

ED CROSS FINE ART

MÁRIO MACILAU: PROFIT CORNER&NBSP;

The above shows a selection of works from the series as shown in the 33.3 x 50 cm format) at Tate Modern Museum's *A World in Common* exhibition, London 2023-4.

All works are available in 33.3 x 50 cm (Edition of 3 + 2AP), 60 x 90 cm (Edition of 6 + 2AP), 80 x 120 cm ((Edition of 6 + 2AP) and 133 x 200 cm (Edition of 1 + 2AP) Please enquire for prices.

Mário Macilau THE PROFIT CORNER

Mário Macilau started his journey in to photography when he was living as a "street kid" in Maputo. He works with "the ghosts of society" – socially isolated groups and subcultures – activating subjects and their stories through his psychologically sensitive yet loaded photographic lens. He believes in the people and places that he documents and represents, and views his artistic practice as a tool for social change. Through this patient, subtle, and empowering approach, Macilau's work gives voice to repressed histories and socio-economic oppression, whilst still conveying the underlying beauty, dignity, and resilience that drive the human spirit and our collective consciousness. *I believe in the power of images and I've been exploring the relationship that exists between the environment, human beings, and time. Photography has connected me to incredible moments and experiences and all the places have taught me something valuable ... I usually work on long-term projects which allow me to understand the stories before I even use the camera. I am then able to capture those moments after I've spent a lot of time with them and we have earned each other's trust.* Macilau's recent series *Profit Corner* (2015-2018) is set in the striking yet highly dangerous Helene Municipal open pit waste dumpsite in Maputo, Mozambique – a significant source of livelihood for local people without any other work opportunities.. The cinematic moments captured are full of individual character amidst ominous natural power, capturing the inner world of this specific environment – its shades of light and darkness, its moments of climax and silence, its truths. This researched-based project reflects on the underlying realities of the artist's everyday context – labour, poverty, neglect, and invisibility – alongside the hope of individual agency and economic development. Earlier this year the dumpsite witnessed a terrible but predictable tragedy and over fifty people were killed in a mudslide, it is not known whether any of the subjects of Macilau's photographs were affected. Macilau's practice encompasses both documentary and poetic impetuses, inviting viewers into powerful, intimate moments. He employs a sensitive lens to dispel an other-ing gaze in favour of a sense of awe yet understanding – a gesture of collective belief and agency. His lingering photographic presence thus distinctly resists being one of an imposed interpreter, mediator, or impresario. Rather, he serves as a confidante and storyteller, whose visual vocabulary is full of candour, clarity, and nuance. Within these two series an honest and trust-worthy eye is ever-present, casting a contemplation at once triumphant yet also critical. *Profit Corner* celebrates the resilience of silenced, hardworking voices, whilst also critiquing society for overlooking their disadvantaged youth. Comparatively, *Faith* is a salute to the power of traditions, whilst also an oblique condemnation of governments letting down their people. In his signature use of black and white, Macilau presents us with fears and struggles alongside dreams and dignity. His work is symbolic of both the darkness and lightness that define our realities, and communicates how we can illuminate our representations and make visible the invisible. – Text by Katherine Finerty

For full details and larger images, please see the end of this document.



Mário Macilau

Tyres on Fire, The Profit Corner series, 2015

archival pigment print on cotton rag paper

33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2375)

[View detail](#)



Mário Macilau

Untitled (1), The Profit Corner series, 2016
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2373)

[View detail](#)



Mário Macilau

Untitled (2), The Profit Corner series, 2016
archival pigment print on cotton rag paper
80 x 120 cm
Edition of 3 plus 2 artist's proofs
(ECFA2371)

[View detail](#)



Mário Macilau

Burning Small Pieces, The Profit Corner series, 2016
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2369)

[View detail](#)



Mário Macilau

Lamp on Hands, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2367)

[View detail](#)



Mário Macilau

A boy Standing at the Dumpsite, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

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[View detail](#)



Mário Macilau

Helene Dumpsite (2), The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2363)

[View detail](#)



Mário Macilau

Frying Electronic Parts, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2361)

[View detail](#)



Mário Macilau

Untitled (3), The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2357)

[View detail](#)



Mário Macilau

Breaking News, The Profit Corner series, 2015
Archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA2354)

[View detail](#)



Mário Macilau

Profit in Maps, The Profit Corner series, 2016
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1236)

[View detail](#)



Mário Macilau

Untitled, The Profit Corner series, 2016
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1233)

[View detail](#)



Mário Macilau

Thrush Tyre, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1242)

[View detail](#)



Mário Macilau

Sleeping by the River, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1244)

[View detail](#)



Mário Macilau

A Boy with Recycled cables, The Profit Corner series, 2015
archival pigment print on cotton rag paper
33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1246)

[View detail](#)



Mário Macilau

Used condoms, The Profit Corner series, 2015

archival pigment print on cotton rag paper

33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1248)

[View detail](#)



Mário Macilau

Hulene Dumpsite (1), The Profit Corner series , 2015

Archival pigment print on cotton rag paper

33.3 x 50 cm, 60 x 90 cm , 80 x 120 cm 133 x 200 cm

[View detail](#)



Mário Macilau

Glasses on My Way, The Profit Corner Sseries, 2015

archival pigment print on cotton rag paper

33.3 x 50cm, 60 x 90 cm, 80 x 120 cm, 133 x 200 cm

(ECFA1235)

[View detail](#)



Mário Macilau

Smoke from Pollution, The Profit Corner Series , 2015

Archival pigment print on Cotton rag paper

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MÁRIO MACILAU

Tyres on Fire, The Profit Corner series, 2015



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MÁRIO MACILAU

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Mário Macilau (b. 1984, Mozambique) lives in Maputo, Mozambique.

Selected exhibitions include:

A World in Common, Tate Modern (2023), Songs of the Present, Musée de la Photographie de Saint Louis, Senegal (2018); Afrique Capitales, La Villette, Paris (2017); Pavilion of the Holy See, 56th Venice Biennale (2015); Making Africa, Vitra Museum, Weil am Rhein (2015); Discovery Show, Fotofestival Łódź, Poland (2015); Pangaea: Art from Africa and Latin America, Saatchi Gallery, London (2014); The African Art Auction, Bonhams, London (2013); Recontres Picha, Bienalle de Lubumbashi (2013), The Biennale Arts Actuels, Saint-Denis, Réunion (2013); Pan-African Exhibition, Recontres de Bamako: Biennale of African Photography, Mali (2011); VI Chobi Mela Photo Festival, Dhaka, Bangladesh (2011);

and Lagos Photo, Nigeria (2011). Macilau won the Roger Pic Award 2023, was shortlisted for the 2019 Mast Award, a finalist of the Unicef Photo of the Year in 2009, and the Greenpeace Photo Award 2016, and is in the permanent collection of the Pompidou Centre.

Macilau was the winner of the James Barnor African Photography prize and the Roger Pic prize, both in 2023. His work received a special mention in the Quai Branly Museum Prize 2022.