

# rubbish to gold JUNK

Co-created by  
Jivan Astfalck,  
Laura Bradshaw-Heap  
and  
Rachel Darbourne





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Laura Bradshaw-Heap, Rachel Darbourne

**[www.rubbishtogold.com](http://www.rubbishtogold.com)**

# JUNK: rubbish to gold







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**"I think there is a treasure hunter in all human beings, we are all magpies. When you discover something beautiful in what other people have discarded, there's a certain magic in that. And we are people that have worked in the industry for 30 years and still get excited by these pieces."**

Jivan Astfalck



Suzanne Beautyman





# A Project is Born

One day back in 2013 we found ourselves delving through the remains of a pile of old and broken jewellery, leftovers from a student workshop Laura had run the previous day. Unable to resist we began to untangle, categorise, select and claim the various treasures found from within this jumbled heap of jewellery. Colleagues soon joined us, drawn by the twinkling sparkle of paste and plastic and slowly, as objects became untangled, things disappeared; a broken brooch to be fixed, a wooden necklace to receive a new coat of paint, an earring to be made wearable again: the scavenging jewellers unable to resist the opportunity

to breathe life back into this junk jewellery. Conversations grew as the pile of jewellery shrank, as our colleagues recalled memories, shared stories and pondered ways to rejuvenate the reclaimed treasures.

This made us think.

What was it that made this humble pile of rejected and broken jewellery so seductive? What made it connect with so many? And what connections could develop and what creations might emerge if this small pile of junk jewellery was to grow and grow and grow?





## About the team

**JUNK: rubbish to gold** was co-created, co-developed and co-led by Jivan Astfalck, Rachel Darbourne and Laura Bradshaw-Heap. They met at the **School of Jewellery**, Birmingham where Jivan is Professor at the Faculty of the Arts, Design & Media (ADM), Birmingham City University (BCU), and MA Course Director for Jewellery, Silversmithing and Related Products at the School of Jewellery; where Rachel completed her MA and where both Rachel and Laura assisted on the MA course as Artists in Residence. Their overlapping interests have entwined within the project **JUNK: rubbish to gold**.

## About the project

**JUNK: rubbish to gold** – on the surface – was a one-week performance and installation followed by an exhibition and auction that took place at the School of Jewellery, Birmingham, UK and digitally online via **www.crafthaus.ning.com** during November 2015. It saw 31 jewellers and makers from all over the UK and abroad come together during the course of a week to help turn over 732 kilograms of collected JUNK jewellery into new and desirable objects. They

converted this discarded jewellery into re-imagined “objects of desire”<sup>1</sup> using low-tech tools in a high-intensity environment, which were subsequently displayed in an exhibition and auctioned in a silent (closed bid) auction, completing the cycle of transformation from discarded to renewed to desirable.

And while the installation, performance, exhibition and auction were the manifestation of the nearly two-year project, it is this book's aim to shine a light onto and examine the multiple layers of connections that were required to make such a project a reality, as it was these connections that were integral to its very core.

## The concept behind the project

Each year thousands of tons of unwanted jewellery are donated to charity shops across the UK, done so in the hope that these items will find new homes, enabling us to clear our cupboards and consciences of these no longer wanted objects. Yet for one reason or another much of this JUNK jewellery is no longer sellable. Maybe it is

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<sup>1</sup> Forty, A. (2005) *Objects of Desire*. Thames & Hudson: London.



damaged or broken, or simply over-worn or no longer in fashion.

In its first iteration **JUNK: rubbish to gold** sought out this rejected jewellery, which in turn became the project's main material.

This form of reusing, the conversion of discarded consumer leftovers into new and desirable consumable luxury items, is usually perceived as up-cycling. Within jewellery this form of up-cycling or recycling is a familiar concept, material reuse has long been the cornerstone of the discipline. We have long seen these materials shifting form to adapt to the newest fashion and trend, as metals have been re-worked, re-melted and re-formed and gemstones retrieved and/or reset. **JUNK: rubbish to gold** however looks beyond this simple conversion of one material consumable object to another.

By putting on view the entire processes of the creation of a 'Work of Art' **JUNK: rubbish to gold** sought to demonstrate the myriad of complex connections and interactions that go into the act of transforming material. By moving beyond a simplified understanding of the up-cycled product, **JUNK: rubbish to gold** questions and draws attention to the whole life cycle of a

material – from its production, consumption, disposal, deconstruction, reconstruction, possible revival and to the associated economies that are then subsequently developed around this process.

By staging a performance **JUNK: rubbish to gold** demonstrates that creativity does not come from expensive or 'high-tech' materials and tools, but rather from the ability to work with a material and transform it into something else, enabling us to express ourselves through what we create. By providing an environment in which a number of creative practitioners could come together in one space for a set period of time to make, **JUNK: rubbish to gold** also sought to explore what networks and collaborative acts might emerge as a result.

This desire to bring artists (who often work in a very solitary fashion) together can already be found in such initiatives as group residencies, artist retreats and some conferences. Within **JUNK: rubbish to gold** however, the emphasis on this week-long activity as being a 'performance' was significant. By shifting the audience's (and participants') perception of this performance week to being not just simply a week of making art





but a weeklong performance of art, **JUNK: rubbish to gold** enabled the project to be seen within a different conceptual framework; one which playfully explores community economics such as exchange, giving, bartering, gathering, earning and harvesting.

## The connections made

To test if our aspirations for **JUNK: rubbish to gold** were achievable, we began by contacting a number of UK based charities. It was hoped that the charities would give their broken unwanted jewellery to the project on account and in return **JUNK: rubbish to gold** would 'pay' for the material by giving each charity a percentage of the profits raised from the silent auction equivalent to weight of JUNK they donated. Would our proposal to use their unwanted stock be viable? Thankfully this was the case and after only a few minor setbacks we soon had a number of mid-sized charities interested. It became clear that the key to successful partnering was to find an organisation small enough for us to connect with one employee who had sole responsibility for, and could then coordinate, their charity's entire network of shops while also having enough

shops to generate a worthwhile amount of jewellery donations. This process of researching, contacting and partnering with the eventual eleven charities took approximately six months and consisted of many phone calls, emails and visits.

We began to collect unwanted jewellery from these charity partners in November 2014 and continued to collect JUNK jewellery right up until one week before the performance itself, a full year later. And while we did not meet our initial aspirational goal of one tonne of JUNK jewellery, at just over 732 kilograms, we were certainly very close!

As soon as we knew that we could supply enough materials and had secured a venue at the **School of Jewellery** for the performance and subsequent exhibition (which would form part of the celebratory programme for the School's 125th anniversary celebrations), the next step was to invite participants to the project. Would makers want to join this project and give their skills, time and the objects they create to **JUNK: rubbish to gold**?

From the beginning we had decided on ten workspaces, with slots divided up into three sessions, morning, lunch and

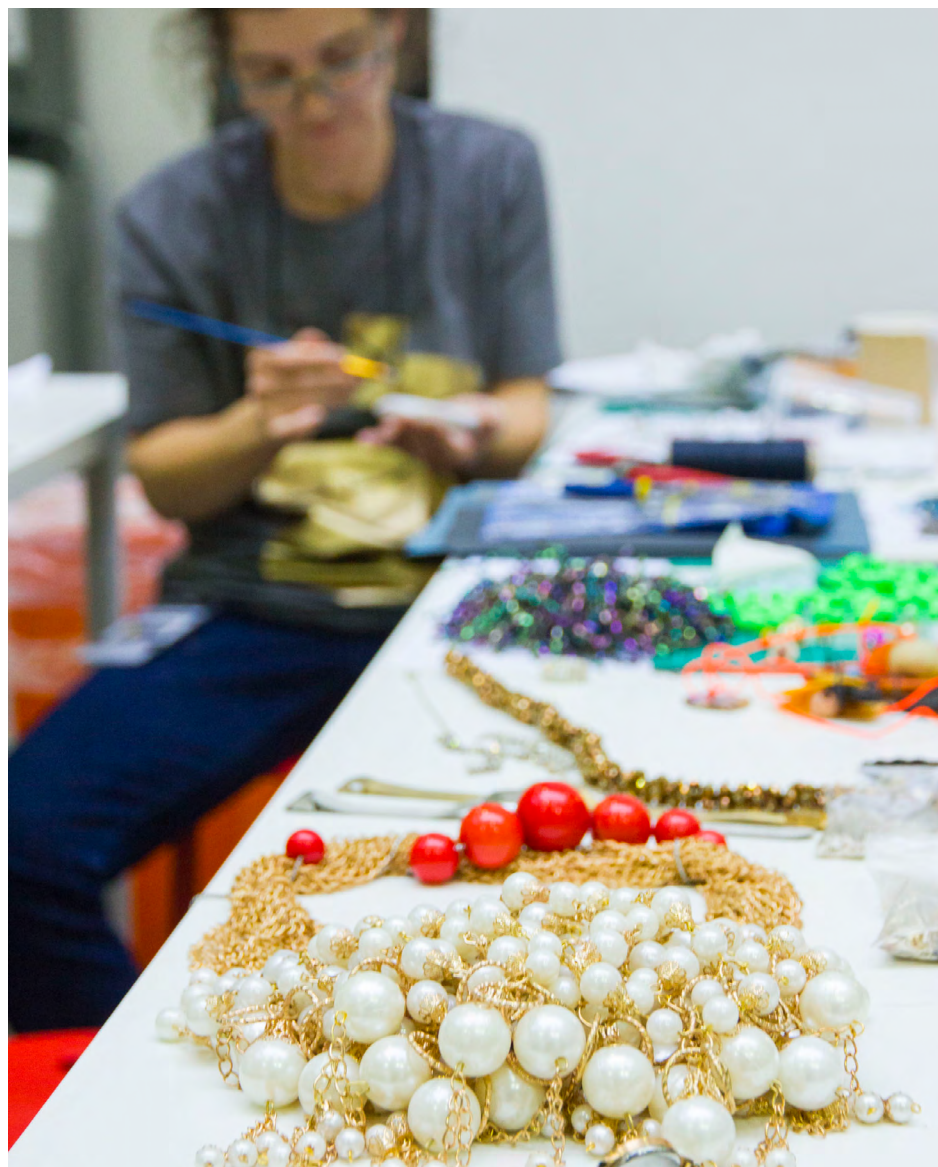






Laura Bradshaw-Heap





*Maria Hanson*

afternoon, enabling jewellers and makers to come and take part in the project for as long as they were able to. Soon the timetable was full, if not positively oversubscribed, with jewellers and makers. In fact one of the surprising results of the project was just how hard it was to pry the makers away from their tables once they sat down, with most working through the lunch hour and for extra hours in the evenings until the School closed and they were forced to leave. On a number of the performance days we had makers who, unable to leave after their allotted time had run out, sat on the end of a colleague's desk sharing workspace while they continued to produce. This resulted in the production of many, many more objects than initially expected and also had the effect of creating a constantly bustling and busy performance, making for lively conversations, collaborations and some beautiful works of art.

At the heart of this project were the social interactions and relationships between supplier, material, maker, viewer, participant, and customer. **JUNK: rubbish to gold**'s audience should not be seen as passive, in fact within every aspect of the project the audience had an active participatory role. The audience

ranged from the charity workers who collected the JUNK jewellery, to the community members who partnered with us in a variety of workshops and events, to the participants who made the performance a reality, to the staff and students at the School of Jewellery who interacted with the JUNK and performers, to the people who gave their support and help in physically making the performance a reality, and to all of the viewers who came and engaged with the project digitally, through **www.crafthaus.ning.com** and social media. This support in kind provided by **JUNK: rubbish to gold**'s audience and participants was key, not only as a means to enable us to do more for less, creating a greater impact, but as an integral part of the methodology.

The time and labour gifted by the performers enabled the donated JUNK jewellery to be re-constructed, using the many gifted supplementary materials and tools. Here the exchange of skills for materials, and time for the space to create is clearly in evidence.

By waiting for payment for the jewellery supplied, the partnering charities actively supported the project. We harvested the charities for materials, gathering



*Hannah-May Chapman, Nuala Clooney, Rachel Darbourne, Lana Crabb, Francesca Antonello, Laura Bradshaw-Heap*



*Sally Collins, Francesca A*





antonello, Farrah Al-Dujaili



Mah Rana





Jillian Moore



Karin Roy Andersson  
Hanson, Jivan Astfal  
Laura Brannon, Farr  
Laura Bra



on, Mia Maljojoki, Maria  
ck, Francesca Antonello,  
ah Al-Dujaili, Mah Rana,  
ndshaw-Heap



Jivan Astfalck, Mia Maljojoki





*Imogen Clarkson, Lana Crabb, Kathryn Marchbank*

them in bulk for the performance, then asking the charities to wait until these materials had been converted and sold before they would receive payment. In this way the traditional role of the charity shop was reversed, enabling us to explore non-traditional approaches to transitions and exchanges of goods and their effect on the perception of the value of goods provided. Because the jewellery was given to the project by charities, though it was often very low quality, mass-produced and broken, it also retained a residual memory of some sort. It had all belonged to someone, been worn, and possibly loved. And although it had been discarded, it had been discarded in the hope that it would find a new and loving home. These lost histories embedded in these sometimes worn and tatty jewels had a value that at least in monetary terms was hard to define, but which some of the jewellers and makers recognised and enhanced within their designs. All of this added value and artistic integrity to the work created.

The completed works of art were sold through a silent (closed bid) auction. This as a method did cause some considerable debate, as audience members (and participating makers) wished to

know what was sold and for how much, curious to see how others assigned value to the objects on show. While the makers' names were not hidden (after all, all jewellers and makers could be plainly seen creating throughout the physical performance and on the live-streaming), no indication or marker of the value others had already assigned to it was displayed. By purposely keeping the bidding closed, each bidder had to consider a variety of factors on how they personally would assign value to an object, be it according to material, design, who created it, how much they wanted to own it, etc.

How might the perceived value of an object alter, shift and change if different information was provided to the viewer? How do production techniques, time taken to create an object, individual authorship or set monetary values affect how an object is viewed, perceived and assessed? **JUNK: rubbish to gold** has just begun to explore how value is assigned to the objects we make and hopes to continue to explore this concept further in future reiterations.

To reflect on the transnational nature of the subject (i.e. the global transfer of materials and skills) and the variety of



Natalie Smith



Nanna G





Laura Brannon, Karin Roy Andersson, Farrah  
Al-Dujaili, Francesca Antonello, Sally Collins,  
Maria Hanson

**"One of the things that surprised me the most was that within the 700 plus kilos of jewellery there was virtually no repetition of items."**

Rachel Darbourne







*Dauvit Alexander, Drew Markou*

potential audiences (the charities, businesses, students, makers and local participants), we created a simultaneously physical and digital project. The collection of JUNK was done physically through working with charities but we also actively used social media to post photos of this JUNK jewellery as it came in, giving the project presence and growing it visually online as well as physically. The performance and installation of **JUNK: rubbish to gold** was present physically at the *School of Jewellery* and digitally via live-streaming, which projected the entire week out across the world. This live-streaming was hosted throughout the week at the *mac birmingham* and *The Museum of the Jewellery Quarter* alongside a small exhibition of the project which in turn made the digital physical for another audience within the city, widening the project's reach. Finally the exhibition and auction were again on view, both physically at the *School of Jewellery* and digitally, with digital bids possible via the craft forum and network hub [www.crafthaus.ning.com](http://www.crafthaus.ning.com).

This exploratory and interdisciplinary approach to project making and data gathering sought to interweave academic research, art creation and craft practices through a form

of "conceptual ethnography"<sup>2</sup>. **JUNK: rubbish to gold** is by no means finished, but how it will evolve and develop in the future has yet to be seen. We all feel very honoured to have had a role in the project's conception and hope to see it grow, shift and change as different aspects of it are developed, exaggerated and pushed. This will enable us to continue to raise questions that examine the value of materials and artistic input, and the role of the supplier and the consumer, seeking to begin to develop and test new forms of social practices that challenge and extend our individual practices as well as challenging jewellery as a discipline.

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<sup>2</sup> For further information on conceptual ethnography please see: Ssorin-Chaikov, N., *Ethnographic Conceptualism: an introduction*, Laboratorium 2.5, 2003.



"I found it fascinating to interact with other makers at different levels within their creative practice whilst they were making. It was eye opening to realise that essentially at any level we all go through the same ups and downs and it was inspiring to understand my own process through this a bit more."

Hannah-May Chapman





*Karin Roy Andersson, Mia Maljojoki  
Farrah Al-Dujaili, Maria Hanson, Laura Brannon, Sally Collins*

# The Performers

Dauvit Alexander, (UK)  
Drew Markou, (UK)  
Farrah Al-Dujaili, (UK)  
Francesca Antonello, (UK)  
Francisca Onumah, (UK)  
Hannah May Chapman, (UK)  
Imogen Clarkstone, (UK)  
Jillian Moore, (USA)  
Jivan Astfalck, (UK)  
Jo Pond, (UK)  
Kate Bajic, (UK)  
Kathryn Marchbank, (UK)  
Karin Roy Andersson, (Sweden)  
Laura Bradshaw-Heap, (UK)  
Laura Brannon, (UK)  
Lana Crabb, (UK)  
Mah Rana, (UK)  
Maria Hanson, (UK)  
Mia Maljojoki, (Germany)  
Milena Vizuite-Courtes, (UK)

Nanna Grønborg, (Germany)  
Natalie Smith, (UK)  
Nuala Clooney, (UK)  
Rachael Colley, (UK)  
Rachel Darbourne, (UK)  
Robert Goldsworthy, (UK)  
Sally Collins, (UK)  
Susanne Holzinger, (Germany)  
Suzanne Beautyman, (UK)  
Toni Mayner, (UK)  
Zoe Robertson, (UK)



*Dauvit Alexander, (UK)*  
*Farrah Al-Dujaili, (UK)*





*Drew Markou (UK)*  
*Francesca Antonello, (UK)*



*Fran Onumah, (UK)*  
*Imogen Clarkstone, (UK)*



Hannah May Chapman, (UK)  
Jillian Moore, (USA)



Jivan Astfalck, (UK)  
Kate Bajic, (UK)





Jo Pond, (UK)  
Kathryn Marchbank, (UK)



*Karin Roy Andersson, (Sweden)*  
*Laura Brannon, (UK)*



*Laura Bradshaw-Heap, (UK)*  
*Lana Crabb, (UK)*



*Mah Rana, (UK)*  
*Mia Maljojoki, (Germany)*





Maria Hanson, (UK)  
Milena Vizquete-Courtes, (UK)



Nanna Grønborg, (Germany)  
Nuala Clooney, (UK)



Natalie Smith, (UK)



*Rachael Colley (UK)*  
*Robert Goldsworthy, (UK)*





*Rachel Darbourne, (UK)*  
*Sally Collins, (UK)*



Susanne Holzinger, (Germany)  
Toni Mayner, (UK)



*Suzanne Beautyman, (UK)*  
*Zoe Robertson, (UK)*

"I hoped to see some sign of myself, my identity as a maker, in my finished work despite the restrictions of the project. I wanted to find out how much of myself is tied to my process, and how much could come through without it."

Jillian Moore





Susanne Holzinger



*Drop-in event at the mac birmingham (Midlands Art Centre)*

# JUNK in the Neighbourhood

During the run up to the performance, **JUNK: rubbish to gold** organised a series of workshops, drop-ins and show and tell events around Birmingham city as a means of instigating conversations, teaching skills and collecting stories. Building these events around the project's themes of consumption, recycling, waste, disposal, creativity, up-cycling and value, participants were encouraged to rummage through piles of provided JUNK jewellery. Some of these objects triggered memories, others were redesigned and turned into new objects for the participants to take away, while other items were

selected and donations shyly given when participants found they could not bear to be parted from them.

In total we partnered with five different organisations to provide these activities and events throughout the city.

The *mac birmingham* and *The Museum of the Jewellery Quarter* both provided space for a small exhibition of the project and for drop-in events, which were organised with artists from the project both before and during the performance itself. The aim for these events was simple; to introduce a wider audience to





*Drop-in event at the mac birmingham*

*Work in progress at the Malachi Trust skill-building workshops*





*A selection of treasures found in the provided piles of JUNK jewellery to turn into new items of jewellery during the skill-building workshops at the Malachi Trust*

*Work in progress at the Museum of the Jewellery Quarter drop-in event*

“During making some of the pieces I was thinking about drawing and quality of line, which is part of my work and ended up using a lot of strings of beads to ‘draw’ with. I’m thinking about incorporating those materials into my own work, something I have never considered before.”

Farrah Al-Dujaili







*The live stream and display of finished pieces at the  
mac birmingham*



performance and the project by asking questions such as: What happens when things that have been discarded are placed back on view? And what is JUNK?

These questions continued as **JUNK: rubbish to gold** travelled to Druids Heath, in the south of Birmingham, thanks to the support of Birmingham City Council. Partnering with the *Malachi Trust*, the *Spearhead Trust* and *PRODH* (the Project for the Redevelopment of Druids Heath), and with the help of a number of artists from the project, a series of skill-building workshops, drop-in events and show and tell events were held.



Gathered stories from the show and tell events:

"I don't have jewellery, I gave it all away."

**"My late husband bought me all of the jewellery I'm wearing, I like looking through these but I don't like to wear anything apart from what I already have on."**

"I remember, when I was a little girl, going into the Jewellery Quarter with my parents one Saturday. My mum had to get her ring resized and as we were in this little shop, I remember looking at all the diamond engagement rings, they were so beautiful and delicate looking. I said to my dad, I would never get an engagement ring. When my dad asked me why, I said I didn't think diamonds would look good on me, not on my fingers. The jeweller in the shop looked at me and said, "Here, give me your hand" he took one look at my hand and said "wait there". He went into the back room, and came back with a blue sapphire, put it on my finger and said, "you should get a darker stone, what with your complexion."





**"The biggest treasure I've found amidst my mother's possessions were her love stories collected in letters. I wish I could cut them in pieces and wear them on my chest."**

**"The things my husband bought me, like my locket, that was special, it was gold with a heart on it, but I was robbed and they took it. I don't like jewellery any more."**



**"We had a great time trying to find new ways of making outside of our respective studio practices. I think the jewellery made shows the joyful, experimental state of mind of the makers."**

Nanna Grønborg

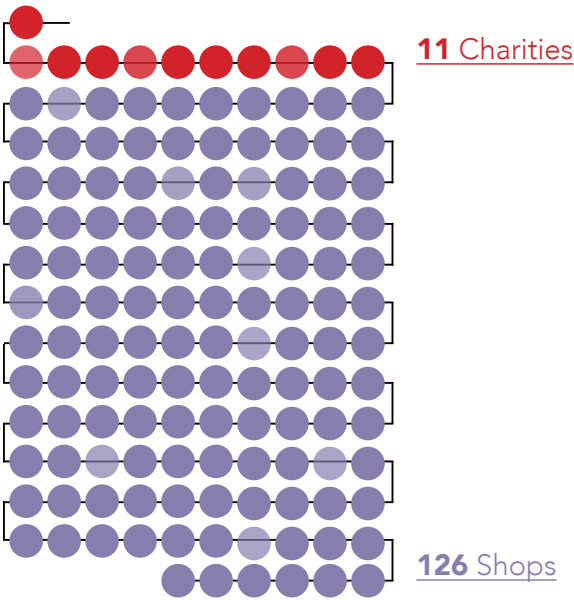




Dauvit Alexander, Toni Mayner

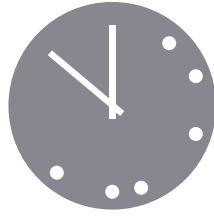
# The Facts and Figures

## The Project:



732.929 k

929  
g

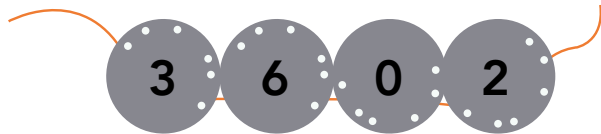


147 hours sorting



1483 mins: (24 hours and 43 mins)  
collecting/dropping off

g collected



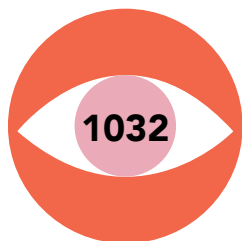
3602 hours of administration and  
project planning by JUNK team

# The Facts and Figures

## The Performance:



Number of minutes  
watched of live stream



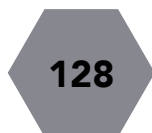
Number of online  
views of live stream



Number of combined  
hours participants created  
during performance



Number of items made



Number of bids



**113.5  
hrs**

Number of hours  
by helpers

**72**

Number of  
items won

**66**

Number of  
people bid

**50**

Number of countries  
live stream viewed

**32**

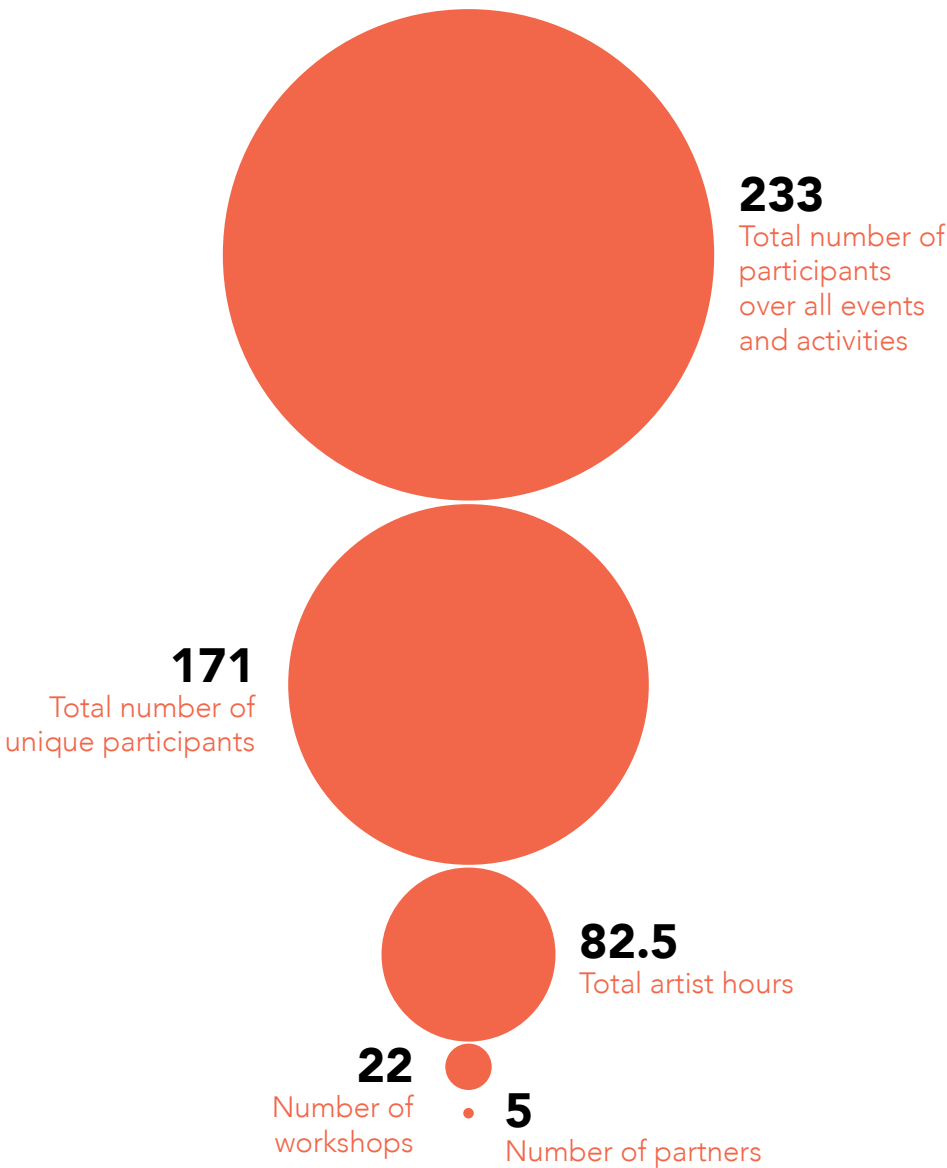
Number of  
helpers

**31**

Number of  
participants

# The Facts and Figures

## Workshops:





# Team JUNK



## PROFESSOR JIVAN ASTFALCK

Jivan Astfalck is a visual artist, jeweller and academic. Born in Berlin, where she was trained as a goldsmith, she has been living in London for more than 20 years. She obtained her MA in the History and Theory of Modern Art at Chelsea College of Art and Design and her PhD in Fine Art at the University of the Arts London. Dr Astfalck is

Professor at the Faculty of the Arts, Design & Media (ADM), Birmingham City University (BCU) and combines her studio practice, which she exhibits internationally, with teaching as the MA Course Director for Jewellery, Silversmithing and Related Products.

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For further information:

<http://rubbishtogold.com/about-us/>

<http://www.bcu.ac.uk/research/our-people/jivan-astfalck>

<https://bcu.academia.edu/jivanastfalck>





### LAURA BRADSHAW-HEAP

Laura Bradshaw-Heap is a freelance curator, arts practitioner and anthropologist. She has an MA from London Metropolitan University in Design and a MSc in Social and Cultural Anthropology from University College London. Her research interests include the making economy, craft, performativity, aesthetics, urban studies and cultural policy.

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For more information:

<http://rubbishtogold.com/about-us/>  
<https://laurabradshawheap.wordpress.com>  
<https://ucl.academia.edu/LauraBradshawHeap>



### RACHEL DARBOURNE

Rachel Darbourne is a mixed media jeweller, researcher and project developer: her current body of work, 'Lovingly Murdered' investigates humanity's predisposition for violence. She gained a BA in Jewellery from Middlesex University in 1994 and an MA in Jewellery, Silversmithing and Related Products from the School of Jewellery, Birmingham City University in 2013.

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For further information:

<http://rubbishtogold.com/about-us/>  
<http://racheldarbourne.co.uk>  
<http://klimt02.net/forum/interviews/interview-rachel-darbourne>

# Credits

## THE JUNK TEAM:

The co-creators and collaborators and project leaders: Jivan Astfalck, Laura Bradshaw-Heap, Rachel Darbourne.

## THE CHARITIES:

Dame Hannah Rogers Trust, Devon Air Ambulance Trust, EACH East Anglia's Children's Hospices, GLFB Greater London Fund for the Blind, Kilcoole Community Thrift Shop, Mare and Foal Sanctuary, St. Margaret's Hospice Somerset, St. Mary's Hospice Birmingham, Tigray Trust, The Trussell Trust

## PROJECT HELPERS:

We had a huge number of people help us throughout the project; we would love to thank every last one of them!

In particular a huge thank you to: Steven Domb for his generous donation; Nuala Clooney, Drew Markou, Toni Mayner and Hannah-May Chapman for their help in making the project a success; Judith Robinson, Anne Darbourne and Noah Taylor for their editing and proof-reading and advice; Sharon Smart, Lydia Epangue, Dylan Line and Brett Taylor for marketing,

## THE CHARITIES



Kilcoole Thrift Shop



Devon Air Ambulance Trust



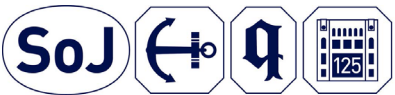
# Credits

producing the live stream and film of the project; Paul Evans and Karen Bartlett for their technical expertise; all those at Birmingham City Council and the Arts Council who gave support and advice. Thank you to Panjapol Kulpapangkorn for our logo and helping with graphics; Sally Collins for the promotion on social media; Lois Wiseman, Harry Sparkes, Karen Lester, Milena Vizuite-Courtes, Francisca Onumah, Francesca Antonello, and all of the rest of the students and staff at the School of Jewellery who volunteered to help, lift and set up the performance and exhibition!

## BACKERS FROM KICKSTARTER:

Sven Wilson, Lesley Gabriel, Werner, Melissa Cameron, Barbara Bradshaw, Blandine Halle, Yvonne Hau, Annelies Hofmeyr, Andy Metcalf, Sally Collins, Crafthaus, Anne Darbourne, Deganit Schocken, Noah Taylor, Rosa Corr, Nanna Melland, Tim Francis, Erica, Liz Cooper, Joss Burke, Simon Harrison, Theo Smeets, Bernice Donszelmann, Jo Bloxham, Martina Dempf, Susanne Freytag, Zoe Robertson, Liesbeth den Besten, Caroline Draper, Paul Atkinson, Ali Kings, Charles Martin Prince, Karen Lester, Michael Soth,

OUR PARTNERS



**Past, Present, Future.**  
Celebrating 125 years of the School of Jewellery





# Credits

Jane Dzisiewski, Sonia Collins, Hazel, Nick Goddard, Ria Lins, Sarah Thelwall, Alicia Butteriss, Rosemarie, Lawrence Green, Ursula Mann, Monica Wilson, S. Schwardmann, Carol Savage, Ruth Helen Many Facey, Patricia Farrell, Hannah-May Chapman, Jocelyn Tallis, Bridie Lander, Viki, Susan Cummins, Heist Jewellery and Sophie Power.

## OUR PARTNERS:

mac birmingham, The Malachi Trust, Museum of the Jewellery Quarter, PRODH, The School of Jewellery, Studio Gabi Green, The Spearhead Trust

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Arts Council of England, BBC Get Creative, Birmingham City Council, Birmingham City University, Bentley Advanced Chemicals, bloc Hotels, CooksonGold, Our Future is in the Making – Crafts Council, Sugru

SPONSORS AND  
SUPPORTERS



MOULDBABLE GLUE



Supporting  
**Get Creative**



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**



"While for this edition of JUNK the focus was placed on the creation of the "work-of-art", I wonder what might be revealed if this focus is then shifted – to the specific skills utilised, the materials chosen, or the conversations created. What type of project would we have then? What outcomes might we see then?"

Laura Bradshaw-Heap



This book outlines the concepts, beginnings and aspirations behind **JUNK: rubbish to gold**: a participatory project co-created and co-curated by Jivan Astfalck, Laura Bradshaw-Heap and Rachel Darbourne. The premise of the project was simple – to collect unsellable JUNK jewellery from UK and Irish based charity shops and bring them together with a number of jewellers and makers who would gift their time and skills to convert this raw material into

new objects while in full view of the public. What connections could develop and what creations might emerge? By putting on display the entire process of creating the 'Work-of-Art', **JUNK: rubbish to gold** was more than a simple recycling project. By seeking to create multi-layered networks it playfully explored community economics such as exchange, giving, bartering, gathering, earning and harvesting.

