

widgery studio

CATHERINE WIDGERY
PO Box 400452, Cambridge, MA 02140
Cell (508) 237-1660
catwidgery@gmail.com
www.widgery.com

EDUCATION

1975: Yale University, B.A. Cum Laude & Special Distinction in Fine Arts, Walker Prize, Fine Arts Faculty, Yale University

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

SELECTED PUBLIC COMMISSIONS

2024: MURMURS FROM INFINITY, Google's Main Campus, Sunnyvale, CA. Swirling mesh forms hang beneath the limbs of the majestic Canary pine trees on the site. Inspired by the forms of murmuration and particle physics, the forms suggest our interconnection with vast unknowable forces around us as suspended discs move in the wind to catch light.

2023: RESTLESS SEA/RESTLESS SKY, Charlotte International Airport, Charlotte, North Carolina etched glass images of waves and clouds on louvers creating the illusion of vast open seas and skies in two underground 100' long walkways, (in progress) \$638,525

2023: New Project, Christus Headquarters, Dallas, TX. A curved wall of transparent colored glass tubes embraces a small presentation area as if a brilliant wave is swelling into the large open space of the main hall.

2024: PRISMATIC, Sound Transit Light Rail, Federal Way Station, Federal Way, WA: environmental transformation of architectural environment with arcs and vertical pieces of dichroic glass integrated into the mullion structure of the station (in progress) \$563,000

2024: WIND VEIL, Burnaby, Tailor Macron Building, British Columbia, kinetic work with dichroic 'flags' that move in the wind creating points of light in front of the abstracted image of light on water laser etched into the façade glass. (in progress) \$306,098

2023: INTERFACE, Student Innovation Center, Iowa State University, Integrated artwork in two entryways and an interior courtyard where an anemometer translates the wind patterns to 1000's of LED lights embedded in overhead screens, revealing the unseen wind in a light show that can be seen from throughout the building. \$469,587

2021: URBAN FABRIC, YC Condo Building, Toronto, ON Using a language of repeated horizontals, lines of glass wrap the building in a 'fabric' of syncopated patterns. The colors provide a counterpoint to the muted palette of the building to suggest a lively interior life within the complex. \$410,000

2018: LEADING LIGHTS, K Street Gateway Project, Washington, DC, \$480,000 Commissioned by the Golden Triangle District, the 34 triangular dichroic columns bring color, light and animation to the full length of the 2100 block of K St. at night, becoming lantern beacons.

2018: LIGHTSCAPE, Blair Station LRT Station Ottawa, Ontario, \$465,000
Thirty-seven screens of dichroic glass “flags” move in the breeze as trains pass, catching the light and color of the surroundings. Project in partnership with cj fleury and BBB Architects.

2018: WOVEN LIGHT, Northfield Uplands Park, Stapleton, CO, \$360,000
Woven Light is an outdoor room creating a shady refuge from the intensity of the prairie light. From the outside, the dichroic glass between the slats reflects the sky and surrounding trees. Inside, it is like being in a kaleidoscope of moving colored lights.

2017: DETERMINISTIC CHAOS, Tate Science Building, University of Minnesota, \$225,000
Interior and exterior screens of moving squares reflect and project color and light animating the spaces around them. Binary scientific codes embedded in the screens are puzzles for the public.

2017: SKY CYCLES, BART Station at Warm Springs, Fremont, CA., \$1,185,000
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 and the actual sky. “BART Warm Springs Station, featuring Widgery Studio’s *Sky Cycles* was honored with the California Transportation Foundation (CTF) Project of the Year award.”

2016: TIME’S SHADOW, Rideau Centre - Ottawa, ON., \$3,000,000
Three block-long 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 and hybrid images of sky and forests throughout the seasons. As the viewer moves past, there is the perception of sky and forest shifting in and out of view.

2016: ARBOR WINDS, Stadium Bridge and State Street, Ann Arbor, MI, \$360,000
Art elements on three separate sites create a gateway to the town. Etched glass works with images of trees at two moments in time, blown by the wind.

2016: FOREST LIGHTS, Oregon Zoo - Portland, OR, \$200,000
A façade treatment on Forest Hall 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: PASSING STORMS, Oregon State Hospital Junction City, OR, \$320,000
Two large courtyard installations, Rain and Cloud, move with the wind and use weather as a metaphor for the complex and intangible workings of the mind. ***Americans for the Arts PAN Awards Outstanding Public Arts Projects of 2015. Winner CODAwards 2015 for Healthcare.***

2015: SKY VEIL, Ogden Juvenile Courthouse, Ogden, UT, \$180,000 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 see the breathtaking reflection of the sky and mountains outside through a veil of color.

2014: LEAVES OF WIND Mesa Corridor Rapid Transit System, El Paso, TX, \$240,000. 22 transit shelters and integrated art on the Mesa Corridor. 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. ***Winner CODAwards 2015 for Transportation***

2014: RIVER DRAGON Minneapolis, St. Paul, MN, \$187,000. This Metropolitan Council/Metro Transit Station was created for the Asian community who think of this area as the “Little Mekong”. The art reflects aspects of their culture using the image of the river and the dragon woven into the station architecture. Stainless steel.

2014: RIPPLES - Raleigh Durham Airport, NC, \$75,000
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, 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. Programmed LED lighting creates shifting patterns and color throughout the station.

2012: HALO College Bourget, Rigaud, Québec, \$85,000. The interactive stainless steel and dichroic glass artwork is located in a primary school courtyard. The turning dichotic glass panels reflect the sky, children and landscape around.

2012: MINDSHADOWS, North Toronto Collegiate, Toronto, Ontario, \$294,000. Created for the New Republic and North Toronto Collegiate, 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 a dematerialized form that glows from the inside out with programmed lighting at night.

2010: CLOUDBREAK, Denver Justice Center, Denver, CO, \$250,000. Commissioned by the City of Denver. The glass cloud form, made up of over 12,000 glass tubes, 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 within. ***Winner of the Americans for the Arts Award as one of the outstanding public art works created in 2010.***

2009: TIDAL SONG, New Rochelle, New York, \$200,000. Tidal Song creates an immersive, interactive space on a pedestrian bridge at the Trump Tower. Pedestrians ‘play’ the bridge like a musical instrument, as they move through, triggering sensors that create varying patterns of light

and sound that sweep across the bridge. 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, Light Rail Station, Tempe, Arizona, \$254,000. Ghost shadows printed on the shade canopies overhead are revealed by the sunlight as if one were standing beneath desert trees that are no longer there. A ghostly image of two mesquite trees is etched onto vertical planes of glass.

2007: HEAD IN THE CLOUDS, Global Arts Village, New Delhi, India. 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 pixilated 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 Ministere 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 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, Quebec. 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

2022: Sky/Sea, Galeria Panza Verde, Antigua, Guatemala

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

2016, Plié and Lux Lucius in the exhibition "Fragmented Realities" International Art and Architecture Festival, Venice, Italy

2016: Plié in the exhibition "In search of the Light of the World" that is sponsored by Glasmalerei Peters Studio of Germany for the Centre Du Virail in Chartres France.

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 Contemporaneo, 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 Contemporaneo de Oaxaca, Mexico, Akino Fuku Museum, Tenryu, Japan, Gallery One, Tokyo, Japan, Ireland, Tin Sheds Gallery, Australia, Sana 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 □ 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 – 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

2018: "BART Warm Springs Station, featuring Widgery Studio's Sky Cycles was honored with the California Transportation Foundation (CTF) Project of the Year award."

2018: CODAwards Merit Award: Best Projects Transportation **Sky Cycles**

2016: CODAwards Merit Award: Best Projects 2016 **Sky Veil**

2015: Americans for the Arts PAN Awards: Outstanding Public Arts Projects of 2015 for **Passing Storms**

CODAwards: Leaves of Wind selected as top public art project in Transportation

CODAwards: Passing Storms selected as top public art project in the Healthcare 2014:

CODAworx 100 Best videos: Crystal Light

2012: TGK 2012: International Competition, First Prize for **Tidal Song**

2011: PAN/Americans for the Arts: **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.

2003: PAN/Americans for the Arts: **Trail of Ghosts/Trail of Dreams**, outstanding artwork at 2003 conference

2002: Royal Canadian Academy of Arts: Elected member

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 Quebec
Musée d'art contemporain, Montréal, Québec
Concordia University Collection, Montreal, Quebec
Musée Regionale de la Cote 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 Quebec, 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 Quebec, Serge Fiset, Montreal, Québec.

2002: Playthings, Koffler Gallery, essays by Carolyn Bell Farrell and Kyo Maclear, Toronto, Ontario.

2001: Artcite: Quand Montreal Devient Musee, Musee d'art contemporain de Montreal, forward by Marcel Brisebois, Montreal, Québec.

2000: Centre Des Arts Contemporains Du Quebec, 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 Leger 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.

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