

**Selected Exhibitions, Projects, & Events (since 1992)**

- 2022
- Re-opening Exhibition, Museum of Contemporary Art San Diego, La Jolla (**Friendly Fire** - an installation with Deborah Small, Elizabeth Sisco & Scott Kessler)
  - Tokyo Short Film Festival (online exhibition – **North Star** - Honorable Mention for Best Experimental)
  - 5th Festival Internazionale Segni della Notte, Urbino, Italy (online exhibition – **North Star**)
  - Occupy 3rd Space II - Ocupa Tercer Espacio II - Plastica y Palabra en TJ/SD, San Diego Central Library (**Arte Reembolso / Art Rebate** installation #4 w/ Sisco & Avalos)
  - Roma Short Film Festival, Rome, Italy (online exhibition – **North Star** – Finalist for Experimental Film)
  - Toronto Indie Film Festival Toronto, Canada (online exhibition – Award Winner – **North Star**)
- 2021
- Festival Internacional Signos da Noite, Lisbon, Portugal (online exhibition – **North Star**)
  - Shanghai Short Film Festival, Shanghai, China (**North Star**)
  - Cuzco Underground Cinema Festival, Cuzco, Peru (**North Star** – 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.gov.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 with Sisco and Avalos plus 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”, Filmoteca 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 International 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”, 9<sup>th</sup> 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)**

- 2022 - "San Diego Weekend Arts Events: Minerva Cuevas, 'Occupy Thirdspace'", Radio Axiom and more", Julia Dixon Evans **KPBS** (online) February 17, 2022
- "New Art Exhibit at Public Library Breaks Barriers with Cross-Border Artists," Aleah Jarin **NBC 7** (online) February 19, 2022 (review)
  - "New Art Exhibit at Public Library Breaks Barriers with Cross-Border Artists," Aleah Jarin **Telemundo 20** (online) February 20, 2022 (review)
  - "At new library exhibit, images are louder than words", Seth Combs, **San Diego Union Tribune** (online) February 22, 2022 (review)
- 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](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](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 Xenófobo 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 Debroise, 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
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