

CINDY TOWER

DECADEN_SE



bruno david **gallery**

CINDY TOWER

DECADENCE

March 19 - May 8, 2010

Bruno David Gallery
3721 Washington Boulevard
Saint Louis, 63108 Missouri, U.S.A.
info@brunodavidgallery.com
www.brunodavidgallery.com
Director: Bruno L. David

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Cindy Tower: Decadence

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Cover image:

Passage, 2009 (detail)

oil on canvas

72 x 68 inches (182.88 x 172.72 cm)

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CONTENTS

THE TAO OF POWER
BY CHARLES FINCH

ESSAY
BY ANGELA L. MILLER

PRAISE

AFTERWORD
BY BRUNO L. DAVID

CHECKLIST OF THE EXHIBITION

BIOGRAPHY

THE TAO OF POWER
BY CHARLES FINCH

Cindy Tower, whom I have known and collected for 15 years, has a reputation as a difficult artist, but then so did Michelangelo and Jackson Pollock. How else is she like Michelangelo and Jackson Pollock? For one thing, she is a completist, who will suffer under the most trying conditions to construct her art as thoroughly as possible. Cindy is someone for her whom no form remains unexplored. The twists and turns of her abandoned factories are as convoluted and overexamined as the Sistine Chapel and "Full Fathom Five." Cindy does not just fill the picture plain. She dominates it and does everything else shot of having sex with it. She is obsessed with color, which, at first, might seem to be a secondary concern of Tower's, but which sticks with you like dried blood on a barroom flower. The hidden secret of Tower's palette, like those of Michelangelo and Pollock, is brown, a color so subdued and reviled as to be ignored. But brown is the color of the earth and of our destiny, and it is also the color of the abandoned industrial space which Cindy reifies. She is a tough little monster not afraid to get in the face of the thugs who dominate the conventional art world, as well as those on the mean streets, and like Michelangelo and Pollock, her reputation should only grow, in the distant future, when Cindy shuffles off to the sky, kicking and screaming. Few people around have known Cindy as intimately as I have. It was always an adventure, one full of unnecessary risk and petty danger. But aren't most of the lives of Americans today, however spoiled and coddle by commerciality, teetering on a similar precipice? Cindy Tower tells the truth with the power of her brush. Time to listen, folks, and to see.

Charles Finch writes for ARTNET Magazine and is co-author of *Most Art Sucks: Five Years of Coagula* (Smart Art Press).

ESSAY
BY ANGELA L. MILLER

Cindy Tower paints the entrails of industry, the decay of once proud machines as they transform into quasi-organic forms that crumble back into nature, garishly decomposing in a lurid glow of phosphorescent green and orange. These large, dense, tangled paintings compel by their strange order within chaos. The buildings themselves, their skeletal structure arching overhead and visible on the periphery, become stages within which the animated wreckage of machinery enacts its oddly human play of parts, recalling the vanished presences of workers in a return of the social repressed. Stilled into silence by the deindustrialization of the past forty years, they are portentous ruins, awaiting the next stage. What that will bring is unclear. Bulldozed under, or overtaken by nature, these once vital sites of industry exist on the remote margins of a consumer-driven society of ravaging obsolescence. They are—for all their rusted metal detritus and intimations of violence—bathed in nostalgia for the industrial utopias that once inhabited our collective fantasies.

Tower's paintings exude an uncanny sense of *déjà vu*. We have seen these places before, but in another form, another time, and another place. Pristine, heroic, their chrySTALLINE geometries the sign of a bold new era, we remember them from such icons of industrial technology as Charles Sheeler's 1920s photographs of the Ford Plant at River Rouge. Tower's paintings are spectral vestiges of that historical moment when industry and progress were coupled in an unquestioned faith in the American way—the Ford way, but also the Armour way, the General Electric way. This past was once our future, before a service economy and low wage race to the bottom, fueled by the flight of industry to Mexico and Asia, won the day. There is another haunting in these paintings: the workers—men and women—who once tended the floor, who managed the energies of these pipes and pressure gauges, these valves and boilers and cogs. These paintings speak not only of physical disuse, of metamorphosis from culture into nature, but also of social wreckage. They are Piranesian in their ability to project, through ruin, a past fully reconstructed from the remains. But what renders them so very poignant is the impossibility of such a return to former glories. We feel the tension between the vigor of the paint surface, the powerful organizing eye of the artist, and the utter irrelevance of the subject to most of our lives. These are the scenes we once knew—the shop floor, the great infernal blast furnaces, the catwalks, the circular brick towers that announce the factory from a distance. In Tower's hands, they appear strange yet uncannily familiar, our past, but also our future.

Angela Miller teaches 20th century American arts and visual culture in the Art History and Archaeology Department at Washington University in St. Louis. She has written widely on many facets of American arts. Most recently she was lead author for "American Encounters: Art, History, and Cultural Identity" (Prentice-Hall, 2008).

PRAISE

“Cindy Tower demonstrates that she was paying attention to Kaprow’s lessons. However, Tower leaves the 20th century squarely behind and takes happenings to a new place, challenging the viewer to a new consideration of what is art and what is not.”

—Dickson Beall, WEST END WORLD

“...performance includes all the driving around, the hunt for access, the silent stand-off with the local underground that lives furtively off the industrial carcass, the climbing and spelunking, the stowing of her ladder and canvas in some secret nook on site, and even the making of a faux-folksy video of herself at her risky vocation.”

—David Brody

“If ordinary painters had Tower’s moxie—as exemplified by the long trail of dangerous mishaps which has led to Mr. Carter [her body-guard]—derelict factories would be crawling with easels.”

—David Brody

“Tower’s paintings translate the derelict remains of 20th-century industry into metaphors of the 21st-century economic meltdown.”

—Ivy Cooper, ART IN AMERICA

“Cindy Tower is a thinker,.....The know-how, the craftsmanship, is important, but you have to be able to demonstrate a vision that nobody else has seen yet. Being a thinker means being 20 years ahead. She’s doing the kind of work that doesn’t get much recognition in the art world- at the moment- but it is very important, very necessary, and will be recognized. She’s a painter’s painter. She really doesn’t do it in a fashionable way. She actually approaches a painting like a sculpture. When you see her, she’s physically involved with the painting, and it’s not a gentle sort of thing. The canvas gets beat up. Her paintings have bugs in them. Dead bugs. Who works like this? Nobody!”

—Bruno L. David

“...she is a completist, who will suffer under the most trying conditions to construct her art as thoroughly as possible. Cindy is someone for her whom no form remains unexplored. The twists and turns of her abandoned factories are as convoluted and over examined as the Sistine Chapel and ‘Full Fathom Five.’”

—Charlie Finch, ARTNET

“If Tower’s paintings pulsate between representation and abstraction, they positively throb with nostalgia for an age when the human touch was essential to manufacturing. Even as they mourn the passing of the industrial age, they indict the alienation bred of the wired digital here- and- now.”

—Malcolm Gay, RIVERFRONT TIMES

“Tower’s is an eye that embraces destruction dispassionately like a Warhol car wreck or portrait of ‘Old Sparky.’”

—Stanley I. Grand

“Devoid of irony, glibness, and cynicism, her paintings are responses to economic forces that she believes are undermining the foundations of American prosperity and wellbeing. Like the Indian- painter George Catlin (1796- 1872), whom she admires, she is recording the passing of a way of life. For Tower, to be political is to be affirmative.”

—Stanley I. Grand

“Tower is probably destined to become a cult figure. This kind of eccentricity is too lacking in irony to attract the pundits who write the scholarly books, but it dazzles viewers with force of personality and will, to say nothing of manic irreverence.”

—Janet Koplos, ART IN AMERICA

“These are the scenes we once knew- the shop floor, the great infernal blast furnaces, the catwalks, the circular brick towers that announce the factory from a distance. In Tower’s hands, they appear strange yet uncannily familiar, our past, but also our future.”

—Angela L. Miller

“This, I think, is the real gist of it; we have lost our ability to emotionally grapple with brokenness, messiness and melancholy. So of course Cindy’s paintings of collapsing factories, mothballed military ships in Texas and dead mines in Leadington, MO. evoke an emotional response.”

—Stefene Russell, ST LOUIS MAGAZINE

“She is in love with the material: trees, factories, things mended or made by hand. She scavenges and recycles, reuses and reconfigures. Waste upsets her, whether it’s abandoned factories or forgotten stories.”

—Stefene Russell, ST. LOUIS MAGAZINE

“Themes of destruction and preservation, waste and recycling put in regular appearances, without pressing the point or becoming preachy.”

—Roberta Smith, NEW YORK TIMES

“It’s kind of like life is more interesting than art. Life already is art. This is already a perfect sculpture. You have little pointillist bits of broken glass, a beautiful little tree reclaiming it through the windows. It’s gorgeous.”

—Cindy Tower

“...don’t want to just run in and take a photo like a snuff film. I want to live it, experience it, breathe it, be part of it, so I can deserve to talk about it, because I’m sick of glibness. It’s easy to be facile. It’s harder to just be. That’s kind of my thing.”

—Cindy Tower

“I was hip and cool,...And then to deliberately stop flat, and switch to painting, a really uncool thing... I did that for a reason. I wanted to make things that were accessible- I wanted to address real issues in this country.”

—Cindy Tower

AFTERWORD
BY BRUNO L. DAVID

I am pleased to present an exhibit of the art of Cindy Tower at the Bruno David Gallery. “Decadense” [sic] includes recent paintings of decrepit, isolated and condemned architectural settings. 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 remarkable and compelling work makes her one of the most impressive artists of the gallery. I would like to express my sincere thanks to Charlie Finch and Angela L. Miller for their thoughtful essays. I am deeply grateful to Yoko Kiyoi, who lent much time, talent, and expertise to the production of this catalogue.

Originally a sculptor and performance artist, Cindy Tower lets her creative background shine through in paintings that have become visual evidence of performance. Raw in spirit and conviction, Tower’s highly articulated works 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 applied in a loose yet precise manner in which subjects continuously dematerialize and reemerge. Tower’s painting practice mirrors her concept of gradual accumulation that not only provides an exhausting, claustrophobic sensation but also raises questions regarding the complexity and level of exchange that occurs in our modern world. Presenting the themes of consumption, intimacy, obsolescence and loss, the paintings are an overwhelming celebration of materials and process. They provide the viewer with an intuitive, physical experience that both engages and engulfs him or her in the self-contained environment of each artwork.

Born in Alamogordo, New Mexico, Cindy Tower received her B.F.A. from Cornell University and was a forerunner of the Williamsburg New York art scene in the early eighties. She went on to obtain her M.F.A. in 1988 from the University of California, San Diego, where she studied under Eleanor Antin and Allan Kaprow. In 2005, she settled in St. Louis to paint disappearing industries. In addition, she has taught at Washington University in St. Louis, The New York Studio School in New York and Savannah College of Art and Design. Tower has exhibited nationally and has been the focus of numerous one-person exhibitions including the New Museum in New York City. Her work has been reviewed in national publications, including *Art in America* and *The New York Times*.



CHECKLIST & IMAGES OF THE EXHIBITION

Passage, 2009
Oil on canvas
72 x 68 inches (182.88 x 172.72 cm)



Passage (detail), 2009
Oil on canvas
72 x 68 inches (182.88 x 172.72 cm)



Passage (detail), 2009

Oil on canvas

72 x 68 inches (182.88 x 172.72 cm)



Painting on Dust, 2009

Oil on fabric

72 x 84 inches (182.88 x 213.36 cm)



Painting on Dust (detail), 2009
Oil on fabric
72 x 84 inches (182.88 x 213.36 cm)



Painting on Dust (detail), 2009
Oil on fabric
72 x 84 inches (182.88 x 213.36 cm)



Maintenance Walk, 2009

Oil on canvas

60 x 69 inches (152.40 x 175.26 cm)



Maintenance Walk (*detail*), 2009

Oil on canvas

60 x 69 inches (152.40 x 175.26 cm)



Maintenance Walk (detail), 2009
Oil on canvas
60 x 69 inches (152.40 x 175.26 cm)



Seam, 2009

Oil on canvas

84 x 71 inches (213.36 x 180.34 cm)



Seam (*detail*), 2009
Oil on canvas
84 x 71 inches (213.36 x 180.34 cm)



Seam (*detail*), 2009
Oil on canvas
84 x 71 inches (213.36 x 180.34 cm)



Transition, 2009

Oil on canvas

72 x 48 inches (182.88 x 121.92 cm)



Transition (detail), 2009

Oil on canvas

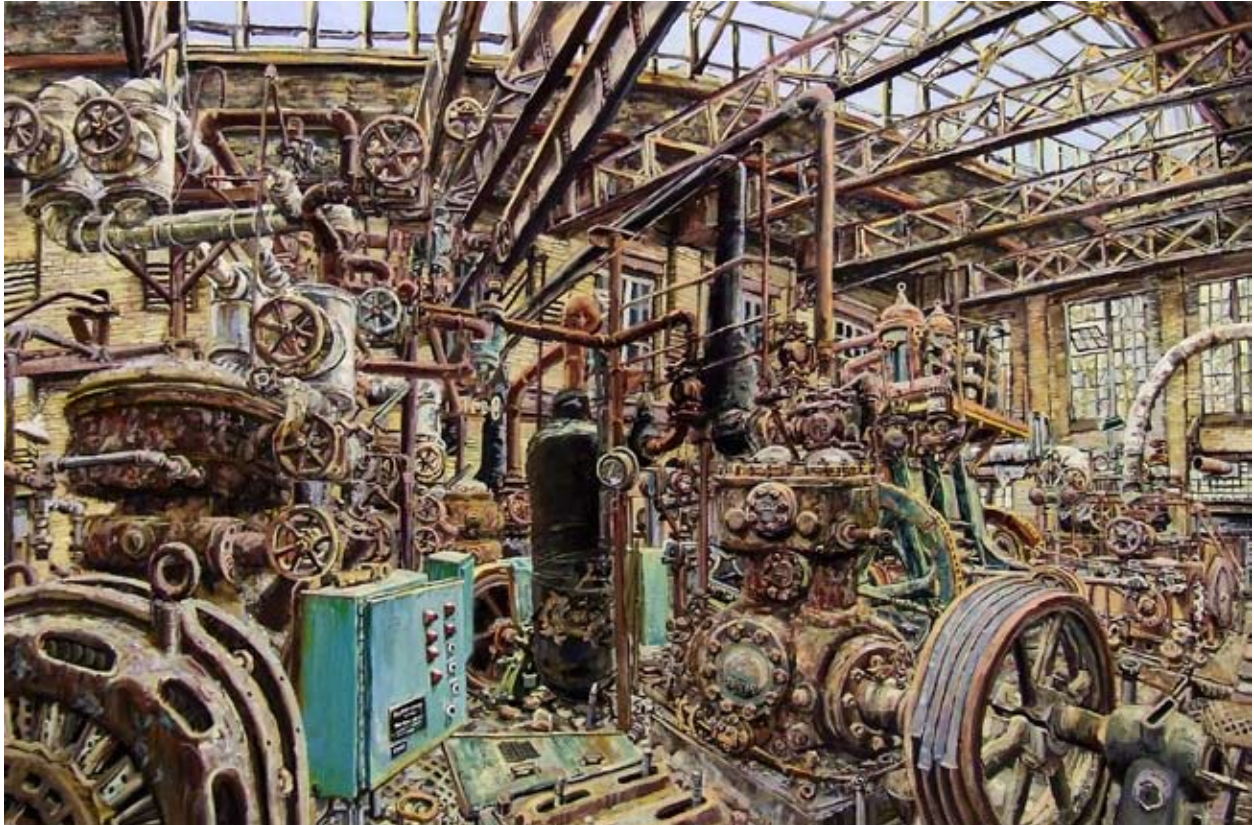
72 x 48 inches (182.88 x 121.92 cm)



Mouse Trap, 2009

Oil on canvas

47 1/2 x 72 inches (120.65 x 182.88 cm)



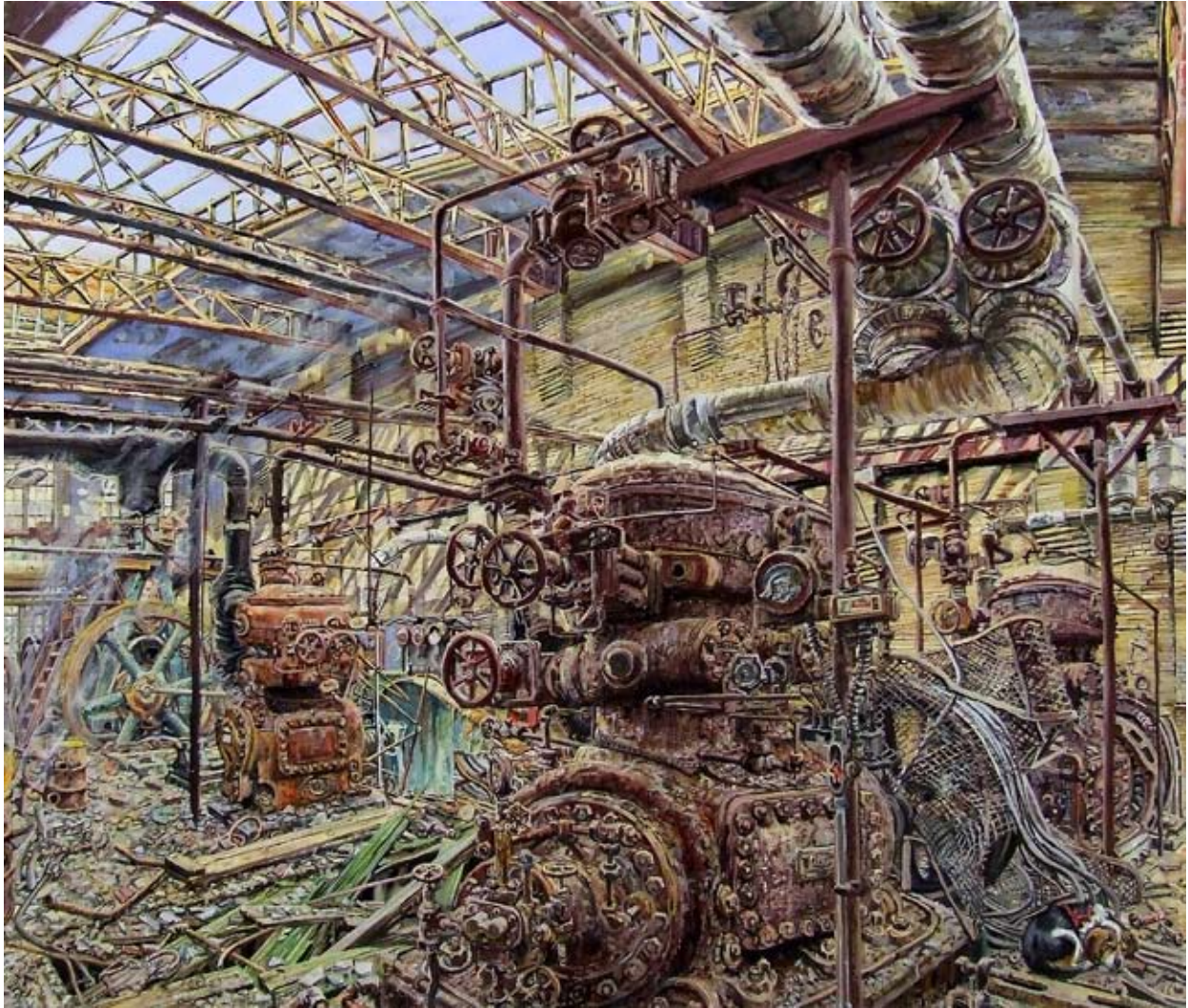
Mouse Trap (detail), 2009

Oil on canvas

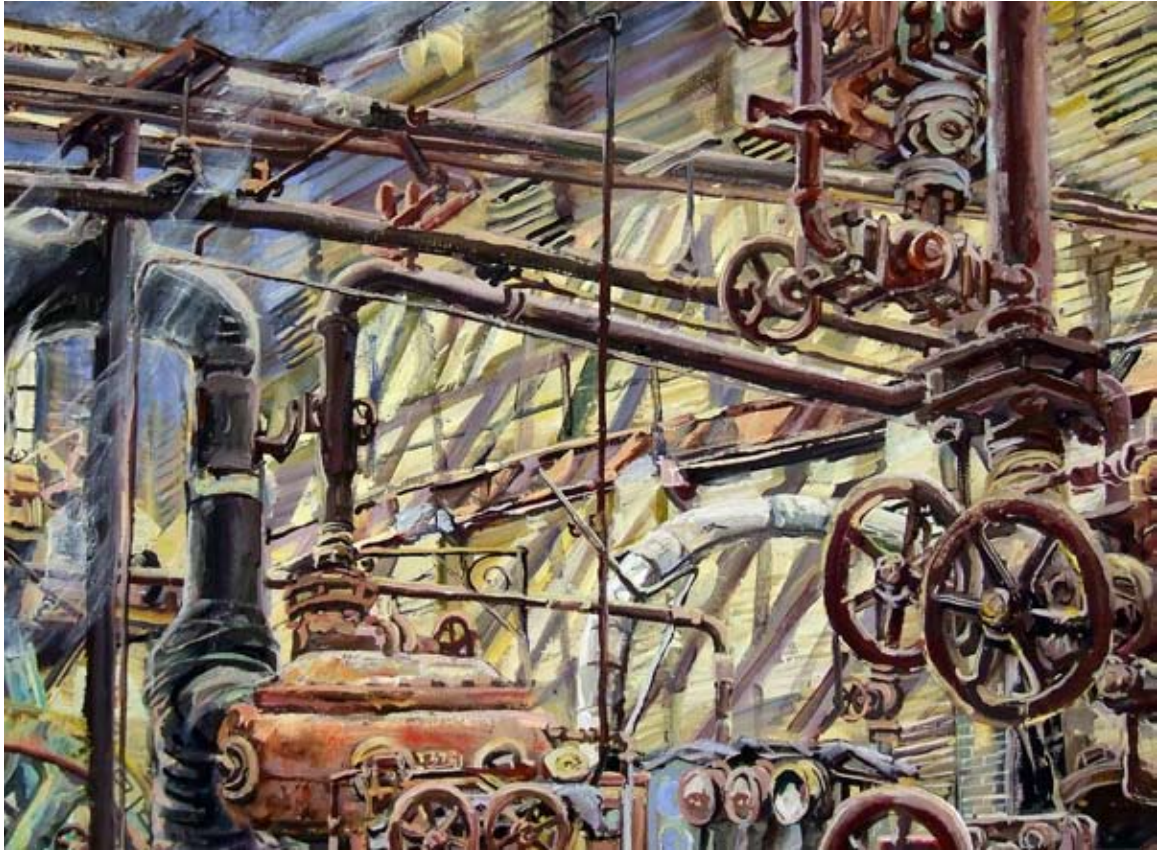
47 1/2 x 72 inches (120.65 x 182.88 cm)



Sleeping Dog, 2009
Oil on canvas
72 x 84 inches (182.88 x 213.36 cm)



Sleeping Dog (detail), 2009
Oil on canvas
72 x 84 inches (182.88 x 213.36 cm)



Sleeping Dog (detail), 2009
Oil on canvas
72 x 84 inches (182.88 x 213.36 cm)



Tommy Knocker, 2007-09
Oil on canvas
68 x 43 inches (172.72 x 109.22 cm)



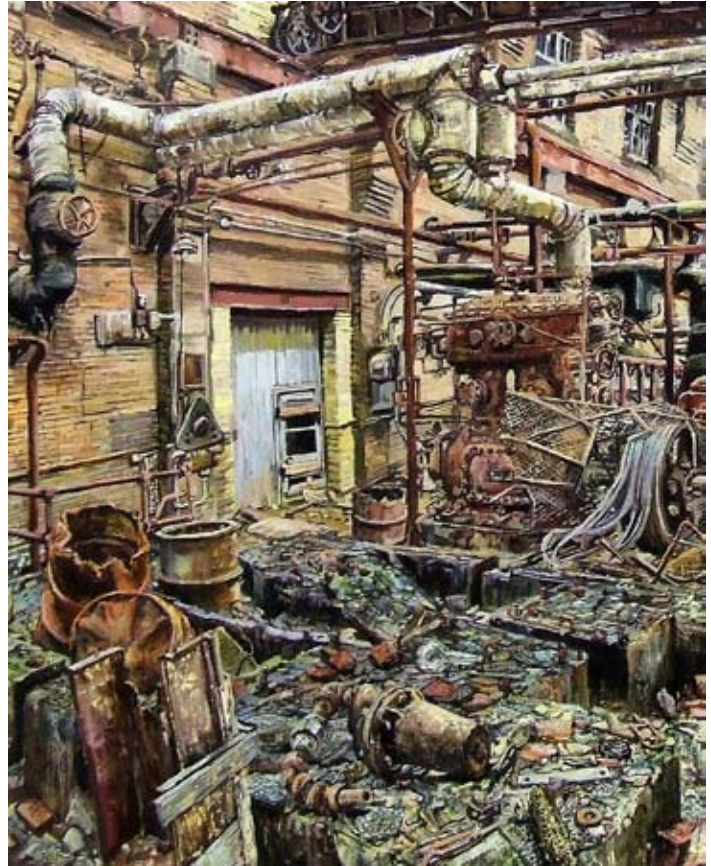
Tommy Knocker (detail), 2007-09
Oil on canvas
68 x 43 inches (172.72 x 109.22 cm)



Husked, 2009
Oil on canvas
68 x 72 inches (172.72 x 182.88 cm)



Husked (detail), 2009
Oil on canvas
68 x 72 inches (172.72 x 182.88 cm)



Cindy Tower: Decadense at Bruno David Gallery, 2010 (installation view - detail)



Cindy Tower: Decadense at Bruno David Gallery, 2010 (installation view - detail)



Cindy Tower: Decadense at Bruno David Gallery, 2010 (installation view - detail)



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Cindy Tower: Decadense at Bruno David Gallery, 2010 (installation view - detail)



Cindy Tower: Decadense at Bruno David Gallery, 2010 (installation view - detail)



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

2010 Bruno David Gallery, *Cindy Tower: Decadense*, St. Louis, Missouri
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.
Reaform, *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.

- 1996 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

- 2009 OVERVIEW_09, Bruno David Gallery, St. Louis, Missouri
- 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.
Studios, 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.

2001 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.
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.

- 1996 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.
 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.
 1989 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.
 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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_____	American Craft Magazine, December/January 2004 issue, p. 10
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Rovzar, Chris	"The Line Project" Yaledailynews.com, P.1, January 26, 2001
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Rush, Michael	"Back into the Scene" July 7, 2000, sec. 2, p.31
Malloy, Judy	Artswire.org, April 18, 2000, vol. #9, no. 16
Robinson	Artnet Magazine, weekend update reviews April 16, 2000, p.4 of 5
_____	"Woman of Spirit" Shoreline Woman, Madison, CT, feature, July 1999, p. 25, 30
_____	The Source, Madison, CT, June 22, 1999, Vol IV, Issue 13, p. 8
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_____	New Art Examiner, May 1998, p.54
Tower, Cindy	"Letter From Wyoming" ARTNET Magazine, 1998
_____	Waterfront Week, volume 8.5, March 1998
_____	Time Out, March 12-19, 1998, p. 60
_____	The New York Times, March 6, 1998
_____	Review Art, March 1, 1998, front page, p. 5-6
_____	The New York Times, September 14, 1997, NJ Sec., p. 8
_____	Suburban News, Clark, NJ, August 20, 1997, p.5
_____	The Branford Review, Branford, CT, June 11, 1997, p. 19
_____	Review Art, New York, Dec.15, 1996, p. 18, 19, 27
Koplos, Janet	Art in America, Dec. 1996, p. 92
_____	The New York Times, Sept. 13, 1996, p. C30

_____ Time Out, New York, Aug. 21-28, 1996, issue 48, p. 29

Cotter, Holland _____ The New York Times, Aug. 9, 1996, p. C24

_____ The Sunday Star Ledger, spotlight, May 26, 1996, sec.4, p. 10

_____ The Suffolk County News, Long Island, NY, Oct. 17, 1996, p.11

_____ Waterfront Week, Brooklyn, NY, vol. 6-18

_____ The New Art Examiner, Chicago, IL, Nov. 1996, p. 33

Tower, Cindy _____ "Pilgrims & Pop-Pioneers" New Observations, , issue No.108, NY, NY, 9/'95

_____ Hamptons Magazine, Southampton, NY, September 3, 1995

_____ Branford Review, Branford,CT, March 29, 1995

_____ The Everett Herald, Tacoma, WA, January 13, 1995

_____ Artweek, Tacoma, WA, February 1, 1995

_____ Tacoma Dispatch, Tacoma, WA, February 19, 1995

_____ The Baer Fax, New York, NY, May 1995

_____ World Art, New York, NY, November 1994

_____ Coagula, New York, NY, Sept, Dec., 1994, Feb, Apr., 1995

Smith, Roberta _____ "Articles about the New Museum of Contemporary Art" The New York Times, July 22, 1994, p.C24

_____ The Villager, New York, NY, June 15, 1994

_____ The New Haven Register, New Haven, CT, May 29, 1994, p.E6

_____ Orlo, The Bear Essential Issue, Portland, OR, Summer 1994, No. .3, p. 19-20

_____ The New Haven Register, New Haven, May 15, 1994, p. G1,G4

_____ Art & Auction, May 1994, p. 62-64

_____ The New York Times, March 8, 1992, p.22 CN

_____ The Hartford Advocate, Hartford, CT, March 8, 1993, Art Section

_____ The New York Times, July 8, 1990, p. 18

_____ Hartford Courant, Hartford, CT, July 8, 1990, p.G4

_____ San Diego Union, San Diego, CA, October 16, 1989, Art Section

_____ San Diego Union, San Diego, CA, September 9, 1989, p.E4

_____ The Daily Aztec, San Diego, CA, June 23, 1989, p.8

_____ Arts Magazine, November 1998, p. 114

_____ Heresies, Issue 21, Summer 1987, p.53

_____ Dialogue Magazine, Summer 1987, p. 62

_____ The Plain Dealer, Cleveland, OH, July 11, 1987, art section

_____ The Ithaca Journal, Ithaca, NY, October 25, 1982, p.6

CATALOGUES

- 2010 Cindy Tower: Decadense, Bruno David Gallery Publications, St. Louis, Missouri
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, Sun Valley 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 Assets, 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

2005-2009 Painting Professor, Sam Fox School of Design and Visual Arts, Washington University in St. Louis, St. Louis, Missouri.

ARTISTS

Margaret Adams

Dickson Beall

Laura Beard

Elaine Blatt

Martin Brief

Lisa K. Blatt

Shawn Burkard

Bunny Burson

Carmon Colangelo

Alex Couwenberg

Jill Downen

Yvette Drury Dubinsky

Corey Escoto

Beverly Fishman

Damon Freed

William Griffin

Joan Hall

Takashi Horisaki

Kim Humphries

Kelley Johnson

Howard Jones (Estate)

Chris Kahler

Bill Kohn (Estate)

Leslie Laskey

Sandra Marchewa

Peter Marcus

Genell Miller

Patricia Olynyk

Robert Pettus

Daniel Raedeke

Chris Rubin de la Borbolla

Frank Schwaiger

Charles Schwall

Christina Shmigel

Thomas Sleet

Buzz Spector

Lindsey Stouffer

Cindy Tower

Mario Trejo

Ken Worley