

Annotated Bibliography Task

Ingold, T. (2013). *Making: Anthropology, Archaeology, Art and Architecture*.

Ingold (2013) examines the relationship between making, materials and the environment. Rather than presenting the creative process as simply turning an idea into a finished object, Ingold explores how making develops through practical engagement with materials. This provides a useful starting point for my thesis because I want to investigate how the physical characteristics of obsolete mechanical objects influence sculpture development. His approach encourages me to see making as a process of discovery, where material can influence the artist's decisions rather than simply serving a predetermined design.

This is relevant to my own practice because my experience working with mechanical parts has given me an understanding of how different materials behave. When working with an old vehicle material, for example, the surface, shape and condition influence how I can use and alter it. These characteristics create possibilities but also impose limitations. Rather than removing every trace of the object's previous use, I can allow its existing condition to influence the final piece.

I intend to use Ingold's ideas to examine the relationship between my practical experience as a handyman and my development as a sculptor. The book could help me explain how working directly with industrial materials provides knowledge that cannot be gained through theory alone. However, Ingold's discussion of making extends beyond contemporary sculpture, so I will need to relate his broader arguments carefully to my particular materials and methods. Overall, this source could help me investigate how the process of making influences the transformation of an object's identity.

Lange-Berndt, P. (ed.) (2015) *Materiality*. London: Whitechapel Gallery; Cambridge, MA: MIT Press.

Lange-Berndt's edited collection (2015) examines the significance of materials within contemporary art. It brings together different perspectives on how materials are selected, handled and understood. This is relevant to my thesis because I am interested in how the physical qualities of discarded mechanical objects contribute to their artistic meaning. Rather than considering metal, plastic and other industrial materials as substances, I want to understand how their existing characteristics and associations can influence the way an artwork is interpreted.

Mechanical components have a history before they enter an artistic environment. A brake light, for instance, was originally designed for a specific practical purpose within a vehicle. When it is removed from that setting, its material qualities remain, but its relationship with its surroundings changes. Its scratches, worn surfaces and evidence of use can become significant features of a sculpture. This raises questions about whether an object's meaning can change without completely altering its physical appearance.

I could use this collection to identify different approaches to material-based art and compare them with my own practice. It may also help me examine why artists chose industrial or discarded material instead of more traditional sculptural media. One limitation is that, as an edited collection, the book contains different perspectives rather than one unified argument. I will therefore need to select the chapters most relevant to my research and assess how their ideas apply to obsolete machinery. This

source should help establish the theoretical foundation for analysing the relationship between material properties, previous use and artist interpretation.

Bennett, J. (2010) *Vibrant Matter: A Political Ecology of Things*. Durham, NC: Duke University Press.

Bennett (2010) explores the influence of nonhuman matter and challenges the assumption that objects are simply passive things controlled by people. Her concept of material vitality considers how matter can influence relationships, actions and events. Although the book focuses on political theory and ecology rather than sculpture specifically, its ideas could provide a different perspective on how artists engage with existing materials.

This approach is relevant to my thesis because I work with mechanical objects that already possess particular physical characteristics and histories. A discarded component may show signs of wear, corrosion or damage that influence how I approach it creatively. These features can affect the decisions I make about its presentation and whether it is suitable for sculpting or other interventions. Bennett's ideas encourage me to consider the material as more than a surface on which I impose an artistic intention.

I would like to explore whether the physical condition of an obsolete object can contribute to artistic identity. For example, corrosion might initially be understood as damage that reduces a component's usefulness. Within a sculpture, however, that same corrosion could become an important visual feature, showing the effects of time and exposure. The material has not necessarily become more useful in a practical sense, but its condition can acquire a different significance.

However, I would need to apply Bennett's argument carefully. Her concept of material vitality does not mean that an object has human intentions or consciousness. Instead, it offers a way to question the assumption that matter is entirely passive. This source could help me develop a more critical understanding of the relationship between the artist, the material and the processes that affect it over time.

Bourriaud, N. (2002). *Postproduction: Culture as Screenplay: How Art Reprograms the World*. New York: Lukas & Stenberg.

Bourriaud (2002) considers artistic practices that reuse existing cultural materials and give them new purpose or meaning. His discussion of postproduction provides a useful framework for examining how artists work with things that already exist instead of creating everything from the beginning. This relates to my thesis because my practice involves taking mechanical objects that have lost their original purpose and introducing them into an artistic context.

The book could help me examine the distinction between an object's practical function and its potential artistic role. A vehicle light, for example, is manufactured to serve a specific purpose. Once removed from that vehicle, it may no longer perform its role. However, when it becomes part of a sculpture, it can encourage viewers to think about industrial production, labour, obsolescence and the relationship between usefulness and value. The object retains traces of its previous identity while being understood differently.

This perspective is particularly relevant to my use of found mechanical materials. My process involves more than simply displaying discarded components: I may change their surfaces, alter their presentation or combine them with other elements. These interventions allow me to investigate how an object's meaning can develop through both physical alteration and a change in context.

A limitation is that Bourriaud's work does not directly explain the physical processes of corrosion, deterioration or material decay. It is therefore more useful for investigating reuse and recontextualisation than for explaining entropy itself. I would need to combine his ideas with research into material ageing to address that part of my thesis. Nevertheless, the book offers a valuable way to examine how obsolete objects can acquire new meanings without losing their connections to their original functions.