

With her breathtakingly unique and serene visual language, artist Liv Jung-König has been causing a sensation since her solo show at art KARLSRUHE. Her charismatic style delights and deeply moves viewers with works that bring moods and emotions from the collective unconscious directly into the present moment. Uncategorizable, they evoke memories, capturing universally formative moments without intention or interpretation—gently and with a subtle realism—through symphonies of painterly sound and visual language that create an artistic affinity with great masters such as Joaquín Sorolla or Gerhard Richter. And her artistic means and dramatic inspirations seem to reach back even further.

“Saturday Afternoon” depicts a figure emerging from a play of light and shadow that exudes Rembrandtesque depth. In terms of form, posture, and clothing, it could be a man or a woman; in any case, a human being of all times with a touchingly profound significance for the viewer, unforgettable and eternal. Everyday scenes, captured in works such as “Tennis,” make us both observers and protagonists at the same time. Liv Jung-König lends such scenes and moods such importance—thanks to a subtly simple composition and brushstrokes that feel meticulously and gesturally strung together—that reflection and immersion inevitably set in: a deep longing for what defines our lives, a nostalgia focused on what “truly matters.”

In her work “Feld Wald Wiese“ („Field, Forest and Meadow“) the artist employs a sophisticated folding technique that amplifies the poetic, immersive atmosphere and effect, as well as the stirring tranquility of the “moment of nature”—what immense authenticity! In her independence, a palpable joy in experimentation, and the universally virtuosic projection surfaces that are repeatedly staged with fresh vitality, an artistic promise unfolds that points far into the future. Liv Jung-König guides and motivates our gaze with an enchantingly light touch; her artistic proposal of “seeing anew” is appealing and inviting; we succumb to her charm and are swept up in an aesthetic adventure that we are only too happy to embrace.

This may well be the overarching intention with which Marion Schellenberg curates her cohesive artist portfolio, which also includes Volker W. Hamann, Jana Albrecht, Alexandra Ewerth, and Yo Ahn Han. The well-connected art educator organizes exhibitions in her two gallery spaces on Wiesbaden’s Wilhelmstraße that continually rekindle this “effortless immersion and new way of seeing.” The proximity to the Reinhard Ernst

Museum, a bastion of abstract art, seems almost logical, for Marion Schellenberg's passion for inspiring people to appreciate art is palpable. She possesses an unerring instinct for the kind of art that evokes a sense of happiness, and advises experienced collectors, entrepreneurs, and newcomers alike with sensitivity and deep expertise.

mariART's art selection embodies an aesthetic of the new; it confronts complexity with immersive poetry and creates space for happiness.