

Selected Exhibitions, Projects, & Events (since 1992)

- 2021
- Cuzco Underground Cinema Festival, Cuzco, Peru (**North Star** – awarded Best Short Experimental Film)
 - Festival International Signes de Nuit, Paris, France (online exhibition – **North Star** – Night Award)
 - Festival International de Marbella, Marbella, Spain (online exhibition – **Otherworld**)
 - SHHH Film Festival, Oostende, Belgium - **Zebra**
 - Barcelona International film Festival, Barcelona, Spain (online exhibition – **North Star** - nominated for Best Experimental Film Award)
 - INSITE – Art Practice in the Public Sphere, ([online video and interview](#) - **International Waters / Aguas Internacionales**)
 - LA Freewaves ~ Public Art, Instagram publication (**Feral**, single channel video)
 - Mimesis Documentary Festival, Boulder, Colorado (4-screen video installation **Otherworld**)
 - Osaka International Film Festival, Osaka, Japan (online - single channel video of installation **Otherworld** - nominated for best Experimental Film Award)
 - “Ideas for Monuments in Tribute to Heroines and Unsung Heroes”, Bellas Artes (National Museum of Fine Arts), Buenos Aires, Argentina (virtual exhibition curated by Luis Camnitzer including **Monument to the Unknown Mail Carrier**)
<https://www.bellasartes.gob.ar/paginas/exposicion-virtual-ideas-para-monumentos-en-homenaje-a-las-heroinas-y-los-heroes-desconocidos/>
 - Obskuur Ghent Film Festival, Ghent, Belgium (gallery exhibition – Alfred Skull Art Gallery - single channel video of installation **Otherworld**)
- 2020
- Essex Docfest, Colchester, Essex, U.K. (online - single channel video of installation **Otherworld**)
 - Alter do Chão Film Festival, Santarém, Brazil (online - single channel video of installation **Otherworld**)
 - Short Long World Festival, Mendoza, Argentina (online - single channel video of installation **Otherworld**)
 - “To Tame a Wild Tongue: Art After Chicanismo”, Museum of Contemporary Art San Diego, CA (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
 - “Printing the Revolution! The Rise and Impact of Chicano Graphics. 1965 – Now”, Smithsonian American Art Museum (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
 - Wildlife Conservation Film Festival, streaming on Xerb.TV (single channel video of installation **Otherworld**)

- 2019 - “The U.S.-Mexico Border: Place, Imagination, and Possibility”, a Getty sponsored exhibition, traveling to in Lille, France as part of “ELDORADO” exhibition Lillie 3000 (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- “Art and Politics 101”, SOMA, Mexico City (projects presentation)
- 2018 - “Art Cash – Money in Print”, Hoehn Family Galleries, University of San Diego, California (**Arte Reembolso / Art Rebate** installation #4 and lecture in associated series)
- WSOHOIDPS (A Ship in the Woods) Festival, Escondido, CA (commissioned public art installation - **Bad Circus**)
- 2017 - “Making Communities: Art and the Border”, University Art Gallery, La Jolla, CA (photographs - **Nightscope Series** and video series - **The Mexican Tapes**)
- “CINEINFINITO”, Fimoteca de Cantabria, Santander, Spain (early films, incl. **Studies in Chronovision, Zebra, Still Lives**)
- “Woodshed VI”, Residency and Exhibition, MCLA Design Lab Gallery, North Adams, MA (video - **Summer 2017**)
- “Provoking Change”, University Art Gallery, La Jolla, CA (**Arte Reembolso / Art Rebate** installation #4 w/ Sisco & Avalos)
- “Nothing to Declare: Transnational Narratives”, Museum of Contemporary Art Tucson, Tucson, AZ (commissioned installation - **Brick**)
- “The U.S.-Mexico Border: Place, Imagination, and Possibility”, a part of Getty sponsored Pacific Standard Time, LA/LA, Crafts and Folk Arts Museum, Los Angeles traveling to 516 ARTS, Albuquerque (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- 2016 - “Immigration: Art/Critique/Process Symposium”, Redcat, Los Angeles (presentation/lecture)
- “Radiant Art: Media Art from SAIC 1965-”, Siskel Film Center, Chicago (film - **Silent Reversal**)
- “Landed”, Neuberger Museum of Art, Purchase, NY (photographs - **Nightscope Series**)
- Helmuth Projects, San Diego, (public art installation - **Heat: a digimural**)
- Intervention in Ortiz/Moris exhibition, Museum of Contemporary Art San Diego (installation - **a wall**)
- “The Uses of Photography: Art, Politics, and the Reinvention of a Medium”, Museum of Contemporary Art San Diego (cinemural installation - **Southern California**)
- “Program from the Academy of Motion Picture Arts and Sciences”, Light Cone at Studio Ursulines, Paris, France (cinemural - **Southern California**)
- “Special Programs”, Los Angeles Art Show, Los Angeles Convention Center (installation - **a wall**, curated by Chon Noriega)
- 2015 - “The Border Again”, Human Resources Gallery, Los Angeles (photographs - **Nightscope Series**)
- “Universal Dissolvent”, San Diego Art Institute (installation - **Feral**)
- “Archive Launch Party”, The Container Yard, L.A. Freewaves, Los Angeles (**Feral** –

- screening)
- “The Mexican Connection”, Expo @ Balie, Amsterdam (photographs - **Nightscope Series**)
 - Watch This! Revelations in Media Art”, Smithsonian American Art Museum, Washington D.C. (films - **Silent Reversal** and **Studies in Chronovision**)
 - Festival Internacional de la Fotografía Tijuana en MOPA, Museum of Photographic Arts, San Diego, CA (film - **Studies in Chronovision**)
- 2014
- Ambulante touring film festival: Mexico City, Zacatecas, Tijuana, San Diego, other locations (video series - **The Mexican Tapes & The American Tapes**)
 - CineFest, San Antonio, Texas (video series - **The American Tapes**)
 - “In Lak’ech, San Diego to Denver: You Are My Other Self”, Center for Visual Art, Denver, Colorado (**Arte Reembolso / Art Rebate, Welcome to America’s Finest Tourist Plantation?**)
- 2013
- “The Very Large Array”, Museum of Contemporary Art, San Diego (**Friendly Fire, Arte Reembolso / Art Rebate, Welcome to America’s Finest Tourist Plantation?**)
 - Museum of Contemporary Art, San Diego (video series - **The American Tapes**)
 - Art Park, Lewiston NY (single channel video excerpt from **American Desert**)
 - El Ojo Cojo Film Festival, Madrid, Spain (video series - **The American Tapes**)
 - “Another California”, Nelson Gallery, UC Davis (installation w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- 2012
- “Alternative Projections: Experimental Film in Los Angeles, 1945-1980”, Filmforum, Los Angeles (film - **Photogrammetry Series**)
 - Morelia International Film Festival, Morelia, Mexico (video series - **The American Tapes**)
- 2011
- Los Angeles International Airport, Bradley International Terminal (commissioned 56 monitor permanent video installation – **Homeland**)
 - “América Latina: arte y confrontación, 1910-2010”, Museo del Palacio de Bellas Artes, Mexico City (**Arte Reembolso / Art Rebate** w/ Sisco & Avalos)
 - “Pacific Standard Time”, Getty Center, Los Angeles, CA, traveling to Martin-Gropius Bau, Berlin (commissioned cinemural installation - **Southern California**) 2011-12
- 2010
- “Made in California: 1900-2000”, Los Angeles County Museum of Art (web-based interactive installation project w/ Small, Sisco, Kessler, and Avalos - **oracle@casa_de_cambio**)
 - “The Future Lasts Forever”, Camerawork, San Francisco, CA (photographs – **Nightscope Series**)
 - “State of Emergency”, Lumiar Cite, Lisbon, Portugal (single channel video - **Feral**)
 - “Arte ≠ Vida”, Museo Carillo Hill, Mexico City; Museo Amparo, Pueblo Mexico; Museo de Arte del Banco de la Republica, Bogata Columiba traveling from the Museo del Barrio, N.Y (**Arte Reembolso / Art Rebate** installation #4 w/ Sisco & Avalos) 2009-2011
- 2009
- “Off the Grid”, Neuberger Museum of Art, SUNY, Purchase, 2008 (photographs -

- Nightscope Series** + single channel video - **Feral**)
- Eyebeam Gallery, New York (single channel video - **Feral**)
 - “Niet Normaal”, Beurs van Berlage, Amsterdam (single channel video - **Feral**)
 - Montalvo Arts Center, San Jose, California (surround sound video installation – **Feral** and installation with videos - **Sketches for the American Tapes** and **The Mexican Tapes**)
 - “Civic Statues”, Museo Reina Sofia, Madrid, Spain (single channel video – **Feral**)
 - 2008 - “Arte ≠ Vida”, Museo del Barrio, N.Y 2008 (**Arte Reembolso / Art Rebate** installation #4 w/ Sisco & Avalos)
 - Oberhausen Film Festival, Germany (single channel video - **Feral**)
 - 2007 - “Sister Cities Testing Boundaries”, El Paso Museum of Art, Texas (photographs - **Nightscope Series**)
 - Film Forum, Los Angeles, (single channel video - **Feral**)
 - “Communism of Forms”, Galeria Vermelho, São Paulo, Brazil (installation - **Sex Machine**)
 - “Field Work”, University Art Gallery, San Diego State University, San Diego, CA (photographs - **Nightscope Series** + installation - **Pirámide**)
 - 2006 - “Potentially Harmful - The Art of American Censorship”, Georgia State University, Atlanta, (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
 - “Louis Hock: Constructed Evidence”, University Art Museum, CSULB (installations - **Pirámide, Shelter, American Desert** + photographs - **Nightscope Series**)
 - “Money Changes Everything”, Schroeder Romero Gallery New York (**Arte Reembolso / Art Rebate** installation #3 w/ Sisco & Avalos)
 - “State of Emergency”, Alias restaurant front window film series, New York (single channel video - **Feral**)
 - “The Message is the Medium”, Jim Kempner Fine Arts, New York (photographs - **Nightscope Series**)
 - 2005 - Center for Contemporary Art. Tel Aviv (single channel video - **Feral**)
 - Corriente Hipermediatica Experimental Latinoamerica, Buenos Aires (single channel video- **Feral**)
 - Encuentros Internacional de Espacios Independientes, Valpariso (single channel video - **Feral**)
 - Casa de Cultura de España, Buenos Aires, 2005 (single channel video - **Feral**)
 - “Southern Exposure”, Museum of Contemporary Art, San Diego (film installation – **Southern California: a cinemural**, elements from a collaborative public artwork – **Friendly Fire** & four-part video series – **The Mexican Tapes**) 2005-6
 - 2004 - “Work Ethic”, Baltimore Art Museum, 2003 (installation - **Art Reembolso / Art Rebate** installation #1 w/Avalos & Sisco), traveling exhibition including Wexner Center, Columbus
 - “Trienal Poli/Grafica de San Juan: America Latina y El Caribe”, San Juan, Puerto Rico

(**Art Reembolso / Art Rebate** installation #2 w/Avalos & Sisco)

- “How Can You Resist”, 9th Annual Festival of Film, Video, and New Media, LA Freewaves at the Los Angeles Museum of Contemporary Art (video installation - **Feral**)
- Getty Center, Los Angeles (film installation - **Southern California: a cinemural**)
- Film Forum, Los Angeles (**La Mera Frontera** and various video projects)
- 2003 - “At Work: The Art of California Labor”, San Francisco State University Gallery, 2-year traveling exhibition (bus poster w/Avalos & Sisco - **Welcome to America’s Finest Tourist Plantation?**)
- “Only Skin Deep”, International Center of Photography, New York City, traveling exhibition w/corollary web exhibition, “Only Skin Deep Online” (photographs - **Nightscope Series**)
- 2002 - La Panaderia, Mexico City (installation - **Pirámide del Sol**)
- 2000 - Digital Secrets Conference, Ariz. State University (web-based collaborative project w/Lynn Hershman, Victoria Vesna, Shawn Brixley, Sharon Daniel, David Trend, Sheldon Brown, Robert Nideffer - **Secret Agent**)
- “Made in California: 1900-2000”, Los Angeles County Museum of Art (web-based interactive installation project w/ Small, Sisco, Kessler, and Avalos - **oracle@casa_de_cambio**)
- Ex Teresa Arte Actual, Mexico City (video installation with greenhouse - **Poinsettia**)
- 1999 - “Summer Reading”, Printed Matter, Dia Art Foundation, New York, New York (booklet w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- inSITE97, Installation Gallery, San Diego, CA & Tijuana, B.C. (public art installation on the U.S. / Mexico border - **International Waters / Aguas Internacionales**)
- Pacific Film Archive, Berkeley, CA (film - **La Mera Frontera**)
- Festival International de Cine de La Ciudad de Mexico (film - **La Mera Frontera**)
- “Nations, Pollinations and Dislocations”, Emily Carr Institute of Art and Design, Vancouver, Canada (film - **La Mera Frontera**)
- 1998 - “Taking it to the Streets”, Spaces Gallery, Cleveland, Ohio (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- “3+”, Museum of Contemporary Art, San Diego (film - **La Mera Frontera**)
- International Festival of Film, La Figueira da Foz, Portugal (film - **La Mera Frontera**)
- Society for Cinema Studies, national conference, San Diego (film - **La Mera Frontera**)
- Museo Nacional, Centro de Arte, Reina Sofia, Madrid (video series - **The Mexican Tapes: A Chronicle of Life Outside the Law**)
- 1997 - “Continuity & Contradiction, A New Look at the Permanent Collection from the Museum of Contemporary Art, San Diego”, Miami Art Museum, Miami, Florida (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**) 1996-97
- “Summer Reading”, Printed Matter, Dia Art Foundation, New York, New York (booklet w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)

- inSITE97, Installation Gallery, San Diego, CA & Tijuana, B.C. (public art installation on the U.S. / Mexico border - **International Waters / Aguas Internacionales**)
- 1996 - “Working Histories”, Los Angeles Center for Photographic Studies, Los Angeles, CA (bus poster w/ Sisco & Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- **Friendly Fire**, San Diego, commissioned by the Museum of Contemporary Art, Los Angeles (a public art project w/ publication, store/factory, website, and clothing series w/ Deborah Small, Elizabeth Sisco, Scott Kessler, Cheryl Lindley)
- **Friendly Fire**, the Museum of Contemporary Art, Los Angeles (an exhibition in the museum and bookstore w/ website w/ D. Small, E. Sisco, S. Kessler, C. Lindley)
- 1993 - “**"NHI" - (No Humans Involved)**”, Highways, Los Angeles (multimedia installation & performance w/ Small, Sisco, Kirkwood, Kessler)
- “La Frontera - The Border”, Museum of Contemporary Art San Diego & El Centro Cultural de La Raza, San Diego then touring Centro Cultural Tijuana, Mexico 1993 and U.S. museums in 1993/94 (multimedia gallery installation w/ Small, Sisco, Kessler, & Avalos - **Welcome to America’s Finest Tourist Plantation/America’s Finest?** and public art project w/ Sisco & Avalos - **Arte Reembolso / Art Rebate**)
- 1992 - “Re-Mapping Cultures: Film & Media Arts”, Whitney Museum of American Art, New York (curated film program - **The Mexican Tapes: A Chronicle of Life Outside the Law**)
- **San Diego: America's Finest? Public Questions in a Private City**, Art in General, New York (installation w/ Small, Sisco, Kirkwood, Kessler, Avalos)
- “**"NHI" (No Humans Involved)**”, Installation Gallery, San Diego, CA (billboard, publication, exhibition, performance, panel, and media event w/Small, Sisco, Kirkwood, Kessler)
- “By Any Means Necessary”, Printed Matter Bookstore at Dia Art Foundation, New York (book show w/ Small, Sisco, Kirkwood, Kessler, Avalos)
- “Contemporary Photomontage”, Kohler Art Center, Sheboygan, WI (multimedia installation with Small, Sisco, Kessler, & Avalos - **Welcome to America’s Finest Tourist Plantation/America’s Finest?** - posters)
- “Travel Documents”, Camerawork Gallery, San Francisco (multimedia installation w/ Small, Sisco, Kessler, Avalos - **Welcome to America’s Finest Tourist Plantation?**)
- “Murder as Phenomenon”, Camerawork Gallery, San Francisco (multimedia installation & performance w/ Small, Sisco, Kirkwood, Kessler - **"NHI" (No Humans Involved)**)

Early 16mm films (1972-1979)

Archived in 2006 and available through the Academy Film Archive, Los Angeles

Silent Reversal, Studies in Chronovision, Southern California, Still Lives, Zebra, Pacific Time, Photogrammetry Series, Light Traps, Mississippi Rolls

Recent Collection / Acquisitions

- Museum of Modern Art, NY
- Smithsonian American Art Museum, Washington D.C.
- Los Angeles County Museum of Art, Los Angeles
- Chicano Studies Research Center, UCLA, Los Angeles
- Museum of Contemporary Art San Diego
- Special Collections, Geisel Library, University of California, San Diego
- Museum of Fine Arts Houston, Texas

Selected Reviews and Essays on Work (since 1992)

- 2021 - **“Carving Out Rights From Inside the Prison Industrial Complex**, edited by Sarah Moss, Hat and Beard Press, Los Angeles 2021
- “Monuments to the “unknown heroines and heroes” of society”, Leo Ramos, **Dario Norte**, Feb. 28, 2021, Corrientes, Argentina
<https://www.diarionorte.com/202297-monumentos-a-las-heroinas-y-heroes-desconocidos-de-la-sociedad>
- “The Fine Arts and an exhibition that pays tribute to the “unknown heroes of society”, N.B., **Dario Vivo**, Feb. 20, Buenos Aires, Argentina
https://www.diariovivo.com/el-bellas-artes-presenta-una-muestra-virtual-que-homenajea-a-los-heroes-desconocidos-de-la-sociedad/?fbclid=IwAR3So3PO2nMxnH73HhGc2wyseXUCaFmS5ChYuQbe_gZxUX-4tDLhACciBgM
- 2020 - **¡Printing the Revolution!: The Rise and Impact of Chicano Graphics, 1965 to Now**, edited by E. Carmen Ramos, Princeton University Press 2020
<https://press.princeton.edu/books/paperback/9780691210803/printing-the-revolution>
- 2019 - **The Donna Gentile Story**, Anita DeFrancesco, Rosey Publishing, 2019
- “Public Audit: An interview with Elizabeth Sisco, Louis Hock, and David Avalos”, Cylena Simonds in **Chicano and Chicana Art: A Critical Anthology**, J. Gonzales, O. Chavoya, C. Noriega, T. Romo, editors, Duke University Press 2019
https://www.dukeupress.edu/Assets/PubMaterials/978-1-4780-0300-7_601.pdf
- “Studies in Chronovision: In Conversation with Louis Hock”, Arindam Sen, **eLumiere** 2019 (interview) <http://www.elumiere.net/especiales/hock/hockarindamen.php>
- 2018 - **Art Cash – Money in Print**, essay by Erin Sullivan Maynes, University of San Diego Press 2018 (catalog)
- **Provoking Change**, edited by Tatiana Sizonenko, University Art Gallery 2018 (catalog)
- **REMEX – Toward an art History of the NAFTA Era**, Amy Sara Carroll, University of Texas Press 2018
- 2017 - “Beneath Cardboard, the Beach: Finding Utopia at the LA Art Show”, Chon Noriega, **Huffington Post Blog**, Jan. 9, 2017
<http://www.huffingtonpost.com/entry/5874161ee4b08052400ee58c?timestamp=1484007093976>
- “LA Due for a Winter Flurry of Art Shows”, Jonathan Riefe, **Hollywood Reporter**, Jan.

- 11, 2017 (review)
- **LA Art Show**, January 2017 (catalog)
 - “Race, Not Money: The True Meaning of Art Rebate “, Harper Montgomery, **Diálogo**, Vol. 20, No. 1, DePaul University Press 2017 (book chapter)
 - **Making Communities: Art and the Border**, edited by Tatiana Sizonenko, University Art Gallery 2017 (catalog)
 - “Artistic Subversion: Exposing Conditions and Cracking the Frame”, **Kunstlicht**, Netherlands, 2017 (journal)
 - **The US-Mexico Border – Place, Imagination, and Possibility**, edited by Linda Theung, Craft & Folk Art Museum, Los Angeles 2017 (catalog)
 - “A Head-Spinning, Hope-Inspiring Showcase of Art”, Holland Cotter, **New York Times**, Sept. 21 electronic, Sept. 22 print, 2017 (review)
 - “Gift Vouchers: Giving and Rebates in the Age of Appropriation”, John Welchman, **Who Runs the Art World?: Money, Power, Ethics**, eds. Brad Buckley & John Conomos, Libri, London 2017
- 2016
- “US artist builds wall near Mexican border to confront “everything that Trump represents”, Jori Finkel, **ArtPaper**, August 23, 2016 (online review)
 - “Someone finally built the Donald Trump wall...”, Acaceli Cruz, **Vivala** (online) Aug. 24, 2016 (review)
 - “El Muro Xenóforo de Trump Se Hace Realidad”, Cristina Civale, **Jaque al Arte** (online) Aug. 24, 2016 (review)
 - “Art Mocks Trump Wall”, Miguel Miron Perez, **Ritmos 21** (online) Sept. 2, 2016 (review)
 - **The Uses of Photography: Art, Politics, and the Reinvention of a Medium**, edited by Jill Dawsey, UC Press 2016 (catalog)
- 2015
- “The Border Again: A Tijuana and Los Angeles Cultural Exchange”, Tanja M. Laden, **KCET Cultural Journalism** (online) 2015
 - “The Border Again”, Evan Moffitt, **Frieze**, No. 171 May 5, 2015 (review)
 - “Losing One’s Perch On America’s Finest Tourist Plantation”, Robert Dorn, **San Diego Free Press**, (online) May 6, 2015
- 2014
- “La ley migratoria...”, **La Jornada Zacatecas**, Alma Rios, Feb. 15, 2014 (review)
 - **Geo-Esthetique**, edited by Kantuta Quiros & Aliocha Imhoff, ENCA, 2014
 - “For a Pluriversal Declaration of Human Rights”, Rosa-Linda Fregoso, **Las Americas Quarterly**, Vol. 66, No.3, Sept., Johns Hopkins University Press 2014
- 2013
- “Hock’s American Tapes Screens at MCASD”, **SD Union-Tribune**, James Chute, May 9, 2013
 - “From Mexican to American: Louis Hock’s Decades of Documenting Immigrant Life”, **Artbound**, Misael Diaz May 8, 2013 (interview)
 - **Art Since 1980: Charting the Contemporary**, Peter R. Kalb, Pearson 2013
- 2014
- “La ley migratoria...”, **La Jornada Zacatecas**, Alma Rios, Feb. 15, 2014 (review)

- **Geo-Esthetique**, edited by Kantuta Quiros & Aliocha Imhoff, ENCA, 2014
- “For a Pluriversal Declaration of Human Rights”, Rosa-Linda Fregoso, **Las Americas Quarterly**, Vol. 66, No.3, Sept., Johns Hopkins University Press 2014
- 2013 - “Hock’s American Tapes Screens at MCASD”, **SD Union-Tribune**, James Chute, May 9, 2013
- 2012 - **crisiss...America Latina, Arte y Confrontacion**, ed. Gerardo Mosquera (Palacio del Bellas Artes, catalog) 2012
- 2011 - “Art Review: ‘Pacific Standard Time’ dominates art scene”, Richard Chang, **Orange County Register**, Sept. 16, 2011
- 2010 - “Artworld Money”, Sleek Magazine, April 2010
- 2009 - “Art and Money”, **LAPIZ International Art Magazine**, Juan Antonio Ramírez 2009
- 2008 - **Art and Today**, Eleanor Heartney, Phaidon Press, London 2008
- **The Art of Participation 1950-Now**, San Francisco MOMA, James & Hudson 2008
- **Arte ≠ Vida: Actions by Artists of the Americas 1960-2000** ed. by Deborah Cullen, El Museo del Barrio 2008
- 2007 - “Review”, Colette Chattopadhyay, **Sculpture**, April Vol. 26 No.3, 2007
- “Art Review”, Robert Pincus, **San Diego Union Tribune**, April 20, 2007
- 2006 - “Money Changes Everything”, Ken Johnson, **New York Times**, July 14, 2006 (art review)
- “Previews of Exhibitions”, Sherle Gottlieb, **Art Scene**, September, Vol. 26, No.1, 2006
- “Crossing into Social Issues”, Cynthia Dea, **Los Angeles Times**, Calendar Weekend Magazine, September 21, 2006
- “Tom O’Day, Louis Hock, Fantasy Islands”, Peter Frank, **LA Weekly**, October 6-12, Vol. 28, No. 46, 2006
- **La Era de La Discrepancia/The Era of Discrepancies**, ed. Olivier Debrouse, Universidad Nacional Autónoma de México 2006
- **“Louis Hock: Constructed Evidence”**, University Art Museum, California State University Long Beach, (catalog) 2006
- 2005 - **The Most Typical Avante-Garde: History and Geography of Minor Cinemas in Los Angeles**, David James, UC Press 2005
- 2004 - **The Expediency of Culture: the Uses of Culture in the Global Era**, George Yudice, Duke University Press 2004 (English version)
- **Trienal Poli/Grafica de San Juan: America Latina y El Caribe**, Instituto de Cultura Puertorriqueña, (catalog) 2004
- 2003 - **Art and Money**, Katy Siegel and Paul Mattuck, Thames and Hudson, Ltd. 2003
- 2002 - **Latino Images in Film: Stereotypes, Subversion, and Resistance**, Charles Ramirez Berg, University of Texas Press 2002
- 2001 - **Modern Art in the USA, Issues and Controversies of the 20th Century**, Patricia Hills, Prentice Hall 2001
- “Urban Counter-Images: Community Activism Meets Public Art,” Deborah Karasov in

- Imagining the City**, edited by Lawrence and Sam Bass Warner, Rutgers 2001
- "Making Waves", **Women's Studies International Forum**, Margot Leigh Butler, Vol. 24, No.3/4 2001
 - 2000 - Public Art and the Spectacle of Money: An Assisted Commentary on *Arte Reembolso /Art Rebate*", **Art After Appropriation: Essays on art in the 1990's**, John Welchman, Breach & Gordon, London 2000
 - "From Beats to Borders: an alternative history of Chicano Art in California", Chon Noriega, **Reading California: art, image, and identity, 1900-2000**, Los Angeles County Museum of Art, UC Press 2000
 - **Command Performance, An Actress in the Theater of Politics**, Jane Alexander, Public Affairs, New York 2000
 - "Art Rebate and Virtual Public Art", John Welchman in **Intervention: Issues in Installation and Site-Specific Art**, edited by Erika Suderburg, University of Minnesota Press 2000
 - 1999 - **On the Beaten Track: Essays on Domentic Tourism, Art, and Place**, Lucy Lippard, New Press (New York) 1999
 - **Dialogues on Public Art** (interview), Tom Finkelpearl, MIT Press, 1999
 - **Art Matters: How the Culture Wars Changed America**, edited by Brian Wallis, Marianne Weems, and Phillip Yenawine, New York University Press, 1999 (photos)
 - 1998 - "San Diego-Tijuana", **Art Nexus**, Magali Arriola, Jan.-March 1998
 - "Onview", **New Art Examiner**, Timothy Nolan, February 1998
 - "Negotiating Boundaries", (interview) **Sculpture**, Sandra Wagner, February 1998
 - "Crossover Dreams", **Art in America**, Kurt Hollander, May 1998
 - "Ongoing Negotiations: *Afterimage* and the Analysis of Activist Art", by Grant Kester in **Art, Activism, Oppositionality: Essays from Afterimage**, ed. Grant Kester, Duke Press 1998
 - "At the Gates", **Canadian Art**, Dot Tuer, Spring 1998
 - 1997 - "You are What You Buy: 'Friendly Fire' and the New Public Sphere", **Afterimage**, Marita Sturken, January/February 1997
 - "Report from San Diego", **Art in America**, Leah Ollman, July 1997
 - "Cabalga el arte la frontera", **Reforma**, Blanca Ruiz, September 26, 1997
 - "inSITE, Outta Sight", **The Los Angeles Times**, Christopher Knight, October 4, 1997
 - "Potent border show tears down barriers", **The Globe & Mail**, Sarah Milroy, Oct. 11, 1997
 - "La Fronteras", **Arte I**, Jose Manuel Valenzuela Arce, November 9, 1997
 - "Crossing Borders", **Artweek**, Victoria Martin, November, 1997
 - 1996 - **Contemporary Art and Multicultural Education**, edited by Susan Cahan and Zoya Kocur, Routledge, New York and London 1996
 - "Vested Interests of 'Friendly Fire'", **Los Angeles Times**, Leah Ollman, August 7, 1996
 - "Into the Fray, But Not Without Protection", **Los Angeles Times**, Calender Magazine,

- Leah Ollman, August 25, 1996
- "'Friendly Fire' in San Diego", **Artweek**, David Lewinson, October 1996
 - "Friendly Fire", **New Art Examiner**, Jacqueline Cooper, November 1996
 - 1995 - "Resisting the Dangerous Journey: The Crisis of Journalistic Criticism", Michael Brenson, The Andy Warhol Foundation for the Visual Arts, **Paper Series on the Arts, Culture, and Society**, Paper Number 4, April 1995
 - 1994 - "Bait or Tackle?", **a+t, ART+TEXT**, John Welchman, NO. 48, May 1994
 - "Public Exposure", **Afterimage**, Cylena Simonds, Vol. 22, No.1, Summer 1994
 - "Collaborative Public Art and Multimedia Installation: David Avalos, Louis Hock, and Elizabeth Sisco's 'Welcome to America's Finest Tourist Plantation'", Ondine Chavoya in **The Ethnic Eye**, edited by Chon Noriega and Anna Lopez, University of Minnesota Press 1994
 - "The Invisible Town Square", Robert Pincus, **But Is It Art?, The Spirit of Art as Activism**, edited by Nina Felshin, Bay Press 1994
 - 1993 - "Exploring the Border Experience", **Los Angeles Times**, Chris Knight, March 13, 1993
 - "Aliens Get Handouts; Artists Call It Art", **The New York Times**, Seth Mydans (front page), August 12, 1993
 - "Cuando los Biletos se Convierten en Arte", **El Universal**, Carlos Ferreyra Hernandez, Mexico City, August 14, 1993
 - "When Legal Tender Hits a Sore Spot", **Los Angeles Times** (Orange County Edition), Cathy Curtis, August 17, 1993
 - 1992 - "Art and Politics", **Art in America**, Mark Durant, July 1992