

THE ART OF PHOTOGRAPHY



BY ANA MASCARENHAS

PHOTOGRAPHY PORTFOLIO

ABOUT ME

Ana Mascarenhas' artistic journey stems from a profound relationship with image, word, and the sensory experience of the world. Photography emerges as the central medium of her practice, not as a documentary record, but as a starting point for the construction of visual narratives that explore emotion, memory, and transformation.

Alongside photography, she develops consistent work in writing, being the author of several books of poetry, poetic prose, and photography. This connection between word and image permeates all her visual work, giving it a narrative and introspective dimension. The images do not intend to explain—they suggest, evoke, and remain open.

Rejecting rigid delimitations of genre or style, her practice is deliberately eclectic and free. Ana Mascarenhas works with both abstraction and figuration, detail and space, movement and silence. She is interested in the essence of places, forms, and atmospheres—whether found in remote landscapes, moving bodies, or inhabited spaces.

In many of his projects, the artwork establishes a direct dialogue with the architectural space, integrating itself into environments such as hotels, private homes, or cultural spaces.

The image then transforms into a presence, reflecting the identity of the place and adding a sensitive and narrative layer.

Her work proposes an encounter between reality and imagination, where photography becomes a vestige and intervention, transformation. Each work is an invitation to meditation and personal interpretation, completing itself in the gaze of the observer.



PHOTOGRAPHIC COLLECTIONS

This chapter presents the photographic collections, developed as distinct authorial projects, each with its own visual and conceptual identity. In the following pages, each collection is accompanied by an introductory text that contextualizes the work and explains the creative intentions and narratives underlying the images.

All the works presented are unique editions. Each photograph is conceived as a singular and unrepeatable piece, accompanied by a certificate of authenticity with a white seal, guaranteeing the purchaser ownership of a work unique in the world.

All the work starts from photography, but goes beyond its traditional recording. Each image is manually intervened in a process similar to painting, where the photograph is brushed and transformed into an artistic object, assuming characteristics of canvas and pictorial work.

The works are finished with DIASEC finishing, a high-quality technique recognized in exhibition and museum contexts, which ensures stability, durability and protection, giving the images visual depth, chromatic intensity and a sophisticated finish, especially suitable for galleries, museums, hotels, private residences and interior architecture projects.

Tribes of Africa

Metamorphosis From the Origin



Pura Dewata



Frontier of the Invisible



Angels without Wings



Iceberg Angola



Seven Immortal Pleasures



PHOTOGRAPHIC COLLECTIONS

METAMORPHOSIS OF ORIGIN

METAMORPHOSIS OF ORIGIN is born from the encounter between photography and the impulse to transform what I see into what I feel. Each image is the starting point: a real fragment that, through my gaze, dissolves and is reborn in forms, colors, and gestures closer to my soul than to reality.

The act of "brushing" the photograph is the moment when the visible becomes intimate, where memory is converted into emotion, and where the origin opens itself to new interpretations. With each metamorphosis, a poetic version of the world emerges—one that belongs as much to me as to the observer.

But, despite originating from within, each work remains open. The transformation continues in the gaze of the beholder. What is feeling for me may be discovery, silence, turbulence, or serenity for another. The beauty lies precisely there: in the freedom of each observer to find their own interpretation within the same metamorphosis.

In this collection, the initial image is merely a whisper. The rest is born in the space between what the eyes see and what the interior reveals. Each photograph is a trace—an origin that, touched by gesture, dissolves into rhythm, color, and intuition. Nothing remains fixed: everything shifts, everything transforms. What was concrete opens up to new forms, closer to the unspeakable than to the real world.

What I present here is only a part of the process. The metamorphosis is completed in the observer, where each gaze finds its own narrative, sometimes distant from mine. It is in this deviation—between my vision and that of the observer—that this collection truly exists.

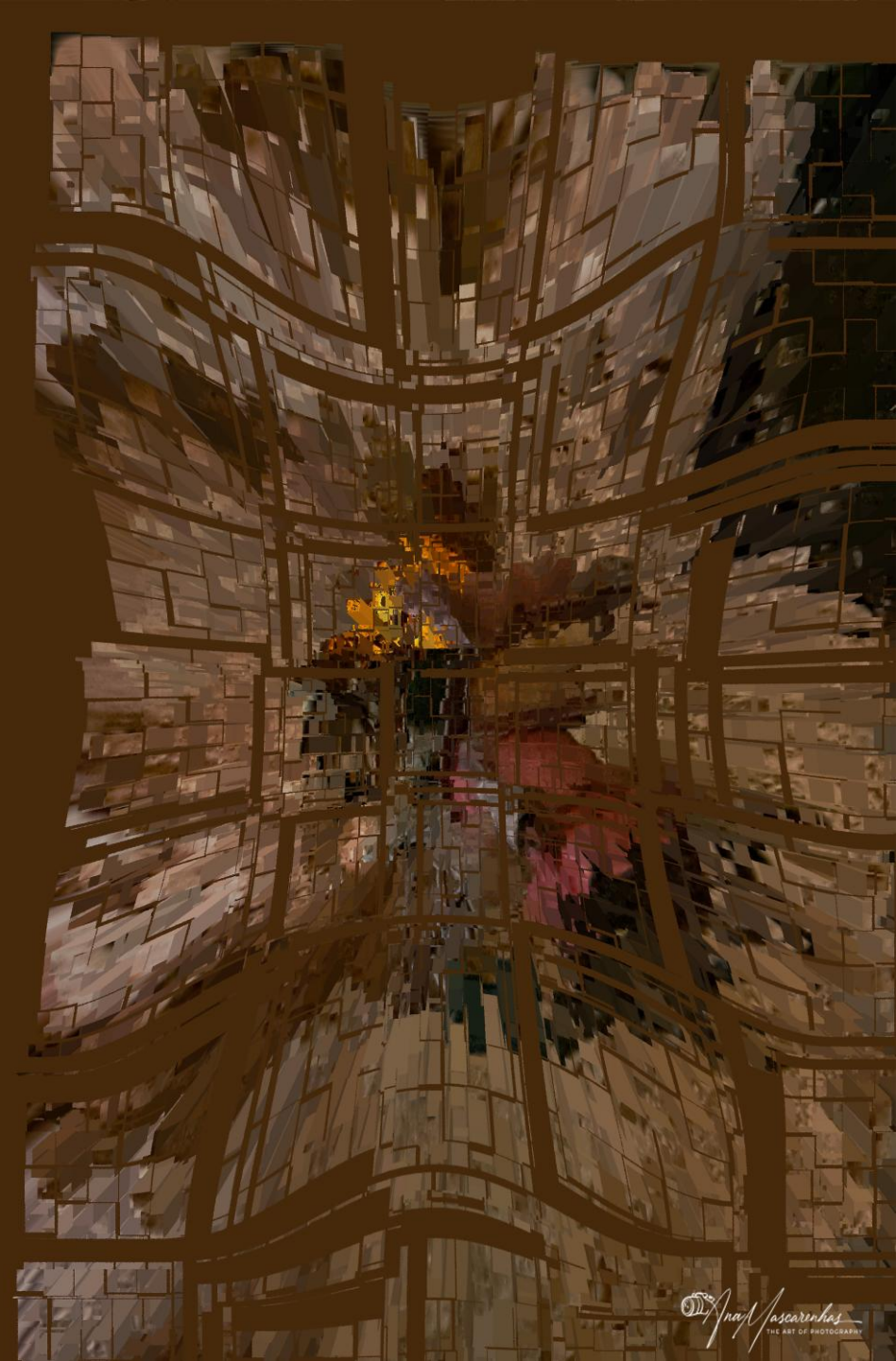


Metamorphosis of Origin I

Metamorphosis of Origin II



Metamorphosis of Origin III



Metamorphosis of Origin IV



Metamorphosis of Origin V

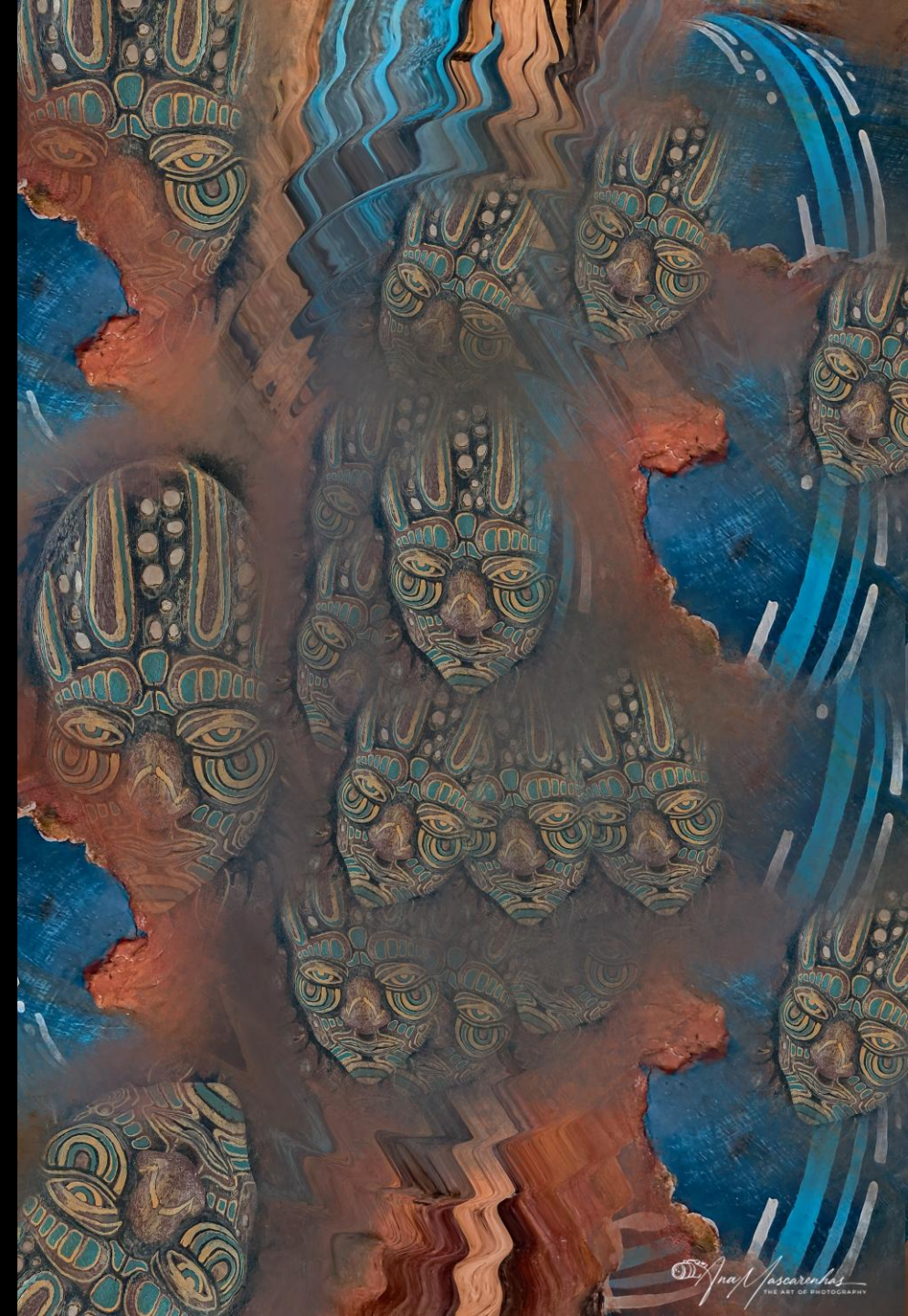


Metamorphosis of Origin VI



Metamorphosis of Origin VII

Metamorphosis of Origin VIII

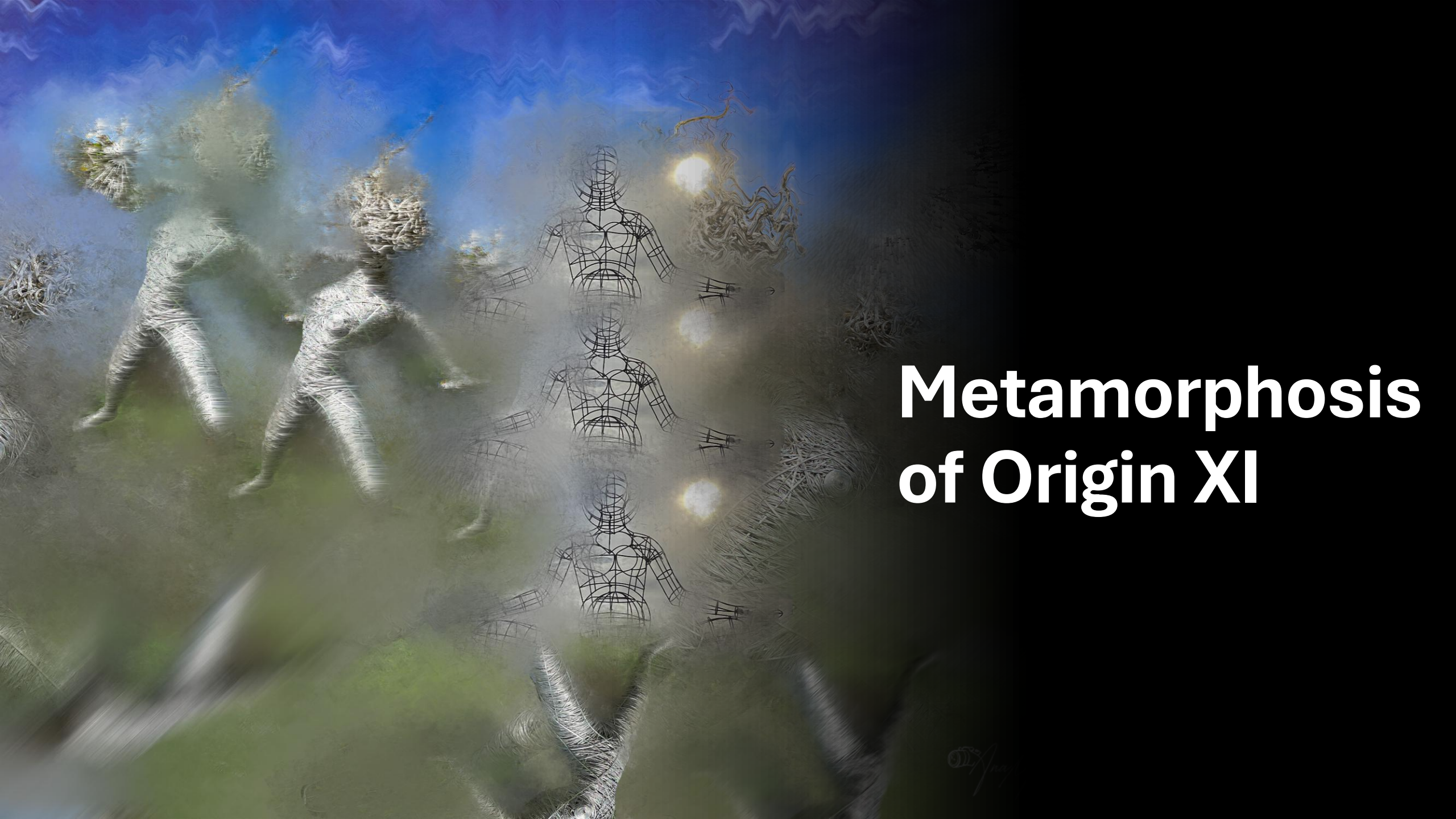




Metamorphosis of Origin IX

Metamorphosis of Origin X





Metamorphosis of Origin XI

Metamorphosis of Origin XII



Metamorphosis of Origin XIII

Metamorphosis of Origin XIV

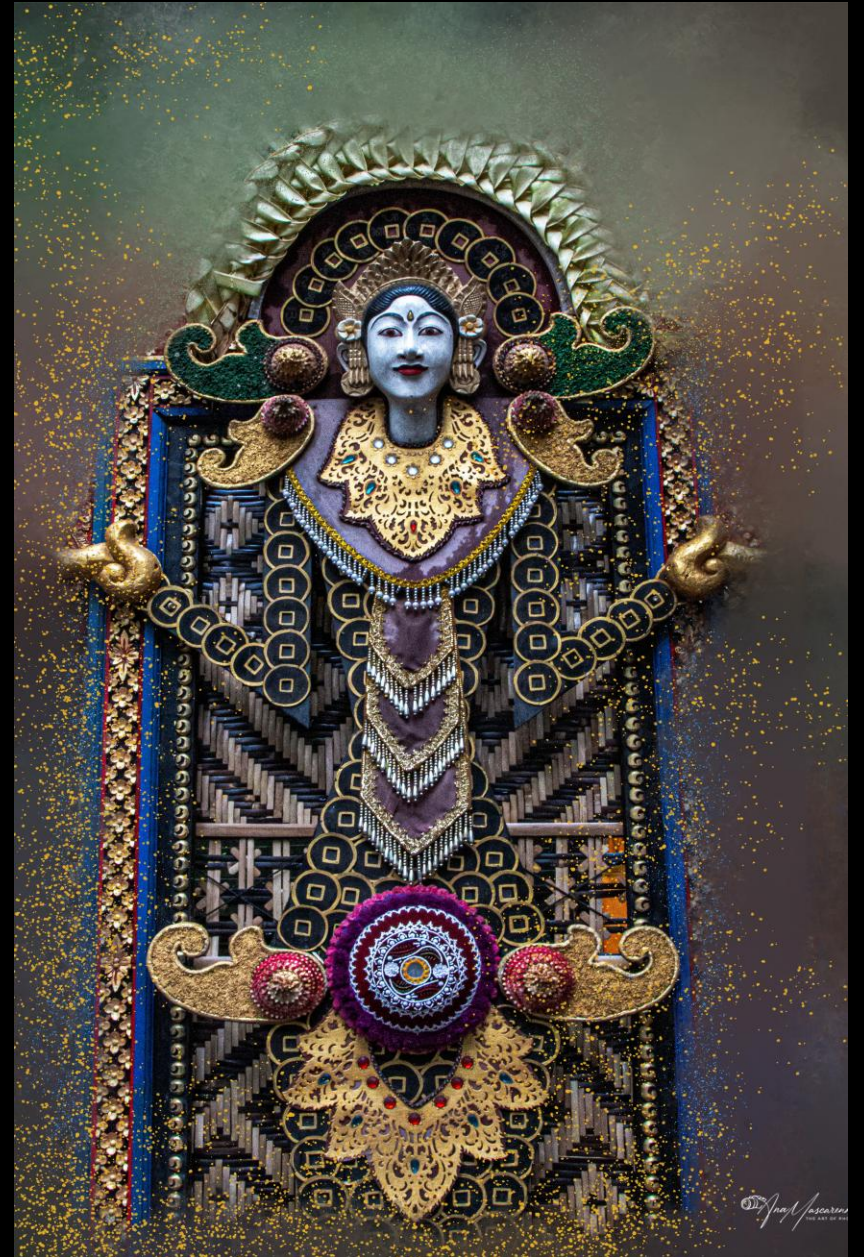
PURA DEWATA

PURA DEWATA is a photographic collection that delves into the symbolic universe of Balinese deities and their sacred temples, revealing the energy that pulsates between the celestial and the earthly. Each image originates from a photograph that, through digital brushstrokes and pictorial textures, transforms into an artistic interpretation—halfway between the real and the imaginary.

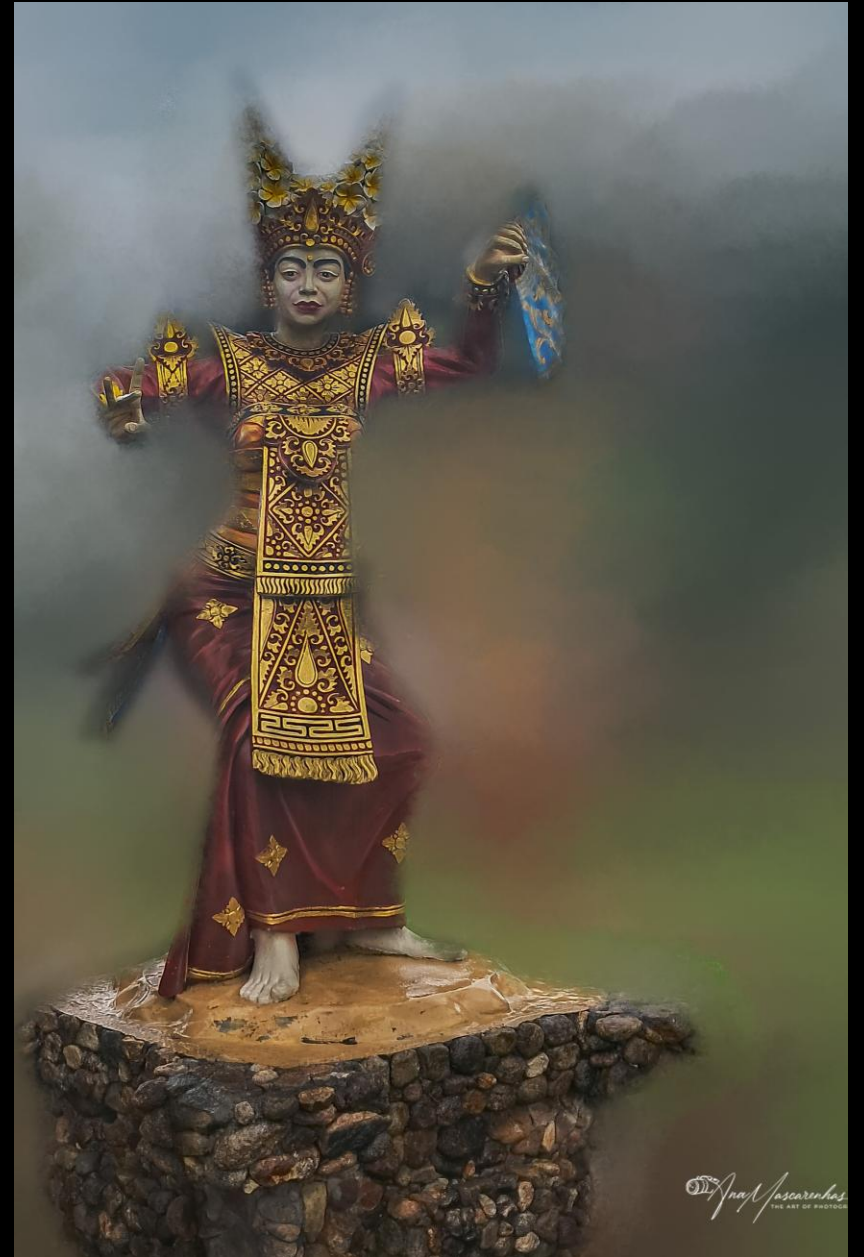
In this series, both the Dewata (gods and goddesses) and the Pura (temples) are recreated with the sensitivity of painting: light, color, and movement merge to evoke the spirituality that has enveloped Bali for centuries. The result does not seek to reproduce traditional representations, but rather to propose a contemporary perspective, where architecture, figuration, and atmosphere intertwine in an expressive dialogue.

PURA DEWATA is, above all, a celebration of the multiplicity of the sacred. An invitation to contemplate the beauty, strength, and mystery that inhabit both the divine forms and the spaces that house them—now reinterpreted as works that breathe between photography and painting. Each image invites the observer to find their own narrative within this symbolic and sensory universe.

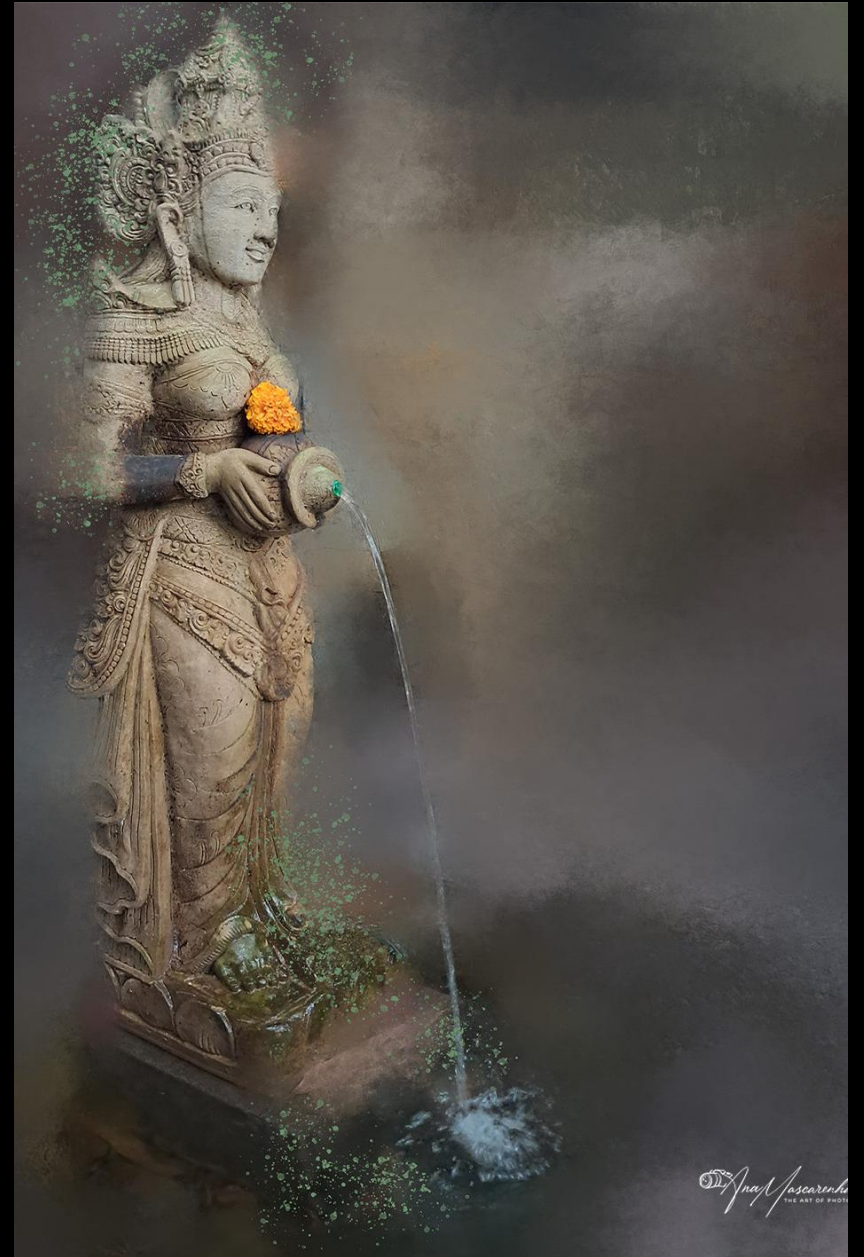
Dewata I



Dewata II



Dewata III



Dewata IV



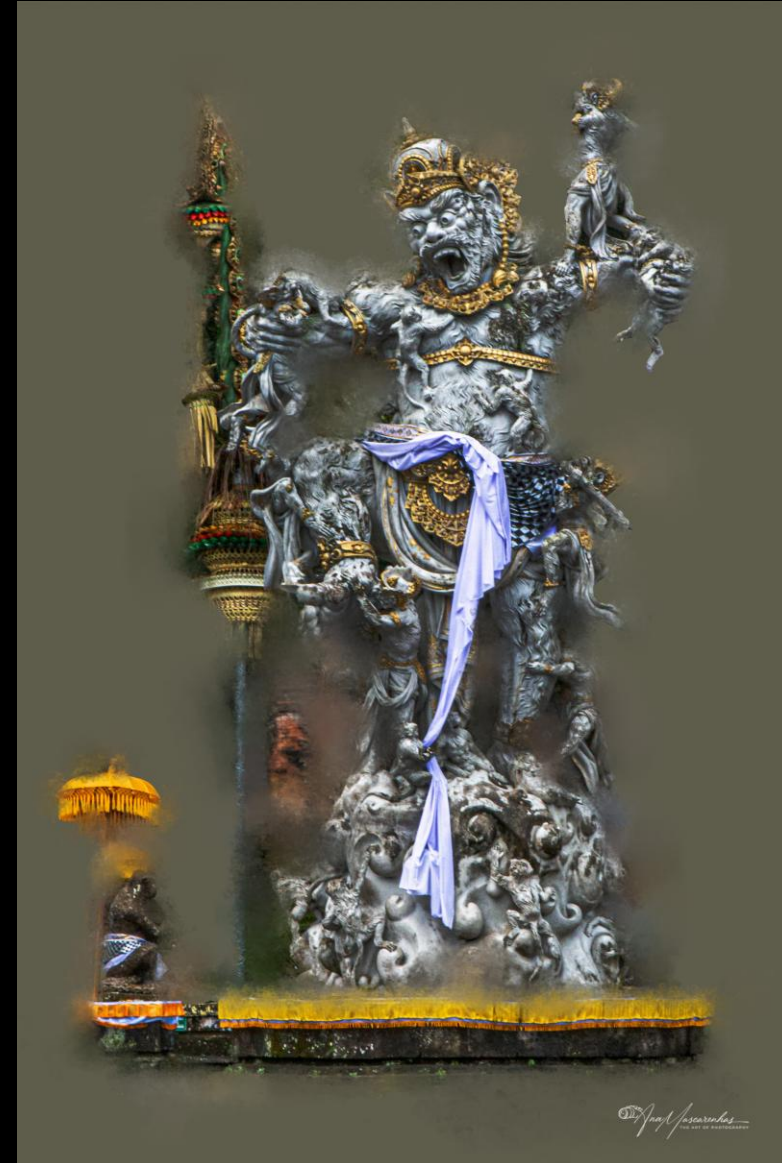


Dewata VI



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Dewata VII



Dewata VIII





Pura I



Pura II



Pura III



Pura IV



Pura V



Pura VI



FRONTIER OF THE INVISIBLE

FRONTIER OF THE INVISIBLE is a collection that portrays the threshold where the visible dissolves and gives way to suggestion, doubt, visual silence; it is a photographic collection that crosses this boundary.

From real images captured by my gaze, each work is carefully crafted until it loses its recognizable form—but without losing its essence. What was once landscape, body, object, or light transforms into pure abstraction. However, the truth behind the image remains there, disguised, awaiting the attentive gaze, time, surrender.

This collection proposes a contemplative experience. The observer is invited to look—and look again. To doubt what they see. Realizing that there is more than meets the eye. Each frame is a layer of perception, where the visible and the invisible meet, where the real dissolves into the ethereal.

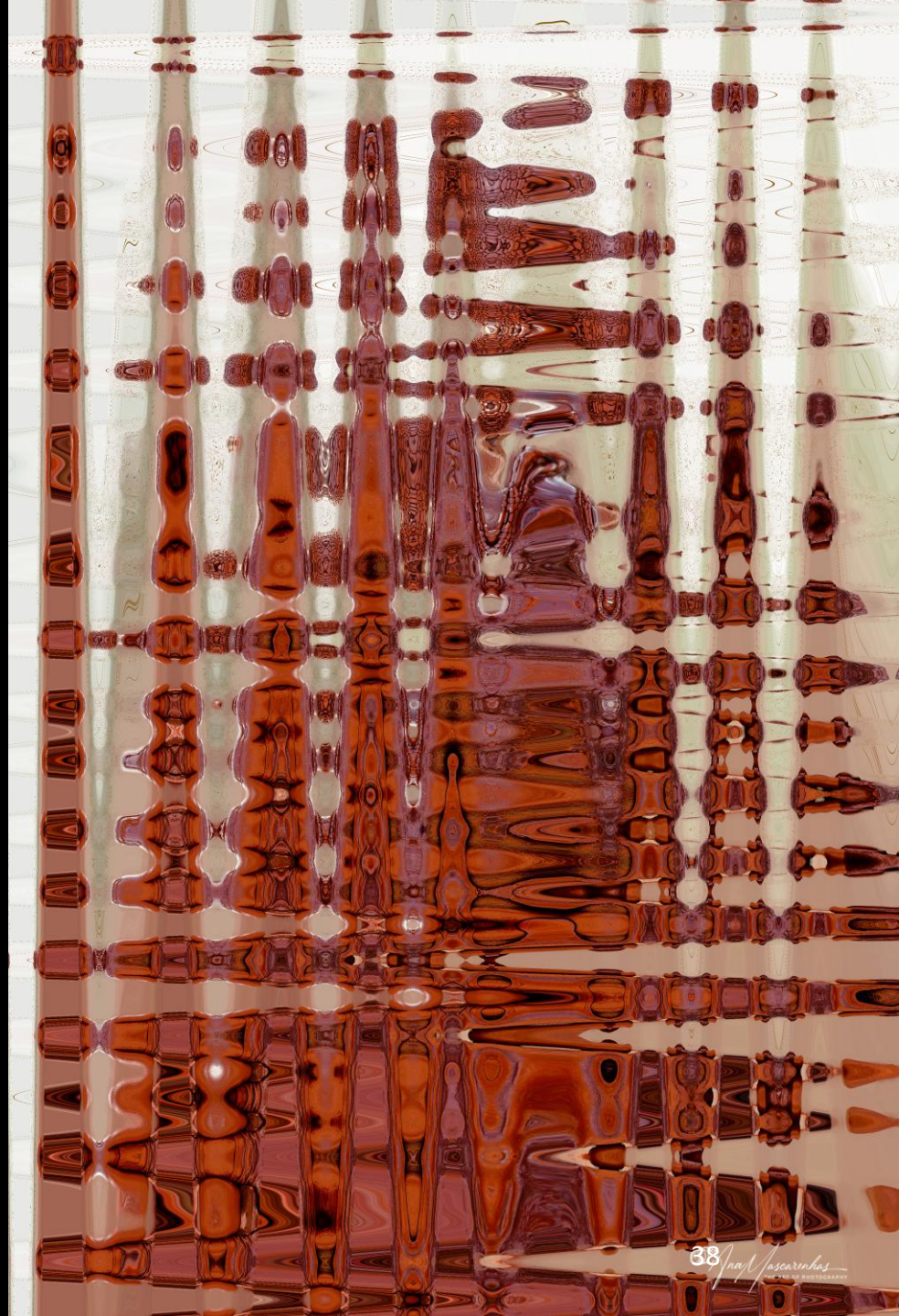
Here, photography ceases to be a record and becomes an enigma.

What is seen? What is imagined? And what remains hidden, accessible only to those who dare to cross that border?

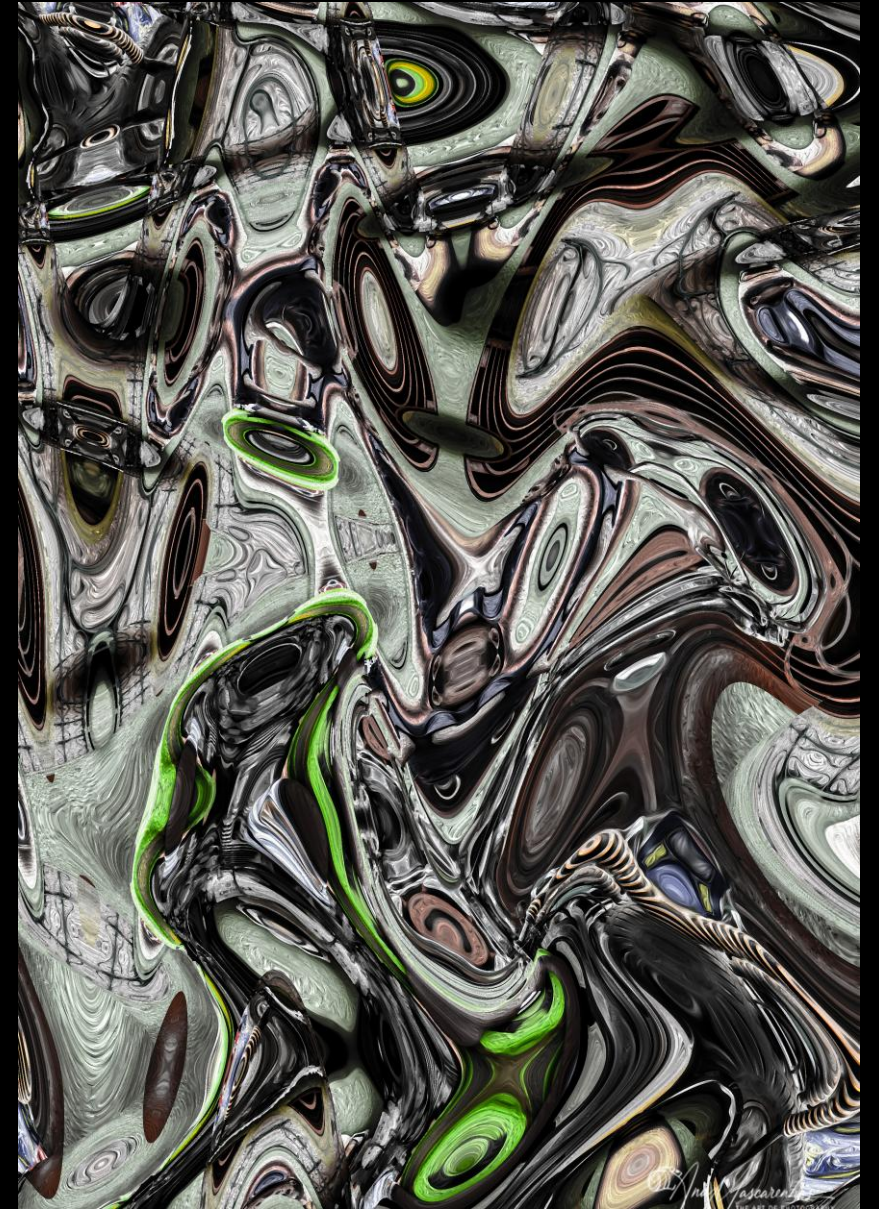
Frontier of the Invisible I



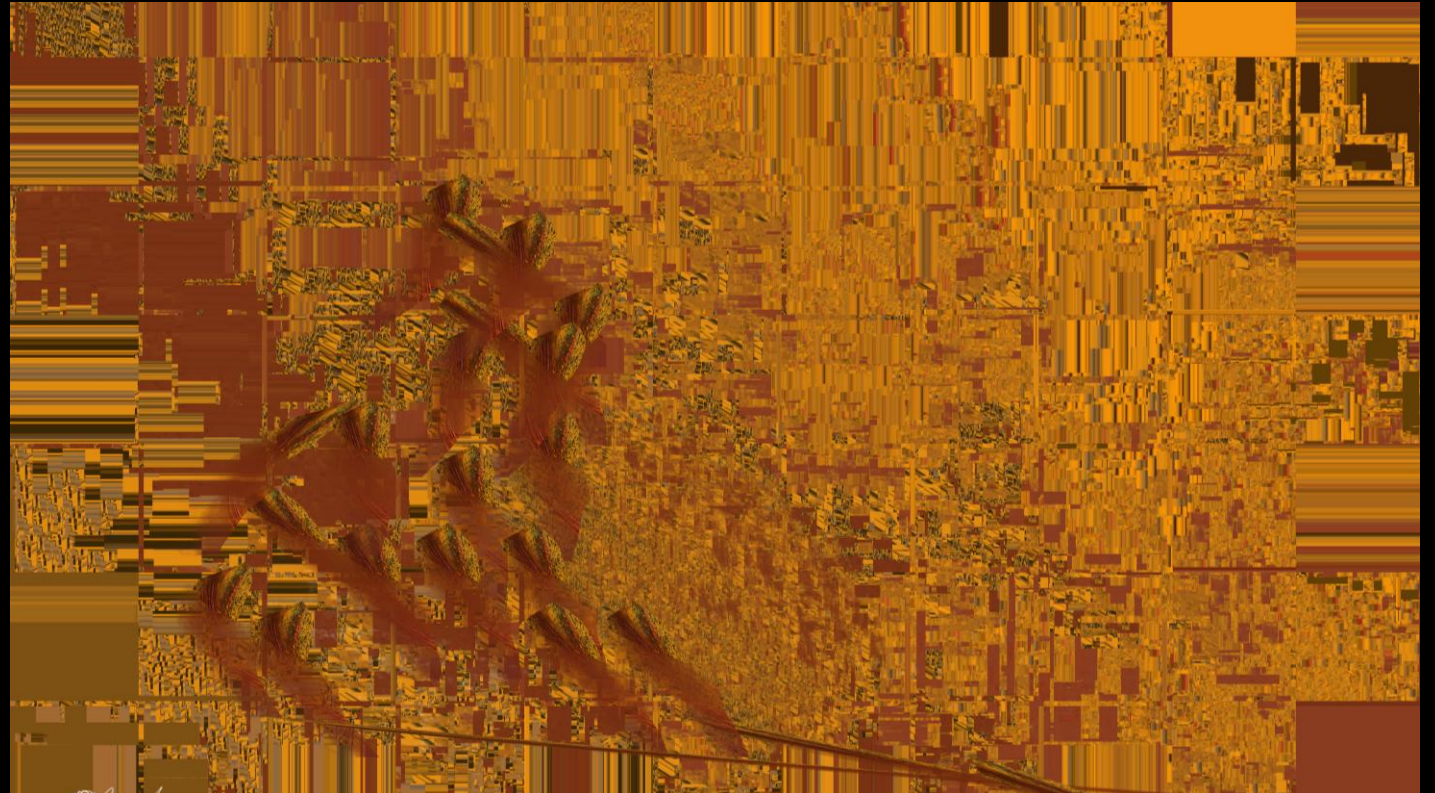
Frontier of the Invisible II



Frontier of the Invisible IV



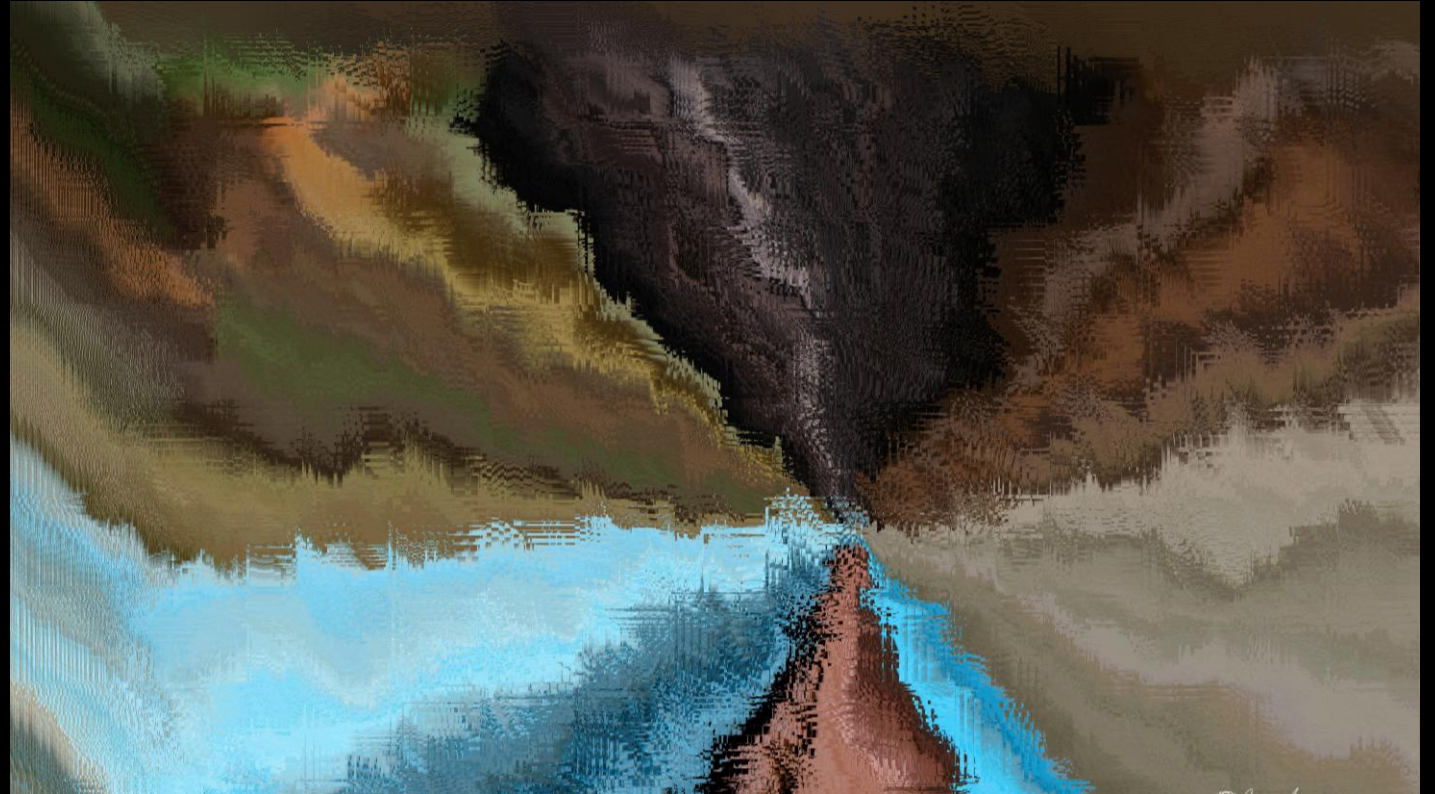
Frontier of the Invisible V



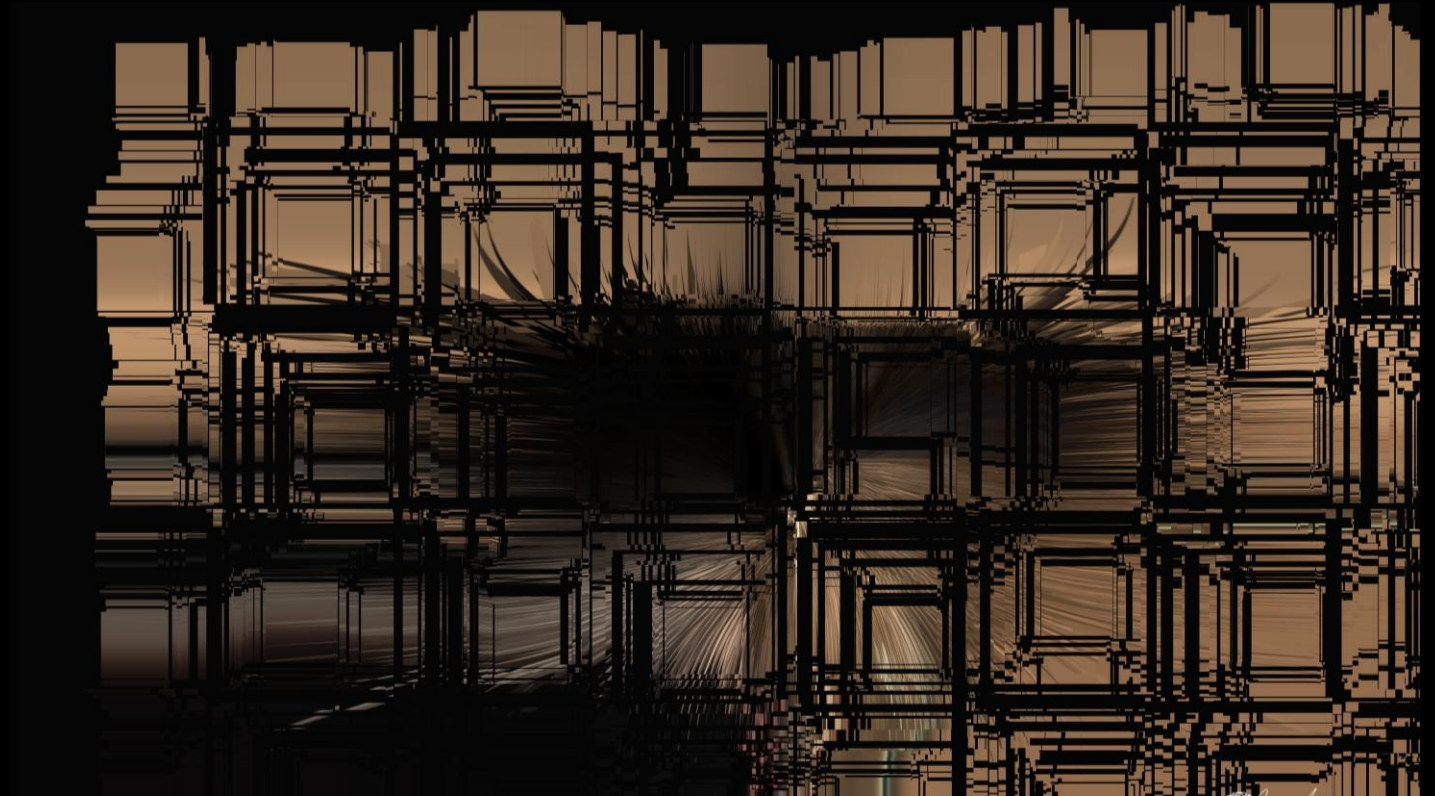
Frontier of the Invisible VI



Frontier of the Invisible VII



Frontier of the Invisible VIII



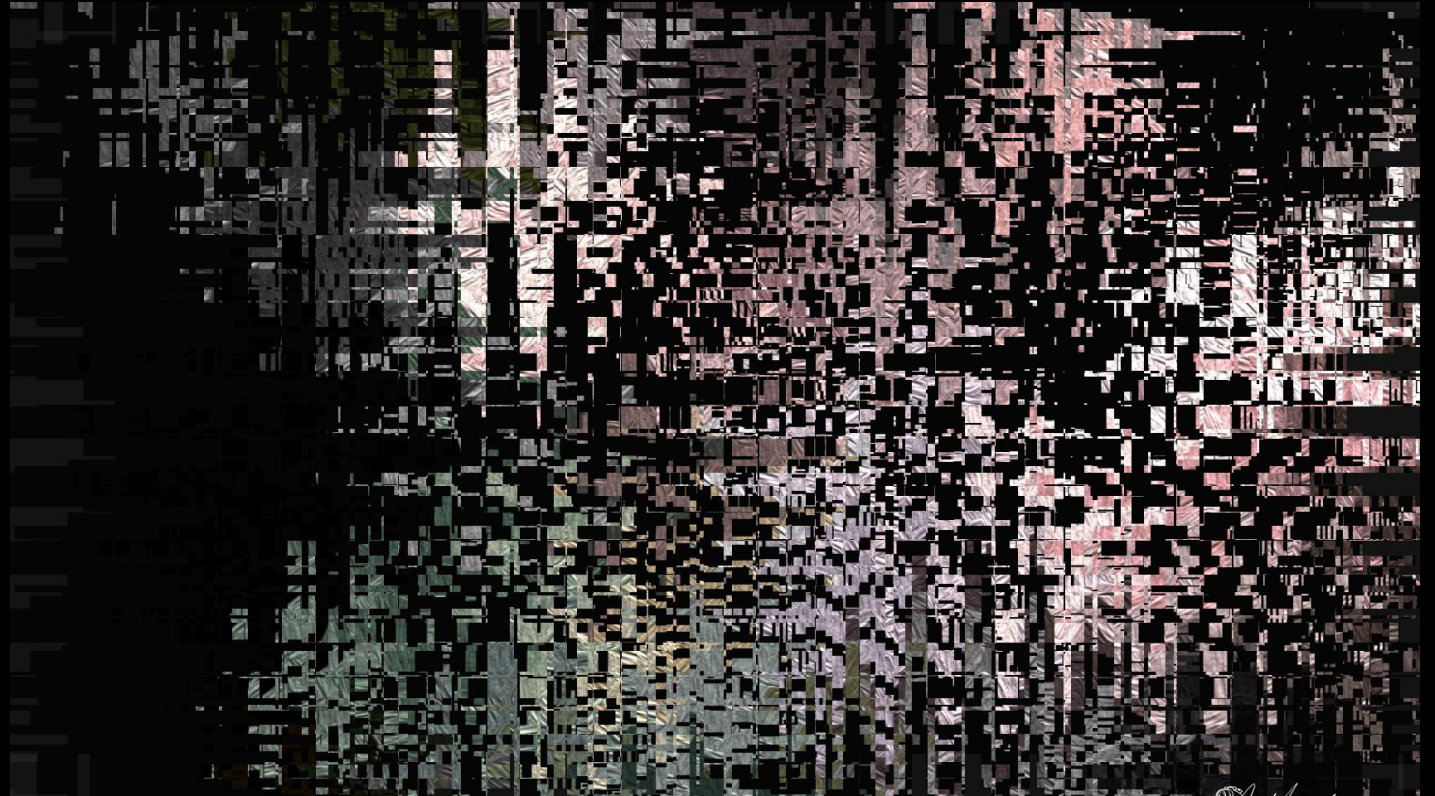
Frontier of the Invisible IX



Frontier of the Invisible X



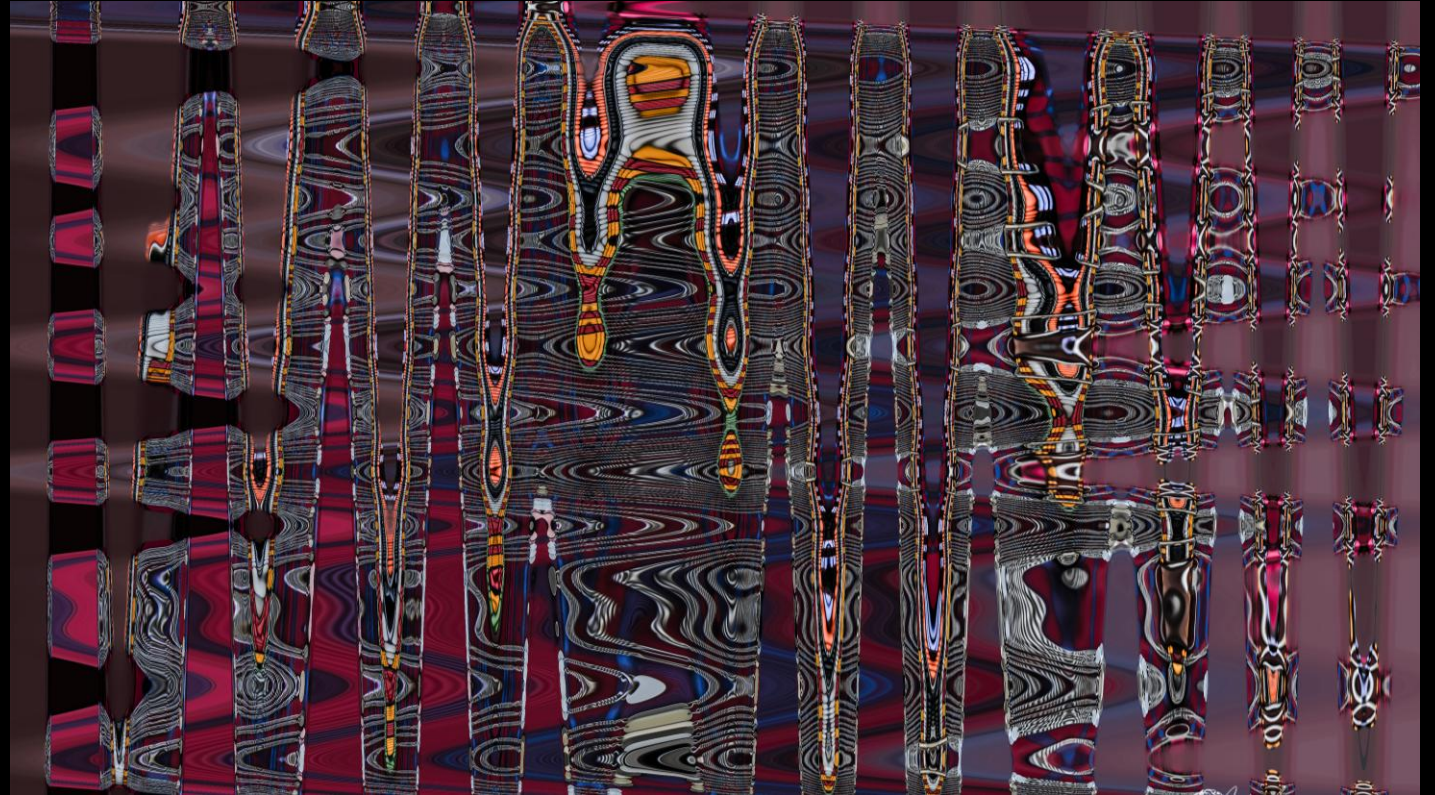
Frontier of the Invisible XI



Frontier of the Invisible XII



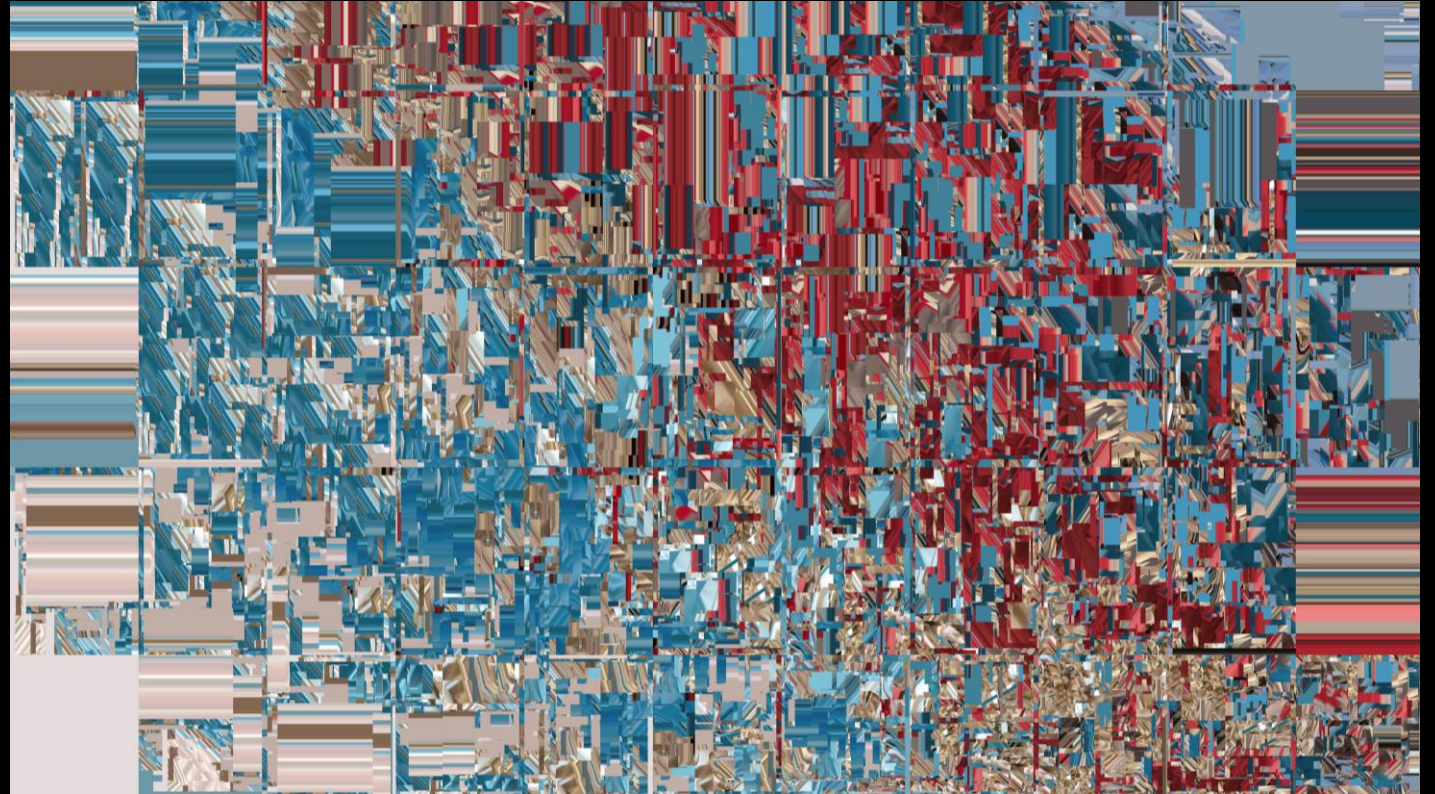
Frontier of the Invisible XIII



Frontier of the Invisible XIV

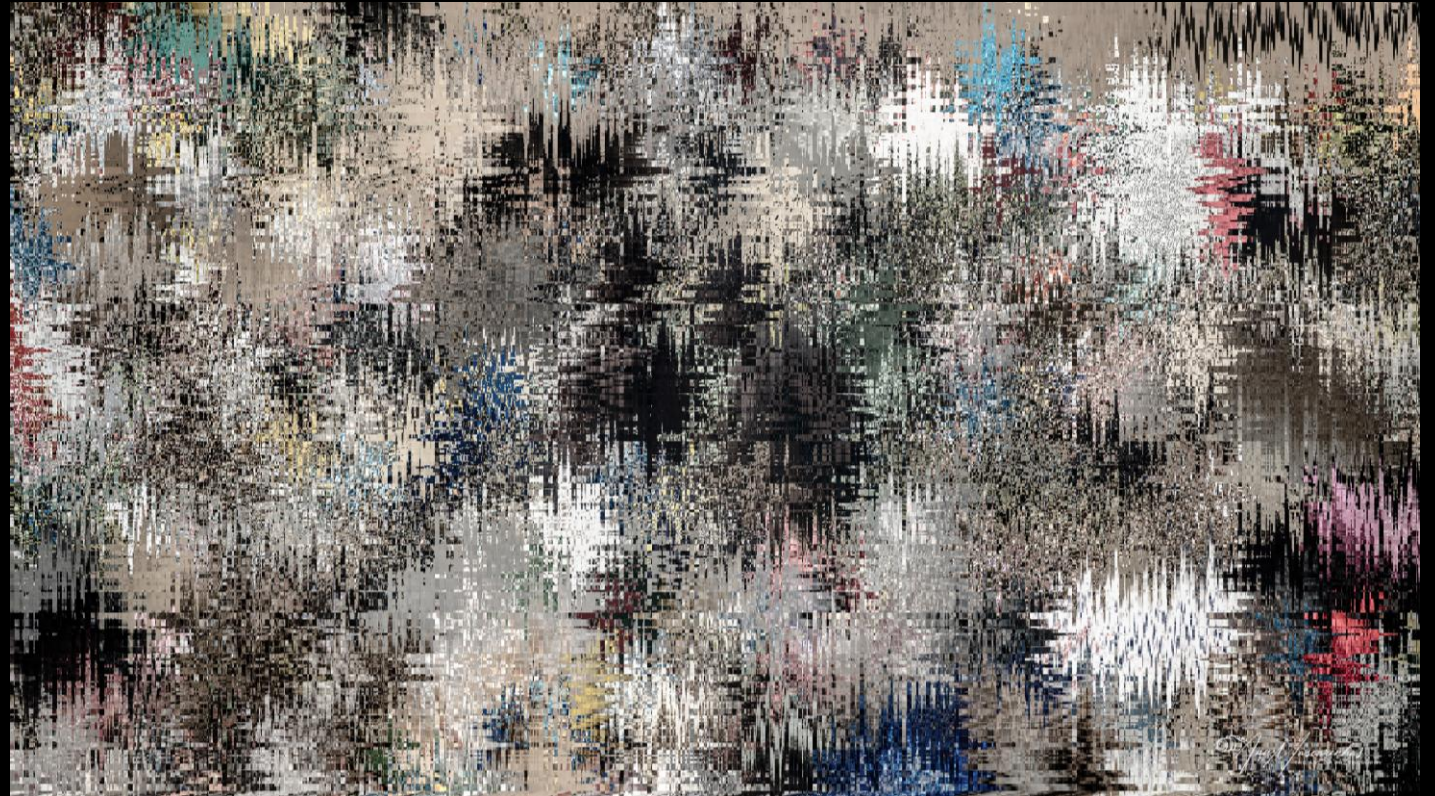


Frontier of the Invisible XV



Frontier of the Invisible XVI

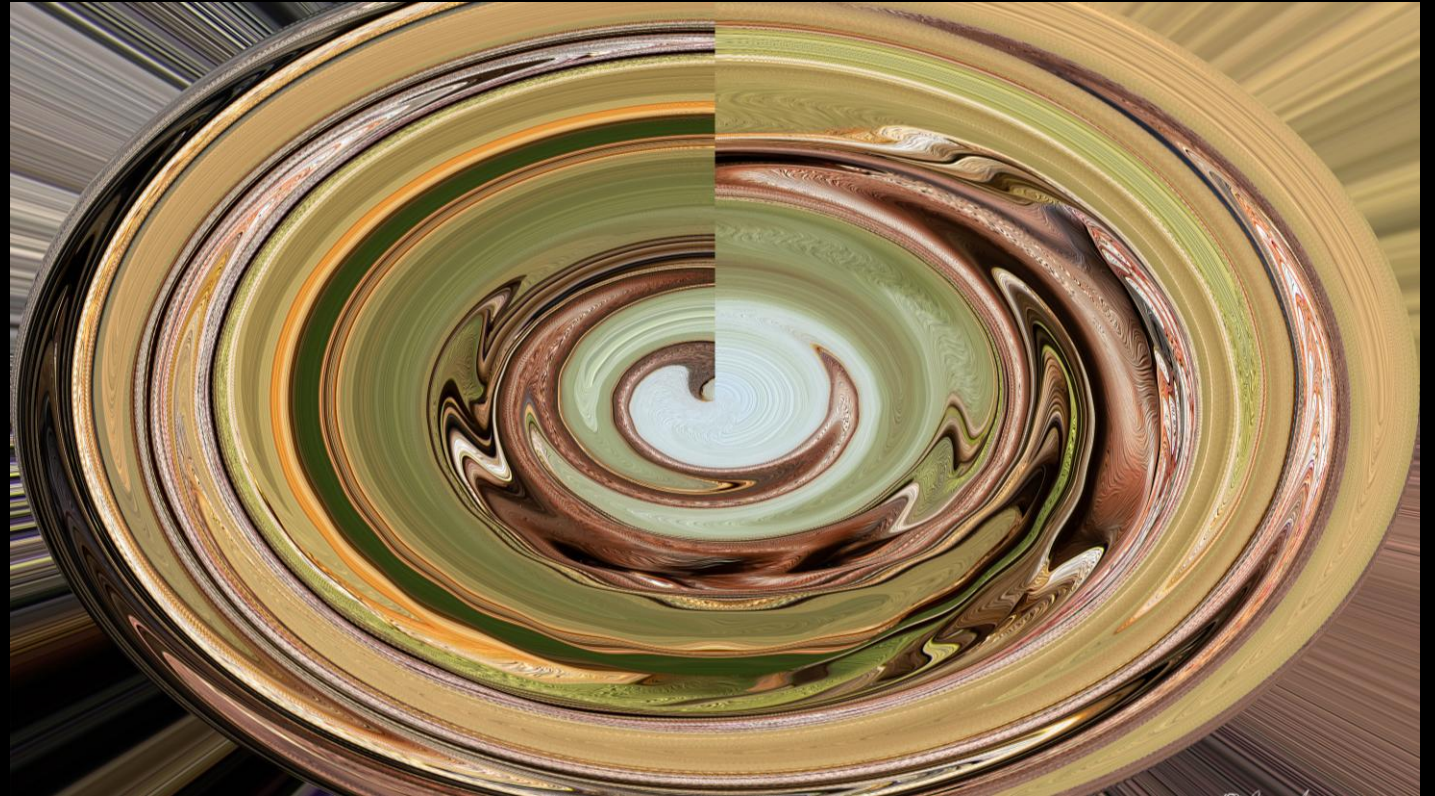
Frontier of the Invisible XVII



Frontier of the Invisible XVIII



Frontier of the Invisible XIX



Frontier of the Invisible XX



Frontier of the Invisible XXI



TRIBES OF AFRICA

TRIBES OF AFRICA brings together 21 works depicting some of the tribes of Ethiopia, Angola, Namibia, and Kenya, revealing the diversity, strength, and beauty of ancestral cultures that resist time.

This collection is born from an attentive and respectful gaze, built from direct contact with these communities, silent listening, and observation of their gestures, rituals, and expressions. Each image seeks to go beyond documentary recording, transforming itself into a space for dialogue between the real and the artistic.

The fusion between photography and art emerges as a language of its own, where brushstrokes add layers of meaning, emotion, and interpretation. They do not interfere with the portrayed identity, but deepen the visual narrative, giving voice to the stories, traditions, and symbols that define each tribe.

More than images, these works are visual testimonies of living cultures, laden with memory, spirituality, and identity. TRIBES OF AFRICA invites the observer to slow down, contemplate, and recognize the human richness that exists in the cultural diversity of the African continent.

This is not just photography, but an artistic experience that celebrates the essence, dignity, and beauty of these tribes in a sensitive, authentic, and unique way.



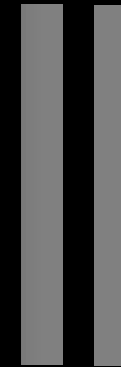
HIMBA TRIBE

SAN TRIBE



AARSI TRIBE

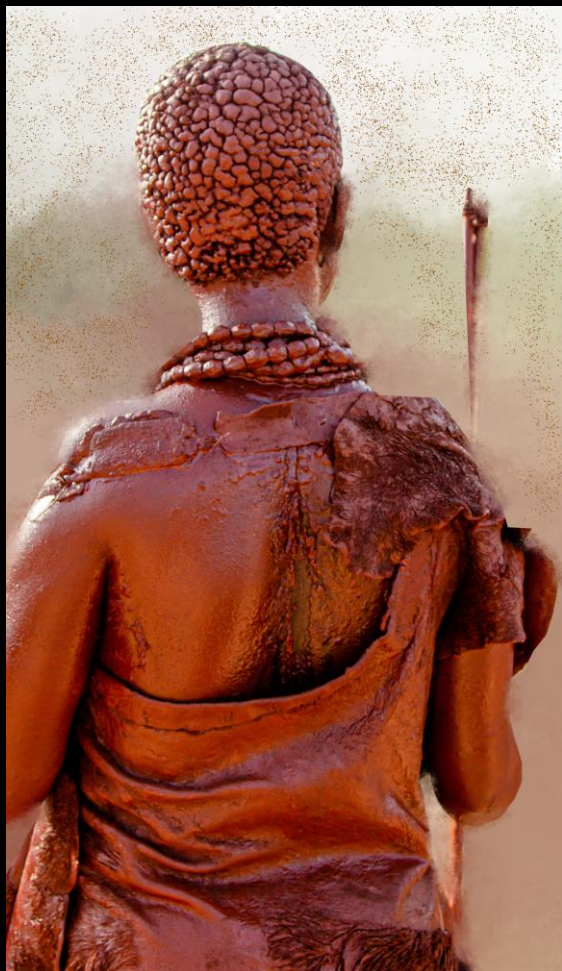




BANNA TRIBE



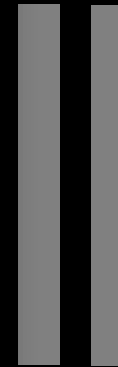
DORZE TRIBE



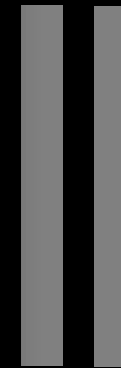
HAMER TRIBE



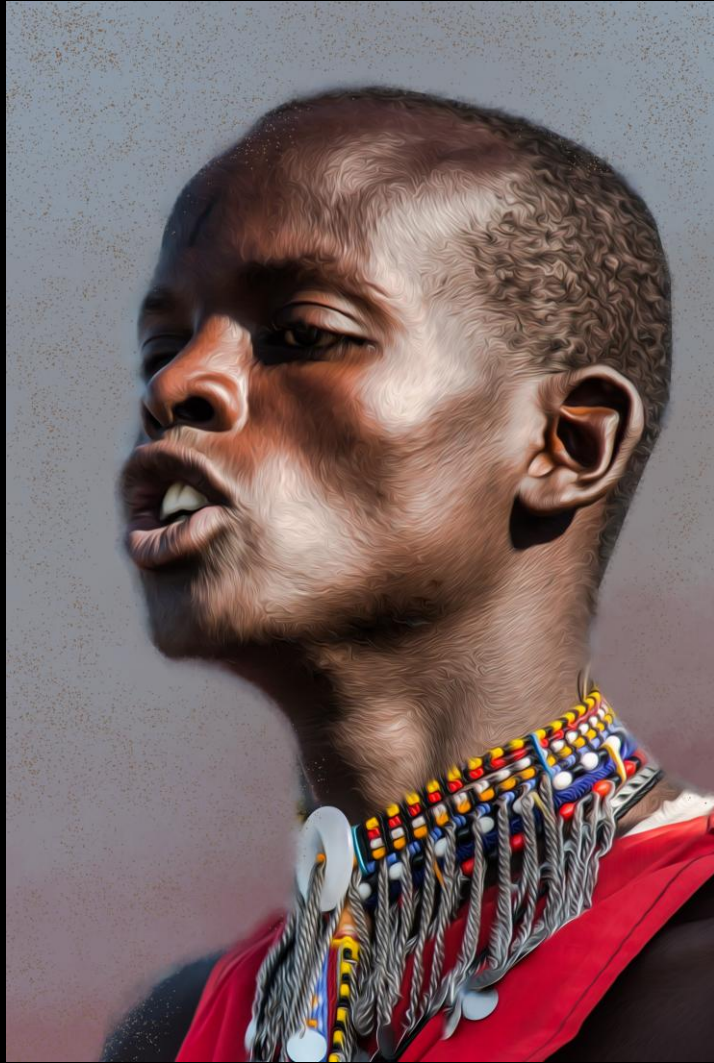
HARBORE TRIBE



**KARA
TRIBE**



**MURSI
TRIBE**



MASAI TRIBE



ANGELS WITHOUT WINGS

ANGELS WITHOUT WINGS is a collection of photographic prints transformed into art. Each work blends photography and painting, with brushstrokes that intensify the power of the images and amplify the emotional narrative, creating a unique experience for the viewer.

The images, imbued with symbolism, reflect the struggle and resistance of these children. The fragmentation of images is a key element of this collection. Displaced gazes, mouths overlapping other features, reflect the deconstruction of these children's childhoods, which, even shattered by cruelty, continue to resist. The gray brushstrokes not only defragment the images but also represent the harshness of the conditions experienced by these children, in a world that forces them to grow up before their time.

More than just a visual exhibition, **ANGELS WITHOUT WINGS** is a call to reflection and action. Through this collection, we are invited to go beyond the surface and recognize the pain, beauty, and resilience that coexist in the lives of these children, challenging us to be part of the change and to guarantee all children the right to a dignified childhood.



Angels without Wings I





Angels without Wings II

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Angels without Wings III



Angels without Wings IV



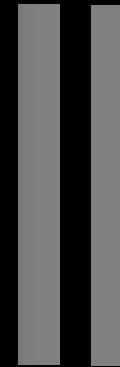
Angels without Wings V



Angels without Wings VI



Angels without Wings VII

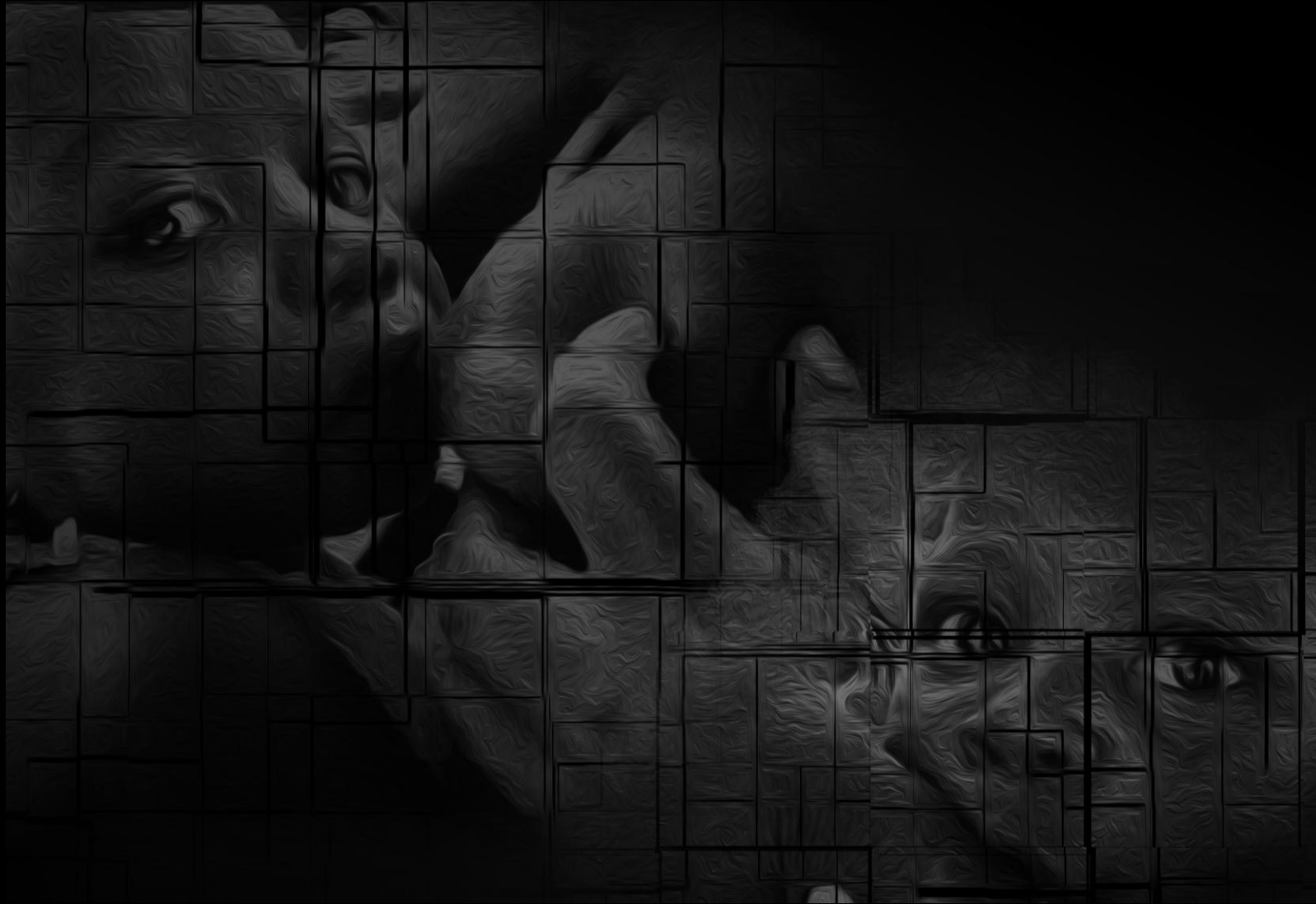


Angels without Wings VIII

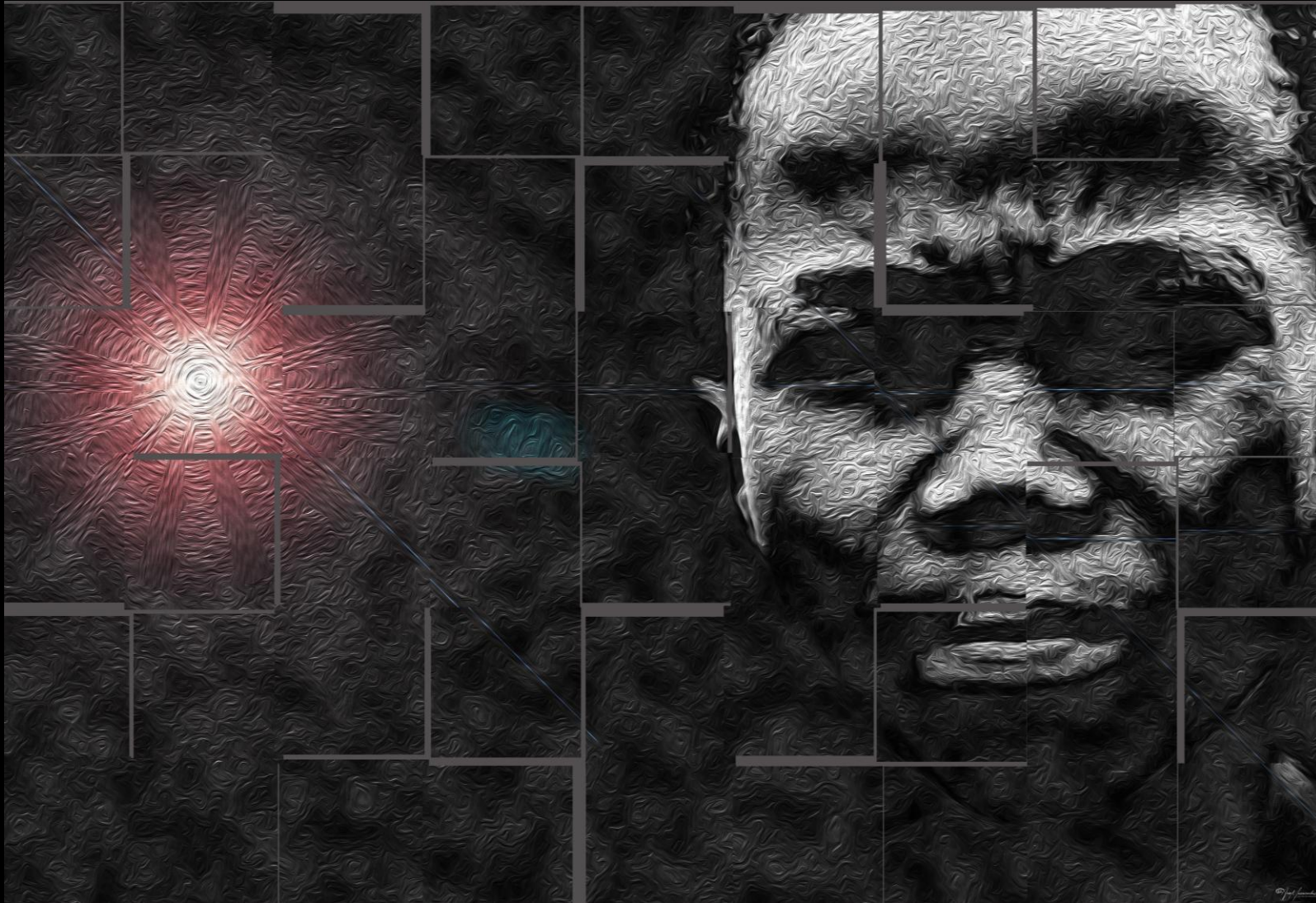


Angels without Wings IX

Angels without Wings
IX



Angels without Wings X



Angels without Wings XI



Angels without Wings XII



**Angels
without
Wings XIII**

Angels without Wings XIV



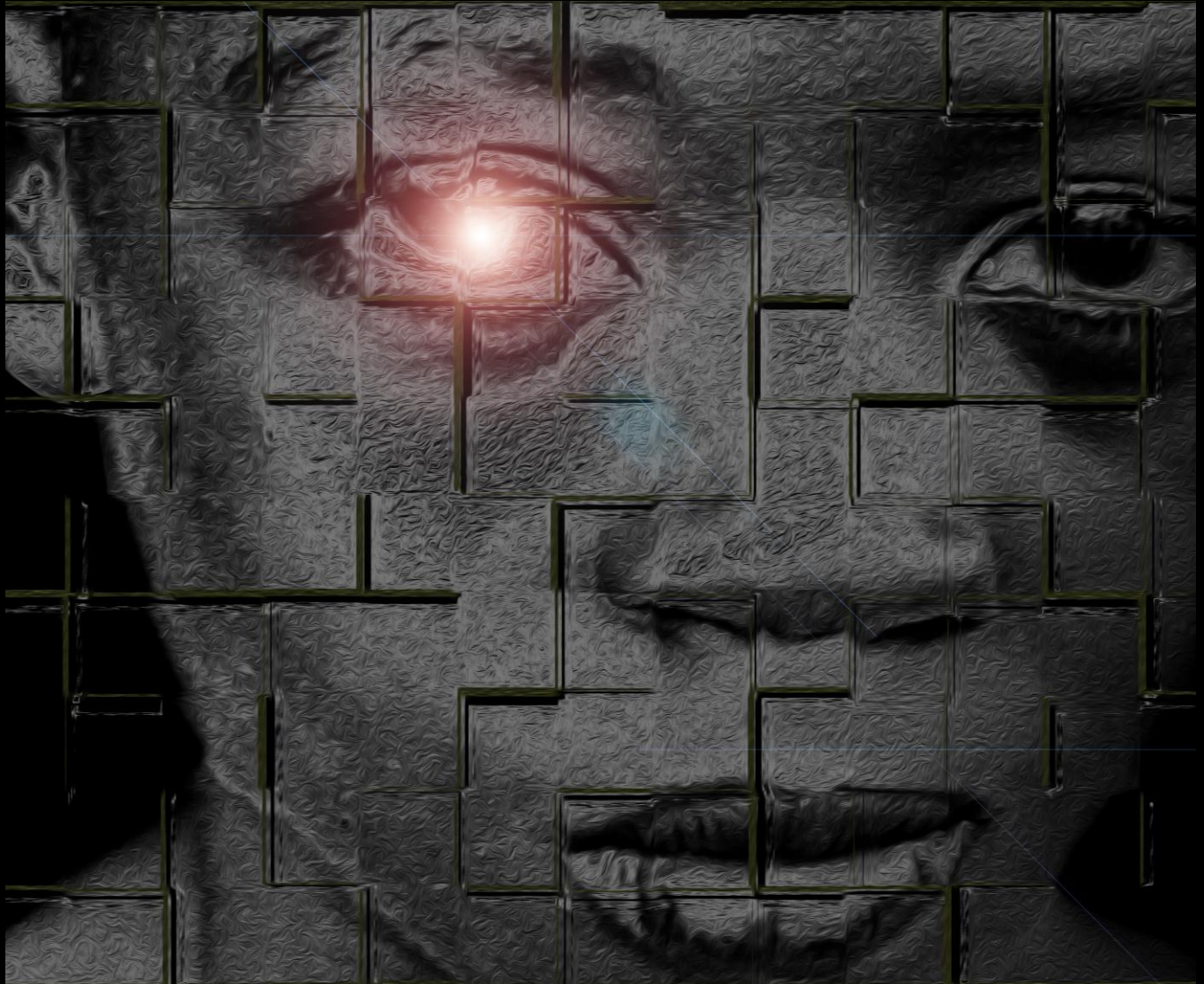
Angels without Wings XV



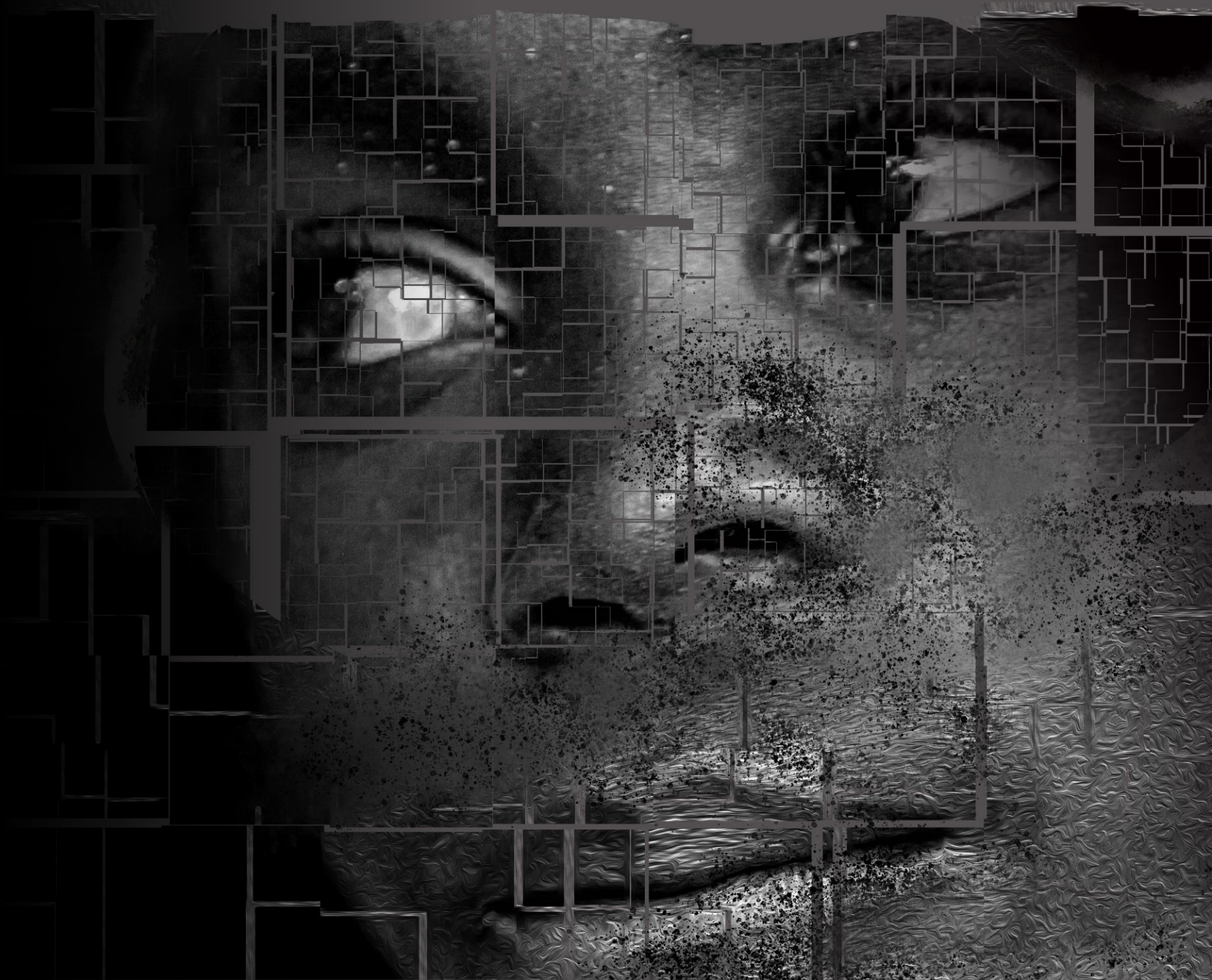
Angels without Wings XVI



Angels without Wings XVII



Angels without Wings XVIII





Angels without Wings XIX



Angels without Wings XX



Angels without Wings XXI



ICEBERG ANGOLA

ICEBERG ANGOLA is a sensitive and vibrant tribute to the musseques (slums) of Angola, translated through photographs that capture the daily life of these communities and which are subsequently transformed by brushstrokes and depigmentation techniques.

The title of the collection refers to the idea of an iceberg: what is visible represents only a small part of a much deeper reality. Behind each image lie invisible stories, collective memories, affections, losses, and resistances that are not revealed at first glance.

The artistic intervention does not seek to erase reality, but to reinterpret it, creating layers that dialogue with time, memory, and identity. Depigmentation emerges as a metaphor for erosion, forgetting, and the marks left by social transformations, without ever negating the human presence that remains firm and dignified.

Each work invites the observer to an open and intimate reading, where photography and painting coexist as complementary languages. Despite the artistic intervention, the essence of the people and spaces portrayed remains intact, preserving the authenticity of their stories.

ICEBERG ANGOLA proposes a reflection on resistance, resilience, and dignity, offering an honest and timeless look at communities that, even facing adversity, build their legacy daily. A legacy that is not limited to what is visible, but that perpetuates itself in future generations.

Iceberg I



Iceberg II



Iceberg III



Iceberg IV



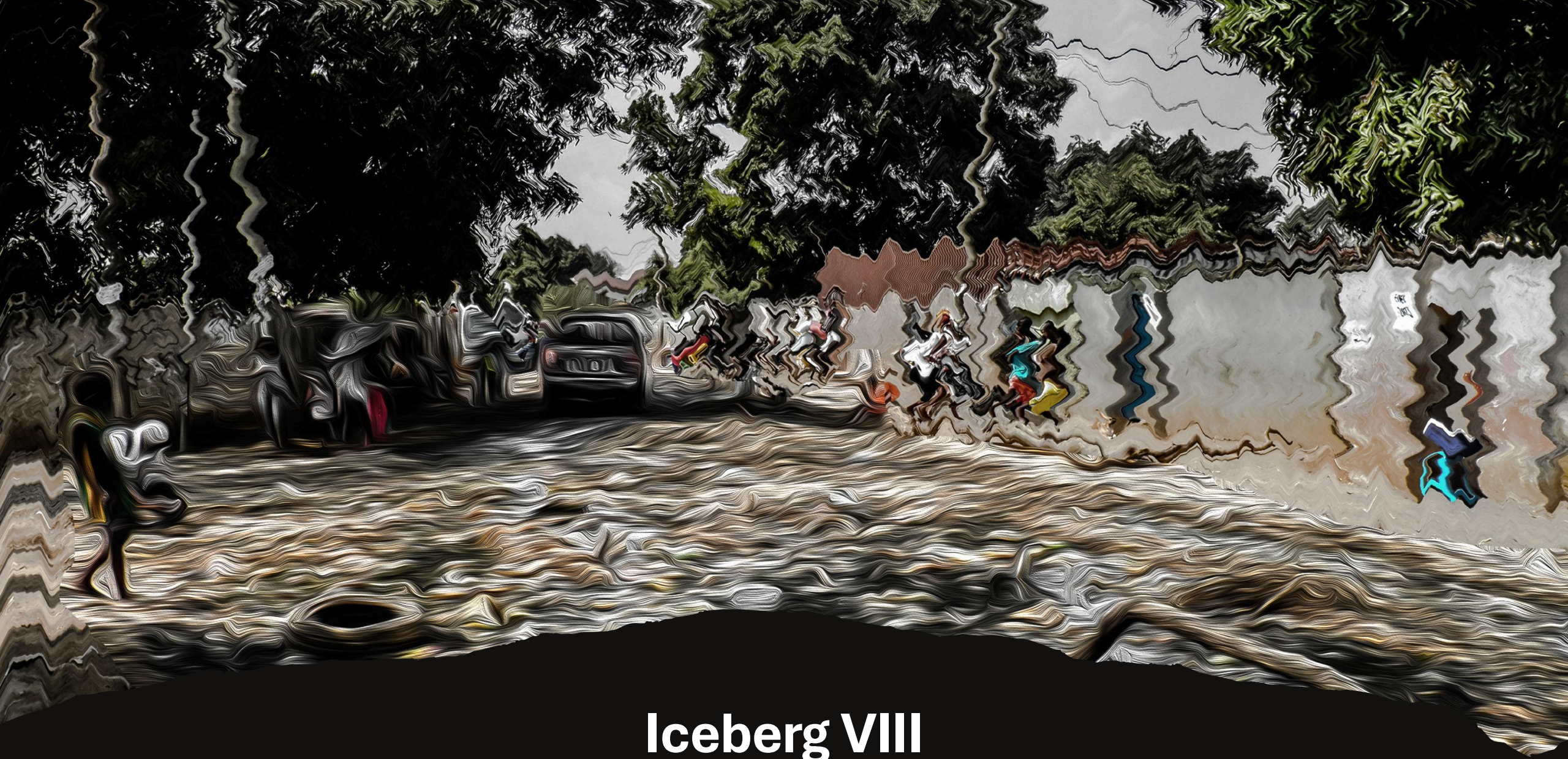
Iceberg V



Iceberg VI



Iceberg VII



Iceberg VIII



Iceberg IX

Iceberg X



Iceberg XI





Iceberg XII



Iceberg XIII



Iceberg XIV



Iceberg XV



Iceberg XVII



Iceberg XVIII

Iceberg XX



Iceberg XIX



Iceberg XXI





SEVEN IMMORTAL PLEASURES

SEVEN IMMORTAL PLEASURES is born from a bold reinterpretation of the traditional Seven Deadly Sins, shifting them from their moral and religious origins to a broader territory: that of pleasure, desire, and timeless human experience. Here, the "sins" cease to be seen as flaws and come to be understood as vital forces, impulses that transcend cultures, eras, and subjectivities.

Each work explores one of these pleasures in a unique and provocative way, revealing emotional, symbolic, and sensory layers that connect us to our deepest desires. The collection does not seek judgments or definitive answers, but proposes a space for contemplation, where the public is invited to confront their own perceptions of morality, pleasure, and transgression.

By crossing the boundaries between the acceptable and the forbidden, the beautiful and the uncomfortable, this series celebrates the complexity of the human experience. This is an invitation to reflect on the fine line that separates pleasure from transgression, through an immersive, intense, and sensory aesthetic narrative.



LAZINESS



GLUTTONY



LUST



VANITY



IRAN



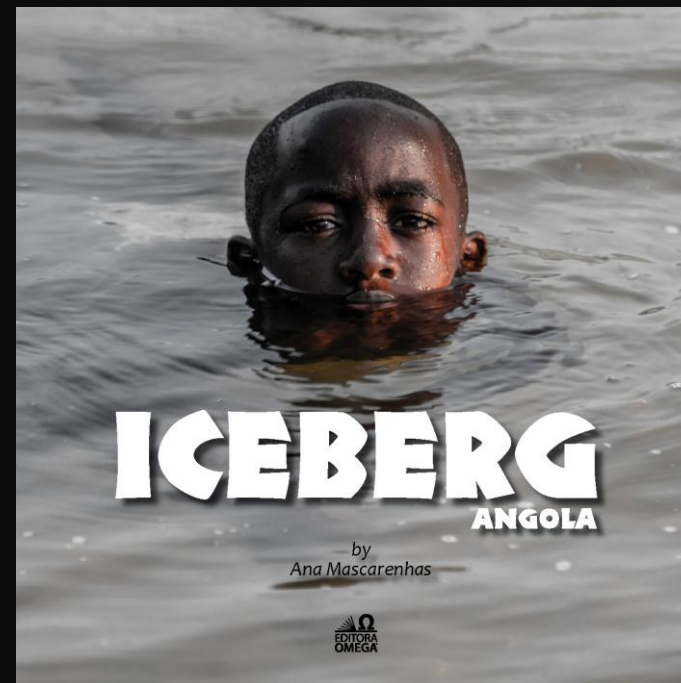
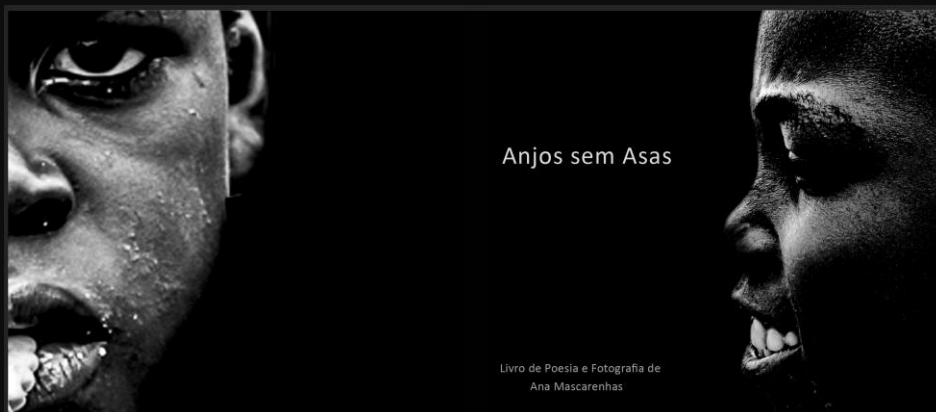
GREED



ENVY

PHOTOGRAPHY BOOKS

LIMITED EDITIONS





Anjos sem Asas

ANGELS WITHOUT WINGS reflects the raw and intense reality of many children who, in Angola and other parts of the world, face life's adversities with a silent but immense strength. This book is a cry against indifference, inviting everyone to look beyond the surface, to see and feel what often remains hidden in everyday life. It seeks to awaken consciences, shake hearts, and provoke real transformation.

The idea of **ANGELS WITHOUT WINGS** is powerful: these children, even without the means they should have, dream, fly with their imagination, with their purity, and carry within themselves an ability to help others without expecting anything in return. They are children who, despite the difficulties, continue to spread hope and the strength of life.

This book is, therefore, an appeal for society to commit to action, not just reflection, an invitation to face the pain of others and also be part of the change. Through poetry and photography, he proposes a fusion between words and images that not only describe but capture the essence of realities that need to be seen and understood so that they can be transformed. It is a work that does **not limit itself to speaking, but incites us to do, to change, to act so that the childhood of all children, especially the most vulnerable, is a right and not a privilege.**

ICEBERG ANGOLA is a sensitive and vibrant tribute to the musseques (slums) of Angola, translated through a photography book that captures the daily life of these communities.

The title of the collection refers to the idea of an iceberg: what is visible represents only a small part of a much deeper reality. Behind each image lie invisible stories, collective memories, affections, losses, and resistances that are not revealed at first glance.

Each image invites the observer to an open and intimate reading.

ICEBERG ANGOLA proposes a reflection on resistance, resilience, and dignity, offering an honest and timeless look at communities that, even facing adversity, build their legacy daily. A legacy that is not limited to what is visible, but that perpetuates itself in future generations.



CONTACTS

Ana Mascarenhas' work is available for private collections, hotels, architectural and interior design projects, as well as artistic and curatorial collaborations.

Each piece is unique and developed through an original process that combines photography, pictorial intervention, and Diassec technique production, designed to engage with the space and its inhabitants.

Pieces can be integrated into existing projects or developed in collaboration with architects, designers, and art consultants.

If you wish to:

- integrate unique works into a hotel or corporate space;
- acquire pieces for a private collection;
- develop a specific artistic project;
- request information about available works, dimensions, or prices;
- I invite you to contact us.

Requests are analyzed in a personalized way, ensuring attentive and appropriate follow-up for each context.



 fotografia@anamascarenhas.com

 (+351) 932 670 708

 www.anamascarenhas.com

