

ABOUT THE ARTIST

Tyler Macko was born in Dayton, OH where he currently lives and works.

Solo Exhibitions:

2022
Simchowitz Gallery, Oak Bucket, Los Angeles, CA

2021
HG Gallery, Chicago IL; Brackett Creek Editions, NY, NY

2019
No Place Gallery, Columbus, OH; The Pit, Los Angeles CA

2017
Whitcher Projects, Los Angeles CA

Group Exhibitions:

2021
No Place Gallery, Columbus, OH

2020
Brackett Creek Exhibitions, Bozeman, MT

2018
Johannes Vogt, East Hampton NY

2017
Phil Gallery, Los Angeles CA; Wilding Cran, Los Angeles, CA

EXHIBITION CHECKLIST

Portrait of an Orchard, 2021, wood, found objects, cardboard, plaster, paint and pennies, 72 x 84 inches

Observable Basket, 2021, wood, found objects, plaster and paint, 43 1/2 x 49 x 3 1/2 inches

A toy trumpet in the woods, 2023, Wood, yarn, oil and acrylic, 51 x 49 inches

Sticky Hair, 2023, found object, pine floors, leather, oil and latex, 76 x 92 inches

Keyhole, 2023, Wood, yarn, paper, latex and oil, 53 x 78 inches

Ships full of wooden noses, 2023, found object, plaster, wood, oil and acrylic, 67 x 29 inches

Rescue from without (kurgan), 2023, Glass, plaster, wood, oil and acrylic, 36 x 41 inches

Great year, 2023, Yarn, wood, oil and latex, 101 x 85 inches

Tree Through a Web, 2023, wood, 150 x 117 inches

Pewter Pile #7, 2023, pewter, 72 x 36 inches



Courtesy of the artist.

GALLERY GUIDE

APR 14 – JUL 2, 2023

The Contemporary Dayton presents *A voice from I don't know where*, new work by Tyler Macko. This series of new paintings speaks to an entanglement of prescribed American history with the more felt, ongoing experience of family and place.

Macko's practice pulls from the histories of collage and assemblage. They are constructed from found objects, many with personal references to growing up in Dayton OH, and his familial history. Decorative rugs, Raggedy Ann dolls, berry pies, maps and decorative needlepoint textiles find themselves among the focal points in the topography Macko's works. Pressing against elements are materials like yarn, textiles and rope that are hand-worked into the teeming visage of the paintings.

These materials and iconography explore a specific Midwestern cultural history; one in which the artist grew up and remains surrounded by. Often placid or picturesque in their original context, these elements take on a darker, more contemplative tenor when packed into the dense and complex congregations of Macko's works, creating unique tactile worlds that push and test the physical spaces that contain them. Interestingly, the dust and wear of the studio also contribute to the "patina of age" that the paintings ultimately wear.

The works in *A voice from I don't know where* incorporate recognizable objects, images and materials that are tenuously juxtaposed in a manner that pushes them into the realm of the enigmatic while still allowing this uncanny amalgam to speak to the issues of everyday life. They unveil something new that might otherwise go unnoticed or be unattainable by other means. It is a hybridity that reflects a truth in our surroundings; revealing an ambiguity that exists in our world rather than an unrecognizable otherness.

TYLER MACKO:
A voice from I don't know where

THE IRA H. & SUSAN P. THOMSEN FAMILY GALLERY

Macko's process is intentionally paced to allow objects, images, materials and ideas ample time to present themselves through the artists daily experience and to intuitively and lucidly enter the milieu of the paintings. This slow, accretive process often has Macko measuring the progress of a given work by assessing the density of the work. If asked while a painting is in progress about the state of the work, Macko will often answer in a percentage. Pondering the work he might say: "Maybe...60, 65 percent." In this way, Macko's process is attuned to the potential of the composition; to its capacity and whether it is approaching a density that the works constructed interior logic suggests.

Just as the individual works have a guiding core logic imbued by Macko, they also tend to be created in groups that have a collective exterior reasoning. For his recent exhibition at No Place Gallery in Columbus, OH, for instance, Macko came to think of the works as representing walls if a domestic structure. This external rational also allows the works to access materials, ideas and aesthetics from neighborhood in East Dayton where they have been made. For *A voice from I don't know where*, the works also communicate with one another as markers of the last few culturally transitional years. The works have simultaneously absorbed the time of their making as much as they have the cumulative elements and ideas built into them.

With *A voice from I Don't know where*, Tyler Macko has wrought new works of dense and measured complexity that address ideas of a crumbling Americana at the nexus of domesticity, consumption, comfort, memory and loss.



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TENDER MERCY

TYLER MACKO: *A voice from I don't know where*
Courtesy of the artist; Brackett Creek Exhibitions, New York, NY; and No Place Gallery, Columbus, OH

GALLERY & CoSHOP HOURS

Mon–Tue	Closed
Wed–Sat	11 am–6 pm
Sun	11 am–4 pm
	<i>First Fridays May–Sept 'til 10 pm</i>
	<i>Always Free</i>

The Contemporary Dayton receives annual operating support from the AES Foundation, the Andy Warhol Foundation for the Visual Arts, Culture Works, the Montgomery County Arts & Cultural District, the National Endowment for the Arts, the Ohio Arts Council, the Virginia W. Kettering Family Foundation and Members.



Ohio Arts COUNCIL



THE CONTEMPORARY DAYTON

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TYLER MACKO
Observable Basket
2021
wood, found objects, plaster and paint
43 1/2 x 49 x 3 1/2 inches
Courtesy of the artist