

FATMA NUR ÖZOĞUL

PORTFOLIO - L -

- BIOGRAPHY

Fatma Nur Özoğul is a Cypriot artist based in Vienna, Austria. She holds a degree of BA in Plastic Arts with High Honours from the Near East University, Cyprus and a degree of MA in Sculptural Conceptions/ Ceramics with a dissertation topic focusing on 'Time' from the University of Art and Industrial Design Linz, Austria.



A - STATEMENT

As a mirror to her personal interests on analysing different types of societies in cultural, sociological and psychological aspects; in her artistic expressions Fatma Nur Özoğul is interested in working with populace and the everyday life repetitions. Together with her conceptual interventions, she is mainly focusing on interactive objects and installations, sound art, video and performances under the principle of contemporary art. Her works are intended to point out the unseen problems, unrecognised repetitions, different aspects of daily life and create parallel dimensions of them by combining multi-layered disciplines of her profession. The artist often plays with various elements of the regularities and irregularities of societies; in order to disturb, amuse or observe the affections mostly by using irony. Since many years, Fatma Nur has been working on series of projects; which are focused on 'time' in science, art, sound, literature, astrophysics, psychology, sociology and political contexts.

In parallel to her individual projects, the artist often works in collaboration with multidisciplinary artists, in aim to create an utter with contrast and conjunct different artistic styles. Currently she is working on various ways of blending meaningful ironies and word games into disposable items; creating parallel dimensions with personalised concepts.

T e c h n i c a l

Sculpting, Modeling and Carving:

Modelling Clay, Wood, Metal, Stone, Polystyrene (Styrofoam), Papmaché, Gips/Plaster, Acrylic One, Fiberglass, Resin, Epox, Polyester, Neukadur,

Moulding and Casting Techniques:

Slip Casting, Ceramic Moulding and Casting, Silicone Mould, Synthetic Rubber Moulds,

Ceramic, Galzing and Firing Techniques:

Clay, Limoges (Porcelain), Paper-Clay, Paper-kiln, Raku, Saggar, Pit firing

Printmaking and Printing Techniques:

Silkscreen, Litography, Linocut, Stencil, Stamp, Transfer Print, Digital Printing Techniques

Drawing Techniques:

Traditional and Technical Drawing, Digital Drawing and Illustration

S K I L L S

Language:

English	Advanced (C1)
German	Intermediate (B1)
Turkish	Native/ Bilingual

Workspace Proficiencies:

Multidisciplinary Work Proficiency
Individual and Teamwork Efficiency
Multitasking Work Proficiency
Following Timelines and Deadlines
Ability to Work Under Pressure
Sharp Focus Under Task
Patient and Compatible

S o f t w a r e

Office:

MS Office Word, MS Office Excel, MS Office PowerPoint, MS Office 365, Google Docs, WPS Office, Keynote

Art & Design:

Adobe Photoshop, Adobe Premiere Pro, Adobe InDesign, Adobe Illustrator, Adobe Audition, Adobe Lightroom, Adobe Portfolio, Corel Draw, Sketchbook, Wacom / Bamboo Sketch, Wordpress, Canva

Classroom:

Google Meet & Classroom, Tencent Meeting & Classroom, VooV Meeting & Classroom, DingTalk Meet & Classroom, Zoom Meeting & Classroom, Moodle, WeChat

Interactive:

Arduino IDE / C++, Raspberry Pi OS / Python

I N D E X

ARTWORKS

- LUCKY PRINTER
- COLLECTIVE FUTURE
- TIME COLLAPSE (X 2)
- PHYSICAL TRAVEL DATA
- COPY OF A COPY OF A COPY OF A COPY
- APHRODITE'S DREAM MOBILE (ADM)
- ANGST
- THE KID

A

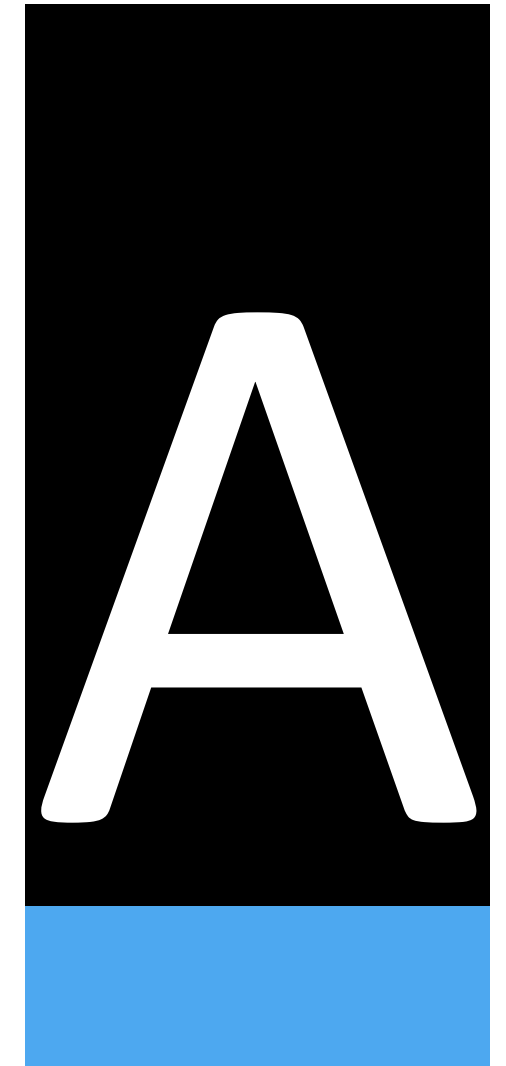
I N D E X

SCENOGRAPHY

- KALLIRRHOE / of love and rage
- DIE VERKAUFTE BRAUT
- DIE ZAUBERFLÖTE (X 2)
- KREATIONEN
- TANNHÄUSER
- THE VEGETARIAN
- IOLANTA
- NORMA

B

ARTWORKS



2024

Interactive Fortune Generator
Microelectronics, LED lights, Raspberry Pi, Thermal
printer, case box

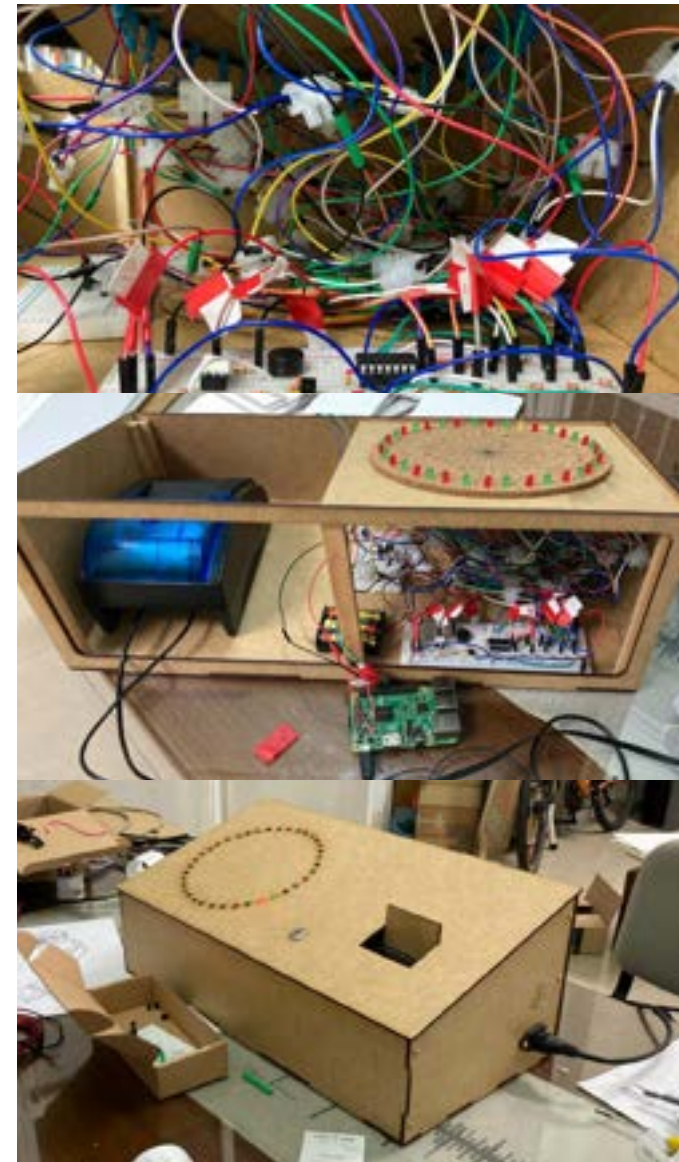
Lucky Printer is an interactive artwork that generates instant comments and predictions on viewers' future based on fortune-telling, luck and forecasting strategies, with an unlucky twist. The generated fortunes are created in balance (and contrast) to the community background of the intended viewers and are highly seasoned with a mixture of irony, sarcasm, and stereotypical expectations on future – and a little hope.

Through the process of experience, the LED Roulette is the first interaction for the viewer after pressing the only button (choice of action) provided. The raw, buzzing sound is intended to evoke the feeling of the old digital, and the trigger the excitement of what is about to happen. Although the roulette symbolises a randomised luck, the viewer is confronted with a random selection from a pre-planned list of fortune lines. The expectation of luck, fortune and prediction depends on the pre-set list the artist has prepared for the audience; leaving the present and future of the destined viewers to a common possibility of relative prediction.

The project consists of microelectronic hardware built by the artist, a software running on a Raspberry Pi developed by Florian Weinrich, and a thermal POS printer that communicates through the hardware and software.

Lucky Printer

by Fatma Nur Özogul & Florian Weinrich



Lucky Printer

Generating Future

2024-04-25

You Are Lucky!
Your Future Says:

You will have a better future in
your next coffee cup.

I am not a robot

Since 2016 Fatma Nur Özogul and Violeta Ivanova are working on a multi-layered art project dedicated to future prediction methods. In seeking of curious answers, the artists are recreating the folklore and unconventional methods in another contexts; furthermore, observing and naming as well the processes changing the society and its behaviors.

Predictions have often been made, from antiquity until the present, by using paranormal or supernatural means and since thousands of years the humanity has developed a huge number of formulas in order to see forwards.

We live in a changing world. Social, economic and political change is going on all around. Accurate prediction and careful planning would therefore appear to be more necessary than ever.

Prediction and planning are not, moreover, neutral processes but ideological ones. Prediction is rarely done for its own sake, it is almost always prediction undertaken for some specific reason. How we predict, why we predict, who the predictors are, and what we expect of them- all depend on the kind of society we live in.

‘Scientists believe that the universe is governed by well-defined laws that in principle allow one to predict the future. But the motion given by that laws is often chaotic. This means that a tiny change in the in the initial situation can lead to change in the subsequent behaviour that rapidly grows large’*.

That is why not only in mathematics and physics, but in philosophy, sociology, culturology and other social sciences one can see a lot of theories; which develop strategy of future of the human civilization through matching or contrasting past and future.

Collective Future

by Fatma Nur Özogul & Violeta Ivanova
2016 - 2024

In contrast to the contemporary methods of prediction we have listed above, we suggest an unconventional forecasting, pure mysticism and divination. In its roots our methods have the same lines as the contemporary forecasts: collecting and analyse of data using patterns and algorithms. What makes them unique is their focus on the community, without minimalizing the person and his/her life to a column of numbers.

* by Leo Howe and Stephen Hawking

The topic prediction and fortune telling is very broad and multi-layered one. It’s meant as a tool for observation and studying the society; which tells a lot about its needs and hopes. Beginning with ‘Collective future’, where we ask a professional fortune teller about the future of a certain community and ‘Hard to say’ where we deal with the imperfection of the foretelling process; now we are chasing love in ‘Daisy’(work in progress).

With the serial, we are recreating unconventional methods in another context. In a certain sense it’s a look on general positions- the seeker, the problem, the interpreter and the solution. Along with producing new works on the topic, we plan to make a website to collect and process the outcomes of the participative performances and develop a system to compare the results (and compare the them with reality). By this reason “Collective future” is on-going long-term project.

The real skill of any kind of fortune telling lay in the interpretation...

* <https://vimeo.com/262639402>

* <https://vimeo.com/201542973>



The project 'Time Collapse' is a collection of conceptual experiments on sound art, installations, performances and public space interventions by Fatma Nur Özogul. The project is aiming to connect different individual expressions with the under titled concepts; while touching many different aspects and understandings of 'time'. All the topics for each concept are experienced personally by the artist and some experienced together with collaborated artists additionally in order to express the concept in different artistic directions. Working in collaboration with different artists, with different professions or individual expressions results different affection in each project and performance depending on working style of the artist and the way of dealing with 'time'.

The Time Collapse Project consist project such as:

- Kiddy
- Time Collapse
- 10 Minutes of Torture
- Safe-O-Mat
- Mad Watch
- Genius at Work
- Curated Horologe : 29,37,42
- Angst
- The Kid

This project has been presented for the Master of Arts degree in Kunstuniversität Linz, Austria. For the published research please contact to the artist.

TimeCollapse

Conceptual Experiments on Time
2015 - 2020



Time Collapse mini'17



10 Minuntes of Torture '18



Safe-O-Mat '17



Mad Watch '17



Kiddy '20
*<https://vimeo.com/466589446>

TimeCollapse

2017

-

2018

Interactive Installations

Analogue, Digital and Radio controlled clocks

As a same named under title to the 'Time Collapse' project; the installation is inspired by the scientific researches made on time, time travel, space and perception of time. The concept is based on different researches; such as skipping time, going forwards/backwards in time and space, time passing faster/slower, passing/non-passing time and human perceptions of time in contrast to different scientific statements.

The project consist different clocks; which are hacked by the artist and given a new way of movement such as: turning in different directions, in different speeds or skipping time in order to give viewers different feelings by transience of time. The concept is focusing on the differences in between 'Physical Time', 'Biological Time' and 'Psychological Time'. The information of direction and speed are taken from the surrounding of the clock with motion and audio sensors in order to distract the regular turn of the physical quartz movement and radio waves. The clocks are made to be portable in order to be placed for short term durations (as public space interventions) in different locations.



Physical Travel Data

2011- 2019

Physical Travel Data consists a collection of personal travel information and locations.

Plexiglas frame

As contrast to online digital data collection and the must secrecy of the personal data, I am giving collected sets of original personal travel data in physical form. All tickets are used for personal travel routes and are originals.

Currently the project can be viewed in two separations, Tram Series and Travel Map which are creating the full set of collection in between the years 2011-2019. The Tram Series are focusing on daily travel information, while the Travel Map is focusing on long distance travel information. Both sections are presented as physical data form, tickets, giving exact date, time and location information.

Travel Map

2011-2019

Travel tickets, plexiglas frame,
150 x 120 cm



Tram Series

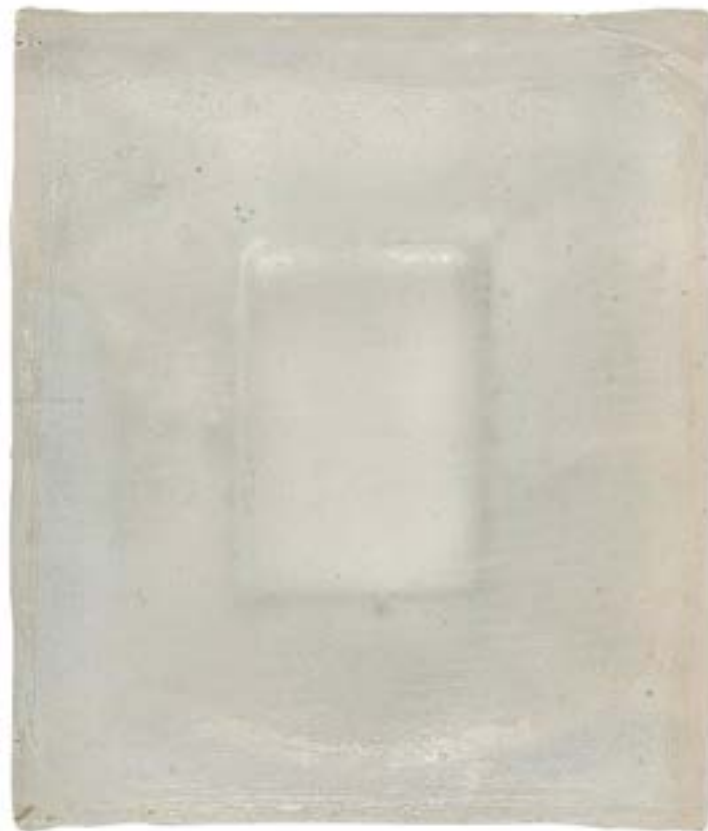
2011-2019

Chronological Travel Data -Linz,AT
Travel tickets, plexiglas frame,
The size varies depending on the
month (framed monthly).



COPY OF A COPY OF A COPY OF A COPY

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



2018

Epoxy resin, 10 x 12 x 3 cm,

The artwork is realized for the Cyprus – Wonder Island Collection of the Imago Mundi / Fondazione Benetton Project.

In order to be part of the collection, every participant receives the same sized canvas as a start point; therefore, each artist has very similar elements in their artworks as result. The project 'Copy of a Copy of a Copy of a Copy' is made by copying the original canvas 5 times with different methods. In the process of finding the final, each copy interrupted by the artist intentionally. Canvas being a sentimental and historic material for artists' expressions; as a contrast, the final positive is made with epoxy resin to give the canvas a synthetic, unsentimental, semi-clear, hard, cold, plastic featured look.

Aphrodite's Dream Mobile (ADM)

by Fatma Nur Özogul & Christoph Mügge

2017

Interactive Installation,
motors, motion sensor, sound, lights, trash containers,
wood, wheels, paint, 225 x 220 x 160 cm

The project 'arTwins in Public Space'
Central Square Geroskipou, Pafos
European Capital of Culture-Pafos17, Cyprus

As sociological and psychological effect; feeling trapped in an island with the lack of feasibility to reach to our passions, mostly ends up with giving up on them and leaving behind. Sometimes, even without giving it a try. Like a child, having a big dream and a grown up, giving up on a childhood dream. With the division and uncertain future, the islanders are trapped in many ways. 'Aphrodite's Dream Mobile (ADM)' is an interactive mobile trash shed; which exudes invisible problems of the island in an ironical way. While the touristic developments build up another membrane for the island; would all the dreams end up in a trash after many tries? Or would they reach to a victory after same amount of fail?

*<https://vimeo.com/1153150875>

*<https://vimeo.com/1153151799>



A N G S T

Conceptual 2015 Sound – Experiments 2017

*<https://soundcloud.com/dododado/sets/angst> ‘

*<http://www.splace-magazine.com>

*<https://vimeo.com/219666480>

The project ‘angst’ is the first trial performance made from the conceptual sound art and installation series ‘Time Collapse’, by Fatma Nur Özogul: in cooperation with Edgar Friedl and Roland Laimer. The performance is inspired—orsuffered—byangst, phobia, insomniaand other anxiety disorders; which effected and infected our daily life. As the project being experimental; the performance depends on the passing – and non passing – time (clocks and watches), the way life spins and happenings (turntables) and the person which is suffering the fear (vocals). Different improvisations have -and will be- made while performing from each artist depending on affection by each other. While each artist is expressing the concept in individual artistic way; the language of fear, becomes one conjunct voice.

At the present time, suffering by anxiety disorders become one of the most common mental disruption. In different perceptions of time which appears with, the fear of passing time or non passing time makes the vicious circle of anxiety; while the chaos of daily life makes it harder to handle. Thus, the performance aims to communicate the viewers by the common fears; at the same time, makes them feel again ‘the suffer’ in real time.

‘The only thing we have to fear is fear itself—nameless, unreasoning, unjustified terror which paralyzes needed efforts to convert retreat into advance.’ FDR,1933

The project has been selected to be presented within the frameworks of Splace Magazine, 2017, issue #3 : Angst



The Kid

2014

Sculpture

clay, silicone mold, plaster

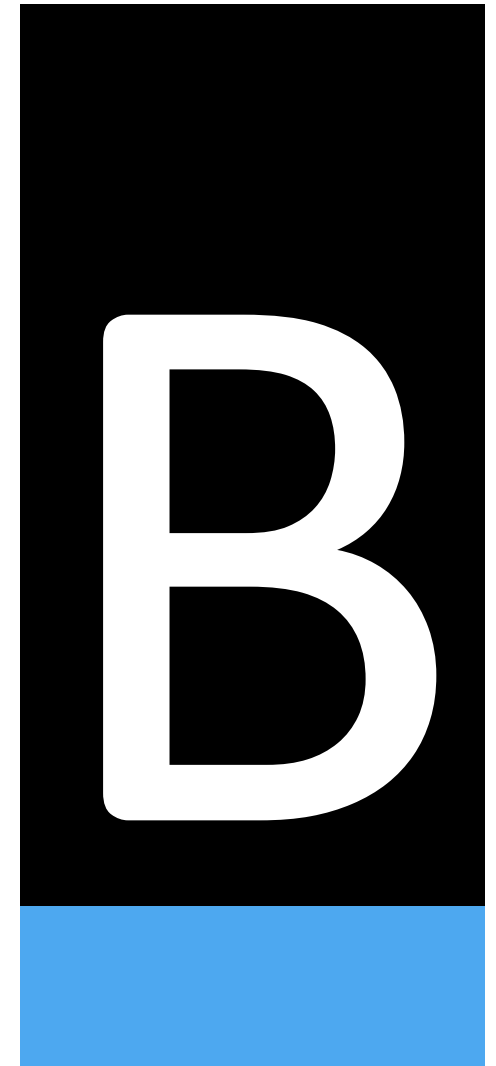
96x36x69 / Life-size

Linz, Austria

As a cultural belief in some countries it is believed that dead people are waiting for their family, friends and for the people they loved until those people are dead; to be able to meet with them again. With the concept of the cultural beliefs and personal taboos, I simulated -a fiction character- a sculpture of my own brother who was never growing up to the age but would have been at the age if could. With the fact of not knowing how he would look like and how he would be like; the sculpture becomes a 'personal brother' in order to the way of creating totally custom look. With this new existence the ghost is given a visible and tangible, non useful body; which is only allowed to be, to wait or have a sight from the place wherever it is placed to be. The dilemma which occurs between being tangible and being soulless eternal gives the sculpture another question of being there. The brother; who is believed to be waiting as a ghost, now stuck in between existence and non existence...And yet, still waiting. The kid who was not grown to be known enough and still not allowed to be himself.



SCENOGRAPHY



KALLIRHOE / OF LOVE AND RAGE

Kallirrhoe
Alexei Ratmansky

based on the novel “Kallirhoe” by Chariton von
Aphrodisias

Vienna State Ballett (Wiener Staatsballett)

Premiere at the Vienna State Ballet (Wiener
Staatsballett) on October 19, 2025

The set design was created in cooperation with ART
for ART Theaterservice GmbH.





Structure and artistic formulation of the moving stage
'Greek Columns'

Forming the Greek columns: polystyrene (Styrofoam),
PU foam, wood

Forming the ornaments: clay, silicone mold, neukadur
resin,

Concealing surface columns and ruins: nonflammable
theater-binder, fiberglass, acrylic one, textile

Structure, support and concealing of the stage 'Greek
and Egyptian Ruins'

Structure and support of the ruins: polystyrene
(Styrofoam), PU foam, wood

Concealing surface of the ruins: nonflammable theater-
binder, fiberglass, acrylic one, textile

Additional application of surface texture over the ruins

Structure and artistic formulation of the stage
'Mountains'

Forming the mountains: polystyrene (Styrofoam), PU
foam, wood

Concealing surface: nonflammable theater-binder,
fiberglass, acrylic one, textile

Additional application of surface texture over the
mountains





Structure and artistic formulation of the stage objects,

Forming the ceramic amphorae : polystyrene (Styrofoam), PU foam, wood

Concealing surface: nonflammable theater-binder, textile

Additional application of surface texture over the amphorae



Structure and artistic formulation of the stage background

Forming the mountains: polystyrene (Styrofoam), PU foam, wood

Concealing surface: nonflammable theater-binder, textile

DIE VERKAUFTE BRAUT

The Sold Bride (Die verkaufte Braut)
Bedřich Smetana

Vienna State Oper (Wiener Staatsoper)

Premiere at the Vienna State Opera (Wiener Staatsoper) on September 28, 2025

The set design was created in cooperation with ART for ART Theaterservice GmbH.





Structure and artistic formulation of the stage objects,

Forming the pumpkin: polystyrene (Styrofoam), PU foam,

Concealing surface: fiberglass, epoxy, polyester kit,



High Stage: Heart Stage

Structure and artistic formulation of the stage

Forming the stage: polystyrene (Styrofoam), wood, PU foam,

Concealing surface: fiberglass, epoxy, silicone, polyester kit,

Finalization of the stage surface



DIE ZAUBERFLÖTE

Zauberflöte

A grand opera by Wolfgang Amadeus Mozart

Volksoper Vienna

Premiere at the Volksoper Vienna on September 14, 2025

The set design was created in cooperation with ART for ART Theaterservice GmbH.

Zauberflöte

A grand opera by Wolfgang Amadeus Mozart

Vienna State Opera (Wiener Staatsoper)

Premiere at the Vienna State Opera (Wiener Staatsoper) on January 27, 2025

The set design was created in cooperation with ART for ART Theaterservice GmbH.





Structure and artistic formulation of the stage objects,

Forming the trees: wood, rubber foam, plastic PVC sheets, cable ties

Additional refining and finalizing the chess figure hats

Stage Objects

Chandelier: repair and diamond replacement in cooperation with the Bakalowits Licht Design GmbH

K R E A T I O N E N

World premieres by Alessandra Corti, Louis Stiens and Martin Chaix

HIGH- Louis Stiens

Wiener Staatsballett / Volksoper Vienna

Premiere at the Volksoper Vienna on June 14, 2025

The set design was created in cooperation with ART
for ART Theaterservice GmbH.





Structure, artistic formulation and production of the stage object 'Kranz (wreath)'

Molding the wreath: clay, silicon, acrylic one,

Production of the wreath: fiberglass, epoxy, acrylic one, pigment

Additional refining and finalizing the wreath surface and colors

T A N N H Ä U S E R

Tannhäuser
Richard Wagner

Vienna State Oper (Wiener Staatsoper)

Premiere at the Vienna State Opera (Wiener
Staatsoper) on May 22, 2025

The set design was created in cooperation with ART
for ART Theaterservice GmbH.





Structure and artistic formulation of the stage ornaments

Forming and finalizing the ornaments: clay, monster clay, neukadur resin, gips (mold), Acrylic one (positive), acrylic hydraulic thermoform, rubber, silicone.

Concealing surface: nonflammable theater-binder,

Additional application of surface texture over the ornaments.

Structure and artistic formulation of the columns

Forming the columns: polystyrene (Styrofoam), PU foam, wood

Concealing surface of the columns: nonflammable theater-binder, fiberglass, textile

Forming and finalizing the column ornaments: clay, gips (mold), Acrylic one (positive), acrylic hydraulic thermoform, wood, silicone.

Structure and artistic formulation of the wall ornaments

Forming and finalizing the ornaments: polystyrene (Styrofoam), wood

Concealing surface: nonflammable theater-binder, textile



THE VEGETARIAN

The Vegetarian
based on the novel by Han Kang

German translation by Ki-Hyang Lee

Academy Theatre – Akademietheater

Premiere at the Academy Theatre (Akademietheater)
on May 9, 2025

The set design was created in cooperation with ART
for ART Theaterservice GmbH.





Structure and artistic formulation of the stage objects

Finalization of the pig with texture: rubber, silicone, pigment

Structure and artistic formulation of the stage objects

Concealing the surfaces of the stage objects (stones and the fishes): fiberglass, acrylic one, nonflammable theater-binder, rubber foam.

Additional application of surface texture over the stones and repairs.

I O L A N T A

Iolanta
Pyotr Ilyich Tchaikovsky

Vienna State Oper (Wiener Staatsoper)

Premiere at the Vienna State Opera (Wiener Staatsoper) on March 24, 2025

The set design was created in cooperation with ART
for ART Theaterservice GmbH.





Front Stage: Grass Island

Structure and artistic formulation of the stage,

Forming the island: polystyrene (Styrofoam), wood

Concealing surface (nonflammable theater-binder),
textile, fiberglass, epoxy, acrylic one

Additional application of surface texture over the stage

Choir (Back) Stage: Ruins

Structure and artistic formulation of the stage,

Forming the ruins: polystyrene (Styrofoam), wood,
PU-foam, metal, pipes, thermoform sculptures, tires,
Concealing surface: nonflammable theater-binder,
textile, fiberglass, epoxy, acrylic one

Additional surface texture over the ruins, and the inner
composition of the scrap car

Re-construction, re-composition and repair of the set
objects

Set Objects

Structure and artistic formulation of the frames,

Forming the frames: wood, PVC thermoform, silicone,
PU-foam



N O R M A

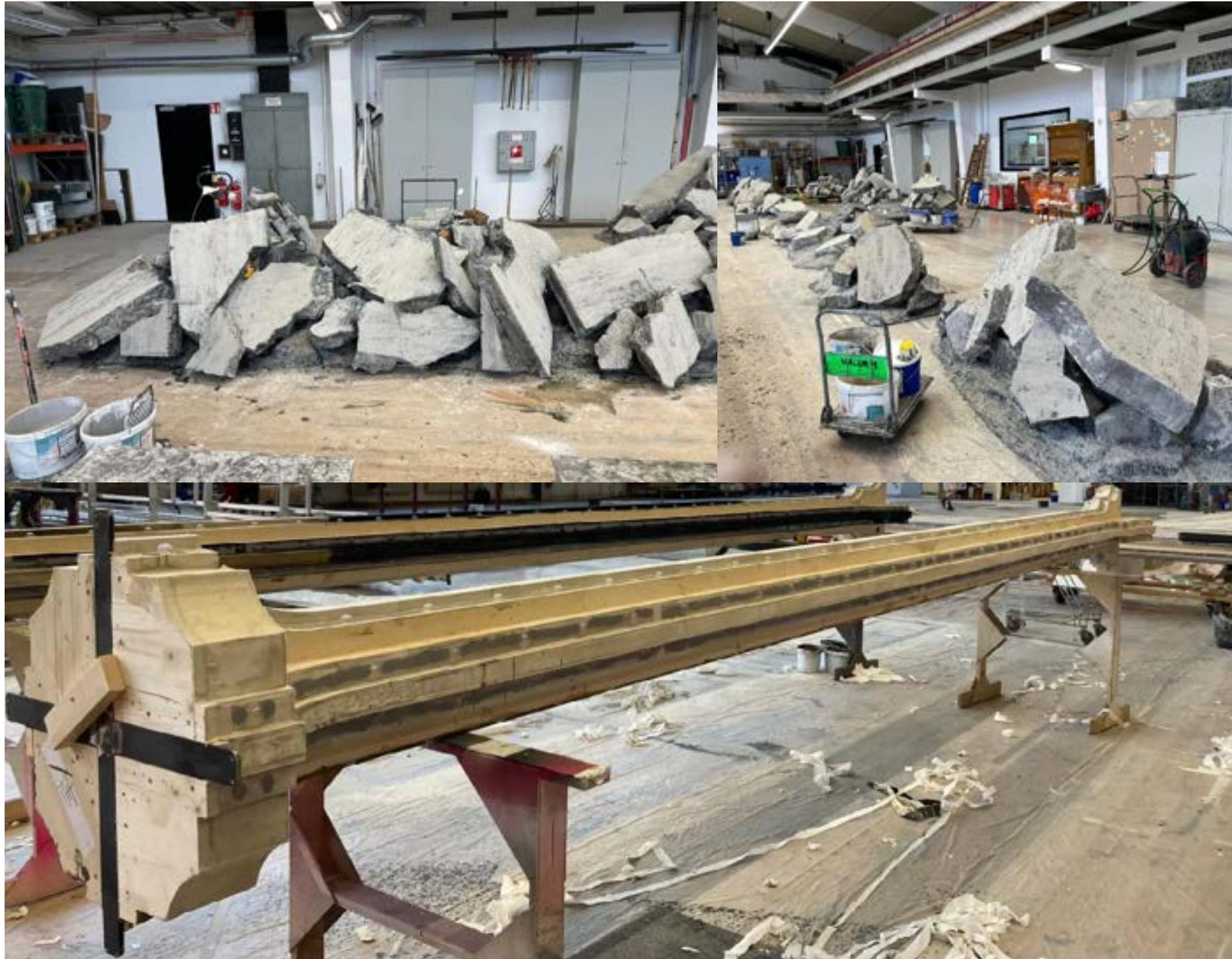
Norma
Vincenzo Bellini

Vienna State Opera (Wiener Staatsoper)

Premiere at the Vienna State Opera (Wiener Staatsoper) on February 22, 2025

The set design was created in cooperation with ART for ART Theaterservice GmbH.





Structure and artistic formulation of the stage objects

Forming stones: polystyrene (Styrofoam), wood, PU-foam

Concealing surface: nonflammable theater-binder, textile, fiberglass

Additional surface texture on stones

Re-construction, re-composition and repair of the set objects

Structure and artistic formulation of the stage objects

Concealing surface of the columns: nonflammable theater-binder, textile, fiberglass

Additional surface texture and application of pvc thermoform on columns

Re-construction, re-composition and repair of the set objects

CONTACT

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CONNECT

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