



# JETZT WEISS ICH WO DAS TAXI IST UND WERDE NICHT MEHR DANACH SUCHEN

## Harry Hachmeister

May 8 – August 23, 2026  
G2 Schaulager, Dittrichring 13, 04109 Leipzig

In the solo exhibition *JETZT WEISS ICH WO DAS TAXI IST UND WERDE NICHT MEHR DANACH SUCHEN*, the artist Harry Hachmeister (\*1979 in Leipzig) presents works from the past three decades of his practice at the G2 Schaulager. Hachmeister brings together painting, ceramics, sculpture and photography, which are interwoven throughout the exhibition into a spatial system of references, offering a profound insight into his dense and multi-layered body of work.

In his artistic practice, Hachmeister repeatedly engages with gender roles, the clichés associated with them, and their transcendence. He also explores processes of identity search and formation within the tension between societal attributions and constructions. These themes are approached from a range of perspectives. In doing so, Hachmeister reinterprets objects laden with traditional and ideological meaning or imbues them with new content, thereby shifting their significance and generating new, autonomous narratives. Hachmeister creates his own visual worlds and cosmologies that resist clear categorisation. Alongside these fictional image worlds, the artist repeatedly turns to representations of his own body, using photography to reflect upon the self from an external perspective. The interplay of these different visual strategies results in a complex diversity of forms of expression and viewpoints.

The exhibition includes very early works by the artist, such as the photograph *Kühe an der Kuhrischen Nehrung*, which Hachmeister took in 1996 at the age of 17 and which is presented as a large-format photographic wallpaper. In this early work, Hachmeister was still operating independently of the art world, formal training or art-historical references.

The tranquil landscape depiction develops a peculiar tension through its painterly composition, in which the pictorial layers are arranged in an almost collage-like manner. Within the exhibition, Hachmeister marks the beginning of his artistic career—perhaps unconsciously and incidentally at the time—in monumental form. This lends the work an installation-like character and illusionistically expands the exhibition space.

In the paintings and drawings distributed throughout the exhibition space, Hachmeister continues these ideas. Narrative series emerge, such as that of *Popelman*. With humour, this figure advocates for the destigmatisation of nose-picking. A manifesto formulates the basic rules of this androgynous superhero. In subsequent drawings reminiscent of comic imagery, the hero's actions are depicted, though they do not correspond to the classic heroic deeds of pop-culture superheroes. Rather, they stand symbolically in contrast to traditional notions of bravery, hope and the fight for good. Hachmeister dissolves the simplifying binary of good and evil and points to the complexity of identity. Free from the condition of being either hero or anti-hero, Popelman acts against societal expectations of what people and their bodies should be and do—and in favour of the right to self-determination.

In a gouache series on paper, Hachmeister works in an expressive painterly manner. Dense clouds of colour evoke associations with landscapes. Two works appear to depict a volcanic eruption—a moment of eruptive release in which pent-up energy becomes visible. The principle of building tension followed by excessive discharge can be read as a parable for inner tensions, conflicts and emotions that sooner or later push outwards. Within this impulsive dynamic, a tremendous force unfolds, carrying both social and personal potential for transformation.

With *Mein Vordiplom (Was am Ende übrig bleibt)*, Hachmeister once again opens a broad view into his earlier work and presents part of his pre-diploma project. Its starting point lies in his work in a nursing home during his studies. For his final project, Hachmeister photographed the clothing of deceased residents. In doing so, he preserves these relics of individual biographies. With a documentary gaze reminiscent of a scan, he archives the fabrics, preserves the names inscribed on the garments, and thereby retains traces of the individuals themselves, who nevertheless remain anonymous to viewers. The photographs are only partially visible in the exhibition, raising questions of visibility, memory and transience.

The diploma project was stored for a long time in the artist's parental home in Leipzig. By transferring it into the exhibition, Hachmeister removes it from its private storage context while simultaneously creating a bridge to the G2 Schaulager, where works from the Sammlung Hildebrand are both stored and presented.

In the rear section of the exhibition space, Hachmeister stages a sports room, with ceramics placed on the floor and suspended from the low ceiling. The objects on the floor imitate medicine balls, while another ceramic object hangs from the ceiling like a punching bag in a net.

In the case of the medicine balls, the ceramic glaze evokes associations with the worn, greasy leather of their real counterparts. Hachmeister translates the resilient materiality of the medicine ball—designed to be moved, thrown and deliberately hurled against walls—into a fragile material that would shatter or break even under slight impact. The objects lose their intended function and require particular care.

Through their association with traditionally male-coded combat sports, as in the case of the punching bag, they initially reference conventional role models. However, these are disrupted, questioned and reconfigured through the introduced vulnerability. In this way, the artist re-examines notions of strength and power beyond gender and identity.

**Harry Hachmeister** (\*1979 in Leipzig) studied from 1999 to 2007 at the Hochschule für Grafik und Buchkunst Leipzig in the class of Timm Rautert. His works are represented in collections including the Museum der bildenden Künste Leipzig, Museum Folkwang in Essen, the Staatliche Kunstsammlungen Dresden, the Collection of Contemporary Art of the Federal Republic of Germany, and the Sammlung Hildebrand in Leipzig.