Staffel

Autumn 2025

Publishing programme
Autumn 2025

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Editors' note

Staffel publishes collaborative original graphics: our artists exchange drawings among one another, and thus create prints based on someone else's sketches.

In the spring 2025 editorial, we wrote at great length about the manifold historical precedent for collaboration in printmaking. We still find these aspects fascinating, but there might be a better place for them on our new website, `staffelverlag.com`, under construction as of yet but soon, hopefully, packed with content beyond just this catalogue. Here and now, we're much keener to let you know of the exhilarating amount of fun we've had as printmaking marauders over the last few months: countless ideas have made their way from minds onto paper; more and more artists have become curious about contributing to our publications, and in the actual creative process, one bizarre issue of translation follows another, leading to images that could never have been created in any solo studio.

No matter how we appear, which book fairs and exhibitions we take part in, and how full or barren our purse may be — first and foremost, we simply want to see these pictures! And that all but guarantees plenty of new and exciting plans for 2026.

New releases

On the 1st of November, our exhibition △ (**Difference**) opens in Leipzig, showcasing the entire *Staffel* archive. At the opening, we will present the new portfolio **Staircase**, № 4 in the series *Echo* (p. 8). Filled to the brim with prints by 28 artists from Germany and Austria – relief, intaglio and lithography – the new publication goes far beyond our previous dimensions. Once again we aimed to gather contributions and styles of a varied and remarkable group and turn this input into a coherent whole. The artistic aim to enable this spectrum of expression sometimes contradicts our editorial mission, but as with the mixture of styles in the individual sheets, it iss this friction that ultimately drives us forward.

In September 2025, we published the book **Message in a bottle** (p. 16), a second collaboration between the writer Paul Clauß and the draughtsman and printmaker Louis Wuttke, who grew up together in Dresden. Following their first illustrated collection of poetry and short prose, *Every Day a New May* (2022, unfortunately out of stock), this publication in the classic photo format 13×9 is an interim project on the way to a more comprehensive new book – and also a bit of fundraising for it, so do grab a copy!

Apart from these new releases, we've managed to acquire yet some more existing books from our artists for our listing. These include **The Oysters** by Jette Kleindienst (p. 30), a counterpart to the already featured work by Kristina Hajduchova (p. 31). Both are based on the same story by Anton Chekhov, both books were created at the same time, in the same environment and using the same woodcut technique, yet within this framework, the two could not be more different. Kleindienst's poetic spaces contrast with Hajduchova's focus on dramatic storytelling, a meticulous rendering in stark black and white (KH) stands across inventive imagery in colour (JK).

Maximilian Koch (Halle/Saale) also drew on classical literature for his **Reverie after Rilke** (p. 29), engraved in linoleum. His black and white only appears to be economical and, at second glance, reveals a range of shades and texture that explores the medium of relief printing in all its depths.

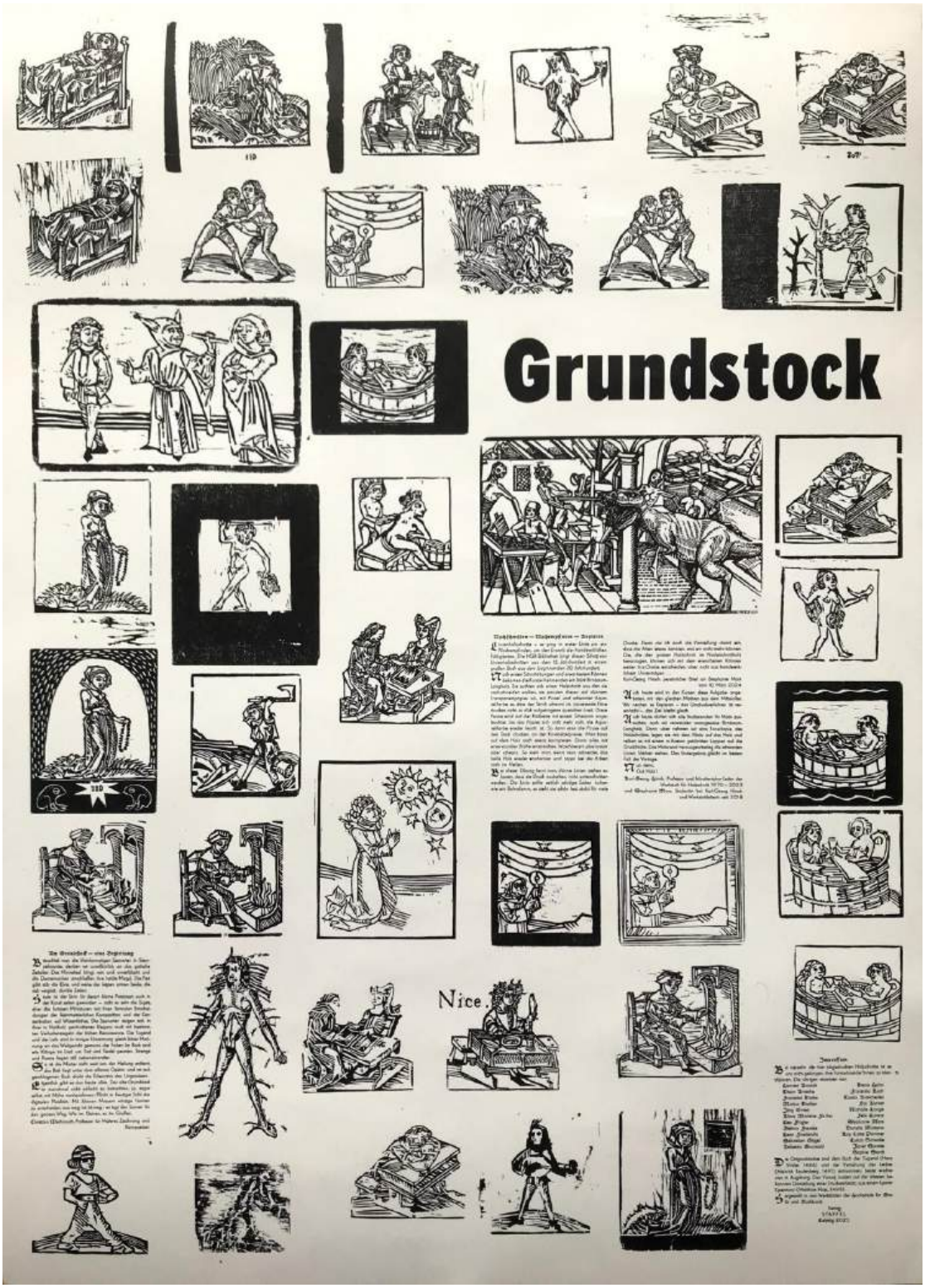
Antonia Heinze's multicolour linocuts, on the other hand, illustrate a contemporary text: Her picture book **Out loud, little monkey** (p. 24), lavishly illustrated even by our standards, is based on a story by her brother Tilman. Thanks to their collaboration, we're proud to offer the first children's book in the *Staffel* catalogue: the story of a little monkey looking for a part in the music of the forest.

Preview

We're happy to already announce two new publications coming this winter.

The booklet **Gantikow** is currently being printed and consists entirely of linocuts. On a trip to the eponymous village in the Prignitz region, around fifteen artists worked together on the small-format plates. What to draw and what to engrave was entirely up to them; the only rule was: no ownership. No plate could be declared finished, no plate could be permanently protected from being reworked by others. The resulting pages can no longer be attributed to any one specific artist, only to the collective as a whole.

Another close collaboration with the Leipzig Academy of Fine Arts (HGB) is in the works towards the end of the year: Franziska Reinbothe's class will present the collaborative portfolio **Passage** at the HGB *Rundgang*, or open doors, in mid-February 2026. In contrast to previous *Staffel* projects, in which we mainly invited dedicated printmakers, this time we're shuffling not only well-known print veterans but also artists from completely different media.


Grundstock
Nice.

72×51 cm (poster)
88 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 Heinrich 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,—€

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.

Echo №4

Album, 30 sheets, 30×20 cm

Wood- and linocut, etching, lithography, several in colour.

With a riso booklet reproducing the preliminary drawings.

Edition: 28

With prints by Juana Anzellini, Jared Cooper Cobain, Franziska Dathe, Niklas Dietzel, Helene Eisl, Fedele Friede, Leon Friederichs, Sebastian Gögel, Kristina Hajduchova, Max Hechinger, Antonia Heinze, Arina Heinze, Ida Lovis Hüsing, Esther Janott, Miriam Jehle, Maximilian Koch, Mathilda Köhler, Gustav Körnig, Nathalie Lange, Jonas Liesaus, Leon von der Lippe, Felix Lorenz, Robert Schmiedel, Marla Vita, Maria Wagner, Gemma Wilson, Paul Wilting, Louis Wuttke and

with a text by Michèle Yves Pauty.

Leipzig, 2025.

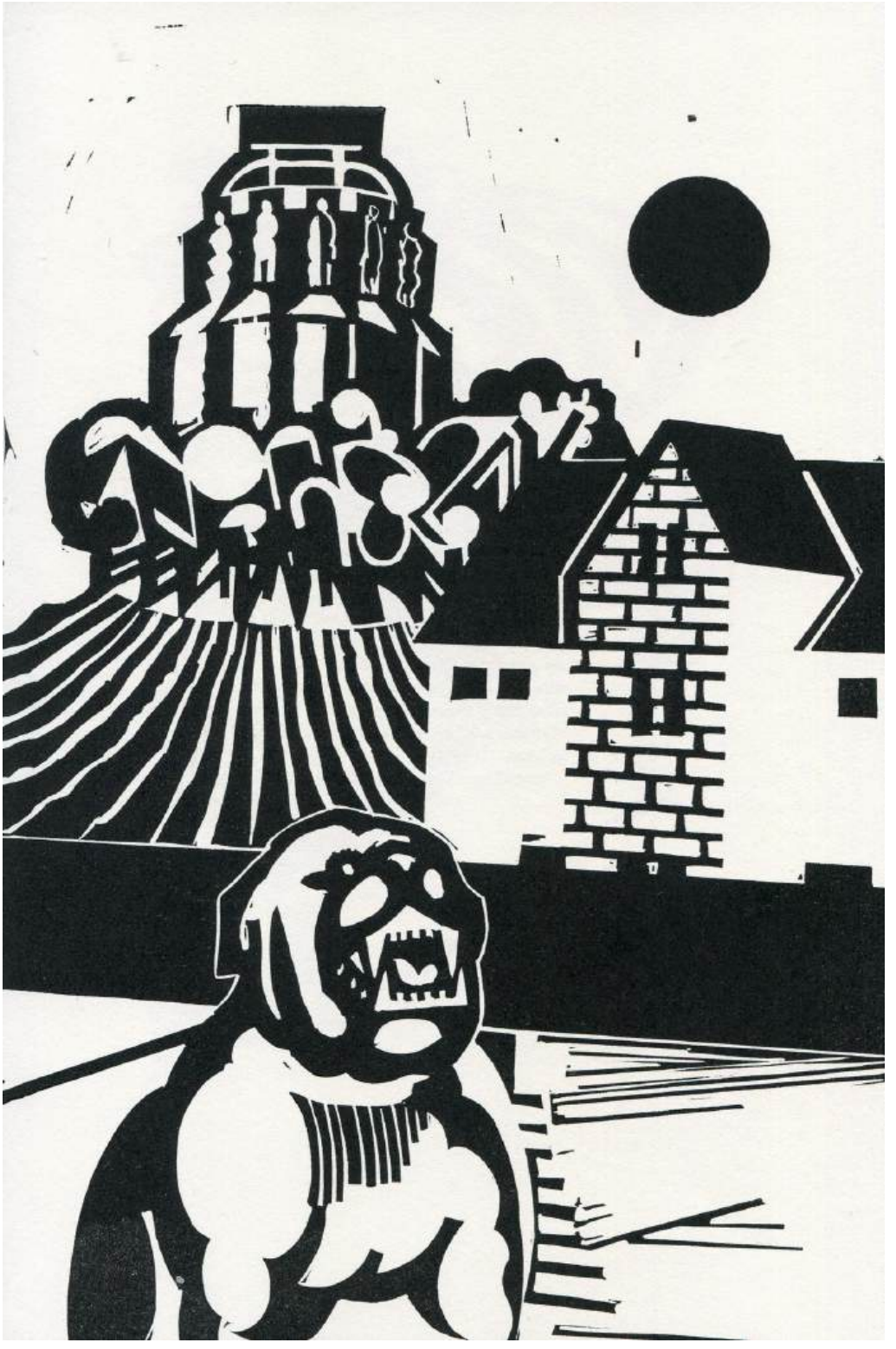
1000,—€

Treppenhaus

Everyone knows what a *Stairwell* is. Likely – we didn't ask our artists about this — everyone has got one, too. They are liminal spaces, connecting and separating at the same time, as closely interwoven with the unheard-of as only the most everyday things can be, and never quite belonging to us, no matter how many hundreds of times we pass through them.

The portfolio contains 28 prints, based on each others' drawings, in line with the usual *Echo* principle. This includes 21 woodcuts and linocuts, six etchings and one lithograph, as well as a prose poem by Michèle Yves Pauty. Apart from Leipzig, contributions arrived from Halle/Saale, Berlin, Darmstadt and Salzburg.

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,—€

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.

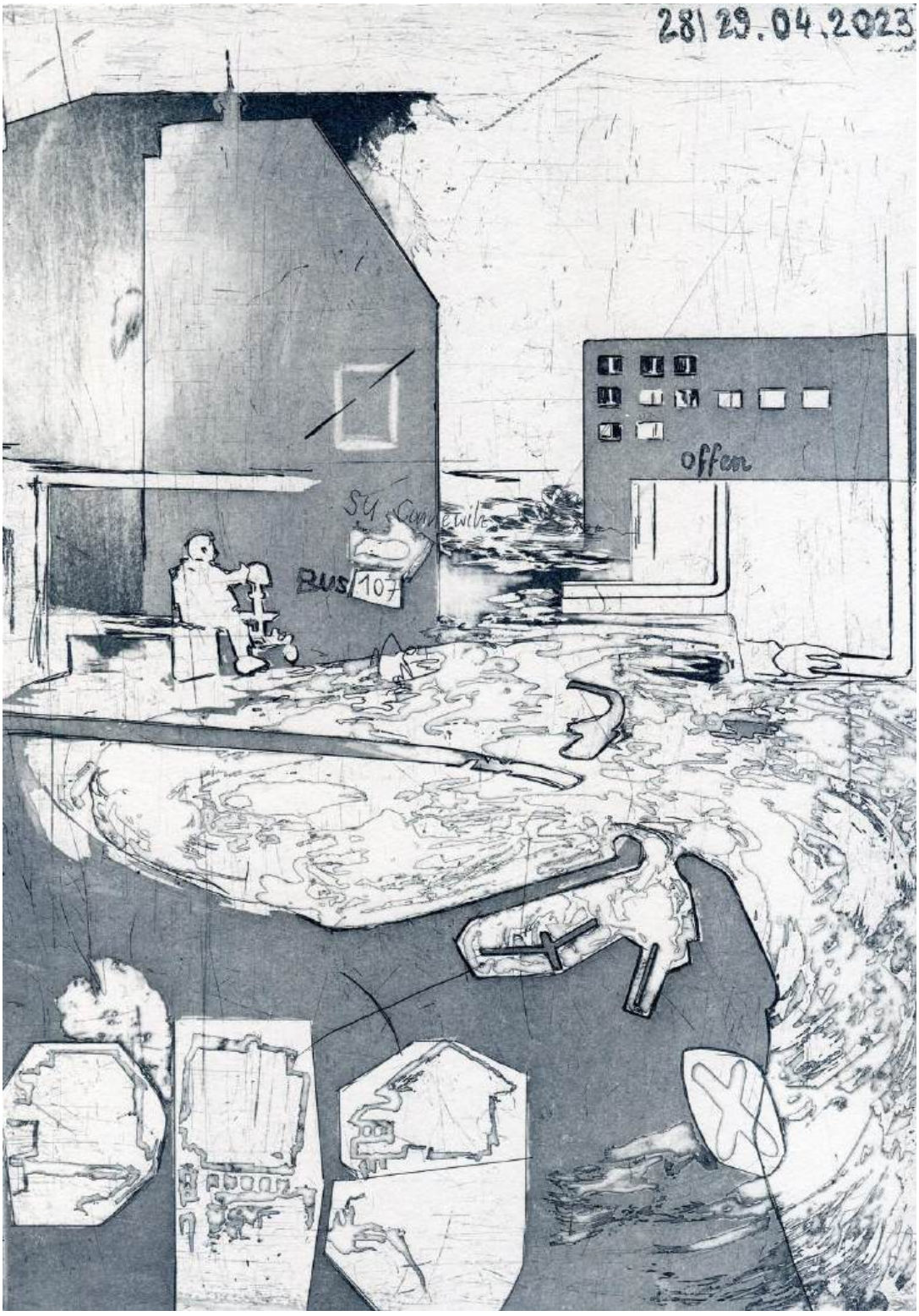
Edition: 11

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

Leipzig, 2023.

450,—€

Echo №1



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.

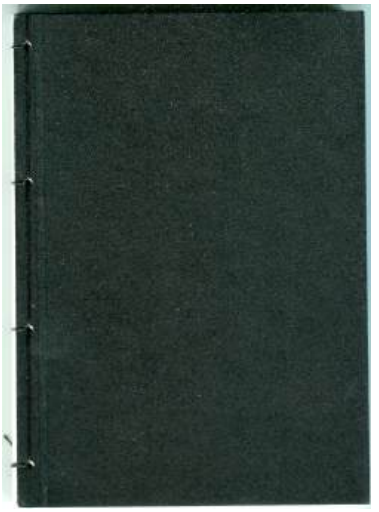
350,—€

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.

At the time, this first dedicated *Staffel* project was something of a trial run, too: Would the principle work at all? Would we get along with foreign intervention in our own work? And would the sharing of responsibility speed up the entire production process? The first two were clearly answered positively in the course of the following publications – the latter not so much, at least not right from the start. The project, envisaged as a three-week exercise, ended up taking eight months. Ultimately, this led to *Conclave* (p. 12), which was (successfully) done in a single day. In terms of quality, however, our first portfolio set standards that we still appreciate.

Louis Wuttke:



Message in a bottle

The textual and visual explorations in *Message in a bottle* attempt to approach the topic of addiction. On display are photograms, created by distorted light passing through a bottle: blurred spots that capture the light as a trace on photographic paper. These are a starting point for the book, in which they are juxtaposed with a text by Paul Clauß.

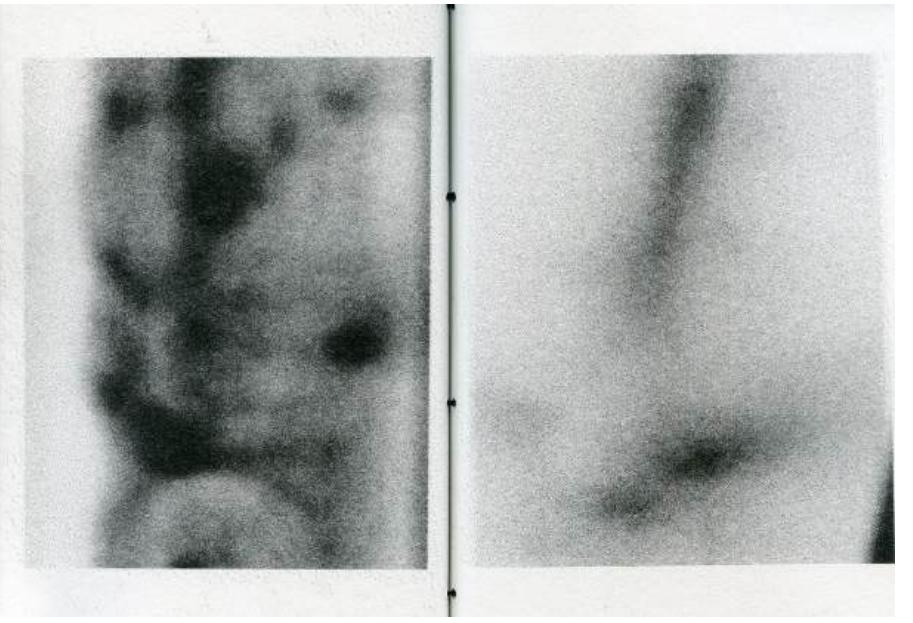
Similar to the thinly dabbed layers of paint in Wuttke's paintings, the photograms, covered with printing artefacts, congeal into possible memories.

50 Seiten, 13×9 cm
Risograph,
Asian binding.
Black-and-white.
Edition: 50

42 photograms and a
text by Paul Clauß.

Leipzig, 2025.

25,—€



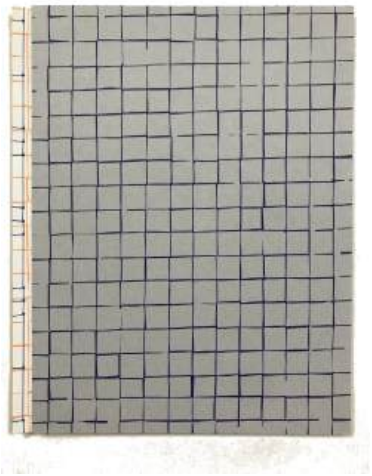
Gustav Körnig: *baby blue // tiles*

Compared to Gustav Körnig's other books (p. 19 and p. 23), *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:
blue tiles // small hands

Similar to *Bei Körnig wird der Kaffe kalt* (p. 23) 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.

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

Leipzig, 2024.

300,—€

Louis Wuttke:

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

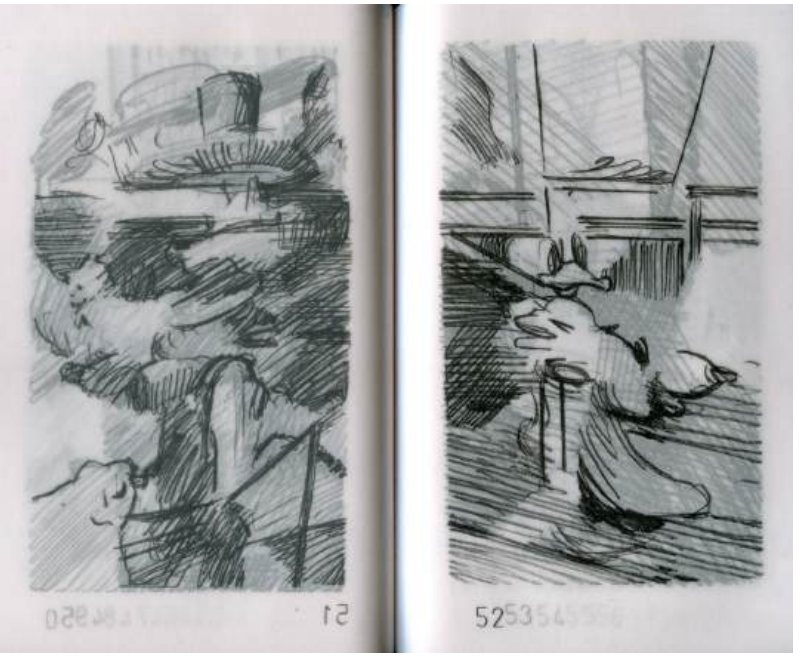
Leipzig, 2024.
100,—€

could've would've should've

The ambition to create images purely from imagination runs through Louis Wuttke's entire œuvre, not necessarily in a non-representional 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."



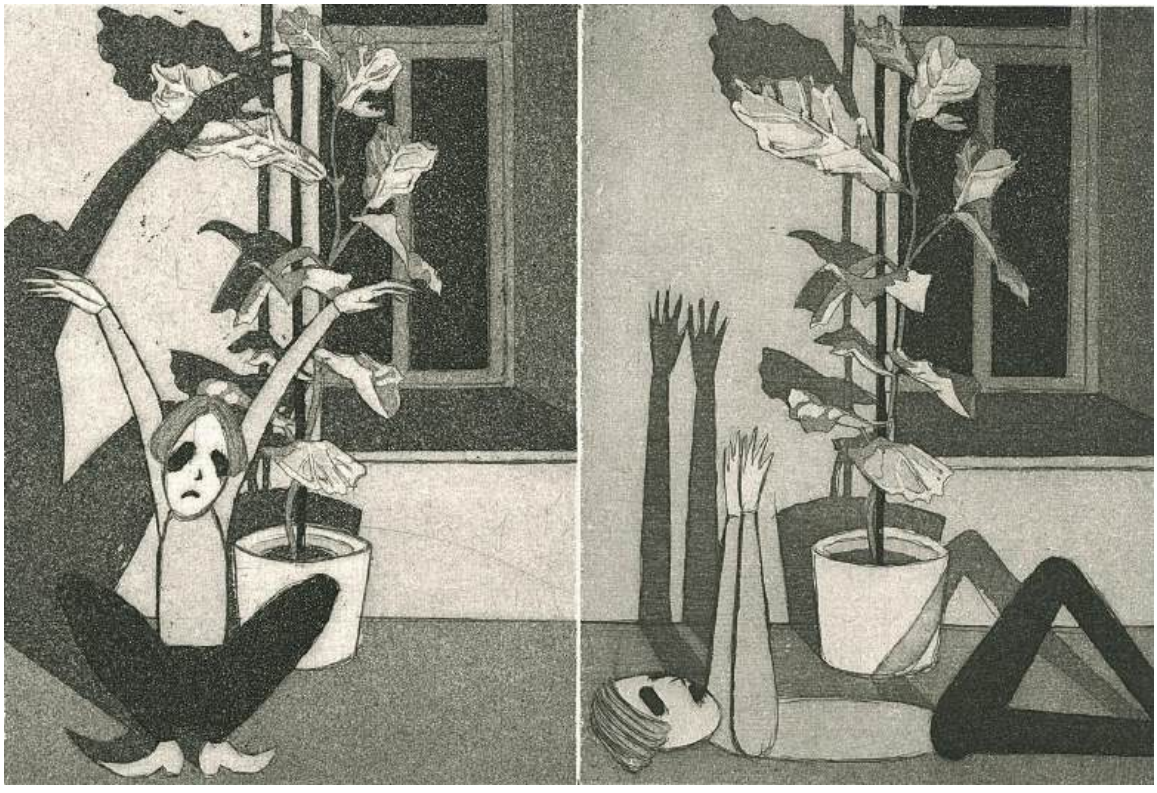
Miriam Jehle: *Schattentanz*

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 Kaffe kalt

24 pages, 23×30 cm
Wood- und linocut; drum leaf binding, fabric hardcover.
Blue and orange.
Edition: 5

Leipzig, 2023.
400,—€

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.

Antonia Heinze:
Haste Töne, kleiner Affe

What would we imagine the target audience for a children's book done in original print to look like? Our stance: pictures of this quality should have no age limit!

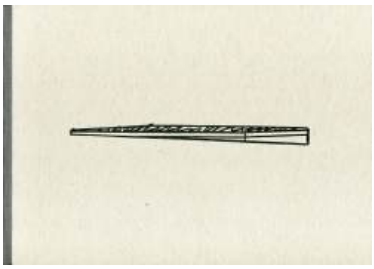
In *Out loud, little monkey*, Antonia Heinze illustrates her brother Tilman's story with inexhaustible ingenuity and daring technical skill. Her reduction linocuts accompany the tale of a little monkey who wants to join the concert of the forest. Its voice and fists aren't up to the task, but maybe Uncle Gorilla, the instrument seller, has some advice?

36 pages, 25×26 cm
Reduction linocut throughout.
Text from stereos.
Sewn binding, hardcover with dust jacket
Three colours.
Edition: 21

Text: Tilman Heinze

Darmstadt, 2022.

350,—€



35 double pages,
21×30 cm
linocut and manual typesetting, adhesive binding, hardcover.
Black-and-white.
Edition: 3
Leipzig, 2022.

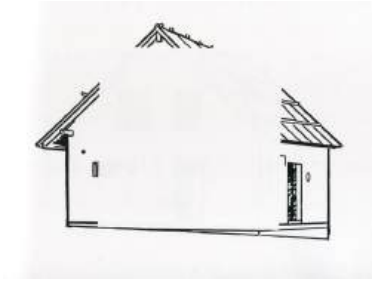
450,—€

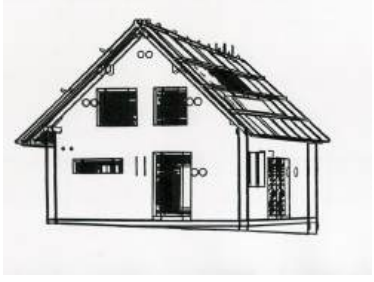
Felix Lorenz: *Fundament*

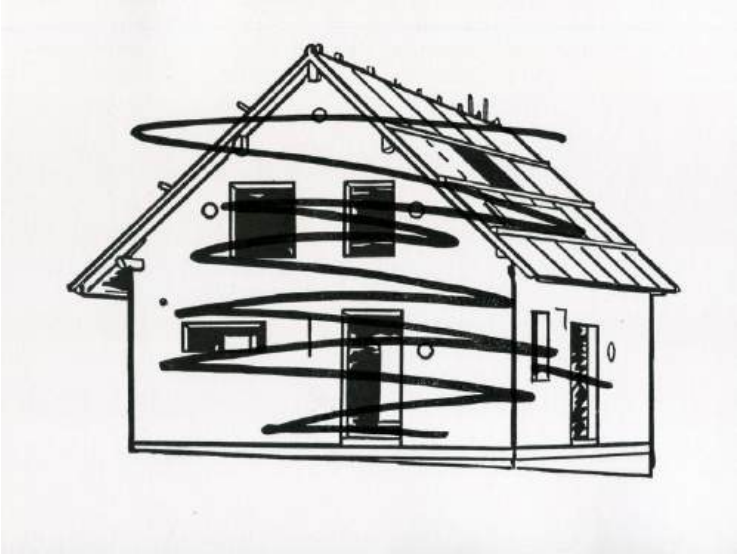
All the prints in *Foundation* are based on the same plate. Approximately every other page shows it unchanged, at most with the usual minimal variance of pressure or colour application; while the remaining pages showcase intentional interventions: covering up parts of the image; small additions cut in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

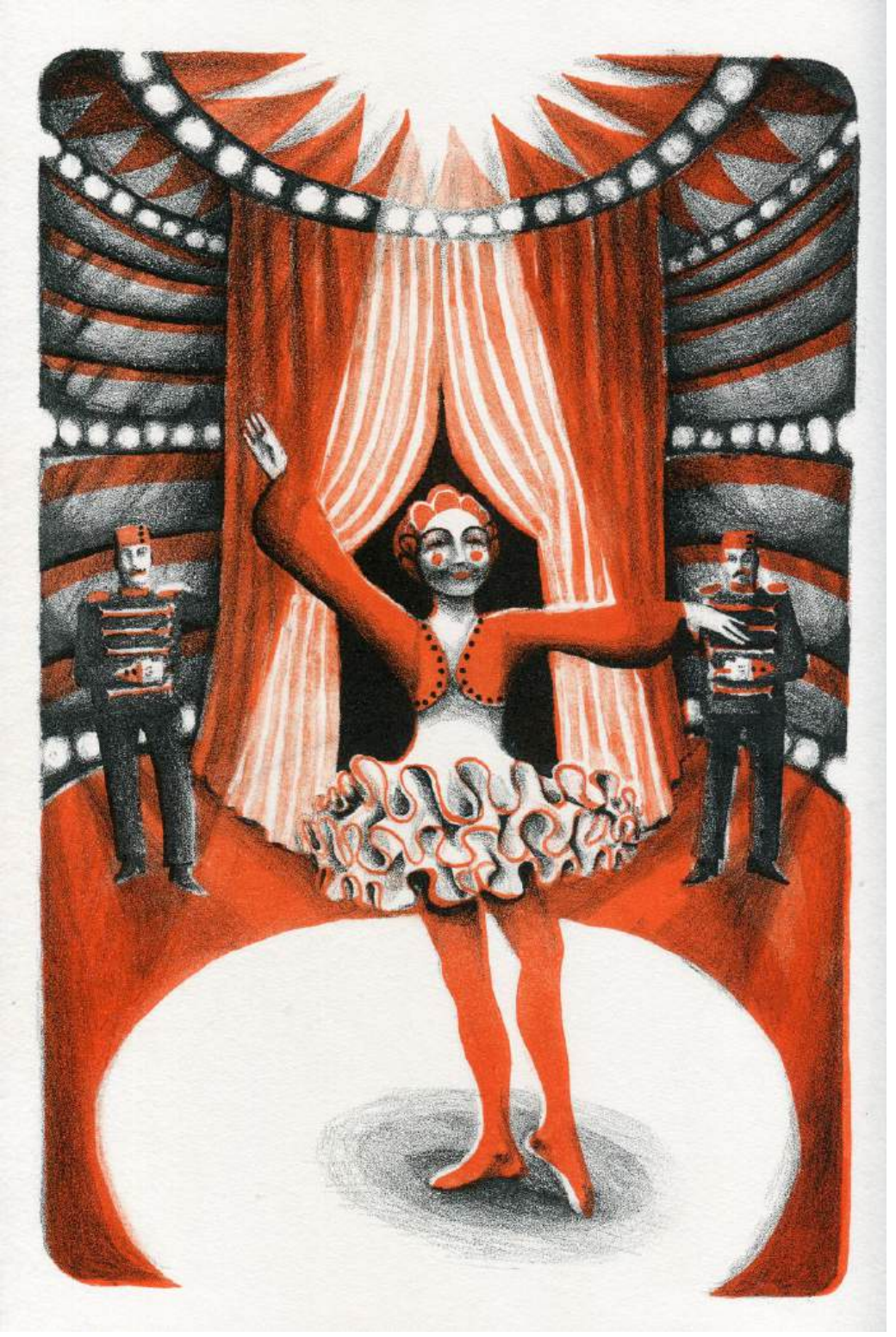
Just as typical for Lorenz is a balance between apparent objectivity, a certain laconic coolness on the one hand, and on the other an empathetic approach to the world depicted, in which every little detail of the drawing, every line in the sketch, whether intentionally or accidentally, is precisely preserved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

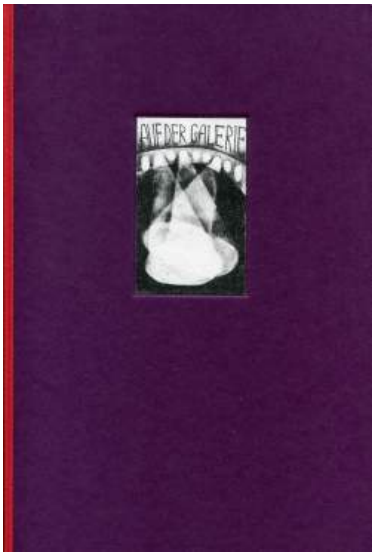






Maja Bühler:





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,—€

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, softcover.

Edition: 10 unique colour variants

Leipzig, 2022.

300,—€

Maximilian Koch: *Träumerei nach Rilke*

In his booklet *Reverie after Rilke*, printed from linocuts throughout, Maximilian Koch loosely draws on motifs from Rilke's famous story. The visually powerful language is echoed in the painterly prints, which skilfully vary between harsh relief contrasts and fine hatching. Finding images to match the poet's elegiac style is one thing, but furthermore, Koch has a special feel for the subtle irony hidden between Rilke's lines.

24 pages, 21×21 cm
Linocut; swen binding with dust jacket.
Black-and-white.
Edition: 10

after Rainer Maria Rilke: *The Love and Death of Cornet Christopher Rilke*

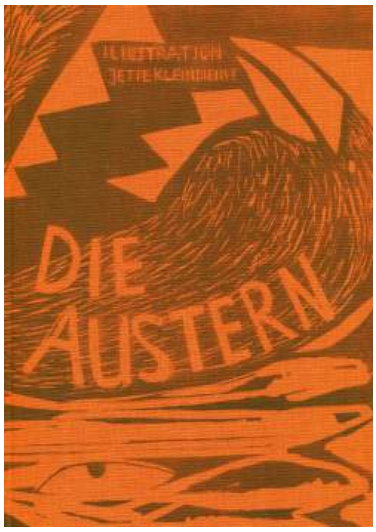
Halle/Saale, 2021.

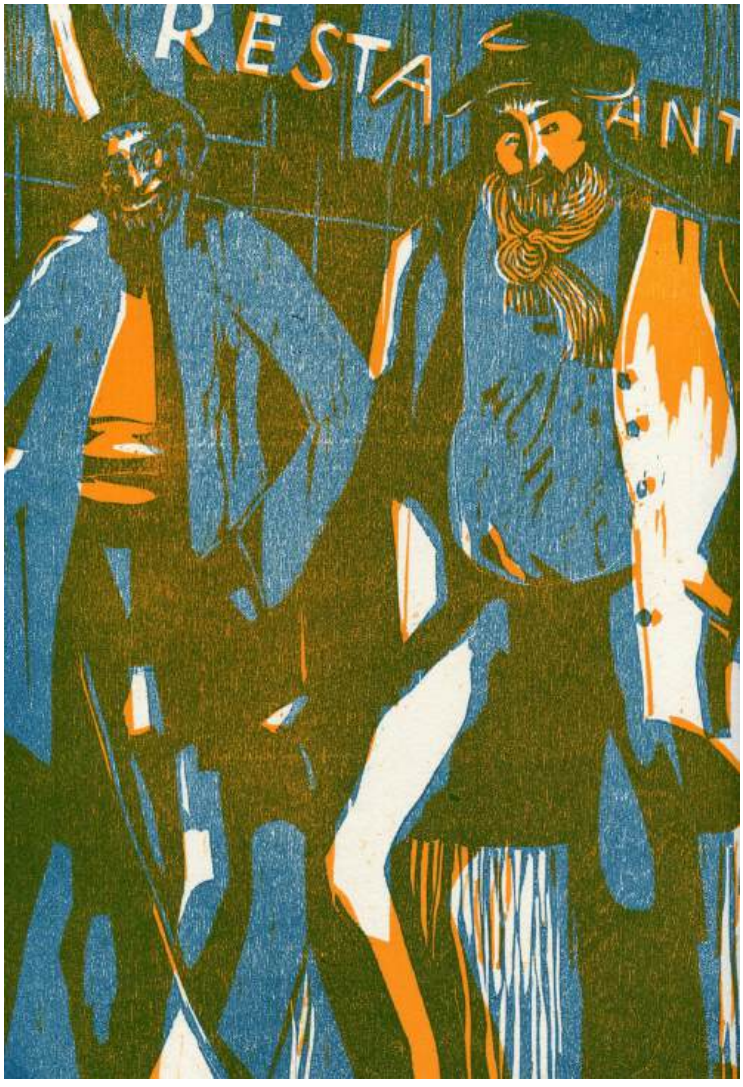
Price 390,—€

Jette Kleindienst: *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.

Jette Kleindienst explored the story at the same time as Kristina Hajduchova (p. 31). This version is larger in format, two-coloured, and focuses more on detail, space, and in-between moments.





26 pages, 29×20 cm

Colour woodcut and manual typesetting, drum leaf binding, fabric hardcover.

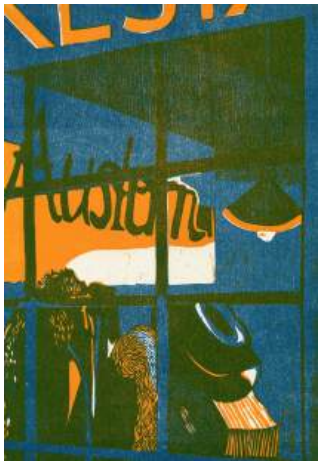
Blue and orange.

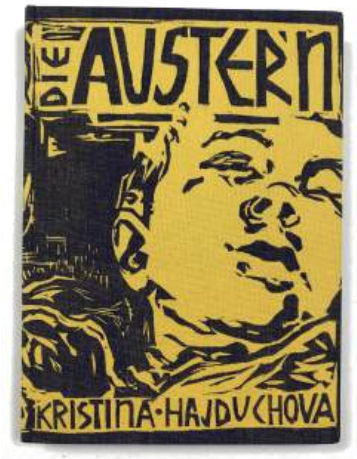
Edition: 12

Illustration, bookbinding
Jette Kleindienst,
typesetting
Kristina Hajduchova,
after the story by
Anton Chekhov.

Leipzig, 2021.

400,—€





Kristina Hajduchova: *Die Austern*

Kristina Hajduchova has also taken up the *Oysters*. Her woodcuts strike a balance between satire and naturalism: without losing their sense of exaggeration, they do justice to the shockingly precise reality they depict, with a visual focus on interaction and drama.

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*

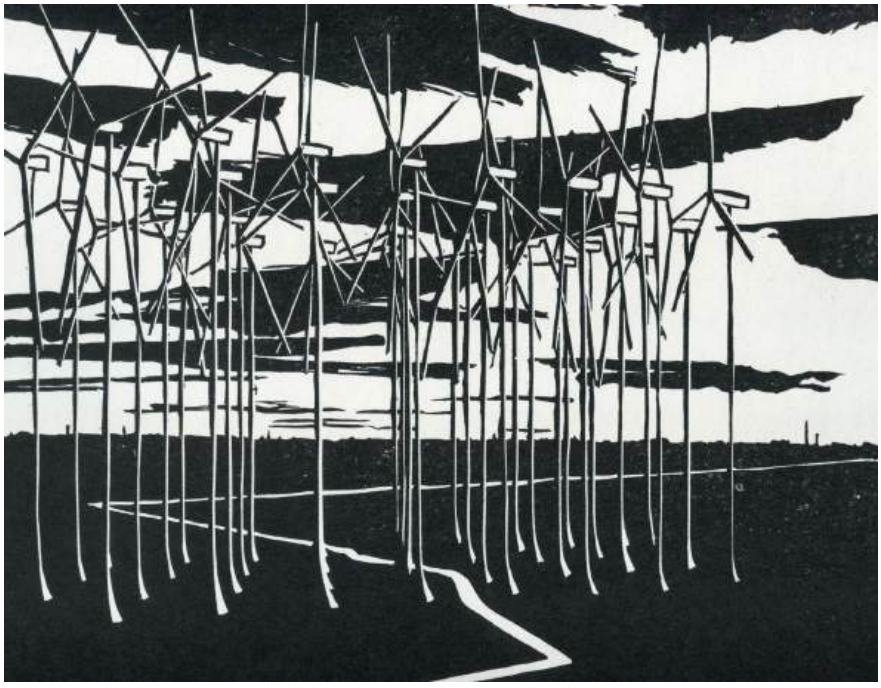
How much poetry can be found in the visual relationships of our everyday surroundings?

Excursion 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.

400,—€



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 Kleindienst, Agnes Lammert, Jonas Liesaus, Sofia Nogueira Negwer and Louis Wuttke.

Leipzig, 2019.

350,—€

Leon Friederichs: *Himmel & Erde*

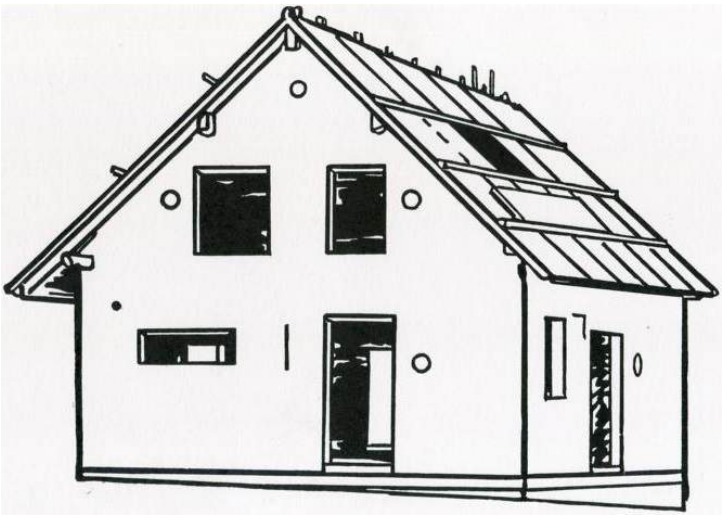
The book *Heaven & Earth* is something of a zero number in the *Echo* series. Here there is not yet a group of equals within which the designs for prints are passed around, but an artist who makes his woodcuts from a wide variety of drawings. This approach opened up a field of tension between the need 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)
since 2025 postgraduate under Ernert

Felix Lorenz
born 2000 in Kulmbach
2019 – 2025 HGB, under Schröter, Drechsel
2024 Young Artist Award at
Triennial of Graphic Arts Frechen
lives and works in Leipzig



Artists

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

Juana Anzellini
born 1985 in Bogotá (CO)
2009 B.A. visual arts,
Universidad de los Andes, Bogotá
2015 M.A., C. D. Friedrich Institute, Greifswald
2020 1st prize at *100 Saxon Prints*,
Neue Sächsische Galerie, Chemnitz
2021 – 2023 HGB, postgraduate
2023 Cranach scholarship, Wittenberg
2024 Wilhelm Höpfner Prize,
Winckelmann Society, Stendal
lives and works in Berlin

Maja Bühler
born 1999 in Leipzig
at HGB since 2018
2022 1st prize at Verstärker Art Film Festival
2024 exchange semester at
Marmara Üniversitesi (TU)
class for illustration, under Müller

Jared Cooper Cobain
born 1991 in Bristol (UK)
2010 – 2013 studies of cell biology, Durham (UK)
2014 – 2015 studies of biological sciences, Brighton (UK)
at HGB since 2020, under Drechsel, de Vivanco

Franziska Dathe
born 1992 in Leisnig
2013 project management international
at HGB since 2019, under Schröter, Drechsel
2023 committee member at Zentrale für Kunst

Niklas Dietzel
born 1995 in Duderstadt
2016 – 2019 studies of visual arts and art history in Greifswald
2020 – 2024 HGB, under Schröter, Drechsel
2022 exchange semester at Vilnius Academy of Fine Arts (LT)
2024 YAS-Award City of Magdeburg
lives and works in Leipzig

Helene Eisl
2016 – 2023 Universität für Angewandte Kunst, Wien (AT)
since 2019 art education and outreach manager for school classes at the print workshop at Traklhaus, Salzburg
lives and works in Wien and Salzburg

Klara Marlene Fischer
born 2002 in Leipzig
at HGB since 2020, under Drechsel, Blank

Fedele Friede
born 1997 in Holzminden
2016 – 2024 HGB, under Meller, Speier
2019 exchange semester at Akademie der bildenden Künste Wien (AT)
since 2020 cultural studies at Leipzig University
since 2024 assisstant for class Reinbothe, HGB Leipzig
2024 Horst Janssen Prize
lives and works in Leipzig

Leonie Gemsjäger
born 1999 in Ingolstadt
at HGB since 2021, under Grahnert, Holstein, Jyrch, de Vivanco

Sebastian Gögel
born 1978 in Sonneberg
1997 – 2002 HGB, under Gille
2005 postgraduate under Gille
lives and works in Leipzig

Kristina Hajduchova
born 2000 in Trstená (SK)
2004 relocation to Germany
2018 – 2024 HGB, under Schröter, Drechsel
2022 exchange semester at Beaux-Arts de Lyon (FR)
since 2022 studies of psychology at Leipzig University
lives and works in Leipzig

Max Hechinger
born 1995 in Hamburg
2015 – 2021 HGB, under Ruckhäberle
2021 – 2024 undergraduate
under Kossack
lives and works in Leipzig

Antonia Heinze
born 1997 in Suhl
2016 – 2016 studies of communication design,
Hochschule Darmstadt
2021 Journeyman grant for typesetting,
Verein für die Schwarze Kunst e. V.
lives and works in Darmstadt

Arina Heinze
born 1988 in Krasnojarsk (RU)
2009 – 2016 studies of art history
Leipzig University
2016 – 2022 HGB, under Ruckhäberle
2022 – 2024 postgraduate
under Weihrauch
2022 32. Sächsisches
Druckgrafik.Symposion,
Künstlerhaus Hohenossig
2024 Internationales Grafiksymposium
Zebra 8, Galerie am Domhof, Zwickau
lives and works in Leipzig

Ida Lovis Hüsing
born 2001 in Wuppertal
at HGB since 2022, under de Vivanco
2025 exchange semester at
Beaux-Arts de Paris (FR), Atelier Calais

Esther Magdalena Janott
studies at Burg Giebichenstein, Halle

Miriam Jehle
born 1998 in Ulm
2017 – 2019 studies of art history,
Leipzig University
at HGB since 2019, under Riedel,
Speier, Reinbothe

Jette Kleindienst
born 1994 in Crivitz
at HGB since 2018,
under Speier, Reinbothe, Drechsel

Franziska Koch
born 1991 in Nürnberg
2011 – 2017 studies of clinical psychology
and psychotherapy at TU Dresden
since 2020 freelance
clinical psychologist
2017 – 2024 HGB, under Ruckhäberle,
Grahnert, Holstein, Jyrch
2021 – 2022 exchange year at
isda Toulouse (FR)
2025 residency *jardin rouge*, Montresso★
Art Foundation, Marrakesh (MA)
lives and works in Leipzig

Maximilian Koch
born 1997 in Frankenberg/Sachsen
2016 – 2023 Burg Giebichenstein, Halle, under Geppert, McDevitt
since 2025 postgraduate under Weihrauch
lives and works in Halle/Saale

Mathilda Köhler
born 2001 in Solingen
at HGB since 2021, under Drechsel, Reinbothe

Gustav Körnig
born 1996 in Seehausen (Altmark)
raised in the Prignitz region
2016 studies of art, art history and Norwegian in Greifswald
2019 – 2025 HGB, under Ruckhäberle, Grahnert, Holstein, Jyrch
since 2022 scholarship of Studienstiftung des deutschen Volkes
since 2025 postgraduate under de Vivanco

Nathalie Lange
born 2000 in Chemnitz
2020 – 2025 HGB, class for illustration
2024 Journeyman grant for typesetting, Verein für die Schwarze Kunst e. V.
lives and works in Leipzig

Jonas Liesaus
born 1999 in Potsdam
2018 – 2024 HGB, under Meller, Speier
2022 – 2023 exchange semester at École La Cambre in Brüssel (BE)
since 2022 team member at a&o Kunsthalle, Leipzig, now artistic director
lives and works in Leipzig

Leon von der Lippe
born 1999 in Braunschweig
2020 – 2022 studies of fine arts, Bauhaus-Universität Weimar
at HGB since 2022, under Speier, Reinbothe

Robert Schmiedel
born 1972 in Annaberg-Buchholz
1993 – 1998 HGB, under Kuhrt
1998 – 2001 postgraduate under Hachulla
since 2021 head of etching workshop, HGB
lives and works in Leipzig

Mascha Schultz
born in Dresden
at HGB since 2019, under Ruckhäberle, Grahnert, Holstein, Jyrch, de Vivanco
2023 – 2024 exchange semester at Akad. der bildenden Künste Wien (AT)

Camilla Suckfüll
born 2003 in Berlin
raised in Mecklenburg-Vorpommern
at HGB since 2022, under de Vivanco

Marla Vita
at HGB since 2022, class for illustration

Maria Claudia Wagner
born 2000 in Hartberg (AT)
2018 – 2020 studies of painting at Ortweinschule Graz, under Schuster
2018 – 2021 studies of German philology, Graz
at HGB since 2021, under Drechsel, de Vivanco

Paul Weiher
born 1996 in Berlin
2016 – 2022 studies of philosophy and literature at FU Berlin
at HGB since 2022, under de Vivanco

Christina Wildgrube
born 1983 in Wittenberg
2006 – 2011 studies of communication design, HTW Berlin
exchange semesters in Chicago and Amsterdam
2015 – 2018 postgraduate at HGB
2026 residecy at the German Study Centre, Venice (IT)
lives and works near Wittenberg

Gemma Wilson
born 1992 in Rotterdam (NL)
2012 – 2018 HGB, class for illustration
2019 – 2020 research student for printmaking, Geidai University of the Arts, Tokyo (JP)
2022 – 2024 postgraduate under Kossack
2025 Akiya AIR, Yunotso (JP)
lives and works in Berlin

Paul Wilting
born 1994 in Köln
2012 – 2013 studies of art history Leipzig University
2013 – 2020 HGB, under Ruckhäberle
2019 exchange semester at École La Cambre in Brussels (BE)
2020 – 2022 postgraduate under Ruckhäberle

Louis Wuttke
born 1998 in Dresden
2018 – 2024 HGB, under Ruckhäberle, Grahnert, Holstein, Jyrch
2023 exchange semester at Universität für Angewandte Kunst Wien (AT), class Svenungsson
since 2023 assisstant at stein_werk, studio for lithography, Leipzig
2024 *Let's Print in Leipzig · LAB*, Museum für Druckkunst
since 2025 postgraduate under Weihrauch

Authors

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born 1999 in Dresden
lives and works in Dresden

Jeden Tag ein neuer Mai, Risotop, Leipzig, 2023
Message in a bottle, Staffel, Leipzig, 2025

Tilman Heinze
born 1990 in Plauen
lives and works as a teacher in Jena

Somnium Libertatis – Abenteuer Elternzeit im Bus, Proof Verlag, Erfurt, 2022
Abenteuer Elternzeit – Mit dem Rucksack durch Südostasien, Proof Verlag, Erfurt, 2023

Michèle Yves Pauty
born 1982 in Innsbruck (AT)
studies of photography and of German philology in Vienna (AT)
studies of creative writing in Hildesheim and
2022 – 2025 at the German Institute for Literature Leipzig
2021 Hilde Zach Grant for literature, City of Vienna
2025 shortlist Austrian Book Prize (debut)
lives and works in Vienna

Familienkörper, novel. Haymon-Verlag, Innsbruck/Vienna, 2025

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