

# BLUM

**FOR IMMEDIATE RELEASE**

**Aaron Garber-Maikovska**  
***Side Walk in Bdrrrrrrr Major***

**BLUM Los Angeles**  
**September 14–October 19, 2024**  
**Opening Reception: Saturday, September 14, 5–7pm**

Los Angeles, CA, August 10, 2024—BLUM is pleased to present Los Angeles-based artist Aaron Garber-Maikovska’s third solo exhibition with the gallery.

Taking the grids and unlikely landmarks of the late capitalist suburban landscape as his sources of inspiration, Garber-Maikovska paints abstract marks of oil on fluted polypropylene or canvas that recall the artist’s ongoing performance practice. These motion-based works that Garber-Maikovska stages and subsequently draws upon for his paintings behave as if the semiotics of an avant-garde visual language met the controlled aleatory inherent to the compositions of John Cage. Garber-Maikovska enacts somatically channeled movements within, and attuned to, spaces of hyper-consumption such as the parking lot of a Target. Similarly, the uniquely manufactured plastic apparatuses by which Garber-Maikovska applies, spreads, and rakes his pigments create lines that appear to pulse with the variable rhythm of a metro area.

Of this body of work and his process behind it, the artist says, “Wield the landscape as an instrument of play.” Garber-Maikovska does not keep a sketching practice, as many artists do while preparing to paint. Rather, as with the Situationists gathering information through a *dérive* or urban meander, Garber-Maikovska accrues inspiration for his paintings via his exploratory performances outside the studio. He then brings his findings back to be exuded onto his substrates.

The grid is fundamental to both city planning and to the history of painting. The sheets of fluted poly that Garber-Maikovska paints on have their own intrinsic grid; line after line runs parallel beside the other to create the structure of this material. The resulting imprint of this pattern can be detected in each of the artist’s paintings. Even when working on canvas, Garber-Maikovska will place a sheet of poly underneath and press his gestures upon the two. Issuing a measured finish that also emulates the cadenced pace of Garber-Maikovska’s somatic, time-based work, this texture is recurrent throughout the exhibition.

Another property of Garber-Maikovska’s fluted poly is its penchant for resisting paint. The observer sees this in the way that the artist’s hand slides across his surfaces, both dispersing and removing pigment as he goes. With uniquely manufactured tips of varying width affixed to his tubes of paint or with bars of color meticulously produced within his studio, each tool in Garber-Maikovska’s repertoire correlates to a particular kind of gesture in his visual vernacular. Just as the motions in his performances hinge on a form of regimented chance operations, so too do the individual marks within Garber-Maikovska’s compositions.

This exhibition coincides with the release of the artist's first comprehensive monograph *Cushion of Air*, published by Inventory Press. Documenting Garber-Maikovska’s abstract painting practice as well as his

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somatic performances within the Southern Californian consumerist landscape, the book will feature new essays by Cathleen Chaffee and Jan Tumlir, along with a conversation between the artist and Orit Gat.

Aaron Garber-Maikovska (b. 1978, Washington D.C.) lives and works in Los Angeles. His work is represented in the collections of the Hammer Museum, Los Angeles, CA; Hirshhorn Museum and Sculpture Garden, Washington D.C.; Los Angeles County Museum of Art, Los Angeles, CA; Pérez Art Museum, Miami, FL; and the Walker Art Center, Minneapolis, MN.

## About BLUM

BLUM represents more than sixty artists and estates from seventeen countries worldwide, nurturing a diverse roster of artists at all stages of their practices with a range of global perspectives. Originally opened as Blum & Poe in Santa Monica in 1994, the gallery has been a pioneer in its early commitment to Los Angeles as an international arts capital.

The gallery has been acclaimed for its groundbreaking work in championing international artists of postwar and contemporary movements, such as CoBrA, Dansaekhwa, Mono-ha, and Superflat, and for organizing museum-caliber solo presentations and historical survey exhibitions across its spaces in Los Angeles, Tokyo, and New York. Often partnering with celebrated curators and scholars such as Cecilia Alemani, Alison M. Gingeras, Sofia Gotti, Joan Kee, and Mika Yoshitake, the gallery has produced large-scale exhibitions focusing on the Japanese Mono-ha school (2012); the Korean Dansaekhwa monochrome painters (2014); the European postwar movement CoBrA (2015); Japanese art of the 1980s and 1990s (2019); a rereading of Brazilian Modernism (2019); a revisionist take on the 1959 MoMA exhibition, *New Images of Man* (2020); and a survey of portraiture through a democratic and humanist lens (2023); among others.

BLUM's wide-reaching program includes exhibitions, lectures, performance series, screenings, video series, and an annual art book fair at its base in Los Angeles. BLUM Books, the gallery's publishing division, democratically circulates its program through original scholarship and accessible media ranging from academic monographs, audio series, magazines, to artists' books.

Across the three global locations, BLUM prioritizes environmental and community stewardship in all operations. In 2015, it was certified as an Arts:Earth Partnership (AEP) green art gallery in Los Angeles and consequently became one of the first green certified galleries in the United States. The gallery is also a member of the Gallery Climate Coalition, which works to facilitate a more sustainable commercial art world and reduce the industry's collective carbon footprint. BLUM is committed to fostering inclusive and equitable communities both in its physical and online spaces and believes that everybody should have equal access to creating and engaging with contemporary art.

## Press Inquiries

Nicoletta Beyer  
Communications and Editorial Director, New York  
nicoletta@blum-gallery.com

Christie Hayden

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Communications and Social Media Editor, Los Angeles  
christie@blum-gallery.com