

Portfolio
Designed by Jiaying
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INVISIBLE LABOUR VISIBLE YOU

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01. Theme Introduction

In our daily lives, labor is everywhere, but not all labor is equally visible. Housework, emotional labor, and care labor, especially those undertaken by mothers, are often invisible and naturalized due to gender norms (Vishmidt, 2015). Through narrative and experiential curation, this project makes these invisible labors visible again, guiding the audience to reflect on the meaning and social value of labor.

1. Integrate with daily life

The exhibition revolves around two family spaces, the kitchen and the bedroom, focusing on the daily labor of mothers in cooking, cleaning, organizing, and caring. These repetitive and trivial tasks support family life, but are regarded as invisible in social cognition (Oakley, 2018). Through spatial layout and sensory experience, the audience can personally feel the accumulation and consumption of labor.

2. Contemporary art background

In a post-capitalist and digital society, emotional labor and domestic labor are becoming increasingly invisible (Hochschild, 1983). Contemporary art actively responds to this phenomenon, using multi-media strategies to break the traditional framework of material production and turn to the examination of intimate labor and daily experience (RASMUSSEN and GÜRGENS, 2006).

This exhibition refers to the practices of many artists:

- **Martha Rosler** deconstructs women's family roles through video in *Semiotics of the Kitchen*.
- **Ying Xiong** records the temporal traces of labor through installation art in *Trace Manifesto*.
- **Sarah Buckius** presents the emotional exhaustion of motherhood through video in *Hidden Mother: The Reappearance of Emotional Labor*.
- **Christine Mitchell Adams** visualizes the daily efforts of mothers in the form of paintings in *I am your doll*.

3. Exhibition Objectives

The exhibition is mainly aimed at young audiences, especially college students, but also involves housewives who have already raised children and professionals in the field of art. The exhibition aims to encourage the audience to understand the unequal distribution of housework in the gender structure, guide female audiences to think about their own position in the family labor system and the responsibilities they may face in the future, and encourage male audiences to reflect on their roles and responsibilities in the division of labor within the family. Through immersive experience, the exhibition hopes to inspire emotional resonance with the invisible labor of motherhood and promote critical reflection on the relationship between labor, gender, and social structure.

4. The problem the exhibition aims to solve

This exhibition aims to answer the following questions:

- What is invisible labor?
- Why is domestic labor not fully visible?
- How does domestic labor shape mothers' daily lives?
- How should the definition of labor be expanded in contemporary society?
- How can invisible labor be made visible by challenging gender norms through artistic practice?

02. Exhibition Text

This exhibition focuses on the long-neglected phenomenon of "invisible labor". With the second-wave feminism, social reproduction theory and care work theory as theoretical frameworks, it explores the invisibility and complexity of housework in social structure. From young and cutting-edge to middle-aged and mature, the participating female artists span different generations and cultural backgrounds, and jointly construct a multi-dimensional dialogue space with a variety of media such as video, installation, and painting.

As pointed out by the second-wave feminist criticism, the narrative of housework as a natural extension of the female role needs to be questioned and deconstructed. Martha Rosler's "Semiotics of the Kitchen" points directly to the discipline of female roles in the family space through the semiotic image language; Ying Xiong's "Trace Declaration" Installation Art presents the time accumulation and emotional residue of housework through the reorganization of daily objects, echoing the criticism of the invisible mechanism of labor in social reproduction theory. Sarah Buckius's "Hidden Mothers: Enactment of Emotional Labor" focuses on the tension between motherhood and social expectations through image narratives, responding to the analysis of the invisibility and exploitation of emotional labor by care work theory. Christine Mitchell Adams's "I am your doll" reveals the emotional alienation and identity conflict in the role of mother through painting, further deepening the criticism of the social mechanism of reproductive labor.

The exhibition incorporates participatory installations in media strategies, such as simulating housework and listening to the sound archives of the mother's labor rhythm, to activate the audience's physical perception and social imagination, echoing the social interactivity emphasized in "relational aesthetics" (Bishop 2005). The audience is no longer a passive spectator, but re-examines the visibility, emotional value of housework and its relationship with gender division of labor and labor reproduction mechanism in the experience.

By showing the diverse expressions of invisible labor in different life stages, cultural backgrounds and media forms, the exhibition attempts to break the boundaries between private/public, labor/art, and calls on the audience to think about the future possibilities of the family labor system and gender equality based on individual experience.

- ***Martha Rosler***

Martha Rosler, born in the United States in 1943, is an outstanding conceptual artist known for criticizing social structure and gender inequality. She often uses montage and collage to explore the situation of women in the family, marriage, kitchen, and motherhood. Her video work "Semiotics of the Kitchen" interprets the daily life in the kitchen in a minimalist way. The operation of kitchen tools reveals the gender stereotypes in housework and the constraints on women's roles.

Rosler was chosen because she directly challenges the naturalization and neglect of housework in society, which helps the audience understand how invisible labor is gendered in the family and constitutes an oppressive social structure.



- ***Semiotics of the Kitchen* (1975)**

- This video work imitates a cooking tutorial, but the heroine demonstrates kitchen tools with angry body language, revealing the oppressive nature of housework.

- **Display method:** Play the video in the kitchen space, or use projection to superimpose it on the real kitchen scene.



- ***Contact Information***

Since the artist has passed away, the copyright of the work currently belongs to the Smithsonian American Art Museum, so I will contact the museum and pay the corresponding copyright fees according to the media broadcast standards in Scotland.

Link: <https://americanart.si.edu/artwork/semiotics-kitchen-77211>

• *Ying Xiong*

Ying Xiong, a Chinese artist, born in the China in 2001, graduated from the College of Fine Arts and Design of Xiamen Jimei University and is currently studying art and practice at the Accademia di Belle Arti di Brera in Milan, Italy. Starting from feminism, she focuses on installation art and photography, and pays attention to invisible labor and emotional experience in daily life. Xiong is good at presenting the accumulation process of labor in space and time through a delicate spatial narrative and image construction. Her works evoke the audience's perception and resonance of neglected experiences intuitively and powerfully.

The selection of her works for this exhibition aims to trigger the audience's in-depth thinking on the relationship between gender and labor through her unique artistic expression.



• *“Trace Declaration” Installation Art*



The work uses cleaning gloves as the main material. This object that frequently appears in housework and is like a "second skin" leaves unique traces due to use. The artist recycles and weaves used gloves into a symbolic flag, showing the power accumulated by housewives in their daily work, calling on society to re-recognize and affirm the value of this invisible labor.

• *Contact Information*

Contact the artist via Chinese social media, Little Red Book homepage link:

https://www.xiaohongshu.com/user/profile/5b027f2711be10115177720a?xsec_token=YB7G71EJWR6y3uVnZoIdJHtM08CebXIcwAAZmft81WsGc=&xsec_source=app_share&xhsshare=CopyLink&appuid=5cff9e790000000017002fe3&apptime=1742659804&share_id=f8ec2eb885a642dea0ed485093cd3ddl

Email: xyamanda1121@gmail.com

- ***Sarah Buckius***

Sarah Buckius was born in 1979 and is an artist and educator currently living in Santa Cruz, California. Her work covers video, performance, photography, digital media, interactive coding games, and fiber art, weaving complex character narratives around the fields of gender, technology, lens media, body, and care. Buckius reveals the fractures and collisions between structured technological systems and unique human experiences by constructing absurd and tense spaces. Combining her multiple identities as an artist, mechanical engineer, and mother, her work is dedicated to promoting diversity, equity, and inclusion (DEI) in the STEM field by showcasing the creativity of different groups, while making visible the long-neglected labor of women in the family and public sphere.



Buckius's work was selected for this exhibition because she deeply touches on the invisible field of emotional labor, presents the invisible but vital efforts in motherhood, and enriches the audience's understanding of the multi-dimensional invisible labor.

- ***Hidden Mothers: Enactment of Emotional Labor***

The work focuses on the unpaid and often overlooked emotional labor that mothers put in during the process of raising children. The artist visualizes this invisible labor by recreating the mothers' support behind the scenes. The work emphasizes the wisdom, creativity and firm strength shown by mothers in their silent efforts, calling on the audience to re-recognize this long-underestimated emotional labor and give it more understanding and respect.



- ***Contact Information***

Learn more about the works through the artist's homepage and contact her through her email.

Link: <https://sarahbuckius.com/hidden-mothers/>

Email: sbuckius@gmail.com

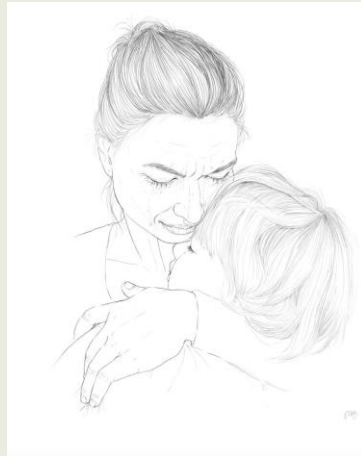
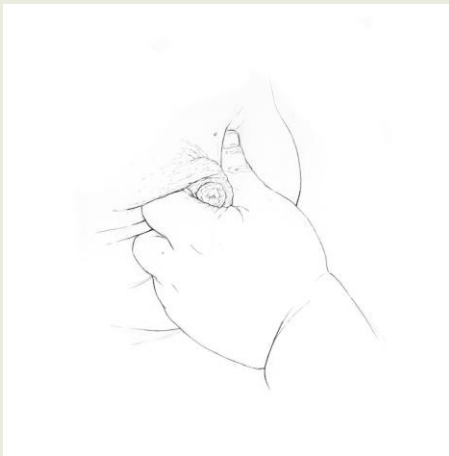
- ***Christine Mitchell Adams***

Christine is a figurative artist based in Vermont, working in graphite and charcoal. She is a British actress born in 1974 in London and graduated from Connecticut College with a Bachelor of Fine Arts degree and a Certificate in Museum Studies. People are her favorite subjects, and she's an astute observer of the beauty, uniqueness, and emotion of each human. Her drawings are acknowledged for their minimalism while displaying movement and nuance through her lines. Since the birth of her son in 2019, Christine has been focused on creating visceral and honest drawings that explore her postpartum experience.



Christine Mitchell Adams was chosen because her work reveals the heavy burden of motherhood and emotional labor through a strong visual impact, allowing the audience to understand invisible labor from a more intuitive and impactful perspective.

- ***I am your doll***



The "I am your doll" series uses doll images as a medium to symbolically present the dual roles of women as caregivers and emotional supporters in the family and society. The works reveal the psychological pressure and emotional exhaustion that mothers expressively endure in invisible labor, questioning the single expectation of women's roles in the family. The artist uses delicate and strong visual language to prompt the audience to rethink the social structure and emotional burden behind the identity of motherhood.

- ***Contact Information***

Get her detailed information through the artist's homepage, and contact her through her email and Instagram.

Link: <https://www.christinemitchelladams.com>

Email: christinemitchelladams@gmail.com

Instagram: [@christinemitchelladams](https://www.instagram.com/christinemitchelladams)

1. Group exhibition

This exhibition is a group exhibition, bringing together works by four artists: Martha Rosler (born in 1943), Christine Mitchell Adams (born in 1974), Sarah Buckius (born in 1979), and Ying Xiong (born in 2001). By placing multiple artists in the same exhibition space, the exhibition presents multiple perspectives on invisible labor and women's emotional experience. The structure of the group exhibition encourages dialogue between the works, allowing the audience to perceive the complexity and breadth of the theme in different artistic languages and media.

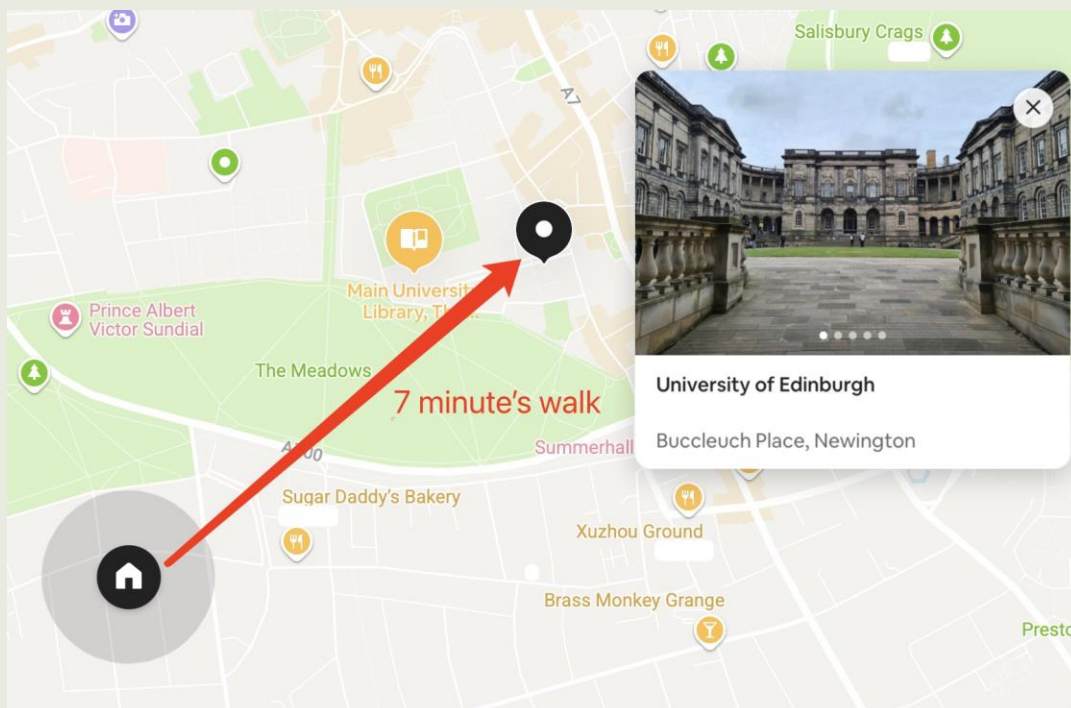
2. Cross-generational

The exhibition emphasizes the intergenerational nature of artists, reflecting the differences in the experiences and expressions of women of different generations when facing invisible labor. Martha Rosler, an important artist since the 1970s, forms a distinct period with Ying Xiong, an emerging artist in the early 21st century; Christine Mitchell Adams and Sarah Buckius represent the voices of the middle generation. Through the juxtaposition of works by artists of different generations, the exhibition reveals the changes and continuations of women's labor experiences across generations in the social context, and promotes understanding and resonance across generations.

05. Exhibition Location

The exhibition is located in a home space near Meadows. The location is adjacent to the Edinburgh University Library and several faculties, and its geographical location is excellent, which helps to attract a large number of students and young audiences. At the same time, the area is also an important node in Edinburgh's urban life, with many long-term residents living around it, who pay high attention to cultural activities. The exhibition venue is only about seven seven-minute' walk from Meadows, making it convenient for people who pass by daily to visit. In addition, the area is close to many art institutions and independent spaces, which can attract local artists, curators and cultural practitioners, bringing more professional audience groups and industry attention. The exhibition format set up in a home space aims to break the boundaries of traditional exhibition spaces, allowing audiences from different backgrounds to experience artistic expressions related to invisible labor together in an intimate and lifelike environment.

Choosing the home space as the exhibition venue is also a curatorial decision that closely echoes the exhibition theme of "Invisible Labor, Visible". The home environment is the most typical and most easily overlooked place for invisible labor. The daily trivial and continuous efforts often take place in such a space but are ignored. Displaying the works in a real home environment can break the sense of alienation of the traditional white box exhibition space, allowing the audience to more intuitively feel the existence and weight of invisible labor in a familiar and private atmosphere. The choice of home space not only emphasizes the location of labor, but also allows the audience to physically traverse, touch and re-examine those labor experiences that were originally naturalized and ignored in the process of entering the exhibition.



05. Exhibition Location

Martha Rosler

Semiotics of the Kitchen

This is a video work that is currently being played. It is placed at the entrance in the hope that the audience can see this work immediately when they enter the exhibition space, thus bringing a strong visual impact.



Ying Xiong

Trace Declaration

This work is placed above the sink, reflecting the content of kitchen labor, which fits the content of the work and forms a particularly natural echo.

Interactive Activities

Simulate daily household tasks

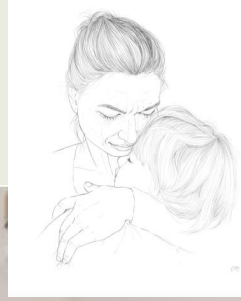
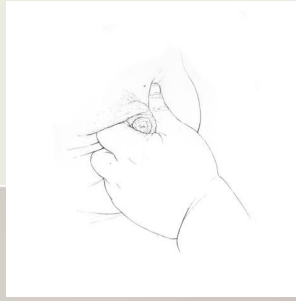
Listen to the sound archive of a mother's labor rhythm



05. Exhibition Location

Christine Mitchell Adams
I am your doll

This series of works is presented on this wall, echoing the surrounding space.



Sarah Buckius
Hidden Mothers: Enactment of Emotional Labor
This video work is displayed on this wall.



06. Audience

This exhibition is aimed at three audience groups: students of the University of Edinburgh, residents around the University of Edinburgh, and people in the art world. The following is a detailed description of these three groups.

Audience Type	Reasons for choosing this audience group	
1. Student at the University of Edinburgh Undergraduate and postgraduate students from the University of Edinburgh, regardless of professional background.	Sensitive to the exhibition theme	College students are at an important stage of forming their values and social awareness, and are highly sensitive to issues such as gender equality.
	Wider public communication	They are not only potential participants and observers, but also likely to become communicators and actors, extending the thinking sparked by the exhibition to a wider public space through social media, community activities or course assignments.
	Have a positive impact on the future	As a group of young people at a turning point in their lives, college students begin to face choices about future family structure, intimate relationships and gender roles. The exhibition can prompt them to be aware of the existence of invisible labor and inequality issues in advance, thereby affecting their future attitudes and behaviors.
2. Residents living near the University of Edinburgh This is especially true for groups such as women, housewives, and single mothers who may have personal experience of invisible labor.	Life experience is consistent with the exhibition theme	This group is the direct practitioner and recipient of invisible labor, and their life experience is highly consistent with the theme of the exhibition.
	Seeing one's own value and triggering emotional resonance	The exhibition provides a space for them to see the value of their normally “invisible” labor, to share and respect experiences, and has emotional resonance and social significance.
	Build lasting social connections	In addition, when community residents have high levels of participation, exhibitions are more likely to establish lasting social connections and become the starting point for long-term dialogue and action.
3. Professionals in the art world Artists, curators, and independent researchers who focus on social issues may pay attention to exhibitions related to women's themes and be interested in the artistic presentation of the exhibitions.	Provide feedback, participate in subsequent creation and collaboration	This group is good at exploring social issues through visual language and artistic means. They can provide feedback on the exhibition's presentation or participate in subsequent creation and collaboration.
	Helps to spread the exhibition	People in the art world also have a certain degree of discourse influence and communication channels, which helps the exhibition spread to a wider cultural circle.
	Inspire artists to create	Some art practitioners are women themselves, and the intersection between their personal experiences and creative practices makes them possible contributors to the exhibition content.

1. Attraction scheme for students at the University of Edinburgh

a. Offline promotion

- Post posters and flyers in places that are often visited by the university: the library, the Meadows, the laundry room in the student dormitory
- Design a unique flyer style, such as a "family to-do list" style brochure, stickers, etc.



(Meadows)



(Edinburgh University Library)

b. Collaborate with campus organizations

- Promote through Instagram and other social media accounts operated by cooperative campus clubs (such as gender equality clubs, anthropology associations, art clubs, etc.)
- And attract members of these societies to participate in the exhibition.



(Contemporary Art Society
Ingram)



(Edinburgh Uni Feminist Society
Ingram)



(Social Anthropology Society
Instagram)

c. Joint offers/co-promotions

- Cooperating with the coffee shop on the first floor of the Main Library and ECA Coffee Shop, you can get discounts or free drinks by showing your ticket after visiting the exhibition.



(Main library café)



(ECA Café)

2. Attraction scheme for residents near the University of Edinburgh

a. Offline Promotion

•Place exhibition flyers or posters in places they frequent, such as nearby amusement parks, bulletin boards at the entrance of kindergartens, etc.

East Meadows Play Park

Melville Drive Edinburgh, Midlothian EH8 9LW

Located in: The Meadows

It only takes 5 minutes to walk to my exhibition location 🚶



(East Meadows Play Park)

Ivy at the Meadows

Address: Wharton Square, 11 Nightingale Way, Edinburgh EH3 9EG

Located in: The Meadows

It only takes 6 minutes to walk to my exhibition location 🚶

Link: <https://www.ivymeadowsedinburgh.co.uk>



(Ivy at the Meadows)

b. Set up a "family to-do list wall" or "sticky note board"

Set up temporary small devices at supermarket entrances, laundry rooms, etc.:

- Put out a corkboard or whiteboard and write, "How many 'unseen things' did you do today?"
- Provide sticky notes and invite them to post their responses.

Next to it, you can add a gentle reminder: "These 'invisible things' make up our world - you are welcome to see them at the exhibition."



(Notepad Example)

c. Open a "child-friendly corner" for mothers to visit

There is also a corner prepared for children in the exhibition area, allowing them to draw "what their mother is doing", so that women with children can watch the exhibition with peace of mind.



(Draw "What Mom is Doing")



(Small handmade table)

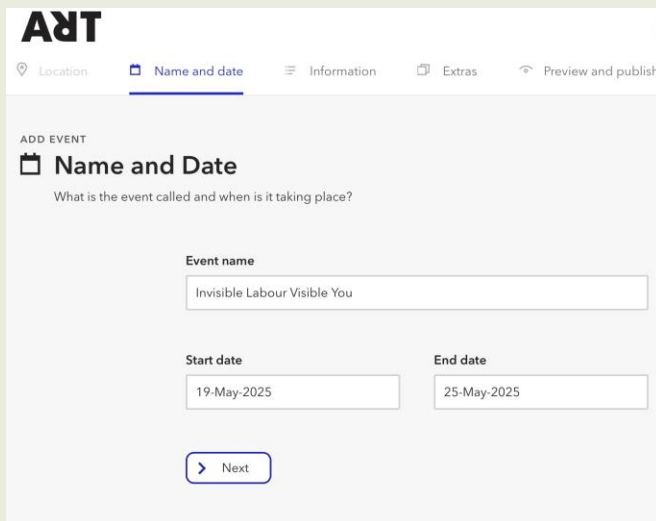
3. Attraction program for people in the arts

a. Social media and platform linkage communication

Promote the exhibition on the following platforms, with a particular emphasis on its social intervention, feminist themes and independent curatorial perspective:

- ArtRabbit (art event publishing platform)
- Art Cabbage (Scottish local art newsletter)
- Scottish Contemporary Art Network (SCAN) email newsletter or member group
- Work with independent spaces in Scotland, such as Collective, Out of the Blue, Rhizome, Embassy Gallery to forward or hold extended discussions

Artrabbit Website



The screenshot shows the ArtRabbit website interface. At the top, there's a navigation bar with the 'ART' logo and tabs for 'Location', 'Name and date', 'Information', 'Extras', and 'Preview and publish'. The 'Name and date' tab is selected. Below the navigation bar, the page is titled 'ADD EVENT' and 'Name and Date'. A prompt asks 'What is the event called and when is it taking place?'. There are three input fields: 'Event name' with the text 'Invisible Labour Visible You', 'Start date' with '19-May-2025', and 'End date' with '25-May-2025'. At the bottom, there is a button labeled '> Next'.

This is a platform for publishing information about art events and exhibitions, and it brings together a large number of people in the art world.

Link:

<https://www.artrabbit.com>

b. Hold a “micro open forum” or “curator dialogue”

During the exhibition, we will organize a small dialogue on the topic of "Women's Labor and Artistic Expression" and invite:

- A female artist (local or your collaborator)
- A researcher (e.g. in the field of gender or labor)
- Your participation as a curator
- The format does not need to be formal; it can be a free dialogue like "Artists' Afternoon Tea".

07. Exhibition Ethics

The exhibition was curated with full consideration of core issues such as accessibility, moral responsibility and social responsibility, and strives to respond to broader social issues related to invisible labor through practical actions. Specific strategies include:

1. Ensuring fair compensation for artists

The exhibition ensures that all participating artists receive fair remuneration sufficient to cover basic living needs, pays special attention to the invisible labor that is often overlooked in the labor and creative process, and emphasizes cooperation based on ethical standards.

2. Advocate for environmental protection and sustainable practices

The exhibition pays attention to environmental protection in the selection of exhibition materials, giving priority to the use of recycled household items, old clothes, and discarded items to echo the theme of family labor. At the same time, it reduces the use of disposable items, adopts reusable display structures, and selects low-carbon footprint transportation and packaging methods to reduce the overall environmental burden.

3. Encourage audiences to think and act

The exhibition not only presents works of art, but also aims to stimulate the social awareness of the audience. Visitors are encouraged to choose public transportation during the visit, and through information boards and interactive sessions, they are guided to pay attention to invisible labor issues and understand specific and feasible action paths such as policy advocacy, family role sharing, and public service improvement.

4. An ethical framework for transparency and dialogue

During the curatorial process, we emphasize transparent communication with all partners to ensure that exhibition guidelines, fair compensation, and other matters are fully understood and recognized. At the same time, we insist on taking social responsibility as one of the core values of the exhibition, focusing on values such as social equity, gender equality, and environmental sustainability, and running through all aspects of the exhibition.

5. Using art as a platform for social action

This exhibition not only focuses on the display of artworks, but also hopes to inspire society's collective reflection on women, gender inequality, and invisible labor issues through art. The exhibition space is conceived as a platform for dialogue and sharing, encouraging audiences to exchange personal experiences and views, promote practical actions at the family and social levels, and further explore the possibility of art as a tool for social change.

Through the above curatorial methods, this exhibition aims to transcend the boundaries of traditional exhibitions, build a bridge between art, social care, and action advocacy, and strive to bring more attention and continuous discussion to the important issue of invisible labor.

Exhibition Schedule

February 1 - April 28, 2025: Planning phase

- February 1st - February 15th:
 - Determine exhibition theme, objectives, and concepts
 - Develop budget and funding plans
 - Confirm the exhibition venue
- February 16th - March 15th:
 - Screening artists and brand collaborations
 - Preliminary design of exhibition layout and space concept
- March 16th - April 28th:
 - Complete the exhibition artwork list and arrangement
 - Design a promotional plan
 - Identify sponsors and material support
 - Complete the overall planning of the exhibition

April 29 - June 17, 2025: Communication and preparation phase

- April 29 - May 10:
 - Communicate with artists and confirm participation in the work
 - Identify all sponsors and partners
- May 11 - May 31:
 - Complete exhibition design and space layout
 - Ensure preparation and transportation arrangements for artwork, equipment, and supplies
- June 1st - June 17th:
 - Arrange exhibition layout and equipment commissioning
 - Start publicity and media cooperation for the exhibition

June 18 - June 25, 2025: Exhibition execution phase

- June 18 - June 25:
 - The exhibition officially opened, and daily management and interactive activities were carried out

June 26 - June 30, 2025: Wrap-up after the exhibition

- June 26 - June 30:
 - Dismantle exhibitions and recycle artworks
 - Summary report and effect evaluation

09. Budget and funding

Funding

Type	Specific instructions	Price
Women-owned enterprises Provide supplies	The Body Shop	Catering support: Food support, such as drinks or snacks, especially during exhibition openings, special events, or art workshops.
		£800
Charity Fundraising Money	Universities and Educational Institutions	£1000
	Art Institutions Golsoncott Foundation	£1000
	Women's Fund for Scotland	£2000
Start own business	Selling dumplings on Princes Street	£1000
		Total: £5800

Costing

Type	Specific instructions	Price
Venue Rental	The daily venue rental fee is 200 pounds and the exhibition lasts for 8 days.	£1600
Artwork and art installation fees	Artwork Shipping Fee	£500
	Art Insurance	£300
	Costs of materials required for participatory interactive facilities and on-site activities	£100
Artist Fees	Artists' fees £500 per artist, 5 artists in total	£2500
	Artist's airfare	£1000
Labor costs Staff costs	Salaries for curatorial assistants, exhibition set-up staff, and exhibition guards during the exhibition	£1000
	Photographer's fees, program and preview documentation	£200
Printing and miscellaneous expenses	Printing costs for posters, brochures, exhibition labels	£200
	Unforeseen expenses (such as emergency purchases, additional materials, etc.)	£500
Technical Support	Video Works HD Holographic Projector	£500
		Total: £5800

Funding Instructions



The Body Shop

The Body Shop has long been committed to supporting women's rights and social change, with a particular focus on the economic empowerment of women around the world. As a brand that advocates for women's rights, the organization's philosophy is highly consistent with the topics of "invisible labor" and "mother's role" focused on in this exhibition, which may arouse its interest and support.



Universities and Educational Institutions

UK university institutions such as the University of Edinburgh, especially its departments of gender studies, sociology or anthropology, may be interested in this project and may provide financial or other forms of support. The university has a fund specifically for interdisciplinary projects combining art and social practice, with a particular focus on art practice with social significance.

Link:

Student Opportunities Development Fund

<https://www.eusa.ed.ac.uk/funding/development-fund>

Student Partnership Agreement Small Project

funding

[https://institute-academic-](https://institute-academic-development.ed.ac.uk/funding/spa-funding)

[development.ed.ac.uk/funding/spa-funding](https://institute-academic-development.ed.ac.uk/funding/spa-funding)



Women's Fund for Scotland

The fund focuses on supporting projects that promote women's rights and gender equality, with a particular focus on artistic practices that can spark social discussion and promote change. The fund may provide financial support for art exhibition projects that are closely related to relevant themes.

Link:

<https://www.womensfundscotland.org>

Email: shona@womensfundscotland.org



Selling dumplings

A dumpling sale is planned to be held on Princes Street. The production cost of dumplings is about £5 per 20 dumplings, and the selling price is set at £5.5 per portion (10 dumplings), which can make a profit of about £3 per portion. It is expected that about 100 portions will be sold per day, which can realize a revenue of about £300. The sale is expected to last for 5 days, and the total fundraising amount is expected to reach about £1,500 to support the exhibition-related expenses.

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- Oakley, Ann. (1974) 2018. *The Sociology of Housework*. Bristol: Policy Press.
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