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## Assimilating Antiquated Attachments

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Assimilating Antiquated Attachments

Work Through Your Shit

By

Brittney Wegener

Thesis Submitted in Partial Fulfillment of

Requirements for the Degree of

Master of Art

In

Studio Art

Sculpture

Minnesota State University, Mankato

Mankato, Minnesota

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Assimilating Antiquated Attachments  
Work Through your shit  
Brittney Wegener

This thesis has been examined and approved by the following members of the student's committee.

02/02/22

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02/02/22

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Committee Member: Areca Roe

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Committee Member: Todd Shanafelt

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2.) For the View Masters and the Laser Text, I worked with a fellow Graduate Student.

Designer: Kelly Munson

The work to date is a series of reflections of my external experiences internalized into ethereal and tangible forms. I lend my practice to the spaces which we all navigate through. Emotion and thought are the lens we use to filter perspectives which then prompts self-actualization. I use this as a platform to connect others to me, others to themselves, and on a grand scale connecting others to all-encompassing energies. If I can have one impact in this life, it's to create a sense of oneness and security in the pain and uncertainty we all have. It's to formulate a place for transmutation of the self. I have found that my personal subjects and apogees of growth have always been revealed in the work. Observing this has created an unyielding desire to relay specified messages. As subliminal contexts are the messengers to our subconscious brains, I have begun to use sacred symbols, psychology, color theory and more in my evolving social practice. My practice includes sacred spaces for decoding our thought-provoking, emotion stirring intentions for internal dialogue where the viewer becomes part of the work. Thought resides in the brain, feeling resides in the heart, and movement encompasses both. If I can create something to capture the minds, inspire the hearts and move the bodies, I feel as though my mission for New Earth is on track.

The viewer may be approached by a large installation promptly upon entering the room. The ways in which everyone interacts with the work makes a statement. The statements here relate to other areas of our lives. Say, the large installation represents a confrontational, or possibly aggressive topic, how do I meet that topic or situation? Do I slowly approach, do I avoid it, do I hit it headfirst and aim for battle or do I become oblivious to it entirely? The ways of interacting with the work becomes part of the work itself. The art itself evolves with the viewers engagement in that moment and the moments to follow as they take it home with them. This process of doing is replicated in different ways in this body of work and the works to come.