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SHS

SENIOR HONORS STUDIO

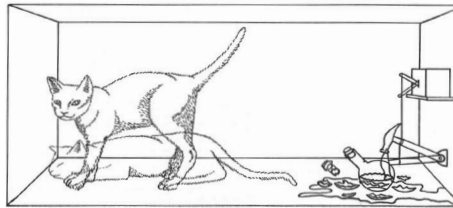
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NYU CC

eros // logos

In 1935, Austrian physicist Erwin Schrödinger developed a thought experiment, a rather paradoxical one, on the state of quantum superposition. A cat is placed in a box. Also in the box is a vial of poison and a radioactive source. If even the smallest amount of this source decays, thus, emitting radiation, it triggers a hammer, which shatters the vial of poison, killing the cat. Outside of the box, the observer cannot know if the radioactive substance has decayed and, consequently, cannot know if the lethal vial has been broken. The cat is simultaneously in a state of life and death. It both *is* and *is not* dead.



How does Schrödinger's cat from 1935 relate to a 2015 show of two Steinhardt honors students at the 80WSE Gallery at NYU? Similarly, Browne and Ozdoyuran focus on a central theme of the paradoxical. Both independently and collectively, when juxtaposed beside one another, their work is and is not what it claims or appears to be. Browne's work, *eros*, is cosmic, intangible, and esoteric; Ozdoyuran's work, *logos*, is concrete, political, and tangible.

Victoria Browne communicates timeless truths within contemporary contexts. She uses traditional mediums, along with performance, video, and installation. Browne's daily spiritual routine, influenced by *Raja*, yoga, Zazen, and Kabbalah, becomes centrally integrated into her artistic practice. The exercises customary in these spiritual sects, which frequently involve entering a trance-

like meditative state, reveal the paradoxes and unique phenomena of various occult traditions. Central to occult revival in contemporary cultures is an idea of political progressivism. *The Rest Is Silence* is a sound installation which features sixteen lecturers, ironically, discussing the value of silence.

Eda Ozdoyuran is intrigued by the unlikely unity of opposites. She embodies physical and perceptual paradoxes. Emphasizing the materiality of her mediums — wood, metal, cement, and found objects — Eda incorporates a concept of presence within absence. Two contradictory forces nestle within each other, while also propelling the tension between them. Ozdoyuran re-narrates and brings new meaning to the independent parts, while also re-establishing their unlikely combination. *Unreturned* depicts a caged minaret. Its crescent moon finial lies on the floor, attached to a chain. Here, Ozdoyuran highlights the strained political relationship and intense power struggle between the religion of Islam and the present state in Turkey.

A surface reading of this exhibition would conclude that these artists' work could not be more opposite the other. Upon closer examination, viewers see the creative harmony between Browne and Ozdoyuran. United by an interest in the confusing and perplexing world of paradox, the artists invite the viewer to 'go down the rabbit hole' and question what lies beneath the surface of the systems which define contemporary political, social, and ideological norms.



Victoria Browne
#18 the Moon, 2015
Cardboard, found material
108 x 60 x 48 inches



Eda Ozdoyuran
Unreturned, 2015
Wood, brass, acrylic paint
65 x 12 x 12 inches