



MAURO PINTO
Blackmoney

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The work of Mauro Pinto (Maputo, 1974) draws us into the social spaces, living conditions and experiences of a society that is constantly in question. As an artist working through the medium of photography, Pinto's political position is based on a perspective that is the result of the anthropological treatment of one of the many ways in which humankind can be observed. This way of looking at the world, which I consider to be the act of observation, arises from a social and cultural contextualization which in the work of Mauro Pinto is centred around human presence, even when this is not immediately perceptible. Sometimes there are inscriptions on the walls of run-down houses, as in one of his black and white photographs entitled "Voz" (*Voice*), from 2005, or more recently in the series "C'est pas facile", from 2018, recently exhibited in Portugal, which depicts garments and masks from Burkina Faso. These are images of great chromatic beauty, which may be considered by less attentive or informed viewers to be photographs of traditional sculptures that have been placed in the public area of an earthy and warm location in Africa. Nevertheless, a more prolonged and careful observation reveals the human flesh on the bare feet that break through the dense foliage of the traditional garments.

For this reason we should pay attention to the titles of his works, which are not always the most obvious titles for the portraits. They are mostly, in fact, pathways into a catalogue that is under construction, an investigation into people and the environment in which they live, their culture, their working conditions and the ways in which they survive. The title of the series exhibited here, "Blackmoney", photographed in the province of Tete, Mozambique, can therefore be seen as a call for us to value the power and strength of human work. It is this power that we are confronted with when we look at the figures and fragments of bodies marked by



the violence and hardship involved in the mining of minerals and fossil fuels. These images are not, however, hostage to a local geography that has been captured incidentally, or in passing. On the contrary, they are signposts to the coercive activities, policies and interventions carried out by companies in this and other parts of the world, leading to the loss of sustainability, culture and human dignity, which are made use of to carry out this work in the depths of the earth. The land is hard, powerful in its richness, and worked with manual artefacts and tools; it is the power of those bodies alone, pushed to exhaustion, that still provides these items with use. The photographs, with their profound visual and plastic clarity, show us bodies formed by the extreme harshness of their labour, slowly revealing a broken anthropomorphism, seen from a distance. An example is the excellent profile portrait, which perpetuates the cruelty of silence while simultaneously possessing a grandiosity that frees the subject's human dignity from captivity. There is resistance to the twinkling blackness of the coal-coloured earth. The photography contained in the "Blackmoney" series may be understood, in a literal sense, to be black money, which is the value of the production methods and resources used in the mining of minerals. The value of the human machines, of the men who survive in the obscure landscape dotted with the mineral sheen that contaminates the tools, the faces, the bare feet, the steady hands and the journey back up to the surface, in a photograph that is powerful and subtle. The composition of the image takes us to the close-up of the cinema. A man, seated, seemingly blind in his left eye and leaning on a spade, looks at us with a serenity that is both disarming and resilient.

João Silvério



MAURO PINTO, (Maputo, 1974). Lives and works in Maputo

The early contact with the portuguese photographer Alexandre Junior (Alex) in his youth, was his first experience in the photography field. In the late 90's, he did a Photography course by the International Monitor School and, at the same time, an Internship with the photographer José Machado, assuming, from the outset, the photographic activity as a profession.

Solo Exhibitions

- 2020 *Blackmoney*, Galeria 111, Lisboa | Lisbon, Portugal
- 2015 *Dá Licença / Excuse Me*, Palácio Cadaval, Évora, Portugal
- 2011 *Maputo – Lunda – Lubumbashi*, Galeria Influx, Lisbon, Portugal
- 2010 *Uma Questão de Estado, (RUA D'ARTE)*, Maputo, Mozambique
- 2007 *Lubumbashi, – Interiores, Exteriores*, Lubumbashi, Congo
- 2005 *Portos de Convergência*, Centro Cultural Franco-Moçambicano, Maputo, Mozambique
- 2004 *Mulher Mãe*, Centro Cultural Franco-Moçambicano, Maputo, Mozambique
- 2002 *Simplesmente criança*, Fortaleza Maputo, Maputo, Mozambique

Group Exhibitions

- 2020 *Photo Basel*, AKKA Project– Dubai & Venezia
I was here, I saw here, Magnin–a Gallery, La Filature, Mulhouse, France
- 2019 *The Past, the Present and the in Between*, Venice Biennale, Venice, Italy
- 2018 *Paris Photo*, Magnin–A Gallery, Grand Palais, Paris, France
Alter Ego, *Vhils Studio*, Macao Museum of Art, Macao, China
Juburg Art Fair, Galeria Arte de Gema, Johannesburg, South Africa
African Passions, Palácio Cadaval, Évora, Portugal
- 2017 *1:54 Comtemporary African Art Fair*, Galeria arte de Gema, London, UK
- 2016 *1:54 Comtemporary African Art Fair*, Galeria 111, London, UK
Artistas de Angola e Moçambique, Centro de Arte Manuel de Brito, Algés, Portugal
- 2015 *1:54 Comtemporary African Art Fair*, Afronova Gallery, London, UK
As Margens dos Mares, Sesc Pinheiros, São Paulo, Brazil
- 2014 *1:54 Comtemporary African Art Fair*, Afronova Gallery, London, UK
Cata-ventos, Galeria 111, Lisbon, Portugal
- 2013 *Present Tense*, Calouste Gulbenkian Foundation, Lisbon, Portugal
Present Tense, Calouste Gulbenkian Foundation, Paris, França | France
Além Margens(S), Plataforma Revólver, Lisboa | Lisbon, Portugal
Joburg Art Fair, Kulukwana Gallery, Joanesburgo | Johannesburg, Africa do Sul | South Africa
Ocupações temporárias, Calouste Gulbenkian Foundation, Lisbon, Portugal
- 2012 *Cheveux Chéris*, Quai Branly Museum, Paris, France
Paris Photo, Magnin–A Gallery, Paris, France
- 2011 *Idioma comum*, PLMJ Foundation, Lisbon, Portugal
Paris Photo, Magnin–A Gallery, Paris, France
- 2010 *Ocupações Temporárias 20.10*, Maputo, Mozambique



- World Festival of Black Arts*, Dakar, Senegal
2nd Edition of El Ojo Salvaje, Paraguay
Joburg Art Fair, Afronova Gallery, Johannesburg, South Africa
Paris Photo, Coleção Freddy Deneas, Paris, France
- 2009 *Maputo, a tale of One Cite*, Oslo Museum, Norway
Joburg Art Fair, Afronova Gallery, Johannesburg, South Africa
2nd Bienal de Salónica, Greece
Photography by Ricardo Rangel and Mauro Pinto, Afronova Gallery, Johannesburg, South Africa
- 2008 *Bienal Picha – Les Rencontres de L`Image de Lubumbashi*, Congo Republic
- 2006 *Photofesta*, Maputo, Mozambique
Réplica e Rebeldia, Maputo, Mozambique
Réplica e Rebeldia, Praia, Cape Verde
Réplica e Rebeldia, Salvador da Bahia, Brazil
Réplica e Rebeldia, Brasília, Brazil
Réplica e Rebeldia, Rio de Janeiro, Brazil
Vers Matola no Espace1789 Saint – Ouen, Paris, France
- 2005 *Fórum Social Mundial*, Porto Alegre, Brazil
- 2004 35° *Encontros da Fotografiade Arles*, Arles, France
III Jornadas África-Brasil (Representitive Body of *Brasília*), Brasília, Brazil
- 2003 *Encontros de Bamako*, African Biennial of Photography, Mali
Saudade de L`Espoir, Reunion Islands
- 2002 *Photofesta*, Maputo, Mozambique

Projectos | Projects

- 2009 *Project Karl Marx 1834*, Informal Space for Contemporary Art Show, com Gonçalo Mabunda e Tina Lorizzo, Maputo, Mozambique

Awards

- 2012 *Bes Photo*, Lisbon, Portugal
- 2005 Prémio Ricardo Rangel – Fundac, Maputo, Mozambique
- 2004 1° Prémio, Museu Nacional de Arte, Maputo, Mozambique
- 2003 Menção Honrosa, Museu Nacional de Arte, Maputo, Mozambique

Collections

- Coleção Manuel de Brito, Lisbon, Portugal
- Musée Du Quai Branly, Paris, France
- College of arts And Sciences – Art and Art History, USA
- Unisa – University of South Africa, Pretoria, South Africa
- Ministry for Racial Equality, Brazil