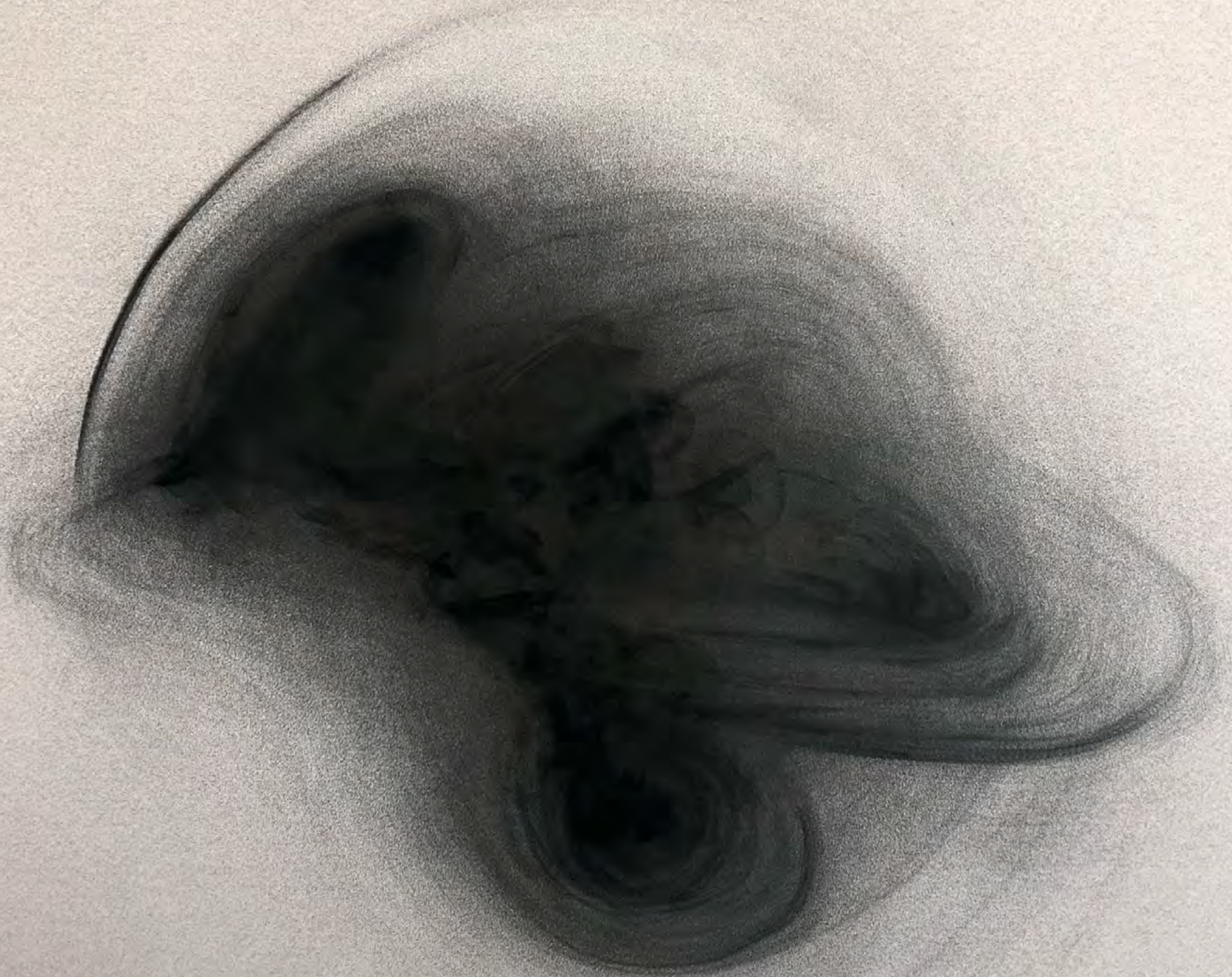




YEHONATAN KOENIG
in-Coherence

YEHOANATAN KOENIG

VIEW EXHIBITION ONLINE

in- Coherence

10 FEBRUARY - 5 MARCH 2026

Meet the artist and celebrate with us at the exhibition opening party on
Saturday 14 February 1-3pm

Light refreshments provided. We look forward to seeing you there.

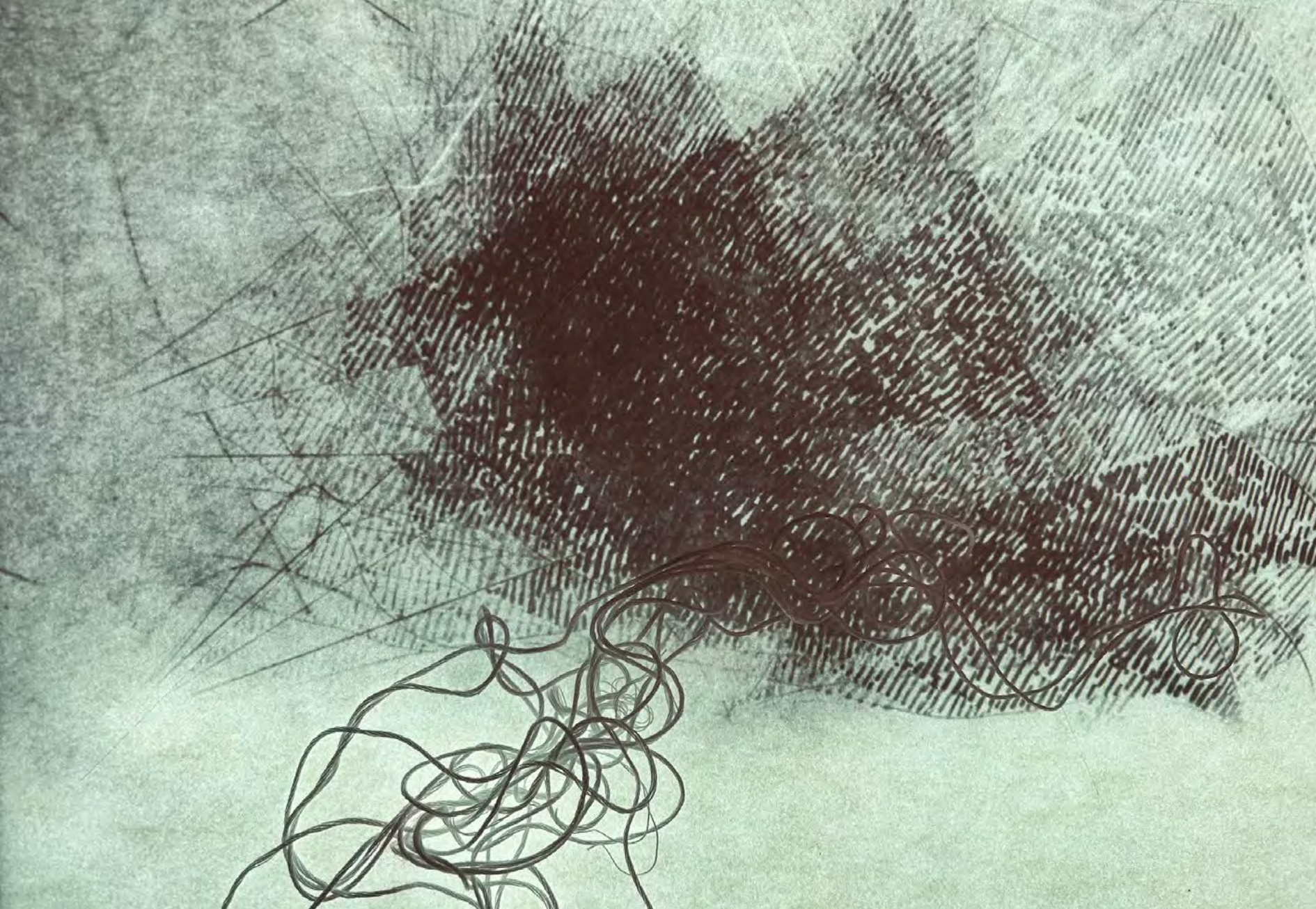
[RSVP appreciated to assistant@flg.com.au](mailto:RSVP%20appreciated%20to%20assistant@flg.com.au)

Please feel free to contact Claire Harris, Director
with any enquiries or to make a time to view
artworks once they arrive in the gallery.
info@flg.com.au



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T 03 96543332 flg.com.au info@flg.com.au
Tues-Fri 11am - 5pm Sat 11am - 5pm*
*Final Saturday of exhibition gallery closes at 3pm for de-install
1989 - 2026 Director Claire Harris





Flinders Lane Gallery is delighted to present *in-Coherence*, the first Australian solo exhibition by guest artist Yehonatan Koenig, since his relocation from the United States. Koenig's intellectually rigorous and intricately realised works will undoubtedly resonate with audiences. These are not merely images but enactments of thought — the tangible outcomes of an artist seeking to navigate the unseen structures of perception. His practice celebrates the process of seeking itself: a continual striving toward soulful understanding and coherence within chaos.

At once material and metaphysical, Yehonatan Koenig's practice inhabits the threshold between matter and meaning. In *in-Coherence* Koenig extends a long-standing inquiry into perception as a mediating act between coherence and incoherence, the space where knowledge of the ineffable momentarily takes form. Working with ink, thread, light, and code, Koenig creates intricate surfaces that appear both precise and dissolving – diagrams of thought poised between order and entropy. His process moves through successive states of transformation: ink becomes light when photographed, light becomes code as pixels, and code returns to matter through print or etching. Each translation alters not only form but being itself, framing art as a mode of philosophical experimentation, as a pursuit of embodied knowledge, where perception generates and erases meaning.

Through these works, Koenig invites viewers to engage with perception itself and to enter a space where cognition falters and wonder begins. His practice proposes that the act of seeing might become, as he describes, "a philosophical experiment in the creation of meaning."

in-Coherence

Catalogue Essay by Andrew Harper 2026

"One measures a circle, beginning anywhere" – Charles Fort, Lo! 1931

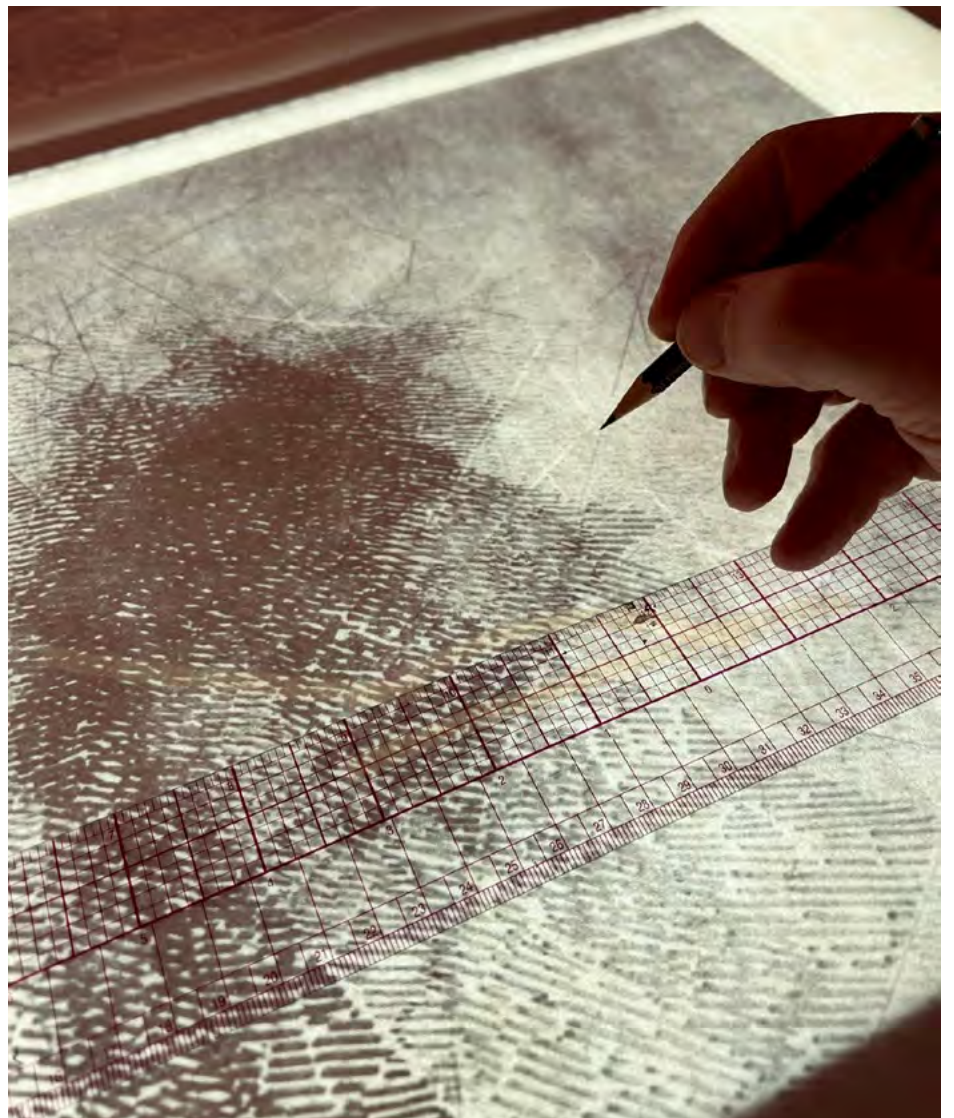
In 1717, Sir Isaac Newton purchased The Maypole in The Strand, which was decaying. It was the most significant maypole in London; each May, it would be festooned with blooms, and the ancient dance, a ritual whose pagan origins are lost, would be performed; hundreds took part.

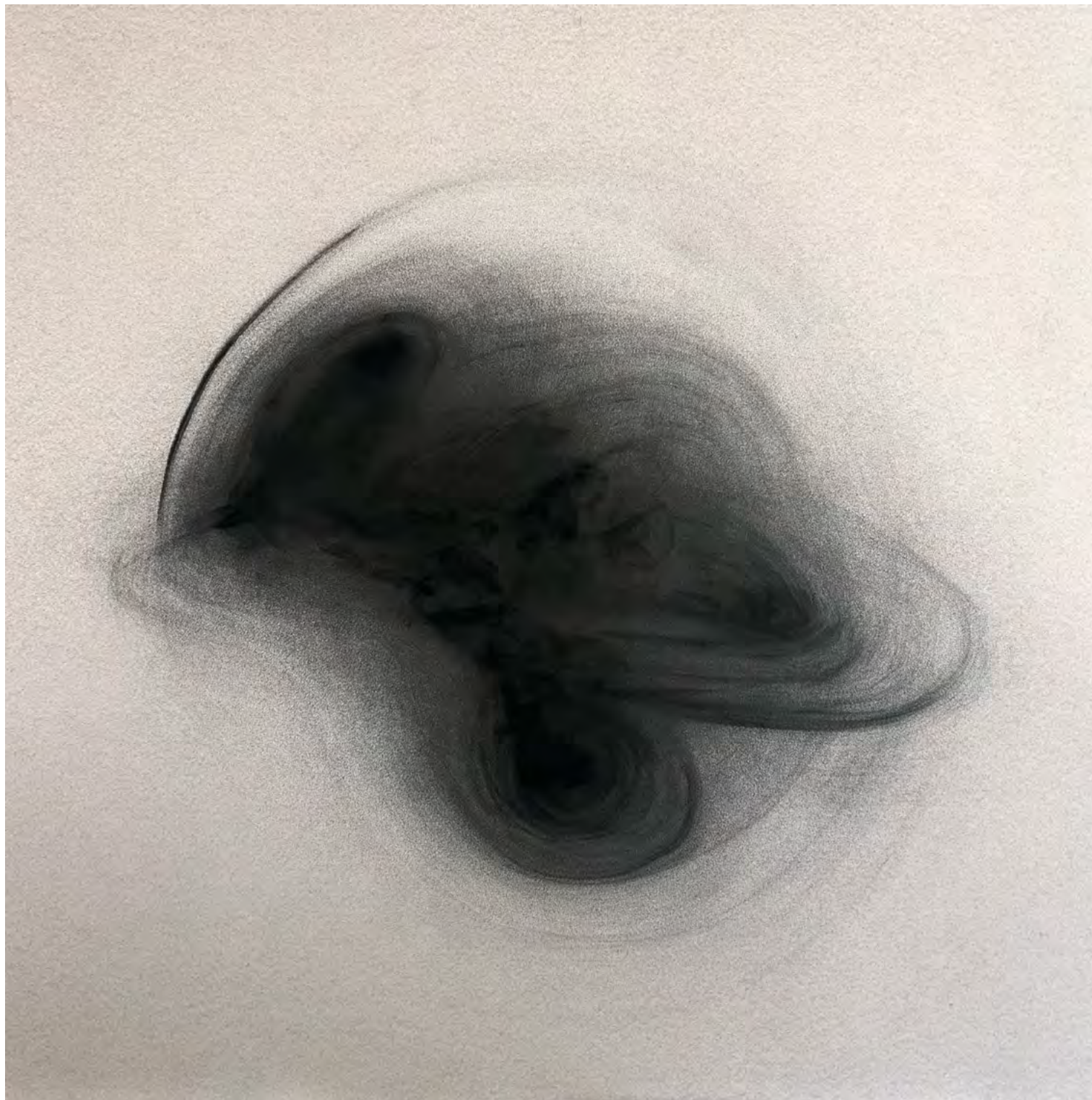
Newtown sent the remnants to Wanstead Park, the stone pillar became the base for the second, and largest, telescope in Europe. The old and the new merged; this is a fulcrum of history, a deliberately constructed analogous engine. Sir Isaac Newton did this with purpose, and it seems fitting; before he established the foundations of science, he studied and wrote on alchemy. His place in history is complex; he is both magician and scientist, embodying both and suggests that there is a relationship, rather than an opposition.

Yehonatan Koenig is a rare artist whose work occupies a similar territory to the one Newton sketched out. He mixes older and newer approaches techniques and ideas in his exploratory, curious art; he draws slowly, entering into meditative states that are manifestations of personal ritual; he works with a printing press, with precious inks, then generates form with code, shifting again to use needle and thread. These varied techniques and skills become a palette. The drawings exist as material objects, inscribed with silent undercurrents of philosophy. Yehonatan actively moves with the tension of creative impulse and desire to experience what a work might become; the act of making informs the final image, explored and reached for with discipline and intimate knowledge.

The materiality of each work is crucial: Yehonatan is intimate with the paper, the varied processes, the substances and methods used to make marks, and their links and echoing parallels: he understands what each element can do, how it functions, even its mythology. Using code to make a segment of an image is linked by history to the use of thread; the earliest computers had their links to the mechanical looms of the industrial age. Method and medium become the work, shaped by the artist who creates in sympathy to a chaotic process where there are no accidents: where mark-making, an essential statement of being, is a tool for the exploration of esoteric, abstract spaces.

Yehonatan's work is expansive, sublime and concrete: its contradictions spread out to the edges of pure abstraction, while never losing the meaning Yehonatan infuses into all his complex, elegant work.

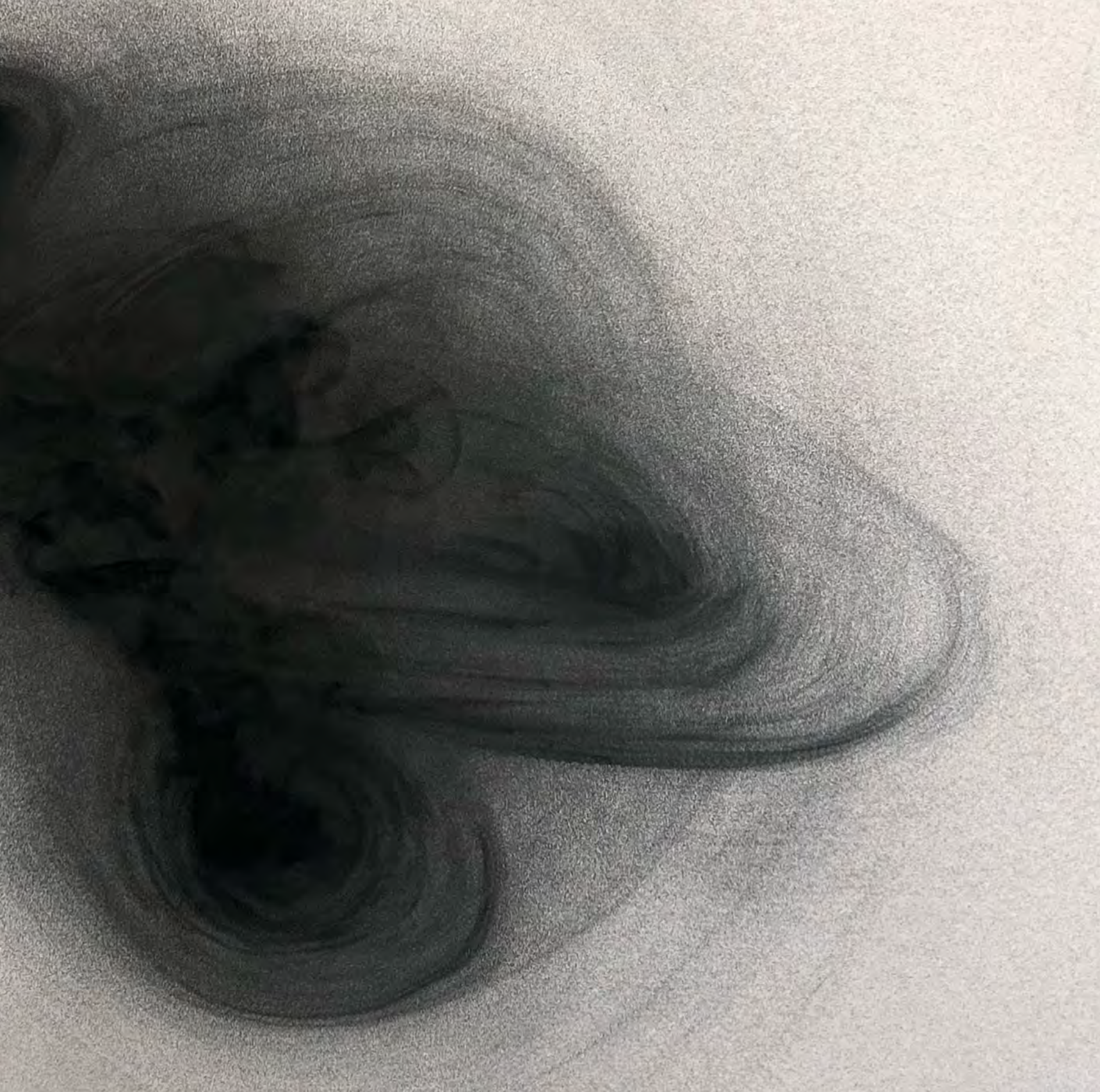




Incept 2026
Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Rag mounted on aluminium composite
130 x130cm
\$8,500AUD

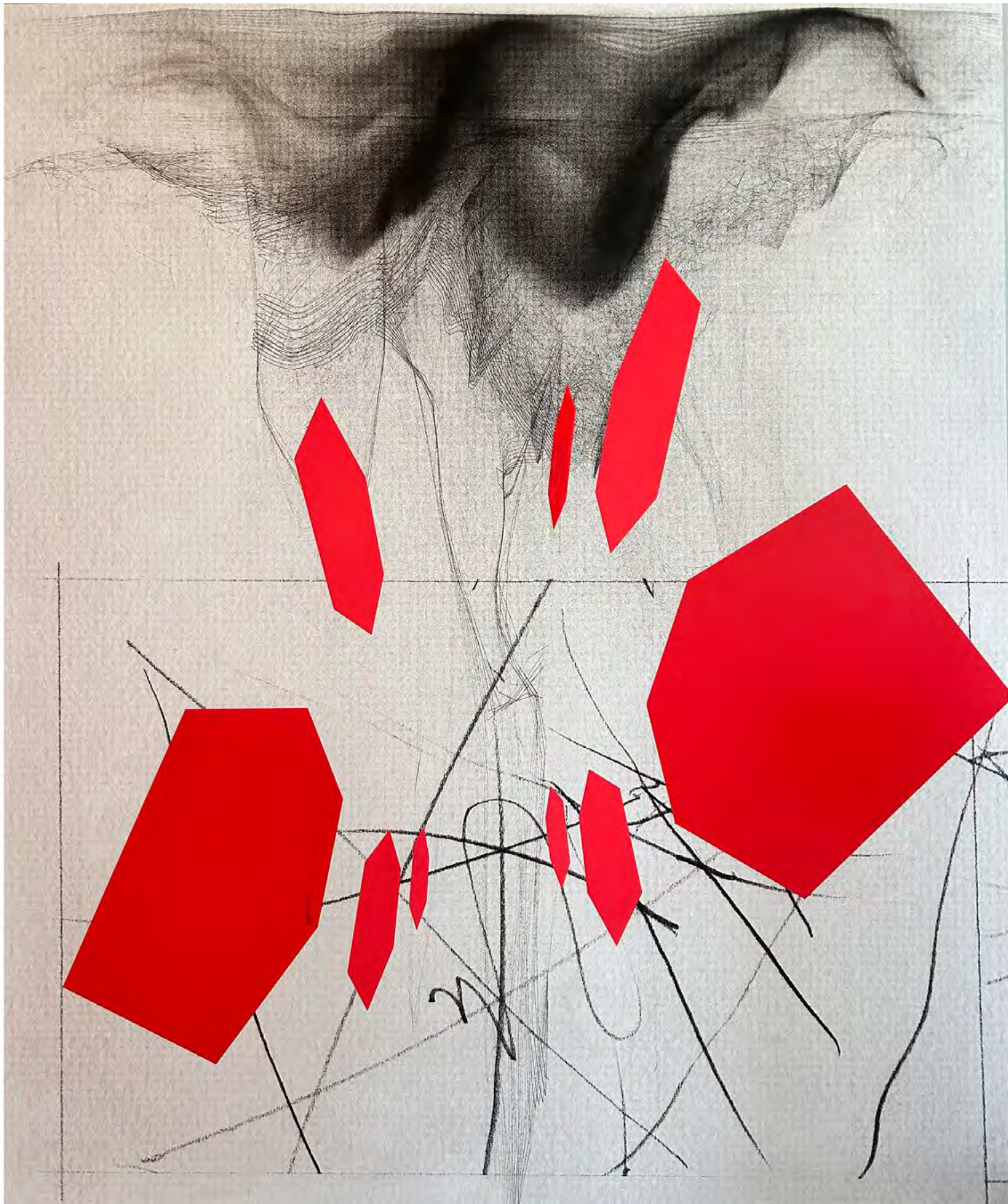


to scale 3.7m wall

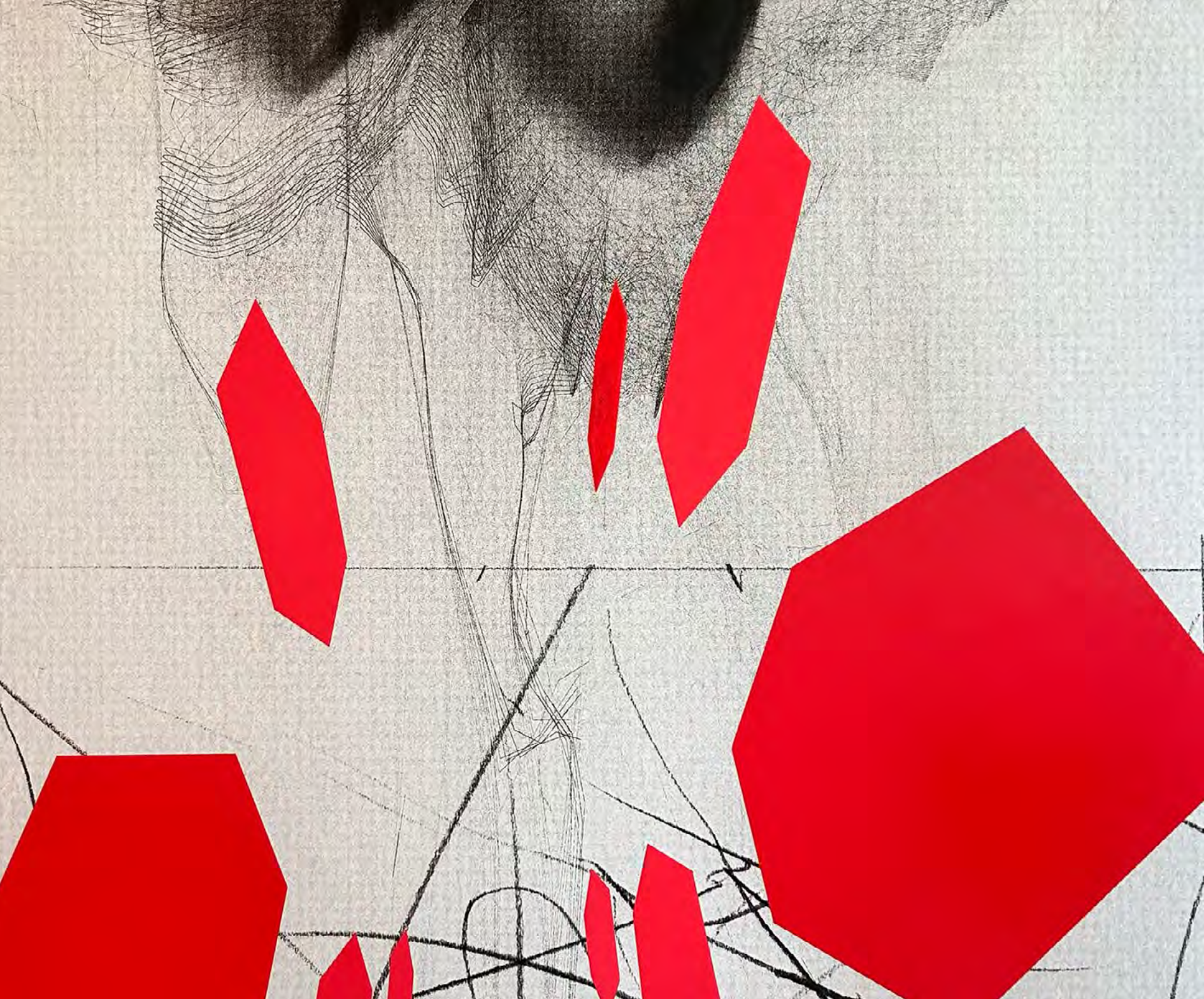


detail -Incept 2026

Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Rag mounted on aluminium composite
130 x130cm

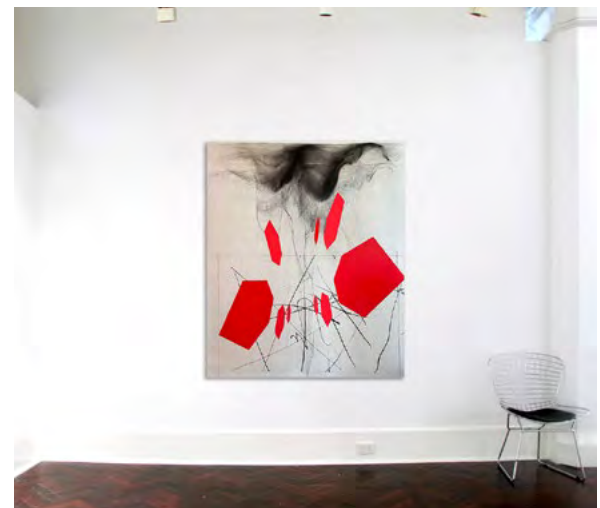


Drift 2026
Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Rag mounted on aluminium composite
170 x142cm
\$9,500AUD



detail -Drift 2026

Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Rag mounted on aluminium composite
170 x142cm

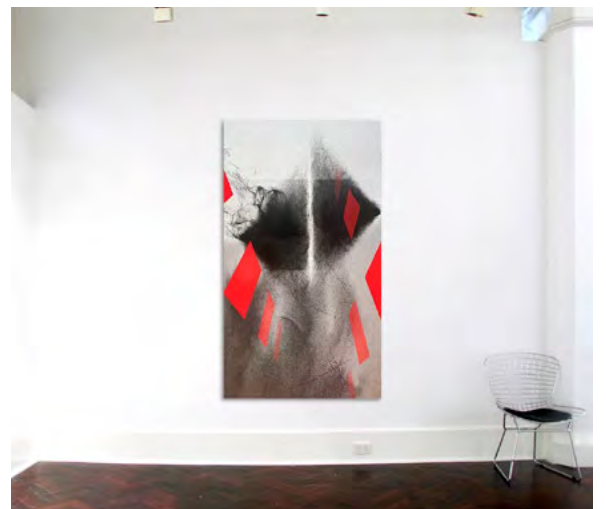


to scale 3.7m wall



Intervals 2026

Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Ra
200 x 115 cm
\$9,500AUD



to scale 3.7m wall

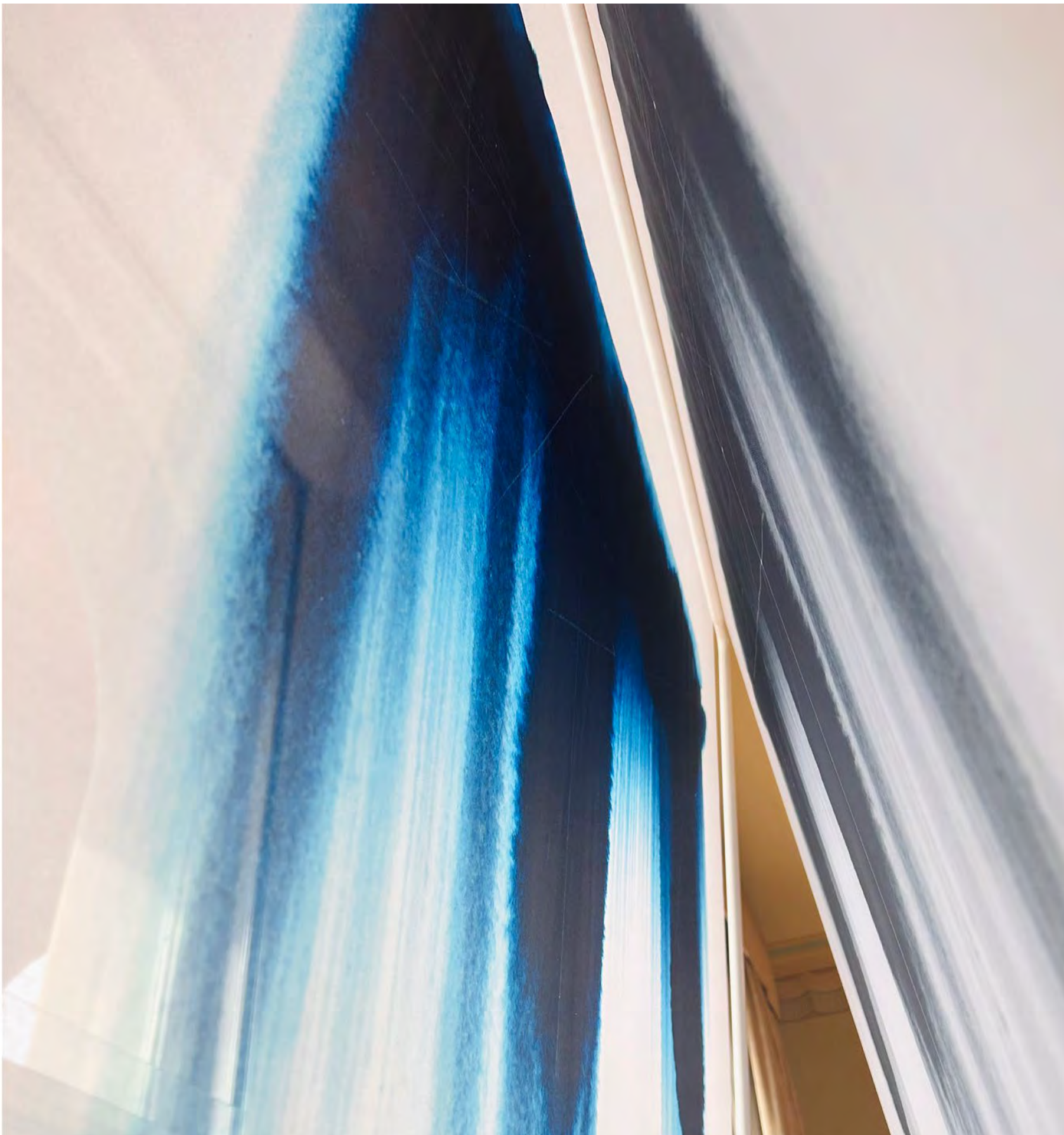


detail -Intervals 2026

Mixed Media; Giclee, raw pigment, coldwax, varnish on Canson Rag mounted on aluminium composite
115 x 200 cm



Ink Becomes Light, Light Becomes Matter 2025
Dye, textile, steel, LED, black wood
280 x 180cm
\$18,500 AUD



detail -Ink Becomes Light, Light Becomes Matter 2025



Black Salt 2026,
Photogravure etching, Dyed textile, LED, light box
80 x 60 cm
\$6,900AUD



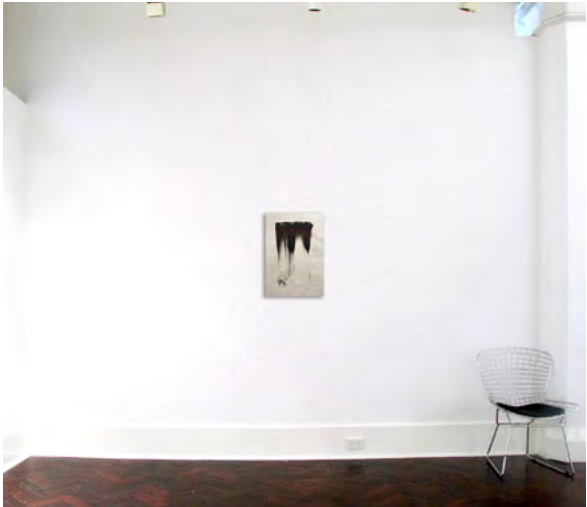
detail -Black Salt 2026



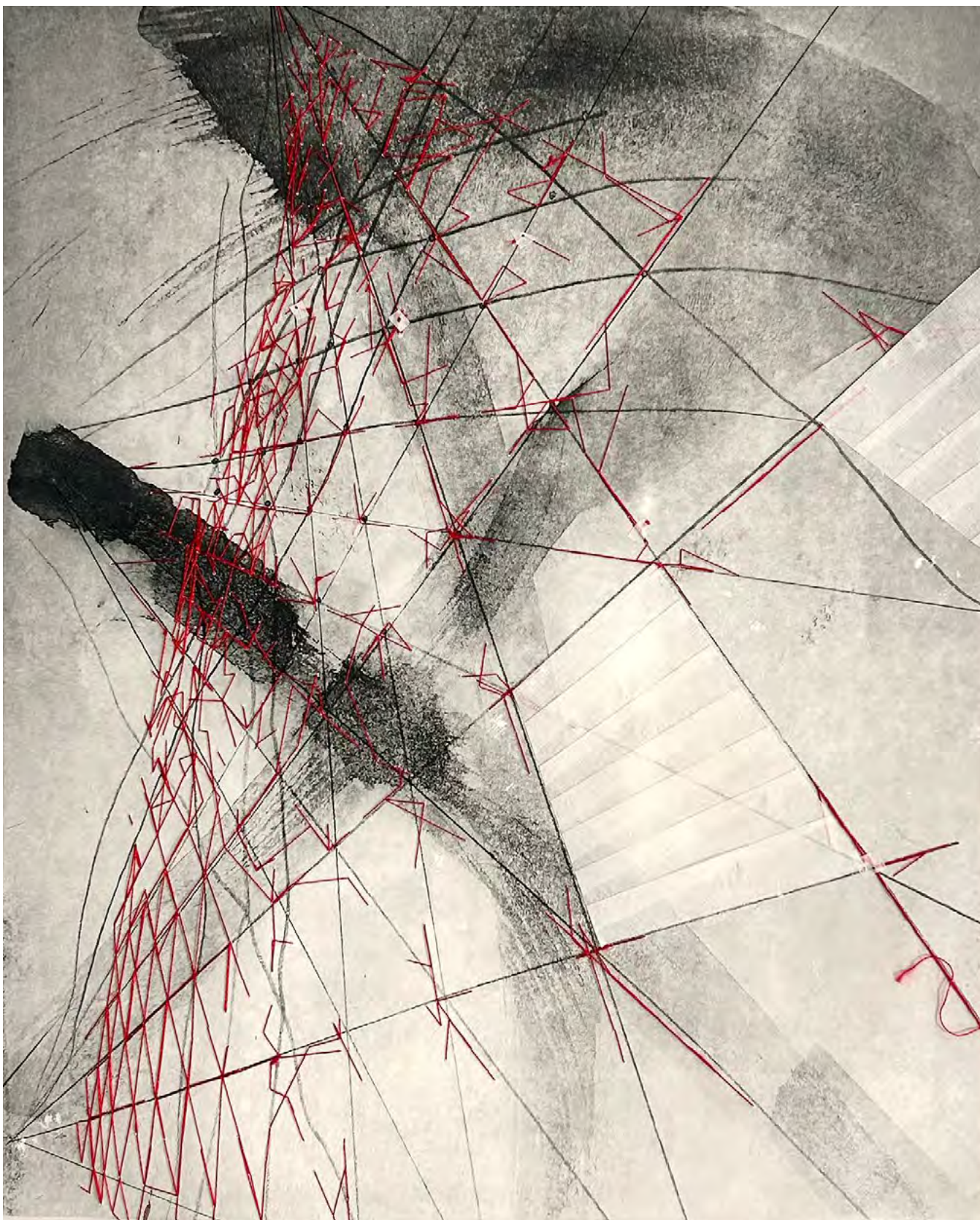
Cartography of Void 1, 2025
Red thread, black ink on paper, framed
60 x 42cm
\$3,850AUD



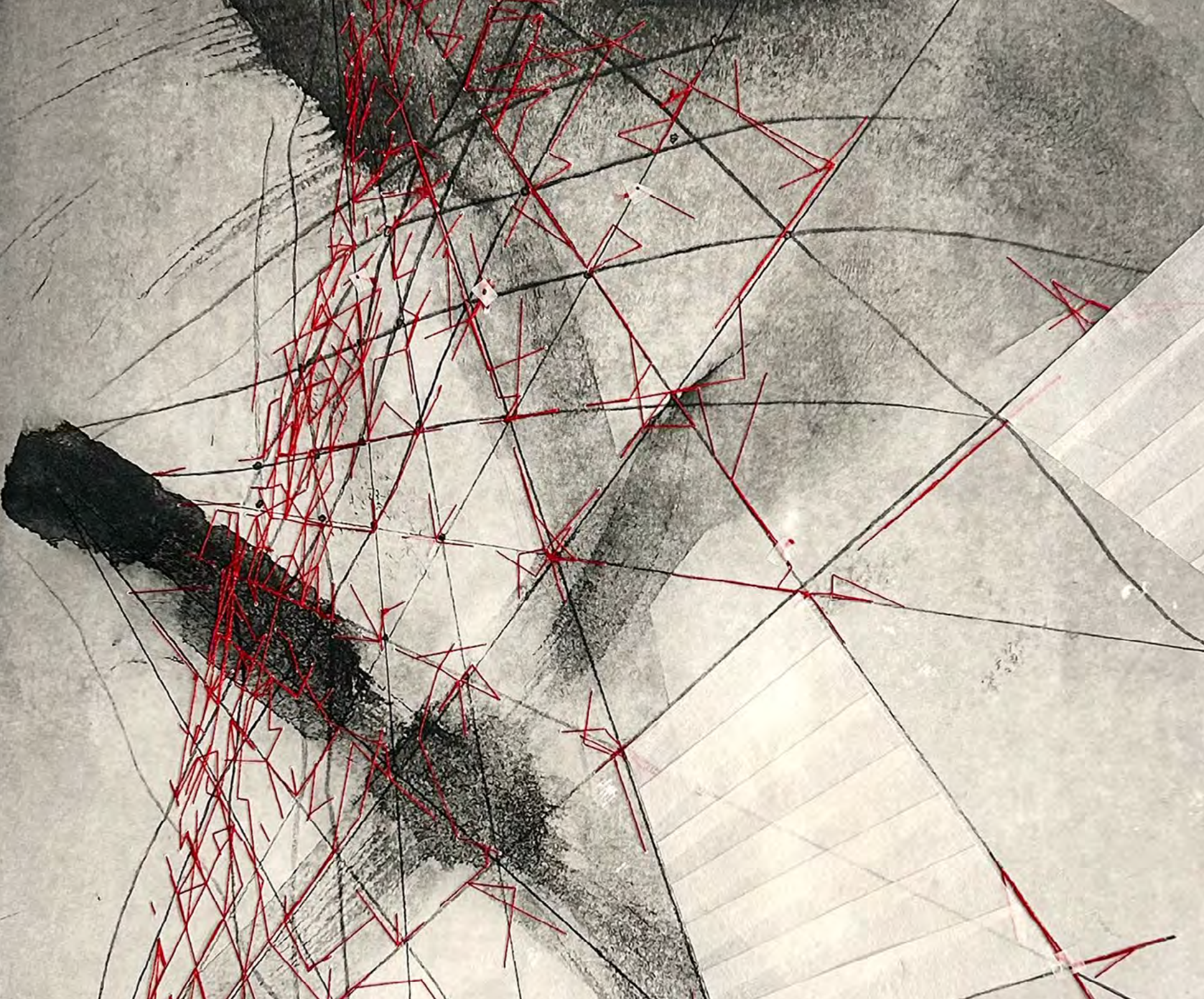
detail -Cartography of Void 1, 2025



to scale 3.7m wall

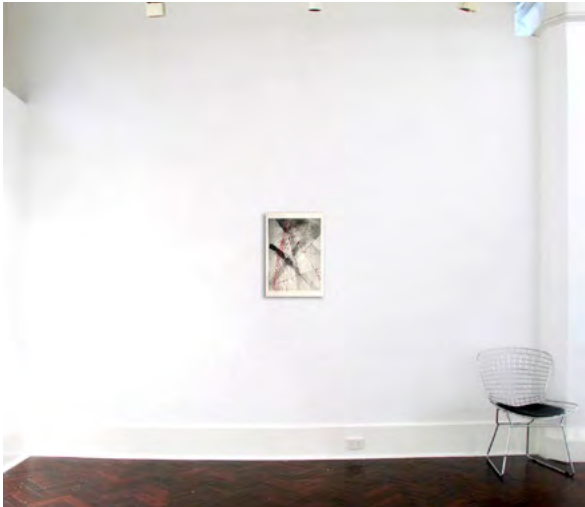


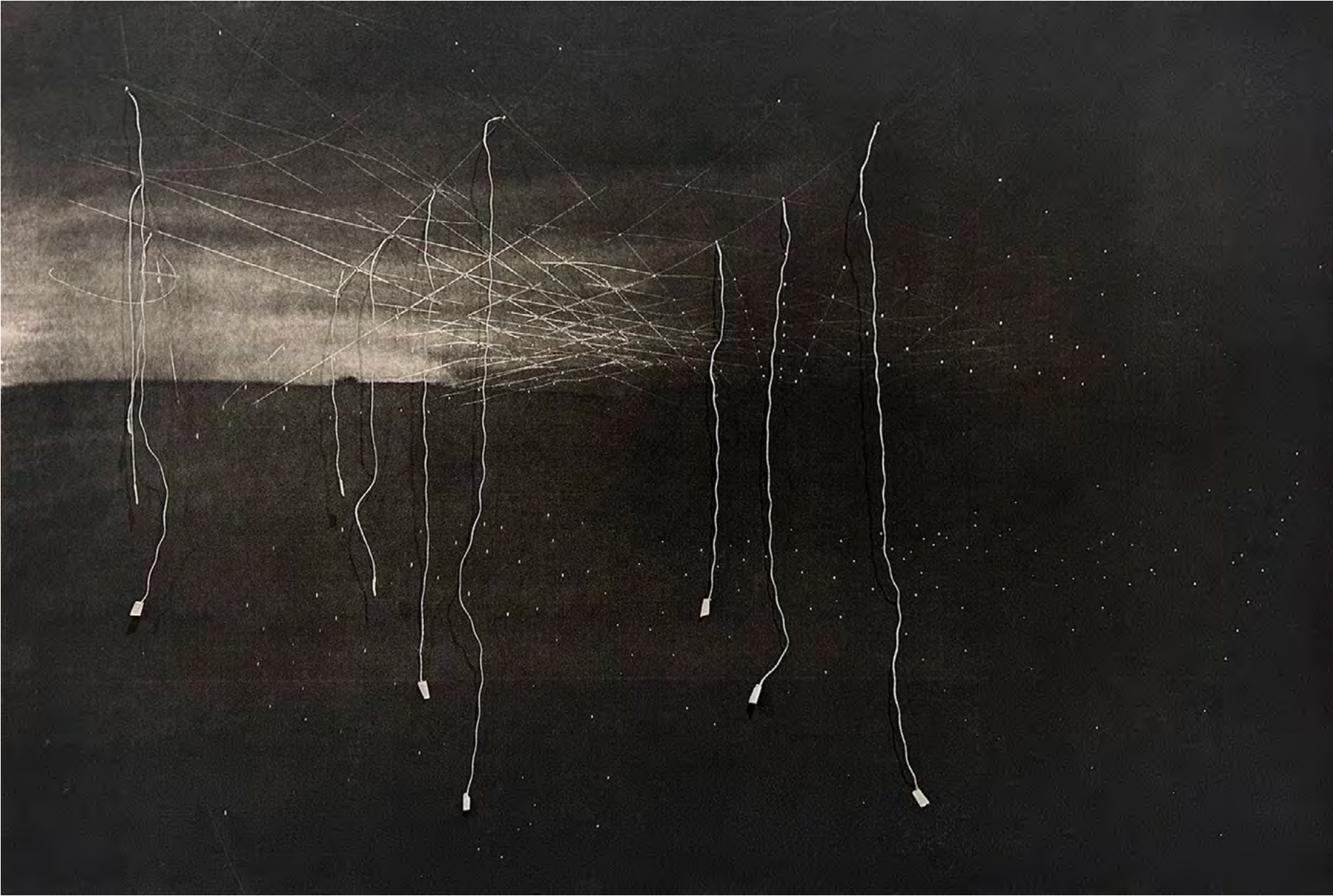
Cartography of Void 2, 2025
Red thread, black ink and tape on paper, framed
60 x 42cm
\$3,850AUD



detail -Cartography of Void 2, 2025

to scale 3.7m wall





Silver Threads Twilight 2025
Photogravure etching, thread and tape, framed
40 x 59cm
\$3,850AUD



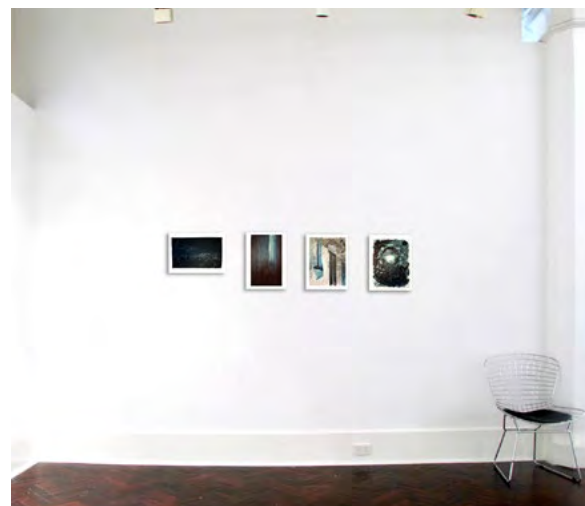
detail -Silver Threads Twilight , 2025

to scale 3.7m wall





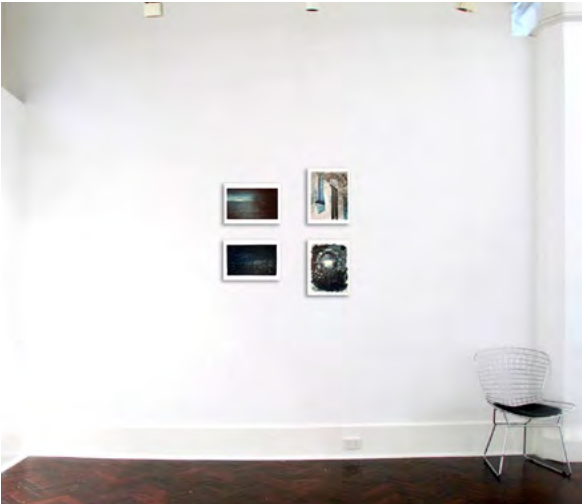
Study- Silver threads1 2026
 ink, graphite and threads, mounted, unframed
 29x 41cm
 \$1,500AUD



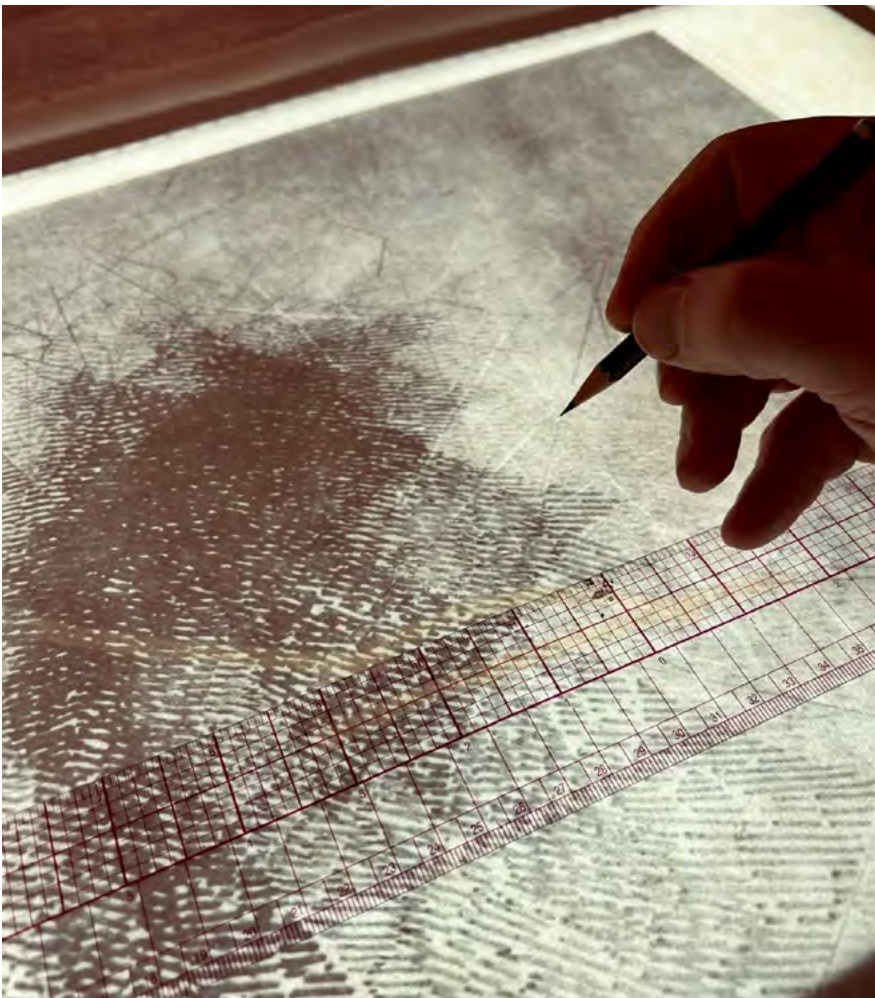
to scale 3.7m wall



Study- pin pricks and light-1 2026
 ink, graphite and light, mounted, unframed
 41 x 29cm
 \$1,500AUD



to scale 3.7m wall

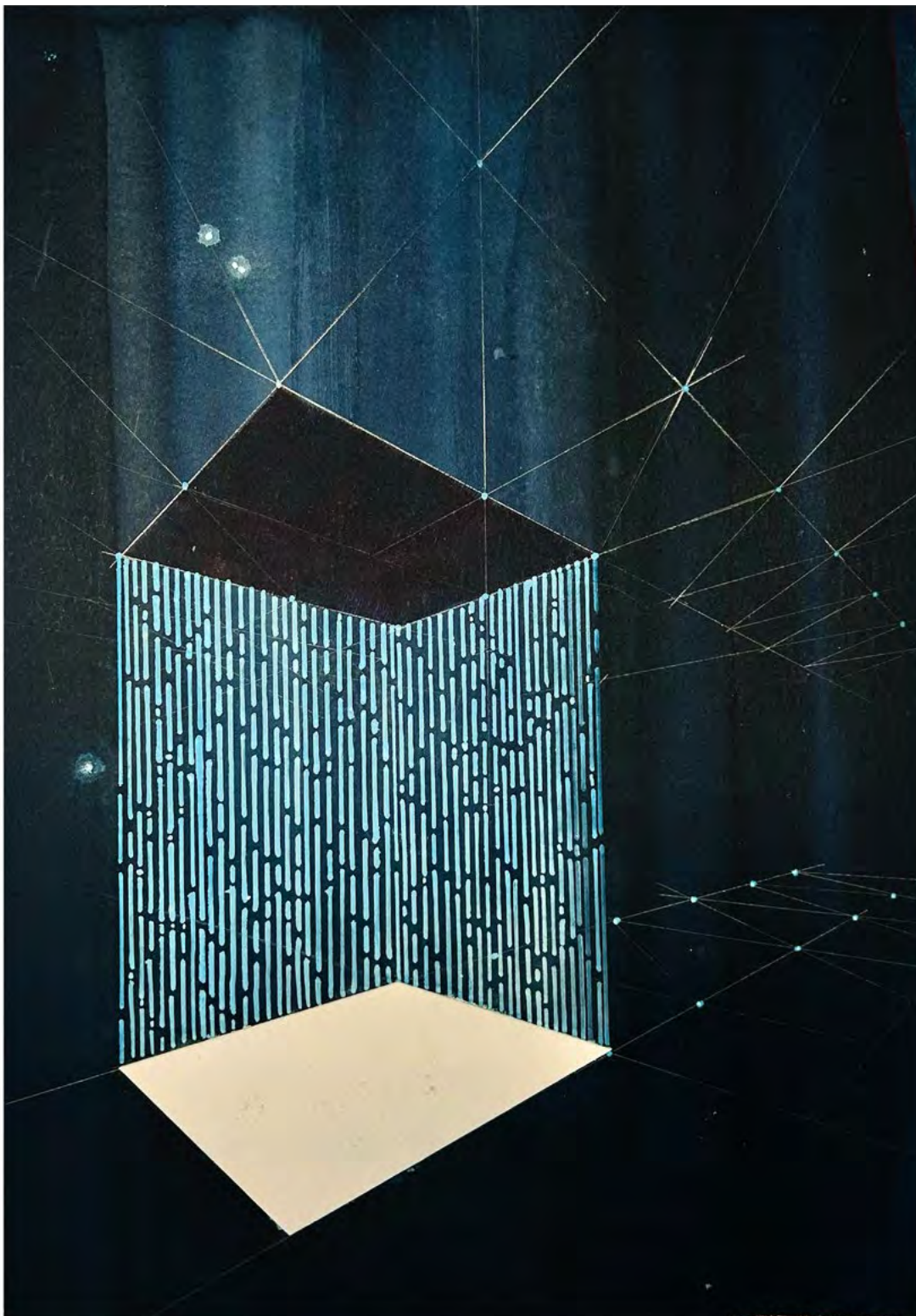


Process

Photopolymer photogravure is a contemporary version of the traditional intaglio printing method once used by artists like Stieglitz and Steichen. Rather than working with copper plates and acid, I use photosensitive polymer plates that are exposed with UV light and developed in water -a safer, more sustainable approach.

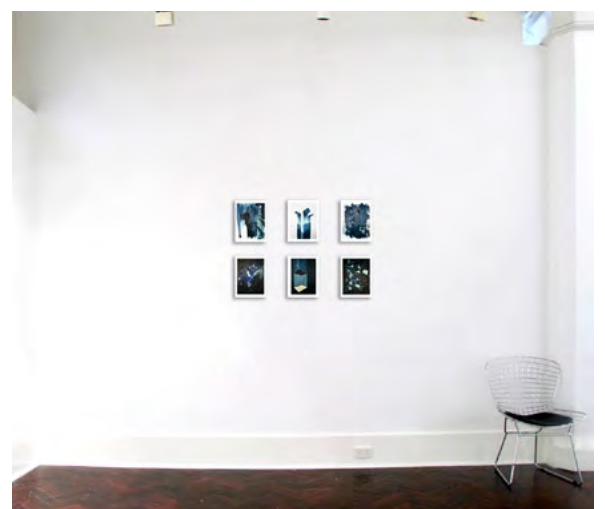
Original works on paper (ink or graphite) are scanned or photographed, then printed directly onto these plates. Once exposed and developed, they're run through an etching press by hand, producing richly tactile prints with the depth and texture of traditional gravure.

In some of my newer works, I skip the plate-making altogether - using scanned drawings to generate digital code for real time rendering, manipulating the image in virtual time and space, and then printing it again. The final surface is reworked by hand with analog materials—raw pigment, wax, thread, ink, etc... Bringing it full circle back into the analog.



Study 1 2023
 ink, acrylic and graphite, mounted, unframed
 30 x 23cm
 \$900UD

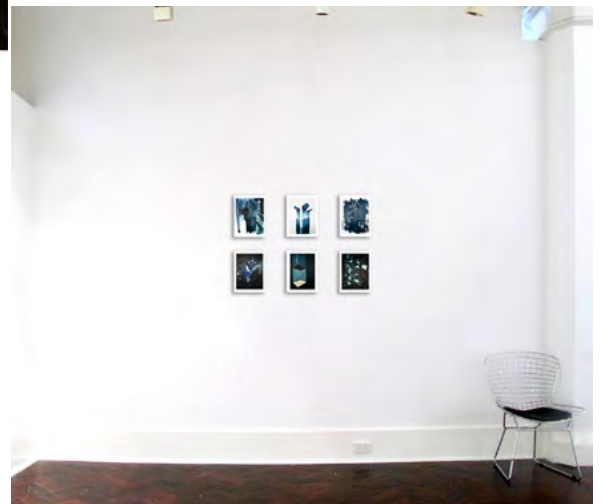
to scale 3.7m wall





Study 2 2023
 ink, acrylic, graphite & thread, mounted, unframed
 30 x 23cm
 \$900AUD

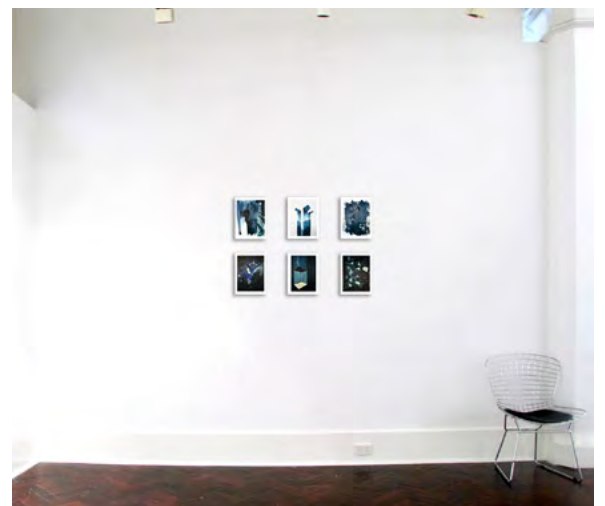
to scale 3.7m wall





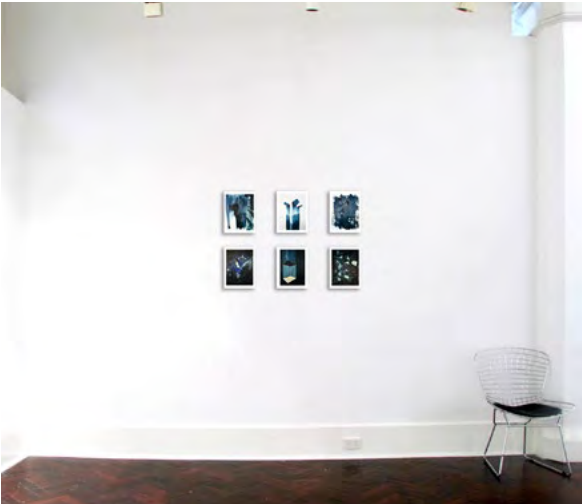
Study 3 2023
 ink, acrylic, graphite, mounted, unframed
 30 x 23cm
 \$900AUD

to scale 3.7m wall





Study 4 2023
ink, acrylic, graphite, mounted, unframed
30 x 23cm
\$900AUD

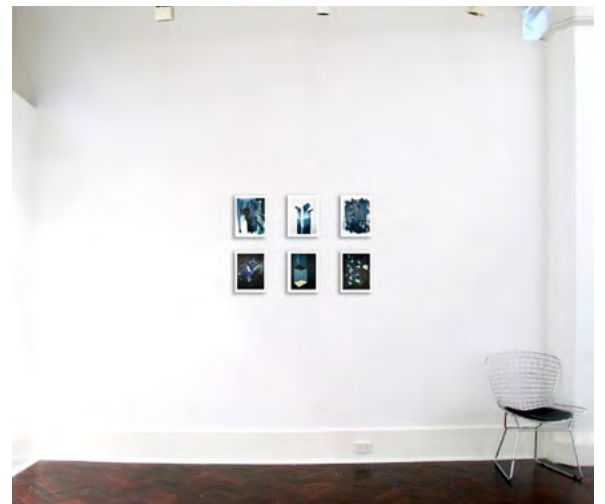


to scale 3.7m wall



Study 5 2023
 ink, acrylic, graphite and thread, mounted, unframed
 30 x 23cm
 \$900AUD

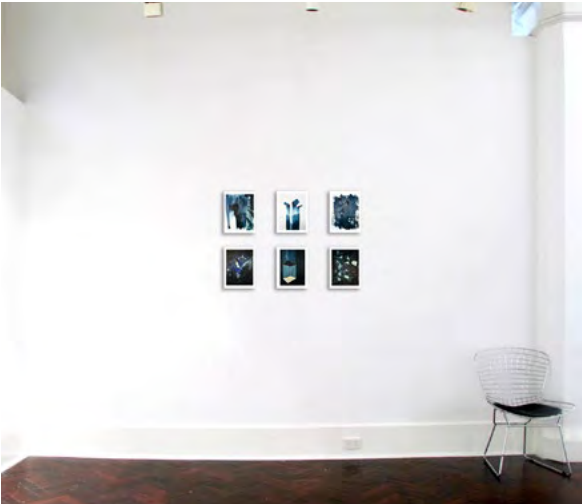
to scale 3.7m wall





Study 6 2023
ink, acrylic, graphite, mounted, unframed
30 x 23cm
\$900AUD

to scale 3.7m wall





This body of work explores the drama of the ineffable, a search for ecstatic revelation through an awareness of knowing and not knowing. For me, art is philosophy by other means: aesthetics as a way to produce embodied, ecstatic knowledge.

Working with ink, thread, code, printmaking, and light, I stage theaters for being and dissolution, fleeting architectures that tease revelation. Each piece is built on polarities in dynamic momentum: dark and light, contraction and expansion, coherence and incoherence - Mark making suggesting both mathematics and nature, murmurs, hives, shifting terrains, constellations, arborescence, raw life.

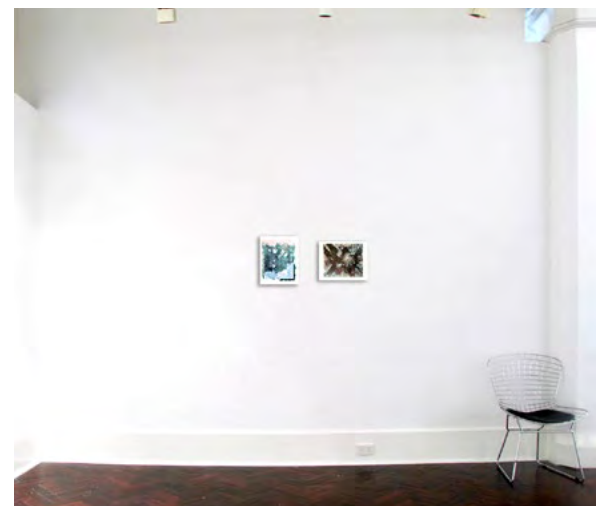
The process moves material through states: ink becomes light, light becomes code, code becomes matter. Each transformation is both formation and erasure.

An art of the complex in service to simplicity. What Blake called "fearful symmetry" hovers here: the fragile balance between precision and surrender - These works are not to be explained but encountered - fleeting architectures that gesture toward the ineffable.





Study 7 2023
ink, acrylic, graphite, mounted, unframed
28 x 35cm
\$1,200AUD

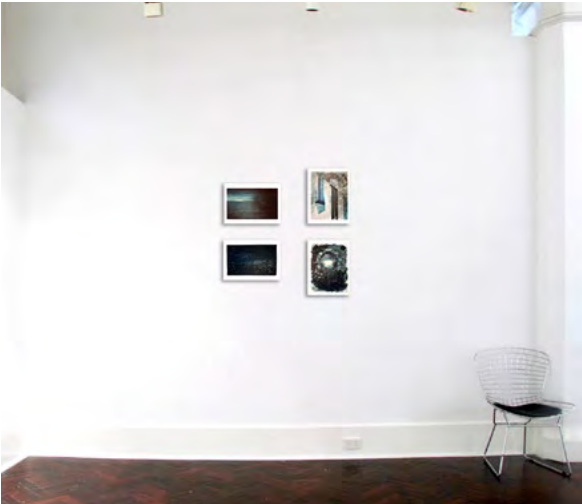


to scale 3.7m wall



Study 8 2023
ink, acrylic, graphite, mounted, unframed
40 x 30cm
\$1,500AUD

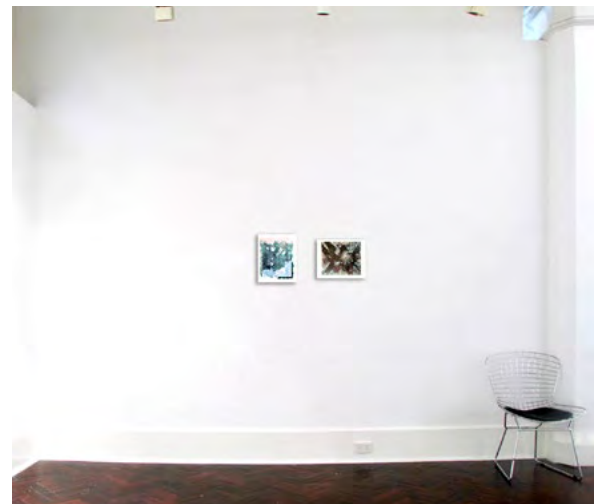
to scale 3.7m wall





Study 9 2023
ink, acrylic, graphite, mounted, unframed
35 x 28cm
\$1,200AUD

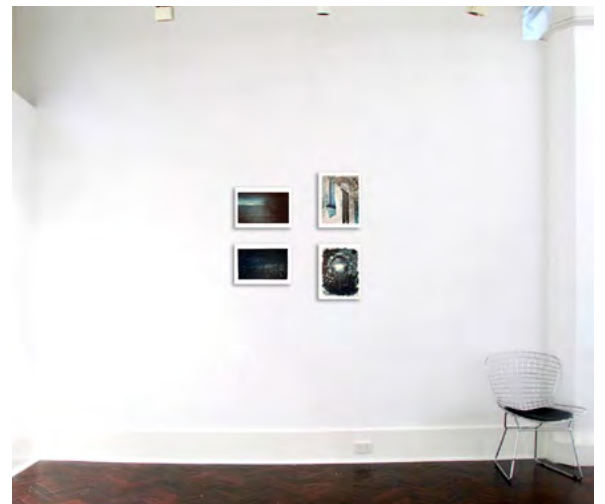
to scale 3.7m wall





Study 10 2023
 ink, acrylic, graphite, mounted, unframed
 40 x 30cm
 \$1,500AUD

to scale 3.7m wall



YEHONATAN KOENIG

ARTIST PROFILE:

Yehonatan Koenig is an American artist living and working in Melbourne. Since relocating to Australia, Koenig has exhibited at Spring 1883 with Kalli Rolfe Contemporary Art and participated in the live collaborative event BloodRiverRootTree at The Seafarers Mission, Norla Dome (2025). Internationally, his work has been exhibited in Los Angeles, Graz, and New York, gaining recognition for its synthesis of material precision and metaphysical inquiry.

Koenig studied fine art in New York, completing a BFA at the School of Visual Arts and an MFA at Hunter College. His formative years were influenced by the theoretical writings of Rosalind Krauss and Donald Kuspit, whose perspectives on deconstruction and psychoanalytic humanism continue to inform his practice.

Prior to returning to the studio full-time, Koenig spent over two decades working in creative technology, immersive media, and production, founding several companies and collaborating with major international studios. Awarded Australia's Global Talent Visa for digital innovation, his interdisciplinary background continues to shape an art practice grounded in process, perception, and philosophical inquiry.

Koenig's work has been recognised through a number of international awards and prizes, including honours from the Luxembourg Art Prize, the Chelsea International Fine Art Competition, and the Scan.Art Emerging Artist Prize. His works are held in private collections in Australia, the United States, and Europe.





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