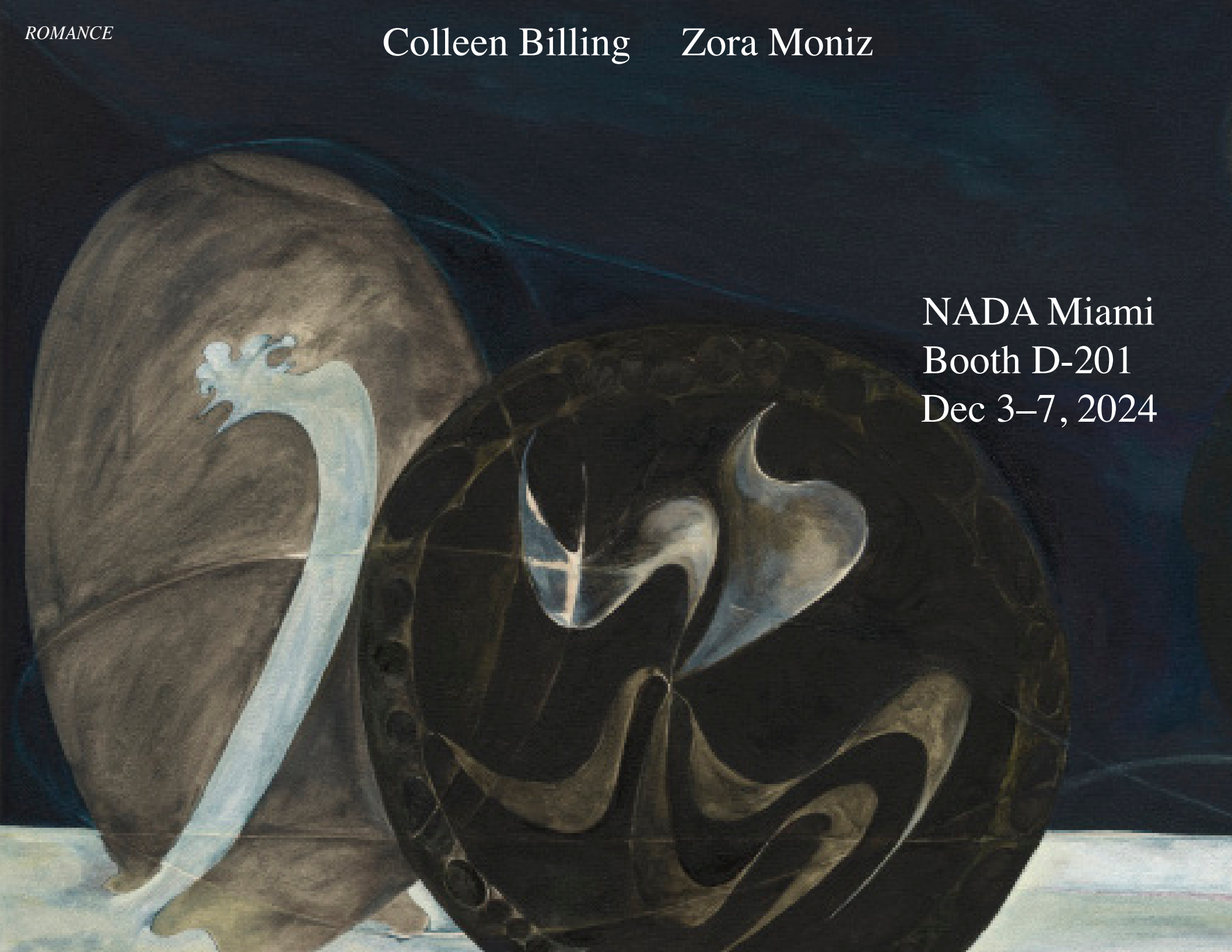


ROMANCE

Colleen Billing Zora Moniz

NADA Miami
Booth D-201
Dec 3–7, 2024





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NADA Miami | Dec 3-7, 2024

Booth D-201

This presentation features new work by New York-based artists Colleen Billing and Zora Moniz exploring the physical, mystical, and emotional energies that shape our inner and outer worlds.

In abstractions and symbols of heat transfer, light, and doubling, their work examines feelings of attraction, soothing, renewal, and transformation, giving form to forces that are cultural, psychological, and cosmic. Both artists question “rationality” by challenging separations of medicine and herbalism, physical and emotional healing, technology and magic.

COLLEEN BILLING

Through objects and installations, Billing brings together histories of mysticism with worldly phenomenon like electrical currents and materials of the earth: dried flora, seeds, blown glass, or industrial and precious metals. Using elements that can conduct electricity and taking the form of amulet-like objects, her sculptures allude to frequencies and belief systems that are unseen but deeply felt. The *Conduits* are a series of blown-glass vessels filled with electroplated plants used in early herbology for healing. Billing also presents a new floor installation and new sculptures of industrial-grade power transmission parts and glimmering metal. Working with centuries-old processes of material transformation such as electroplating

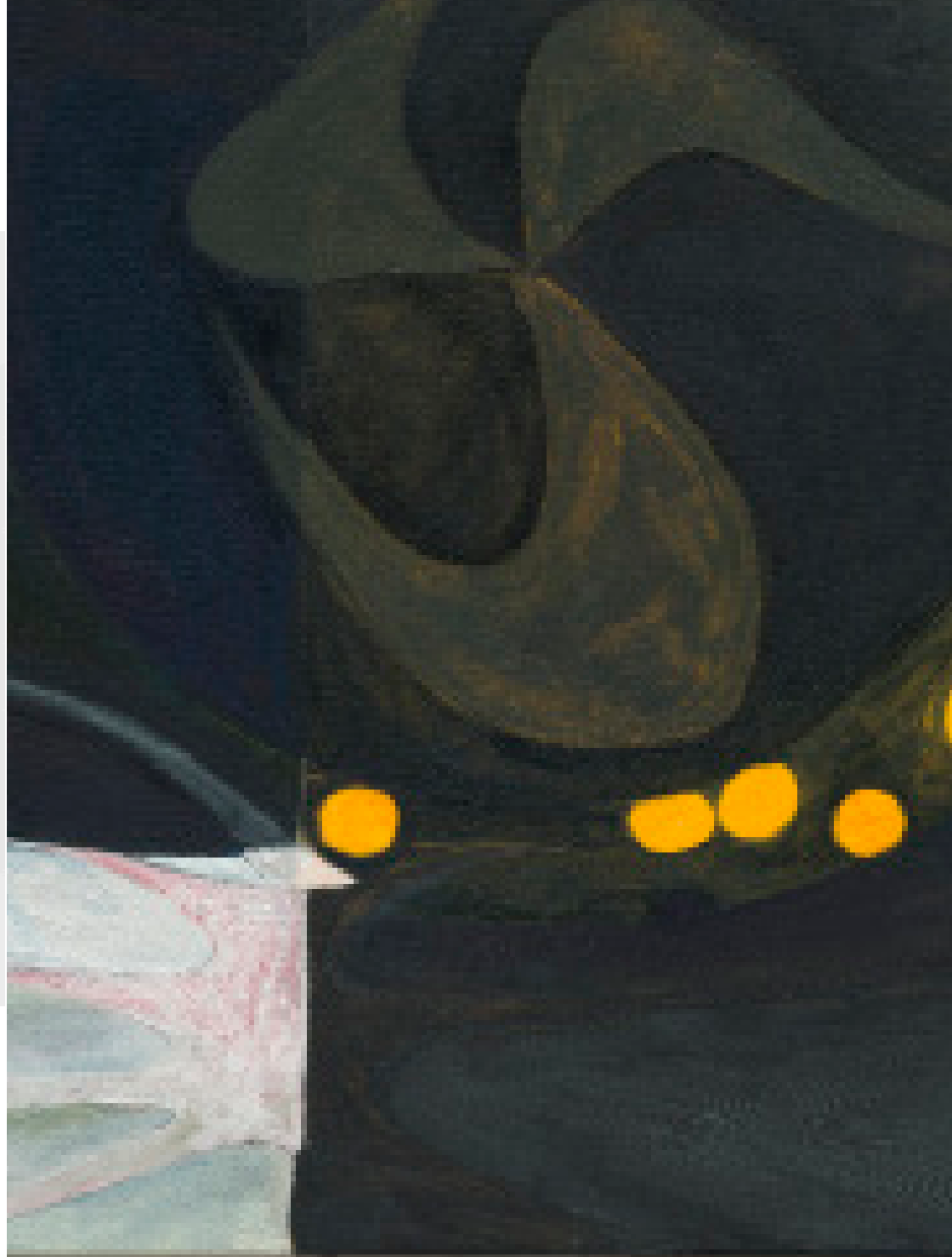
to alchemize her intricate assemblages, her work combines aesthetic registers of sci-fi with the mythological (i.e. elixirs, relics) alongside evocations of the human figure. In doing so, her practice examines forms of knowledge that reveal the otherworldly in our present.

ZORA MONIZ

Moniz’s paintings are marked by sinewy forms and organic shapes engaged in an embrace or restless, interlocking compositions. Through a delicate, tentative paint application combined with sharp moments of articulation, her paintings reflect the relief and tension of pushing against our own edges. This series abstracts emotional electricity created through the presence of others in a space—whether virtual or real, staring into the glowing screen of a laptop at night or experiencing physical touch, or its absence. From electronic cardiac scans, migraine auras, machinery fasteners used to secure disparate parts together, to disjointed, cropped screenshots of YouTube home videos, nostalgic tv series, or the surreal backdrop of dating reality shows, her works evoke alienation but also the comfort of familiar characters, even if fictional. Paintings comprised of puzzle-like fragments and other motifs of fitting together, or coming apart, of machine parts and organic forms, also speak to a searching for groundedness.



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Zora Moniz
*i heard the sound of blood whooshing
through veins and it was like a song, 2024*
oil on canvas
22 x 39 in. (55.9 x 99.1 cm)
\$3,400



Zora Moniz, *i heard the sound of blood whooshing through veins and it was like a song*, 2024



Zora Moniz
spooning (watching someone else play for real), 2024
oil on canvas
28 x 35 in. (71.1 x 88.9 cm)
SOLD





Zora Moniz, *spooning (watching someone else play for real)*, 2024



Zora Moniz
paw patrol real 1 (play pretend), 2024
Oil, acrylic, and enamel on panel
22 x 14 in. (55.9 x 35.6 cm) (2 panels)
\$2,200



Zora Moniz, *paw patrol real 1 (play pretend)*, 2024



Zora Moniz
speak, 2024
oil and acrylic on linen
11 x 14 in. (28 x 35.6 cm)
\$1,600



Zora Moniz, *speak*, 2024



Zora Moniz
broccoli (disfiguration, or becoming cartoon), 2024
oil on linen
12 x 16 in. (30.5 x 40.6 cm)
\$1,600





Zora Moniz, *broccoli (disfiguration, or becoming cartoon)*, 2024

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Zora Moniz
sanctuary of song lovers, 2024
oil on canvas
24 x 19 in. (60.9 x 48.3 cm)
\$2,400





Zora Moniz, *sanctuary of song lovers*, 2024



Zora Moniz
choose me! seeing double, 2024
oil on canvas
24 x 19 in. (60.9 x 48.3 cm)
\$2,400



Zora Moniz, *choose me! seeing double*, 2024



Zora Moniz
pair practice, i swear, 2024
oil on canvas
24 x 19 in. (60.9 x 48.3 cm)
\$2,400



Zora Moniz, *pair practice, i swear*, 2024



Colleen Billing
Conduit (molecule), 2024
electroplated organic material, *Centaurea cyanus*,
silicone, glass
10 x 15 x 10 in. (25.4 x 38.1 x 25.4 cm)
\$1,600



Colleen Billing, *Conduit (molecule)*, 2024



Colleen Billing
Conduit (closed loop), 2024
electroplated organic material,
silicone, glass klein bottle
11 x 12.5 x 13 in. (27.9 x 31.8 x 33 cm)
\$1,600





Colleen Billing, *Conduit (closed loop)*, 2024

ROMANCE



Colleen Billing
Conduit (venus current), 2024
electroplated organic material,
silicone, glass klein bottle
11 x 12.5 x 13 in. (27.9 x 31.8 x 33 cm)
\$1,600



Colleen Billing

X, 2023

hardware, electroplated organic material

8 x 6 x 6 in. (20.3 x 15.2 x 15.2 cm)

\$1,000



Colleen Billing, X, 2023

ROMANCE

Colleen Billing
Y, 2024
Hardware, electroplated organic material
9 x 5 x 5 in. (22.9 x 12.7 x 12.7 cm)
\$1,000





Colleen Billing, *Y*, 2023





Romance is dedicated to emerging artists and their realization of new work and ideas. The gallery exists in a home residence based in Pittsburgh, PA, emphasizing the importance of alternative spaces and a focus on artist-centered programming in shaping rigorous artistic dialogue.

Margaret Kross founded Romance in 2023. Her writing has been published in Artforum, Flash Art, CURA, and Frieze as well as museum and gallery publications. Kross began her career at Paula Cooper Gallery and held curatorial roles at the Whitney Museum of American Art, where she organized exhibitions as part of the museum's emerging artist program and worked on the curatorial team for the 2022 Whitney Biennial as well as the museum's permanent collection. Kross holds an MA in Modern & Contemporary Art from Columbia University.

Colleen Billing (b. 1991, Baltimore, MD) lives and works in New York. Recent exhibitions include *Butterflies*, David Peter Francis, New York; *nothing is so vivid as a void that swallows your senses*, Romance, Pittsburgh; and *The Mirror of Simple Souls*, Inadequate Lighting, Baltimore, MD; Foundation for Contemporary Arts Benefit Exhibition, Greene Naftali Gallery, New York, NY; *There was earth in them, and they dug*, Miriam Gallery, Brooklyn, NY; *THE ENEMY KNOWS THE SYSTEM*, Motel, Brooklyn, NY; and *Sister Genus*, Bad Water, Knoxville, TN. Billing received her BFA from Virginia Commonwealth University and MFA from Rutgers University.

Zora Moniz (b. 1995, Oakland, CA) lives and works in New York. Her work was recently included in *Contemporary Fossil Record*, Jack Hanley Gallery; *The Devil's Chestnut*, Phil Gallery, Los Angeles and Entrance, New York; *The Oil of Angels*, Iowa Projects, New York; and *Fade Into You*, A.D. Gallery, New York. Her debut solo show, *i stage up late*, took place in 2023 at Romance, Pittsburgh. She has also shown at Sculpture Gallery, Broad Art Center, Los Angeles and The Loft at Gallery 1548, Los Angeles. Moniz received her BA from UCLA's School of Arts and Architecture in 2017.