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**GRASSIMESSE
LEIPZIG 2026**

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Press release

GRASSIMESSE LEIPZIG: Oct. 23–Oct. 25, 2026

140 artists and designers from Europe, South America, and Asia to showcase and sell their latest work

At this year's GRASSIMESSE, taking place from October 23 to October 25, 2026, 140 artists, designers, and craftspeople from seven European countries, as well as from South America and East Asia, will be featured. Across approximately 4,000 square meters of exhibition space, they will offer their latest creations in fields including jewelry, ceramics, furniture, woodwork, glass, metalwork, and textiles. Young product designers will surprise visitors with innovative material combinations, while textile and footwear designers will unveil their newest collections.

New this year: Young talents, selected by an expert jury as part of the "smow" design contest, will present their concepts and striking prototypes at the fair.

The three-day GRASSIMESSE highlights emerging design trends, bringing together renowned designers alongside up-and-coming craftspeople and recent university graduates. GRASSIMESSE fosters direct interaction between the public and the creators. Visitors have the opportunity to purchase high-quality, one-of-a-kind pieces and small-batch productions, all while discovering the impressive diversity of contemporary design. For those with an interest in design and art, this international sales fair stands out as a yearly highlight on the exhibition calendar.

A total of 82 exhibition stands have been set up across large exhibition halls, the Art Deco pillared hall, and directly within the permanent collection galleries. This immediate spatial proximity between contemporary exhibits and the cultural-historical masterpieces of the museum's collections is unique for a sales fair. An additional six stands are located in the foyer, where universities are showcasing current student projects. At the GRASSIMESSE, a total of eight GRASSI PRIZES - with a combined value of 15,000 euros—are awarded for outstanding work in the fields of applied arts and product design.

A common thread runs through many of this year's entries: an engagement with ecological issues, the responsible use of resources, and the future of materials. What is remarkable is the diversity and complexity of the artistic responses. Far from showing signs of repetition or fatigue,

the work displays an undiminished capacity for innovation. Here, sustainability is not treated as a design constraint or a restrictive framework, but rather as a productive starting point for surprising, poetic, and experimental work. In this way, the GRASSIMESSE once again demonstrates just how vibrant and forward-looking contemporary craft and design are today.

Ceramics

In the field of ceramics, various trends can be observed: for instance, the work of Argentine ceramicist Natalia Denegri, whose archaic-looking vessels reflect the memory of ancestors and can thus be viewed as a living archive. As a counterpoint, one can interpret the free-form sculptural ceramics of South Korean artist Yoo Chungwoo; through works that appear as dynamic as they are unstable, he seeks to give voice to everyday emotions—as well as to the tragedies of our time, such as violence, incessant wars, and religious conflicts.

Jewelry

As has been the case for many years, the diversity of artistic approaches within the field of jewelry is particularly striking. Victor Pavlov from Sofia creates fascinating brooches out of polyurethane foam; their organic forms evoke the natural appearance of sponges and sea anemones. In contrast, the strictly ordered necklaces by Silke Trekel, Robert Wißmath, and Peter Frank represent a form of classicism that continues to captivate through subtle, refined details. Gemstones—long a signature element for Georg Dobler—are incorporated into his clearly structured compositions with great restraint. In this way, they exert their impact without ever appearing ostentatious or overwhelming.

Wood

The Dutch artist Ruben van der Scheer treats this material with great sensitivity. Subtle gradations not only highlight the wood's grain to striking effect but also lend an unexpected softness—and an almost organic dynamism—to what is inherently a hard material. His works appeal equally to the eye and the sense of touch. For Benjamin Dittrich, based in Leipzig, the material itself almost recedes into the background. He takes discarded Swedish candlesticks and reassembles them into new, hybrid structures. Their rhythmic arrangement and colorful reconfiguration are vaguely reminiscent of three-dimensional diagrams. These serve as the starting point for his artistic inquiry—a theme also reflected in his paintings. The application of lacquer creates further visual surprises while simultaneously obscuring the objects' original function. The boundaries between sculpture, painting, and object begin to blur.

Glass

In the realm of glass art, too, two contributions from Denmark make a notable impact. Jonas Niedermann explores the phenomenon of magnetism, applying its underlying principle to the glass vessels in his **Bloom** series. On their surfaces, scattered leaves appear to be drawn in by invisible forces—distributed irregularly, and in some places, concentrated into clusters. Matter and color coalesce to form a unique, landscape-like surface. At first glance, the works of Laura Lærke Nielsen appear more traditional. Drawing on the formal language of Venetian table decorations, she works exclusively with discarded glass fragments, which she melts—either onto or into the pieces—to serve as decorative elements. These fragments retain traces of their origins, telling stories of breakage, imperfection, and transformation. This concept extends into her sculptural forms, which push the physical capabilities of the material to their very limits.

Fashion

In addition to Slovenian designer Hristov Dragan—whose label, LUDUS, is characterized by a restrained palette of natural colors and minimalist cuts—the Prague-based brand SOOLISTA also merits attention. The latter focuses on the architectural impact of clothing, exploring the relationship between the body and space. As an architect, the label's founder, Zuzana Basterrech, emphasizes structural clarity while remaining attentive to the tactile qualities of high-quality materials such as wool and cashmere.

Design Newcomers

A new feature at the 2026 GRASSIMESSE is the "Design Newcomer" category. The international company smow—which has served as the sponsor of the Grassi Design Award for several years—is providing further significant momentum through this initiative. By engaging with the GRASSIMESSE, smow aims to support young talent in furniture design, facilitating their entry into the premium furniture market. The company is covering the booth fees for six emerging designers. Early in one's career, it is often challenging to present an extensive portfolio of realized projects; therefore, participants in the smow Design Contest may also impress the jury with prototypes, sketches, and concepts. In this way, the competition offers young designers the opportunity to showcase their ideas to a broad audience and potential manufacturers.

NeuesWagen

The "NeuesWagen" (New-Wagon) is one of the special features that offers the public fresh—and often surprising—insights into the diverse fields of design. Parked in the entrance area of the Grassi Museum is a large truck that functions as both an exhibition space and a laboratory. The focus here is on "smart materials"—substances with extraordinary properties that can adapt to changes in their environment (such as shifts in light, temperature, or mechanical stress) without any human intervention. When used effectively, these materials can contribute to greater sustainability, increased resilience, and more efficient solutions. The NeuesWagen allows visitors to experience and grasp this new generation of materials firsthand.

University Projects + Galerie Haptik

Each year, semester projects from various universities and colleges impress with their innovative and creative approaches, bringing together both traditional and contemporary techniques and materials.

- West Saxon University of Applied Sciences Zwickau / Applied Arts Schneeberg, Textile Design Department
- Staatliche Zeichenakademie Hanau (State Drawing Academy Hanau)
- Burg Giebichenstein University of Art and Design Halle – specializing in Product Design, Ceramics and Glass Design, and Jewelry/Sculpture
- Galerie Haptik from Flensburg presents high-quality functional ceramics from Japan and China.

Exhibitors

A complete list of exhibitors, along with details on individual projects, can be found here:
[Exhibitors | Grassimesse](#)

Grassi Prizes

An international jury awards eight prizes—totaling 15,000 euros—for particularly outstanding achievements. Further details can be found here:
<https://www.grassimesse.de/aktuell/grassipreise/>

About the Grassimesse

As a platform for exceptional craftsmanship and innovative product design, the GRASSIMESSE boasts a long tradition dating back to 1920. For over a century, it has showcased pioneering approaches and current trends in the realm of high-quality design.

Ort:

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Leipzig, October 15, 2026

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