The lecture seeks to visually examine the married couple as the central node of the family unit. The proposition is that photographs essentially support conjugality through the use of complex visual metaphors. As everyday objects, these images lie unquestioned in all our homes, our family albums, state records and archives, perhaps deserving greater scrutiny for their constructedness. Narain contrasts the studio and the home as locations for the conjugal portrait’s composition, and puts into relief the messages of romance and propriety from such images.