

CAMILA VASCONCELOS

TEACHER ARTIST

IBPD Visual Arts Teacher | CAS Coordinator |
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SOCIAL MEDIA

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MEDIA/TECHNIQUE

Digital Photography



*"Tradition & Heritage", digital photography series, by
Camila Vasconcelos*

ARTIST STATEMENT & CREATIVE PROCESS



This body of work is part of my ongoing photographic exploration of people, culture, and everyday heritage in Bahrain. I am drawn to moments where tradition is not staged, but lived, with gestures repeated over time, skills passed through hands, and stories carried through presence. My creative process begins with returning. I photograph the same people and spaces over time, allowing familiarity and trust to grow naturally. These portraits of the basket weaver were created through repeated encounters at cultural events and markets, where conversation, observation, and shared time mattered more than the image itself.

Visually, I work with natural light, strong contrast, and close framing to honor both the person and the textures of their craft. The woven baskets, fabrics, and patterns become part of the story, anchoring the portraits in place and culture.

This work is about listening through the lens and allowing human connection to guide composition, timing, and intention.

“WHAT CHALLENGE(S) DID YOU FACE WHILE CREATING THIS PIECE, AND HOW DID YOU WORK THROUGH THEM?”

One of the main challenges in creating this series was photographing people ethically and respectfully in a cultural context that requires sensitivity, patience, and awareness. Not everyone is open to being photographed, and even when permission is given, trust must be earned continuously.

Language was another challenge. I don't always fully understand what the basket weaver says, but communication extends beyond words. Through repeated interactions, shared smiles, gestures, and presence, a relationship formed. I learned to slow down, to observe more than directly, and to let the interaction lead the image without forcing a moment.

Technically, I also faced challenges balancing strong light with skin tones and textures while keeping the images honest and unembellished. I worked through this by embracing contrast, allowing imperfections, and resisting the urge to over-control the scene.

Most importantly, I reminded myself that the image is secondary to the person. If a moment didn't feel right, I didn't take the photograph. This mindset reshaped my process and reinforced a core belief I carry into my teaching: meaningful work requires respect, flexibility, and the willingness to step back.

