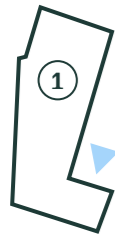


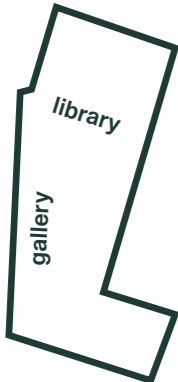
CRYSTAL PALACE GARDENS

- ① Almeida Garrett Library & Municipal Gallery
- ② Tait House
- ③ Romantic Museum
- ④ Accoustic Shell
- ⑤ Camões Grotto
- ⑥ Carlos Alberto Chapel
- ⑦ Gargoyle Fountain
- ⑧ Roseiral House
- ⑨ Garden of Feelings

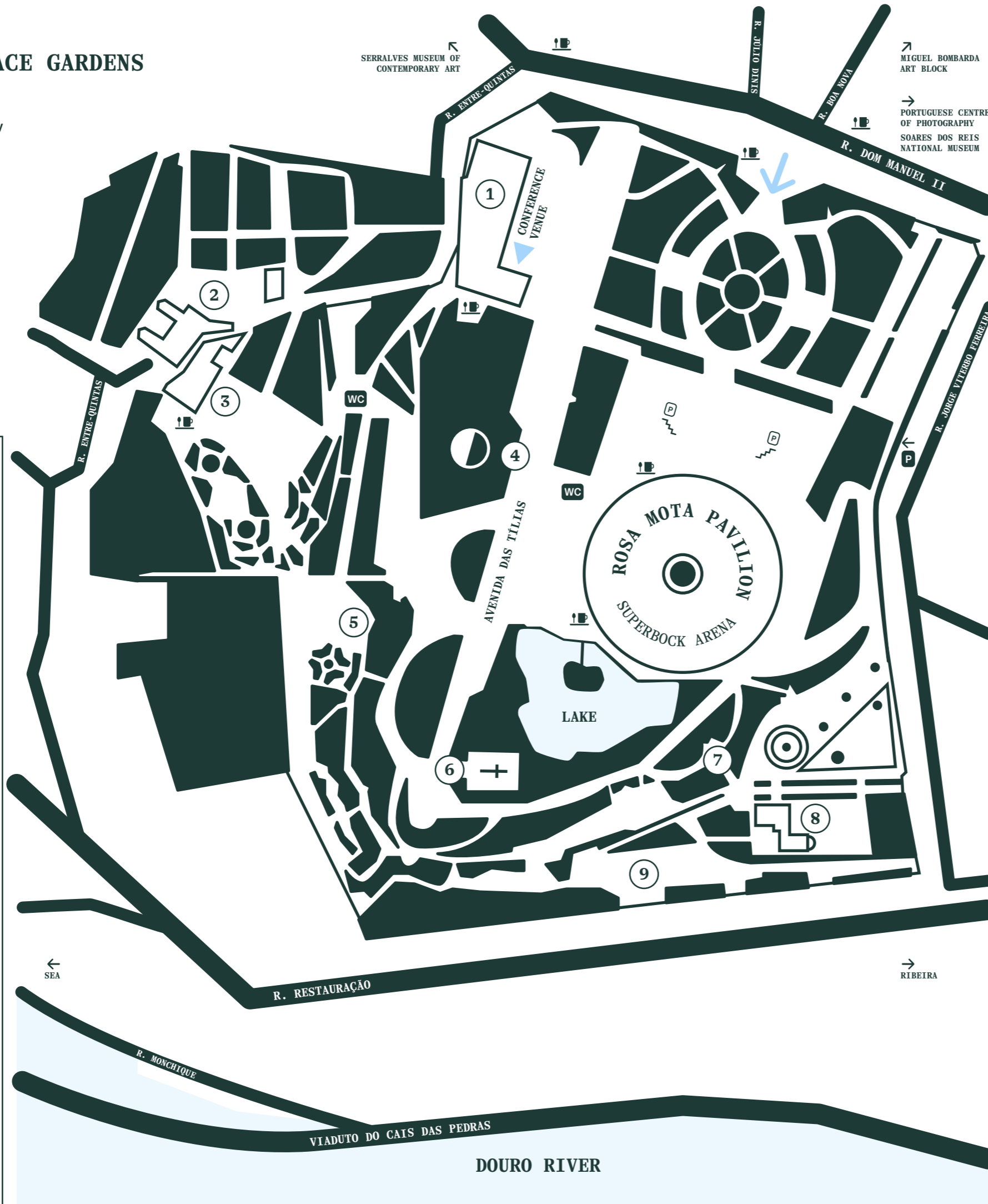
CONFERENCE VENUE



entrance floor



- 1 floor



- ORGANIZATION
- Women Phot.pt**
- PORTO**
- i2405**
- INSTITUTO DE ARTE**
- NOVA FCSH**
- IN2PAST**
- FCT**
- MUSEUS DE PORTUGAL**
- MNAC**
- MUSEUS DO PORTO**
- Porto.**

Susana Lourenço Marques
Luis Camanho
Emília Tavares

Susana S. Martins
Ana Pereira

organizing committee

shifting the frame

*Women's
Photographic
Practices
(1840-1960)*

*Porto
5-7 March
2026*

Women photographers have been systematically written out of the history of photography. Despite their active, diverse, and sustained engagement with the medium since its inception, scholarly recognition of their contributions remains limited. From the 1840s onward, women across different geographies — whether as professionals, amateurs, technicians, or artists — opened studios, undertook specialised work in photographic laboratories, and used photography as a powerful means of self-representation and social visibility. Yet, their stories have often been forgotten, underrepresented, or subsumed within dominant narratives that privilege male authorship and institutional frameworks.

This international conference aims to bring long-overdue visibility to women photographers active between 1840 and 1960 by uncovering their identities, practices, and visual legacies. It invites contributions that reframe photographic history through the lens of women's history and gender studies, with particular attention to figures and practices that have been overlooked or insufficiently studied. By revisiting archival materials and questioning established historiographies, the conference aims to foster a more inclusive and critical understanding of Photography's past.

Grounded in feminist visual studies and decolonial approaches, the conference acknowledges that those historically marginalised have often faced obstacles in bearing witness to their contributions. It also draws on recent scholarship that intersects gender history, labour history, and visual culture, offering methodological tools to examine photography not only as artistic expression, but also as a form of cultural work shaped by class, gender, race, and power.

A central challenge addressed by this conference is the identification, preservation, and attribution of photographic works by women. Many of these images remain scattered in archives, family collections, and institutional holdings, often without proper identification. This fragmentation continues to hinder scholarly research and limits the visibility and recognition of women's photographic contributions, both nationally and internationally.

The conference brings together scholars, curators, artists, and archivists whose contributions engage with these themes through case studies, theoretical reflections, and comparative approaches. By mapping and reactivating these overlooked photographic legacies, it seeks to spark new dialogues, contribute to historiographical renewal, and expand the frameworks through which we understand the global history of photography.

womenphot.fba.up.pt

thursday

09h00 Reception and registration of participants

09h30 **Opening and presentation of the WomenPhot.PT research project**, with Dr Jorge Sobrado
Councillor for Culture, Porto Municipality

10h00 **“A Room of One's Own”:** **Retratadas and Subrogated Self-Representation in 19th-Century Spain**
keynote
Stéphany Onfray
chair
Emília Tavares

11h20 Coffee Break

11h40 Panel 1
Professional Pioneer Women Photographers: independence and emancipation
chair
Susana Lourenço Marques

- Who was Madame Fritz? A female itinerant daguerreotypist in Lisbon in 1844 **M. García Felguera and Gregorio Escalada**
- Chained to Light: Reconnecting with Finnish Photographer Julia Widgrén (1842–1917) **Heta Kaisto**
- Isabel Agnes Cowper: Official Museum Photographer **Erika Lederman**
- Louise Engen: Making Women Visible — in Photography and Politics **Sigrid Lien**
- Ordinary studios, extraordinary legacies. Rethinking women's photography through a local “no-name” story from interwar Poland **Katarzyna Gębarowska**

13h15 Lunch

14h30 Panel 2
Rethinking Photographic Canons: Women, Networks and Practice
chair
Susana S. Martins

- Her designated Place: Re-canonising Bauhaus Women Photographers through the Lens of Access **Carla Huttenloher**
- The creative challenge of Stern and Auerbach's Ringl + Pit studio: a model of female emancipation in German Advertising photography (1930–1933) **Arianna Novaga**
- Photo-press, photomontage, photobook: Denise Bellon and the circulation of images (1934–39) **Bridget Hardiman**
- Cut Out: Feminist Photographic Collage and Women's Visual Practices, 1840–1960 **Fiona Rogers**

15h50 Coffee Break

16h00 Panel 3
Class, Gender and Amateur Photography
chair
Ana Gandum

- “A Photographic Lab of One's Own”: Maria Pia Fecit — A case study unveiling the class-gender [and racial] biases of the official (His)story of photography **Teresa Mendes Flores**
- Women Competitors at the International Salon of Photographic Art (1937–1958): presence, networks and (in)visibility **Nuno Resende**
- Visual dialogues between Barcelona and São Paulo: The Work of Palmira Puig (1937–1980) **Nayara Fernandes Coelho**
- Bringing Rosalie into Focus — An unexplored amateur photographer at Arlington Court, Devon, UK **Jess McKenzie and Barbara Wood**

17h30 Round-table
Women Photographic Archive: Methods, Conservation and Access with: Paula Figueiredo and Sofia Castro; Alexandra Encarnação and Élia Roldão

18h20 **Correcting the record: making female presences visible in early photography**
chair
Susana S. Martins

Constance Talbot: revisiting her 1839 'favourite view' **Rose Teanby**

Breaking the archival silence: Tracking first Texas photographer, 'Mrs. Davis' **Kris Belden-Adams**

5.03

Susana Lourenço Marques

friday

10h00 Panel 4
Archives, Vernacular Images and Colonial Contexts

- Dawn's long gone, fields torn bare
Within the earth, lain unmarked there
What happened here, by no means right
Same's fate befalls, on this night
- Mary L. Booth and the Monuments of Western India: two albums
- Framing empire: girls, photography, and scrapbooks in the British Colonial World, c. 1930s
- Photographic Archive of Dona Palmira Coutinho

11h20 Coffee Break

11h40 Panel 5
Framing Empire and Conflict: Women, Photography and Power
chair
Luís Camanho

- Diana Powell-Cotton and Antoinette Powell-Cotton: snapshots from Angola (1936–1937) **Inês Vieira Gomes**
- High Country, Wild Country: a feminist retelling of the visual culture of Mt. Buffalo **Clare McCracken**
- Women photographers and photo interpreters during WW2 **Denis Pellerin**
- Photographic Invisibility and Archival Recovery: The Case of Martha Rocher (1920–1990) **Raffaella Perna**

13h00 Lunch

14h30 Panel 6
Women, Documentary Photography and Social Engagement
chair
Mário Moura

- The invisible legacy of Kati Horna: photographic experimentation, social documentation, and architectural photography in Mexico **Eunice Miranda Tapia**
- From the Studio to the Street: Re-interpreting Nelly's Documentary Practice **Alexandra Moschovi**
- Chiara Samugheo: The Neorealist Spirit of Italian Photography **Michela Frontino**
- Reactivating the archive: Portuguese paratrooper nurses between imagery and memory **Margarida Correia**

15h50 Coffee Break

16h00 Panel 7
Working with Fragments: Women, Photography and the Archive
chair
Emília Tavares

- Elsbeth Gropp — Reconstruction and Exhibition of an almost forgotten oeuvre **Volker Hille**
- Fotografiste*. Archives, Feminism, and Fragments of Women's Work in Photography **Linda Bertelli and Agnese Ghezzi**
- Rediscovering Andalusian Women Photographers: Gender, region, and photography in 19th and early 20th century **Azahara Lozano Dorado**
- Archival Fragmentation and Gendered Erasures: Reconstructing the Photographic Legacy of Laura Pons (1889–1975) **Giorgia Ravaoli**
- Silver Girls as a Curatorial Platform for Recovering Early Women Photographers' Histories Through Open-Ended Research **Šelda Puķīte**

18h00 **Italian Women Photographers at the beginning of the 20th century between Avant-garde experiences and identity performance. Reflections from a research project and a digital collection**
keynote
Federica Muzzarelli
chair
Susana Lourenço Marques

20h30 Conference Dinner
→ **T.B.A.**

6.03

chair
Afonso Dias Ramos

Azura Silberschmidt

Suryanandini Narain
Elizabeth Dillenburg

vinit agarwal

chair
Luís Camanho

Inês Vieira Gomes

Clare McCracken

Denis Pellerin

Raffaella Perna

chair
Mário Moura

Eunice Miranda Tapia

Alexandra Moschovi

Michela Frontino

Margarida Correia

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Emília Tavares

Volker Hille

Linda Bertelli and Agnese Ghezzi

Azahara Lozano Dorado

Giorgia Ravaoli

Šelda Puķīte

keynote
Federica Muzzarelli
chair
Susana Lourenço Marques

saturday

9h30 Panel 8
Inventing Images: Women and Photographic Technologies

- Tangled up in Blue: The Cyanotype, Needlework, and Women's Labor in Julia Herschel's *A Handbook for Greek and Roman Lace Making*
- Florence M. Warner: Inventor and Entrepreneur
- Between Name and Image: Mildred Cossart and the Construction of a Photographic Gaze on Madeira (1909–1928)
- A Flash in Time: Gioconda Rizzo (1897–2004) and Early Brazilian Photography

10h50 Coffee Break

11h00 Panel 9
Performing the Self: Women, Photography and Authorship
chair
Lúcia Almeida Matos

- Between Subject and Author: Sarah Bernhardt and the Photographic Portrait as Performative Self-Portrait **Nicole Langrová**
- “Private” — Marie Høeg & Bolette Berg: Non-cathartis as an ethics of opacity **Amy Schuessler**
- Mirrors and viewpoints: photo albums and women's practices of the self **Katarzyna Adamska and Monika Michałowicz**

12h15 **Women & Photography @ Musée d'Orsay (Paris). The Ten Years Itch**
keynote
Marie Robert
chair
Afonso Dias Ramos



International Conference Shifting the Frame — Women's Photographic Practices (1840-1960) is funded by the research project WOMENPHOT.PT: What They Saw/What We See, Women Photographers in Portugal 1860–1920 (FCT/PeX – 2023.11306.PEX). The conference is aligned with the Sustainable Development Goals (SDGs) and the 2030 Agenda, specifically SDG 5: Gender Equality.

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7.03

chair
Ana Pereira

Beth Saunders

Mariana W. von Hartenthal

Ana Gandum and Martinho Mendes

Ingrid Telino

chair
Lúcia Almeida Matos

Nicole Langrová

Amy Schuessler

Katarzyna Adamska and Monika Michałowicz

keynote
Marie Robert
chair
Afonso Dias Ramos



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Rita Ferreira
riso printing
Tina Siuda