

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A project follows refugees, evacuees, or displaced communities	A case study hinges on privilege giving access to conflict zones	A session title includes the word 'processes' or 'materiality'	A talk examines archival colourisation or digitisation ethics	Someone jokes about the smell of fixer or chemicals
<b>You jot down a quote</b>	Someone discusses women photographing at home	You have an 'I never thought of it that way' epiphany	You feel an urge to do something locally after the session	A talk recovers a forgotten woman photographer
A talk is about Gerda Taro, Margaret Bourke-White, or others in Spain	A project starts from a box of postcards or ephemera	You add a new city or region to your dream-list	A chat message says 'great question!'	A talk blurs lines between selfies, booths, and studio portraits
A nun is mentioned	A photographer with no surviving prints is mentioned	A slide references zines, posters, or street wheat-pastes	Someone's mic or screen-share doesn't cooperate at first	You mentally promise to label your hard drives better
Someone mentions race and gender together	A question starts: 'Have you found anything unexpected in the archive?'	A project reconstructs family stories through photographs	You feel less alone in your own hybrid work-home life	Someone shows travel documents or visas as part of the story

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You screenshot an image just for reference	You hear about factory, farm, or service work in photographs	A question asks about ethics of showing certain images	A project addresses colonial archives or empire	You learn that a woman's work was long credited to a man
Someone says they work in a corner of the dining table	Someone jokes that they live in the archive now	A session focuses on blindness, illness, or disability in the family	A session explores grief, loss, or memorial in images	A talk examines Nationalist vs. Republican images in Spain
You hear how images are made between school runs or night shifts	You screenshot a grid of faces because it looks like a photobooth strip	A speaker apologizes for the 'very early' or 'very late' hour	A question asks about working conditions or safety	You note a new journal, series, or institution to follow
Someone explains the economics of picture libraries	A question in chat begins with 'Greetings from...' plus a faraway place	Someone mentions it's very early or very late where they are	You think of a family member while watching a session	Someone says 'Pictorialism'
Someone mentions teenage booth sessions with friends	A slide shows handwritten labels, stamps, or negatives sleeves	A self-portrait is explicitly described as resistance	A speaker uses the phrase 'transnational networks'	You mentally plan a new experimental project for after the conference

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Someone says 'male gaze,' 'female gaze,' or 'feminist gaze.'	A speaker discusses autochrome, early colour, or hand-colouring	You pause to take a deep breath after a heavy image	You feel an urge to do something locally after the session	Someone mentions race and gender together
A project shows refugees, evacuees, or displaced civilians	You hear about nurses, teachers, or volunteers taking photographs	Someone describes a photobooth as a private space in public	You write down a photobook or exhibition title to look up later	Someone mentions censorship, surveillance, or risk
Someone notes who took the photo and who never appears in it	You add an archive, museum, or collection to your research wish-list	A talk analyzes posed, constrained, or cropped bodies	A talk centers on a rural studio or small town	Someone mentions post-dictatorship or transitional justice
Someone says 'archives' and you sit up straighter	A slide shows handwritten labels, stamps, or negatives sleeves	You realise you should probably back up your own files	A slide shows protest, demonstration, or activism imagery	A speaker calls an image 'misfiled,' 'lost,' or 'misread'
You notice a tiny detail that totally changes the power dynamic	You screenshot an image just for reference	You hear 'border,' 'frontier,' or 'crossing'	A talk makes you think about your own work-life balance	You feel compelled to rethink one of your own projects

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A speaker points out how images contradict their makers' politics	Laws restricting women are mentioned	Latin American women mentioned	At least three continents are mentioned in one session	<b>You take a snack break</b>
A nun is mentioned	You see ruined buildings or battlefields on a slide	A project connects AIDS, illness, or care to photography	You hear 'border,' 'frontier,' or 'crossing'	You mentally calculate what time it is where the speaker is
A session is all about photoboosts	The chat goes quiet for a moment after a hard image	You screenshot a slide just for the reading list	A project turns travel documentation into booth portraits	A slide makes you think 'this would be a perfect album cover.'
Someone jokes that their job description is four jobs in one	A talk highlights emotional labour alongside visual labour	A session explores photobooks, zines, or artists' books	You share contact information with a speaker or attendee	Someone notes who took the photo and who never appears in it
You stay up past your usual bedtime for a session	Someone describes tracking a photographer through exhibition catalogues	A speaker holds multiple roles (artist, historian, curator)	Someone explains the economics of picture libraries	A slide shows handwritten labels, stamps, or negatives sleeves

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Someone mentions censorship, surveillance, or risk	A session explores photobooks, artists' books, or bookworks	You plan to tell a friend or student about what you've learned	You see everyday objects turned into deeply symbolic props	A talk mentions gendered job titles or 'Mrs. So-and-So' signatures
You hear 'intersectional' and nod vigorously	A speaker points out how images contradict their makers' politics	<b>You take a snack break</b>	Someone describes a photobooth as a private space in public	Someone talks about motherhood or childcare
You see bookshelves, prints, or a gallery wall behind a speaker	You learn a new technical term and pretend you always knew it	The chat swaps local snacks or weather reports from different regions	You notice a tiny detail that totally changes the power dynamic	A session focuses on women photographing war or revolution
A slide makes you think 'this would be a perfect album cover.'	A talk uses the word 'intersectional'	A chat message says 'great question!'	A speaker discusses propaganda vs. documentation	A talk focuses on Antarctica or polar exploration
A project reconstructs family stories through photographs	Feminism is mentioned	Laws restricting women are mentioned	A project uses family albums or domestic snapshots	You feel compelled to rethink one of your own projects

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Feminism is mentioned	You screenshot a slide just for the reading list	A talk highlights emotional labour alongside visual labour	You refill coffee, tea, or water during a talk	Someone mentions race and gender together
Someone compares European and Latin American archives	A talk explores motherhood and artistic practice together	A session explores photobooks, artists' books, or bookworks	You add at least three names to your 'must-research' list	A project traces migration or exile across borders
Someone mentions daguerreotypes or stereographs	Someone discusses ethics of showing violent imagery	A session is all about photoboosts	A session title includes the word 'processes' or 'materiality'	A talk makes you think about your own work-life balance
You share contact information with a speaker or attendee	A speaker maps a photographer across multiple countries	Women use booths to fit art into everyday life and caregiving	Someone mentions copyright records or contracts	Someone jokes that they live in the archive now
You silently think 'I'm really glad I signed up for this.'	A talk centers on a rural studio or small town	A talk links performance, costume, or drag to photography	The chat fills with links to digital collections	You notice a tiny detail that totally changes the power dynamic

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You hear about factory, farm, or service work in photographs	Someone mentions post-dictatorship or transitional justice	You hear about art-school training or exam systems	You attend a panel with three or more speakers	Someone talks about consent or collaboration with sitters
A speaker uses the phrase 'transnational networks'	Someone discusses an artist's book and performance together	Someone describes a photobooth as a private space in public	The chat goes quiet for a moment after a hard image	Someone mentions daguerreotypes or stereographs
A speaker mentions masks, costumes, or props in booths	You hear about gendered violence or constrained bodies	A speaker discusses Chinese women in early photography	You mentally promise to label your hard drives better	You see a slide full of installation views or exhibition shots
You hear about photo-collage by women between 1840–1960	A speaker gives a content warning before images	You screenshot a slide with resources or organisations	A talk analyzes posed, constrained, or cropped bodies	A session focuses on blindness, illness, or disability in the family
Someone shows hundreds or thousands of booth images	You see strips of tiny black-and-white portraits	A talk discusses competitions or ads aimed at women booth users	A slide shows a map	You feel grateful for all the quiet, behind-the-scenes labour

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A speaker discusses AIDS, HIV, or illness and photography	You refill coffee, tea, or water during a talk	A speaker mentions a specific film stock or paper	Someone mentions Spanish Civil War photography	You write down a photobook or exhibition title to look up later
You see an historic image that feels eerily contemporary	Someone mentions it's very early or very late where they are	You learn that a woman's work was long credited to a man	Someone says they work in a corner of the dining table	A talk revolves around collage or photomontage
A speaker discusses propaganda vs. documentation	Someone jokes that they live in the archive now	You add a new city or region to your dream-list	Someone compares European and Latin American archives	You hear about factory, farm, or service work in photographs
You jot down a quote	You hear 'diaspora' or 'migration'	A talk is about architectural or built-environment photography	You hear about maintaining or restoring old booths	You think, 'this could totally be a book.'
A slide shows sea, ships, or ports	A talk centers on a rural studio or small town	You adjust your chair, posture, or lighting mid-session	You learn a new technical term and pretend you always knew it	You attend a panel with three or more speakers

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A speaker discusses propaganda vs. documentation	You hear 'border,' 'frontier,' or 'crossing'	A speaker talks about feeling 'out of frame' in their own family history	You notice a tiny detail that totally changes the power dynamic	A talk recovers a forgotten woman photographer
Someone mentions copyright records or contracts	A project starts from a box of postcards or ephemera	You hear about nurses, teachers, or volunteers taking photographs	Someone discusses an artist's book and performance together	Someone shows travel documents or visas as part of the story
A project connects AIDS, illness, or care to photography	Someone mentions a global collective or network	A speaker shows employment ads or 'lady photographers wanted'	A speaker points out how images contradict their makers' politics	A speaker links Arctic and African-diasporic perspectives
Someone says 'Pictorialism'	You spot someone in chat you recognise from another photo space	A talk features architectural photography	You quietly promise to print more photos for your own people	Someone mentions photo-elicitation or visual sociology
A project traces migration or exile across borders	A slide makes you think 'this would be a perfect album cover.'	A talk focuses on a 'forgotten pioneer'	Someone highlights volunteer or unpaid labour keeping archives afloat	Someone mentions it's very early or very late where they are

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Someone mentions daguerreotypes, cartes-de-visite, or stereographs	You adjust your chair, posture, or lighting mid-session	A speaker calls an image 'misfiled,' 'lost,' or 'misread'	You recognise a returning speaker from last year or another event	Someone compares European and Latin American archives
A speaker mentions feminism and motherhood together	A slide shows sea, ships, or ports	A speaker insists on joy, love, or care even amid conflict	You see an historic image that feels eerily contemporary	A speaker describes projecting images in galleries or museums
You add at least three names to your 'must-research' list	Someone jokes that their job description is four jobs in one	A project reconstructs an artist's life from institutional records	Someone discusses ethics of showing violent imagery	A nun is mentioned
Someone mentions an online database	You hear about photo-collage by women between 1840–1960	A session centers on travestis or queer communities	A project addresses colonial archives or empire	A talk features architectural photography
You see everyday objects turned into deeply symbolic props	A speaker mentions masks, costumes, or props in booths	You write down a photobook or exhibition title to look up later	A session focuses on women photographing war or revolution	You have an 'I never thought of it that way' epiphany

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A project reconstructs family stories through photographs	Someone discusses women photographing at home	<b>You take a snack break</b>	A speaker shares contact sheets or negatives	A talk focuses on a 'forgotten pioneer'
You feel an urge to do something locally after the session	A talk is about architectural or built-environment photography	You see strips of tiny black-and-white portraits	Someone describes darkroom or analogue processes	You add a new city or region to your dream-list
The chat drops a link to an archive, project, or call-for-papers	A case study hinges on privilege giving access to conflict zones	A speaker talks about feeling 'out of frame' in their own family history	Someone mentions daguerreotypes or stereographs	Someone says 'male gaze,' 'female gaze,' or 'feminist gaze.'
You hear 'border,' 'frontier,' or 'crossing'	You think: 'This conference is basically a world tour.'	A session explores grief, loss, or memorial in images	A speaker talks about who gets to look and who is looked at	A question in chat begins with 'Greetings from...' plus a faraway place
You feel compelled to rethink one of your own projects	You quietly promise to print more photos for your own people	A speaker thanks local historians or volunteers	A speaker says 'female gaze' or 'queer gaze'	Someone mentions a global collective or network

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A project shows refugees, evacuees, or displaced civilians	Someone mentions daguerreotypes, cartes-de-visite, or stereographs	You recognise a returning speaker from last year or another event	A project explores grief or absence within the family	You learn about a union, guild, or association of workers
You see ruined buildings or battlefields on a slide	You share contact information with a speaker or attendee	You mentally promise to label your hard drives better	A speaker discusses propaganda vs. documentation	A session focuses on women photographing war or revolution
You hear about Ladakh, Tibet, or Himalayan regions	A speaker insists on joy, love, or care even amid conflict	You see a self-portrait that pushes back at stereotypes	Someone talks about motherhood or childcare	You plan to tell a friend or student about what you've learned
Someone examines women in picture libraries or photo agencies	Someone says 'archives' and you sit up straighter	A speaker talks about care duties or caregiving shaping practice	You think of a family member while watching a session	A talk examines archival colourisation or digitisation ethics
A speaker links Arctic and African-diasporic perspectives	Someone discusses ethics of showing violent imagery	You see a slide full of installation views or exhibition shots	You take a break to step outside or stretch before the next talk	A self-portrait is explicitly described as resistance

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Someone describes a photobooth as a private space in public	Someone jokes about the smell of fixer or chemicals	You hear about letters, diaries, or recipes included in photo work	A speaker describes projecting images in galleries or museums	The chat goes quiet for a moment after a hard image
You hear 'diaspora' or 'migration'	You recognise a returning speaker from last year or another event	You suddenly want to assign this work in your own class	A project uses large-format cameras or plates	You join a session on time and people are still arriving
A session title includes the word 'processes' or 'materiality'	Someone mentions censorship, surveillance, or risk	A speaker mentions masks, costumes, or props in booths	A talk mentions gendered job titles or 'Mrs. So-and-So' signatures	Someone shows travel documents or visas as part of the story
A speaker talks about copyright or contracts	You feel grateful for all the quiet, behind-the-scenes labour	Someone describes darkroom or analogue processes	Someone mentions kitchens, parlours, or gardens in images	A speaker holds multiple roles (artist, historian, curator)
You open a second tab to look up a photographer or speaker immediately	Someone mentions digitisation or restoration ethics	A project shows refugees, evacuees, or displaced civilians	Someone discusses an artist's book and performance together	You add another artist, historian, or activist to your must-research list

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

Someone mentions race and gender together	You hear about nurses, teachers, or volunteers taking photographs	The chat goes quiet for a moment after a hard image	A speaker insists on joy, love, or care even amid conflict	A case study hinges on privilege giving access to conflict zones
A speaker discusses Chinese women in early photography	A speaker describes re-staging or re-enacting family scenes	A speaker uses the phrase 'transnational networks'	Someone mentions daguerreotypes or stereographs	A question starts: 'Have you found anything unexpected in the archive?'
You mentally calculate what time it is where the speaker is	You write down a photobook or exhibition title to look up later	Someone shows hundreds or thousands of booth images	You learn a photographer's work is held in multiple countries	You hear 'transnational' or 'decolonial'
A speaker describes projecting images in galleries or museums	Someone describes darkroom or analogue processes	You take a break to step outside or stretch before the next talk	A session is set in Mexico or Latin America	A speaker holds multiple roles (artist, historian, curator)
Someone mentions censorship, surveillance, or risk	A slide shows handwritten labels, stamps, or negatives sleeves	Someone jokes that their topic could be its own 24-hour conference	You see an historic image that feels eerily contemporary	Chat messages include students, alumni, and colleagues saying hi

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A talk makes you think about your own work–life balance	A talk highlights emotional labour alongside visual labour	A talk examines archival colourisation or digitisation ethics	A talk blurs lines between selfies, booths, and studio portraits	Someone jokes that they live in the archive now
You join a session on time and people are still arriving	A project uses large-format cameras or plates	Someone laughs about awkward or 'bad' booth shots	You share contact information with a speaker or attendee	Someone mentions teenage booth sessions with friends
A talk recovers a forgotten woman photographer	You add a new city or region to your dream-list	A session is about photomontage, collage, or cut-and-paste	A speaker describes re-staging or re-enacting family scenes	You hear about gendered violence or constrained bodies
You feel compelled to rethink one of your own projects	Someone mentions post-dictatorship or transitional justice	Someone jokes about the smell of fixer or chemicals	A project uses participatory photowalks or collective image-making	A speaker gives a content warning before images
A speaker mentions feminism and motherhood together	A project connects AIDS, illness, or care to photography	Someone mentions censorship, surveillance, or risk	A slide shows protest, demonstration, or activism imagery	You hear about Ladakh, Tibet, or Himalayan regions

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You pause to take a deep breath after a heavy image	You suddenly want to find the nearest photobooth	A talk uses the word 'intersectional'	A session is all about photoboosts	You hear about experimental 'failures' that became artworks
You feel compelled to rethink one of your own projects	You hear 'intersectional' and nod vigorously	A speaker talks about copyright or contracts	You share contact information with a speaker or attendee	A session focuses on women photographing war or revolution
You hear 'border,' 'frontier,' or 'crossing'	A talk highlights emotional labour alongside visual labour	Someone mentions daguerreotypes, cartes-de-visite, or stereographs	A speaker maps a photographer across multiple countries	You open a second tab to look up a photographer or speaker immediately
A speaker calls an image 'misfiled,' 'lost,' or 'misread'	Someone examines women in picture libraries or photo agencies	A project addresses colonial archives or empire	A project uses participatory photowalks or collective image-making	You hear 'transnational' or 'decolonial'
Someone notes who took the photo and who never appears in it	Someone describes a photobooth as a private space in public	You see everyday objects turned into deeply symbolic props	You screenshot a slide just for the reading list	A talk discusses competitions or ads aimed at women booth users

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You hear about letters, diaries, or recipes included in photo work	You recognise a returning speaker from last year or another event	A project follows refugees, evacuees, or displaced communities	A talk makes you want to book a research trip	Someone shows hundreds or thousands of booth images
A session is set in Mexico or Latin America	A question in chat begins with 'Greetings from...' plus a faraway place	A project depends on community or family donations to an archive	A project uses large-format cameras or plates	A project uses family albums or domestic snapshots
A speaker mentions feminism and motherhood together	Someone says 'male gaze,' 'female gaze,' or 'feminist gaze.'	You add a new city or region to your dream-list	A speaker describes projecting images in galleries or museums	Someone mentions censorship, surveillance, or risk
A talk is about female labour made visible	You see everyday objects turned into deeply symbolic props	Someone mentions a global collective or network	A speaker holds multiple roles (artist, historian, curator)	A speaker discusses propaganda vs. documentation
You hear about maintaining or restoring old booths	Someone says 'Pictorialism'	Someone notes who is missing from the archive	A session explores grief, loss, or memorial in images	You hear 'transnational' or 'decolonial'

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A speaker mentions masks, costumes, or props in booths	You think: 'This conference is basically a world tour.'	You mentally calculate what time it is where the speaker is	A speaker calls an image 'misfiled,' 'lost,' or 'misread'	Someone mentions teenage booth sessions with friends
You think, 'this could totally be a book.'	At least three continents are mentioned in one session	Someone mentions daguerreotypes, cartes-de-visite, or stereographs	A speaker thanks local historians or volunteers	A speaker mentions feminism and motherhood together
Someone mentions it's very early or very late where they are	Someone examines women in picture libraries or photo agencies	You hear about photo-collage by women between 1840–1960	You feel an urge to do something locally after the session	Someone in chat thanks the speaker for their courageous work
A speaker describes projecting images in galleries or museums	A slide shows handwritten labels, stamps, or negatives sleeves	A talk is about Gerda Taro, Margaret Bourke-White, or others in Spain	A session dives into museum collections or cataloguing	You hear 'transnational' or 'decolonial'
A project uses participatory photowalks or collective image-making	You hear how images are made between school runs or night shifts	A talk examines Nationalist vs. Republican images in Spain	A talk recovers a forgotten woman photographer	Someone describes a photobooth as a private space in public

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You think: 'This conference is basically a world tour.'	You take a break to step outside or stretch before the next talk	Someone describes a photobooth as a private space in public	You think of a family member while watching a session	Someone highlights volunteer or unpaid labour keeping archives afloat
Someone jokes that they live in the archive now	A talk uses copyright, pay, or contracts to trace careers	You hear how images are made between school runs or night shifts	A project traces migration or exile across borders	Someone mentions kitchens, parlours, or gardens in images
At least three continents are mentioned in one session	You hear 'intersectional' and nod vigorously	Someone mentions censorship, surveillance, or risk	The chat fills with links to digital collections	You hear about photo-collage by women between 1840–1960
You adjust your chair, posture, or lighting mid-session	A slide references zines, posters, or street wheat-pastes	You mentally plan a new experimental project for after the conference	Someone laughs about awkward or 'bad' booth shots	A speaker uses the phrase 'transnational networks'
You see strips of tiny black-and-white portraits	Someone mentions digitisation or restoration ethics	Feminism is mentioned	You recognise a returning speaker from last year or another event	You hear about letters, diaries, or recipes included in photo work

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You feel grateful for all the quiet, behind-the-scenes labour	A slide shows protest, demonstration, or activism imagery	A speaker insists on joy, love, or care even amid conflict	You mentally promise to label your hard drives better	You recognise a returning speaker from last year or another event
A talk blurs lines between selfies, booths, and studio portraits	You plan to tell a friend or student about what you've learned	The chat fills with links to digital collections	A question in chat begins with 'Greetings from...' plus a faraway place	A session covers women in the military, or wartime work
Someone shows hundreds or thousands of booth images	A talk discusses competitions or ads aimed at women booth users	A speaker discusses AIDS, HIV, or illness and photography	A session title includes the word 'processes' or 'materiality'	You share contact information with a speaker or attendee
Someone compares European and Latin American archives	A speaker describes misattributed or miscatalogued work	You hear 'intersectional' and nod vigorously	A speaker talks about who gets to look and who is looked at	Someone mentions teenage booth sessions with friends
A project explores grief or absence within the family	You hear about a woman entrepreneur	You hear about maintaining or restoring old booths	You hear about gendered violence or constrained bodies	A project addresses colonial archives or empire

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

You spot someone in chat you recognise from another photo space	You realise you should probably back up your own files	A project uses participatory photowalks or collective image-making	A project connects personal loss and political struggle	You feel compelled to rethink one of your own projects
You open a second tab to look up a photographer or speaker immediately	A talk examines Nationalist vs. Republican images in Spain	A speaker talks about who gets to look and who is looked at	A session focuses on blindness, illness, or disability in the family	A project uses large-format cameras or plates
Someone shows travel documents or visas as part of the story	Someone mentions daguerreotypes or stereographs	A speaker uses the phrase 'transnational networks'	A project reconstructs an artist's life from institutional records	A speaker talks about copyright or contracts
You hear about Ladakh, Tibet, or Himalayan regions	You join a session on time and people are still arriving	A project shows refugees, evacuees, or displaced civilians	<b>You take a snack break</b>	Someone describes tracking a photographer through exhibition catalogues
Someone jokes that they live in the archive now	A nun is mentioned	The chat fills with links to digital collections	A speaker mentions masks, costumes, or props in booths	You silently think 'I'm really glad I signed up for this.'

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A session dives into museum collections or cataloguing	A talk mentions gendered job titles or 'Mrs. So-and-So' signatures	A question starts: 'Have you found anything unexpected in the archive?'	Someone describes a photobooth as a private space in public	You see a self-portrait that pushes back at stereotypes
Someone discusses ethics of showing violent imagery	A slide shows handwritten labels, stamps, or negatives sleeves	Someone mentions censorship, surveillance, or risk	Someone describes tracking a photographer through exhibition catalogues	A question asks about ethics of showing certain images
Someone says 'archives' and you sit up straighter	Someone mentions photo-elicitation or visual sociology	At least three continents are mentioned in one session	A speaker describes projecting images in galleries or museums	A session explores photobooks, zines, or artists' books
You hear about maintaining or restoring old booths	A project connects personal loss and political struggle	You think of a family member while watching a session	Someone highlights volunteer or unpaid labour keeping archives afloat	A speaker discusses Chinese women in early photography
A talk focuses on a 'forgotten pioneer'	You realise you should probably back up your own files	A talk uses copyright, pay, or contracts to trace careers	A question asks how we teach or show these images responsibly	Someone in chat thanks the speaker for their courageous work

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A project explores grief or absence within the family	You mentally plan a new experimental project for after the conference	A speaker apologizes for too many slides	Feminism is mentioned	You see ruined buildings or battlefields on a slide
Someone in chat mentions meeting again next year	A speaker talks about feeling 'out of frame' in their own family history	You add a new city or region to your dream-list	A session is about photomontage, collage, or cut-and-paste	Someone mentions digitisation or restoration ethics
Someone says 'Pictorialism'	You screenshot a slide just for the reading list	The chat drops a link to an archive, project, or call-for-papers	You hear 'border,' 'frontier,' or 'crossing'	You plan to tell a friend or student about what you've learned
A speaker calls an image 'misfiled,' 'lost,' or 'misread'	You think of a family member while watching a session	You see bookshelves, prints, or a gallery wall behind a speaker	Someone mentions it's very early or very late where they are	A session explores photobooks, artists' books, or bookworks
A project uses participatory photowalks or collective image-making	A talk focuses on colour photography history	You note a new journal, series, or institution to follow	You hear about a woman entrepreneur	You learn that a woman's work was long credited to a man

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A speaker talks about who gets to look and who is looked at	You hear about factory, farm, or service work in photographs	You take a break to step outside or stretch before the next talk	A case study hinges on privilege giving access to conflict zones	Someone mentions kitchens, parlours, or gardens in images
A talk revolves around collage or photomontage	You hear about letters, diaries, or recipes included in photo work	Someone quotes bell hooks, or Tina Campt	A session is about photomontage, collage, or cut-and-paste	You add an archive, museum, or collection to your research wish-list
You feel grateful for all the quiet, behind-the-scenes labour	You see everyday objects turned into deeply symbolic props	A speaker talks about care duties or caregiving shaping practice	A speaker discusses propaganda vs. documentation	Someone compares European and Latin American archives
A project reconstructs an artist's life from institutional records	A session explores photobooks, artists' books, or bookworks	You consider changing your own research topic just a little	At least three continents are mentioned in one session	Someone mentions post-dictatorship or transitional justice
A talk shows before/after conservation or restoration	You adjust your chair, posture, or lighting mid-session	Someone mentions teenage booth sessions with friends	A question in chat begins with 'Greetings from...' plus a faraway place	A question starts: 'Have you found anything unexpected in the archive?'

# WOMEN *of* PHOTOGRAPHY

## 24-Hour Conference-A-Thon

A slide makes you think 'this would be a perfect album cover.'	You hear about letters, diaries, or recipes included in photo work	A question asks how we teach or show these images responsibly	A speaker mentions masks, costumes, or props in booths	A project traces migration or exile across borders
Someone mentions photo-elicitation or visual sociology	The chat goes quiet for a moment after a hard image	Someone shows travel documents or visas as part of the story	Someone talks about consent or collaboration with sitters	Someone laughs about awkward or 'bad' booth shots
A speaker talks about copyright or contracts	You hear 'transnational' or 'decolonial'	A speaker points out how images contradict their makers' politics	Someone quotes bell hooks, or Tina Campt	Someone mentions teenage booth sessions with friends
You hear about experimental 'failures' that became artworks	<b>A slide shows a map</b>	Someone says 'Pictorialism'	A speaker talks about care duties or caregiving shaping practice	Someone examines women in picture libraries or photo agencies
You note a new journal, series, or institution to follow	You see bookshelves, prints, or a gallery wall behind a speaker	A talk links performance, costume, or drag to photography	A speaker talks about women running studios or photo businesses	A speaker discusses women in industrial or 'dirty' jobs