

CATHERINE WIDGERY

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#### EDUCATION

- 1975 **Yale University**, B.A.  
1974 Tyler School of Art in Rome, **Temple University**. Junior year abroad.

#### 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

- 2008-2009 *Intrus/Intruders*, **Musee du Quebec**, Quebec 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 à 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.

#### SELECTED PUBLIC COMMISSIONS

- 2010 *Cloudbreak*, commissioned by the **City of Denver**. 14 x 41 x 2' glass tubes, steel, stained glass  
and lights. 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.  
\$250,000  
*Mindshadows*, commissioned by **New Republic** and **North Toronto Collegiate** perforated  
stainless steel, \$276,000 Layers of words cut from the perforated stainless appear to float and  
dissolve in the light; knowledge and rational thought in provocative combinations.
- 2009 *Light Gate*, commissioned by the **Town of Cary**. 12 x 16 x 18' stainless steel. This shade

- structure design is based on the growth pattern of the loblolly pine cone. Cary was founded when the lumber industry was cutting down the loblolly pine trees at this site. \$117,000
- 2008 *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.
- 2008 *Shadow Play*, Commissioned by the **City of Tempe** and **Valley Metro Rail** at the Light Rail Station at 3<sup>rd</sup> 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 if 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 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
- 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*, **Ministere 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.
- 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*, **Ministere 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*, **Ministere 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 320<sup>2</sup>m 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 Qui Passe*, **Ministere 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*, **Ministere 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*, **Ministere 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*, **Ministere des affaires culturelles du Québec, Integration of Art and Architecture Program (1%)**, L'Ile de Terrebonne, historic site, Quebec. Outdoor sculpture that moves in the wind, 15 feet high., galvanized steel, wood. \$43,000
- 1991 *Murmurs De L'Infini*, **Ministere des affaires culturelles du Québec**, courtyard in an elementary school on Ile 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*, **Ministere 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'h 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*, **Ministere 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*, **Ministere 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

#### AWARDS, HONORS AND RESIDENCIES

- 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 □ 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, Montreal, 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

- 2008 *Intrus/Intruders*, **Musee 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 Fisette, 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 7<sup>th</sup> 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 Quebec and Conseil des arts de la Communaute 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**.  
*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*, **Quebec 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**, Montreal, Québec.

1985 *Regards*, **Ministry of Cultural Communities and Immigration**, Québec.

*Tout l'art du monde*, **Ministry of Cultural Communities and Immigration**, Québec.

PRESS REVIEWS

2008 Reviews, *Shadows and Windy Places*, Donald Brackett, **Canadian Art**.

2007 *Curtain Call for Stratford Art*, Peter Goddard, **Toronto Star**, 25 Aug.

2005 *Bit Memories is an Electrifying Experience*, Amy Ticer, **The Gettysburgian**, 14 April, 2005, p. 11-12.

*Catherine Widgery's Nevertheless*, Rich McKown, **Art New England**, Dec/Jan, p.17.

*Reviews: Catherine Widgery, Provincetown, Massachusetts*, Sue Harrison, **Sculpture**, March, p.73-74.

2004 *With a Trace, Catherine Widgery*, **Landscape Architecture**, Sept, p.124-129.

*Catherine Widgery: Nevertheless*, Cate McQuaid, **The Boston Globe**, 2 July, p.14.

*Finding Order in a World Gone Mad*, Sue Harrison, **Provincetown Banner**, 24 June, p. 41-42.

2003 *Trail of Dreams, Trail of Ghosts*, **The Santa Fe New Mexican**, 26 June, p. 1.

*Hands On Art*, **Albuquerque Journal**, 26 June, p. 1.

*Pass Through the Land*, **Espace/Sculpture**, Summer, p. 43.

*Filiations*, Lyne Crevier, **Vie Des Arts**, Vol. 190 Printemps, p. 75-76.

*Recent Projects*, **Public Art Review**, Vol. 14, No. 2, Spring/Summer, p. 44-45.

*Commissions*, Angela Melkisetian, **Sculpture**, May, Vol. 22, No. 4, p. 30.

*Stainless and Shimmering (cover story)*, Catherine Widgery, **Landscape Architecture**, Feb volume 93, number 2, p. 24-26.

2002 *Small is Beautiful*, **The Maui News**, Paul Janes Brown, 22 Dec, p.1.

*Shedding light on the tensions of intimacy: Towers of light*, Catherine Widgery, *White Whispers*, Cate McQuaid, **The Boston Globe**, 30 Aug, p. C15.

*Provincetown Rebounds*, Eileen Kennedy, **artsMEDIA**, Summer, p. 20-22.

*Catherine Widgery*, Kyo Maclear, **Canadian Art**, Summer, p. 76-77.

*A Red Ringer*, Heather Hammatt, **Landscape Architecture**, May, p. 20.

*Perfect Fit* Christian Hamm, **Concord Monitor**, 4 April, p. D1.

*Surrealism Lite and Tight*, Sarah Milroy, **The Globe and the Mail**, 19 Feb, p.R3.

- Great Leaps of Imagination*, Peter Goddard, **The Toronto Star**, 24 Jan, p.30.
- Forces of Nature, **Where: Toronto**, Betty Ann Jordan, Jan p.18-19.
- 2000 **The Sciences**, Nov/Dec 1998 p. 8, Jan/Feb, p. 10, Nov/Dec, p. 8.
- Commissions*, by Lori Wallace, **Sculpture**, volume 19, May, p. 17.
- Unnatural Tales of Catherine Widgery* (cover story) by Paula Gustafson, **World Sculpture News**, Hong Kong, volume 5, Summer, p. 48-51.
- 1999 *More than Museum Pieces*, by Robin Laurence, **The Georgia Straight**, Vancouver, B.C. 25 Feb- 4 March, p. 69.
- 1998 *Bridge Art Commanding*, Morley Walker, **Winnipeg Free Press**, 25 Sept, p. D7.
- Lost Sense* by John Grande, **Sculpture**, (cover story), July/Aug, p. 42-47.
- Catherine Widgery - Sensations retrouvées/Lost Sense* by Virginia MacDonnell, **ESPACE**, (cover story) Summer, p. 15-19.
- Dream Works* by Donald Brackett, **Canadian Art**, Summer, p. 86.
- Le sensationnalisme des sensations* by John Grande translated by Monique Crépault, **Vie Des Arts**, Spring, p. 60-63.
- Weird Artifacts and Warhol*, by Dorota Kozinska, **The Gazette**, 21 March, section J, p.5.
- Widgery's Wonderous Widgets*, by Gillian Mackay, **The Globe and Mail**, 14 Feb, p. C14.
- Catherine Widgery, raider of the lost archives*, by Christopher Hume, **The Toronto Star**, 19 Feb, p. K8.
- Catherine Widgery livens up the ROM*, by Deirdre Hanna, **NOW**, 12-18 Feb, p.75.
- Visions of Grandeur*, by Betty Ann Jordan, **Where Toronto**, Feb, p. 18.
- Lost Sense*, by Nelda Rogers, **Azure**, Jan/Feb, p. 12.
- Un pont entre les sciences naturelles et l'art contemporain*, **L'Express**, 3 to 9 Feb.
- 1996 *The Art of Courage: Survivors in Search of a Voice*, Penelope Galasser, **Matriart**, vol. 6, #'s 2&3, p. 20-25.
- 1995 *The Joan and Barbra Show*, **Canadian Art**, Gillian MacKay, Summer, p. 26-35.
- Shedding Light: National Travelling Exhibition Focuses on Breast Cancer*, **The Gazette**, Ann Duncan, 4 March, p. H1.
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Edward Day Gallery, Toronto, Canada