

Title: Feminist Exchange Network/Domestic Bliss  
Date: Saturday, September 6, 2025  
Venue: Gallery of Modern Art, Glasgow  
Client: Glasgow Life  
Speaker: Ailie Rutherford  
ENT/Captioners: Karen Pritchard/Louisa McDaid

NB: This is not a verbatim record

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**10<sup>th</sup> Anniversary of the Feminist Exchange Network at the Exhibition,  
*Domestic Bliss* at the Gallery of Modern Art (GoMA) Glasgow**

*This event will be live captioned by remote captioners. The captions will appear here. Please sit where you can see them clearly if needed. Do not regard as verbatim.*

KATIE BRUCE: Hi, Good afternoon. Really sorry to interrupt everyone's conversations, thank you [laughter]

I am going to read a little bit to keep to time. I was going to say, welcome to GoMA and hope everyone can hear me and has found a seat they are comfortable. Because we are live captioning if you can see the screen or have used the QR code for the phone.

My name is Katie Bruce and I am one of the three curators here who work on the public programme, exhibitions and acquisitions for GoMA and with modern and contemporary art in Glasgow Life Museums.

Before we begin, I have a couple of housekeeping messages. The format for this afternoon is a presentation from Ailie first with time for a discussion and questions afterwards, then some refreshments so we can continue the conversations.

We are recording this talk as a record of the event, but also to pass on to a couple of people who were not able to make it. We are NOW recording the talk to pass onto a couple of people who requested live streaming!

If you're asking questions later and don't want that in say so we can take it out of the edit. There is no fire alarm and there is no plan for a test today. If the fire alarm does go, please can people make their way to the nearest exit and staff will guide you to the exit of the building.

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All gender toilets and an accessible toilet with baby changing facilities are located on the next floor up and male & female toilets along with another accessible toilet with baby changing facilities are downstairs next to the library and cafe.

If you need to leave for any reason, please use the entrance that we came in. Let the member of staff know you are popping out and coming back in.

I would like to welcome you to this event with Ailie Rutherford to mark 10 years of Feminist Exchange Network and The People's Bank of Govanhill which takes place in the exhibition Domestic Bliss, which I curated and opened with its first iteration in 2019. Curated with works from the collection it started an idea through the work of Nicola L and her feminist the yellow sofa behind you, and her furniture/sculptures in domestic spaces where at the time she was making them, women were expected to be.

They were really fun works to kind of disrupt domestic spaces. Limited by the works in the collection at the time, and also considering my role in the display - as a white, straight, middle class woman, I intended that artist commissions or events would over time critique, expand and intersect with the works on display and I am delighted that we are able to host this event to celebrate 10 years of Feminist Exchange Network, referring to the feminist economics present in the show, but also some of the artists Ailie has worked with over the years are in the museums collection and on display here.

Before I hand over to Ailie I will briefly introduce her to those of you who may not know her work.

Ailie Rutherford is an artist, an activist and artist director of Feminist Exchange Network. I first met her at Artlink in Edinburgh when we both worked there in the early 2000s after art school.

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As she has continued her creative practice in the UK, she has worked with different institutions like TATE Liverpool, Sheffield DocFest, Glasgow Women's Library and Institute of Network Cultures (Netherlands) on residencies, programmes and commissions - some for Feminist Exchange Network. She talks about her work as sitting at the intersection of activism and creative practice and this is often done in collaboration with others, including artists, academics, institutions and those in the immediate local of projects as well as globally through various online means.

Through these collaborations she brings people together in dialogue about our social and economic landscape, often through a feminist lens, which I am sure we will go into in much more depth through her presentation today.

One more thing, I was going to take some photos and will be dotting around so apologies for that.

AILIE RUTHERFORD: Hi, am I standing at the right distance to the mic? Thanks Katie and everyone for coming. I am quite a nervous public speaker and will read a lot of this, and no way I could remember 10 years of work without reading it!

So yeah, for the past 10 years I've been making work that centres on feminist economics and this talk will be quite non-linear. As is often the case with feminist practices we find ourselves working multiple roles moving between artists and facilitators and producers and curators, doing all of that at once while juggling multiple jobs and caring responsibilities. It's more like clusters of things - ways of working and ideas that come and go back round.

Often this type of work sits deliberately outside of established arts institutions and it's lovely to be invited to talk about the Feminist Exchange Network that grow out of the The People's Bank of Govanhill. Really grateful for the invitation to present the work in

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Domestic Bliss and this feminist space. An amazing opportunity to look back over 10 years of work.

I want to acknowledge the artists and activists and allies who've worked on and support the work over the last 10 years. I want to name everyone who has inputted because it definitely wasn't just me.

Inga Zaiceva, Calina Toqir, Monster Chetwynd, Rabiya Choudhry, Ellie Harrison, Zara Kitson, Rae-Yen Song, Sibell Barrowclough, Usma Ashraf, Rahela Cirpaci, Altron Hamilton, Alaya Ang, Najma Abukar, Carmen Sawers, Brian Morgan, Nadine Gorency, Katherine MacKinnon, Caroline Darke, Shreya Agarwal, Bettina Nissen, Libby Odai, Ruth Catlow, Katherine Midgley, Chrissie Ardill, Vishwanath Pasumathi, Foxy, Dania Thomas, Raman Mundair, Elaine Gallagher, Layla-Roxanne Hill, Gehan MacLeod, Alex Wilde, AB Silvera, Sapna Agarwal, Deniz Uster, Magpie, Rumpus Room, Nat Ophelia Walpole, Bob Moyler, Craig Dow, Jean Cameron, Re-Peat, UNA festival, Saoirse Amira Anis, Mandy Roberts, Wemmy Ogunyankin, Nerea Okong'o, Deborah Egan, Zineerah Ali, Maria Tolia, Thelma Okey-Adibe, Teresa Feldmann, COCO Collective, Emma Bowen, Hannah Brackston, Mas Arte Mas Accion, Colectiva Curuba, Elsa Caucus, Heather MacLean, Na'ku'set Ansal'ewit Gould, Padmini Ray-Murray, Arts Initiative Tokyo, Miki Watanuki, Kengkeng, Mar Sanchez, Toni Bruce, Peilin Shi, Laura Gonzalez, Meray Diner and Amy Conway.

A lot of people! I will show some of their work this afternoon.

I had the privilege of working with really brilliant photographers and the photos in this talk were taken by Angela Catlin, Adele McVey, Bob Moyler, Emma Bowen, Stephanie Gibson, Najma Abukar and Rossana Alarcon.

I instigated the Peoples Bank of Govanhill project during a residency with the Govanhill baths during 2014-15 and it evolved into the Feminist Exchange Network a long term collaborative project I've been working on for over a decade, beginning as a series of discussions and experiments and ad-hoc exchanges during the residency, which began

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just before the Scottish independence referendum and I had just moved back to Scotland.

I was tapping into really interesting conversations at the time about what independence might like - with the question of currency becoming a theme - would what a local currency look like, one that allowed us to divest from capitalism, or a feminist. The People's Bank of Govanhill notes were printed for a one off exchange event but once people had the notes and were asking what to do with them next I realised it would be a longer piece of work. I invited other artists with local connections to design one, this is by Rabiya Choudhry who grew up in Govanhill and by Monster Chetwynd who was living locally.

I Used them in a series of currency experiments - the Timebank Tombolla where people were invited to offer things as part of a randomized exchange to think about what a useful local currency would like and thinking more and more about feminist economics.

**Feminist Economics** is now a more widely used term than it was ten years ago, but possibly still needs an explanation - apologies to anyone who knows more about it

Feminist economics critiques capitalism as a colonial system designed around a rational autonomous man. "— with no relational ties — and the sole aim of maximising profit through the exploitation of people and our collective resources, systematically devaluing forms of labour and care-work necessary for our collective survival.

Care work feminised within a masculine economy includes activism and food care and creative projects, essential but unaccounted for within a profit driven economy. Because feminised labour is disproportionately performed by women and other marginalised genders, we remain disproportionately underpaid, undervalued, and economically precarious - creating gendered economic inequality and a crisis of care.

A feminist economics approach values work that is centred on collective care for each other and for the planet we live on - understanding those vital interdependencies.

It's inclusive of transgender women and all marginalised genders and challenges the assumption that care-giving is inherently "women's work."

My interest with this work is taking the ideas out of academic texts and making them

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relatable to people's lives in the communities we are part of. Articulating lived experiences and envisioning alternative systems is the basis for a lot of this work.

I have drawn on the metaphor of the economy as an iceberg, if we think of the economy of an iceberg, above water line is profit making economy –  
But what we know about icebergs is that the bulk of the iceberg sits below the waterline, keeping the top bit afloat; Subsistence work, care, domestic labour, all of those feminized forms of labour, ways of being, caring and working together that have been devalued in a heteropatriarchal economy – but it's vital work that without which none of us would survive...

Alongside that I have developed a process, mapping below the waterline, to visualise that underside of the iceberg.

It began as a form of collaborative research to chart local exchange networks to start conversations about the under the waterline systems of support. I developed the process in collaboration with women's group I was working with to create maps of intersecting and often less visible economies, exchanges and work, often working in very multi-lingual contexts where women involved spoke different languages, so we initially developed this set of codes and symbols as a visual language to communicate across different spoken languages.

It began with just a few symbols but as the project has grown it has developed into this toolkit that can be used by groups, individuals & collectives to map intersections of monetary and non-monetary economies, to allow us to chart existing connections but also to see where the gaps are and where things could grow or where we could connect more.

I have taken the workshop to a lot of different places, since starting the work in 2016. I've been commissioned by different organisations and groups to map out the intersecting ecologies in their work. the set of symbols has continued to grow. Often the process reveals a lot about power, from collective power through cooperation to more problematic power structures. The workshops often start asking what works well and what is

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functioning and then what doesn't work so well, and how we might want to reshape these systems.

The resulting conversations sit between intimate personal relationships and talking about wider power structures. Workshops began by asking what works well and is already functioning in our lives and networks and what doesn't work so well. And connecting the political to the person and restructuring the ways we work together.

So, these maps and descriptions have featured in publications and books. In 2020, it featured as the cover of 'The Handbook of Diverse Economies', a massive academic tome (I still haven't read all of this by the way!) and it also developed as a digital work.

Atlas and Frame Finland in 2022, invited me to work with them to map how the economy of their arts organisations/economy intersects with ecologies on the Isle of Skye. During those, people added the symbol - "more than human", as people wanted to convey the interconnectedness with the land and other species, particularly in crofting communities.

In 2023, I was invited to use this process in a commission with Glasgow's Women's Library, to visualise the complex nature of the work for many women and other marginalised genders - it sat alongside a University of Glasgow study into women's multiple, precarious and low paid employment. It was the first of its kind and led by Louise Lawson.

The workshops again invited women to map out their various roles and responsibilities and have conversations about undervalued forms of labour, so exploring feminist economics together and then visualising how things might be different.

And then the feminist exchange network mobile library, temporarily housed at the women's library for the project allowed us to relate our lived experience to writings on feminism,

economics and the care system. A lot of conversation around the intersections of race, ethnicity, class, disability and neurodivergence with gendered economic inequality.

The maps we created were entitled, 'How things are' and, 'How things could be'. These are Jackie McMaster's maps of about 'How things are' and, 'How things could be'. And then 'How things are' and, 'How things could be' - Natsumi Sakamoto.

The resulting images, were exhibited in the women's library (GWL) entitled Pouring Out, Pouring In. I like the way the maps became abstracted.

For the exhibition, we had people talking about their prints, and you could look at them as abstract images and an insight into what they were trying to convey.

Lorna Tevit, mapped out her place of work - how things are and how things could be - and she flipped the hierarchy - I liked the simple 'the way things could be'.

We also published a small book that documents some of the conversations. It is available in the Glasgow Women's Library shop. All proceeds go to Rape Crisis Scotland, so it is worth buying a hard copy if you can!

All of these mapping below the water-line workshops, informed the opening of Swap Market in 2018, which transformed a former pawn shop in Govanhill, into a non-monetary exchange space. the project ran for 2 years, working as a skills and knowledge exchange, workshop space as well as facilitating the exchange of goods, traditions and cultures; a place for shared learning, a space to work together to look at how feminist economics can be put into practice.

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We regularly held talks and film screens, language events, with a mix of guest speakers, and mixing academics and community activists among others.

The project had a diverse membership. I worked with an amazing team of multi-lingual women, to ensure different groups of people using the space, felt represented.

There was a programme of events - working with Alex Wilde, Usma Ashraf, Sibell Barrowclough and Rahela Cirpaci.

In the two years we ran this project, 1,500 local members joined as members of the swap market. This was brilliant, but was not without challenges. The project took off rapidly and we had to learn a lot, really quickly.

Often when we are asked to present our work, we are encouraged to talk about our successes, but good to talk about some of the questions. It was a very successful and popular project, but raised a lot of questions. One question - that came up after running a much longer project, was how we don't revert to the entrenched power structures, when things are difficult, or things take us by surprise. So how could we slow things down a little and think about what kind of growth we wanted. How do we grow as a feminist organisation, and take time in an expanding project to incorporate the are we would like to see. and how do we navigate the challenges and contradictions in maintaining our feminist ideals while answering to funders and commissioning institutions.

So we formed the Feminist Exchange Network, to make our feminist intentions more explicit and reach a larger and international audience. We used the windows of the swap market to talk about our challenges and aims of the projects.

This is a window drawing by Rae-Yen Son During lock-down, we had installations from Deniz Uster and Rumpus Room with Camilla Crosta, Magpie, and then also Nat Ophelia Walpole

In 2020, artist Nat Ophelia Walpole created a window display for Swap Market in support

of the campaign to reform the Gender Recognition Act in Scotland. At that time, we were hopefully, the reform aims to remove dehumanising aspects of the process.

The Gender Recognition Act itself had been introduced in 2004, following a European Court of Human Rights ruling that found the UK was violating trans people's right to privacy. But the process for legal recognition remained inaccessible and pathologising.

The proposed Scottish reforms were widely supported across feminist and LGBTQ networks including by us, the Feminist Exchange Network as a step towards dignity and autonomy for trans people.

In 2022, the Scottish Parliament passed the reform but the following year it was blocked by Westminster, the first time the UK Government has used its power to overrule devolved legislation.

Since then, we've seen a rapid rollback of trans rights across the UK: The term "woman" has now been reinterpreted in law in ways that exclude trans people, and the Equalities and Human Rights Commission has issued guidance that now strips trans people and trans women in particular of basic rights to safety, dignity, and public life. What began as a hopeful campaign for recognition has become a front-line in the broader erosion of rights.

Feminist collectives like ours continue to stand in solidarity with trans people, especially trans women, whose lives and freedoms are increasingly under threat. The work Nat made for Feminist Exchange Network now feels ever more urgent and as a reminder that as feminists we need to continually resist being weaponised against our sisters and stand up for the rights of all women.

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I really, really would recommend getting over to Nat's exhibition at Strangefield this week as well.

Swap Market was a space for testing out. These images are from the “cryptoknitting” project, (research collaboration with Bettina Nissen and Libby Odai) looking at the possibility of using new technologies in craft practices to explore new practices within feminist and community currency.

In June 2019 we held an exhibition Chain Re-Action, which was a knowledge exchange in Glasgow. It brought together academics and activists to combine feminist thinking for new technologies such as Block Chain.

An image of the feminist video game here [?] by Padmini Ray Murray the work was further developed in the Netherlands, again looking at crypto currencies.

We began conceptualising String Figures at the end of 2013 following on from Crypto knitting. as a follow on from the Cryptoknitting Circles research - unaware that our interactions and exchanges were about to be mediated by technology more than ever before!

in 2020 – when suddenly so many of us had to radically rethink how we might work. The impact of covid-19 on social arts practice drastically changed the nature of collaborative practices – but it did spark some new ways of working...

*String Figures* is a digital tool adapted from the print-block mapping toolkit for - *Mapping Below the Waterline* - but now that the printing blocks had become redundant - I wanted to know if there was something of the intimacy of this process we could re-create digitally?

*String Figures* takes its title from techno-feminist Donna Haraway's metaphor for the inextricable threads that connect us all.

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I worked with Bettina Nissen and creative technologist Bob Moyler to co-design prototype collaborative software for collective organising, centred on a principle of mutual care and co-operation.

The prototype version of String Figures was developed in online workshops with Guerilla Media Collective (Spain), Furtherfield (London), Feminist Economics Department (California), then in Glasgow with Category Is Books, Rumpus Room, Arc Independent, South East Integration Network and Feminist Exchange Network.

It was designed as a way to map out the things we need, find new ways to support each other and to talk about collective care. The busy maps and string figures we created together reflect the messiness of feminist working, the non-linear paths of creative practice, layered diagrams, encrypted to all but the participants and only ever shared with full consent.

String Figures in many ways evolved as a collective response to our concerns over big tech and surveillance capitalism – and a desire to experiment with co-creating alternative platforms because using platforms owned by rich white venture capitalist men just felt counter-intuitive in a feminist project

And now as we're seeing so many big tech companies appearing on the BDS list - revealing that big tech is also genocidal tech the need for a move away from big tech feels greater than ever

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Sadly in 2020, we lost our physical space and were forced to close the Swap Market.

So many arts and activist and community-led projects have lost their access to space, funding and resources over the past few years. The loss of the venue hit us really hard and out of necessity we've become a very nomadic collective, doing what we can where and when its possible, with the resources we have and with support from some incredible people.

So, the following year, in 2021, the COP26 - Conference of Parties UN convention on Climate Change came to Glasgow – I organised Feminist Exchanges for Climate Justice at CCA Glasgow.

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I organised a week of events connecting feminism and economics with climate activism - temporary installation housed workshops, performance and film. Featuring practical workshops with activist Elaine Gallagher and Re-peat collective, performance work from Saoirse Amira Anis, discussion and artwork from Rumpus Room young activists and film from Colombian Student Eco Feminist Collective MAUA.

Throughout the week Leaves for Life, a growing forest of giant painted leaves were added to in the gallery - created by groups from across Scotland in collaboration with myself and artists Walker and Bromwich.

Also in the gallery, artist Hannah Brackston and Cat Hotchkiss created a bike-drawn mobile library to house the Feminist Exchange Network's reference collection, creating a space in the gallery to read & reflect away from the bustle of COP26.

The mobile library project began as a way of sharing and giving access to the collection of books and resources. We started collecting books that looked at different types of economy and community networks, and alternatives to the capitalist system, which expanded and included books on decolonialisation, environmental activism and climate justice and gender politics. We have continued to take our books out and about - most recently working with Romano Lav, who now houses the library for us.

We also now have a book club, led by Feminist Exchange Network member and theatre maker - Amy Conway. Our next title 'Greater than the Sum of Our Parts' Feminism, Inter/Nationalism and Palestine by Nada Elia. If you are interested come along, just come and listen, you don't have to have read the book first.

Jumping back to the work we did during COP2021, at the time, there was an international focus in Glasgow and we made great connections with activists, particularly from Global south and there was a feeling that they needed to be sustained long-term not just while COP was in town.

At the same time I was at the same time presenting the String Figures project in Eindhoven in the Netherlands and an artist called Teresa Feldmann handed me her draft script for a feminist economics science fiction - felt like a perfect opportunity to bring some of these things together.

Planet Abundance - project evolved from there. Planet Abundance became an inter-local feminist sci-fi work - taking Teresa's draft text for a feminist science fiction written as a starting point to collectively imagine a post-patriarchal world after capitalism in the not too distant future.

I invited some of the most exciting and visionary feminist artists and activists I had worked recently with to join Teresa and myself in dreaming up Planet Abundance. We sought to generate dreams of a shared future, using speculative science fiction as a vehicle for radical political imagination.

The artists we worked with were Elaine Gallagher, Emma Bowen, COCO Collective, Padmini Ray Murray, Saoirse Amira Anis, Na'ku'set Ansal'ewit Gould Heather Mclean, Keng Keng, holding a series of trans local workshops.

This is an image of a workshop led by Saoirse in Dundee and Elaine and I held a collaborative drawing workshops in Category Is Books in Glasgow.

We shared our experiences as artists from diverse backgrounds and we tried to learn collective strategies to listen to each other's stories and we took the project to the Documenta festival in Kassel, Germany as part of the collaboration with Mass Arte Mas Accion and Colombian activists, Colectiva Curuba and ran workshops there.

I will take a break from talking now, to play a sound work, kind of a meditation and collaborative work/text evolved as it passed through different hands here read by Na'ku'set

Ansál'ewit Gould as the Auntiechrist - a character she created at her workshop in colonially named Canada. you can listen to the audio, but I would recommend you take part in the meditation. Whichever you fancy...

*Hello all*

*It is me the Auntie Christ*

*I am here*

*Welcome all*

*It is time to relax into a natural position, close your eyes half way, or all the way*

*Take a moment to connect with your breath, your intake of oxygen*

*Take 5 deep breaths... in and out*

*We are now entering a portal that will take us to the future, a future we will call Planet Abundance.*

*Together we have witnessed The Great Exodus. As the climate became chaotic and unpredictable, it scared away the billionaires. The financially elites built rockets to evacuate from planet Earth.*

*Some of them have already arrived on Mars. At first they scrambled and scraped to be the first - the colonisers on Mars, thinking that they were saved. They were convinced that Earth had nothing left for them.*

*But what of the survivors on Earth?*

*The majority are women and those who have been marginalised under capitalist patriarchy now have an advantage.*

*After lifetimes of being extremely resourceful, women of colour, indigenous women, transgender women and women with disabilities have the most developed survival skills and are the most important people to learn from.*

*With their voices front and centre, we are establishing new leaderships and roles.*

*Earthlings are collectively agreeing to pool skills and resources to build our new world.*

*Ecosystems have been ravaged, landscapes are pillaged, in these challenging times everyone has decided to strive for abundance. We have abundance of skills and energy and Time, we can make things happen.*

*We can also now prioritise care as a base for everything we do.*

*Most of our survivors have lived their lives with many caring responsibilities, often uncompensated.*

*They are mentally prepared to seize this opportunity.*

*Earthlings now have more control of their own time.*

*With all of this freedom of time, everyone is now doing more of what the patriarchy used to call women's work.*

*It is becoming normalised to give abundantly without expecting anything in return because everyone feels safe and cared for.*

*People are participating in each other's lives while also learning and practicing self-care.*

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*Everyone is learning that the caring capacity is the key to surviving on a damaged planet. Planet Abundance Earthlings are practising a way living that can be best described as a caring post-work society.*

*It honours individual autonomy and celebrates community interdependence, finding a balance between the two.*

*Everyone is encouraged to responsibly grow their personal abundance, an abundance that is as unique as they are. As we all are...*

## **AUDIENCE APPLAUSE**

AILIE RUTHERFORD: In the not too distant future...

Final piece of work I am going to talk about is a large scale collaboration, born of desperation in as lack of access to public space.

***Feminist Economics Football*** was devised in response to shifts in social and collaborative arts practice through the Covid pandemic. As the ways we had worked together began to feel impossible, community gatherings, public protest and art events had been outlawed in the name of public health we simultaneously saw profit making ventures and competitive sport prioritised as essential activity - especially with the men's football as the European cup taking place in Glasgow at that time

So if we were only allowed to gather for football, I began to think about how we might reorganise our work in the form of a football match, and the idea for Feminist Economic Football was born. Devised with activist Sapna Agarwal, Feminist Economics Football is a feminist take on the Situationist idea of cooperative football - played on a hexagonal pitch played between three teams, aiming to form allegiances and find common goals rather than beat the other teams

I invited artist Mandy Roberts to work with us in making the geometric strips worn by the players

We wanted to create something centred on co-operation, that offered an alternative to the dualistic fight we see so often in political dialogue. Could we create something that builds a shared understanding of each other's concerns and struggles? How could we think less of our needs as competing and divisive, and more about the ways we might support one another?

The resulting match became a participatory performative game - a playful way of exploring the common aims across feminist struggles, as well as the difficulties in realising this alternate reality. (knowing that achieving this in societies structured on cisheteropatriarchal binaries will not be easy)

Our first cooperative feminist football match played at Cathkin Park, Glasgow in June 2021 happened spontaneously and quickly - played between three teams: Degrowth, Decolonisation and Climate Action – (Sapna Agarwal, Elaine Gallagher, Svenja Meyerricks)

The hexagonal pitch was marked out and three teams recruited but the rules of cooperative football collectively re-written. Team coaches worked with the players to look at the intersection of their team themes, strategizing together to achieve common goals. At each break teams came together to discuss strategy and revise the rules. As the teams collectively rewrote the rules, finding shared goals, they decided to get rid of team goalies and introduced a second ball into the final third of the match, borrowed from some kids playing nearby.

It was a really gorgeous day, we didn't really know who was going to turn up – amazing seeing all these beautiful people walking towards us across the park to take part.

Then a second game was commissioned for Sheffield DocFest the following year for their Alternate Realities programme. Feminist Economics Football presented the adjacent possibility of a world founded on cooperation, prioritising collective thinking over competition.

Team names were revised for the Sheffield match, this time being Decolonisation, Ecofeminism and The Caring Economy. Team coaches (Wemmy Ogunyankin, Nerea Okong'o, Deborah Egan) worked with the players to look at the intersection of their teams themes.

As the teams collectively rewrote the rules again, they began the Sheffield match with three balls and by the final third had decided to discard their team colours and play a wide game sharing skills and techniques.

During the game, team coaches slip into the role of commentators, giving a running commentary – a warmly humorous take on conventional football commentary as they discuss successes as well as failed attempts to collectively strategise and work together towards shared goals.

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So for the Sheffield one, Juliette Ellis made a performance of the film screened there. I will show a short edit of Emma Bowen's film made of the first match in Glasgow that beautifully captures the feeling of the day.

[Subtitled video plays]

AILIE RUTHERFORD: so this past year, I have been working on accessibility aspects of the game with community groups and activists on developing a tabletop version of the project - a kind of a feminist cooperative reworking of the once-popular Subbuteo game three 5-a-side teams of football figures played on a hexagonal table.

I have been working with different groups in Glasgow on iterations of the game, workshop models and accessibility aspects have been developed and tested in Glasgow working with Rumpus Room, Platform Easterhouse, Ruchazie Women's Pantry and staff & students from the Royal Conservatoire for Scotland.

It feels like it is an ongoing work and it changes and evolves as more people get involved. The coaches so far have been - layla-roxanne hill, Elaine Gallagher, Laura Gonzalez and Ellie Harrison.

Developing accessibility aspects of the work - we first tested it in 2024 with themes around climate justice and anti-war or anti-imperialism and in Easterhouse themes of public transport and health, working with teach coaches, to think about why each of these is a feminist issues and how we use the format to initiate conversations about feminism that have a real relevance to people's lives.

A special thanks to Fergus for the suggestions of football stickers in the match day programme and to Ellie for thinking about why public transport is a feminist issue.

So, it has been amazing reflecting on some of the work that has happened with Feminist Exchange Network and other projects, but wanted to end, thinking about where we are at now.

It is lovely to look back, but I think it also illustrates how difficult it has become to maintain feminist work, we are living through difficult times and as things get tougher, we are forced to compete for diminished resources. We have seen the blocking of trans rights legislation and dismantling of infrastructures. We are losing funding, and projects supporting disabled people and migrants are forced to close. At the same time, arts and grass roots organisations are being hollowed out, with ever-diminishing pots of funding that pit us against one another.

So this is exactly the moment when feminist artists and organisers need to resist scarcity thinking. We need to find each other, work together,

hold space for one another –

– a space where we can imagine alternatives, experiment with new systems, and co-create them together, acknowledging that it will be messy, that mistakes will be made, but that this is how we learn and how we can enact a better future together.

I love that Toni Cade Bambara quote “The role of the artist is to make the revolution irresistible.”

- daring to imagine a fairer world, and practising it together.

I would like to propose that this could be a space about how we continue to build networks of feminist solidarity and what do they look like now.

KATIE BRUCE: Thank you so much Ailie, how do people in the room feel? Before we move - do they have questions for Ailie, otherwise we could move into a circle and pick up what you were talking about, but if you need to go - thank you very much for coming. How do people in the room feel?

Okay... Does anybody have any memories of working on the project, or questions they would like to ask Ailie?

I will maybe start off then.

One of the things we thought about and talked about today, was the idea of durational work and how much disappears, or is hidden, like the ice-berg and thinking about what is generated and where that goes, and in the recent 'women in revolt' exhibition, where a lot of the work has disappeared - it makes me think about work that has disappeared and you talk about the loss of space, where does it go, is there an archive?

AILIE RUTHERFORD: That would be lovely, but some is under my bed and some in a studio and other people's cupboards, and in Romano Lav. Very much in spaces we have managed to get hold of.... it is that thing you describe (do people know what the Women in Revolt exhibition – is?) about the lack of preserving feminist practice over the years.

Thank-you for the opportunity to pull this together in some ways, that has been great, but yeah, it is all over the place [chuckle]

ELIZA: Thank-you, good to see the work you have done, I was interested, when you went out into communities and we are talking about these ideas, about the initial reaction that the women you spoke to - the feminist economics, I feel like a lot wouldn't know what that term means, or think it means something more complicated. I am curious about how you worked together.

AILIE RUTHERFORD: I was thinking about putting some of that in the talk - one of the reasons I have drawn on that metaphor - a book from 2013, called 'Take back the economy', that pulls together, work from JK Gibson-Graham They used the metaphor of the economy of an ice-berg, so this is an easy in, it gets the concept across quite quickly.

The other bit, I didn't anticipate is how emotional those conversations often are, for myself as a precarious worker also, the economic system we live under has devalued so many peoples work and the labour and care they give. We aren't valued for it. This can be an

emotional process, to talk about - and the other thing that has been beautiful, particularly with the Women's library project, in part, because they did work doing an evaluation about the process, was the potential for the workshops, to instigate a collective valuing of one another's work and all the unseen work and outpouring that women do all the time - how valuable it is and the solidarity that was created throughout the workshops - thinking about how it might be different and people recognising the value in each other - this has been a powerful thing, and I hadn't anticipated it. Often the process is way too short, and could do with being long. Thank-you for the question Elisa.

WENDY: I haven't quite formulated the question, but the thing about scarcity is so interesting and so important just now - a massive generosity that you have given over all these years, making these spaces for others to step into, this has been a cost to yourself at times, and you have been clear on that. So it is speculating about how we look after each other and ourselves, and collective care - this isn't a question to you, but to everybody, what can we do now, as we are facing that competitiveness of resources, and that manufacturing of scarcity - how do we care for each other.

Everything I have seen today - and thank-you for sharing - made me smile so much - so much heart and you need to evolve and keep going.

AILIE: It is hard to keep being bold and to keep reimagining – just, yeah... You have to retain the boldness in art and keep allowing it to evolve... Sorry! [laughter] Somebody else want to say something about that?

I don't know, the Planet Abundance project was a beautiful one, for that - to constantly reframe that - the idea that we are constantly told that resources are scarce, but what if you flipped that around. The lack of access to space for artists and community projects, is very difficult. As much as we can constantly reinvent things and come up with creative alternatives, we need to fight for space right now. It is becoming scarce across the city and

it calls into question who can have a creative practice now. Maybe we start an artists rent strike, until studios are affordable for everyone... [chuckle]

ELLIE: I have a question - this is making a weird whistling noise - yeah, I guess we became friends around the time you started this project, so that is nice - to reminisce...

Yeah, all the happy memories of being part of these projects, going back to Govanhill Baths, one of the early workshops and the next year, working on the Glasgow pound, a speculative working group on how we could have a local currency for Glasgow. And happy memories of going to the Swap Market, before the pandemic. And the [...] film, a good primer in feminist economics. Hearing Catherine Trebeck [?] speak as well, she no longer works in Glasgow, but amazing researcher and worked for Oxfam and other organisations, pioneering the idea of a well-being economy in Scotland. Now moved away.

I came to some of your online workshops, during the pandemic (I must be your biggest groupy!) and going to the football match and going to the football match. I echo what you say about creating these spaces.

The other question that [...] had, was about what can we do now, politically, at this moment. it is a scary moment. The thing that has terrified me over the summer, is the 'raise the colours' movement, across the whole of the UK and in England. So many of the lampposts in Maryhill have flags attached, it is terrifying.

Earlier this year, I read a book - called a 'Brief introduction into fascism'. Fascism is an ultra-nationalistic ideology, that mobilises against socialism and feminism. To end on a note of hope, I came across something on Instagram - 'women against the far right'. I can share the details; it is the beginning of a new UK wide movement, to take on this terrifying resurgent of far right activity that we are seeing. Anyway, lots there...

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AUDIENCE MEMBER: Could be a good point to close on. A little moment of hope and resistance but there is another question.

Audience member: Thanks again for such an amazing talk and really nice to see that stuff gathered together. I was just thinking about the question of scarcity and being pitted against each other for ever diminishing resources in the arts and more generally - it's particularly upsetting that Swap Market lost it's space because that is the answer.

To have a non-capitalistic system that we can ask for and give and doesn't require someone to say yes to funding. So if we need the spaces to encounter the spaces of generosity and doesn't put the burden on particular shoulders. Because a lot of the time you can have enthusiasm to making something happening but it can become a burden.

There is something about needing to create the spaces, which Swap Shop did really well. But a lot of work. Something about a space where people can come together and there are enough shoulders to spread out the generosity between.

Maybe we need to find more ways to make and find these spaces - maybe we need to do more squatting!

>> I think it's interesting and I am thinking back to the talk that Ellie gave earlier this year, because it was ten years since we did Dark Days, in gallery 1, And the idea of THIRD space and different spaces people can come together and gather was raised there because it now feels very different. You were talking about ten years ago and what was around then, thinking of starting something and it becoming a longer durational work with off spring connections made globally and some operating in different spaces.

That was one of my questions, about where you think it might go now with the future.

Having the experience of working in different spaces. I suppose those are those questions about how we find those spaces the Feminist Exchange Network will continue as far as I know. But it is a really precarious continuation around time and space and the things you are raising at the moment. I am trying NOT to end on a negative note but there are conversations where this has come up and no-one has the answers at the moment. There is a real energy and interest in these taking place. So the question is about how we do this and how we gather together. I am aware I am trying to close down an event in this space. [laughter] It's maybe not in front of an audience, it's harder to do but there is an incredible group of people here today and you don't need to leave until 5 if you want to chat informally or speak to Ailie.

Alex will say something?

>> Being in this space, Domestic Bliss is a reminder to myself that need to radicalise domestic spaces, we lost a lot during Covid-19. That generosity of offering someone tea or inviting someone over for food and opening your home for conversations about fascism. These things feel manageable and ways to resist how domestic spheres have become smaller and that is what I think I will take away from today - to offer bits of hope and connect those with resistance.

>> I feel there is something quite interesting in those online events that bring people together nationally and internationally. I find an online event quite soul destroying and isolating and there is maybe something about using online spaces to gather a group of people together. So you have a sense of your community and collective. During the Planet Abundance we used the term inter local rather than international to make sure it was always about connecting different local spaces across space and time.

So maybe something about that, those community space sand inter local spaces. Ailie is [...] [laughter]

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I think Katie is right. Time to stop passing the mic round. If people want to stay for a biscuit and a drink? I was thinking about going for a drink, if anyone wants to join, if the weather is nice we might go to Mono. If people want to hang out and have those conversations [...] what time is it? I think the event is programmed until 4 so I would not expect..... I am not going to stay until 5! You can if you want!

I will stop talking into the mic, thanks Louisa and Karen (captioners).

>> I would like to thank Louisa and Karen, it's been good to have them both here to do that and it's good to have them create the transcript and the questions. I would like to thank Ailie as well, for doing [...] it started out with studio visits talking about the work and ways to connect the work with outside, Domestic Bliss is a really interesting space to have the conversations and I really appreciate the honesty you have and the work you've brought it. Thank you for coming and thank you Ailie.

**[ APPLAUSE ]**

**- end of live captioning transcript -**