

# Portfolio of Roberto Farruggio



Selected Works

2010–2020





Roberto Farruggio is a Sicilian-American artist born in 1988.

He is a cultural producer with a background in the School of Design at the Pratt Institute of New York City.

His work spans from graphic design, photography, filmmaking, editing, writing, and electronic music production.

Roberto Farruggio is a versatile digital artist. Born and raised in the Northern Virginia area with a childhood in Sicily, his foundation was formed in the early days of the Internet where he grew a love for Graphic Design. He began his studies in design at the *Corcoran College of Art + Design* (now a part of *George Washington University*), and later completed his BFA at the *Pratt Institute*.

Roberto's design experience comes from several years of independent and collaborative freelancing in digital and print mediums including marketing collateral, branding (with an emphasis in typography and layout design), UI design, web design, social media graphics and videos, presentations, and more.

His design eye informs all of his artistic endeavors. He is particularly interested in the realm of filmmaking. In 2014 he filmed, directed, and co-produced, a feature length film shot between Istanbul and New York that was later shown at the SVA Theatre. His experience as a Production Associate at *VICE Media* on YouTube and HBO is a significant influence in his filmmaking work and has led to creating several short-form independent documentary films. He has also explored more expressive and experimental work with music videos.

He has conducted interviews and portraits with the likes of David Lynch, Ed Fella, and Clint Mansell. He once spent a day taking pictures of Rudy Giuliani. He was also asked to take portraits of the Royal Family of Serbia for *Morgan Stanley*.

Roberto always has his camera on him because he is meticulously documenting his world. His photography work has spanned from fashion editorials, narrative, documentary, lifestyle, and commercial work. He's been featured in multiple domestic and international group exhibitions.

Roberto has photographed and edited fashion editorials for an entire summer of *Harper's Bazaar* publications.

His work has been featured on outlets such as: *VICE*, *The New York Times*, *Huffington Post*, *CNN*, *The Washington Times*, *School of Visual Arts*, *CalArts*, *Bangkok Airlines*, *ICON di Panorama*, *WeTransfer*, *Valet Magazine*, *MAPS.org*, and many others.

# Photography

## Fashion Editorial, Documentary, Portraiture, Conceptual

I am a photographer at heart. I first began experimenting with 35mm film on a Canonet G-III QL17. Here I learned how to work with light and how it varies depending on where and when, and also having a certain appreciation and intention for each click, rather than a careless tapping of a phone screen.

I believe photography is about honest attractions and curiosity. It's about documenting a moment. It's about revealing a truth but also asking questions. My camera has taken me places I would have never dreamed possible, simply because I kept clicking, eventually leading to one thing and the next.

One of the most profound experiences I've ever had was traveling across the Middle East and documenting it with my Leica. While navigating this uncharted territory I felt a lingering frustration with people and the power dynamics in the region, which in fact was a sign that manifested into a wave of Arab uprisings only months after I left. I was able to organize this thanks to friends I stayed with, all who were generous enough to show me around. I stayed in Kuwait, Cairo, Amman, Istanbul, and Damascus for an entire summer. It was through these photographs where I fell in love with photography and landed professional work.

I've spent a lot of time in Turkey, specifically in Istanbul, where I was surrounded by a thriving art scene. It was through here where I connected with the editor of Harper's Bazaar and led to a summer of editorials that I photographed and edited. All of these editorials were shot with natural light and within my own location scouting. I worked with stylists, makeup artists, models, and Turkish celebrities.



*Sara, 2011*



# Fashion Editorial

This was a self-initiated production in collaboration with Iris Apfel.

Old World Weavers has a high end textile manufactory founded by Iris and her husband Carl that reproduced antique textiles as well use their own designs. Their fabrics were used in the MET, The Frick, White House, State Capitals, to name a few.

A young Francesca reflects on herself, and her past, as she is now 92 years old and unfortunately battling Alzheimers. An editorial was coordinated in their Apfel-furnished apartment with Francesca's clothing styled with a modern edge. We find the model in a dreamlike prism of reflections that frame her, obstructing realism while being overwhelmed by the furniture and objects of vanity. We get a sense of her being in her place, in a world inspired by Iris' maximalism yet holding onto a feeling of regal emptiness.

The photographs represent a collaboration of two great passions of two highly influential women in the fashion world. As the photographs were taken, Francesca Rappaport was there to witness her clothing being used, and despite her illness, she smiled in delight to see a fresh face to her designs. With the use of tiger, leopard, floral, and gold found abundantly in both of their designs, Francesca and Iris come together again in a 1960s rococo revival. Including in the photographs, is Iris' latest eyewear line, which shows that she is still a dominant force in the fashion industry.

Model – Patricija Motiejunaite of TheLions

Set Supervisor – Jordan Rogas

Stylist – Evren Catlin of Bullet Media

Hair Stylist – Aaron Grenia

Make-up Artist – Misha Shahzada





PHOTOGRAPHY

# Fashion Editorial





PHOTOGRAPHY

# Fashion Editorial





PHOTOGRAPHY

# Fashion Editorial





PHOTOGRAPHY

# Fashion Editorial





PHOTOGRAPHY

# Fashion Editorial



*Selin Demiratar for Harper's, 2011*





PHOTOGRAPHY

# Fashion Editorial



*Tess Cetin for Harper's, 2011*



PHOTOGRAPHY

# Fashion Editorial



*Tess Cetin for Harper's, 2011*



Portfolio of Roberto Farruggio



PHOTOGRAPHY

# Documentary



*Cairo explorations, 2010*



PHOTOGRAPHY

# Documentary



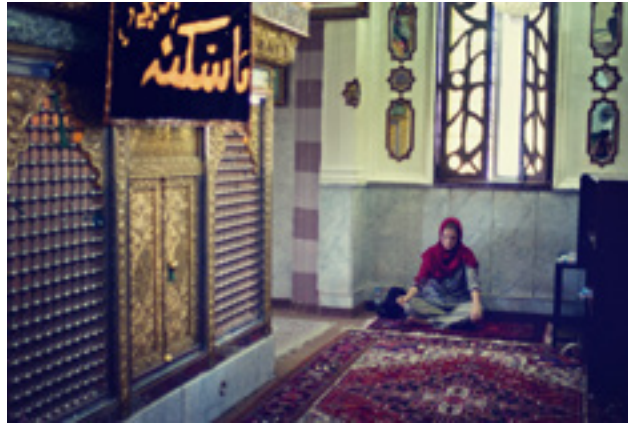
*Negev desert explorations, 2010*





PHOTOGRAPHY

# Documentary

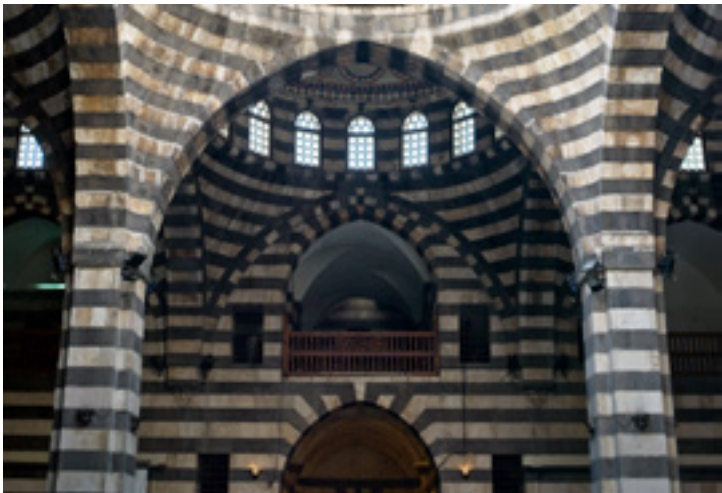
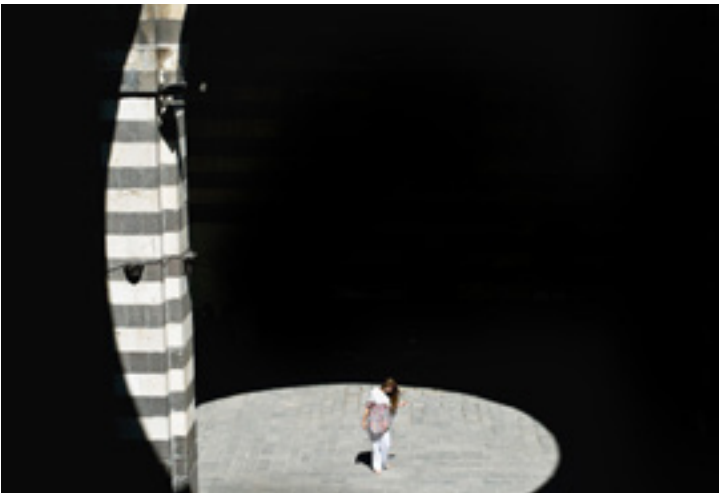


*Damascus, 2010*



PHOTOGRAPHY

# Documentary



*Damascus, 2010*



# Portraiture



*Rudy Giuliani poses in front of Modells, his favorite sports shop, 2014*



*Rudy Giuliani and Joe Louta have a chat before a press conference, 2014*





PHOTOGRAPHY

# Portraiture



*Clint Mansell after his debut live show at St. Paul the Apostle in NYC, 2012*



*David Lynch in Fairfield, 2010*



PHOTOGRAPHY

# Portraiture

---



*Petite, 2013*



# Conceptual

A collection of photographs taken at some of Washington's most renowned historical buildings, 'Warped Reflections' by Roberto Farruggio invites us to see through the mirror of politics and architecture. Comprised of a string of shots depicting the distorted reflections of key monuments as pictured through variably creased and differently oriented rolls of a flexible polyester sheet with a silver metal surface (including The Capitol building, The Supreme Court, The National Monument, The Lincoln Memorial, and the Eisenhower Executive building), this series blurs the line between reality and perception, order and chaos, history and zeitgeist.

Drawing out our immediate relationship towards institutions and the power endowment of the people into a whole new dialectic dimension, 'Warped Reflections' most importantly questions the nature of the prism and the substantiality of the screened object here-depicted. Out of aslant, oblique perspectives and anamorphic focus, Roberto Farruggio's take on today's socio-political context shines a singularly powerful light on our connection to establishment and the mental picture we have come to share and bequeath our children with. The time-resilient firmness of permanent constructions supersede warped memories of a forlorn unity.

Attracting to it, "the look that organised it and that for which it deploys" as Michel Foucault wrote, 'Warped Reflections' is food-for-thought in the mist-shrouded, hyper-accelerated climates of the internet era. Invoking the halls of mirrors our societies have been relying on to preserve the linearity of its historical narrative throughout the centuries, whilst test-driving the institutions' abilities to reflect true impressions or optical illusions. Do they actually hold inherent meaning? Or is it our projection on the said foundations that makes them exist? The answer Roberto Farruggio seems to hint at is that how we look at the mirror is also what the reflection becomes.

Written by Baptiste Girou

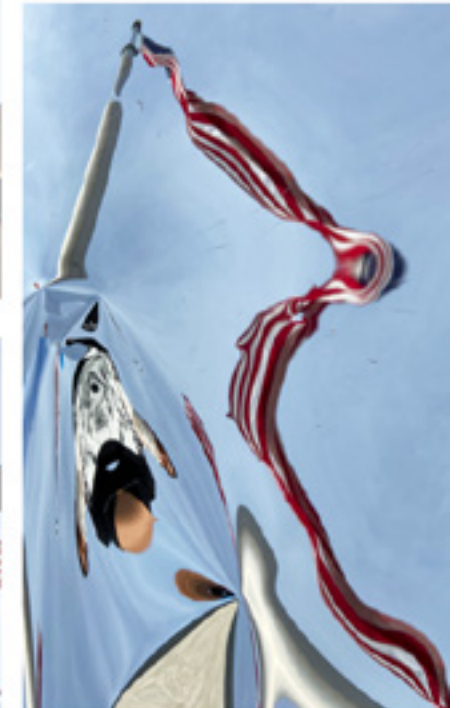


*DC Reflections, 2020*



PHOTOGRAPHY

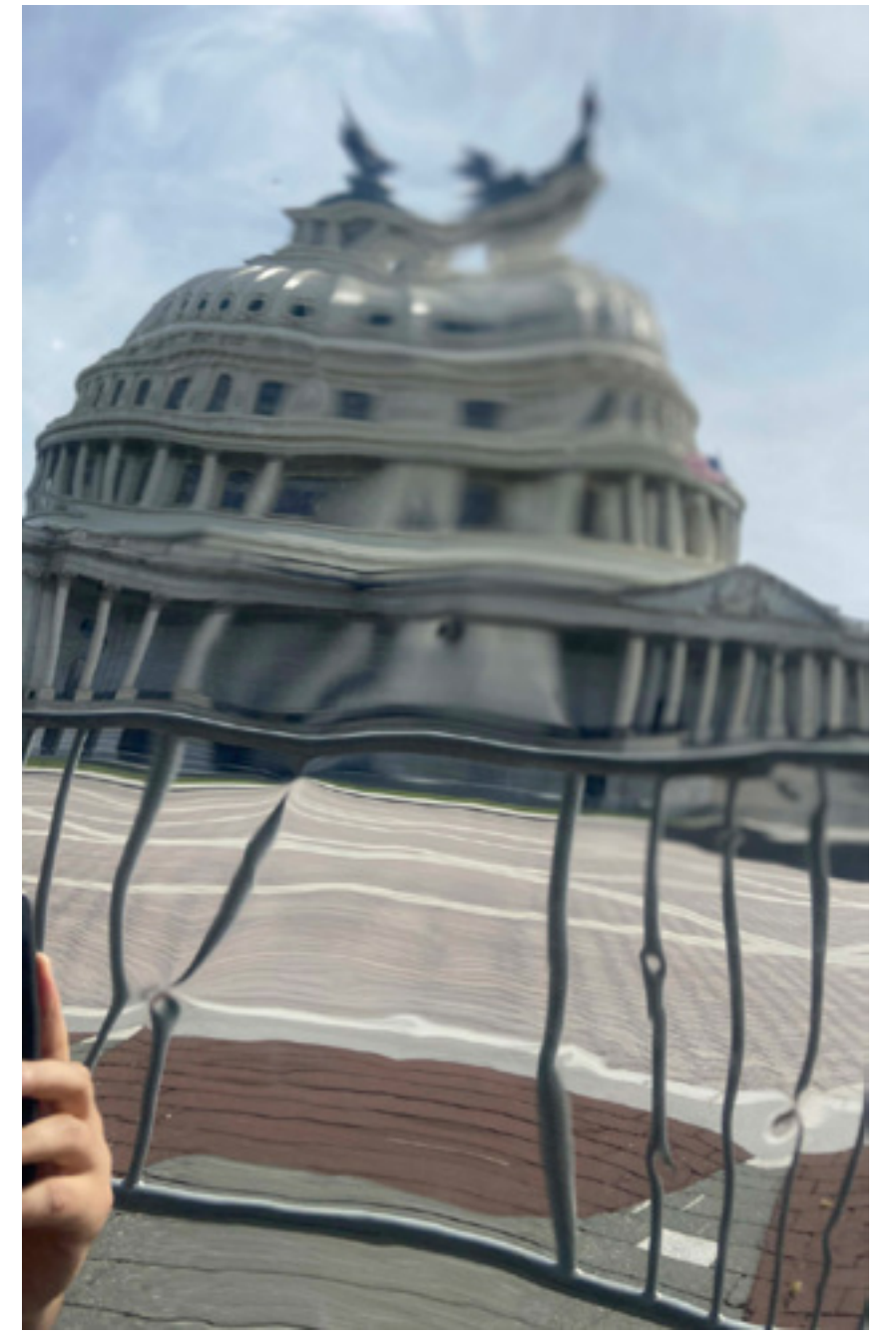
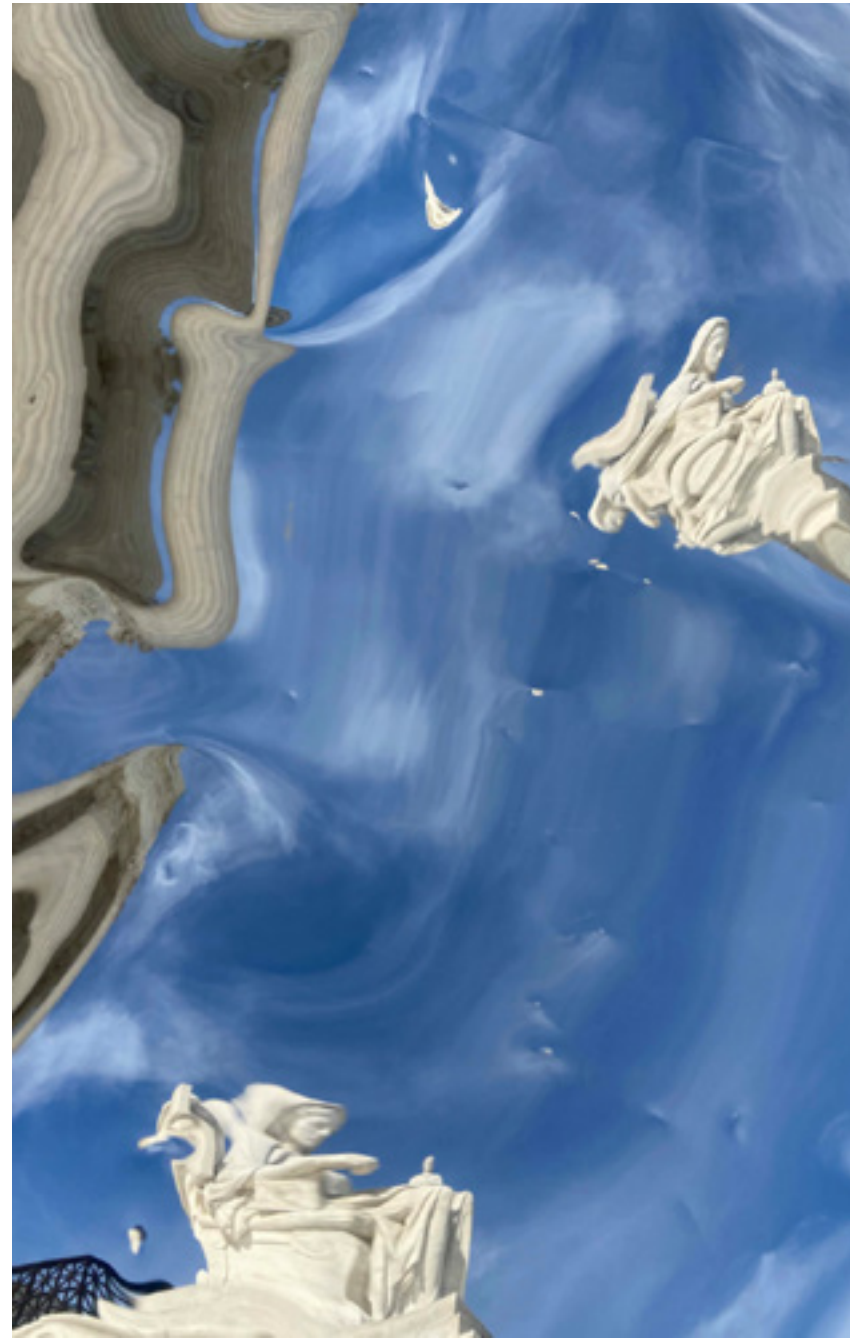
# Conceptual





PHOTOGRAPHY

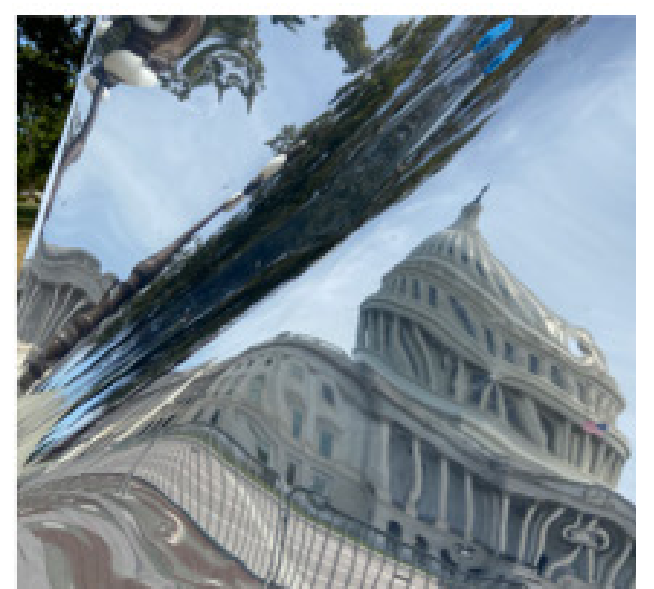
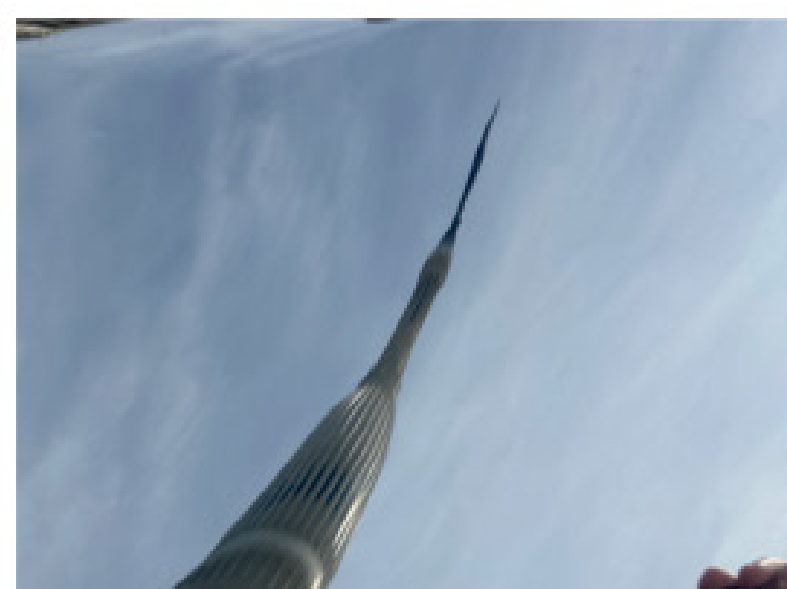
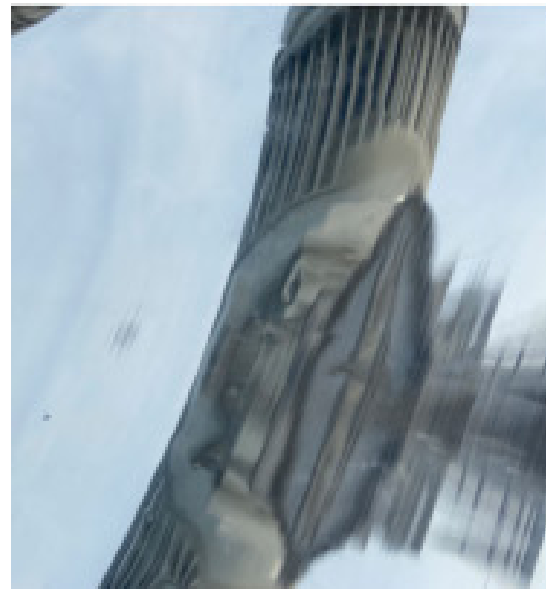
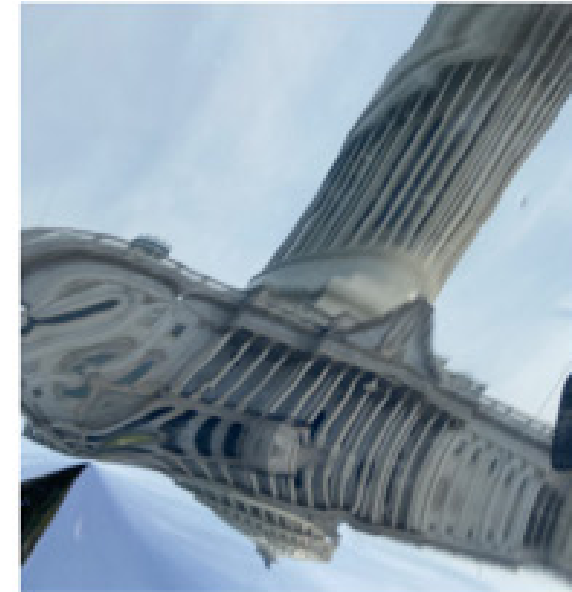
# Conceptual





PHOTOGRAPHY

# Conceptual





PHOTOGRAPHY

# Conceptual



*Saudi burger, 2010*



Me in Santander, Spain with advertisement of a group exhibition



PHOTOGRAPHY

# Conceptual



*Odelius*, 2009





PHOTOGRAPHY

# Conceptual

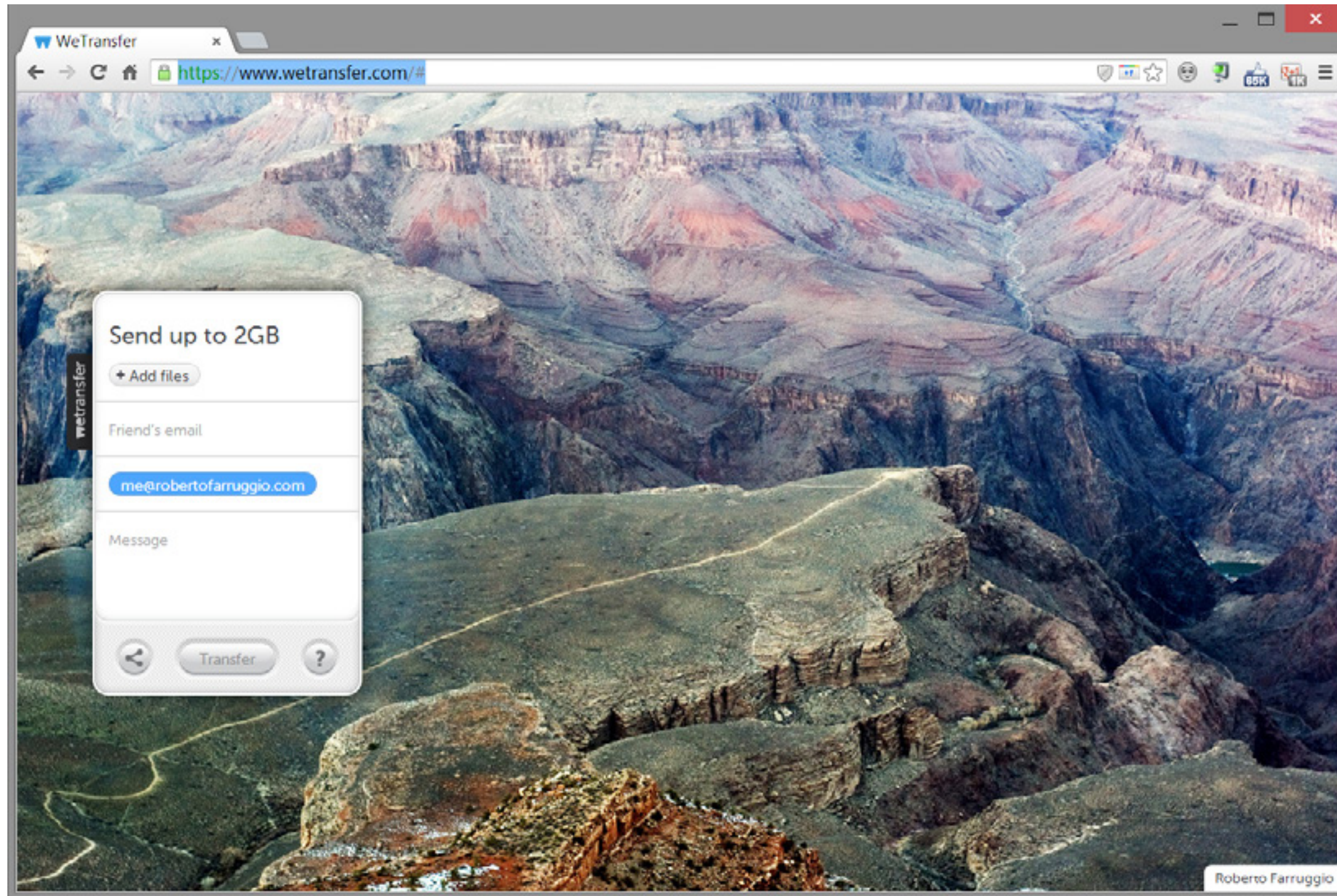


*Polyamorous, 2015*



PHOTOGRAPHY

# The Cliff



*"The Cliff" featured on WeTransfer.com, 2012*



# Graphic Design

## Posters, Logos, UI/UX, Presentations, Illustration

I started with a Macintosh computer in a time of dial-up, long before social media. I remember customising typography in user profiles on AOL, building HTML sites on GeoCities, creating avatars and memes on forums, learning how to CSS via MySpace, and eventually ditching a pirated Adobe for the real thing when realizing I should pursue design in school. I now live and breathe art and design, it is an imprinted part of my ethos.

I am a believer in both the grid and breaking the grid, the gestalt principles, and having a musicality to everything I design. I am inspired by designers Massimo Vignelli, Paul Rand, Dieter Rams, Josef Müller-Brockmann, and Shigeo Fukuda.

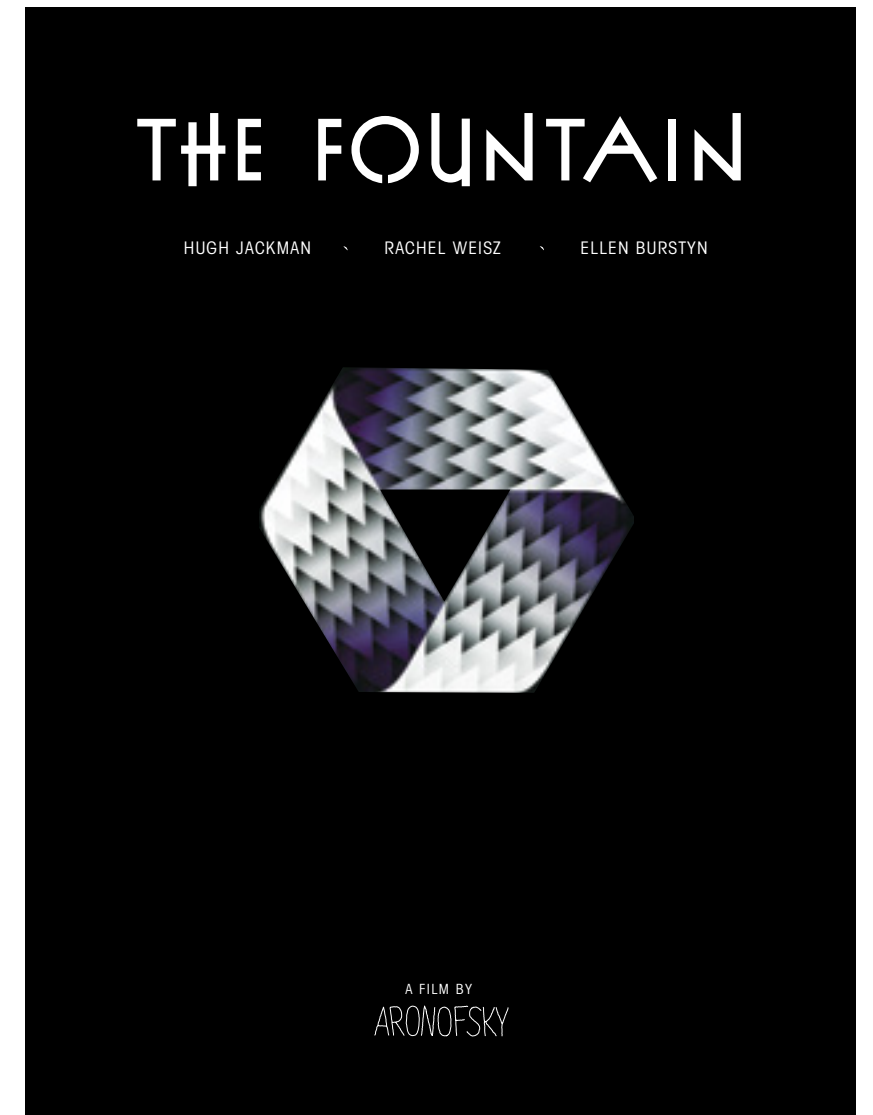
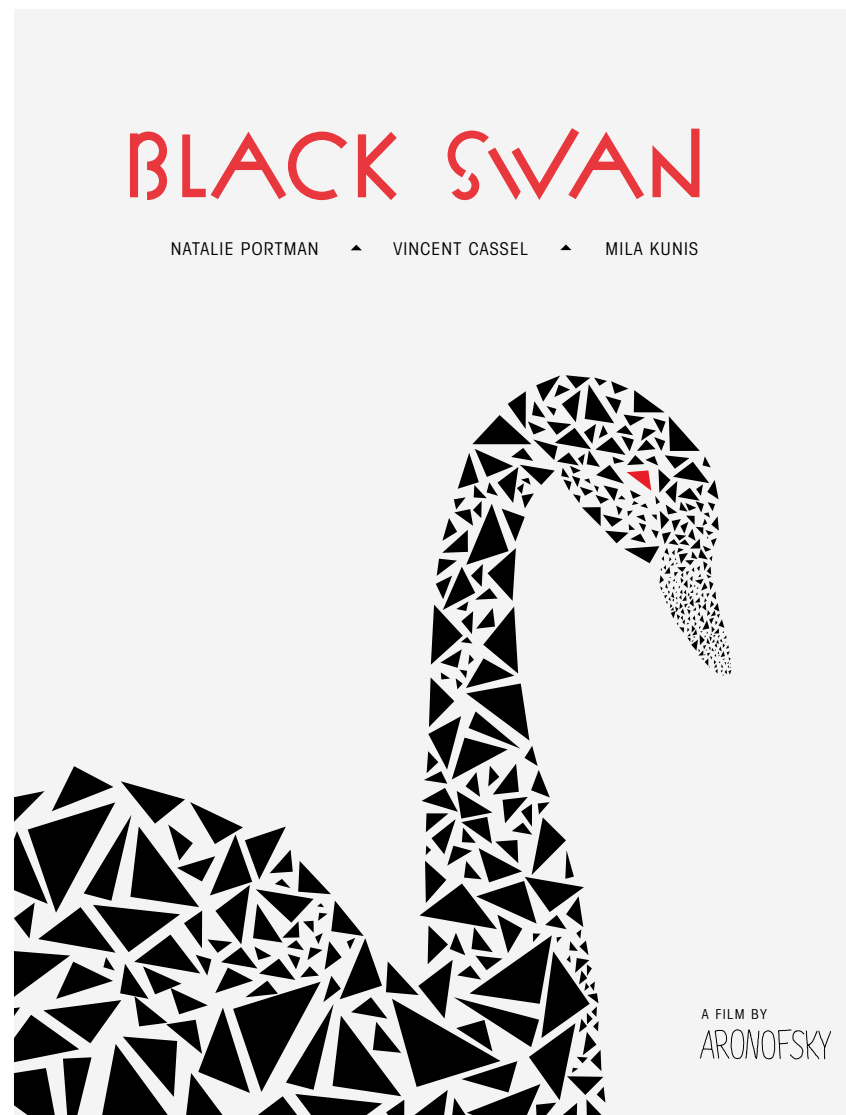
The design principles I follow revolve around relaying a message efficiently within a playful, relatable, and universal vernacular.

I wrote a design manifesto as a thesis statement that discusses the importance of the natural world in design decisions particularly involving UI/UX. It is available to read on my website here: [robertofarruggio.com/Design-Manifesto](http://robertofarruggio.com/Design-Manifesto)



GRAPHIC DESIGN

# Posters



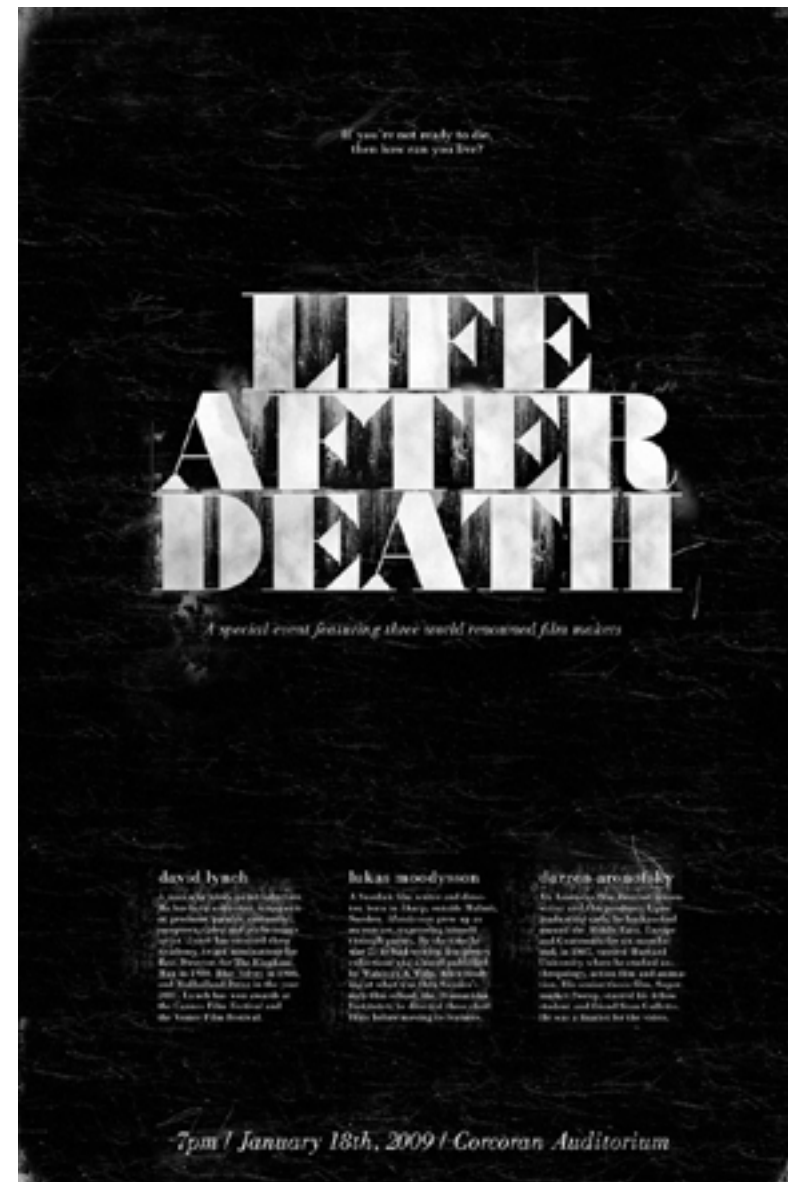
*Aronofsky film poster recreations, 2011*



# Posters



PS6: Center for Film and Television (Collectible), 2020



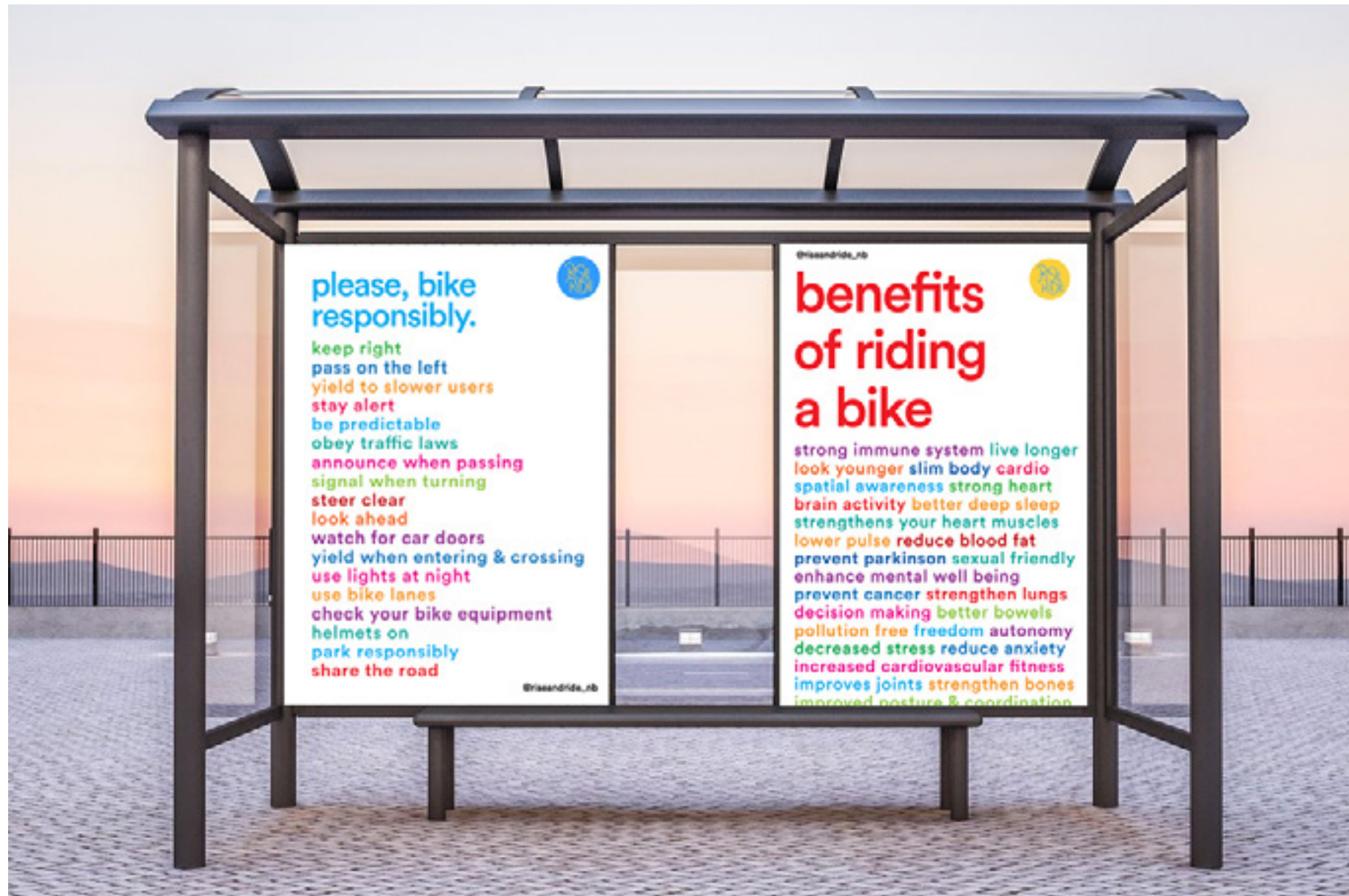
Life After Death (Event), 2010



Encrypt / Decrypt (Workshop), 2011



# Posters



*Responsible Biking and Benefits to Biking, 2020*



*Why I bike campaign, 2020*



# Conceptual



*Experiments with letterforms and Experiments with color, 2020*



Integrated Vis Com 2: New Forms

Prof. Scott Massey



# Logos



*Analog letterform experiment, 2020*



# Logos



the center  
for film + television

PS6 the center



the center  
for film +  
television



*PS6 logo variations, 2020*



# Logos



*PS6 Instagram ad, 2020*



*PS6 tote variations, 2020*





# Logos



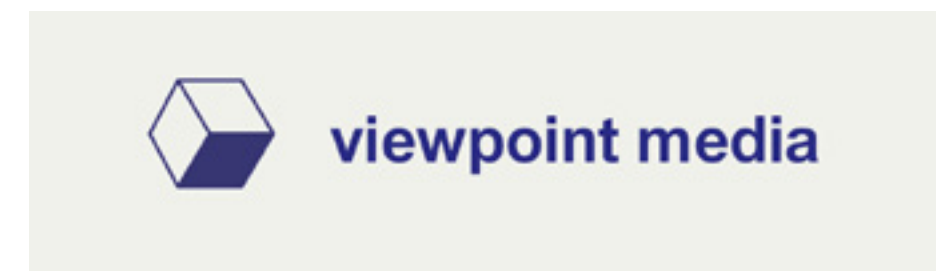
*Unison: person to person audio scrobbler, 2020*



*Mercato: grocery item info scanning tool, 2020*



*Roberto's Neapolitan Pizzeria, 2018*



*Viewpoint Media, 2018*

What will you be remembered for?

*Google, 2018*





## Sprout Chat

Sprout Chat is a location-based public chat tool. It allows you to quickly communicating with people nearby.

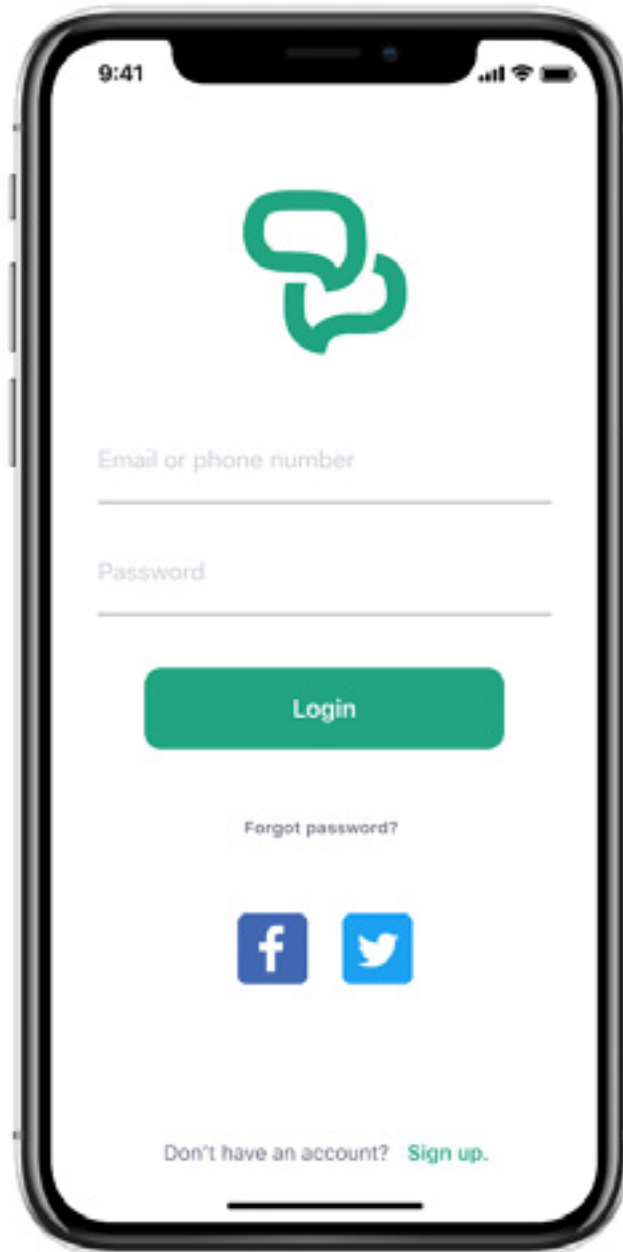
Sprout Chat lets you create and join a chat in any location of the map. With Sprout Chat you can easily create and join a collective gathering in your neighborhood, or city block.

The mall, or any space on the map, is now a public temporal chatroom. A demonstration rally is now a joinable chat in motion. Or, huddle with everyone around you in an emergency scenario.

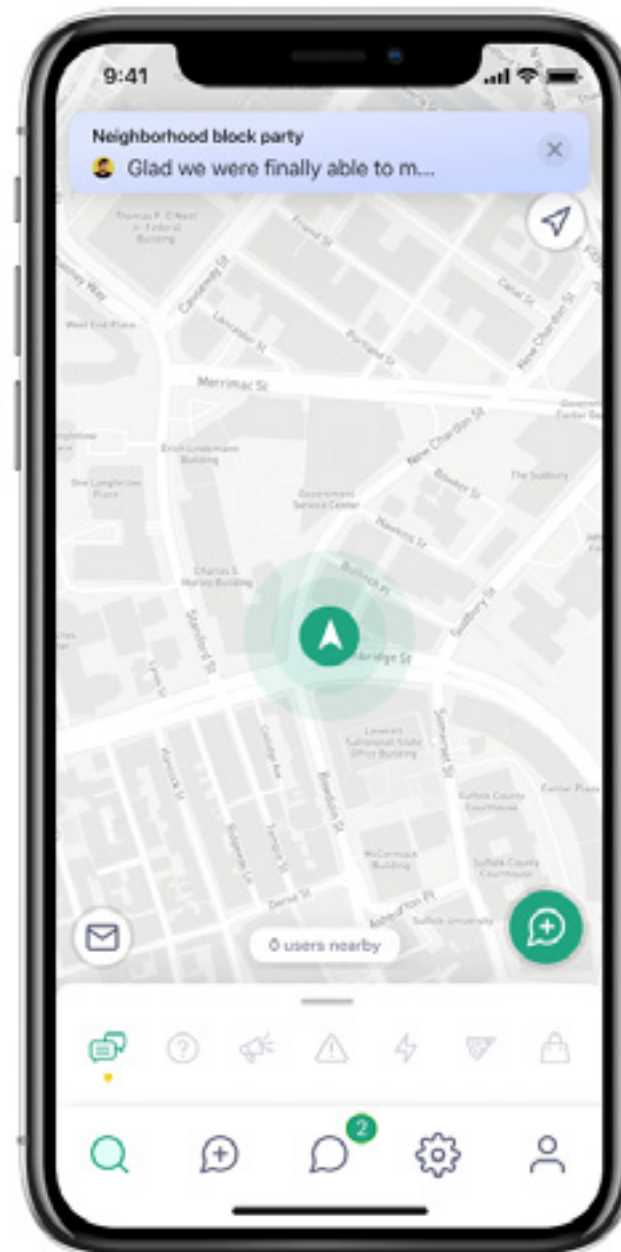
Sprout was spawned as a response to the current climate of the world: no physical interaction is needed when meeting people nearby. Additional features include creating polls and digital lines within chats.

Sprout offers a premium service with unlimited chat and visibility enhancements, ad creation, and more.

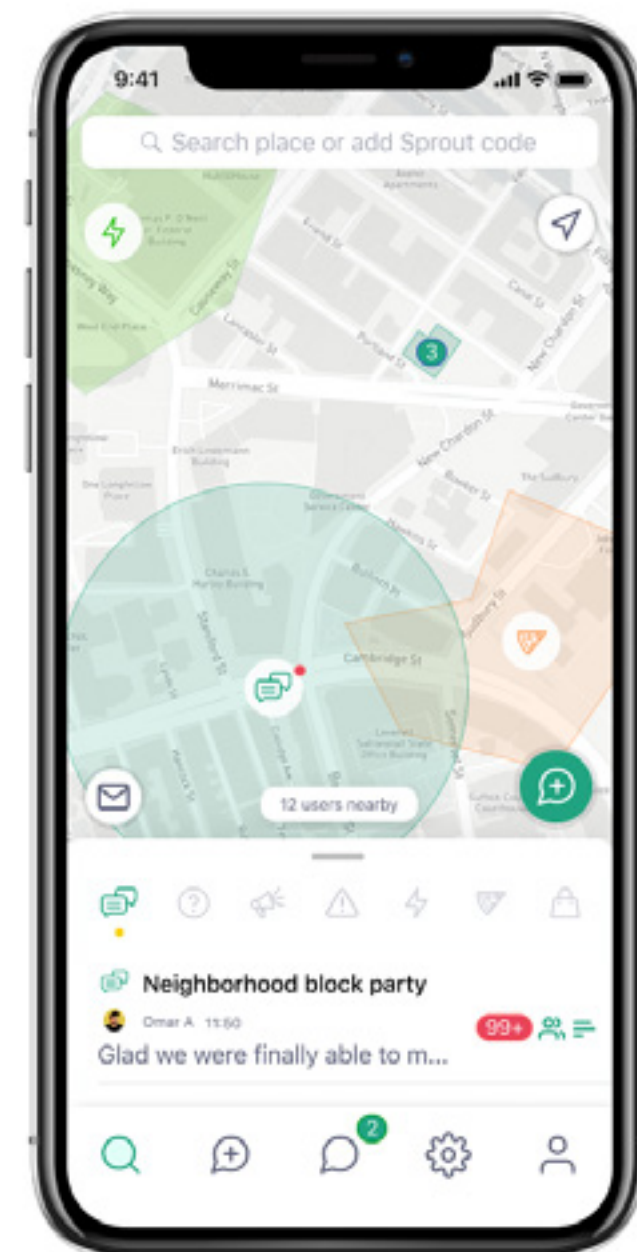




*Login*

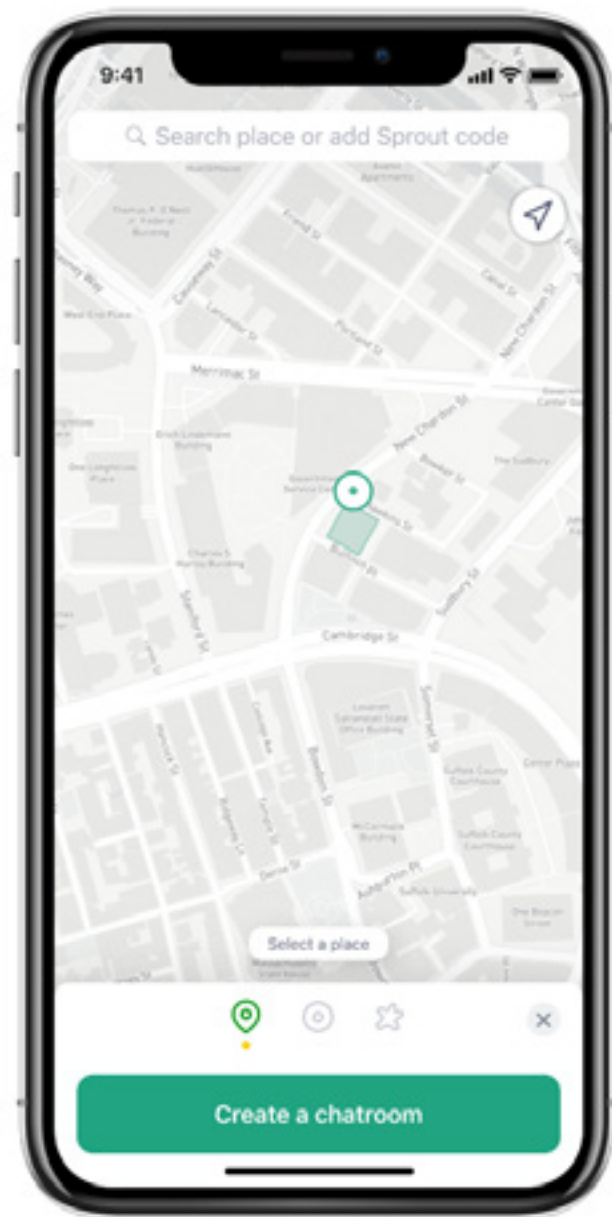


*Map idle screen*

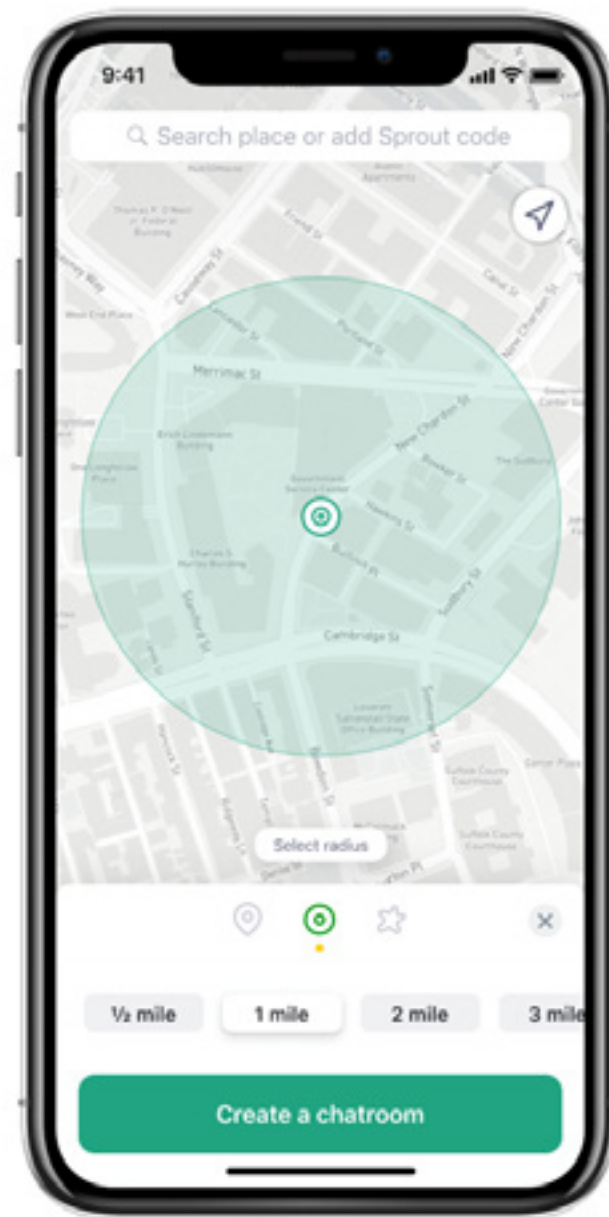


*Browsing chatroom map view*

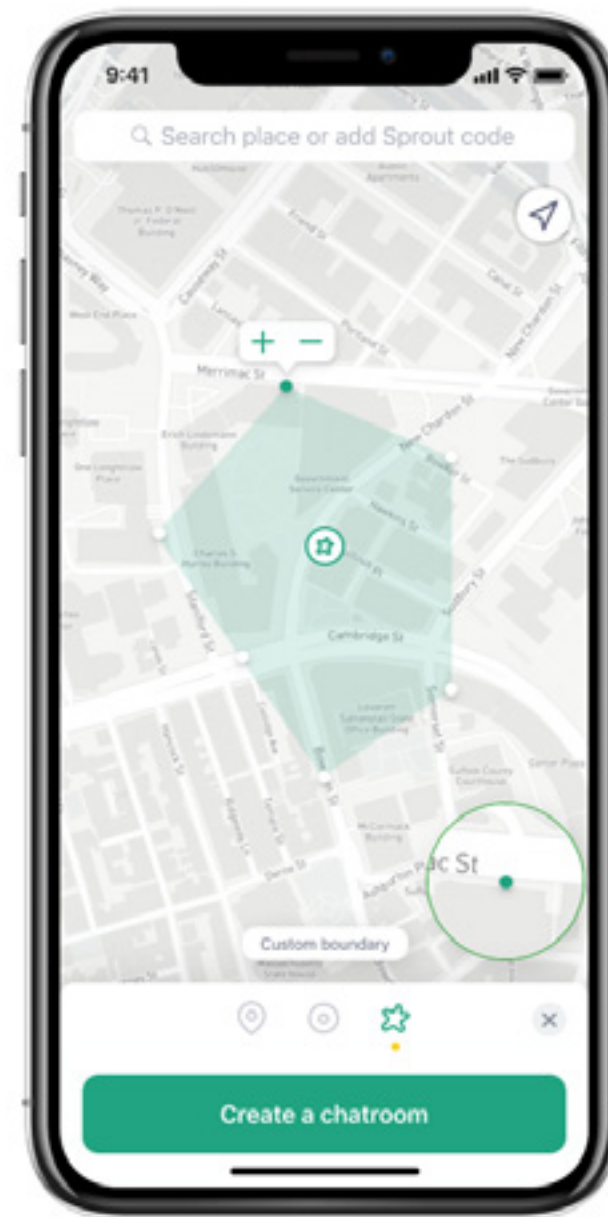




*Create a chatroom by location pin*

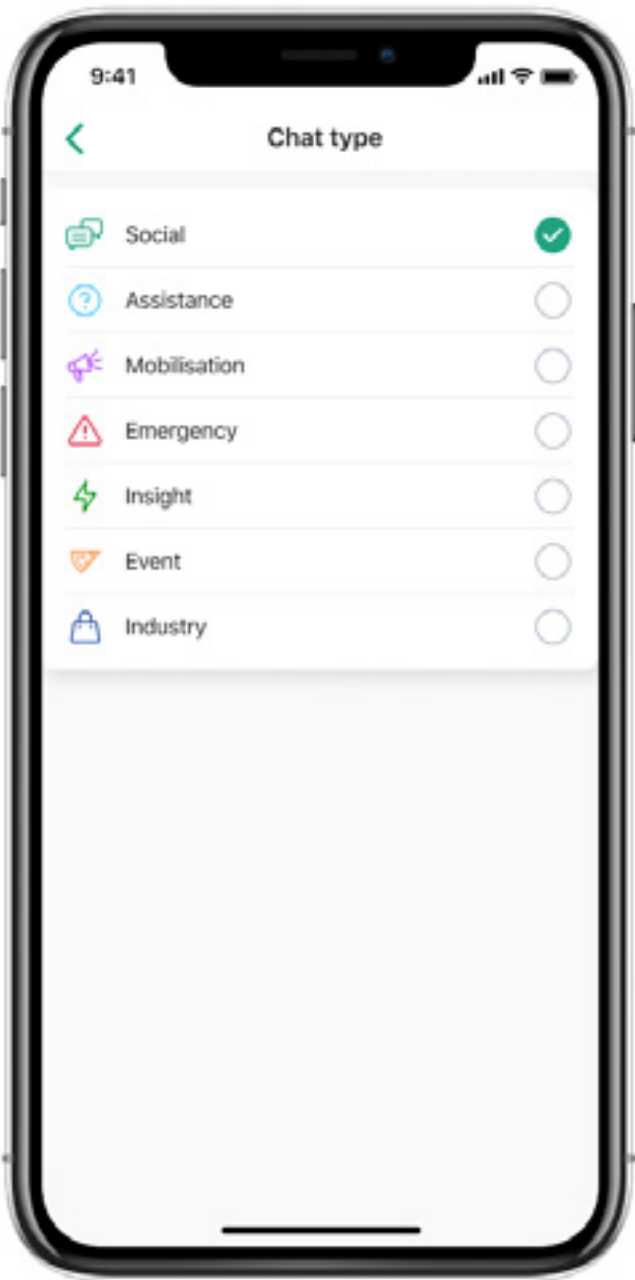


*Create a chatroom by radius*

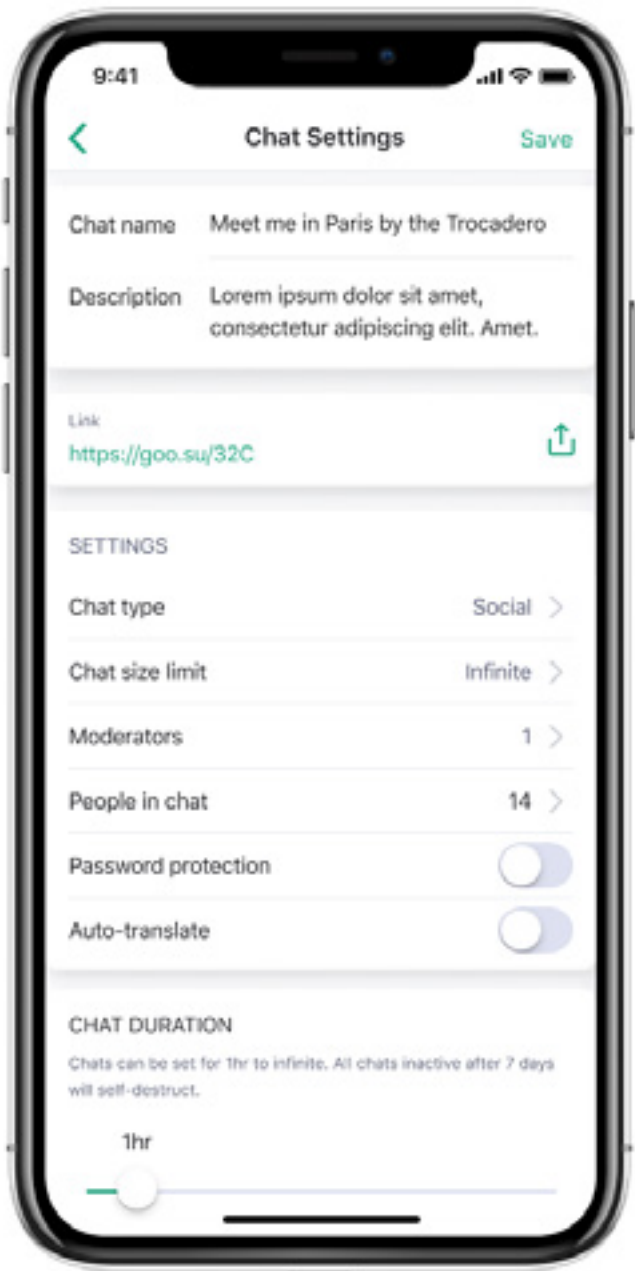


*Create a chatroom by custom demarcation*

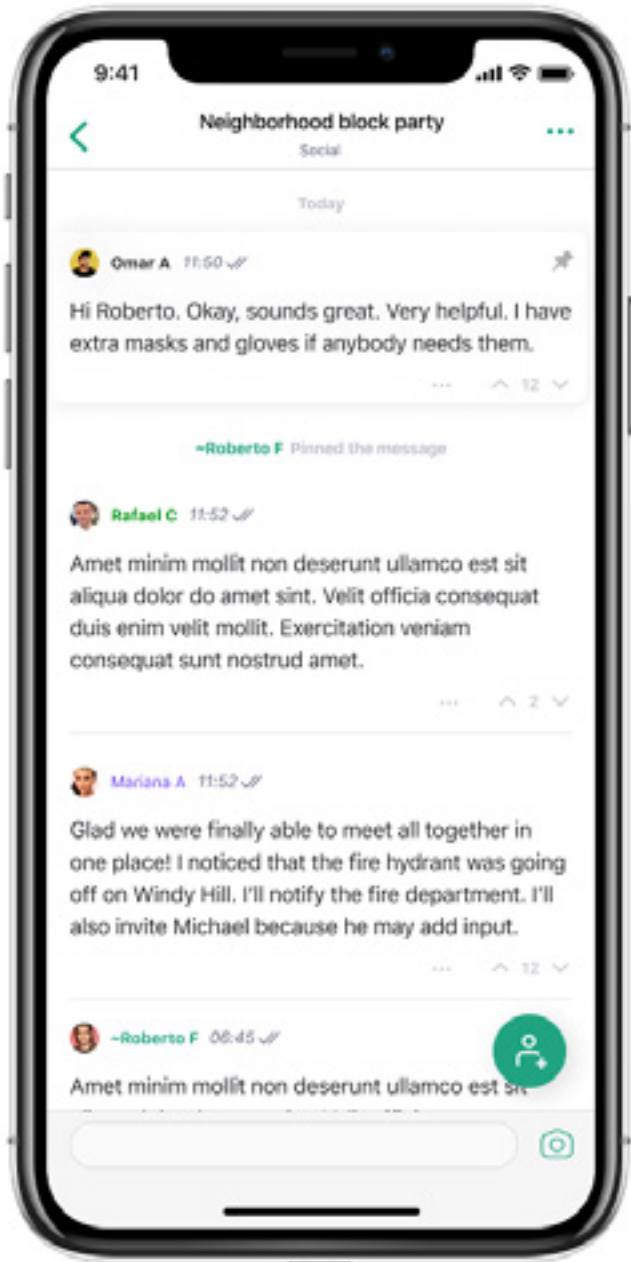
# UI/UX



Create chatroom type

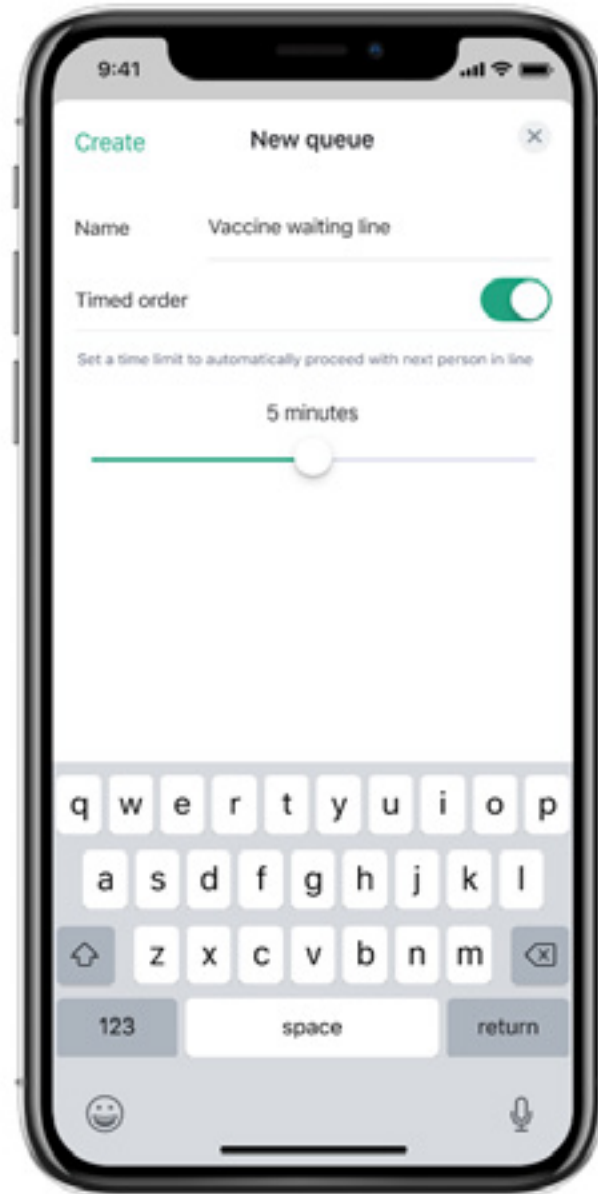


Create chatroom settings

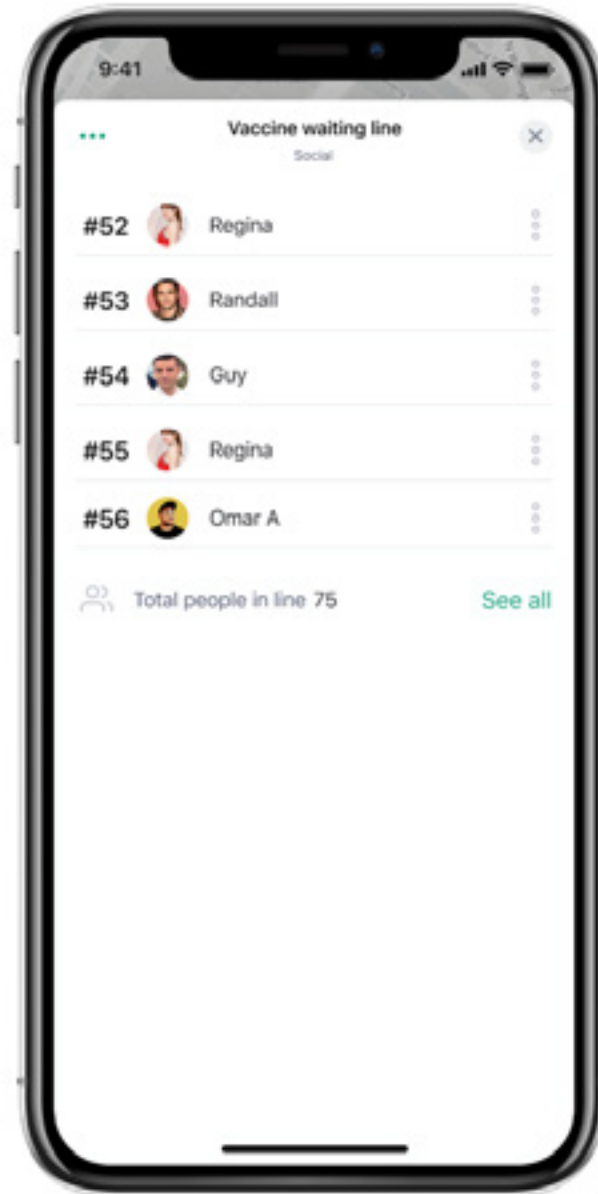


Chatroom

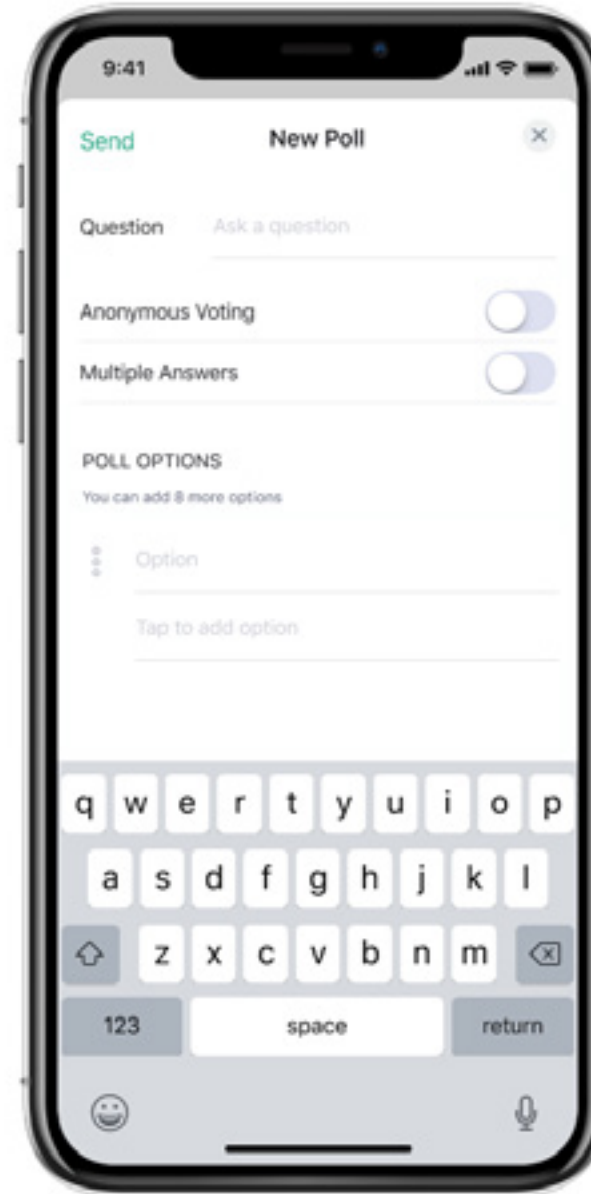




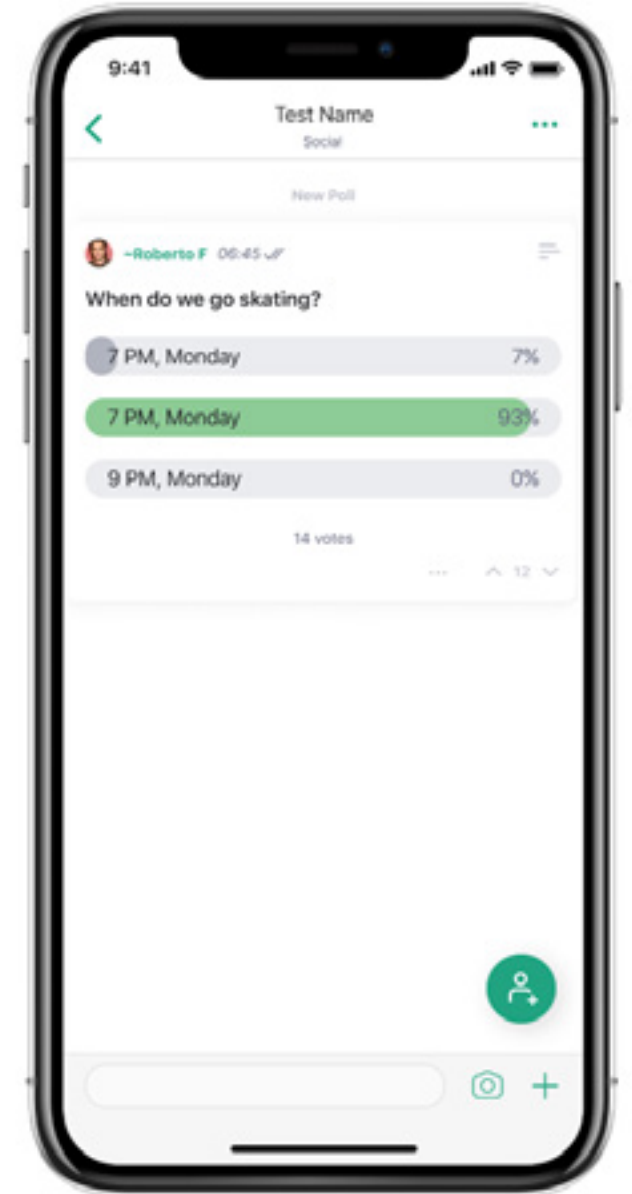
Create a queue line in chatroom



View queue line in chatroom

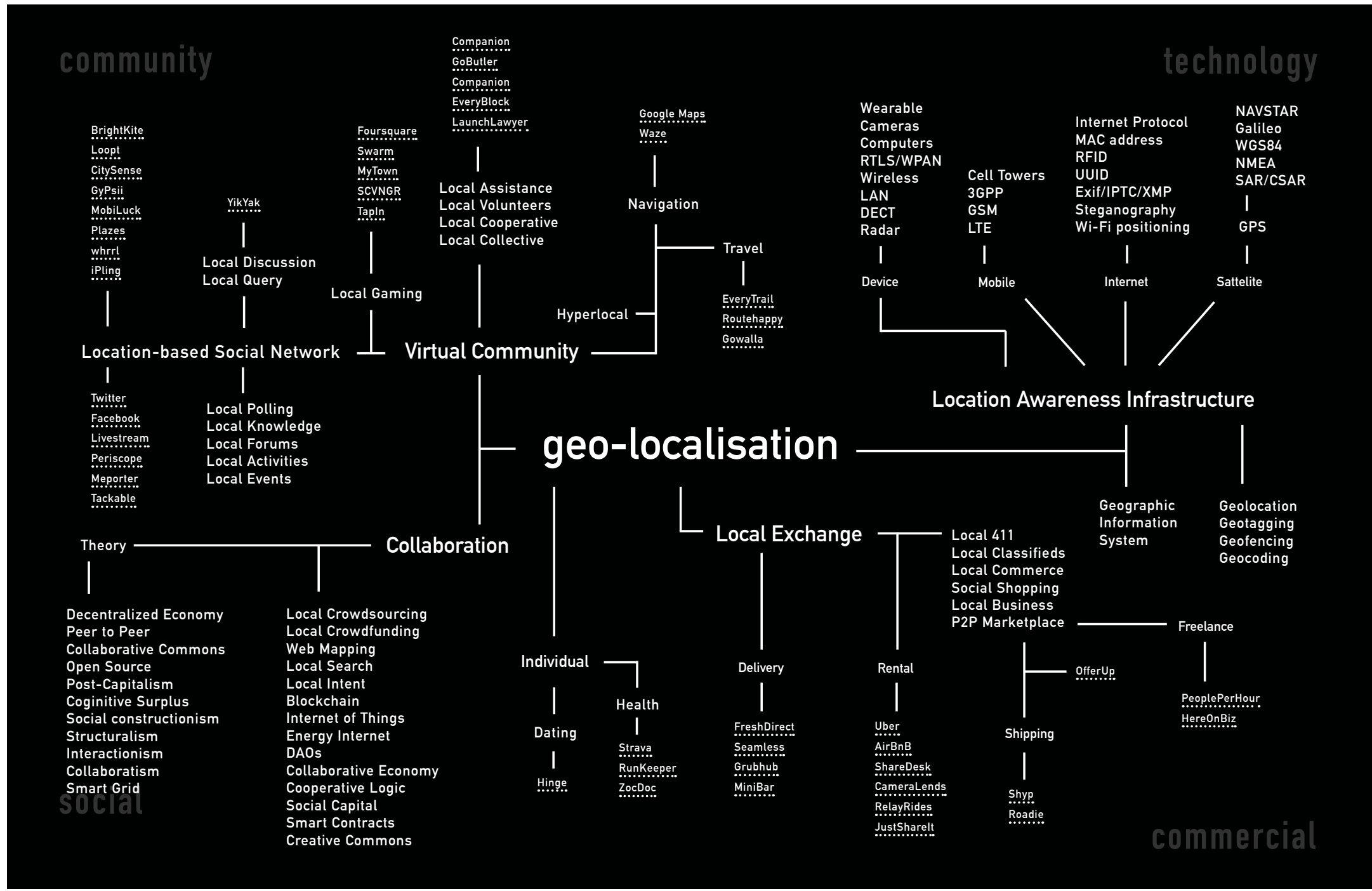


Create a poll in chatroom



View poll in chatroom

# Presentations



Geo-localisation mindmap, 2019



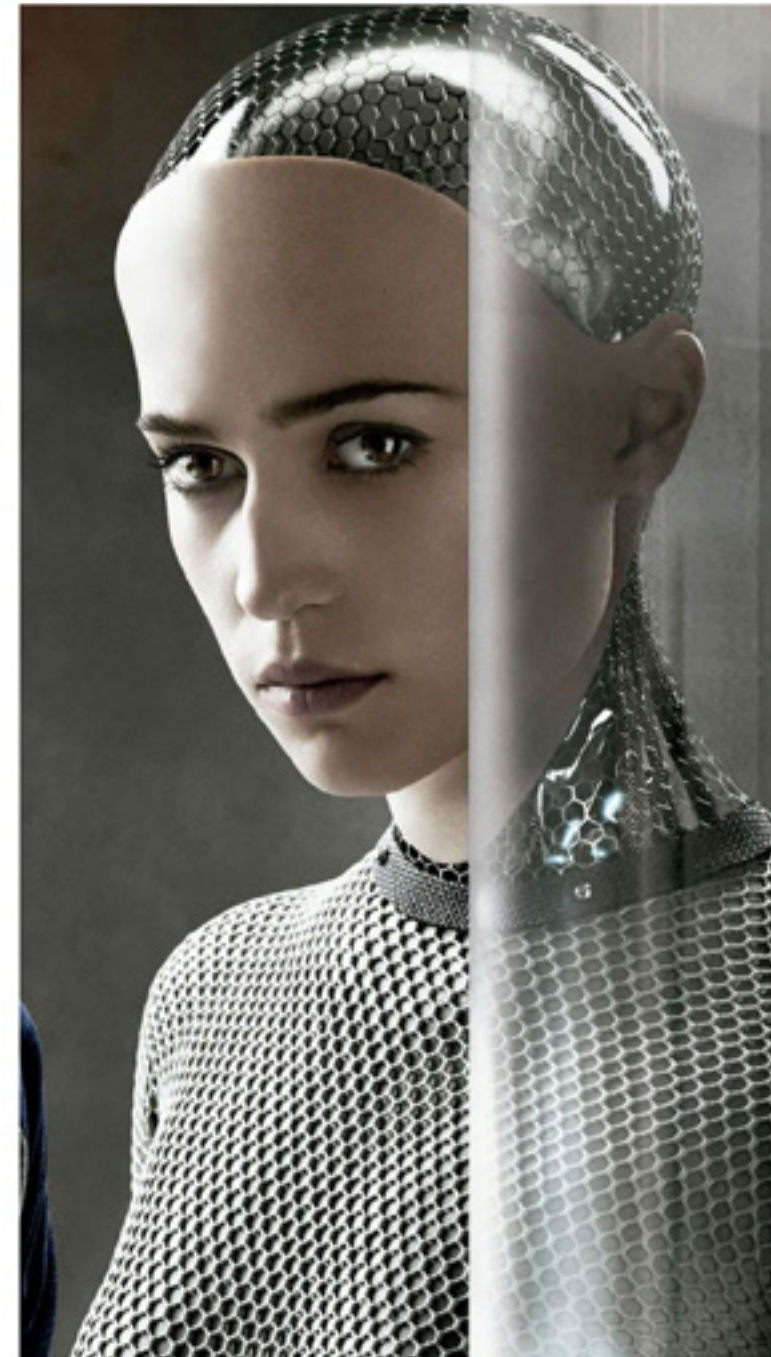
# Presentations



a genre of Transhumanist Arts

The word "extropic" stems from the idea that things are forever expanding and improving. Extropic Art is characterized by the mediums of contemporary trends in design. It's styles reflect a positive outlook while coming face to face with the current themes and issues of society.

Manifesto written January 1st, 1997 by **Nataasha Vita-More**



# Presentations

## Early thinking in Transhumanism and Extropy

The very first known reference to the transhumanism was written by poet Dante Alighieri in his magnum opus Paradiso of the Divina Commedia in 1312.



Russian Cosmism poster

- 1800 BC

Epic of Gilgamesh

The quest for immortality in the Epic of Gilgamesh, as well as in historical quests for the Fountain of Youth, the Elixir of Life, and other efforts to stave off aging and death.
- 1793

Political Justice by William Godwin

included arguments favoring the possibility of "earthly immortality" (what would now be called physical immortality). Hermay have provided inspiration for his daughter Mary Shelley's novel Frankenstein.
- 1890

Friedrich Nietzsche

can be considered an influence on transhumanism, due to its emphasis on self-actualization rather than technological transformation. The Transhumanist Declaration "...advocates the well-being of all sentience (whether in artificial intellects, humans, posthumans, or non-human animals)".
- 1900

Russian Cosmism

also incorporated some ideas which later developed into the core of the transhumanist movement in particular by early protagonist Russian philosopher N. F. Fyodorov.
- 1929

J. D. Bernal

a crystallographer at Cambridge, wrote The World, the Flesh and the Devil in 1929, in which he speculated on the prospects of space colonization and radical changes to human bodies and intelligence through bionic implants and cognitive enhancement.
- 1957

Julian Huxley

the biologist who popularised the term transhumanism in an influential 1957 essay.
- 1958

J. B. S. Haldane

in his essay Daedalus: Science and the Future, which predicted that great benefits would come from the application of advanced sciences to human biology
- 1960

Japanese Metabolist architects

produced a manifesto in 1960 which outlined goals to "encourage active metabolic development of our society" through design and technology. In the Material and Man section of the manifesto, Noboru Kawazoe suggests that: After several decades, with the rapid progress of communication technology, every one will have a "brain wave receiver" in his ear, which conveys directly and exactly what other people think about him and vice versa.



# Presentations

## THE NEW ART CLASSROOM

### COLLECTIVE STUDENT FOCUSED DESIGN SESSIONS

Livestreaming is a growing wave within the creative industry and includes multiple art disciplines in order to accomplish. One class idea is to have alternating livestreamings of class hosted by each student. As students work their peers can contribute live comments, and learn from professor's guidance in real time. Perhaps a live Adobe Photoshop, that students can work on in a single session, would make this easier. This would reinforce technical abilities and allow ideas to blossom through live feedback. If students dedicated a few hours to work on one assignment collectively, what kind of work would it be?

### STUDENT MATCHMAKING TAILORED CLASSES

Students set preferences and expectations before signing up to a thesis class, this will match you with students who have similar goals, principles, technical skills that complement each other, etc. Preferences would be setting what you specialise in (your design or art roles), what you want to learn, what your design intentions are, what equipment you can contribute, your values and beliefs, and so on.

Example: If the class revolves around video, students can sign up with their skills in mind, with the professor directing a production with everyone's abilities in mind.

Because creative work is becoming increasingly remote, this could work as an idea that branches into different initiatives, for example: a class that recruits, forms, and designs a creative agency - the students can learn to work together and design their creative agency manifesto, balance technical abilities, and form a creative agency website with their work at the end of the semester - building a platform that will bring them work in the future if collaborations are desired. A project manager would be assigned to whoever selects this role, etc. This can be a continuous class, perhaps year long.

### A BUDGET-ENABLED PRODUCTION CLASS

Perhaps reserved for students with high GPAs - this can be a class that provides a budget that is subtracted from tuition to complete desired work, allowing to lead a real world art direction experience and taking consideration of a budget when completing assignments, or even contracting artists to contribute to a project - i.e. a designer collaborating with a programmer. Another idea is to have class tuition reimbursed if you get an A - because why should you pay to make great work? At least give us pizza, or something.

### THE MOBILE ENVIRONMENT SHIFTING CLASSROOM

Sign up for Pratt to coordinate a roadtrip/traintrip across the country for a semester of work inspired by travel.

### REDESIGN THE WORLD

Find a widespread or real world client that is badly designed and redesign it with submitting to original entity as final assignment. Exploring international clients in third world countries may be encouraged.

### A PORTFOLIO ASSEMBLY CLASS

A class that revolves around building a portfolio website that meets across a 4 year span. Coordinate with professor to curate works done by students and also formulate new assignments that fill all holes in current student bodies of work, creating a consistent but diverse range of works, for a substantial web portfolio that is ready for post-Pratt career. Assignments throughout semester are all due in a presentation of their portfolio.

### ADVOCACY, JOURNALISM, AND DESIGN WITH A CAUSE

A class that revolves around advocacy, policy, journalism, designing campaigns for real world problems without satisfying a client so it can be experimental, performative, conceptual, and so on. Design a campaign showcased in the world as a final project.

### THE RETURN OF AN ART POSSE & ART MOVEMENTS

A class that is about creating an art movement - so all assignments across classmates and are project manifesto focused and related but unique with the idea of an "art posse" of collective assignments with the final result/assignments shared a single Instagram for example, maybe leading to design philosophies that will be used later on.

### PROFESSOR WORKS ON THE ASSIGNMENTS TAUGHT

The professor does the assignment that is asked of the students, as learning process.

### SET BOUNDARIES OF DESIGN MATERIALS

An assignment that has set materials chosen by professor that students can do anything with. For example what type is used, images, sound, colors, etc. that allows students to see how everyone interprets design directions with the same tools.

### MORE CONTROL OF FOUNDATION YEAR

Students arrive to school with different abilities and strengths and sometimes entire semesters on foundation topics can hold you back - especially if they are not related to digital practices. Also, considering how multi-disciplinary design is now, maybe foundations can shift to more internet and digital focused practices.

The new art classroom concepts derive from a few ideas in mind: classes are virtual and not bound to a location or time, class structures are amorphous and less traditional, students take leadership roles and collaborate amongst each other, classes are always career and post-Pratt focused, and classes can be tailored with matchmaking of student preferences, all within the discretion of the curriculum and program (and not letting the boomers make all decisions).

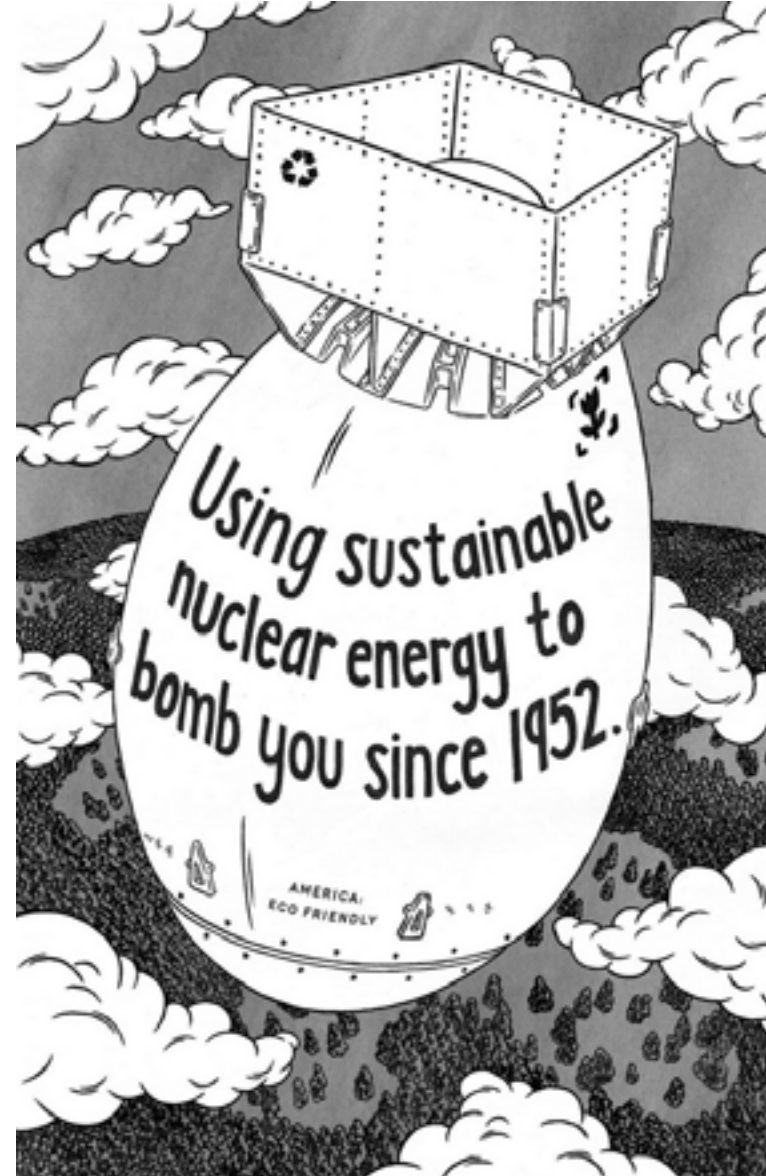
# Pratt

*Art class of the future, 2020*

# Illustration



*Pfizer deforestation, 2015*



*Sustainable Bombs, 2015*



*Shipibo ceremony, 2015*



# Video

## Video Production, Film, Documentary

My most important experience in video production was at VICE Media. Here is where I learned the process beginning from an idea spoken aloud all the way to seeing a completed documentary broadcasted onto HBO. Through here I met worldclass producers, artists, and influencers, of all facets.

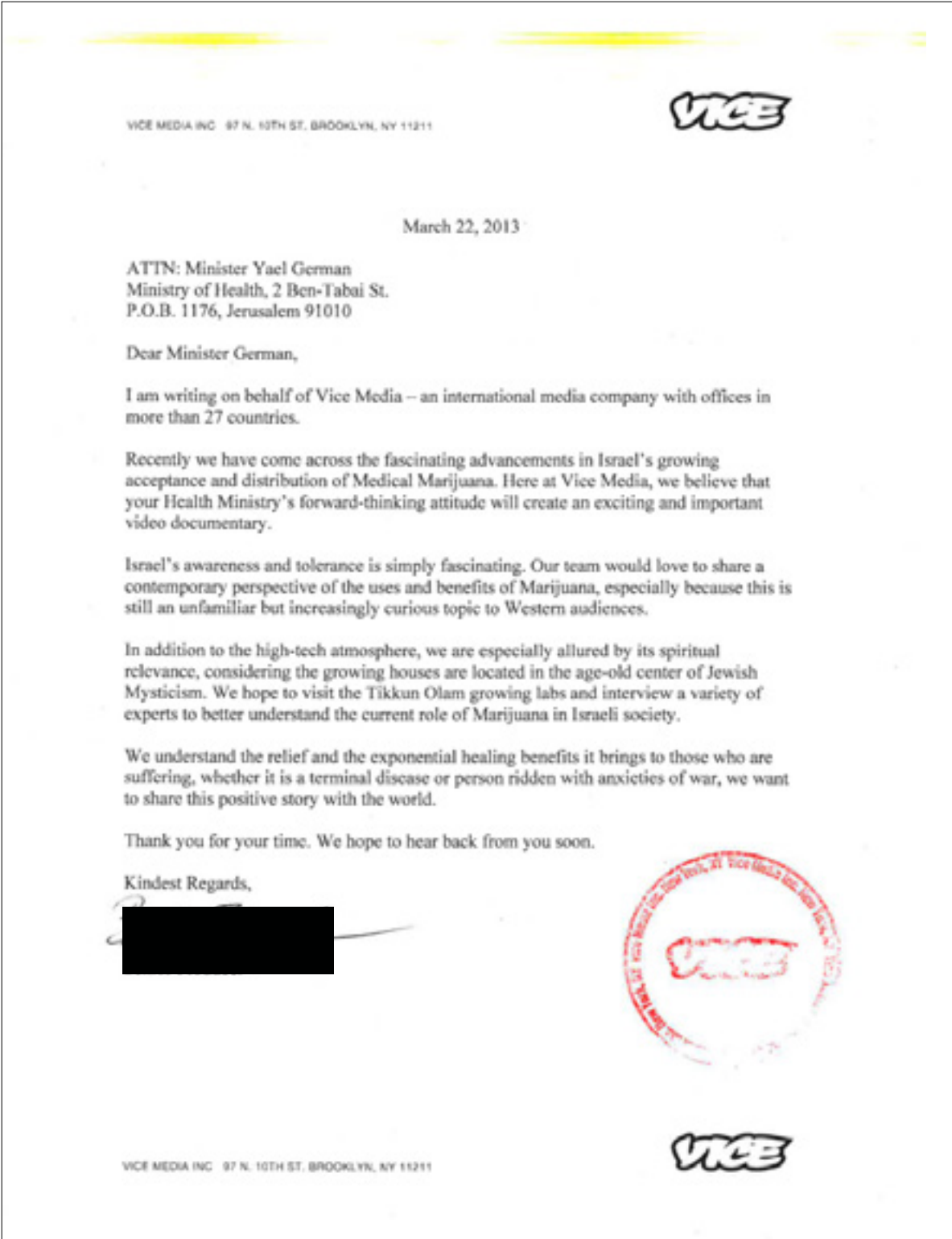
More recently, I have pursued filmmaking in collaboration with Plato Films (founded by Sinan Çetin), a significant Istanbul-based production house, where I filmed, co-directed, co-produced a feature length film between Istanbul and New York with well known Turkish personalities. This is where I learned patience, diligence, and planning. Managing to work on set with handfuls of uniquely talented people, all with limited stamina, and all simultaneously in an order despite the chaotic collision of their roles. This is where I also found an overwhelming appreciation for working with sound, light design, and the magic in the editing room.

My first entirely independent documentary film was about capturing a rotting public healthcare system in the island of Sicily, and what led to it. This stemmed from a personal motorcycle accident while living there in '03. This involved being immersed on the ground and having to know who to speak to without upsetting anyone.

I also once traveled abroad to Mumbai to video document photographer Manjari Sharma while she recreated Hindu dieties into elaborate Bollywood-style crafted sets for a cultural photographic preservation. This was accomplished with a series of musical short films and was spread widely thanks to The New York Times.

Another memorable moment was when I was asked to help the DC Boys Choir raise funds for a trip to Italy by creating a promotional short film about them. The fundraiser was successful and a batch of 20 kids made it to Italy for a special performance.

# On working at VICE Media



I worked at VICE at a very important time. The company was transitioning from being a magazine into an industry-breaking online documentary filmmaking wheelhouse. I was there when it went from a magazine, to YouTube, to its first major televised show on HBO. Working at VICE was my first break into the realm of video production.

To the left is an example of a letter I wrote to an Israeli health minister on behalf of Brendan FitzGerald, a senior producer of the early founders circle at VICE, in regards to a documentary I pitched about Israel's highly advanced Cannabis research scene paving the way to global medicinal legalisation.

When I assisted Vikram Gandhi, I wrote letters to doctors in a small town in India where everyone had missing kidneys. I spoke to doctors who conducted blackmarket kidney removals in an effort to keep people afloat financially. One of the most notable pitches I made was when I wrote a letter to filmmaker Alejandro Jodorowsky asking him if he could give the VICE founders a tarot card reading for a short video, however his wife replied saying he was too busy.

Working at VICE primarily involved every stage of pre-production with heavy amounts of research, pitching, writing, and editing. I began with being an assistant to various producers. Then, after assisting Brendan FitzGerald for a entire season, I joined the HBO team for the first televised VICE show as an Associate Producer.

I formulated an entire story for the VICE guide to Angola. I was first to pitch about the Rohingya struggle in Myanmar. I gave impactful insights on the direction of the Egyptian Revolution episode in the first season of VICE on HBO. I worked on stories regarding Japan. I pitched little-to-no exposure stories about Sicily and its failing public healthcare.

Another memorable moment was working on a Bitcoin documentary with the now independent documentary filmmaker Erin Lee Carr, where I linked her with the well-known venture capitalist Chris Dixon for an extensive interview. However the Bitcoin documentary was never completed and one of my biggest mistakes was not investing in Bitcoin back in 2012.



# Film

Nowhere to Disappear is the story of Ali, who exists within a world defined by materialism and superficiality.

After spending his summer in Turkey, Ali moves to New York to begin his college experience at NYU. However, there is a change this year sparked by the realization of limitations he did not previously have.

Ali's world changes because of one innocuous question: "What is my purpose?"

Edited by Mark Balderston and Alex Lee (of BRTHR)

Featuring music by OBESØN, Abigail Press, Gita, Small Face, Luca Lush, and Nick Licitra

Runtime: 1 hr 24 min



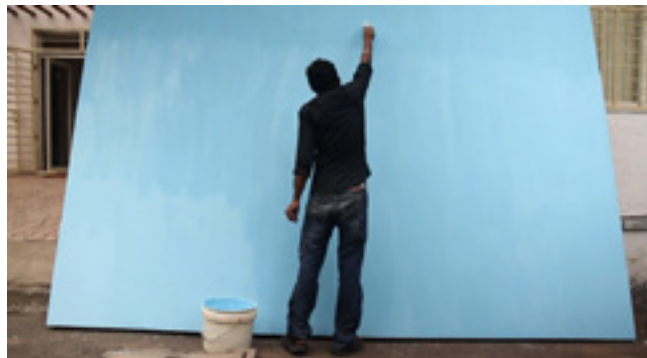
# Documentary

Darshan is a mythological based photography project that I was involved with thanks to my ambitious friend and photographer, Manjari Sharma. After the successful crowd-funding of her project on Kickstarter, I spent a month in Mumbai and Pune to video the process on the making of 4 photographs of the following Hindu deities: Ganesh, Hanuman, Durga, and Shiva.

Here are screens of the 1st video (of a series 4). A thank you goes to Lily Huang for her editing and Will Wiesenfeld of Baths for the tune.

Video was featured in The New York Times: Lens Blog

It was also shown at Look3: Festival of the Photograph, and during a MFA Photography lecture at the School of Visual Arts.





PAINTING

## Acrylic Painting (Bonus)

---



*I completed a painting, 2014*

Twitter @mrfarruggio

Instagram @pizzainsider

Facebook @farruggio

# Thank you.

For all enquires please email [me@robertofarruggio.com](mailto:me@robertofarruggio.com)

I'm also immediately reachable at +1 202 538 0644

