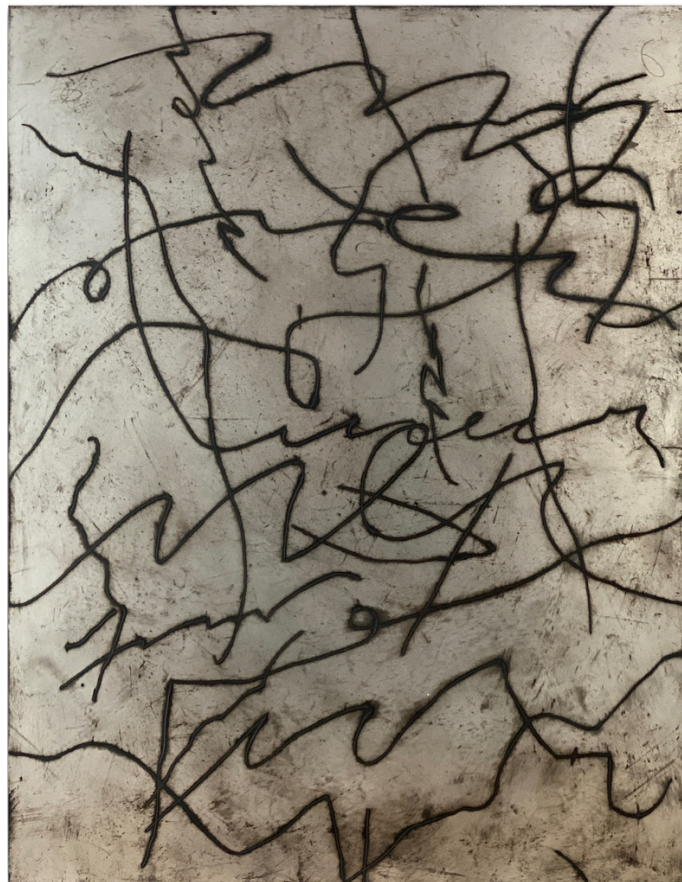


Paco Koenig

Domi Reversi

Exhibition Duration
January 23nd - February 21st, 2026

Opening Hours
Tue - Fr 11 am - 6 pm
Sat 11 -am - 4 pm



Paco Koenig, UNTITLED, 2025, Oil on Aluminum, 80x60cm, Courtesy of the artist (Photo by Paco Koenig)

In the new solo exhibition of Paco Koenig (b. 1990), painting becomes a space for renewal, rather than an image to arrive at. Growing up between Berlin and annual summer retreats to a small island in the northern Aegean Sea, Koenig developed a rhythm of departure and grounding that continues to shape his practice. In this exhibition, that rhythm folds inward, as self-portraiture becomes a way of thinking through return as a creative state.

Presenting a new series of photorealistic paintings and abstract works on untreated aluminium, Koenig draws on the Latin phrase *domi reversi*, meaning "return to one's origin," to recontextualize the artist's studio as more than a site of creative genesis. "For me, the studio is home," he notes. In *Domi Reversi*, this translates into a space of accumulation and reconnection, where objects and tools, rough etchings and daubs of paint, register as traces of the self. Identity emerges obliquely, through inversion and withholding. The instant snap of a photograph is slowed, time stretching like putty, as Koenig transposes images into methodical, hyperrealistic paintings formed by slow, subtle brushstrokes, mirroring the durational logic of his abstract works.

At the center of the exhibition is "Verso," a large-scale figurative painting of the artist at work, seen from behind. This singular image is one of more than a hundred photographs Koenig captured by programming his camera to take a shot every fifteen seconds. "It's not a portrait of me," he explains. "It's a painting of a photo of a portrait of me." His tight

jeans and cocked hip draw on the visual language of masculinity and workwear, alluding to rugged cowboy imagery and sexually charged rock-and-roll album covers. The decision to turn away from the viewer is both deliberate and necessary for the introverted artist. "I despise being photographed," he adds. From this vantage point, anonymity and exposure find a careful balance—shifting attention toward the act of creation.

This indirect approach to self-portraiture extends to a series of object paintings flush with symbolism. A worn black carpentry brush—once used by his father to paint walls, and later repurposed by Koenig to scrape paint away—appears as both tool and image, while a lone, reclusive tulip – its petals closed tight like armor—becomes a proxy for the artist's own interiority. Together, these forms create an interplay between natural and artificial: the white flower points upward, poised to bloom, while the dark brush hangs downward, weighted by Koenig's creative lineage. Within them, the self emerges, extending beyond the body and into the realm of objects.

This extension into material form continues in a series of abstract paintings on untreated aluminium. Koenig's use of the crass industrial material traces back to his architectural background and experience working in a steel workshop, where he learned to love its material constraints. Driven by mark-making, his practice embraces aluminium's irreversible etchings. Stains, scuffs, and damage accrued through unsteady handling, transport, and deliberate mistreatment are allowed to coexist with intentional gestures. Rather than correcting or concealing, the works layer them in. They become chronicles of time—of hesitation, repetition, and duration—mirroring the labor embedded in his photorealistic paintings.

Across *Domi Reversi*, the self remains unsettled, drifting between figure, tool, and surface. Metaphor, symbol, and material merge, producing an image of the artist beyond form. Self-portraiture moves beyond depiction, becoming a slow, methodical process of marking, withholding, and continual return. – Text by Chris Erik Thomas

About the artists:

Paco Koenig (b.1990) grew up between Berlin and a small island in the northern Aegean Sea. During his studies in Architecture at the Universität der Künste Berlin he started to pursue a diverse practice characterised by a commitment to painting and its formal and conceptual possibilities. He focuses on the materials, on how to paint, the surfaces, on the brushwork, the textures and all the subtle nuances of the structures that make a painting. Despite their material disparities, all works share the random or deliberate painterly traces that appear on their surface.

Koenig currently lives and works in Berlin, Germany.

Recent exhibitions include: NOT BE PAINTED, Galerie Kandlhofer (2025). Maybe It Was Magic at Miettinen Collection (2025), Video Center at Zenrale.Space (2024), Extraordinary Form Abstract and non-figurative art from the Miettinen Collection Part II (2024), Paintings at Architektur Galerie Berlin (2023), RAW at Gallery Vacancy Shanghai (2022), Do You Dream In Colour? at Galerie Lisa Kandlhofer (2021), Load Management at Spoiler (2020)

Paco Koenig | *Domi Reverse*

Opening Reception: Thursday, January 22nd, 6 - 8 pm

Exhibition Duration: January 23rd - February 21st 2025

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Opening Hours:

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We kindly ask you to report and are available for further questions at mh@kandlhofer.com or +43 1 5031167

Additionally, we would love to invite you to the exhibition opening on January 22nd, 2026 starting at 6:00 pm at the gallery.

All photo material on the exhibition, such as work images, will be added shortly and can be accessed [here](#).

Yours Faithfully,

Galerie Kandlhofer