

CINDY TOWER

Riding the Rubble Down

| BRUNO DAVID
GALLERY

CINDY TOWER: RIDING THE RUBBLE DOWN

February 20 - May 2, 2009

Curated by Olivia Lahs-Gonzales

Nancy Spirtas Kranzberg Gallery
Sheldon Art Galleries
3648 Washington Boulevard
St. Louis, Missouri 63108
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Cover Image: Cindy Tower: Scrapper's Rainbow's End (detail), 2008
Acrylic on canvas, 72 x 48 inches (182.88 x 121.92 cm)

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Essay by Ivy Cooper

One glance at a Cindy Tower work is enough to convince you that you're not looking at a typical plein air painting. Large in scale, with strong but confined color palettes and riotous detail, her works bespeak a level of energy and artistic investment rarely seen in painting today. Of course, Tower's paintings won't let you off with a glance anyway. They pull you in, demanding that you probe the snarled pipes, beams, and rubble of the abandoned industrial sites she selects as her subjects.

As it turns out, even close scrutiny of the paintings isn't enough to grasp them in their entirety either, because Tower's process—her practice of painting, the why and how and by what means—are integral to the works, and knowing something about this process greatly enriches an understanding of them.

Tower scouts out abandoned and forgotten sites of industry, the kinds of places most of us never knew existed. (We probably wouldn't venture near them if we did.) A Brooklyn, Illinois meatpacking plant; the Great Lakes Coke Factory in south St. Louis; stockyards and factories once teeming with workers, now overtaken by wildlife, or scavengers looking for sellable scraps, or graffitiists looking for walls to tag.

Cindy Tower is among these second generation inhabitants, salvaging what's left of a site's identity and translating it into a kind of monumental realism. Using industrial grade paint (salvaged, naturally), Tower works directly on her stretched canvas, moving it about a site, weaving the vistas she observes into tightly focused panoramas of dizzying heights and plunging depths. The results are painted purgatories, halfway points between grace and utter disintegration.

These works have a terrible beauty, but Tower is the first to admit that they aren't pretty. In fact, they're hard to look at, like the economic realities that have altered and ultimately destroyed many of these sites. Any attempt to read romance or sentimentality into these relics will be in vain. Tower is too much of a realist to turn these places into aesthetic follies or mere visual entertainment.

Instead, she's trying to tell us something, in no uncertain terms. Her message takes different forms, but it's particularly strong in "Riding the Rubble Down," the work that lends this exhibition its title. It depicts a sun-drenched children's playground in the upscale St. Louis suburb of Clayton, far from the stockyards and factories of Tower's regular stomping grounds. The playground appears to be disintegrating, oozing paint, and threatening to buckle. Collapse seems immanent.

Tower wants us to know that no one, and no place, is immune from the meltdown. It's a hard-bitten truth. But at least she has the courage to tell it.

— Ivy Cooper

Ivy Cooper is an artist and writer. She writes art criticism for regional and national art journals and newspapers including the Saint Louis Beacon. She is a professor of art history at Southern Illinois University Edwardsville and received her Ph.D. in Art and Architectural History from the University of Pittsburgh in 1997. Ms. Cooper specializes in contemporary art and art theory, public sculpture, Minimalism, and American art. "Official Art, Official Publics: Sculpture under the Federal Art-in-Architecture Program, 1972-Present," an essay based on her dissertation research, was published in the anthology *Art and the Performance of Memory*, edited by Richard Candida Smith (Routledge Press, 2002).

Essay by Olivia Lahs-Gonzales

Cindy Tower is a painter's painter. Her richly wrought canvases offer new meaning, vigor and intensity to the classic tradition of plein air painting. Trespassing with a body guard on abandoned sites of 19th- and early 20th-century technological innovation, mainly in East St. Louis, Tower has produced works that are both selfportraits and metaphors for the state of the world and the human condition. The exhibition, which encompasses 15 paintings completed between 2005 and 2008, shows a progression in her handling of paint from her earlier grand-scale works that document every detail of the environment to her recent, more loosely-applied, drippy and disintegrating renderings. This shift marks both the artist's need for continual experimentation and renewal in her vision, but also illuminates her view of the world as it has changed since 9/11. The title of the exhibition, *Riding the Rubble Down*, a reference to the story of one 9/11 survivor, is an apt description for what Tower does in her painting as she fixes the disintegrating detritus of the industrial revolution as it falls, sometimes literally, down around her. The works in this exhibition depict a lost world since much of what she has painted no longer exists, having been carried away by legal and illegal scrappers. They are also often biographical, with elements in the paintings standing in for herself, family members, or particular moments in her life – or they are biblical – representing heaven and hell. Collectively, Tower's works carry in them age-old allegories, yet also present to us the issues of today's world.

Born in Alamogordo, New Mexico, Cindy Tower received her MFA from the University of California, San Diego in 1988, and her BFA at Cornell University in Ithaca, New York. Tower has exhibited nationally and has been the focus of numerous one-person exhibitions including the New Museum of Contemporary Art, Patrice Landau Gallery, and Trans Hudson Gallery in New York, Bruno David Gallery in St. Louis, and most recently, at the Crisp Museum, Southeast Missouri State University, Cape Girardeau, where her *Workplaces* series was shown. Tower moved from New York to St. Louis in 2005, and has been visiting assistant professor of painting at the Sam Fox School of Design and Visual Arts at Washington University in St. Louis.

— Olivia Lahs-Gonzales, Director, Sheldon Art Galleries

Cindy Tower: Artist's Statement

In 2000, I switched from building installations to simply painting ones that already exist. This has been a deliberate choice. Instead of building things out of common everyday objects, I now make paintings of common, everyday sites. I studied with Allan Kaprow and attribute this to why I have adopted an anti-aesthetic, realist approach to painting that includes a performance aspect as well. For years I've been almost as interested in the process of making art as in the product itself. Since the eighties, I've been performing as I go about making artwork. I dressed as a butcher while chain sawing the "Men with Meat" series, my truck was transformed into a pirate ship for the "Pirate Cindy" series, and I dressed as a fairy in order to do landscapes as resident artist of Yosemite in 2000.

Currently, I use a full-time bodyguard when I paint in East Saint Louis. I've been making short videos about the sites and the unique circumstances and chance encounters that take place in them. It is almost as if paintings have become props for real-life experiences. I trespass a lot; deal with weather, season, time, wild dogs, crack addicts and homeless residents. Sometimes I paint with a hard-hat if sites are condemned and bricks are falling. In the winter I have to heat up cocoa and eat hot dogs cooked on a 55-gallon drum to keep warm. I hoist a 25-foot-high extension ladder to get into some ruins, and daily hide and camouflage my paintings because they are too big and wet to transport back home each night.

Painting methods cannot be separated from the subject matter. Everything gets used and becomes part of the piece. Paintings get rained on, hoisted, buried, driven over, stolen, ripped; sometimes charcoal, blood, grass-stains, and iron filaments are incorporated. Sometimes works get hit with paintballs or stuck with an occasional hypodermic needle. The act of painting becomes performance. Even the hired bodyguard becomes part of the act. Together we trespass, chase wild dogs, search out new sites, hoist ourselves over walls and make fires in barrels.

I paint highly articulated works in raw conditions with encyclopedic detail in hopes that I can provide evidence of their making in situ and engage the viewer in a visceral, otherworldly experience. Composite views of decrepitude become metaphors for bodily functions and reflect the political climate of our modern world. Wet, gloppy oil paint is loosely applied with control—in a manner in which subjects miraculously dematerialize and reemerge continuously. The additive painting approach mirrors the concept of gradual accumulation and provides an exhausting, claustrophobic sensation that raises questions regarding the complexity and saturated level of exchange in our modern world. As a culture, we've accrued so much wealth that we're outsourcing. Nothing is being made except for art and we've attained a tryptophan-like overload, wallowing in the afterglow of our accumulations.

This year my painting style has changed. I've switched mediums (from working with artist-grade oil paint to left-over, industrial-grade paint salvaged from dumpsters) and am applying paint more loosely. To me, the melting of painting surfaces mirrors that of the economy's deterioration. I feel as though I am painting the actual recession. Consumption, intimacy, obsolescence, loss, and transcendence – the paintings are an overwhelming celebration of materials and process. They provide the viewer with a visceral, physical experience that not only engages, but also actually engulfs the viewer in the self-contained environment of each work of art. Paintings become installations.

— Cindy Tower, 2009

Afterwords by Bruno L. David

Support for the creation of significant new works of art has been the core to the mission and program of the Bruno David Gallery since its founding. Cindy Tower's dramatic and compelling paintings makes her one the most impressive artist of the gallery. For her tireless labor and the visual strength that it has produced, I thank her on behalf of the staff, the supporters and the friends of the gallery. As *Riding the Ruble Down* opens, I am pleased to see accompanying the exhibition, a video documentary about Cindy Tower produced and directed by filmmaker and writer Malcom Gay. I thank him for making it available to the exhibition, to us and to the audience.

I am grateful to Olivia Lahe-Gonzales, Director of the Sheldon Art Galleries for curating this very thoughtful exhibition and, showing *Riding the Ruble Down* to the St. Louis region. I also want to offer my thanks to the rest of the staff of the Sheldon Art Galleries for working so hard to make *Riding the Ruble Down* a success.

Cindy Tower paints large-scale oil paintings of overloaded, exhausted, depleted American industries on location with a body-guard. Her working methods cannot be separated from what she chooses to depict. Raw in spirit and conviction, Tower's highly articulated works provide evidence of their making and engage the viewer in a visceral, otherworldly experience. Composite views of decrepitude become metaphors of bodily functions and reflect the political climate of our modern world. Wet, gloppy oil paint is loosely applied with control—in a manner in which subjects miraculously dematerialize and reemerge continuously.

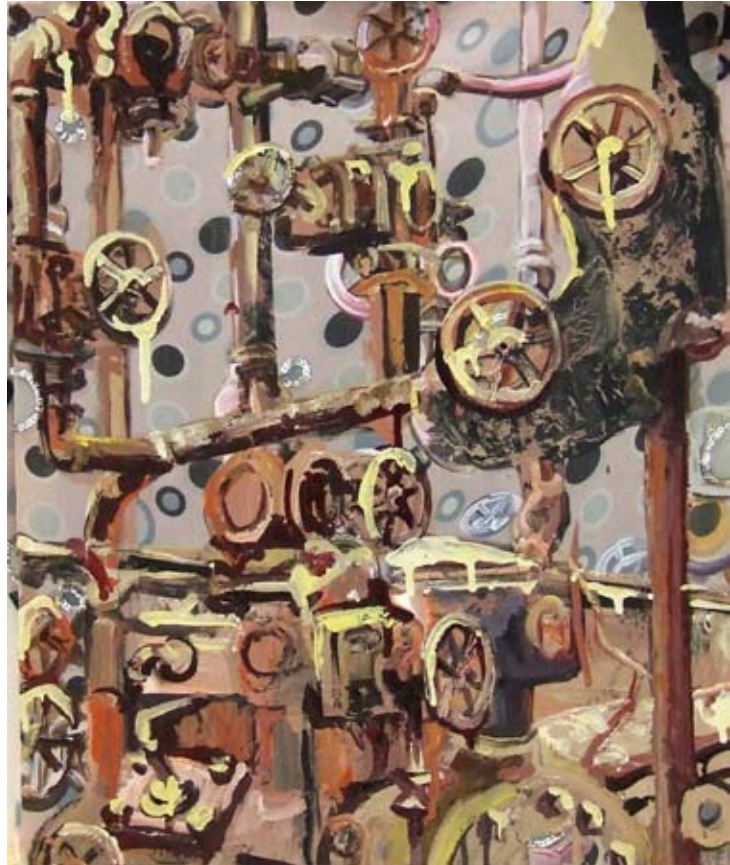
Tower's painting practice mirrors her concept of gradual accumulation that provides an exhausting, claustrophobic sensation and raises questions regarding the complexity and level of exchange that occurs in our modern world. Consumption, intimacy, obsolescence and loss, the paintings are an overwhelming celebration of materials and process. They provide the viewer with a visceral, physical experience that not only engages but actually engulfs the viewer in the self-contained environment of each work of art.

— Bruno L. David, Director



Checklist of the exhibition and Images

Cherrio, 2008
Oil on canvas, 18 x 15 inches (45.72 x 38.10 cm)



Frick, 2008
Oil on canvas, 72 x 48 inches (182.88 x 121.92 cm)



Factory Fall, 2008
Oil on canvas, 17 x 24 inches (43.18 x 60.96 cm)



Crumble, 2008
Oil on canvas, 17 x 24 inches (43.18 x 60.96 cm)



Stripped, 2008
Oil on canvas, 44 x 67 inches (111.76 x 170.18 cm)



Riding the Rubble Down, 2008
Oil on canvas, 29 x 29 inches (73.66 x 73.66 cm)



Last Stockyard, 2008
Oil on canvas, 68 x 72 inches (172.72 x 182.88 cm)



Edgar, 2008
Oil on canvas, 36 x 48 inches (91.44 x 121.92 cm)



Brooklyn Armour, 2006
Oil on canvas, 64 x 96 inches (162.56 x 243.84 cm)



Collapse, 2008
Oil on canvas, 48 x 36 inches (121.92 x 91.44 cm)



Meltdown, 2008
Oil on canvas, 48 x 36 inches (121.92 x 91.44 cm)



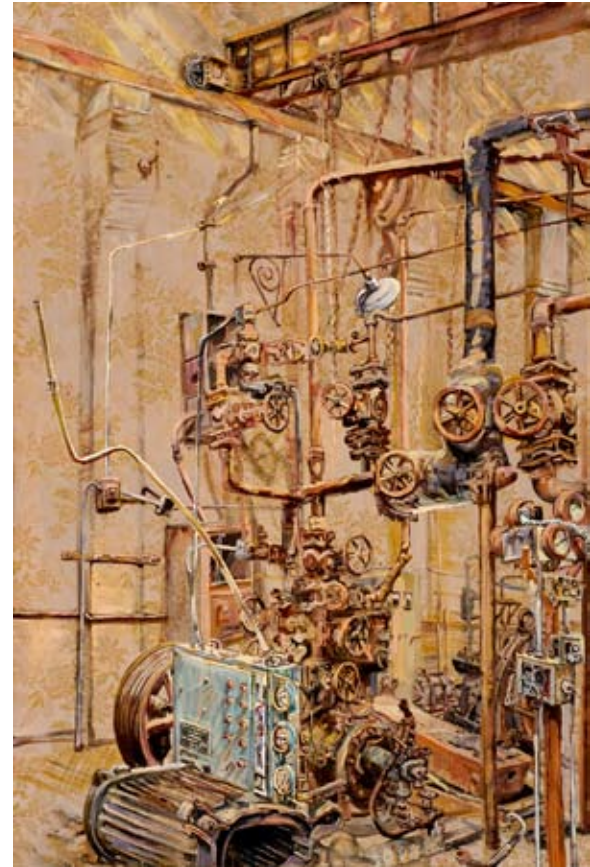
Sitter, 2007
Oil on canvas, 66 x 69 inches (167.64 x 175.26 cm)



My Brother and Myself, 2007
Oil on canvas, 60 x 84 inches (152.40 x 213.36 cm)



Capacity Reduction in Gold, 2007
Oil on canvas, 40 x 60 inches (101.60 x 152.40 cm)



Grates, 2007
Oil on canvas, 69 x 50 inches (175.26 x 127.00 cm)





CINDY TOWER

Lives and works in New York City and
St. Louis, Missouri

EDUCATION

M.F.A. 1988, University of California at San Diego.
B.F.A. 1980, Cornell University.

SELECTED SOLO EXHIBITIONS

2009 Nancy Spirtas Kranzberg Gallery, Sheldon Art Galleries, Cindy Tower: Riding the Ruble Down, St. Louis, Missouri
2008 Haven Arts Gallery, Cindy Tower: Factory, Bronx, New York
CRISP Museum, Cindy Tower: Workplace Series, Cape Girardeau, Missouri
2007 Lesley Heller Gallery, Cindy Tower, New York, New York
2006 Bruno David Gallery, Cindy Tower: Workplace Series, Project Room, St. Louis, Missouri.
2005 Open Gallery, Site #128, Brooklyn Navy Yard, New York, New York.
Realform, Road Show, Brooklyn, New York.
2004 Uzi New York Gallery, Clutter, New York, New York.
Museo de Pueblos, Phantasmagoria, Guanajuato, Mexico.
2003 Southwest College of Arts and Crafts, Tank, San Antonio, Texas.
2002 Artspace, Public Beehive, New Haven, Connecticut.
2000 Willoughby Wallace Gallery, Work Place Paintings and D'hanis: TX Series, Stony Creek, Connecticut.
1999 Outboard Motor Paintings, Stony Creek, Connecticut
Merrill Lynch Gallery , American Landscapes 1993-1998, New York , New York.
1998 Serge Sorokko Gallery, Pretty Dot Remake, New York, New York.
Trans Hudson Gallery, Pirate Cindy, New York, New York.
1997 New Jersey Center for Visual Art, Gardenia, Summit, New Jersey.
Willoughby Wallace Gallery, Pirate Series, Stony Creek, Connecticut.
1996 Saint Peter's Church, Baby Appleseed, New York, New York.
Jessica Fredericks Gallery, Spring Installation, New York, New York.
Sharpe Studios, Pirate Series, Marie Walsh Sharpe Art Foundation, New York, New York.
1994 The New Museum of Contemporary Art, Westward Expansion Inwards, New York, New York.
Patrice Landau Gallery, What to do with Old Boyfriends, New York, New York.

- 1992 MVNC Gallery, The Ascension, Mount Vernon, Ohio.
- 1991 Cleaver Callahan Gallery, Beaver Collaborations, New York, New York.
Cleaver Callahan Gallery, Pretty Dot Piece, New York, New York.
- 1989 Sushi Performance Gallery, IL Grotto, San Diego, California.
- 1988 Petrosino Park, Llama Diorama, New York, New York.
- 1986 White Columns, Men with Meat, New York, New York.
- 1982 Malott Hall Gallery, Painting Exhibition, Cornell University, Ithaca, New York.
- 1981 Herbert F. Johnson Museum of Art, Screen Series, Ithaca, New York.

SELECTED GROUP EXHIBITIONS

- 2008 Controlled Chaos, Bruno David Gallery, St. Louis, Missouri
Show To Go, St. Louis Surrounding, St. Louis, Missouri
OVERVIEW_08, Bruno David Gallery, St. Louis, Missouri
- 2007 Group show, Sarah Bowen Gallery, New York, New York
In The Hood, HOODS Space, St. Louis, Missouri
OVERVIEW, Bruno David Gallery, St. Louis, Missouri
- 2005 Rapsida, Gallery 138, New York, New York.
Culture Vulture, Jack the Pelican, Brooklyn, New York.
Everyday Objects, Sun Valley Center, Sun Valley, Idaho.
- 2004-05 Centennial Tree Project, State of Connecticut, traveling exhibition throughout the state.
Art of the Northeast, Silvermine Guild Arts Center, New Canann, Connecticut.
- 2004 Shared, Streit's Matzo Store, New York, New York.
Studious, Dish, New York, New York.
Group Exhibition, Mattactuck Museum, Waterbury, Connecticut.
- 2003 Nutmeg Steel, Workplace series, Paul Mellon Art Center, Wallingford, Connecticut.
Scope '03, The Dylan Hotel, David Gibson Suite, New York, New York.
Recession '03 \$99 Show, Cynthia Broan Gallery, New York, New York.
- 2002 Sharpe Studio Update Show, Ace Gallery, New York, New York.
- 2001 City-Wide Studios, "Woods", Artspace, installation at 85 Crown St, New Haven, Connecticut.
ArtsConnecticut 2001, Guilford Handcraft Center, Guilford, Connecticut.
Line, Corner of Chapel and Orange Streets, New Haven, Connecticut.
- 2000 Outside In, The Work Space, New York, New York.
Untitled Space, New Haven, Connecticut.
Fish Float, group kinetic sculpture show, Baisley Park, Queens, New York
Festival of the Elements, (Tree Parasite), Installation, Seaside Park, Bridgeport, Connecticut.

- 2000 Group show, Remington Studios, Bridgeport, Connecticut.
 Group show, Willoughby Wallace Gallery, Stony Creek, Connecticut.
 Group show, Troyer Gallery, Washington, DC.
 Checked, Museum of Modern Art, (Coatcheck Room), collaborative performance/sculpture installation, New York, New York.
 Interior Nature, Yager Museum, Hartwick College, Oneonta, New York.
 Expiring, Project Gallery, Wichita, Kansas.
- 2000-02 Sculpture Installation of "Baltic", Franconia Sculpture Park, Schafer, Minnesota.
- 1999 ypay2k, TransHudson Gallery, New York, New York.
 American Sentences, Union Hill Arts Building, Union City, New Jersey.
 Cave, Art in the Rock, collaboration/performance/happening/installation, Branford, Connecticut.
 Group Exhibition, TransHudson Gallery, New York, New York.
 Group Exhibition, Sideshow Gallery, Brooklyn, New York.
- 1998 Group Show, Sculpture Center, (Benefit Exhibition), New York, New York.
 Current Undercurrent, Brooklyn Museum, Brooklyn, New York.
- 1997 Quirk, Serge Sorokko Gallery, New York, New York.
 Group Show, Sculpture Center, (Benefit Exhibition), New York, New York.
 The Whole World in a Small Painting, Trans Hudson Gallery, New York, New York.
 Stairmaster, Installation, New York, New York.
 The Garden of Eden, Lower East Side Ecology Center, New York, New York.
 New Sculpture, Trans Hudson Gallery, New York, New York.
- 1996 Fright Bank, Williamsburg Art & Historical Society, Brooklyn, New York.
 A Walk in the Woods, Islip Art Museum, Islip, New York.
 Brookworld, Two abandoned buildings, Grand Street, New York, New York.
 Delirious Soho Summer Art Carnival, Eighth Floor Gallery, New York, New York.
 Group Show, Rupert Goldsworthy, Munich, Germany.
 Man's Ray, Art Omi, Sculpture Installation, Omi, New York.
 Hibachi, Sculpture Center, Roosevelt Island Show, New York, New York.
 Box Show, Fotouhi Cramer Gallery, New York, New York.
 Gramercy Hotel Art Fair, Jessica Frederickis Suite, New York, New York.
 Group Show, Willoughby Wallace Gallery, Stony Creek, Connecticut.
 In Bloom, The New Jersey Center for Visual Arts, Summit, New Jersey.
 Field & Stream, Inspired by Cindy Tower, Monique Knowlton Gallery, New York, New York.
 Night Garden, Main Street Gallery, Brooklyn, New York.
 Group Show, Willoughby Wallace Gallery, Stony Creek, Connecticut.
 In Three Dimensions: Women Sculptors of the '90s, Newhouse Center for Contemporary Art, Snug Harbor, New York.
 Installation Drawings, Richard Anderson, New York, New York.
- 1995 Temporarily Possessed, The New Museum of Contemporary Art, New York, New York.

- 1995 Group Show, Pamela Auchincloss Gallery, New York, New York.
 Group Show, Willoughby Wallace Gallery, Stony Creek, Connecticut.
 Other Rooms, Ronald Feldman Fine Arts, New York, New York.
 Mother and Child Reunion, Caren Golden Fine Art, New York, New York.
 Fallen Timber, The Tacoma Art Museum, Tacoma, Washington.
 Pilgrims, Four Walls, Brooklyn, New York.
- 1994 Page 9, 450 Broadway Gallery, New York, New York.
 Burned, Patrice Landau Gallery, New York, New York.
 Fourwalls, Munchen Kunstverein, Ein ander Tag , eine andere Deutschemark Munich, Germany.
 Potato Chip Torso, Shirley Fiterman Gallery, New York, New York.
 Fragile Strategies, Long Island University, Brooklyn, New York.
 Group Sculpture, Patrice Landau Gallery, New York, New York.
- 1994-99 Crest Hardware Show, Crest Hardware, Brooklyn, New York
- 1993 Four Walls, David Zwirner Gallery, New York, New York.
 Beach Plastic Vases in Lower Gallery, Holly Solomon Gallery, New York, New York.
 Painting, Dooley Le Cappellaine, New York, New York.
 Outdoor Sculpture 1993 at Ward's Island, Queens, New York.
 Concurrencies, Grace Borgenicht Gallery, New York, New York.
 Ritualistic and Social Deviance, Windows on Eighth, New York, New York.
 Bradley International Airport, Commission on the Arts, Hartford, Connecticut.
- 1992 In Praise of Folly, John Michael Kohler Arts Center, Sheboygan, Wisconsin.
 Resonance, Lyman Allyn Art Museum, New London, Connecticut.
- 1991 Women on the Frontier, Windows on White, collaboration with homeless, New York, New York.
 Illuminations, Windows on White, New York, New York.
 Neurotic Art Show, Fourwalls, Brooklyn, New York.
 Collaboration with Cheap Art, Windows on Eight, New York, New York.
- 1990 Landscape, Cleaver Callahan Gallery, New York, New York.
 Connecticut Sculptors, Real Art Ways, Hartford, Connecticut.
 Rites of Spring, Epoche, Brooklyn, New York.
- 1989 No Stomach, Installation Gallery, San Diego, California.
 Invitational Sculpture, Artspace, San Diego, CA
- 1987 Three-Person Exhibition of Paintings and Sculpture, Spaces Gallery, Cleveland, Ohio.
 Call of the Wild, Providence Museum Of Art, Providence, Rhode Island.
 Art for Money, Art et Industrie, New York, New York.
 Invitational Painting, Bridgewater Gallery, New York, New York.
- 1986 Drawn and Quartered, White Columns, New York, New York.
 Update Show, White Columns, New York, New York.
 Sculpture Invitational, Brooke Alexander, New York, New York.

- 1986 Genre Painting, Two-person Exhibition, Hallwalls, Buffalo, New York.
New Romantics, Bridgewater Gallery, New York, New York.
- 1985 Christmas Invitational, Jack Tilton Gallery, New York, New York.
- 1984 Domesticity, Suellen Haber Gallery, New York, New York.
- 1983 Group Show, Gallery 503, New York, New York.
- 1982-83 Christmas Invitational, A.I.R. Gallery, New York, New York.
- 1982 Sculpture, Herbert F.Johnson Museum of Art, Ithaca, New York.
- 1980 Group Show, Collaboration with Haim Steinbach, Fashion Moda Gallery, South Bronx, New York.

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CATALOGUES

2009	Cindy Tower: Riding the Ruble Down, Nancy Spirtas Kranzberg Gallery, Sheldon Art Galleries
2008	Cindy Tower: Workplace Series, CRISP Museum, Cape Girardeau, Missouri
2005	Everyday Objects, SunValley Center for the Arts, Ketchum, ID
2004-2005	State of Connecticut, Centennial Tree Project, Derby, CT
2003 & 2004	Art of the Northeast, Silvermine Guild, New Canaan, CT
1997	Gardenia, New Jersey Center for Visual Arts, Summit, NJ
1996	Brookworld, Grand Street, New York, NY Sept. Islip Art Museum, Islip, NY, A Walk in the Woods. Art Omi, Omi, NY New Jersey Center for Visual Art, Summit, NJ, In Bloom
1995	New Observations, Pilgrims & Pop-Pioneers, (Editor , Author), issue No.108, NY Newhouse Center for Contemporary Art, Snug Harbor, NY, In Three Dimensions: Women Sculptors of the '90s The New Museum of Contemporary Art, New York, NY, Temporarily Possessed Tacoma Art Museum, Tacoma, WA, Fallen Timber
1994	The New Museum of Contemporary Art, New York, NY, Westward Expansion Inwards, New York, NY
1993	Grace Borgenicht Gallery, New York, NY, Concurrencies, Curated by Lucio Pozzi
1992	Connecticut Commission on the Arts, Hartford, CT, Seasons: Passages and Presence
1991	Pretty Dot Piece; A Love Story, Cleaver Callahan Gallery, New York, NY

FELLOWSHIPS

2005	Sun Valley Center for the Arts, Ketchum, ID
2003	Southwest College of Arts & Crafts, San Antonio, TX
2000	Big Bend National Park Fellowship, Panther Junction, TX Franconia Sculpture Park, Shafter, MN
1998-99	Yosemite Renaissance Fellowship, Yosemite National Park, CA
1998	Ucross Foundation, Ucross, WY Yaddo, Saratoga Springs, NY
1995-96	Marie Walsh Sharpe Foundation Studio Fellow, New York, NY
1995	Fellow, Acadia Summer Arts Program, Kimberly Stroud Foundation, Northeast Harbor, ME
1994	Yaddo, Saratoga Springs, NY
1989	Ucross Foundation, Ucross, WY
1984	Skowhegan School of Painting and Sculpture, Skowhegan, ME

GRANTS, COMMISSIONS, & AWARDS

2002	Artspace, Inc, with support from the National Endowment for the Arts.
2000	Jerome Foundation Grant FSP.
1998-99	Art Assetts, New York, New York.
1996	Islip Art Museum, Islip, New York. Sculpture Center, New York, New York.
1995	Willoughby Wallace Gallery, Stony Creek, Connecticut. Acadia Summer Arts Program, Acadia, Maine.
1991	Lower Manhattan Cultural Council, New York, New York.
1990	Artist Space, New York, New York.
1988	Artist Space, New York, New York.
1988	New York City Department of Cultural Affairs, New York, New York.
1986	Artist Space, New York, New York.

VISITING LECTURES, WORKSHOPS, & FELLOWSHIP

2006	New York Studio School, New York, New York.
2005	Sun Valley Center for the Arts, Ketchum, Idaho.

2003 Southwest College of Arts & Crafts, San Antonio, Texas.
 2000 Big Bend National Park Fellowship, Panther Junction, Texas.
 Franconia Sculpture Park, Shafter, Minnesota.
 1999 Allen-Stevenson School, New York, New York.
 1998-99 Yosemite Renaissance Fellowship, Yosemite National Park, California.
 1998 Ucross Foundation, Ucross, Wyoming.
 Yaddo, Saratoga Springs, New York.
 1997 New Jersey Center for Visual Art, Guest Lecturer, Summit, New Jersey.
 1995-96 Marie Walsh Sharpe Foundation Studio Fellow, New York, New York.
 1995 Fellow, Acadia Summer Arts Program, Kimberly Stroud Foundation, Northeast Harbor, Maine.
 Guggenheim Intern Program.
 Four Walls, Pilgrims, Panel Moderator, Brooklyn, New York.
 1994 Yaddo, Saratoga Springs, New York.
 The New Museum of Contemporary Art, New York, New York.
 Allen-Stevenson School, New York, New York.
 The New School, New York, New York.
 1993 The University of Massachusetts, Amherst, Massachusetts.
 1992 Mt. Vernon University, Mt. Vernon, Ohio.
 1989 Ucross Foundation, Ucross, Wyoming.
 1986 Cornell University, Mackensy Seminar, Ithaca, New York.
 1984 Skowhegan School of Painting and Sculpture, Skowhegan, Maine.
 1980 Syracuse University, Syracuse, New York.

FACULTY POSITIONS

2005-Present Painting Professor, Sam Fox School of Design and Visual Arts, Washington University in St. Louis, St. Louis, Missouri.

ARTISTS

Margaret Adams	Beverly Fishman	Patricia Olynyk
Ingo Baumgarten	Damon Freed	Robert Pettus
Dickson Beall	William Griffin	Daniel Raedeke
Laura Beard	Joan Hall	Chris Rubin de la Borbolla
Elaine Blatt	Takashi Horisaki	Cherie Sampson
Nanette Boileau	Kim Humphries	Frank Schwaiger
Martin Brief	Kelley Johnson	Charles Schwall
Lisa K. Blatt	Howard Jones (Estate)	Christina Shmigel
Shawn Burkard	Chris Kahler	Thomas Sleet
Bunny Burson	Bill Kohn (Estate)	Lindsey Stouffer
Carmon Colangelo	Katharine Kuharic	The Fancy Christ
Alex Couwenberg	Leslie Laskey	Cindy Tower
Jill Downen	Sandra Marchewa	Ian Weaver
Yvette Drury Dubinsky	Peter Marcus	Brett Williams
Eleanor Dubinsky (video)	Kathryn Neale	Ken Worley
Maya Escobar (video)	Moses Nornberg	
Corey Escoto		