

MOVING PARTS

BY KATHRYN MACNAUGHTON & MISHA MILOVANOVICH

PREVIEW: WEDNESDAY 15 NOVEMBER 2023 (18H30-20H30)

EXHIBITION: 16 NOVEMBER - 7 JANUARY 2024

This exhibition is a collaboration between BEERS London & Saatchi Gallery.

Please note that this exhibition is taking place at Saatchi Gallery located at Duke of York's HQ, King's Road, London, SW3 4RY.

BEERS London returns to Saatchi Gallery for *Moving Parts*, an exhibition that pairs the vibrant work of Canadian painter Kathryn MacNaughton with the playful sculptures of Serbian artist Misha Milovanovich, who are exhibiting together for the first time. The exhibition is envisioned to explore the means in which these two artists consider the figure in relation to a larger space, and how identity is shaped and understood through a cultural context and contemporary art.

Kathryn MacNaughton's newest work is a departure for her, moving away from her more literal figurative ornamentation to tap into conscious and unconscious movement. Here, MacNaughton has almost completely abandoned the conventions of her previous work, and this new series of bold, colour-field paintings function almost like automatic writing, where the artist allows the gestural and intuitive to operate where, previously, she may have restricted herself through structure or form. The paintings are dynamic, emotive, and powerful - reminiscent of Katarina Grosse or Helen Frankenthaler. And, for MacNaughton, both a more immediate and emotive approach to image making.

Exhibiting for the first time with MacNaughton is Misha Milovanovich, who utilizes the conventions of 'symphonic abstraction' - similar to that of Kandinsky or Miró - to visualize how structure and spontaneity might coalesce into new, unique forms of expression. Her free-form, totemic sculptures are based on both primitive and Modernist aesthetics that question and challenge our understanding of control and chaos. Milovanovich's sculptures for this particular exhibition are an exciting departure from her more typical and unexpected colour combinations seen in previous works. They can also be seen as an interpretation of her response to new cultural spaces, having moved to the UK from Serbia as a teenager. The artist's playful, beguiling and off-kilter works respond to the organic forms as well as the gestural compositions found in MacNaughton's work.

Together, these two artists ask us to question how movement responds to our sense of self; how we interpret colour, shape, and the relationship between paintings and sculptures as playful, emotionally charged, or even spiritual.



Untitled 3 (2023), Misha Milovanovich
Fibreglass gilded in aluminum & silver leaf, 140 x 56 x 60 cm



Sequences (2023), Kathryn MacNaughton
acrylic on canvas, 160 x 190 cm



KATHRYN MACNAUGHTON (b. 1985, Toronto, Canada) lives and works in Lisbon, Portugal. She graduated from Ontario College of Art and Design in 2007. Solo exhibitions include: *Ripened Fruit*, Bau-Xi Gallery, Toronto, Canada (2023); *Passages*, MAGMA Gallery, Bologna, Italy (2023); *Past Pleasures*, Galería Pelaires, Mallorca, Spain (2022); *Full Body*, Bau-Xi Gallery, Toronto, Canada (2022); *Into the Groove*, Bau-Xi Gallery, Toronto, Canada (2021); *Heatwave*, BEERS London (2020); *Intervals*, BEERS London (2018); *Fixed State*, Bau-Xi Gallery, Toronto (2018); *Sprang*, Bau-Xi Gallery, Toronto (2016) and *Blue Note*, Huntclub Gallery, Toronto (2015). Group exhibitions include: *Island Time*, Volery Gallery, Dubai (2022); *Organized Chaos*, Magma Gallery, Bologna, Italy (2019); *Pour*, Joshua Liner Gallery, New York (2019); *Your Favourite Artist's Favourite Artist II*, Joshua Liner Gallery, New York (2019); *Dualities: A Bridge Between Two Worlds*, Bau-Xi Gallery, Toronto (2017); *SMASH*, Gardiner Museum, Toronto (2016) and *The One That Got Away*, Artscape Youngplace, Toronto (2015). Art Fairs include: *Feria Arco* with Galería Pelaires, Madrid, Spain (2023); *Future Fair New York*, BEERS London, New York (2022). Residencies include: *Pada Studios*, Lisbon (2019). Macnaughton's work has been featured in publications such as *Elle Magazine*, *District-W Magazine* and *The Coveteur*.

MISHA MILOVANOVICH (b. 1972, Belgrade, Serbia) lives and works in London and graduated from Central Saint Martins, London in 1997. Solo exhibitions include: *The Shape Of Colour*, Dellasposa Gallery, London (2021); *Spiritual Eternal*, NFT Drop at Snark.art (online show) (2021); *Dizzy Palazzo Marchetti*, Salina, Sicily (2019); *Bloom*, J/M Gallery, London (2019); *Discarded Tenderness*, Brand New World Salon, Zurich (2018); *Joy as an Act Of Resistance*, Pembroke Gallery, London (2018); *The Inevitable Felling*, Collectionair, London (2017); *Female Gaze*, Mondrian, Doha, Qatar (2017); *Splish, Splash, Splosh*, Magen H Gallery, New York (2016); *All That Is Solid, Melts Into Thin Air*, Brompton Gallery, London (2015); *Dilly Dall*, Artificial Gallery, London (2015); *Evanescence*, Show Studio, London (2014); *I Want to Be Your Dog*, Artificial Gallery, London (2014); *Even When We're Laughing, We're Being Serious*, Hartnoll & Daughter Gallery, London (2013); *Works on Paper*, Tokatly Gallery, London (2012); *Hooligan*, Other Criteria, London (2011) and *Sugar*, Civic Room, London (2010). Group exhibitions include: *Sensory Synergy*, with Brigita Huemer and Misha Milovanovich, curated by Catherine Loewe, Muciaccia Gallery, London (2023); *Pinga with Misha Milovanovich, Peter Morris, Ai Weiwei, Baker and Borowski* (curated by Vestalia Chilton), *Kensington + Chelsea Art Week 6th Edition*, Public Art Trail, London (2023); *Chromocommons Shoplifter/Hrafnhildur Arnardóttir, The Callas, Misha Milovanovich, Leah Singer and Tula Plum* (curated by Sozita Goudouna), Opening Gallery, New York (2023); *Goddess* (curated by EOH), Super Rare, New York (2022); *Forever* (curated by Stuart Semple), Giant Gallery, Bournemouth (2022); *Synthesis Of Colour with Jason Martin and Misha Milovanovich*, Private and Public Gallery, Jersey, UK (2022); *Her Dark Materials* curated by Philippa Adams, collaboration with Eye Of The Huntress (online exhibition) (2021) and *Bridge to Metaverse*, Snark.Art @ Cryptovoxels (online exhibition) (2020).