

Anne Mundo

„Was Schönes“ - „Something beautiful“

28/01 - 28/02/2026

Painting, Drawing, Installation

Soloshow at the Galerie hinter dem Rathaus, Hansestadt Wismar

Anne's works begin in the gallery's shop window—a kind of view from the outside in and back again. From the street, the window displays a juxtaposition of various materials and fragments from different, earlier works, along with new pieces. In short, it's a toppling visual representation of the world—plus a provocative and ironic title that poses a question within the exhibition.

"Something beautiful", in neon lettering—an entrance sign like in a bar or one of the numerous nail salons in the cities. Does it refer to the conviviality and conversation in the bar, or do we picture drunken heads sprawled on the counter? Does the plastic nail adorn the delicate hand, perhaps even making it more delicate? Is it a fashion trend or a social obligation of a certain class one aspires to belong to? In any case, the natural nail layer is displaced by adhesive residue.

So, is beauty something destructive, something artificially unnatural, or does it remain an unfulfilled desire? Hopefully, we can find our own equilibrium between today's poles of perception. The unwanted, the depiction of the imperfect, the inexperienced, and above all, the unfinished and the seemingly casual, are recurring themes in Mundo's work.

The zero-waste society meets Fluxus.

Here we see remnants of paint mixtures in salad containers, black straws symbolizing the Earth's drainage system, extinct species—in poetically altered words—adorn the warmly glowing sphere on the surface, and a withered balcony plant is illuminated from within. The main image in the center of the window is part of a work consisting of a blue-painted canvas stretched over a wooden pallet, within which a yellow-painted canvas is fitted and stretched around a wheel. Along the edge is an excerpt from a poem by the late writer Etel Adnan.

The part of this sculpture, created for an exhibition in Gera, is now titled: WHAT BEAUTIFUL from "LOST & FOUND, (Sculpture No. 2) – In memory of people's empathy for one another – and of Etel Adnan."

Here, Anne Mundo places familiar objects, objects of diverse materials and artistic treatments, into unfamiliar, artistic contexts. Broken and discarded objects clearly bear the marks of use, an everyday existence stripped of its original purpose. Beauty reveals itself in the form of poetry, the missing piece as a thoughtful mystery, the radiance of the unknown, struggling marginal figures. Beauty – an honestly named transience and a real reverie in a capitalist society rife with fake information and the madness of survival. Today's having and being oscillates between addictive capitalism and excess, the unwillingness to relinquish one's own, sometimes luxurious, comfort zone, and the personal retreat into an empty existence.

On the ground floor, we see two collages dedicated to the theme: "Black Rocks": In Asian ink painting, particularly Chinese landscape painting, mountains are often depicted as majestic, sublime elements embodying spirituality and harmony. The portrayal of mountains, for example, emphasizes not only their external form but also their inner essence and connection to nature. The English translation of the title, however, focuses on the capitalist counterpoint: BlackRock—associated concepts such as anonymous players, risk, morality—the value of human beings, are all equal before the law? BlackRock manages 6 trillion dollars worldwide—it embodies asset management capitalism, which weakens democratic control. This form of capitalism has a significant influence on society and politics, as companies like BlackRock invest in areas such as health, climate, and pensions.

In 2024, Anne participated in a residency on the island of Ventotene, in Italy.

The Mediterranean island is known for the Ventotene Manifesto. This programmatic document, written in 1941 by three Italian anti-fascists from different political camps—Altiero Spinelli, Ernesto Rossi, and Eugenio Colorni—outlined the ideal of European federalism. On the island, Anne created ink drawings, including some made with fig juice, as well as depictions of the island's rock formations. However, the experience primarily resulted in abstract drawings and paintings, which we can see here, part of the series:

"The Uprooted, Io Sradicato, the Uprooted – In Memory of Ursula Hirschmann," 2025.

Ursula Hirschmann (September 2, 1913 – January 8, 1991) was a German pioneer of the idea of European unity. After fleeing the Nazis, she contributed to the Ventotene Manifesto – a programmatic document for a free and united Europe. Later, she was one of the initiators of the European federalist movement. Hirschmann also campaigned for women's rights and founded the association "Femmes pour l'Europe" (Women for Europe) in Brussels in 1975.

In the translations of idea or memory and the processing of history and sensation, in Anne's works, units of color emerge from the mass of color firmly

established in the center of the image. It seems as if the impasto areas of the paintings or the black-gray areas in the drawings float in the airy color space or on the white of the paper, forming, as the saying goes, "a gap in the system." Nevertheless, they appear to possess a specific direction and place. Some have sprawling edges, become object-like, stand singularly, in pairs, or form groups.

The coming together is what is beautiful.