

## *Sehnsucht (Longing)*

03.07 – 04.19.2025

Zoë Buckman  
Curtis Kulig  
Alissa Ritter  
Yves Scherer  
Sofie Schnellbach

In March, YveYANG Gallery will explore the human yearning for a different world through *Sehnsucht (Longing)*, a group show that sits at the intersection of philosophy and psychology featuring the work of Zoë Buckman, Curtis Kulig, Alissa Ritter, Yves Scherer, and Sofie Schnellbach.

Buckman's embroidery on vintage textiles speaks to the ancientness of the sensation from which the exhibition takes its name. In the vulnerability of her fabrics, Buckman invites conversation with the works of younger artists Schnellbach and Ritter, who, unlike her, are not yet household names. These up-and-comers excavate sehnsucht's durability and its shape for those of their generation.

The German concept of sehnsucht has no direct translation in English, but refers to a desire for an imagined, ideal alternative. It was explored in writing by C.S. Lewis and Sigmund Freud, who likened the feeling to wanting to explore the woods with his father again, as a child. Even at 66 years old, Freud spoke of "strange, secret longings," "perhaps... for a life of quite another kind."

Ritter's wall-mounted dog heads evoke childhood. They resemble Gummibärchen (gummy bears), made less friendly by their steel and fiberglass as they guard the corner of the room. Waiting for their masters, they recall loyalty, consumption, and eugenics. Schnellbach's paintings provoke secret symmetries and disunity in objects. One tries to grasp onto iconography like hearts and lips.

"My pictures show figures, loners, observers, assemblages of human traces, appearances that are about to dissolve," Schnellbach has said.

Lewis found joy in sehnsucht, and considered it a romantic striving. This quality can be felt in the back room of YveYANG, where Scherer offers an intimate flower installation. These handmade ceramic pieces offer an idyllic landscape and allow the viewer an opportunity for projection. The flowers, as well as trees and figures, are referenced two-dimensionally in Scherer's paintings. A screen streaks over these oil works like the fading of a memory.

Kulig's paintings offer similar gestures through a softened autobiography. His flora and fauna are painted with definitive strokes that still allow for the questioning of their reality. The memories rendered here offer impossible experiences. In fact, there is never enough precipitation to make that many snowmen.

We return to Buckman and sehnsucht in its most complicated form. The figures, animals, and words sewn into her works celebrate their sehnsucht, and are wounded of it. They confirm that for all the dubious blessings of sehnsucht, it would be worse to live without it.

*Sehnsucht (Longing)* is curated by Yve Yang and Stavroula Couliandis.

Zoë Buckman (b. 1985, London, UK) lives and works in Brooklyn, NY. She is currently included in *Get in the Game*, a group exhibition at the San Francisco Museum of Modern Art, CA, later travelling to Crystal Bridges, Bentonville, AR; and Perez Art Museum, Miami, FL; *Strike Fast, Dance Lightly: Artists on Boxing*, Norton Museum of Art, Palm Beach, FL; and *Daffodils Baptized In Butter*, The Arts Club, London. Her work can be found in the collections of National Portrait Gallery, London, UK; Whitney Museum of American Art, New York, NY; Institute of Contemporary Art, Miami, FL; Baltimore Museum of Art, MD; The Studio Museum in Harlem, New York, NY; Rose Art Museum at Brandeis University, Waltham, MA; and Chrysler Museum of Art, Norfolk, VA.

Curtis Kulig (b. 1981, Minot, North Dakota) is an American artist living and working in New York City. His recent exhibitions include *Swans 1* at The Fireplace Project in Hudson, New York and *Harmonie et Désir* at Pal Projects in Paris, France (2023). *The Whole World Has Gone Insane*, a film by the artist, premiered at Anthology Film Archives in New York, New York (2024). Kulig has collaborated with brands such as Cartier, Nike, Tiffany and Co, Starbucks, and Issey Miyake.

Alissa Ritter (b. 1995, Duisburg, German) is a sculptor based in Düsseldorf known in her own right, and for her collaborations with the collective Working Textiles. Her art has been shown at Kunstraum Popescu, Düsseldorf; Cubus Kunsthalle, Duisburg; and Baustelle Schaustelle, Essen.

Yves Scherer (b. 1987, Solothurn, Switzerland) received a BA from Lucerne University in Basel, CH, and Berlin DE and an MA in sculpture from Royal College of Art in London, UK. His recent exhibitions include *Imagine* at Peres Projects in Seoul, Korea and *Tennis Elbow 116* at The Journal Gallery in New York, New York. His work is held in the collections of The Portland Museum of Art in Portland, Oregon; The Farnsworth Art Museum in Rockland, Maine; The Kunsthau Grenchen in Grenchen, Switzerland and STOA169 in Polling, Germany. He lives and works in New York.

Sofie Schnellbach (b. 1997, Herne, Germany) is a visual artist living in Düsseldorf. She studied Fine Arts at the Kunstakademie Düsseldorf in the classes of Andreas Schulze and Tomma Abts. She holds a Master's degree in Comparative Literature from the University of Wuppertal and a Bachelor's degree in Literature, Art, and Media Science from the University of Konstanz (2019).

#### About the curator

Stavroula Coulijanidis is a New York-based independent curator. She is the founder of STAV, a curatorial organization dedicated to exhibiting emerging and rediscovered artists with international galleries and institutions. Her projects have been reviewed by The New York Times, Hyperallergic, and The Brooklyn Rail.

#### About YveYANG Gallery

Founded in 2016, YveYANG Gallery is situated in a historic sewing machine factory just above the thriving Tribeca gallery district. The gallery provides emerging and mid-career artists from around the world the opportunity to stage ambitious debut exhibitions in New York City. Reflecting the transformative impact of new technologies on our daily lives, YveYANG encourages its artists to challenge disciplines and push boundaries—whether through the language of painting or innovative mediums—to develop new narrative formats.