministère des Affaires Culturelles du Québec and the German federal government.
La Décennie de la Métamorphose, Musée du Québec, Québec.
1990: Sculpture: Séduction 90, Québec Sculpture Council, Québec.
1989: Private Spaces, text by Elizabeth Wood, The Mississauga Civic Center Art Gallery.
1988: L'artiste au jardin, Rimouski Museum, Québec.
Dix artistes...la terre, CIRCA Exhibition Center, Montréal, Québec.
1985: Regards, Ministry of Cultural Communities and Immigration, Québec.
Tout l'art du monde, Ministry of Cultural Communities and Immigration, Québec.

PRESS

2015: "Leaves of Wind" featured in "designboom" March 05, 2015
"Mindshadows" featured in CODAmagazine's March issue "The Written Word II", 25 top-curated projects in Art and Design.
"Crystal Light" featured in CODAmagazine's January issue "Light as Art II", 25 top-curated projects in Art and Design.
2014: "Ripples" featured in CODAmagazine's September issue "Waterforms", 25 top-curated projects in Art and Design.
"River Dragon" featured in CODAworx article: Train Stations, Artwork, and Minnesota's Largest Public Project July 16, 2014.
2013: The Influence of Architecture and Urban Design on Citizens, Helene Quesnel, Montreal Centre-Ville, Hiver 2013, pp 46-48.
2012: Cool Finds: Undersea at 23' Above New Rochelle, Diana Marszalek, The Loop 18
January 2010 Montréal ville de verre brillera de mille feux en 2010, Isabella Paré, Le Devoir, 26 juillet
Catherine Widgery Cloudbreak/Lichteinfall, Wolfgang Schmolders, Glashaus/Glass House, 4/2010, pp16-17 Commissions, Elizabeth Lynch, Sculpture, Volume 29, #2, pp. 22
2008: Reviews, Shadows and Windy Places, Donald Brackett, Canadian Art, Winter 2007, pp. 109-110
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