

Ken Gonzales-Day  
 Chair  
 Professor of Art  
 Art Department  
 Scripps College, Claremont CA 91711

### **EDUCATION**

- 1995 M.F.A., Studio Art, University of California, Irvine.  
 1991 M.A., “Another Colonial American: Mission Architecture in New Mexico,”  
 Art History, City University of New York, New York.  
 1987 B.F.A., Painting (Art History minor), Pratt Institute, Brooklyn, New York.  
 1983 Certificate, Studio Art, St. Luc: L’Ecole Des Arts Plastique, Liège, Belgium.

### **ACADEMIC APPOINTMENTS**

- 1995- present Professor, Art Department, Scripps College, Claremont, CA.  
 Chair: Art Department, 2006-2008, 2009-2014  
 Chair, Art and Art History, 2003- 2006

### **FELLOWSHIPS and AWARDS**

- 2011 COLA 2011, Individual Artist Award, Department of Cultural Affairs, Los Angeles.  
 2008-9 Visiting Scholar/Artist-in-Residence, Getty Research Institute, J. Paul Getty Museum,  
 Los Angeles.  
 2008 Art Matters Grant, New York, NY.  
 2007 Mid-Career Fellowship for Los Angeles Artists, California Community Foundation,  
 Los Angeles.  
 2003-4 Senior Fellow, Latino Initiatives Program, Smithsonian Institution, American Art  
 Museum and National Portrait Gallery, Washington D.C.  
 2002 Creative Arts Residency, Rockefeller Foundation, Bellagio Study and Conference  
 Center, Bellagio, Italy.  
 Graves Award for Achievement in the Humanities, The Arnold and Lois Graves  
 Award.

- 2001 Durfee Foundation, ARC (Artist's Completion Grant), Santa Monica, CA.
- 1997 WESTAF/NEA, Institutional Award for Out North Art House for solo exhibition.
- 1996 WESTAF/NEA, Regional Fellowship in Visual Arts, New Genre.
- 1995 The American Photography Institute, National Graduate Seminar, Tisch School of the Arts, New York University, New York, New York.
- 1992 Van Lier Fellow, Whitney Museum of American Art, Independent Study Program (ISP) in Studio Art, New York, New York.

### **SOLO EXHIBITIONS**

- 2011 "Profiled" (Selections from Profiled Series), Fred Torres Collaborations, New York, NY. Oct. 14- Nov. 16
- "Profiled" (Selections from Profiled Series), Tufts University Art Gallery, Medford, MA. Sept. 8- Nov. 20.
- "Profiled" (Selections from Profiled Series), Las Cienegas Projects, Los Angeles, Mar. 5 –Apr. 2, 2011.
- "Silent Witness: Recent work by Ken Gonzales-Day," UCSD University Art Gallery, San Diego. Mar. 31- May 20, 2011.
- "Selections from the Profile Series," Scholars Common Room, Getty Research Institute, Nov. 1, 2009 – Apr. 14, 2011.
- 2009 "Spy Numbers: 10 solo installations," Palais de Tokyo, Paris, May 28 – Sept. 20.
- 2008 "Nightfall II," Scholars Common Room, Getty Research Institute, Aug. 25, 2008 – Jan. 9, 2009.
- "Ken Gonzales-Day: Physiognomy and the Love of Mankind," Steve Turner Contemporary, Los Angeles, CA. Apr 18- May 17.
- 2007 "Ken Gonzales-Day: Nightfall II – Redux," *Latino New Works Festival 2007*, Highways Performance Space and Gallery, Santa Monica, Sept. 15– Dec. 30.
- "Ken Gonzales-Day, The Wonder Gaze," Space, Portland, Maine. Oct. 15- Nov. 19.
- "Momento Mori," Gallery II, LAXART, Los Angeles, CA. Jan.20- Mar.3.
- 2006 "Hang Trees," Pomona College Museum of Art, Pomona, CA. Sept.10- Oct.22 (Catalogue).
- "Lynching in the West," Cue Art Foundation, New York. Sept.7-Oct. 14 (Catalogue).

- 2000 "Dysmorphologies," Deep River, Los Angeles, CA. Sept.23- Oct.29.  
 "Project Room," Suzanne Vielmetter Los Angeles Projects, Los Angeles, CA.  
 May 9- Jun. 8.
- 1999 "Projects 99," Walkins Art Gallery, University of California, Riverside, CA.  
 Feb.22- Mar.30.
- 1998 "Derm," POST*downtown*, 1904 E. 7<sup>th</sup> Pl. LA, CA. Nov.22, 1997- Jan.10, 1998.
- 1997 "Bone-Grass Boy: The Secret Banks of the Conejos River," Out North  
 Contemporary Art House, Anchorage, AK. Feb.22- Mar.22.
- 1996 "Ken Gonzales-Day," White Columns, *White Room #1*, New York, NY.  
 Oct. 25- Dec. 2.  
 "Private Investigations," Cristinerose Gallery, 395 W. Broadway, New York, NY.  
 Sept. 6- Oct. 6.
- 1994 "Project Room," Fine Arts Gallery, UC Irvine. Jan. 12- Feb. 12.

### **SELECTED GROUP EXHIBITIONS**

- 2011 "Teaching and Learning: Places of Knowledge in Art," Encuentro Internacional de  
 Medellin (MDE11), Colombia, Sept. 1, 2011 – Feb. 2012.  
 "COLA 2011," Barnstall Art Park, May 22- July 3, 2011.  
 "Boy with Silver Eyes," LACMA booth, *PhotoLA*, Santa Monica, Jan 13-17.
- 2010 "State of Mind: A California Invitational," Museum of Photographic Arts, San Diego,  
 Feb. 6 – June 6, 2010.  
 "How Many Billboards: Art in Stead," 21 billboards across Los Angeles,  
 Organized by the MAK Center for Art and Architecture, West Hollywood.  
 Feb. 5 – April 5. (catalog)
- "Phantom Sightings: Art After the Chicano Movement," organized by the Los  
 Angeles County Museum of Art, travelled from Museo de Arte de Zapopan,  
 Guadalajara, Nov. 25 -Jan. 31, 2010, to El Museo del Barrio/Americas  
 Society, New York, Mar. 24 – May. 9, 2010 (catalog).

- 2009 "Phantom Sightings: Art After the Chicano Movement," organized by the Los Angeles County Museum of Art, traveled from Museo Tamayo Arte Contemporaneo, Mexico City Oct. 6, 2008 -Jan. 11, 2009, to Museo Alameda, San Antonio, Mar. 13 -Jun. 14, 2009; Phoenix Museum of Art, Jul. 25 -Oct. 4, 2009; Museo de Arte de Zapopan, Guadalajara, Nov. 25 -Jan. 31, 2010 (catalogue).
- "In Love With Night," Chapman University, Orange, CA. Sept. 8-Oct. 9, 2009.
- "Hemisferic Institute Encuentro," exhibition at the Museo de arquitectura, Leopoldo Rother, de la Universidad Nacional de Colombia, Bogota, August 21 - 31, 2009.
- "Racism: An American Family Value," Center for Book Arts, New York, NY. July 8 – Sept. 12, 2009.
- Steve Turner Contemporary Gallery at ZONA MACO Art Fair, Mexico Arte Contemporaneo, Mexico City, Mexico. Apr. 22 -26, 2009.
- "Five Night Stand," curated by Sherin Guirguis at The Westin Bonaventure Hotel and Suites for the College Art Association Annual Conference, Los Angeles, Feb. 24- 28, 2009.
- 2008 "Phantom Sightings: Art After the Chicano Movement," Los Angeles County Museum of Art Apr. 6 -Sept. 1. Traveled to Museo Tamayo Arte Contemporaneo in Mexico City, Oct.6- Jan. 11, 2009 (catalog).
- "Conventions and Attitudes," curated by Karen Atkinson. Habeas Lounge@ The Graduate Center, Nov. 2; Remy's at Temple, LA, CA. Nov. 4.
- "Under Erasure," Temple Bar Gallery and Studios, Dublin, Ireland. Jun.10- Jul. 6
- "Under Pain of Death," Austrian Culture Forum, New York, New York. Jan. 21– May 10 (catalog)
- “Viva Mexico,” BWA Gallery of Contemporary Art, Wroclaw, Poland, Jan. 18- Feb.

- 17, (traveled from Zacheta National Gallery of Art) (catalog).
- "ArtMediaPolitique," DIX291, Paris, France. Jan. 10- Mar. 15.
- "Top Eleven," Steve Turner Contemporary, Los Angeles, Jan. 5- Feb. 2.
- 2007 Steve Turner Contemporary at Aqua Wynwood, Miami, FL. Dec. 6-9.
- The California Community Foundation at Los Angeles Contemporary Exhibitions (LACE), Award Ceremony and one-day exhibition Thursday, Oct. 25.
- "Viva Mexico," Zacheta National Gallery of Art Warsaw, Poland, Sept. 17- Nov. 18
- "Past Over," Steve Turner Contemporary, Los Angeles, CA. Jun. 2- Jul. 2.
- "Crimes of Omission," ICA Philadelphia, UPENN (brochure), Mar. 20- Aug. 5.
- "Exile of the Imaginary," Generali Foundation, Vienna, Austria (catalogue). Jan. 17- Apr. 29.
- 2006 "Civil Restitutions," Thomas Dane Gallery, London. Sept. 5 - Oct. 3.
- "An Image Bank for Everyday Revolutionary Life," REDCAT in Walt Disney Concert Hall, Los Angeles (brochure). Feb. 2- Apr. 2.
- 2005 Artworks appeared in feature film "Me and You and Everyone We Know", directed by Miranda July.
- "Scripps College Faculty Exhibition," Ruth Chandler Williamson Gallery, Claremont, CA., Nov. 5- Dec. 18.
- "Korea Mexico," Korean Cultural Center, Los Angeles, CA. May 20 - June 15.
- "The Other Early Americans," El Camino College Art Gallery, Torrance, CA, Feb. 11 - Mar. 11.
- "Log Cabin", Artist's Space, New York, NY, Jan. 18 - Feb. 28.
- 2004 "Dreamscapes," Fine Arts Gallery, University of California, Irvine, Oct - Nov.
- "Inaugural Exhibition," George Billis Gallery, Los Angeles, CA. Sept. 10 - Oct. 10.

- “Artists who Write,” 18<sup>th</sup> Street Art Complex, Santa Monica, April - May.
- “Picarte: Photography Beyond Representation,” Heard Museum, Phoenix  
(brochure). Nov. 8, 2003 – Mar.14, 2004.
- 2002 “FotoFest Arts Biennial,” Fotofest, Houston, Texas. Mar.1 - Apr. 1.
- “ES2002 II Tijuana International *Bienal de Estandartes*,” Tijuana Cultural Center  
(CECUT) Tijuana, Mexico. Apr.-Aug, 2002 (Catalog); (traveled to) la Galeria  
de Arte Contemporaneo y Diseño. de la Secretaria de Cultura del Estado de  
Puebla, Puebla, Mexico. Sept. 14 - Nov. 20, 2002; Museo de Arte Moderno  
Culiacan, Sinaloa, México; Casa de las Cultura Instituto Michoacano de  
Cultura Morelia, Michoacan, México.
- “Scripps Faculty Exhibition,” Ruth Chandler Williamson Gallery, Nov. - Dec.
- 2001 “Reimaging the West,” SF Cameraworks, San Francisco, CA. May 15 - Jun. 16.
- “Cyborg Manifesto, or The Joy of Artifice,” Laguna Art Museum, Laguna Beach,  
CA. (catalogue). Apr. 14 - Jul. 8.
- “Capital Art,” Track 16 Gallery, Bergamot Station, Santa Monica, CA.  
(catalogue). Feb. 3 - Mar. 31.
- “Scapes,” Glendale College Art Gallery, Glendale, CA. Feb. 12- Mar. 9.
- “Skin Deep,” Cerritos College Art Gallery, Cerritos, CA. Jan. 9- Feb. 1.
- 2000 “America Foto Latina: La Fotografía en el Arte Contemporáneo,” Museo de las  
Artes, Universidad de Gaudalajara, Guadalajara, Mexico. Oct. 5 - Dec. 9
- “Genealogies, Miscegenations and Missed Generations”, William Benton Museum  
of Art, University of Connecticut, Storrs, CT. (catalogue). Jan. 7 - Mar. 18.
- “Made in California 1900-2000,” Los Angeles County Museum of Art,  
Los Angeles, CA. (catalogue). Oct. 22, 2000 - Feb. 25, 2001.
- “People As Material, an exhibition by Charles Linder,” Institution S.F. at CCAC  
(California College of Art and Crafts), San Francisco, CA. Mar. 3 - Apr. 1.
- “Muse (X) Editions,” *Photo LA*, Santa Monica Civic Center, Santa Monica, CA. Mar.  
12 - 15.
- “Projections: Intermission Images VI: Millennium,” Side Street Projects at the

- Laemmle Grande Fourplex Theatres, Los Angeles, CA. Dec. 9 – Mar. 8.
- “Millennial Tension,” POSTwilshire, Los Angeles, CA. Dec. 21, 1999 - Jan. 12, 2000.
- 1999 “Editions 99,” Brooke Alexander Gallery, New York, NY. Represented by Muse [X] Editions. Nov. 4 - 8.
- "Cinco Continents y Una Ciudad: Segundo Salón Internacional Salon de Pintura" (*Five Continents and One City: Second International Exhibition of Painting*), Museo de la Ciudad de México, Mexico City, Mexico. (catalogue) Nov. 24, 1999 - Feb. 20, 2000.
- “Surface Tension,” Art In General, New York, NY. Sep. 9 - Oct. 30.
- “Post Correct,” POST (downtown), Los Angeles, CA. (4 person). Sept.4- Oct.10.
- “Recent Work,” Pat Sweetow Gallery, San Francisco, CA. Feb. 2 – 27.
- "Selections from Siggraph 97," traveled 1997-2000 to: George Mason University, School of Information Technology & Engineering, Fairfax, Virginia. Feb. 14 - Aug. 20, 2000; Centre d'Animation de la Vallee, “Salvador Allende”, Mediacap, Saint Malo, France. Nov.9- 30, 1999; Festival Quai des Bulles, Palais du Grand Large, Association Quai des Bulles, Saint- Malo, France. Oct. 21 - 24, 1999; The Art Institute of Houston, Houston, Texas. Apr. 2 - 30, 1999; Sausalito Art Festival, Sausalito, CA. Sept.4 - 7, 1998; The Living Arts Center, Mississauga, Ontario, Canada. Nov.2- 30, 1998; Fraunhofer Institute for Computer Graphics, Darmstadt, Germany. Oct. 29- Nov. 15, 1997 (catalogue).
- 1998 “Bioethics: Thresholds of the Corporal Completion,” Side Street Projects, Santa Monica, CA. (catalogue). Nov. 9 - Dec. 19.
- “Fragmented Bodies: Violence or Identity?” W.Keith and Janet Kellogg University Art Gallery, California State Polytechnic University, Pomona, CA. Oct. 29 - Nov. 29.
- “Telling Tales,” Out On Screen: Lesbian & Gay Film Festival, Vancouver, B.C. Included in screenings from Sept. 8 - 16.
- “The Unreal Person,” Huntington Beach Art Center, Huntington Beach, CA.

- (catalogue). Apr. 25 - Jun. 14.
- "Icon-O-Krash: Emerging Artists of Los Angeles and the Pacific Rim," *Squeak Pictures* at Ace Entertainment, 122 S. Robertson Blvd. West Hollywood, CA. Mar. 26 - Jun. 26.
- "Same Difference," Guggenheim Gallery, Chapman University, Orange, CA. Mar. 2-Apr. 3.
- "Scripps Faculty Exhibition," Ruth Chandler Williamson Gallery, Nov.-Dec.
- 1997 "Allegorical Re/Visions," Los Angeles Municipal Art Gallery Barnsdall Art Park, Los Angeles, CA. (catalogue). Dec. 7, 1997 - Jan. 25, 1998.
- "Ongoing: The Fine Arts Gallery," *Siggraph 1997* at the Los Angeles Convention Center, Los Angeles, CA. Aug. 2 - 9.
- "SaFari: FAR (Foundation for Art Resources, Inc.) Bazaar at the Old Griffith Park," Los Angeles, CA. Site-specific installation, Sept. 13 - 14.
- "Post," Gramercy Art Fair, Hotel Marmont, West Hollywood, CA. Dec. 6 - 9.
- "Testimony: Reconstructing Histories," Montgomery Art Gallery, Pomona College, Claremont, CA. (catalogue). Nov. 9 - Dec. 14.
- "1997 Contemporary Collections," LACPS (Los Angeles Center for Photographic Study) Re:solution Gallery, Los Angeles, CA. Nov. 7 - Dec. 24.
- "Mix Festival: I Only Have Eyes For You," New York Gay and Lesbian Film Festival at the Knitting Factory, Cinema Village, New York, NY. Various times, Nov. 6 - 16.
- "Art We Touched? Identities from Outer Space," Huntington Beach Art Center, Huntington Beach, CA. Jul. 27 - Sept. 21. (catalogue)
- "Group show," POST Gallery, 1904 E. 7<sup>th</sup> Place, Los Angeles, CA. Feb. 15 - Mar. 15.
- 1996 "Cristinerose Gallery", *Gramercy Art Fair*, Hotel Marmont, West Hollywood, CA. Dec. 6 - 9
- "Conception of the Fields," in *L.A. Cross Section: Four Historical Perspectives*, FAR (Foundation for Art Resources, Inc.) at Full Moon Gallery, Los Angeles, CA. (Window installation) Feb. 23 - Mar. 24.
- "Cristinerose Gallery," *Tritan Art Fair*, San Francisco, CA. Oct. 29 - 31.
- "Compu@rt," University of Nebraska at Omaha, Fine Arts Gallery, Omaha, NE.

- Sept. 25 - Nov. 26.
- "The Bridge: Siggraph 1996," Contemporary Art Center, New Orleans, LA.  
(catalogue) Jul. 8 - Aug. 1.
- "National Graduate Seminar," Tisch School of the Arts, Photography Gallery,  
American Photography Institute, New York University, New York, NY.  
Jun. 3 - 25.
- 1995 University of California, Irvine, MFA Exhibition," Bergamot Station, B5,  
Santa Monica, CA. May 20 - 27.
- "Strange Fruits," LACPS (Los Angeles Center for Photographic Studies),  
Re:resolution Gallery Los Angeles, CA. (catalogue) Sept. 7 - Oct. 14.
- 1994 "Telling Tales," SPE (Society for Photographic Education) Regional Conference,  
video program, Monterey, CA. Nov. 4 - 6.
- "The Works: California Video Artists," KCTV Channel 28 screened "Corngrinder",  
June 23.
- "Project Room", Fine Arts Gallery, UC Irvine, Irvine. Jan. 12 - Feb. 12.
- "Hot," Peggy Phelps Gallery, Claremont Graduate University, Claremont, CA.  
May 23 - Jun. 4.
- "Making Art in the Age of AIDS," SPACES, Cleveland, OH. (catalogue). May 27 -  
Jul. 1.
- "In Focus," Venice Art Walk, Venice, CA. May 12 - 16.
- 1993 "Past/Tense," New Works Gallery, U. of Illinois at Chicago, Chicago, IL.  
Apr. 5 - May 5.
- "Open Studio," Whitney Museum, ISP (Independent Study Program), New York,  
NY. May 15 - Jun. 30
- 1992 "Object Choice," Hallwalls Contemporary Art Center, Buffalo, NY. (Catalogue)  
Nov. 7 - Dec. 14.
- "The Art Mall: A Social Space," The New Museum of Contemporary Art,  
New York, NY. May 16 - Jun. 28.
- 1991 "Choices," A.I.R. Gallery, New York, NY. Dec. 2 - 24.
- "KLAGS Inaugural Exhibition," The Graduate Center, C.U.N.Y. (City University of  
New York), New York, NY. Oct. 2 - Dec. 20.

**BIBLIOGRAPHY**

- 2011 Tania Nicole Jabour, "The Absence Becomes the Presence," *Pros\** Issue 1, 25-31.  
 Diana McClure, "The Metaphysics of Lynching and the Formation of Identity," *Pros\** Issue 1, 61-67.  
 Stevie Ruiz, "Dignity and Settler Colonialism in Silent Witness," *Pros\** Issue 1, 43-47.  
 Sharon Mizota, "Ken Gonzales-Day at Las Cienegas projects," *Los Angeles Times*, Mar. 25.  
 Sheena Ghanbari, "Silent Witness: Gonzales-Day on View at the University Art Gallery," *This Week @ UCSD*, April 11.  
 Holly Meyers, "In the Studio: Ken Gonzales-Day," *Los Angeles Times*, Feb. 13.
- 2010 Antonia Broström, "Messerschmidt's Artistic Reception at the Two Fins-de-Siècle," *Franz Xaver Messerschmidt 1736-1783: From Neoclassicism to Expressionism* (Louvre Editions), 2010, pp. 43-55.  
 Nizan Shaked, "The Presence of Los Angeles: Prescription and Prediction," in *How Many Billboards: Art in Stead*, (Los Angeles, MAK Center), 2010, pp. 106-117.  
 Martha Schwendener, "Art After the Chicano Movement," *Village Voice*, Tuesday, Apr. 6.  
 Deborah Doroinisky, "La fisonomía a contrapelo," *Cuerpo*, No. 0.  
 Suzanne Muchnic, "Eclectic photo exhibition from LACMA arts council," *Los Angeles Times*, Aug. 14.  
 W.S. Di Piero, "State of Mind," *San Diego Reader*, May. 5.  
 Ken Johnson, "They're Chicanos and Artists. But..?" *The New York Times*, April 9.  
 Scarlet Cheng, "Art is the Message of these Billboards," *Los Angeles Times*, Feb. 20.
- 2009 Marc-Olivier Wahler, Mark Alizart et Frederic Grossi, Eds. *2009 A-Z: Palais de Tokyo*. Paris: Palais de Tokyo, 2009, pp. 61, 84-86.  
 Irene Tsatsos, *Common Threads, Shared Spaces: Five Years of Fellowships for Visual Artists from the California Community Foundation*. Los Angeles: The California Community Foundation, 2009.  
 Emmanuelle Lequeux, "Spy Numbers," *Furtifs jusqu'a l'evanescence*, *Le Monde*, Aug. 26.

- Mike Anton, "Out There: Reminders of California's Past...", *Los Angeles Times*, May 12.
- Jason Hill, "The Camera and the 'Physiognomic Auto-da-fe'...", *X-TRA Contemporary Art Quarterly*, 11:3, Spring, pp. 16-24.
- Gustavo Arellano, "The Assassination of Sheriff James Barton," *OC Weekly*, Jan. 8.
- 2008 Kevin Roderick, "Tour sites of L.A. Lynchings." *LA Observed*, December 5, 2008.
- Nizan Shaked, "Phantom Sightings: Art after the Chicano Movement," *American Quarterly*, 60:4, December, pp. 1057-1072.
- Vanessa Place, "Phantom Sightings: Art after the Chicago Movement," *X-TRA Contemporary Art Quarterly*, winter 2008, 11. No. 2.
- Jens Kastner, "Bildpolitik ohne Opfer." *Kulture & Gespenster*, winter 2008, No. 6.
- Parveen Adams, "The Art of Repetition: Exploitation or Ethics?" *ArtMonitor*, Fall 2008, No. 3.
- Natalie Haddad, "Phantom Sightings," *Frieze Magazine*, Issue 117, Sept. 2008.
- Declan Long, "Under erasure," *Circa*, autumn 2008, No. 125.
- Carrie Paterson, "Ken Gonzales-Day at Steve Turner Contemporary." *Artillery Magazine*, August 2008, 2.6: 53.
- Julia Bryan-Wilson, "Phantom Sightings: Art After the Chicano Movement." *ArtForum*, Summer 2008: 432-33.
- Richard Chang, "The Chicano Art Movement carries through art." *Orange County Register*, June 5.
- Christopher Miles, "LACMA EAST: 'Phantom Sightings' Chronicles the Rise of Post-Chicanoism." *LA Weekly*, April 30.
- Christopher Knight, "'Phantom Sightings' at LACMA", *Los Angeles Times*, Art Review, April 15.
- Agustin Gurza, "Chicano Art, Beyond Rebellion", *Los Angeles Times*, World, April 5.
- Daniela Perdomo, "Taking Art to the Streets of L.A. County", *Los Angeles Times*, California/Local, March 12.
- R. C. Baker, "Take Your Pic", *Village Voice*, March 4.
- Ken Johnson, "Sanctioned Killings, and the Very Many That Aren't", *New York Times*, Art Review, February 1.

- Sonja Fercher, "Opfer nicht noch einmal zu Opfern machen", *Der Standard* (Vienna), January 21.
- Emmanuel Brassat, "ImageMediaPolitique", *LaCritique.org*. January 14.
- Bill Radke, "Lynchings in the Old West," Weekend America, NPR RADIO, Jan. 19.
- 2007 Juli Carson, "Exile of the Imaginary: Politics, Aesthetics, Love," in *Exile of the Imaginary: Politics, Aesthetics, Love*. Vienna: Generali Foundation, 2007.
- Parveen Adams, "Art and the Time of Repetition" in *Exile of the Imaginary: Politics, Aesthetics, Love*. Vienna: Generali Foundation, 2007.
- Roland Schoeny, translated by Andreas Lazar, "The Approach to Empty Subjective Spaces," *IDEA arta + societate* # 26.
- Sylvia Mendoza, "Ken Gonzales-Day –Scholar Documents California Lynchings, from 1850-1935," *The Hispanic Outlook in Higher Education*, 07/02/2007, 16-18.
- Holly Meyers, "Around the Galleries," *Los Angeles Times*, June 22, 2007.
- Suzanne Muchnic, "Community Foundation will announce Friday its winner of fellowships for LA. Visual artists", *Los Angeles Times*, June 15, 2007.
- Mary Wilson, "Just do it", *Philadelphia City Paper*, April 17, 2007.
- Lynching in the West* featured in "END PAPER", *The Chronicle of Higher Education*, February 2, 2007, B19.
- Borchhardt-Birbaumer Von Brigitte, "Strukturen einer Liebchaft," *Weiner Zeitung*, January 18, 2007.
- 2006 Michele White, *The Body and the Screen: Theories of Internet Spectatorship*. Cambridge/London: MIT Press, 2006.
- Jody Zellen, "Ken Gonzales-Day: Hang Trees," *Artweek*, December 2006/January 2007, Vol. 37, Issue 10, 19.
- Joan Hinkemeyer, "Picks of the Week," *Rocky Mountain News*, Dec. 1, 2006.
- Margaret Nilsson, "The Last Witnesses," *Scripps Magazine*, Vol. 78, No. 4, Fall 2006, 32-35.
- Joseph R. Wolin, "Art Review: Ken Gonzales-Day," *Time Out New York*, Issue 576: October 12 - 18, 2006, 71.
- Susan Munchnic, "Museums Taking Time to Focus on Photos," Sunday Calendar,

- Los Angeles Times*, October 8, 2006, E41.
- “Ken Gonzales-Day at Cue Art Foundation,” *The Week*, October 6, 2006, Vol. 6, No. 279, p. 28.
- Juan Fernando Merino, “Los Linchamientos en el Oeste,” *El Diario*, September 10, 2006, p. 24.
- Holland Cotter, “Art in Review: Ken Gonzales-Day,” *New York Times*, September 22, 2006, p. 32.
- Jori Finkel, “Recipe for Revolution: Take 11,000 Thousand Photos,” *New York Times*, January 29, 2006, p. 32.
- 2005 Jennifer Flores Sternad, “An Interview with Ken Gonzales-Day,” *Aztlán: A Journal of Chicano Studies* (plus cover image), Vol. 30, Number 2, Fall 2005, pp. 173 - 181.
- Andy Brumer, “Highlighting other 'Early Americans,’” *Los Angeles Times*, March 3, 2005.
- Gerard Robinson, “Not at Home in Log Cabins,” *New York Blade*, Feb. 4, 2005.
- Holland Cotter, “Log Cabin,” *New York Times*, Jan 28, 2005.
- 2004 Jennifer Flores Sternad, “An Interview with Ken Gonzales-Day”, the *Harvard Advocate*. Summer 2004, pp. 31 - 36.
- Bill Kelley Jr., “Interview with Ken Gonzales-Day,” *Rim: Artist Rag from Mexico City and L.A.* No. 4, Spring 2004, 31 - 33. The interview also appears on Latin Art.com.
- 2003 Christine Paul, *Digital Art: Thames & Hudson world of Art*. London/New York: Thames & Hudson, 2003.
- Robert C. Buitron, “Picarte! Photography Beyond Representation,” *Heard Museum Journal*. November 2003 - April 2004, pp. 29 - 31.
- Gina Cavallo Collins, “Through the Lens Violently,” *Phoenix New Times*, Jan. 15.
- 2002 Colin Ebeardon and Lone Malmborg, editors. *Digital Creativity: A Reader*. Lisse, Netherlands: Swets & Zeitlinger, 2002.
- Michele White, “Representations or People,” *Ethics and Information Technology*, Springer Science + Business Media B.V., Volume 4, Number 3, September 2002, pp. 249 – 266.
- Anne H. Roberts, “FotoFest Hot Picks,” *OutSmart*, March 2002, p. 26.

- Michael Ennis, "Moving Pictures," *Texas Monthly*, May 2002, p. 136.
- 2001 Mariana Botey and Pilar Perez, editors. *Capital Art: On the Culture of Punishment*.  
Santa Monica, CA: Smart Art Press, 2001.
- Bill Lasarow, "Cyborg Manifesto or the Joy of Artifice," *Artscene*, summer issue.
- Roberta Carasso, "Cyborg Manifesto Examines the Joy of Artifice," *Laguna News*,  
April 26, 2001.
- Marisa S. Olson, "Photographic Memory," *Camerawork: A Journal of Photographic  
Arts*, Vol. 28, No. 1, Spring/Summer 2001, pp. 18 - 26.
- Leah Olman, "High Anxiety Over High-Tech Humanity," *The Los Angeles Times  
Calendar*, Saturday, May 12, p.p. F1 & F10.
- Gallegiate™ "Top Ten: New York/Los Angeles," *Coagula Art Journal*, Issue # 49,  
January, 2001, 41.
- Eve Oishi, "Virtual White," *Annals of Scholarship*, Dept. of English, Temple  
University, Vol. 14, No. 1, Spring 200, 27 - 41.
- 2000 Barron, Bernstein and Fort, Eds. *Made in California: Art, Image and Identity*.  
Berkeley/Los Angeles: Los Angeles County Museum of Art/University of  
California Press, 2000.
- Santiago Espinosa de los Monteros, "Five Continents and a City," *Art Nexus: Arte en  
Colombia, International Magazine*, Vol. # 36, May - July 2000, pp. 120-21.
- Dena Elisabeth Eber, "The Students' Construction of Artistic Truth in Digital  
Images," *Digital Creativity*, Vol. 11, No. 1, April 2000.
- Ken Stroebel, "The Art of Humanity," *The Norwich Bulletin*, Sunday, February 13,  
2000, pp. E1 & E5.
- "Photographic Firsts," *The Hartford Advocate*, Jan. 20 - 26, 2000.
- 1999 Denton and Benita Silverman, "San Francisco: Pat Sweetow Gallery," *Artpapers  
Magazine*, July/Aug, Vol. 23, 1999, pp. 56 - 57.
- Thomas McGovern, "Ken Gonzales-Day at UC Riverside," *Artweek*, Vol. 23, April  
1999, p. 56.
- 1998 Deborah Bright, "Introduction to Portfolio", *The Passionate Camera*. New York:

Routledge, 1998.

Daniella Walsh, "Artists Seek Wholeness in Divided Lives," *The Orange County Register*, Sunday, November 15, 1998, pp. 1 & 28.

Claudine Ise, "Examining Consequences of Medical Advances," *Los Angeles Times*, Friday, December 11, 1998, p. F36.

Claudine Isé, "'Different Looks' Explores Power in Seeing, Being Seen," *Los Angeles Times*, Friday, October 30, p. F 30.

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