

CECI MOSS

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PROFESSIONAL SUMMARY

Curator, author, educator, PhD and a founding director of the arts non-profit Gas, with 15 years of professional practice in curation and arts administration, established scholarship within the contemporary art field with a strong record of publications, 10 years of undergraduate and graduate teaching experience and a lifelong commitment to groundbreaking artistic practices.

EDUCATION

- 2008-2015 **New York University** (New York, NY) MA and PhD in Comparative Literature
Dissertation entitled “Expanded Internet Art and the Informational Milieu” concentrates on the response by contemporary artists from 2000-onward to an increasingly informational culture in the wake of social media, smart phones, and ubiquitous computing.
- 2000-2005 **University of California, Berkeley** (Berkeley, CA) Bachelor of Arts
Graduated Phi Beta Kappa. History and Sociology double major. Awarded History Department Honors Grant for an undergraduate thesis research trip to the Georges Bataille and Colette Peignot archives at the Bibliothèque Nationale in Paris, France in Spring 2005.
- 2003-2004 **Université Sorbonne Nouvelle, Paris III/Centre parisien d'études critiques** (Paris, France)
Critical Theory/French Cultural Studies with an emphasis on philosophy, art and aesthetics.

WORK HISTORY

Founding Director, Gas (Los Angeles) 9/17-Present - [EXHIBITION ARCHIVE](#)

Founder of the small non-profit arts organization Gas, a mobile, autonomous, experimental and networked platform for contemporary art located in a truck gallery parked around Los Angeles and online.

- Work closely with artists, curate and realize newly commissioned works spanning sculpture, video, installation, performance and internet-based projects. Since launch, curated 9 exhibitions with 87 artists.
- Manage all aspects of expenses, including grant writing, budget tracking, fee negotiation, and coordinations with various vendors and fabricators.
- Oversee successful marketing campaigns for each project, resulting in features and reviews in local, national and international press such as *Artforum*, *the New York Times*, *the Guardian*, *CARLA*, *Los Angeles Magazine*, etc.
- Operate as a registrar and art preparator for exhibitions, including light construction, painting, wall vinyl application, exhibition design, and completion of intake/outtake forms for loaned works.

Assistant Curator of Visual Arts, Yerba Buena Center for the Arts (San Francisco) 10/12-6/16 · [EXHIBITION ARCHIVE](#)

Researched, planned and realized exhibitions, special projects, publications, and public programs for San Francisco's primary multidisciplinary contemporary arts center, YBCA.

- Curated fifteen original solo, group and touring exhibitions over a four-year period, as well as numerous public art projects, screenings, performances, etc. Collaborated with a small, in-house Visual Arts production team to deliver exhibitions on time and on budget. Oversaw original publications for each exhibition, such as brochures, two print catalogs, and several online initiatives.
- Coordinated and communicated effectively with Marketing, Development and Education Departments to assist with everything from press campaigns, grant writing, donor relations and teen youth programming related to Visual Arts.
- Participated in creative and strategic stewardship for the organization. I was the only Junior staff member to join the YBCA's Senior Leadership Team, where we oversaw everything from board recruitment to business

planning. Acted as an ambassador for the organization at conferences, gatherings and openings in San Francisco and beyond, resulting in development opportunities, new partnerships, etc.

Senior Editor, Rhizome (New York) 12/07-05/11

Rhizome is a leading art organization dedicated to born-digital art and culture.

- Commissioned original content by writers all over the world, edited, managed, and wrote content for all of Rhizome's publications.
- Worked closely with a small team on various major projects, such as an annual Fundraiser, online exhibitions, strategic planning and an overhaul of the ArtBase, the largest online archive of internet-based art.

Special Projects Coordinator, New Museum of Contemporary Art and Rhizome (New York) 07/05- 06/07

Marketed, managed, developed, and sold the New Museum and Rhizome's special projects, including Point of View, Rhizome Organizational Subscriptions, and New Museum Store Library Service.

- Created strategic marketing plans for both the New Museum and Rhizome's various revenue streams. Tracked sales and membership development progress and wrote and edited copy for all materials.
- Curated booths and worked art/trade fairs for these initiatives and oversaw installation of projects.
- Established and facilitated communication with clients across the art world.

TEACHING EXPERIENCE

8/20-12/20 **California College of the Arts**, *Lecturer in Curatorial Studies*

Taught "Exhibition Form" a graduate seminar in the MA Curatorial Practice program that provides an overview of exhibition history through a series of case studies in order to relay the logistical, intellectual, and political aspects of making and viewing exhibitions.

8/20-12/20 **Emily Carr University of Art + Design**, Shumka Centre for Creative Entrepreneurship, *Consultant*

Curated an online series of public programs devoted to social justice, arts organizing and entrepreneurship within the context of our current era.

Summer 2020 **New York University** *Lecturer in Experimental Humanities and Social Engagement*

Taught "Do It Yourself: The Theory and Practice of Art and Social Engagement" a course that engages students in a critical discussion of alternative organizational models, social justice, and feminism in the context of nonprofit organizations. By the end of the term, students will have a basic framework for starting their own initiative, as well of a sense of the broader creative landscape in which they might engage.

8/19-5/20 **University of Southern California** *Lecturer in Critical Studies*

Taught several lower division and upper division undergraduate courses each semester, such as "Introduction to Critical Theory", "Exhibition and Museum Histories" and "Design Theory" in USC Roski's School of Art and Design BA/BFA program.

1/18-4/19 **Scripps College** *Lecturer in Media Studies*

Taught Introduction to Media Studies, a course that presents a comprehensive view of the issues important to media studies, including the development of new technologies, visual literacy, ideological analysis and the construction of content.

Summer 2018 **Otis College of Art and Design** *Guest Lecturer*

Guest presenter and workshop leader for the inaugural Emerging Curators Retreat, an intensive for national and international emerging curators interested in the Los Angeles contemporary art scene.

10/17-2/18 **American Music and Dramatic Academy** (Los Angeles, CA) *Lecturer in Critical Studies*

Taught Visual Art and the Human Experience, an art history undergraduate survey course at AMDA, the oldest performing arts conservatory in the United States.

- 1/16-5/16 **San Francisco Art Institute, Exhibition and Museum Studies MA** (San Francisco, CA) *Lecturer*
Taught a graduate seminar “Contemporary Art and Post Media” exploring the influence of an increasingly mobile, networked world on contemporary art curation and artistic practice.
- 8/11-5/12 **New York University** (New York, NY) *Instructor in Comparative Literature*
Taught several discussion sections of general education undergraduate courses “Introduction to Comparative Literature” and “Texts and Ideas: Animals and Humans” in the Department of Comparative Literature, where I was a graduate student.

SELECT EXHIBITIONS

Custom, Gas, Los Angeles, February 14-April 5, 2020

Group exhibition that considers the intricacies of identity as expressed through and in American car culture. Artists: Nikita Gale, Dahn Gim, Spencer Longo, Erick Medel, Natani Notah, Louise Rosendal, Tailgate Projects

Sonja Gerdes: Pie of Trouble. Stays Trouble. Belly on Belly. Let’s Hang. Breathe you infinite. Oxygenenergizer. Animal Creature Plant Breath Soul. The Energy Plan. Amorphous Hypersensibility. Do Ants Breathe? Nova. The Multiple Amorphous Us. Air For Free. Gas, Los Angeles, August 11-September 28, 2019.

A solo exhibition for Los Angeles and Berlin artist Sonja Gerdes, who transformed the Gas truck gallery into a totally immersive installation for her conceptual science fiction project Oxygenenergizer.

Ana Teo Ala-Ruona: TWAH(=These Worlds Are Here), Gas, Los Angeles, July 4-August 2, 2019

Multi-part project with Helsinki-based artist including a science fiction writing workshop for trans, nonbinary, queer and female-identified participants, an exhibition and publication based on their workshop’s output, and a final performance.

Anatomy of Oil, Gas, Los Angeles, September 15-November 24, 2018

Group exhibition exploring oil production in Los Angeles.

Artists: Susanna Battin, Kate Kendall, LA Transcendental Listeners (David Horvitz and Asha Bukojemsky), Michael Mandiberg, Nina Sarnelle, Molly Tierney, Elia Vargas

take care, Gas, Los Angeles, June 9-July 21, 2018

Group exhibition that considers the many tensions surrounding the possibilities of self-care.

Artists: Hayley Barker, Darya Diamond, Ian James, Young Joon Kwak, C. Lavender, Sarah Manuwal, Saewon Oh, Amanda Vincelli, and SoftCells presents: Jules Gimbrone

Liquid Love Gas, Los Angeles, January 7-April 14, 2018

Group exhibition showcasing works that consider expressions of love, desire, and affection when these basic human needs are highly mediated and manipulated for profit by technological platforms.

Artists: Cara Benedetto, Kathy Cho, Sophia Le Fraga and Rindon Johnson, Ann Hirsch, Rollin Leonard, Olivia Mole, Small Things, Angela Washko, Yelena Zhelezov

Fuck the Patriarchy Gas, Los Angeles, September 9-November 19, 2017

Group exhibition of ten artists and collectives that looks at hope and refusal in the Trump era. Artists: Jibz Cameron, Paul Chan and Badlands Unlimited, Gallery Y2K, Angélica Maria Millán Lozano, Roy Martinez, Seth Price, Ana Roldán, Lauren Satlowski, Cristina Victor, YERBAMALA COLLECTIVE

Samara Golden: A Trap in Soft Division Yerba Buena Center for the Arts, San Francisco. March 11- May 29, 2016.

A site specific installation by artist Samara Golden in one of YBCA’s largest galleries. For the artist’s biggest museum exhibition to date, Golden affixed hundreds of handmade sculptures on the 25-foot ceiling, viewable from an enormous mirrored floor.

Metahaven: The Sprawl Yerba Buena Center for the Arts, San Francisco. December 18, 2015-April 6, 2016.

Solo exhibition for design and research studio Metahaven, and the debut of a newly commissioned immersive video installation *The Sprawl* that explores the mutation of propaganda in the age of social media.

Office Space Yerba Buena Center for the Arts, San Francisco. November 7, 2015 - February 14, 2016
Group exhibition assembling works that cleverly subvert contemporary office culture as a means to explore immaterial labor practices in a 21st century post industrial economy. Artists: Cory Arcangel, Mark Benson, KP Brehmer, Joseph DeLappe, Alex Dordoy, Harun Farocki, Bea Fremderman, Idle Screenings (with works by Stephanie Davidson, Jacob Broms Engblom, Manuel Fernandez, Paul Flannery, Kim Laughton, and Jasper Spicero), Joel Holmberg, Josh Kline, Pil and Galia Kollektiv, Julien Prévieux, Laurel Ptak, Sean Raspet, Mika Tajima, Pilvi Takala, Ignacio Uriarte, Andrew Norman Wilson, and Haegue Yang.

Earth Machines Yerba Buena Center for the Arts, San Francisco. August 14- December 6, 2015
Group exhibition that considers the stream of new technological products in light of their material precariousness and ecological impact.
Artists: Alisa Barenboym, Revital Cohen and Tuur van Balen, Spiros Hadjidjanos, Robert Aiki Aubrey Lowe, Kevin McElvaney, Leslie Shows, Addie Wagenknecht

Shana Moulton: Picture Puzzle Pattern Door Yerba Buena Center for the Arts, San Francisco. April 16-August 2, 2015.
Solo exhibition for video, performance, and installation artist Shana Moulton, commissioned new multimedia installation and several sculptures.

Nate Boyce: Polyscroll Yerba Buena Center for the Arts, San Francisco, January 23-April 5, 2015.
Solo exhibition for the San Francisco-based artist Nate Boyce, commissioned a new series of perception-altering videos and sculptures.

Bay Area Now 7 Yerba Buena Center for the Arts, San Francisco, July 18-Oct 5, 2014.
For the seventh edition of YBCA's signature triennial, organized a group show featuring fifteen site-specific mini-exhibitions representing Bay Area non-commercial alternative arts spaces with 140 Bay Area artists throughout the museum's campus, inside and out. (Co-curated exhibition with Betti-Sue Hertz.)

Alien She CMU's Miller Gallery, Pittsburgh, Sept. 21 2013- Feb. 16, 2014.
Co-curated with Astria Suparak, Alien She was a touring group exhibition examining the lasting impact of the punk feminist movement Riot Grrrl on artists and cultural producers working today. Other venues: Vox Populi, Philadelphia, Yerba Buena Center for the Arts, San Francisco, Orange County Museum of Art, Newport Beach, PNCA: Feldman Gallery and Project Space 15, 2015. Artists: Ginger Brooks Takahashi, Tammy Rae Carland, Miranda July, Faythe Levine, Allyson Mitchell, L.J. Roberts, Stephanie Syjuco

Jacqueline Kiyomi Gordon: It Only Happens All of the Time Yerba Buena Center for the Arts, San Francisco, March 7-June 15, 2014.
Solo exhibition for the Los Angeles-based sound and installation artist Jacqueline Kiyomi Gordon, commissioned an immersive sonic environment for Gallery 3.

Brenna Murphy: Liquid Vehicle Transmitter Yerba Buena Center for the Arts, San Francisco, July 19-September 8, 2013.
Solo exhibition for the Portland-based new media artist Brenna Murphy, included a newly commissioned interactive labyrinth installation.

MOTION Seventeen Gallery, London, May 17-June 30, 2012.
Co-curated with Tim Steer, group exhibition looking at "expanded" networked sculptures.
Artists: Kari Altmann, Merce Cunningham, Harm van den Dorpel, Michael Guidetti, Oliver Laric, Mark Leckey, Sean Raspet, Emanuel Rossetti, Hito Steyerl, Artie Vierkant

SELECT PUBLIC PROGRAMS

Care Practice: Recipes for Resilience, Gas, Los Angeles, June 2020
An online public program that pairs visionary creative practitioners from the United States, Finland and Sápmi to imagine future forms of care and resilience in relation to their communities and the COVID-19 crisis.

Nina Sarnelle: Sound for the Long Hole Gas, Los Angeles, October 28, 2018
Music, video and movement performance at a deactivated oil well in West Adams, in conjunction with "Anatomy of Oil."

Lubricated Substrates: The Early Oil Industry, Mysticism and Light Gas, Los Angeles, October 6, 2018. Artist talk by Elia Vargas at the Edendale Branch Public Library, in conjunction with “Anatomy of Oil.”

Converge: Grrrl Power Yerba Buena Center for the Arts, San Francisco, November 20, 2014. Performances by the Bay Area Girls Rock Camp, self defense workshops, and interactive installations emphasizing empowerment, creative resistance, and DIY ethics, in conjunction with *Alien She*.

It Only Happens All of the Time: A Symposium Yerba Buena Center for the Arts, San Francisco, March 29, 2014. Symposium on the notion of “control” as it relates to embodied experiences of space, architecture, and sound with presentations by Jacqueline Kiyomi Gordon, Dr. James Merle Thomas, and Dr. Branden W. Joseph.

Converge: 0th and Infrasound Yerba Buena Center for the Arts, San Francisco, May 15, 2014. An event exploring sound’s relationship to the body through special performances by experimental music/dance troupe 0th and the spatial acoustic duo Infrasound, who developed a work that sonically “played” the YBCA building.

Program: Media and Literature New York University, New York. Co-organizer and co-founder of Program: Media and Literature at NYU from 2012-2016, an interdisciplinary series of events hosted by the departments of Media, Culture, and Communication, Comparative Literature, and English. The series presents talks that explore the cultural, historical, aesthetic, and political impact of software and programming logic. Speakers included: Matthew Fuller (Goldsmiths, University of London), Lev Manovich (The Graduate Center, CUNY), Noah Wardrip-Fruin (University of California, Santa Cruz), Lori Emerson (University of Colorado, Boulder), Ben Fino-Radin (Museum of Modern Art), Deborah Stratman (Filmmaker), Keller Easterling (Yale University), Erica Robles-Anderson (New York University), Matthew Kirschenbaum (University of Maryland), Wendy Hui-Kyong Chun (Brown University), Geoffrey Bowker (UC Irvine), Sara Hendren (Harvard University), Bernard Stiegler (Institut de Recherche et d’Innovation at the Pompidou Center in Paris), Ben Kafka (New York University)

Music, Language, Thought New York University, New York. Co-organizer and co-founder of Music, Language, Thought at NYU from 2008-2011, an interdisciplinary series of events hosted by the departments of Music and Comparative Literature. Broadly, the talks focus on the relationship between music and language, examining its theoretical ramifications for politics, aesthetics and historiography.

Speakers included: Eugene Thacker (New School), Frances Dyson (UC Davis), Thomas Y. Levin (Princeton University), Martin Harries (New York University), Tamara Levitz (UCLA), Ana María Ochoa (Columbia University), Gary Tomlinson (University of Pennsylvania), Myles Jackson (NYU), Fred Moten (Duke University), Maureen McLane (New York University), David Samuels (New York University), Carolyn Abbate (University of Pennsylvania), Brian Kane (Yale University), Bonnie Gordon (University of Virginia), David Copenhafer, John Hamilton (New York University), Mary Ann Smart (UC Berkeley), Jacques Lezra (New York University), Branden Joseph (Columbia University)

BOOKS

Expanded Internet Art: Twenty-First Century Artistic Practice and the Informational Milieu (New York and London: Bloomsbury Academic, 2019)

Expanded Internet Art is the first comprehensive art historical study of “expanded” internet art practices.

SELECT PUBLISHED ARTICLES

“If Communication is Commodity, Let’s Weird: Disruption & Net Art” in *The Art Happens Here: Net Art Anthology* (New York: Rhizome, 2019)

“Ingredients for a Braver Art Scene” in *CARLA*. Summer 2019

“Nikita Gale: Forms of Protest” in *CURA*. Summer 2019

“Hayden Dunham: Portrait” in *CURA*. Spring 2019

“Young Joon Kwak: Mutant Dreaming” in *CURA*. Summer 2018

“Liberation Architecture: Lauren Halsey” in *CURA*. Summer 2017

“Demanufactured Machines: A Profile of Survival Research Laboratories” in *LXAQ* Fall 2016

“Léonor Antunes at SFMOMA” in *Artforum* (Critics’ Pick on Artforum.com) July 22, 2016

“First Look: Daniel R. Small” in *Art in America*, June 2016

“Experiences of Suspension: An Interview with Leslie Shows” in *Art in America* (Online), November 6, 2015

“First Look: Rhonda Holberton” in *Art in America*, April 2015

“Internet Explorers” in *Mass Effect: Art and the Internet in the 21st Century*, Editors Lauren Cornell and Ed Halter (Cambridge: MIT Press, 2015)

CATALOGS

Office Space at Yerba Buena Center for the Arts (November 7, 2015 February 14, 2016). Edited a limited edition USB drive exhibition catalog that doubles as an executive writing pen, it features screen savers by *Idle Screenings* artists Stephanie Davidson, Manuel Fernandez, Paul Flannery, Kim Laughton, Jacob Broms Engblom, and Jasper Spicero; *Idle Screenings* software; artist texts by Laurel Ptak, Sean Raspet, and Andrew Norman Wilson; a newly commissioned essay by critic Mike Pepi; an essay by *Office Space* curator Ceci Moss; as well as images of works, extended wall labels, exhibition floor plan, checklist, and artist bios.

Dissident Futures at Yerba Buena Center for the Arts (Oct. 18 2013-Feb 2, 2014), Co-edited with Betti-Sue Hertz the exhibition catalog for a group show of artworks that investigate possible alternative futures, especially those that question traditional notions of innovation. Essays by Kazys Varnelis, David Pescovitz, Otolith Group, et al.

Free at the New Museum (Oct. 20, 2010- Jan 23, 2011), Edited an online catalog for a group exhibition that explored how the internet has fundamentally changed the landscape of information and the notion of public space. Essays by Ed Halter, Joanne McNeil, Caterina Fake, and Lauren Cornell.

SELECT LECTURES AND PANELS

“Art in the Digital Age: A Conversation with Rhonda Holberton and Ceci Moss” at the California Institute of Integral Studies (CIIS) Public Programs, San Francisco, CA, April 10, 2020

“AaBKC Talk: Ceci Moss and Winnie Soon” at Århus Kunsthøgskolen, Aarhus, Denmark, May 28, 2019

“Do It Yourself: Alternative Art Spaces in Los Angeles” at the LA Times Festival of Books, USC, Los Angeles, April 13, 2019

“The Web as Political Space” at the Feminism and the State: Art, Politics and Resistance Conference for the Feminist Art Project, at MOCA Los Angeles, Los Angeles, February 24, 2018
Moderated by Aria Dean, with presentations by Guadalupe Rosales, Martine Syms, and Angela Washko.

“New Media Art Today” for ArtTable, at Steve Turner Gallery, Los Angeles, November 10, 2016
Moderated by art critic Courtney Malick, this panel looks at contemporary art, new media methodologies and online technologies. Participants include writers and curators Gene McHugh and Ceci Moss, and artists Michael Staniak, Ryder Ripps, and Jeff Baij.

“Mirror Stage: Panel Discussion” for Dallas Museum of Art, Dallas, October 20, 2015
Conversation lead by Gabriel Ritter, The DMA’s Nancy and Tim Hanley Assistant Curator of Contemporary Art, on representations of the self via digital technology and the Internet with artists Ed Atkins and Jacoby Satterwhite, both of whom are featured in the exhibition Concentrations 59: Mirror Stage—Visualizing the Self After the Internet. Ceci Moss, Assistant Curator of Visual Arts at Yerba Buena Center for the Arts in San Francisco, joins the discussion as an expert on art and the Internet.

“Open Call Juror Discussion” Panel for Institute of Contemporary Art, Miami in conjunction with *Open Call- Web Based Art* September 24, 2015 Open Call jurors Simon Castets, Alex Gartenfeld, and Ceci Moss discussed ideas central to the exhibition Web-Based Art: the evolving relationship of contemporary art to new media; and modes of interaction and participation in digital art.

CURATORIAL RESIDENCIES

Aarhus Billedkunstcenter (AaBKC) International Curator Residency (May and June 2019) in Aarhus, Denmark

The Strange Foundation Decelerator Residency (April 2019) in West Shokan, NY

Artis Curatorial Seminar (June 2018) in Israel

HICP (Helsinki International Curatorial Program) Residency (May 2018) in Helsinki, Finland

Summer Forum for Inquiry + Exchange “Radical Kinship: Persevering in One’s Existence” Resident (July 2017) in Kaneohe, Hawaii

Real Time & Space Curatorial Resident (Winter 2012) in Oakland, CA.

JUROR Reader for Creative Capital's 2020 Visual Arts Award, Headlands Center for the Arts residency program 2017-2018, 2016 Artadia San Francisco Awards, ICA Miami's Open Call commission in Summer 2015, Facilitator for TYPO SF 2015, Reader for Creative Capital's 2014 Visual Arts Award, San Francisco Arts Commission for new \$1 million commission at the Moscone Center expansion in downtown San Francisco, Curatorial panelist for ProArts's 2x2 Solo exhibition series

TECHNICAL AND OTHER SKILLS Software: Microsoft Office Suite (Expert), Adobe Creative Suite (Expert), Basecamp (Expert), SketchUp (Proficient)
Coding: HTML/CSS (Proficient)
Certificate in Online Instruction from USC's Center for Excellence in Teaching
Languages: English (native), French (excellent), German (reading), Spanish (reading)

MEMBERSHIP ArtTable (Executive Committee, Los Angeles Chapter), College Art Association, Association of Art Museum Curators, Women's Center for Creative Work, NAVEL

VOLUNTEER Jon Ossoff and Reverend Raphael Warnock for Senate (Fall 2020, Co-run Weekly Virtual National Phonebank for Artists), Biden for President (Fall 2020, Co-run Weekly Virtual National Phonebank for Artists), Sunrise Movement (Summer 2020, Phonebank for "Green New Deal Champions" Charles Booker, Cori Bush, Alex Morse, and Ed Markey), Bernie Sanders for President (July 2019-April 2020, Canvassed, Tabled, Phonebanked, Textbanked, Marched), Indivisible Project (January 2017-June 2017, Founding member of Indivisible LA. Organized several bilingual town halls for 34th District Special Election), Bernie Sanders for President (May 2015-July 2016, Canvassed and Phonebanked)

ETC. From 2000-2014, I produced a radio show and podcast dedicated to experimental music entitled "Radio Heart." The show was broadcast on UC Berkeley's broadcast station KALX 90.7FM, the storefront freeform radio station East Village Radio, and the online and terrestrial independent freeform station Radio Valencia.

INTERVIEWS AND PRESS

[Julie Schulte, "Expansive Care: A Conversation with Ceci Moss" in Artillery Magazine, Summer 2020](#)
[Aria Dean, "Interview with Ceci Moss" on the Rhizome Rare Podcast, Rhizome, Fall 2019](#)
[Emily Burns, "Interview with Ceci Moss, Director of Gas" in Maake Magazine, Summer 2019](#)
[Nanna Westergaard, "Ceci Moss parkerer sin galleri-lastbil i Los Angeles og kommer til Aarhus" in Kulturmagasinet Fine Spind, May 13, 2019](#)
[Maxwell Williams "Here are 10 Young Movers and Shakers Taking the Los Angeles Art Scene by Storm" in artnet news February 7, 2019](#)
[Willa Köerner, "On Why You Should Start Your Own Unconventional Art Space" in The Creative Independent January 22, 2019](#)
[Genie Davis "Ceci Moss' Mobile Art Gallery, Gas, Offers Independence and Experimentation" in Art and Cake, December 3, 2018](#)
[Emily Wells, "Curator Ceci Moss on 'Take Care' at Gas" Artillery Magazine June 16, 2018](#)
[Pogrebin, Robin, "Art Galleries Rethink Their Strategies as Art Fairs Proliferate" New York Times, October 28, 2017](#)
[Sarah Cascone, "16 Female Curators Shaking Things Up in 2016: Keep Your Eyes on These Brilliant Women" in Huffington Post February 12, 2016](#)
[Ashton Cooper, "Alien She Explores Riot Grrrl's Legacy" in ArtInfo October 23, 2014](#)
[Emily K. Holmes "Questions Brought to the Surface: On Curating Art and Technology with Ceci Moss" in Art Practical, September 8, 2015](#)