

Staffel

Spring 2025



Publishing programme
Spring 2025

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Editor's note

Staffel publishes collaborative original graphics. Prints based on other people's drawings are a tradition as old as plates by a single artist's hand, and were the norm for centuries. Between Breughel's precise preparatory drawings, which his publisher had engraved into the copper plate almost line by line, and woodcuts after Titian, which translated his paintings into a completely different medium, there is a huge spectrum of possibilities for translation, adaptation, invention – and mutual influence.

Translating someone else's image into a new medium would be inconceivable without serious immersion into the alien position, and even in individual historical cases the printer and block-cutter may have had more artistic influence on the result than the author of the original. We try to deliberately force this interference: the mixture of hand writing styles.

In the *Echo* series, each artist contributes one drawing. These drawings are distributed randomly within the group, so that each artist creates a printing plate based on someone else's sketch and, conversely, their own drawing is translated by someone else. The resulting images could not have developed in any other way.

In addition to our own publications, we also sell individual original graphic books and albums by our artists, which have not necessarily been created collaboratively.

All *Staffel* publications are handmade. The images are always original prints, the texts are set in lead and the book-binding is also done by hand. That we are focussing on craftsmanship is not primarily out of a concern for tradition, but rather to retain the greatest possible artistic and technical control over the end product. Even if the individual can and should relinquish responsibility through the division of labour, we still retain it within the group.

Staffel was founded within the circle of the Leipzig Academy of Fine Arts (HGB), which is unrivalled in terms of know-how and equipment with regard to artistic printmaking. Nevertheless, we do not intend to limit ourselves to certain styles and themes and hope to be able to bring new artists on board for future publications. If we are already committed to combining different positions, we can hardly stop at the edge of town.

New releases

The passion for printmakers' books is alive and well, and it's not just some eccentrics' antics. More and more people are producing increasingly diverse publications and in recent months we have missed no opportunity to win them over to our catalogue.

On the formally classic side is Franz Kafka's *Up in the Gallery* (p. 50), illustrated by **Maja Bühler**. Her pictorial worlds are all the more wicked, a wild ride through the circus, printed and bound with lavish effort. The

lithographs, some in one colour, some in two, took no less than a year to complete.

In addition to his contributions to *Echo*, **Gustav Körnig** is now prominently represented in the programme with three monographic books. Freshly bound in January 2025, the latest of these is *baby blue // tiles* (p. 22), which explores his familiar cast of figures in ever more bizarre arrangements.

Felix Lorenz' *Foundation* (p. 42) has been published in the tiniest edition of just three copies. He printed the same linocut – a stylised depiction of a suburban home as it could be found anywhere in the country – more than 30 times for each book. Between unchanged repetitions, there are also all kinds of variations: masking, overprinting, offsetting, and, above all, overprinting with further plates, sometimes small and smallest formats that extend, disrupt or straight out erase parts of the motif.

In her *Shadow Dance* (p. 34), **Miriam Jehle** takes a different formal approach to that of the classic book block. The way in which she allows for a potential narrative without actively as much as hinting at one, might be similar to those of Körnig or Lorenz. Here, however, the action takes place in an etched leporello, which can be read in two opposite ways: as individual sections, or as a single long frieze of pictures.

We are collecting these monographic books not only for the sake of their broad diversity. On the one hand, the medium of the book offers an enormous playground: image sequences can be organised in a variety of ways, as a whole, as close-ups, along a timeline ... and the combination with text and texts is easier in this medium than in almost any other. While painting or single-sheet prints, for example, have to struggle with this much more, they outdo the book in terms of exhibitability. Not only should the book not be nailed to the wall, but above all it demands its very own amount of time and attention. Lying on the fringes of an exhibition, it is easily overlooked, and so we hope to give them more visibility as parts of this ever-growing pack – every single one of them.

Last but not least, a new collaborative *Staffel* publication is finally on the horizon. In March, we are releasing **Baseline** (p. 6), for which we have collected remakes of woodcut illustrations from the early modern period that were created over a period of more than 50 years. In addition to the elaborate books, we also want to offer more affordable publications without compromising on quality. In the tiny format of 11×8 cm, we could afford to print a significantly larger edition than usual and thus keep the price low, despite keeping to woodcut, lead typesetting and hand binding.



Grundstock

[illegible][illegible][illegible][illegible]



Grundstock

In *Baseline*, we have returned to our beginnings. The woodcut basic course at the Leipzig Academy of Fine Arts begins with a broad spectrum of expressive possibilities: simple shapes, black and white line cutting, grey values, contrasting areas. After a few weeks, the discipline of patience: re-cutting an early modern motif in hard wood. There is a wide range of templates that can be transferred to the printing block using a copying process.

The hard wood is slow and laborious to cut and the linear hatching runs completely counter to the characteristics of the flat medium. Once this task has been overcome, the woodcut loses much of its terror – and whoever then decides against meticulous precision in a small format can do that, “but not out of a lack of craftsmanship”, according to Karl-Georg Hirsch, who as a former professor of woodcut used the same templates in the course over 50 years ago.

From this period, from 1971 to 2024, we have collected and reprinted a good 40 old course printing blocks – some forgotten in the workshop, some stowed away in the cellar for years; precisely recut or with small inventions added; finished plates and failed attempts; by later master woodcutters, but also by artists whose first foray into the medium was to remain their last; almost always without a recognisable personal style and precisely for this reason so fascinating.



72×51 cm (poster)
96 pages, 11×8 cm (book)
Woodcut and manual
typesetting, black/white.

Sewn binding,
flush cut, open spine.

Edition: 96 (poster),
48 (book)

With prints by Lennert
Arnoldt, Dixon Arrieche,
Franziska Dathe, Markus
Dreßen, Franziska Ernert, Jörg
Ernert, Klara Marlene Fischer,
Leo Flügler, Bettina Francke,
Leon Friederichs, Sebastian
Gögel, Rebekka Grunwald,
Denis Hahn, Franziska Koch,
Taisiia Kravchenko, Fox Kynast,
Nathalie Lange, Felix Lorenz,
Stephanie Marx, Danyila
Matsyna, Kay Lotte Pommer,
Lukas Schwake, Janet Sprotte
and Sophie Storch,

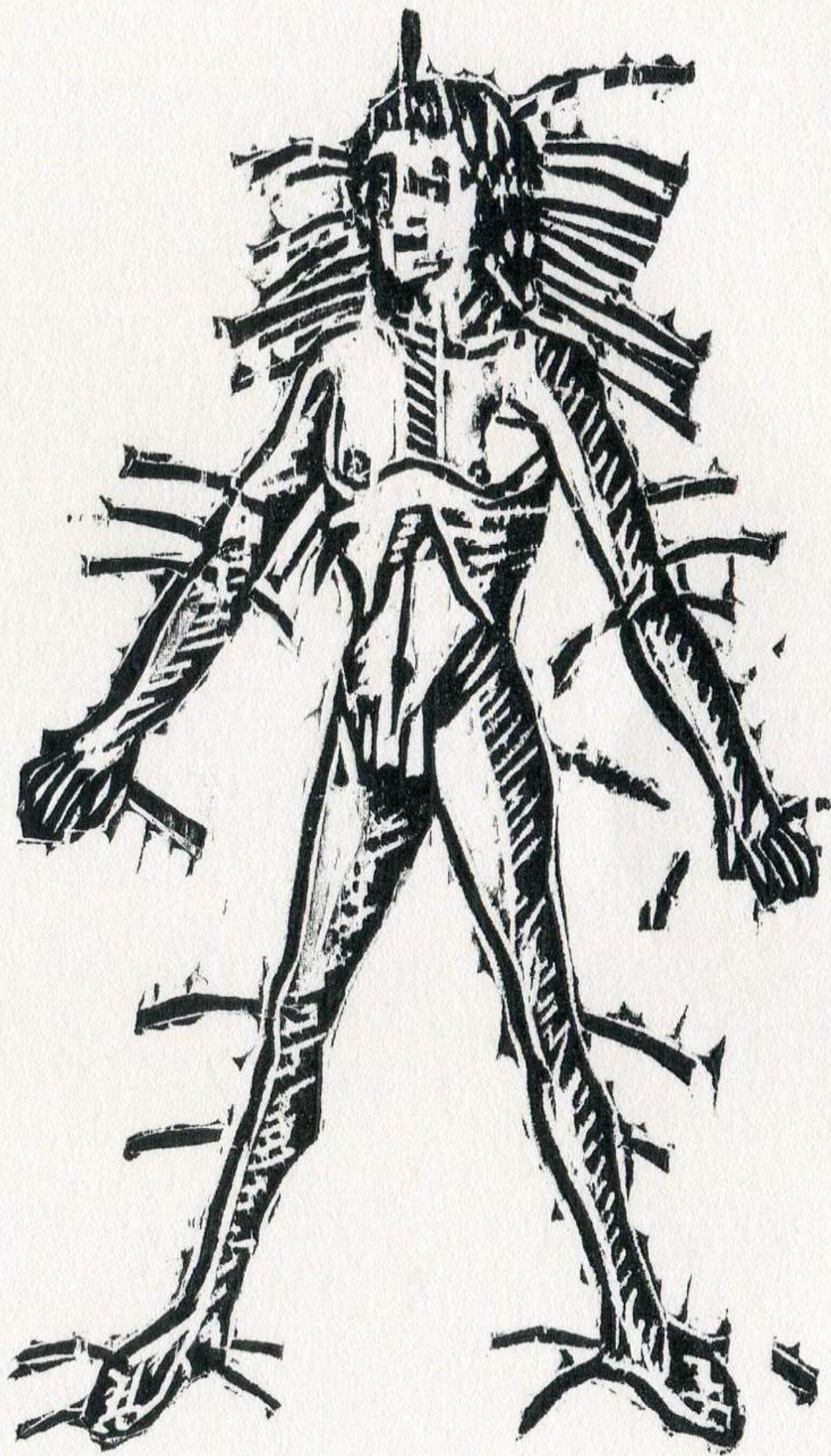
after woodcuts from
15th century Augsburg: from
the *Provision of the Body* by Hein-
rich Laufenberg and the *Book of*
Virtue by Hans Vintler; and

with texts by Karl-Georg
Hirsch, Stephanie Marx and
Christian Weihrauch.

Leipzig, 2025.

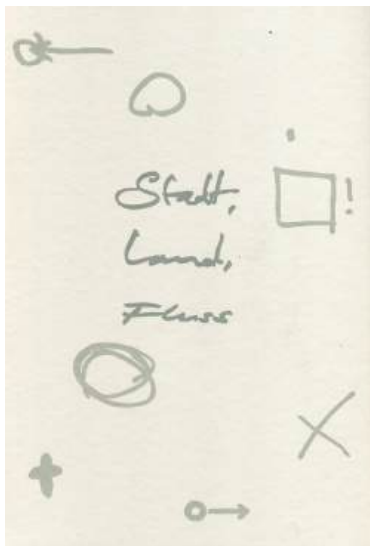
poster: 30,—€
book: 50,—€





Echo №3





Stadt, Land, Fluss

For *City, Country, River* (German for the game categories), each participant chose a place in or around Leipzig. A second artist made a drawing at this location and a third realised the print based on the drawing.

The locations include well-known sights and everyday places as well as footpaths and backyards; public or functional places as well as those of obscure, personal significance; flats, meeting places, crossroads, in short: small glimpses of an entire city panorama.

32 pages, 27×18 cm

Wood- and linocut,
etching and manual
typesetting.

Sewn binding,
softcover.

Monochrome prints.

With a riso booklet
reproducing the preliminary
drawings.

Edition: 16

With prints by Jared Cooper
Cobain, Niklas Dietzel, Klara
Marlene Fischer, Fedele Friede,
Leon Friederichs, Leonie
Gemsjäger, Sebastian Gögel,
Kristina Hajduchova, Arina
Heinze, Ida Lovis Hüsing,
Nathalie Lange, Jonas Liesaus,
Felix Lorenz, Camilla Suckfüll,
Christina Wildgrube, Louis
Wuttke and

with a text by
Fedele Friede.

Leipzig, 2024.

600,—€





Heeresbäckerei



Unterführung

Rosental



Bismarck



Flughafen





Bildungs-Bau

Weg ins Nichts

Illikofer

Zwickauer/
Tabaksmühle

Mensd

Keller

Leuschner

Kolonnaden

urm

Sauna

Kletterfelsen

E



Echo №2





Konklave

The *Conclave* took place on the 11th of December 2023: The eleven participating artists gathered in the workshop in the morning, each with a drawing in their pocket. These drawings were randomly allocated within the group; and the printing blocks, which each artist cut according to someone else's design, were to be completed on the same day – as well as the complete printed edition.

A few minutes before midnight, the last three left the workshop.

Album with eleven wood- and linocuts.

Various plate sizes.

Album 36 × 26 cm

Various monochrome or iris prints, one proper colour print.

Edition: 11

With prints by Naima Amrain, Jared Cooper Cobain, Niklas Dietzel, Leon Friedrichs, Kristina Hajduchova, Ida Lovis Hüsing, Franziska Koch, Nathalie Lange, Felix Lorenz, Camilla Suckfüll and Paul Weiher.



Leipzig, 2023.

450,—€



Wald: der mit einem
Personen Tier nicht
zeichnen bitte



Waldstück mit Straße
Person oder Tier rein-
zeichnen bitte

Echo N°1





In einem Ort, an dessen Namen ich mich nicht erinnern will

The title (*In a place whose name I do not wish to recall*) was decided by vote; everyone then suggested a picture title. These titles were randomly drawn within the round, as were the drawings that were then created according to the titles.

Album with seven etchings, woodcuts and linocuts.

Various plate sizes.

Six in black-and-white, one colour print.

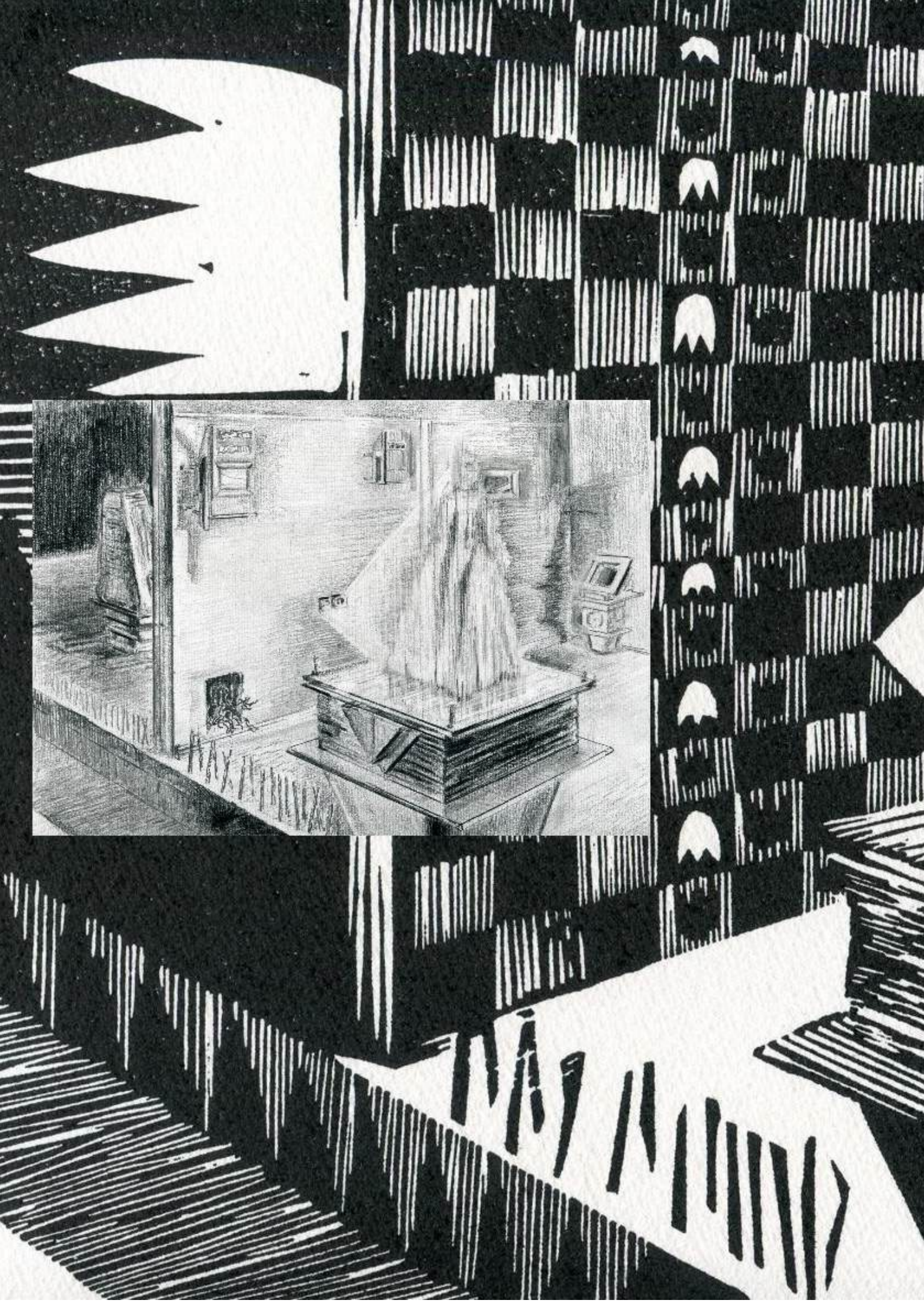
Edition: 12

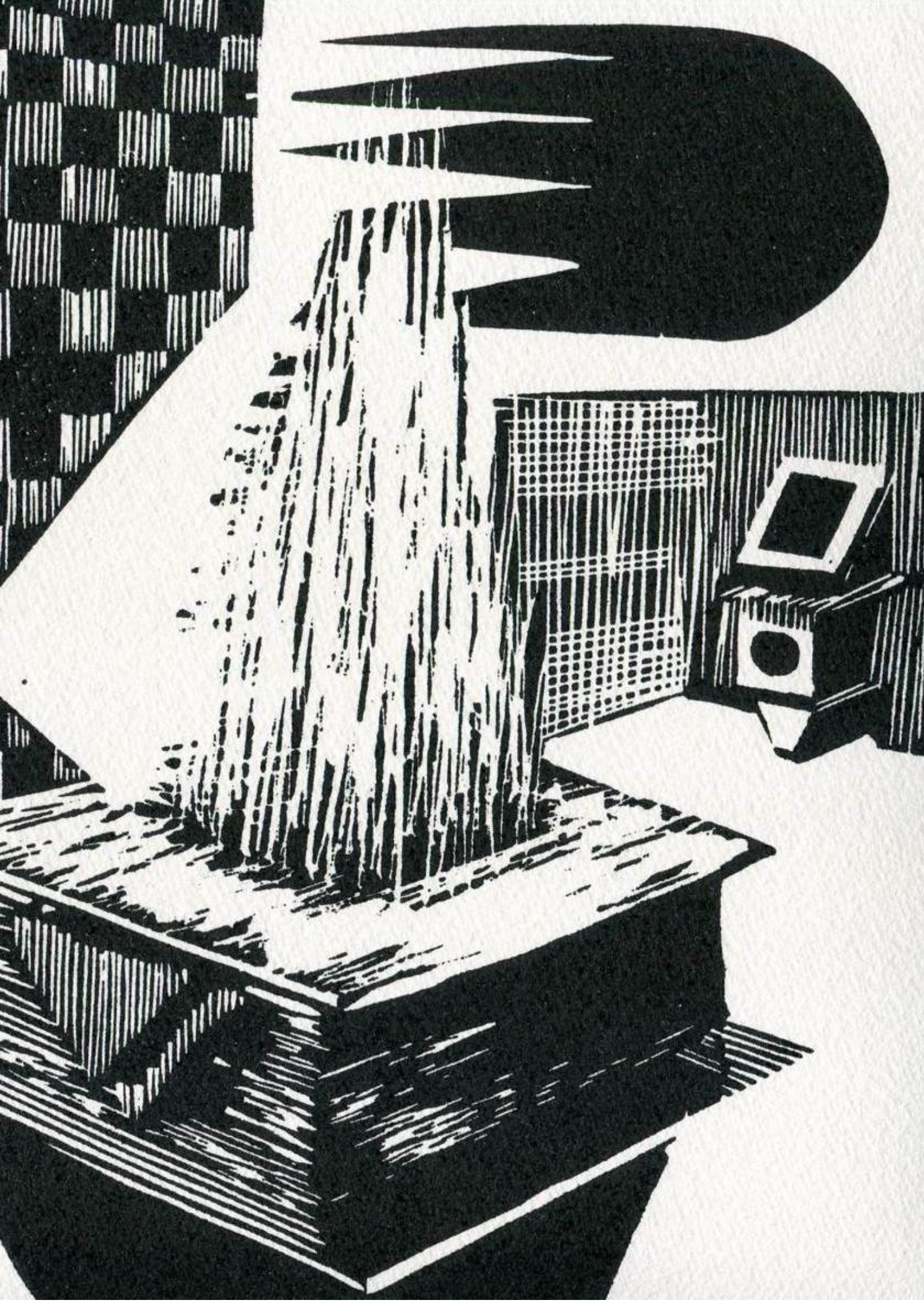
With prints by Niklas Dietzel, Leon Friederichs, Kristina Hajduchova, Gustav Körnig, Jonas Liesaus, Felix Lorenz, Mascha Schultz and Louis Wuttke.



Leipzig, 2023.

350,—€





Gustav Körnig:

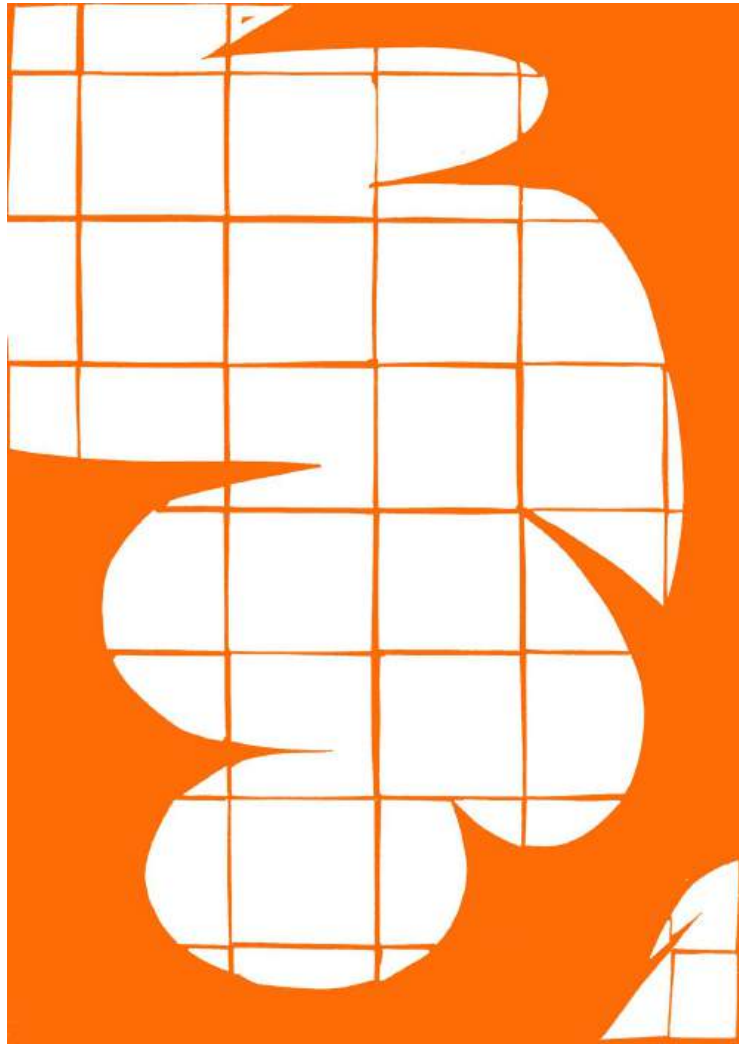




baby blue // tiles

Compared to Gustav Körnig's other books (p. ?? and p. 38), *baby blue // tiles* has its focus on composition, exploring different positions of figure and ornamentation, again with the help of his familiar cast. As in *blue tiles // small hands*, which was created around the same time, the individual pages are each printed from one plate; here, however, ornament and figure overlap instead of always facing each other on different pages.

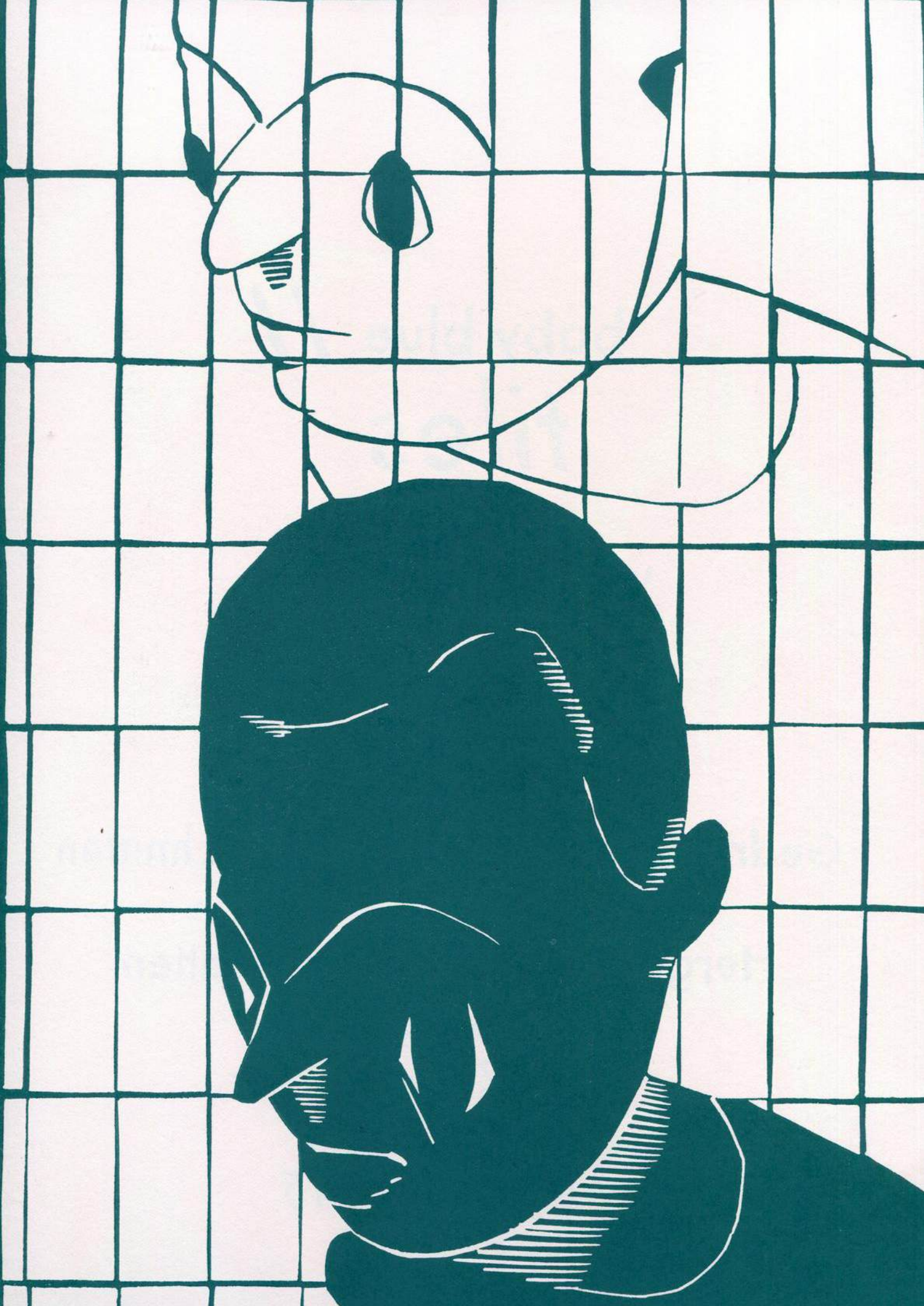
20 pages, 32 × 25 cm
linocuts;
Asian binding, hardcover.
Teal and neon orange.
Edition: 15



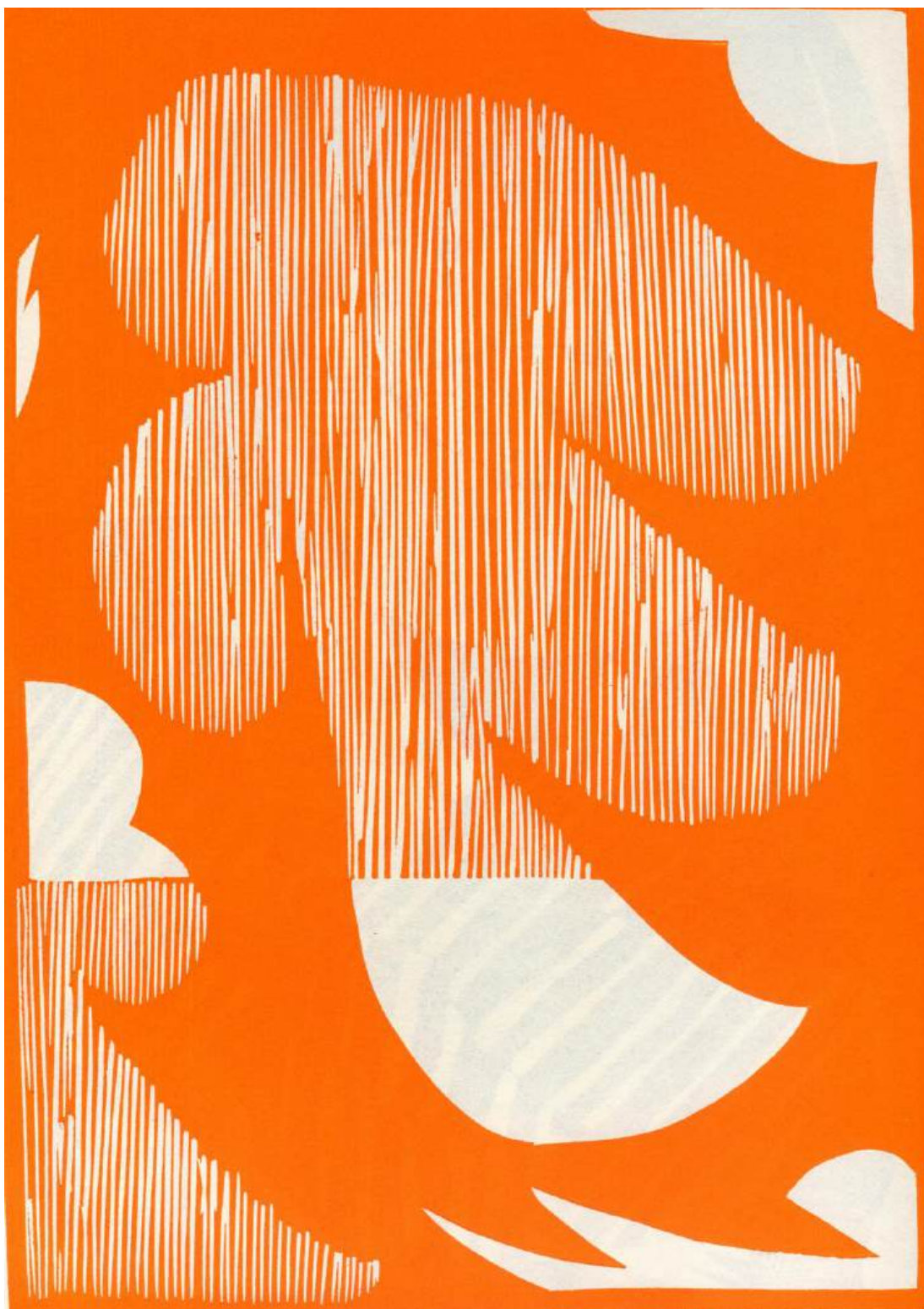
Leipzig, 2024.

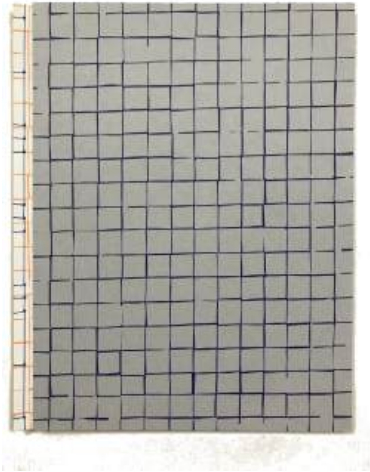
300,—€





Gustav Körnig:





18 pages, 32×25 cm
 Linocuts; Asian binding,
 hardcover.
 blue and orange.
Edition: 15

blue tiles // small hands

Similar to *Bei Körnig wird der Kaffee kalt* (p. 38), the charm of *blue tiles // small hands* lies in the contrast of figure and ornament – here, though, in single plates instead of overlays. Some of the figures are borrowed from his paintings; others, initially conceived as linocuts, served as models for later painted work.

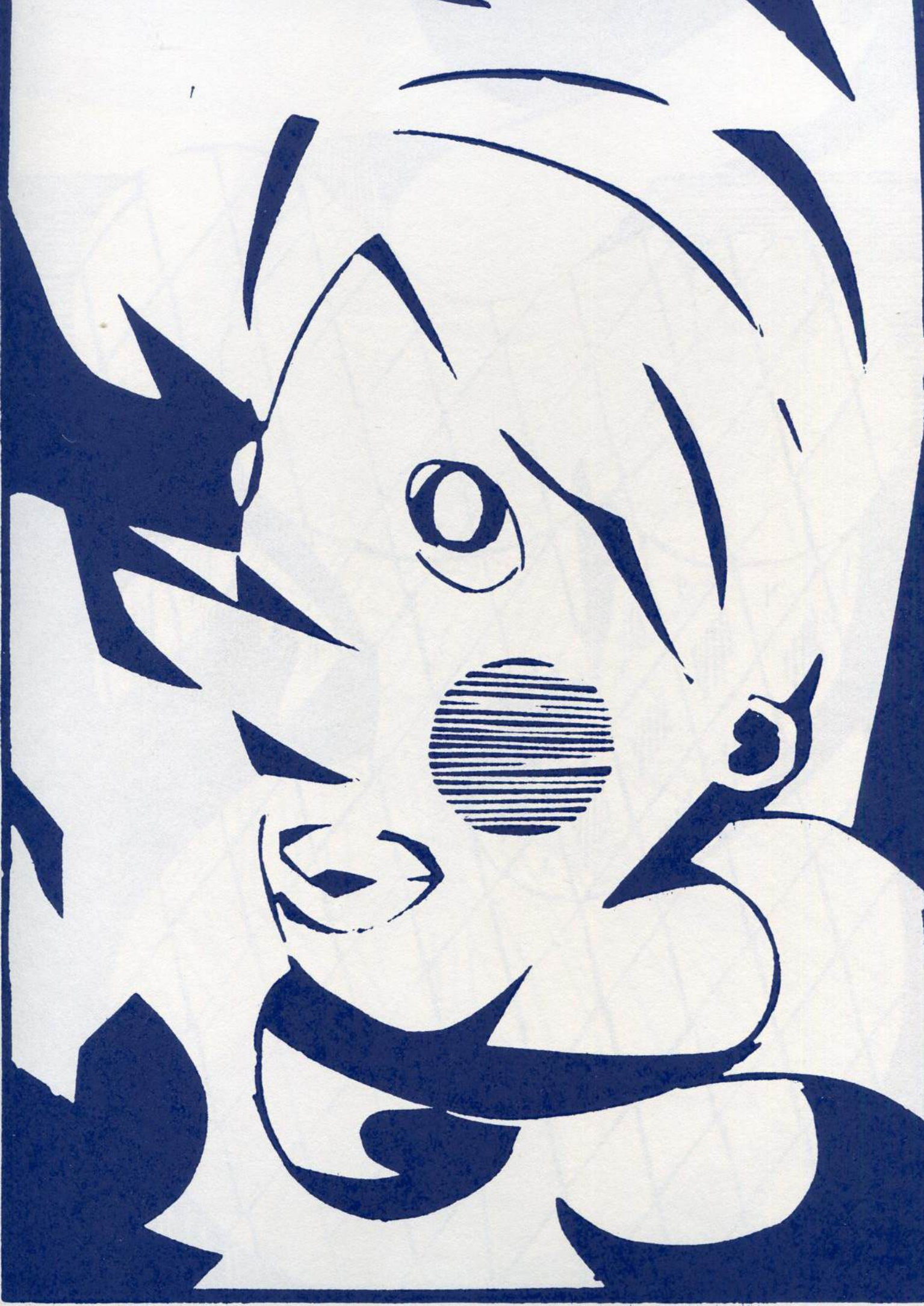
In general, repetition and variation of figures and scenes play a productive role in Körnig's search for ever new constellations. The volume of images that results from this trial-and-error process corresponds directly with the motivation to make books.



Leipzig, 2024.

300,—€





Louis Wuttke:





could've would've should've

The ambition to create images purely from imagination runs through Louis Wuttke's entire oeuvre, not necessarily in a non-representational way, but as far as possible without recourse to what he has seen: neither to observation nor to direct memory.

One of the formal rules according to which he creates his images has led to *could've would've should've*. The drawings were made directly on the transparent sheets that were later used to expose the offset plates; and by superimposing the sheets during the drawing process, each image is based on the palimpsests of the previous ones. The book pages, transparent as well, allow a close approximation of this drawing process when viewed.

"There is no certainty. Everything can look like something else."

64 double pages, 19×12 cm
Manual offset on transparent paper. Adhesive binding, softcover.
Black-and-white.
Edition: 15

Leipzig, 2024.

100,—€



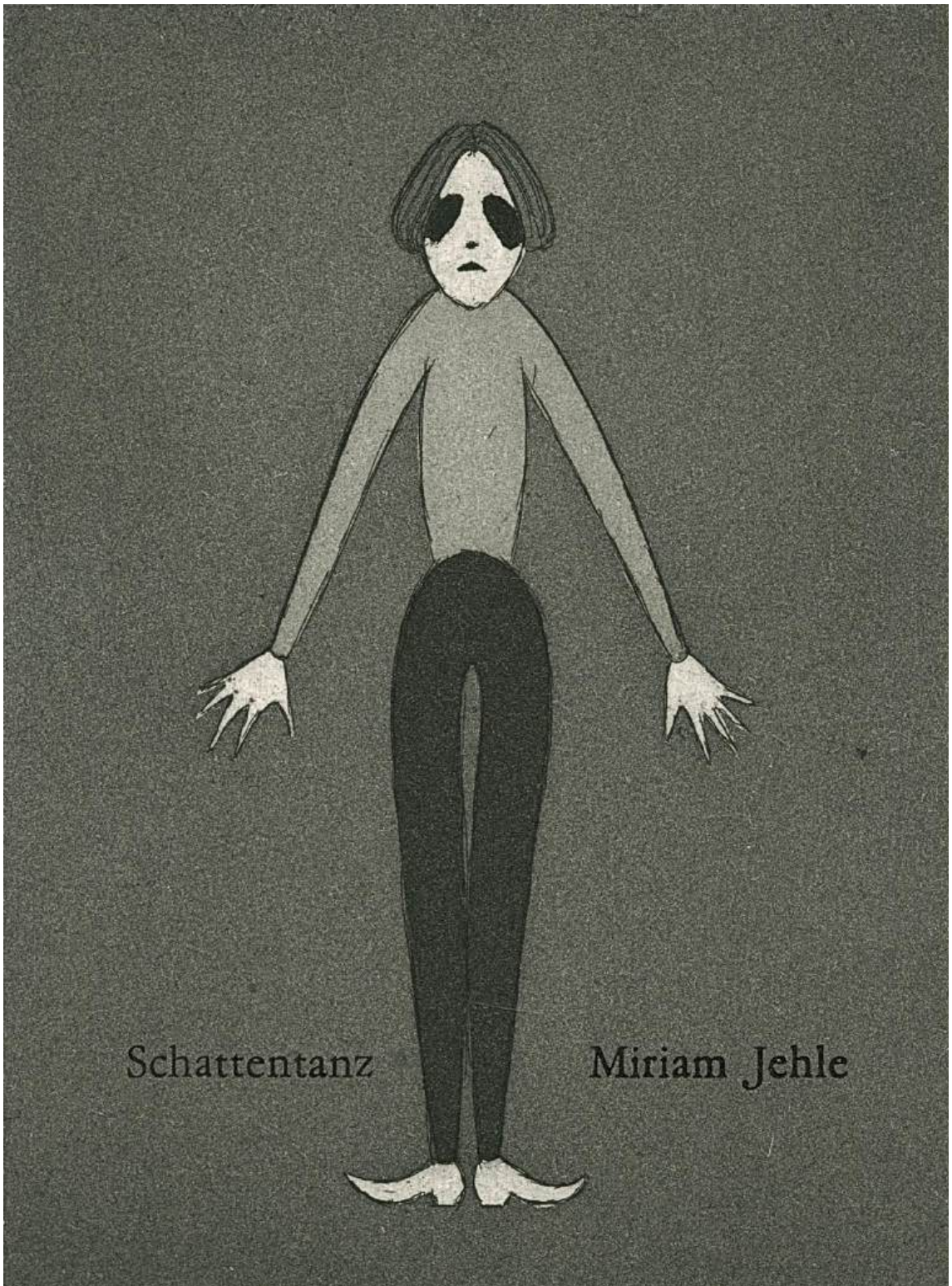


51.5553



2425262728

Miriam Jehle:





Schattentanz

Shadow Dance consists entirely of etchings, a small treasure trove of precise and delicate forms. At first glance rather minimalistic and clearly separated; the aquatint surfaces reveal a wealth of details, decisions and textures on closer inspection. A small intimate play takes place in front of the classic window shape of old Leipzig flats: Figure and fiddleleaf in nocturnal dialogue.

10 double pages, 14 × 10 cm

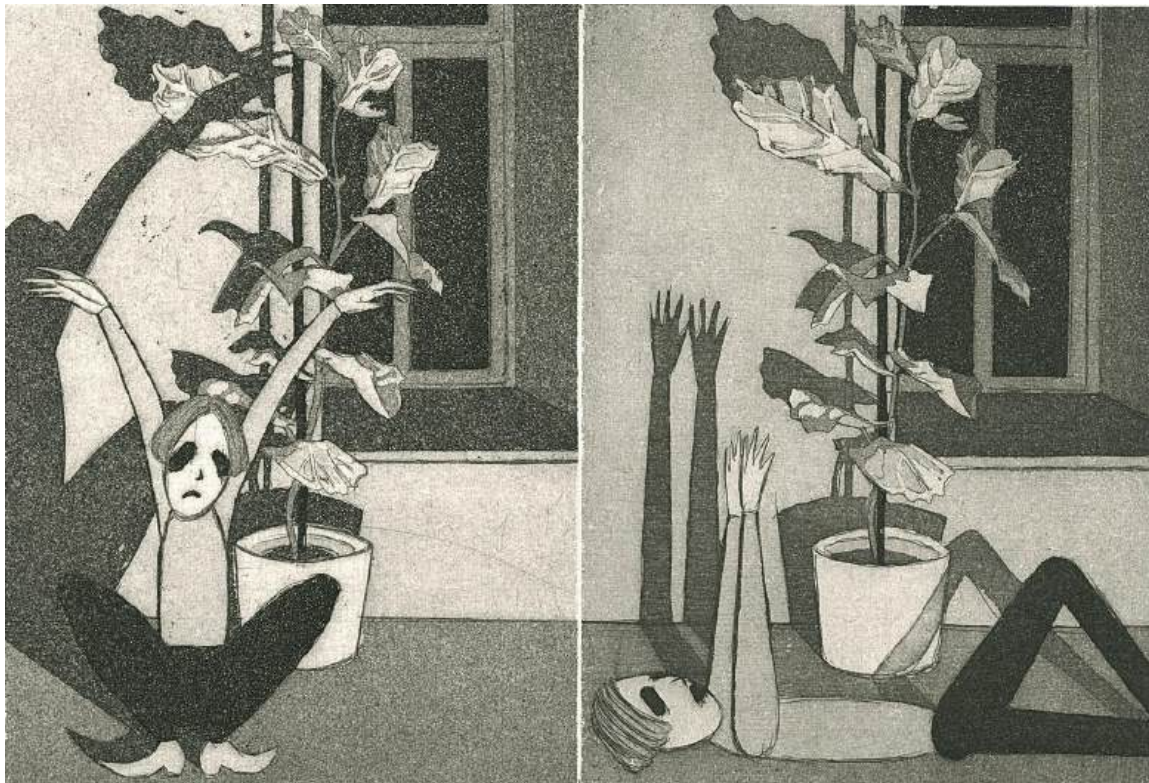
Etching and
manual typesetting;
hardcover leporello.

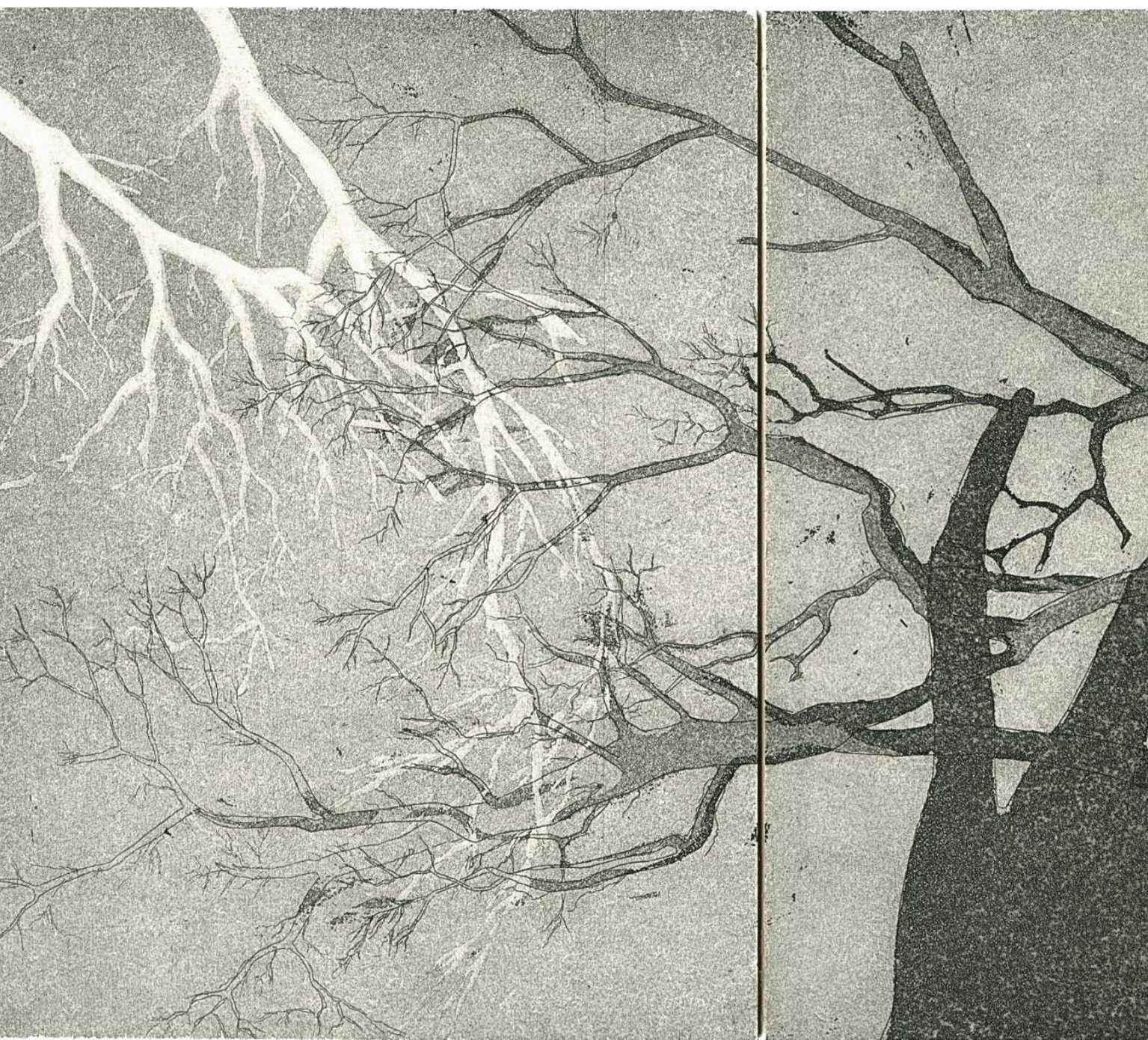
Black-and-white.

Edition: 10

Leipzig, 2021/2023.

350,—€







Gustav Körnig:





Bei Körnig wird der Kaffee kalt

Once bitten by the book bug, Gustav Körnig has soon been seen working on several at the same time. Thus he never got round to drinking his coffee, and thus the title of his first woodcut book, *Coffee's getting cold at Körnig's*, came about – also inspired by the East German children's book classic *Coffee's getting cold at the fire station* (Hannes Hüttner, 1969).

Typical of Körnig's original print books are different plates for figures and patterns, whose strongly contrasting colours create an independent negative form when overlaid. If there is a plot, it's suggested at best by the book titles.

24 pages, 23×30 cm

Wood- und linocut;
drum leaf binding, fabric
hardcover.

Blue and orange.

Edition: 5

Leipzig, 2023.

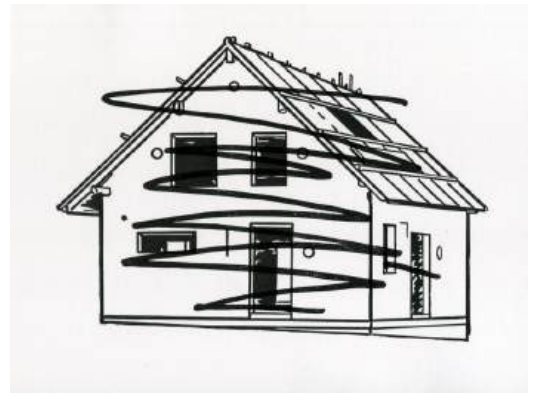
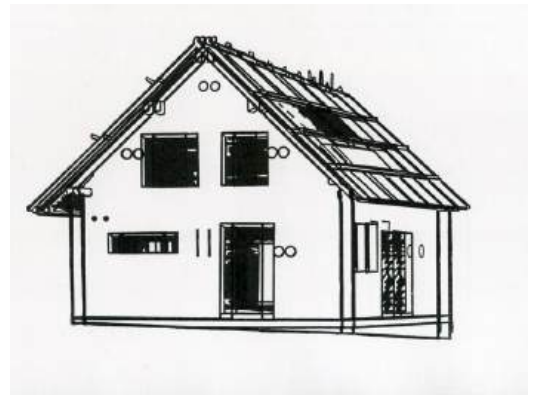
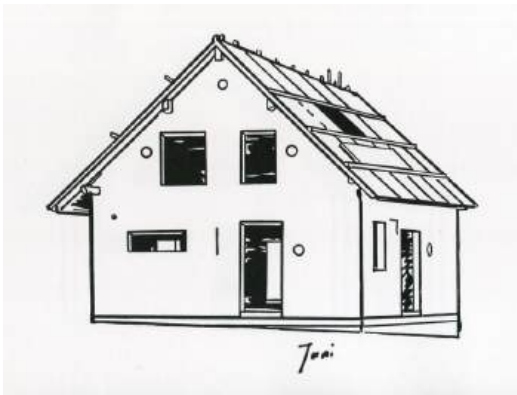
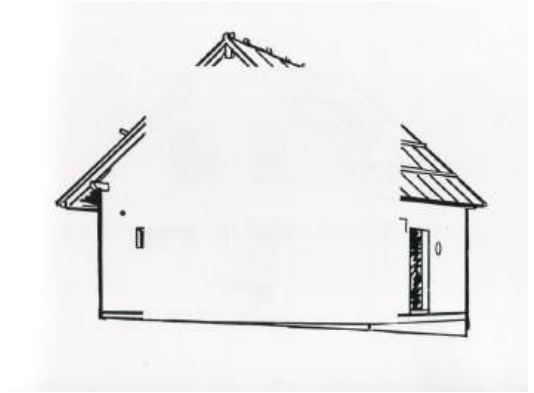
400,—€

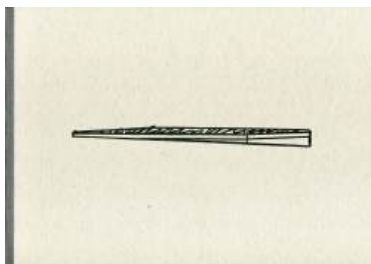






Felix Lorenz:





35 double pages,
21 × 30 cm

Linocut and manual
typesetting, adhesive
binding, hardcover.

Black-and-white.

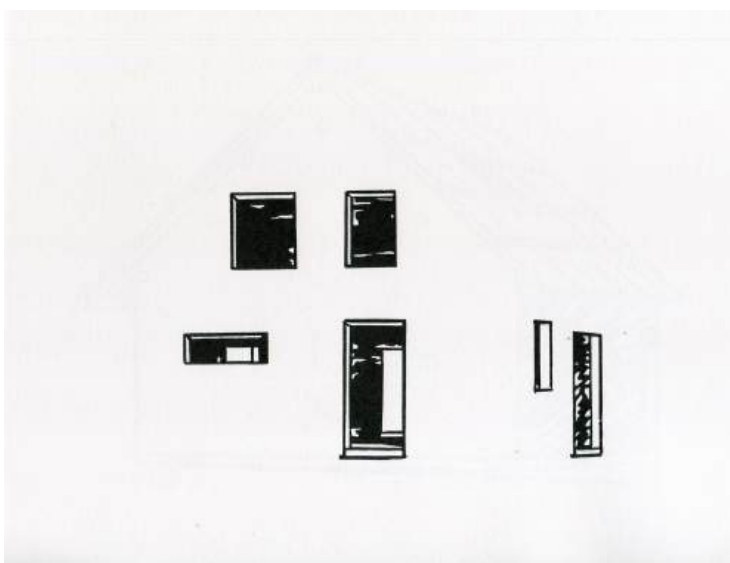
Edition: 3

Fundament

All the prints in *Foundation* are based on the same plate. Approximately every other page shows it unchanged, at most with the usual minimal variance of pressure or colour application; while the remaining pages showcase intentional interventions: covering up parts of the image; small additions cut in linoleum, cross-outs or accents, the overprinting or offsetting of the basic form.

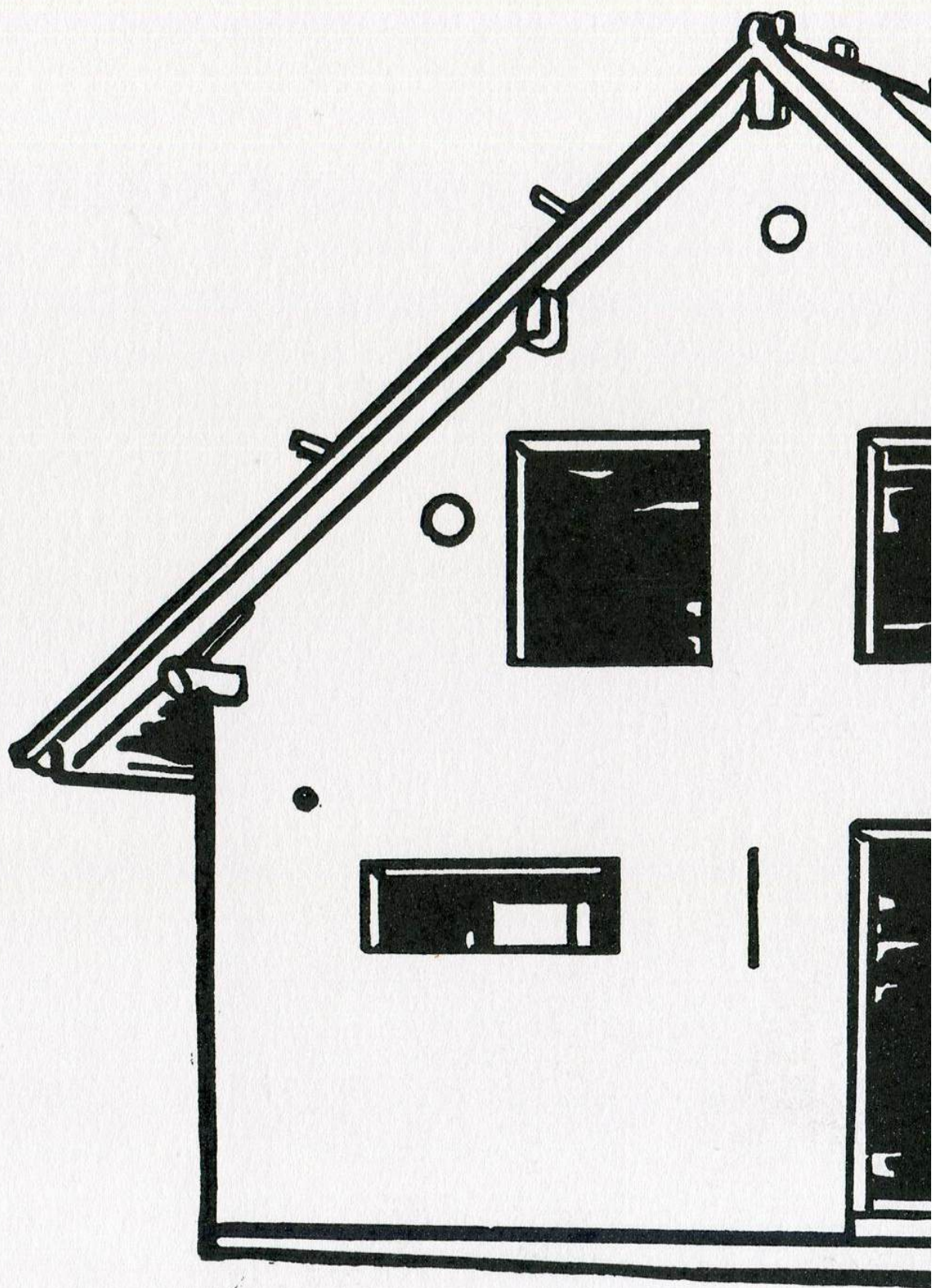
As in many of Lorenz's works, form and subject are most closely linked. The book could easily be read as a purely formal arrangement, as an abstract experiment; but one could just as easily relate a certain narrative approach to memory and observation and their respective limits.

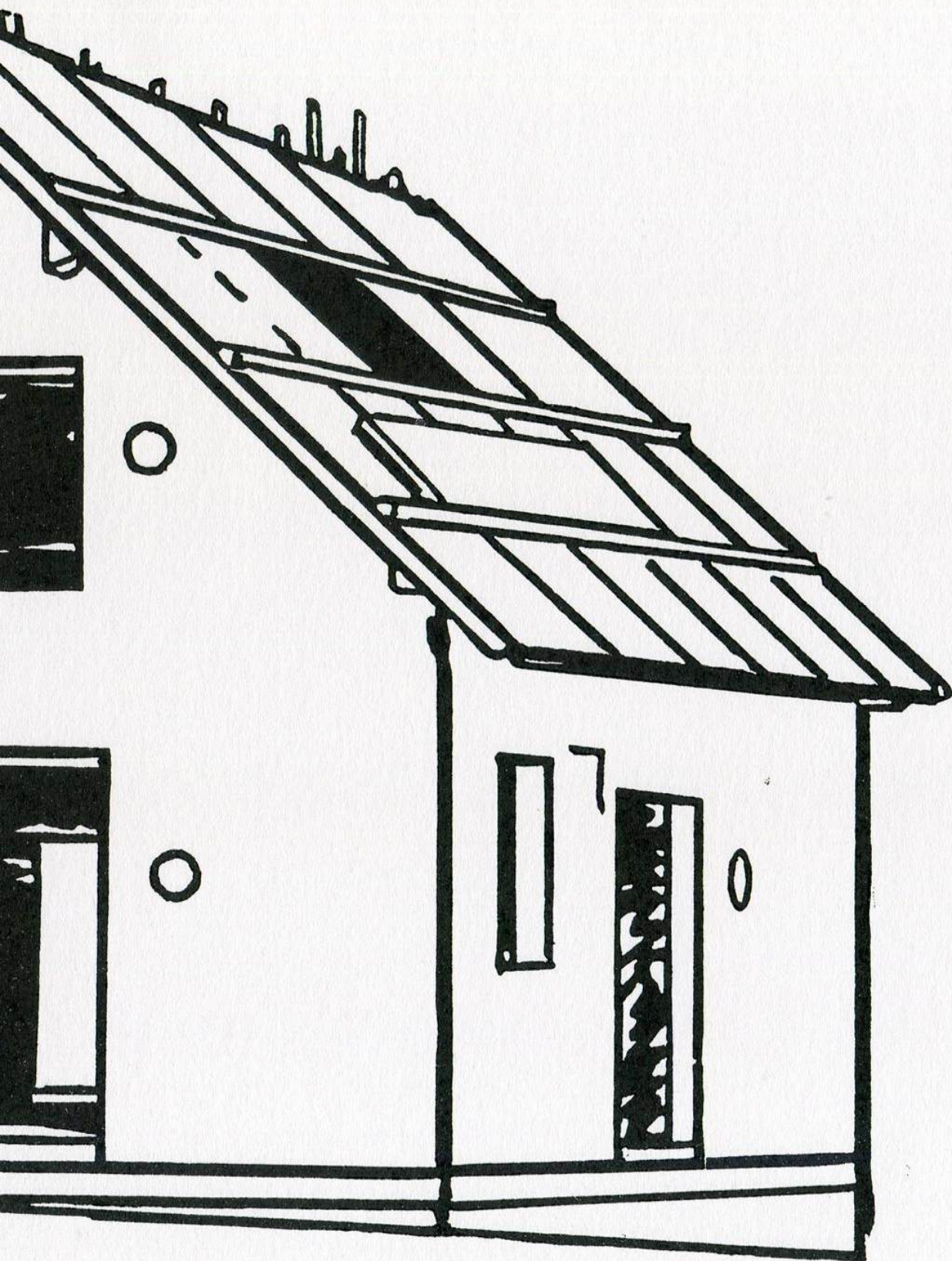
Just as typical for Lorenz is a balance between apparent objectivity, a certain laconic coolness on the one hand, and on the other an empathetic approach to the world depicted, in which every little detail of the drawing, every line in the sketch, whether intentionally or accidentally, is precisely preserved in the cut, and every individual detail of the model perceived and appreciated.



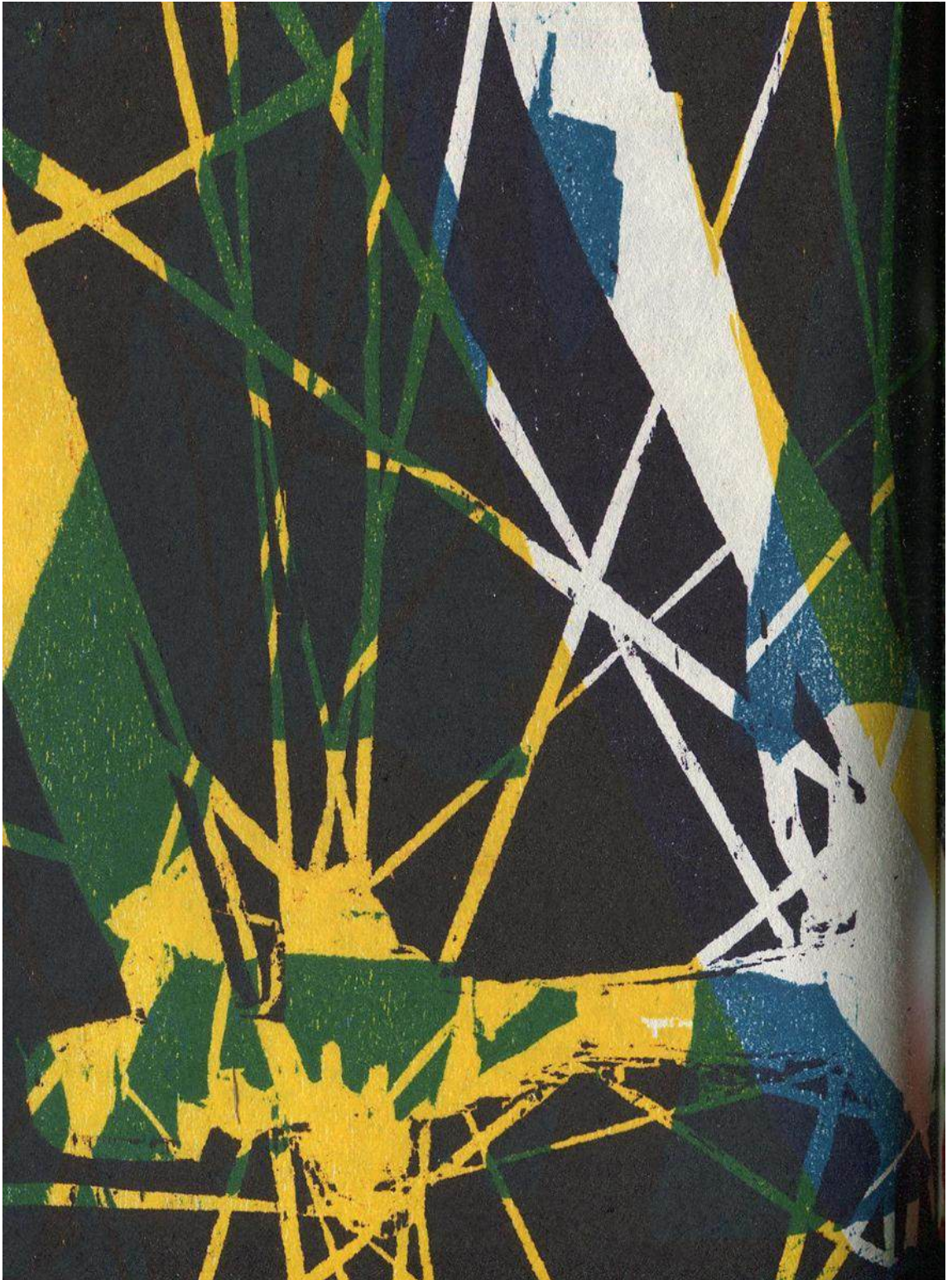
Leipzig, 2022.

450,—€





Leon Friederichs:





Torque

The book *Torque* consists of small fragments of two large-format woodcuts by Leon Friederichs: *Viner*, an exact silhouette of his bicycle; and *Carpet*, a contemporary world landscape.

Framed by these images are fragments of text that seem like ciphers and that turn out to be navigation instructions only on closer inspection – in the author's words, his "map material". He was and is dependent on short notes like these on all of his bicycle trips. Left, right, five kilometres straight ahead, turn onto the forest path behind the power line, cross the railway, cross the motorway, turn into Mill Lane at the turnpike, and always downhill ...

48 pages, 30×20 cm

Colour woodcut and manual typesetting.

Adhesive binding, soft-cover.

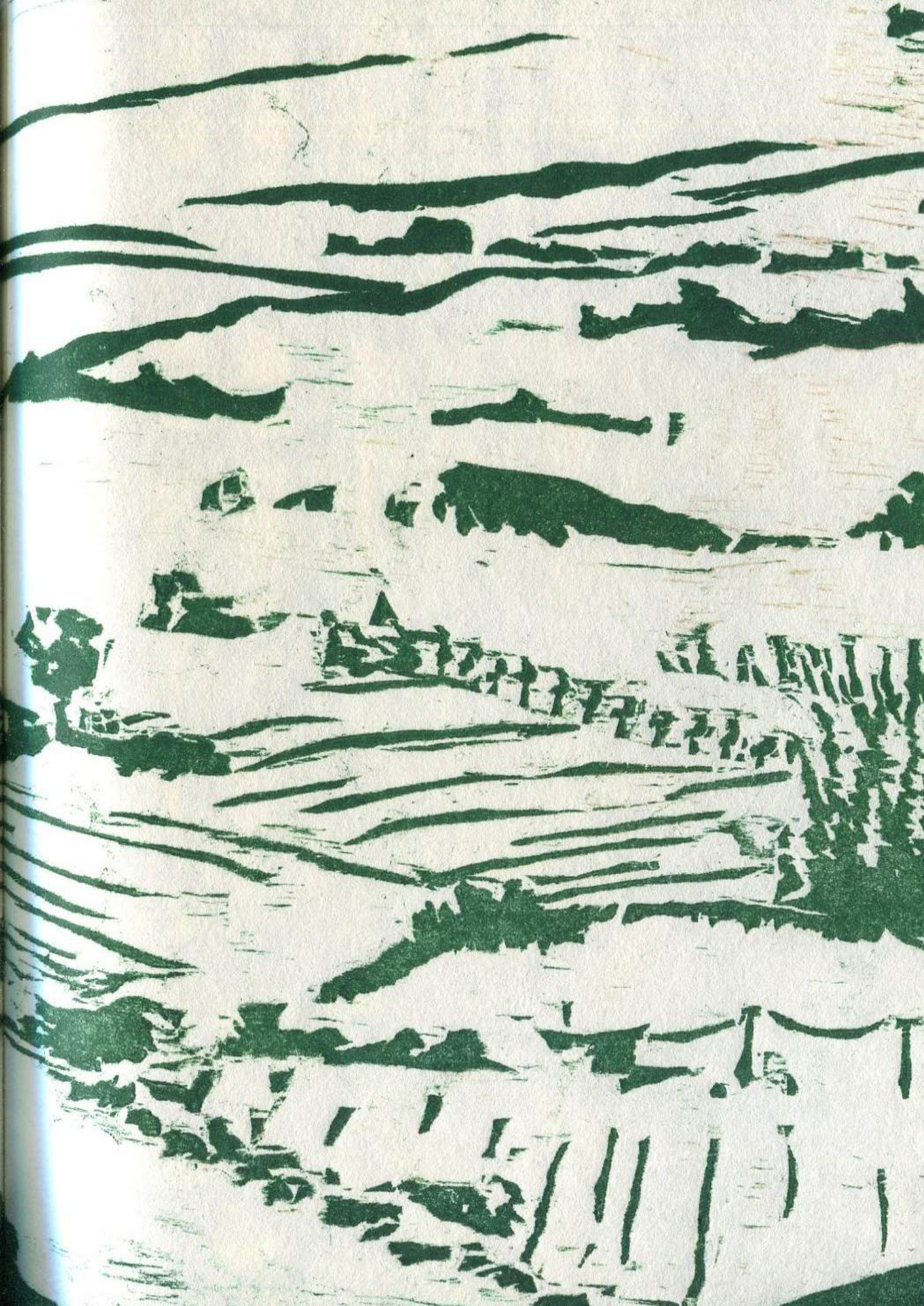
Edition: 10 unique colour variants

Leipzig, 2022.

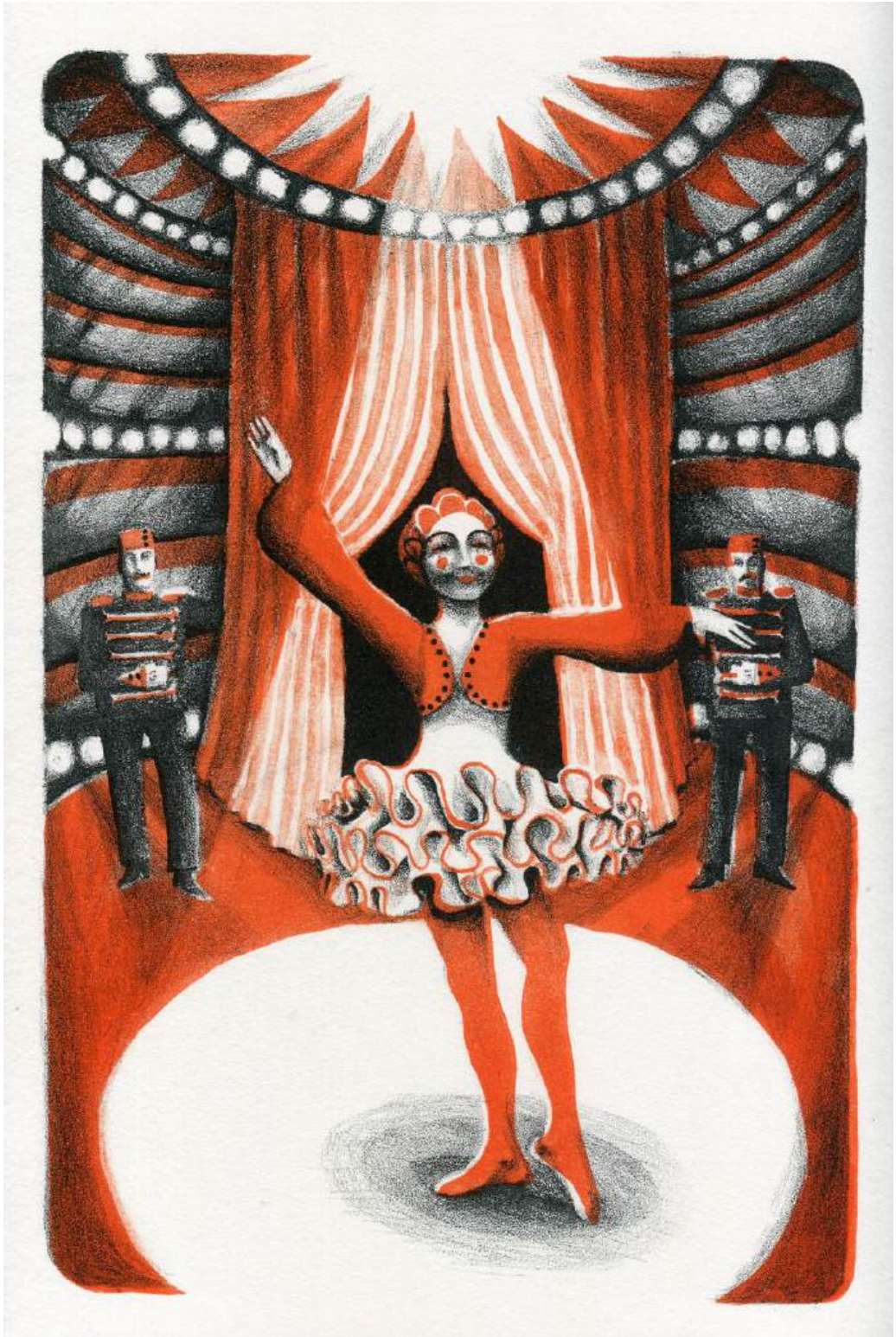
300,—€

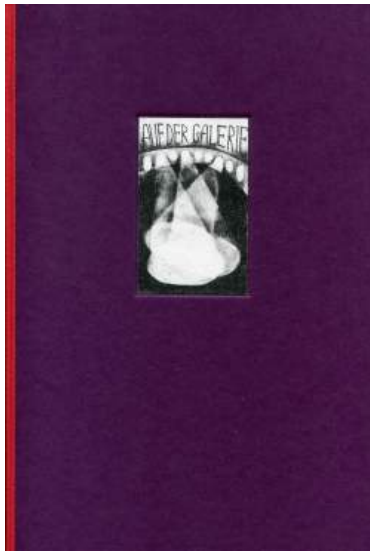






Maja Bühler:





Auf der Galerie

Franz Kafka's short parable *Up in the Gallery* presents two diametrically opposed ways of looking at an artist's life: Servitude for a pittance and self-sacrifice for a dubious audience; or triumphant performance for passionate adoration.

In Maja Bühler's illustrations, the just two long nested sentences of the text are separated by distinct colour schemes. But even in the gloom and harshness of the first half, which is in black and white, the joy of visual elaboration and embellishment always shines through, to be burst onto the stage unrestrained in the second half.

18 pages, 30×20 cm

Lithography and manual typesetting; drum leaf binding, hardcover.

Black and red.

Edition: 16

Illustration, typesetting and bookbinding by
Maja Bühler,
to the parable by
Franz Kafka.

Leipzig, 2021.

400,—€







auf dem Pferde schwirrend,
Küsse werfend, in der
Taille sich wiegend,

Kristina Hajduchova:





Die Austern

Anton Chekhov's *Oysters* (1884) is an unsparing portrayal of poverty, hunger and class arrogance. While Chekhov's earlier stories were even more satirical, his clearer turn towards literary realism becomes obvious around this time.

In Kristina Hajduchova's woodcuts, both aspects of the work are balanced: without sacrificing a delight for hyperbole, they also do justice to the harrowingly precise reality described.

22 pages, 19×14 cm

Woodcut and manual typesetting, drum leaf binding, fabric hardcover.

Black-and-white.

Edition: 15

Illustration, typesetting and bookbinding by
Kristina Hajduchova,
to the short story by
Anton Chekhov.



Leipzig, 2020.

300,—€





Leon Friederichs:





Exkursion

How much poetry can be found in the visual relationships of our everyday surroundings?

Exkursion interweaves sketches of the most diverse Central European origins – Friulian villages, Bohemian squares, Saxon hills and many more – into an implied narrative, somewhere between a penny dreadful and a yellowing adventure novel.

12 sheets, 44×32 cm

Woodcut, linocut and manual typesetting.

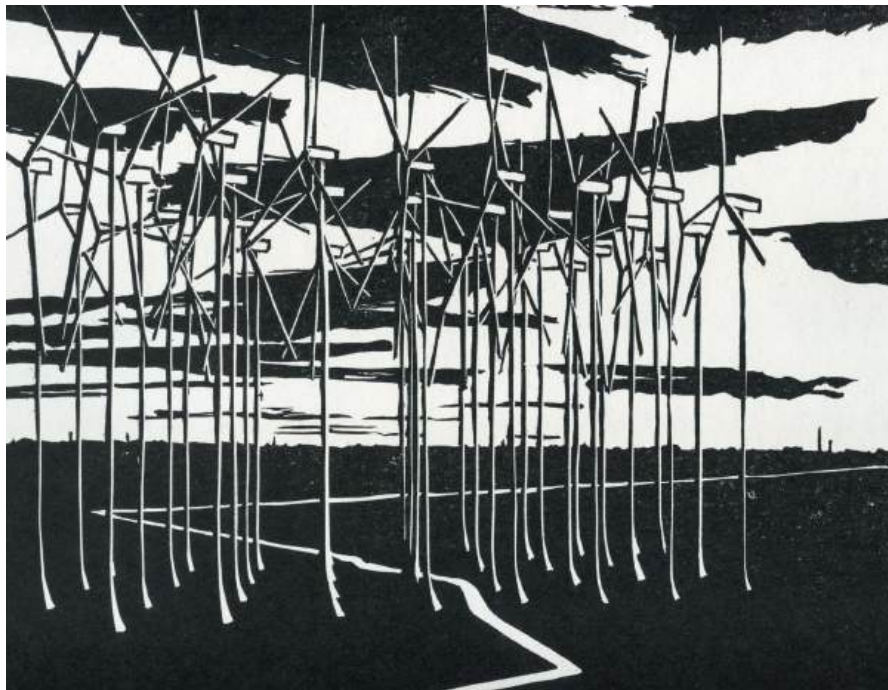
Hardcover album.

Black-and-white

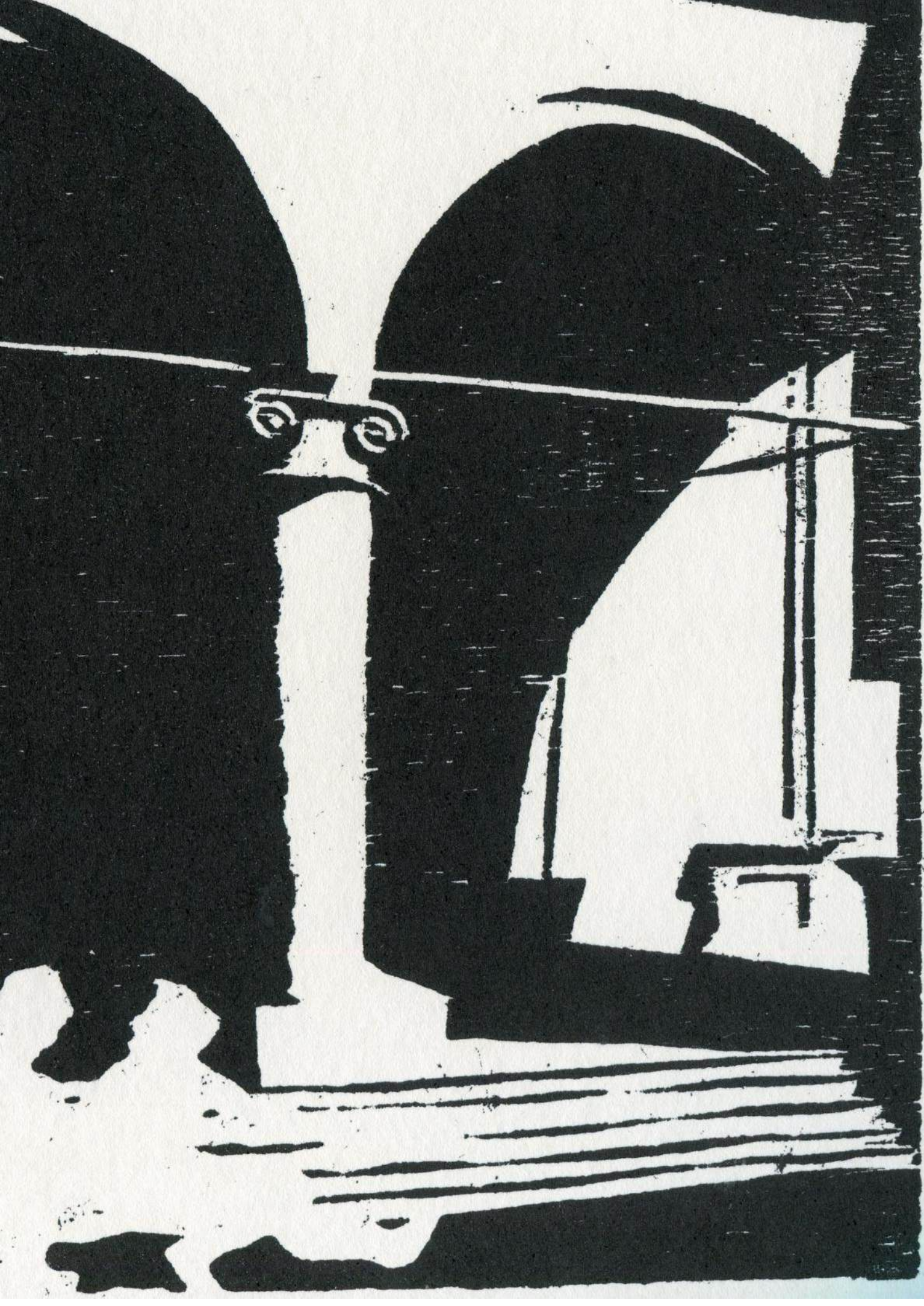
Edition: 12

Leipzig, 2020.

300,—€







Leon Friederichs:





36 pages, 16×22 cm

Woodcut and
manual typesetting,
Asian binding.

Black-and-white.

Edition: 24

With 28 woodcuts by Leon
Friederichs, 14 of which after
his own designs and

14 after drawings by Maja
Bühler, Johanna Ebert, Jörg
Ernert, Kristina Hajduchova,
Josephine Jannack, Jette Klein-
dienst, Agnes Lammert, Jonas
Liesaus, Sofia Nogueira Negwer
and Louis Wuttke.

Leipzig, 2019.

300,—€

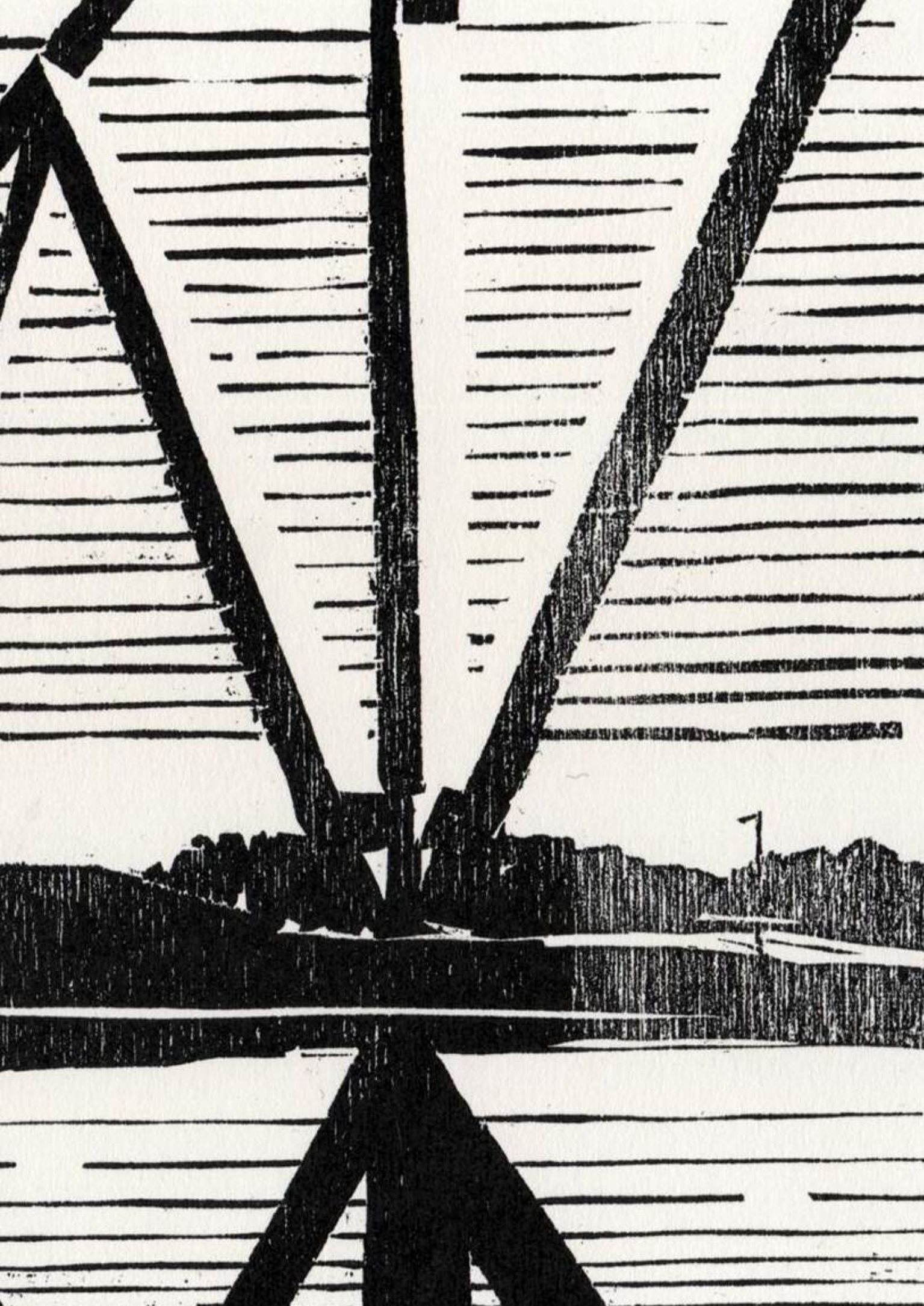
Himmel & Erde

The book *Heaven & Earth* is something of a zero number in the *Echo* series. Here there is not yet a group of equals within which the designs for prints are passed around, but an artist who makes his woodcuts from a wide variety of drawings. This approach opened up a field of tension between the need to do justice to the diversity of the source material and the desire for a certain uniformity in the finished book.

The drawings were created during the first year of painting studies at the HGB, on a study trip to Mecklenburg. The conceptions of what constitutes landscape are as different as the styles themselves.







If you'd like to learn more: ...:

Leon FRIEDERICHs

born 1993 in Borghorst (Westfalen)
2011 – 2018 studies of mathematics
in Münster, no degree
2018 – 2024 HGB, under Schröter, Drechsel
2020 – 2024 Cusanuswerk scholarship
2022 Exchange semester at
Beaux-Arts de Paris (FR), Atelier Eitel
2022 Andreas Art Prize
2024 FIAF residency, Farindola (IT)
lives and works in Leipzig



Felix LORENZ

born 2000 in Kulmbach
at HGB since 2019,
under Schröter, Drechsel
2024 Young Artist Award at
Triennial of Graphic Arts Frechen



Naima AMRAIN

born 2001 in Freiburg (Breisgau)
at HGB since 2021,
under Speier, Reinbothe

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