SOHROB FATOORECHIE

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All of this work is viewable digitally at
https://sohrob.xyz

TO FEEL SUNLIGHT THROUGH A WINDOW
Polaroid, ink on paper, 2023

INTRODUCTION

Hello, welcome to my portfolio! This book is a collection of all my multimedia work from 2020 - 2023. Inside you'll find everything from frames of 3D animations, graphic design work, t-shirt designs, ad work and, so much more. I created the bulk of this work while majoring in Studio Arts with an emphasis in multimedia at Loyola Marymount University.

This book is split into three sections: First, **MUSIC**, which is a collection of work that I created for musicians and bands. In there you'll find frames from animations, merch designs, posters, etc. Music is something I've always been passionate about but I've never been able to successfully make it. So I take pleasure in helping musicians bring images to their music. The second section is, **COMMERCIAL**, this is a collection of my commercial work. It includes anything I've made for companies or brands from web assets to advertisements. The last section is titled, **MOSTLY GLASS**, it's an almagamation of some work that I've produced for coursework as well as some personal work.

I've worked really hard over the years on all of this stuff and I'm really proud of how far I've come. I hope you think this stuff is as cool as I do.

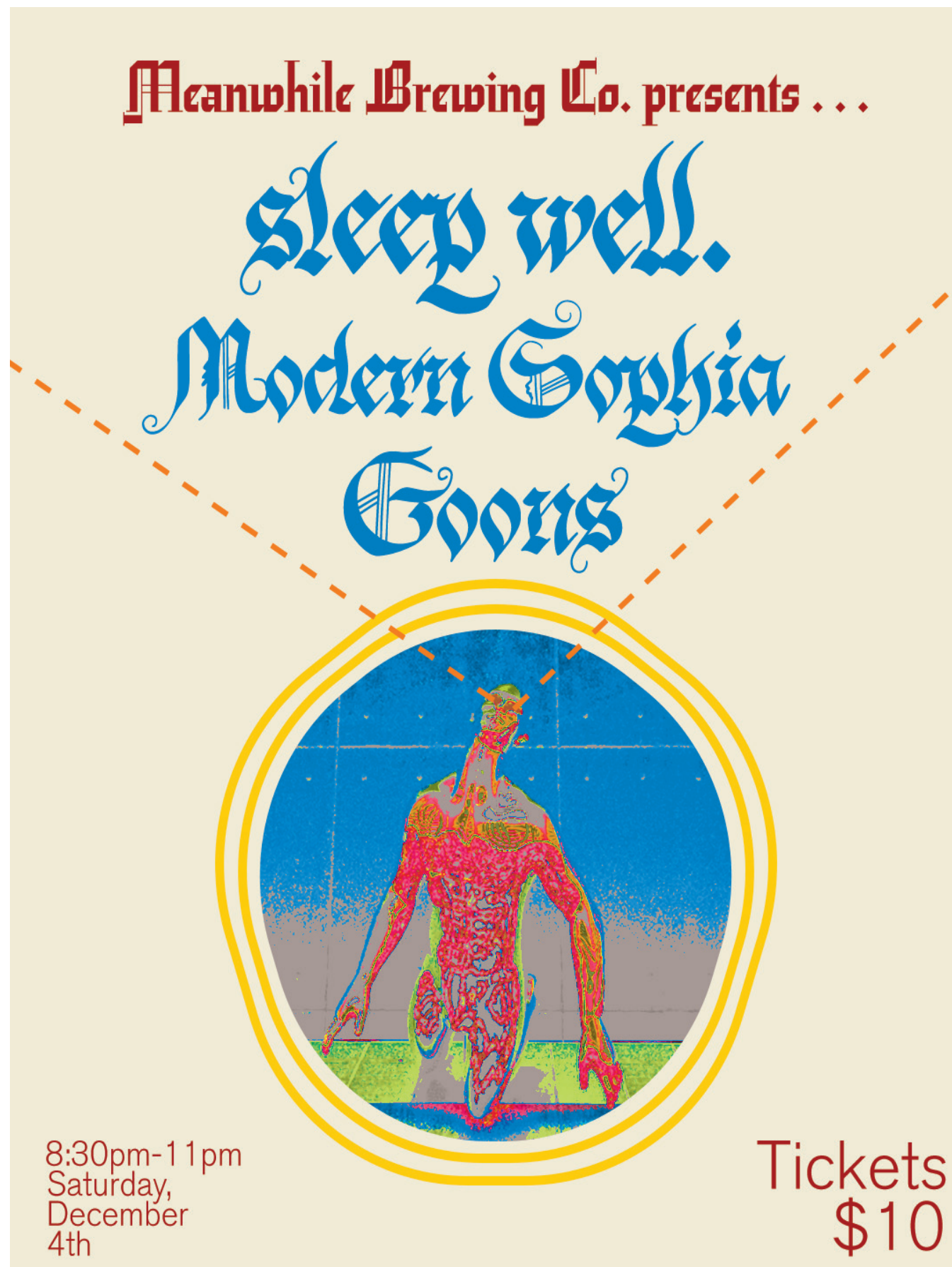- Sohrob

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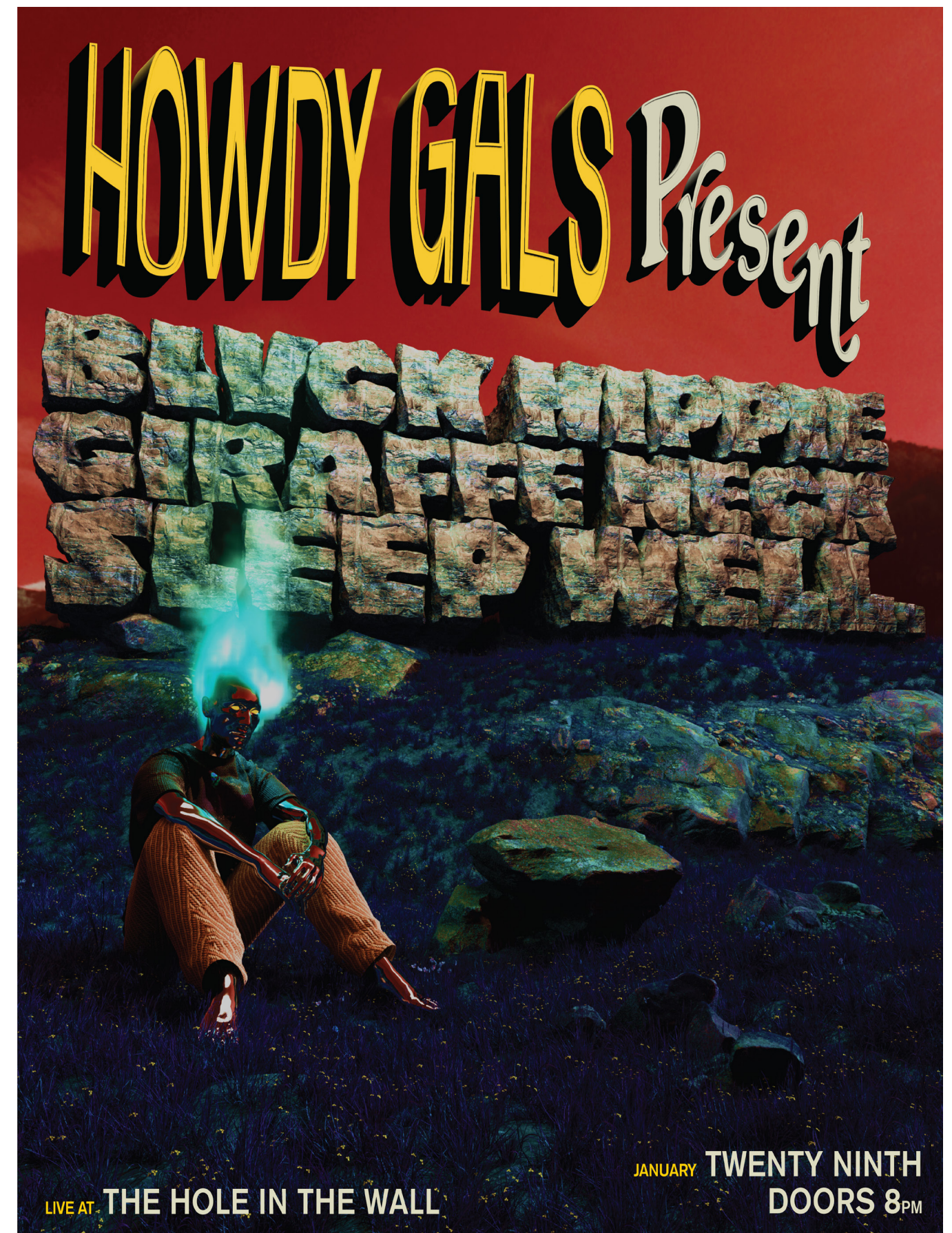
MUSIC

SHOW FLYER FOR SLEEP WELL. 12/4/21
*Photoshop, Cinema4D, Octane, Illustrator, 2021*

SHOW FLYER FOR A HOWDY GALS SHOW 1/29/23
Cinema4D, Illustrator, Photoshop, Redshift, 2023

WILL ROBERTS /
DOOMER'S DELIGHT

2022

In October of 2021 my friend Will Roberts approached me to do animation and VFX on the music video for his song, *Doomer's Delight*. He wanted three seperate animated scenes abstractly representing the themes of the song. To create the scenes I mostly used Cinema4D and Octane render. However, for the outro we filmed an eerie scene using an Xbox Kinect. A big part of the process was getting a proper scan of Will's head to insert him into each scene. I worked directly with Will on each segment and effect to perfectly dial in his vision. We worked on and off for months on this project.
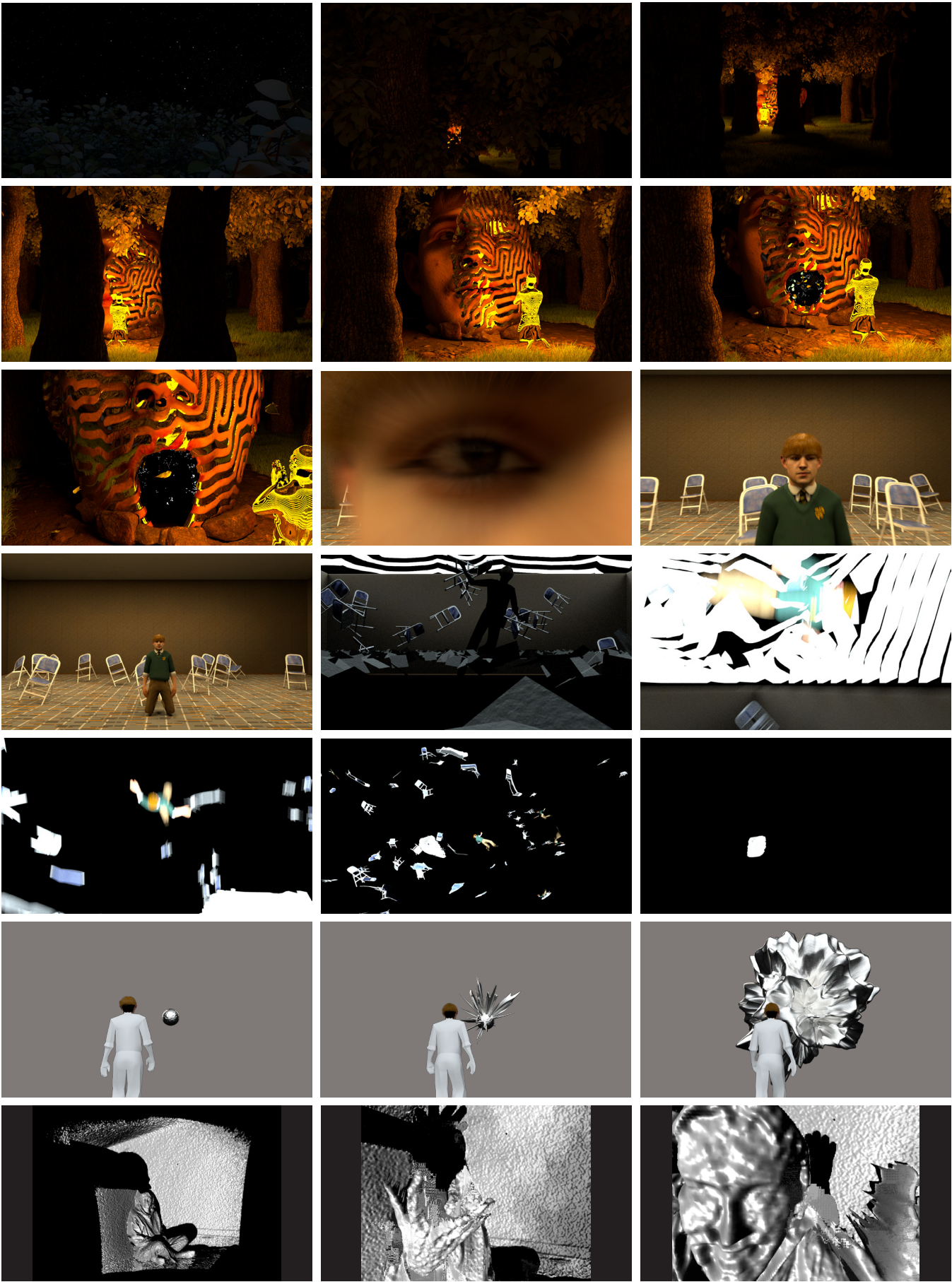
Dir: *Will Roberts* **DP:** *Michael Hanano*   **Runtime:** *3 minutes 56 seconds*

SINGLE COVER FOR LAZY DAZE / HIGH
Cinema4D, Embergen, Octane, Photoshop, 2022

SINGLE COVER FOR SLEEP WELL. / I'LL BE AROUND
iPhone, Photoshop, Scanned Sketches, 2021

ELSA BAY /
CAROLINE LYRIC VIDEO

2022

I was approached by my friend Harrison to make this lyric video for their partner, Elsa Bay's birthday. I created a little environment and modeled two characters as inhabitants. Then, to get the painterly look I used a combination of AI filtering and EBSynth style matching. Finally, I moved it over to After Effects to color correct and throw the type on. The final product is a ~10 second animation that loops for the length of the song and expressive and sparsely animated type for the lyrics.

FRAMES FROM ELSA BAY / CAROLINE LYRIC VIDEO
After Effects, Cinema4D, EBSynth, Octane, Photoshop, 2022

EYEDRESS /
COACHELLA STAGE VISUALS

2022

I got the opportunity to collaborate with artist Brvinfreeze on concert visuals for Eyedress' 2022 Coachella debut. I created several animated loops to be played with corresponding songs during the performance. Eyedress' head scan was put together with screenshots from a video spinning around his head. Then, I modeled the sunglasses from some pictures on his website. It was such a fun project to work on and seeing my visuals on the big screens at Coachella was incredibly inspiring.
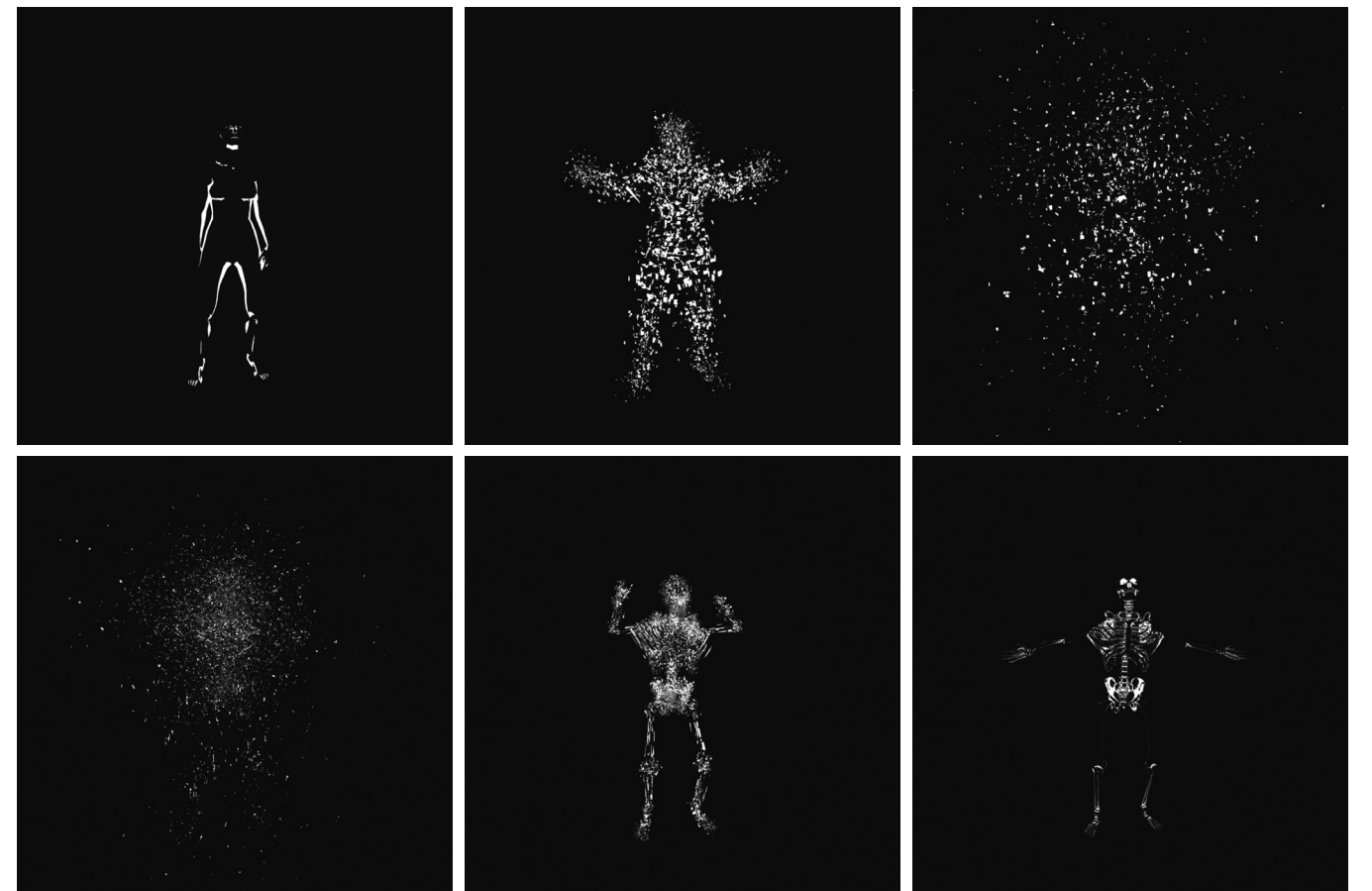
STAGE VISUALS FOR EYEDRESS / *HOUSE OF CARDS*
After Effects, Cinema4D, Octane, 2022

STAGE VISUALS FOR EYEDRESS / *CHAD AN GORDY*
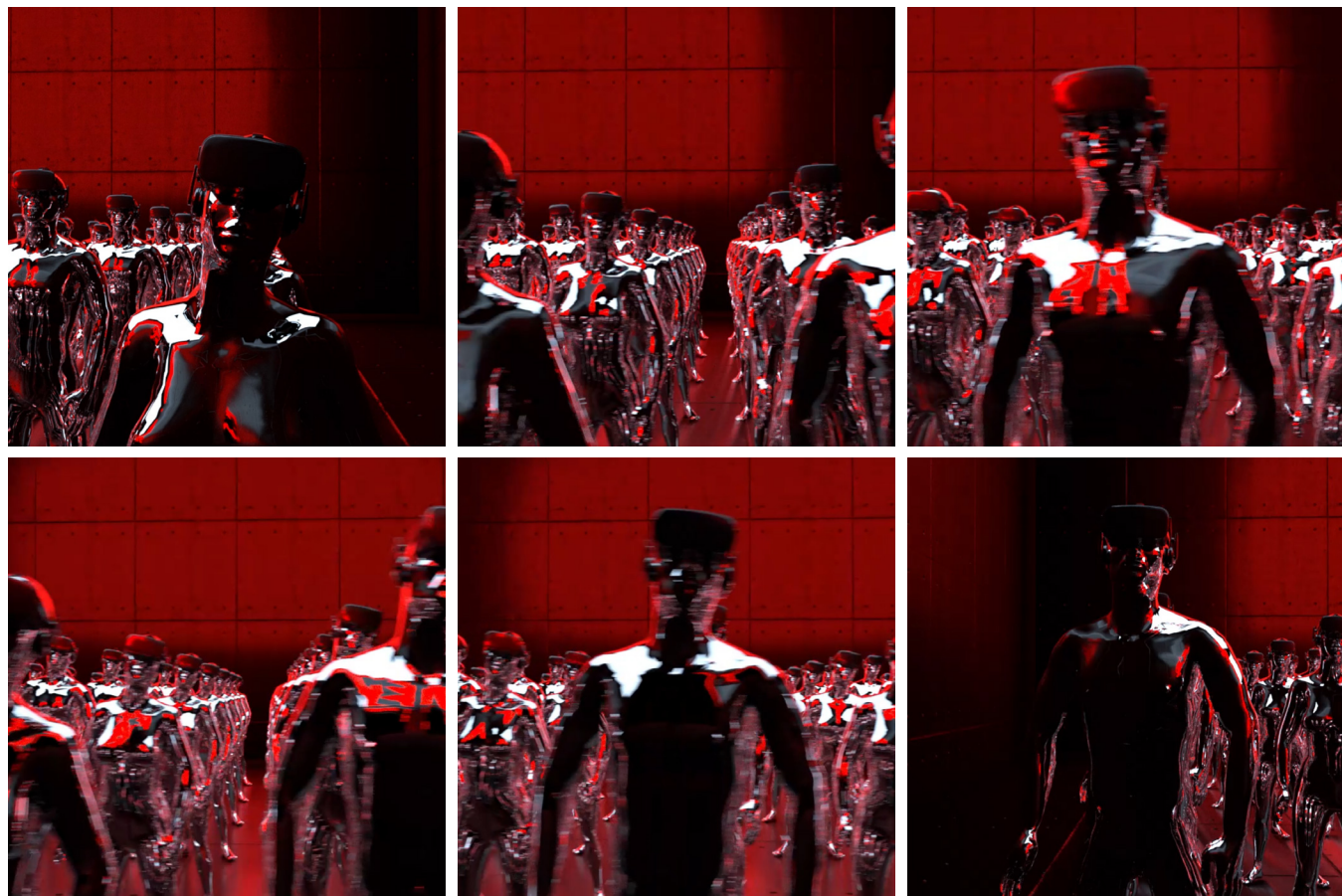*After Effects, Cinema4D, Octane, 2022*

STAGE VISUALS FOR EYEDRESS / *XENOPHOBIC*
After Effects, Cinema4D, Octane, 2022

STAGE VISUALS FOR EYEDRESS / *XENOPHOBIC*
After Effects, Cinema4D, Octane, 2022

"Crumbs From The Tin"
Sleep Well. | 1. I'll Be Around 2. Lost in Translation

PROMOTIONAL POSTER FOR SLEEP WELL. / *CRUMBS FROM THE TIN EP*
Photoshop, Scanned Sketches, 2021
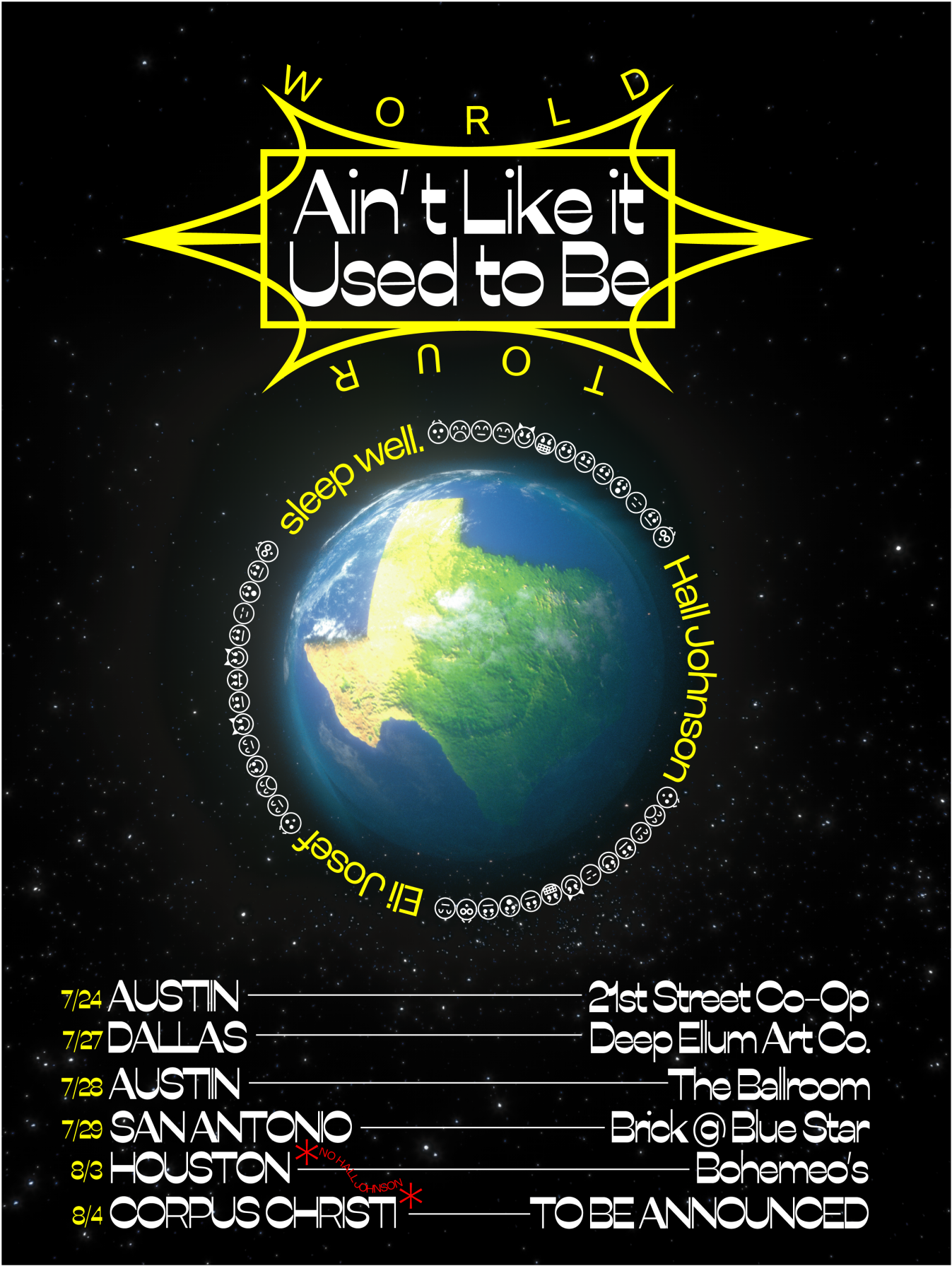
AIN'T LIKE IT USED TO BE "WORLD" TOUR POSTER WITH DATES
Cinema4D, Illustrator, Octane, Photoshop, 2021
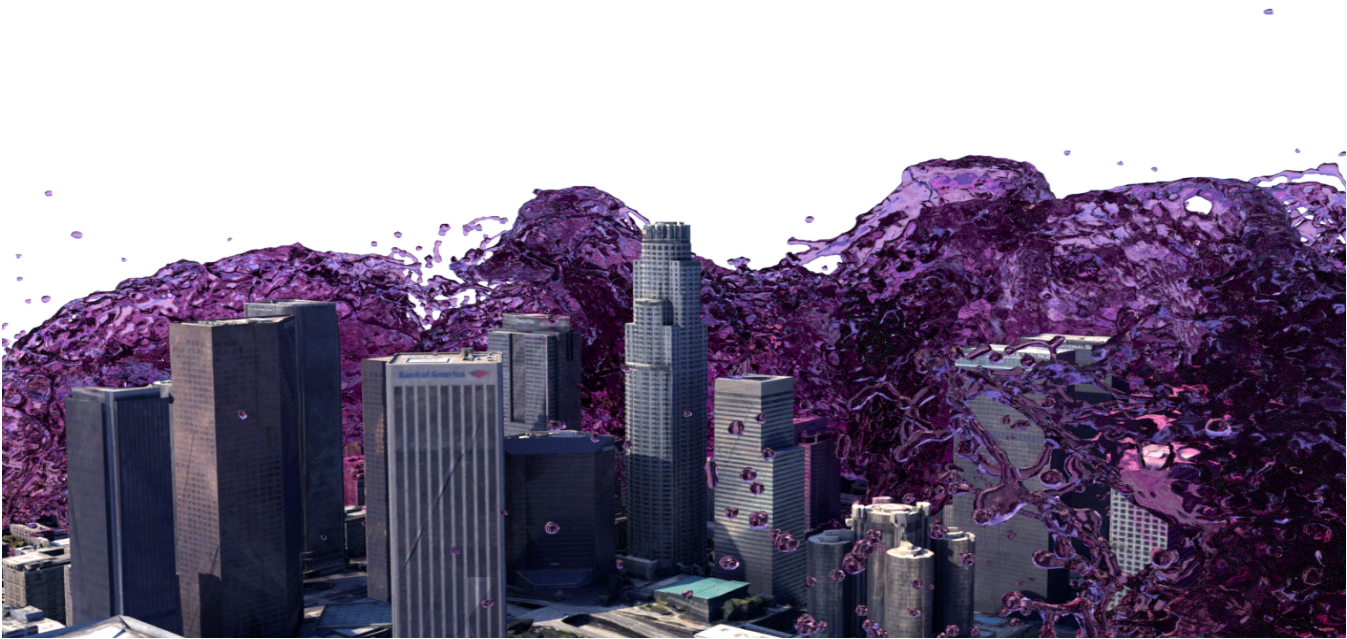
UNUSED STAGE VISUAL FOR OHGEESY
Cinema4D, Octane, Realflow, 2022

FLESHED OUT /
CREATIVE DIRECTION

2021 - 2022

FLESHED OUT I

SUPER FLESHED OUT 64 EP PROMO
After Effects, Blender, Cinema4D, Corona, 2021

PLANET CHRIS EP PROMO
After Effects, Blender, Cinema4D, Corona, 2021

HUNKER DOWN SPOTIFY CANVAS
After Effects, Blender, Cinema4D, Corona, 2021

My dear friend Chris Dunn has a psychedelic rock project called, Fleshed Out. In December of 2020 he told me about it and showed me his upcoming EP, *Fleshed Out I*. He wanted me to do a bit of creative direction for the rollout of his EP. He wanted some really psychedelic visuals to compliment the sounds on the EP. Since this was Chris' first release as Fleshed Out, I wanted to show audiences what he looked like. But, present him in a way that reflected the otherworldy sound of the music. So I put together a scan of his head and inserted him into these psychedelic worlds. The Fleshed Out logo was designed by Jeremiah van Guilder.

FLESHED OUT II

TIN MAN EP PROMO
After Effects, Cinema4D, Octane, 2022

FEEL COMFORTABLE EP PROMO
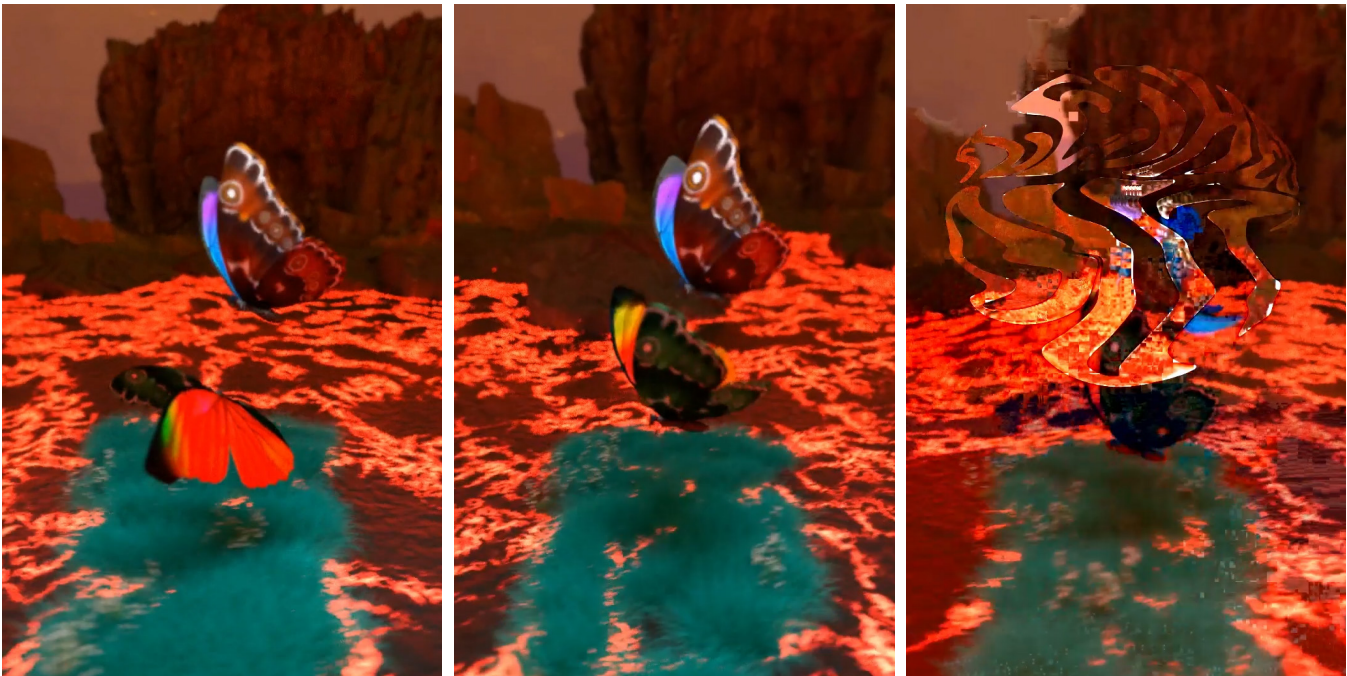*After Effects, Cinema4D, Octane, 2022*

Since the visuals for *Fleshed Out I* were focused on establishing the identity of Fleshed Out Chris and I decided to focus the visuals on the thematic elements of his follow-up EP, *Fleshed Out II.* The EP features two songs, *Promises* and *Social Butterfly*. *Promises* is about dealing with fake people and their intentions. So we developed the imagery of a Tin Man street performer on a film set to reflect the performative aspects of socializing with people you don't necessarily like. The second song *Social Butterfly*, deals with coming out of your shell with some help from your loved ones. We represented that aspect in the *Feel Comfortable* promo animation by visualizing what it feels like to come out of your shell.

PROMISES SPOTIFY CANVAS
After Effects, Cinema4D, Octane, 2022

SOCIAL BUTTERFLY SPOTIFY CANVAS
After Effects, Cinema4D, Octane, 2022

Hall Johnson
Photokem
Quiet Light
At The Green Jay

1/28/2022
Doors at 8
Tickets: $10

SHOW FLYER FOR QUIET LIGHT 1/28/2022
Cinema4D, Illustrator, Octane, Photoshop, 2022

HALL JOHNSON • ELI JOSEF • SLEEP WELL
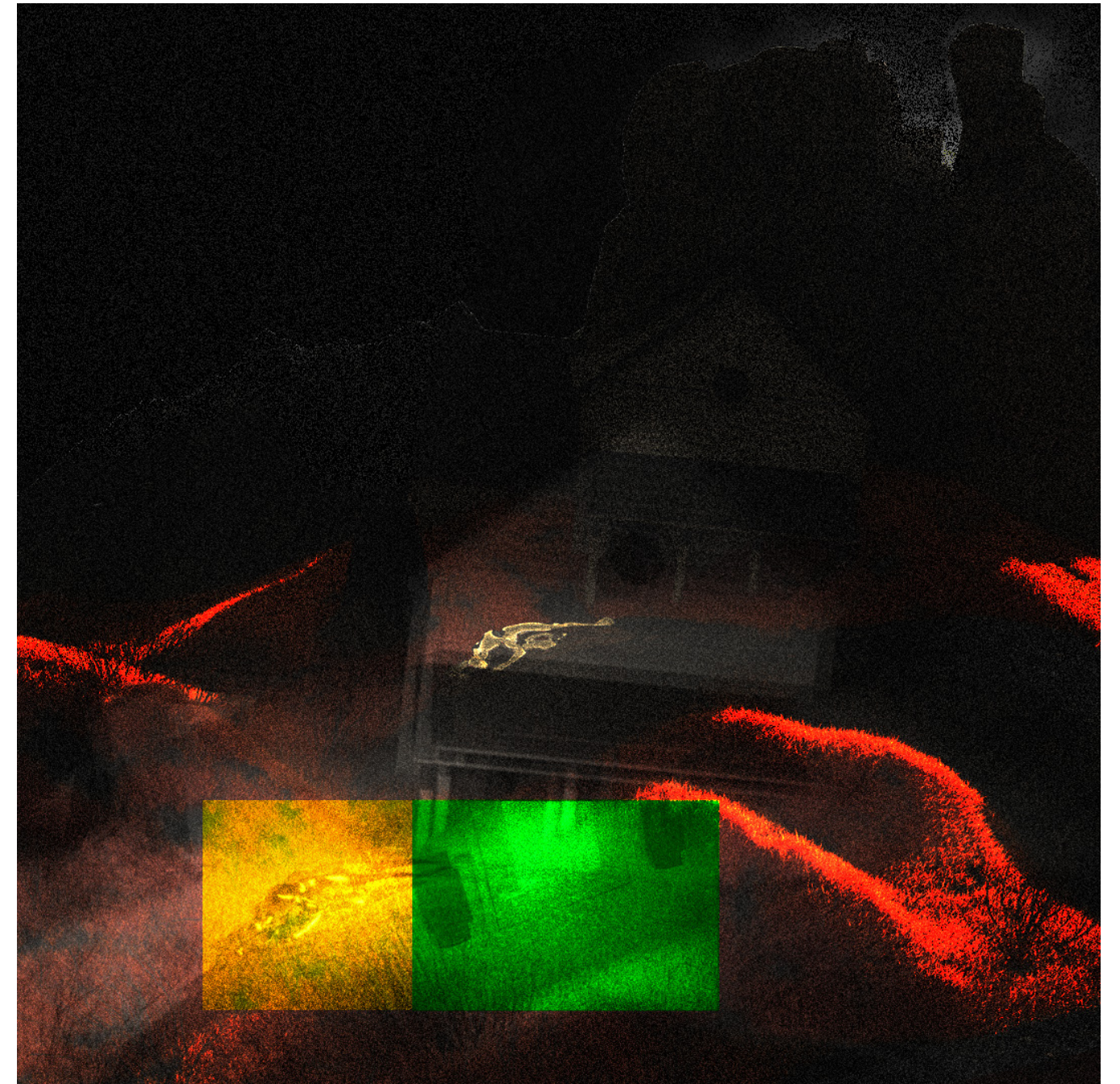
6/26 LIVE in
SAN ANTONIO
at PAPER TIGER

SHOW FLYER FOR SLEEP WELL. 6/26/2022
Cinema4D, Illustrator, Redshift, 2022

UNOFFICIAL SXSW SHOW FLYER FOR SLEEP WELL.
Cinema4D, Illustrator, Octane, Photoshop, 2022

UNUSED ALBUM COVER FOR SLEEP WELL.
Cinema4D, Illustrator, Octane, Photoshop, 2022

UNUSED ALBUM COVER CONCEPT FOR SLEEP WELL. / *JANE*

Cinema4D, Illustrator, Octane, Photoshop, 2022

COVER FOR SLEEP WELL. / *JANE*

After Effects, Cinema4D, Illustrator, Octane, Photoshop, 2022

SLEEP WELL. /
JANE MERCH DROP

2022

THE JANE COLLECTION

SS22

Goodbye!

JANE MERCH LOOKBOOK COVER
Cinema4D, Illustrator, InDesign, Redshift, 2022

For the release of Sleep Well.'s single *Jane,* I wanted to do a special merch capsule collection to commemorate it. Sleep Well. has dropped merch collections in the past but this time I wanted to do a full photoshoot and lookbook instead of just posting mockups. So I teamed up with photographer, Will Roberts to bring my vision to life. A lot of the art surrounding *Jane* is inspired by the Dada movement and the art-making process as a whole. Will and I developed an aesthetic for the lookbook around these inspirations. For the photoshoot we left elements of the set visible and for the design of the lookbook we included 3D readymades inspired by the works of Marcel Duchamp.

THE DUCHAMP

EXCERPT FROM JANE LOOKBOOK
Photography by Will Roberts, Cinema4D, InDesign, Redshift, 2022

THE LYRIC TEE

WINESTAIN JANE

THE GOODBYE TEE

3D SCAN FROM JANE LOOKBOOK PHOTOSHOOT

Cinema4D, Polycam, Redshift, 2022

AD FOR SLEEP WELL. TOUR TEES
Cinema4D, Illustrator, Photoshop, 2022

COVER FOR SAMUEL AARON / *VERSIONS OF LOVE SONGS EP*
Collaborator: Samuel Aaron, featuring the work of Miller & Shellabarger, Photoshop, Scanned Media, 2022

HO99O9 /
SLO BREAD VISUALIZER

2022

I collaborated with artist, Brvinfreeze again on the visualizer for *SLO BREAD (feat. Bun B)* by HO9909. I was told to animate an eerie and short scene of a car cruising in the night. Since the song is heavily inspired by the Screwed Houston sound I kitbashed a 3D hearse into a tank and embellished it like a Houston slab. I'm a huge fan of UGK so being able to work on a song that features Bun B was an amazing opportunity.

FRAMES AND SLAB HEARSE FROM HO99O9 / *SLO BREAD VISUALIZER*
After Effects, Cinema4D, Photoshop, Redshift, 2022
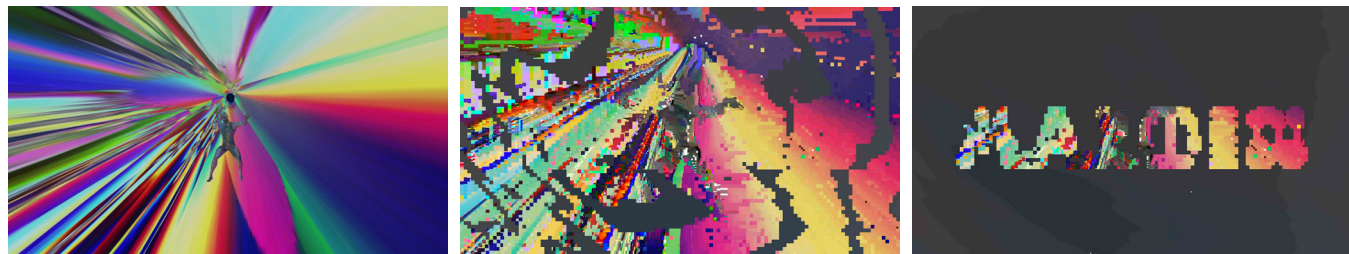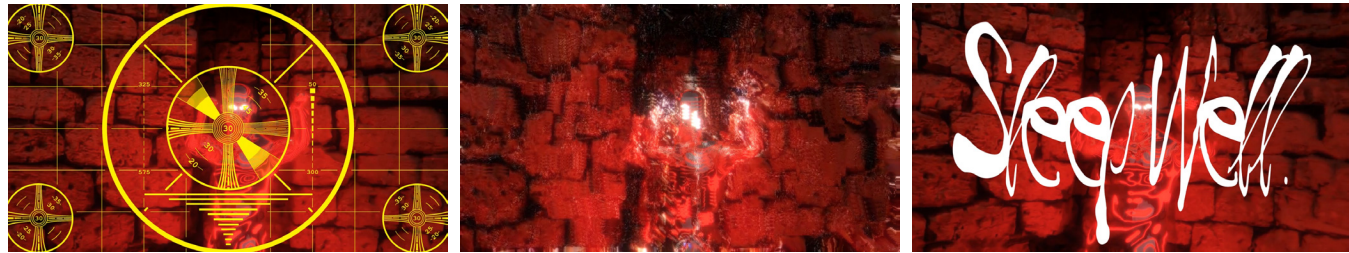
ASSORTED STAGE VISUALS FOR SLEEP WELL.
After Effects, Cinema4D, EBSynth, Octane, 2020 - 2021

POSTER FOR SLEEP WELL. / *GRADUATION PARTY EP*
Cinema4D, Corel Paint, Illustrator, Photoshop, 2022

when did
this stop
being fun?

COMMERCIAL

PUFFCO /
EMERALD BUDSY

2022

EMERALD BUDSY AD
Graphic Design & Art Direction by: Tim Cobos, Cinema4D, Octane, 2022

I was contracted by PuffCo to create a 3D rendering of their Budsy water bottle bong in the emerald colorway. The brief was to create a lush 3D environment for the product to live in. I was given some CAD files of the product to insert into the scene. It's a great product and I'm really happy that I was able to be apart of its release.

NAKED FRANKIE / SUPERGREEN

2021

SUPERGREEN BANNER
Cinema4D, Octane, 2021

WEB ASSETS FOR NAKED FRANKIE WEBSITE
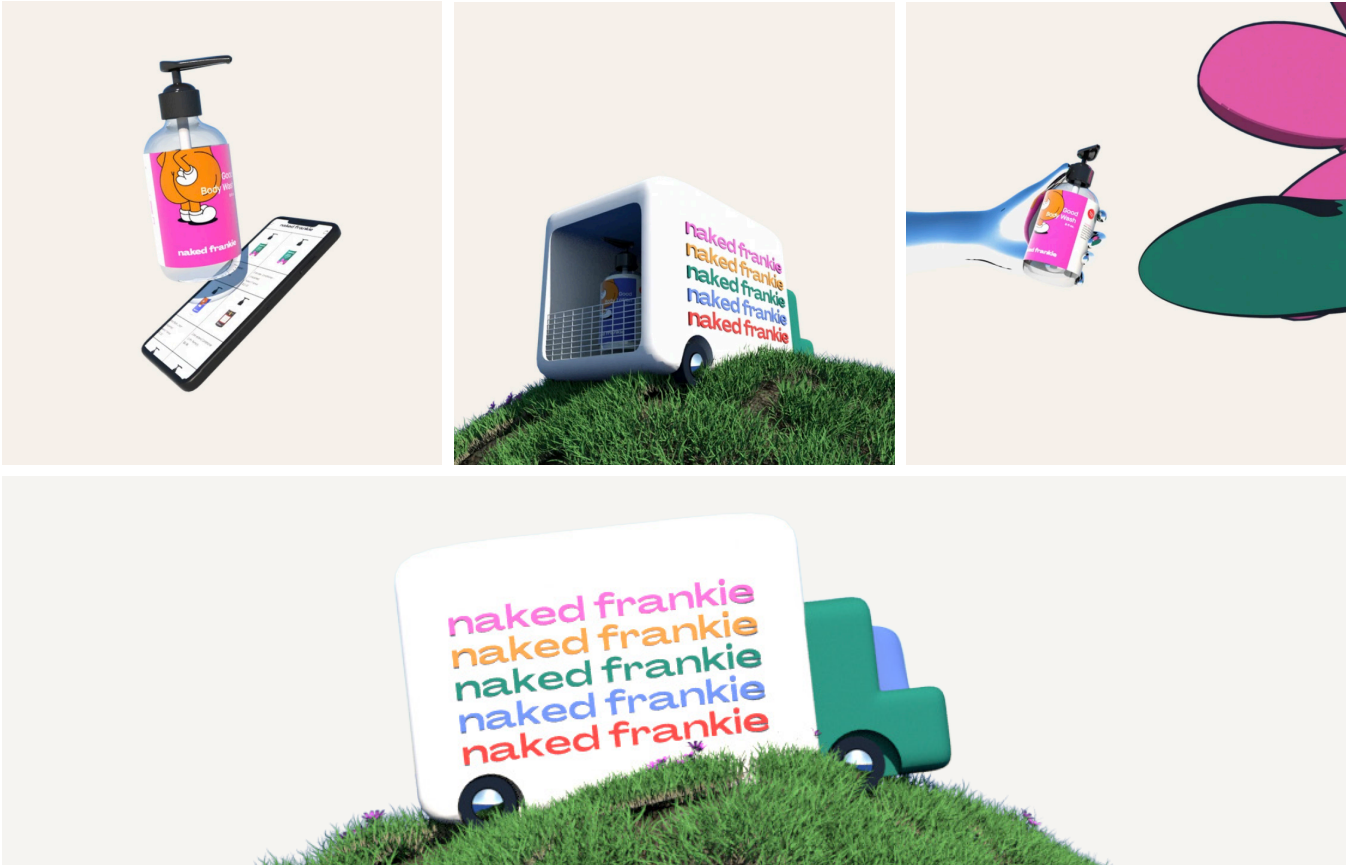*Cinema4D, Illustrator, Octane, 2021*

Over the summer of 2021 I began working with a closed-loop green beauty retailer called, Naked Frankie. When I signed on they were undergoing a rebrand and through mood-boarding and product research I conceived a "supergreen" aesthetic for their rebrand. Using my research I created assets for their website as well as assisted with product photography and general creative direction. I created a 3D environment as well as several 3D assets for the Naked Frankie website.
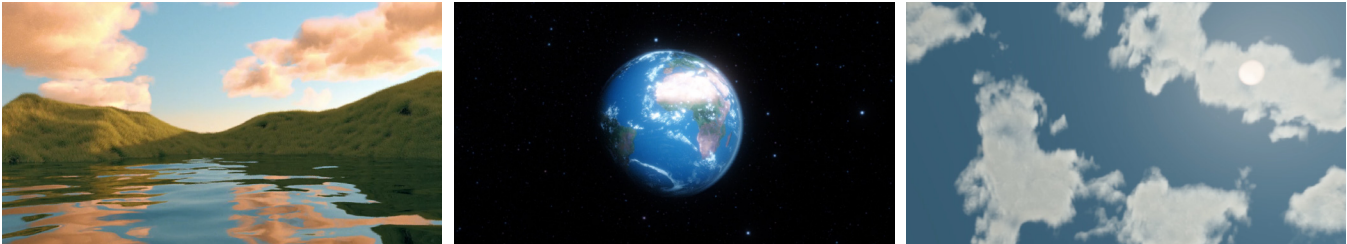
OOM EARTH /
BRANDING ASSETS

2022

FRAMES FROM ANIMATED ASSETS FOR OOM.EARTH
Cinema4D, Embergen, Octane, 2022

OOM COLLECTION KIOSK VISUALIZATION MOCKUP
Cinema4D, Redshift, 2022

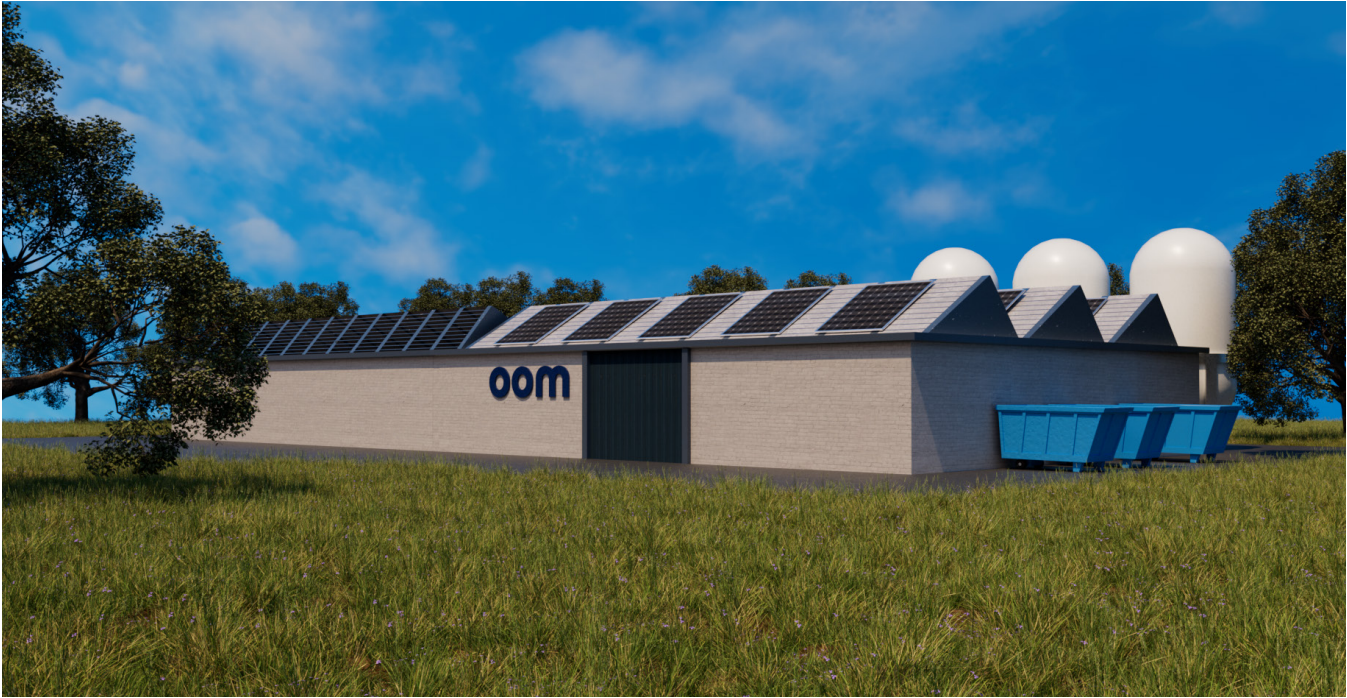OOM FACILITY VISUALIZATION MOCKUP
Cinema4D, Redshift, 2022

I was contracted by the bottle recycling company oom earth to create a number of assets and product visualizations for their company. I created a few animated banner assets of picturesque landscapes for the oom.earth website. I also created some visualization renders for their proposed collection kiosks and recycling facility. I worked closely with the co-founder on all of the assets in order to properly dial in their vision.

METAPLEX /
CONTENT CREATION

2021

FRAMES FROM METAPLEX x THE BIG APPLE NFT.NYC GIFT
Art Director: Tim Cobos, Cinema4D, Octane, 2021

FRAMES FROM UNRELEASED METAPLEX INVESTOR GIFT
Art Director: Tim Cobos, Cinema4D, Octane, 2021

I was contracted by Metaplex to work on some gift NFTs for NFT.NYC and an investor gift. The NFT for NFT.NYC was a play on the idea of the "big apple". It features a **big apple** rotating and reflecting the skyline of New York. The second NFT I worked on unfortunately never released but it was a sleek animation of Metaplex's logo in dark chrome. I'm not entirely sure what it was for but from what I gathered, it was meant as gift NFT to go along with a swag bag for investors. Fun fact about this project, they got me a computer because I was experiencing hardware limitations on my laptop.
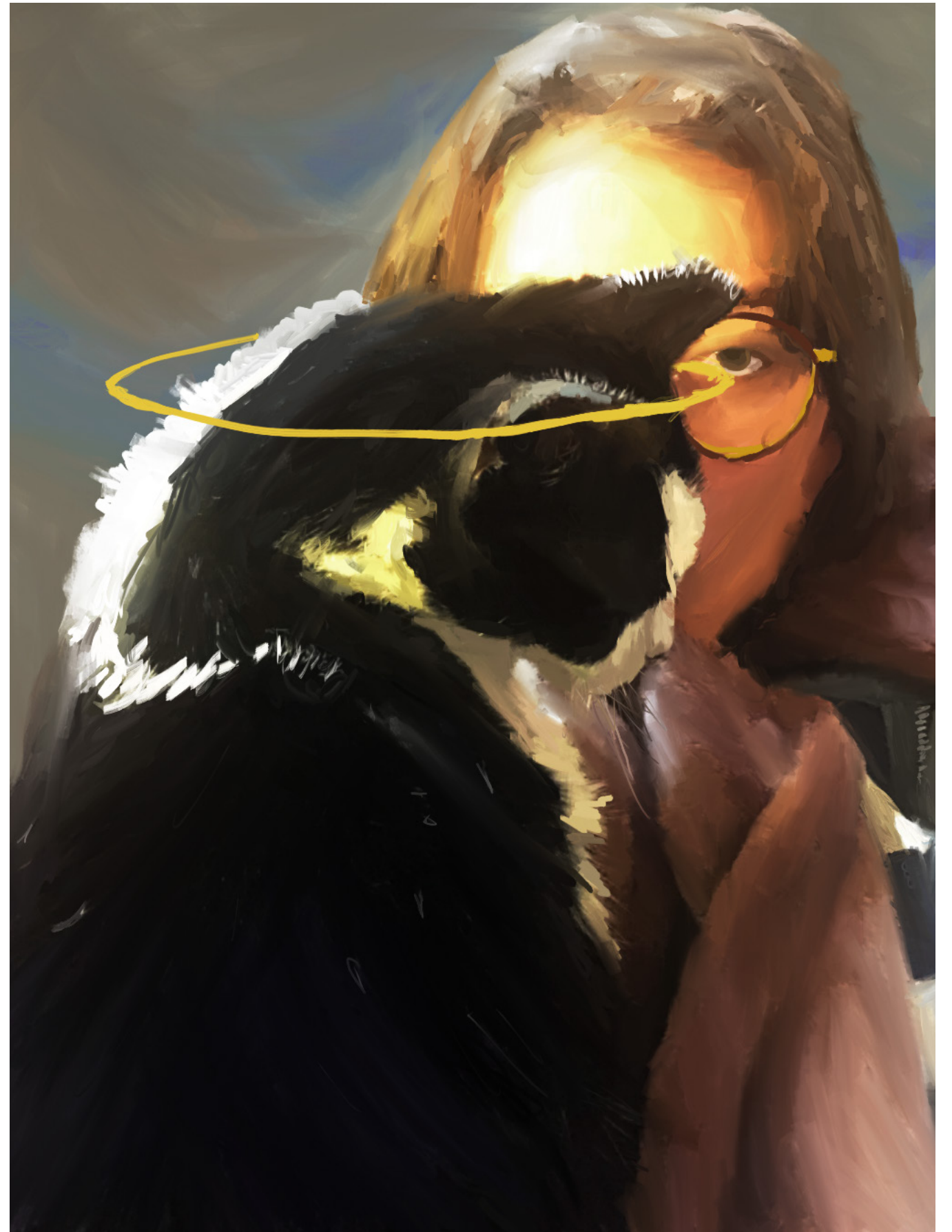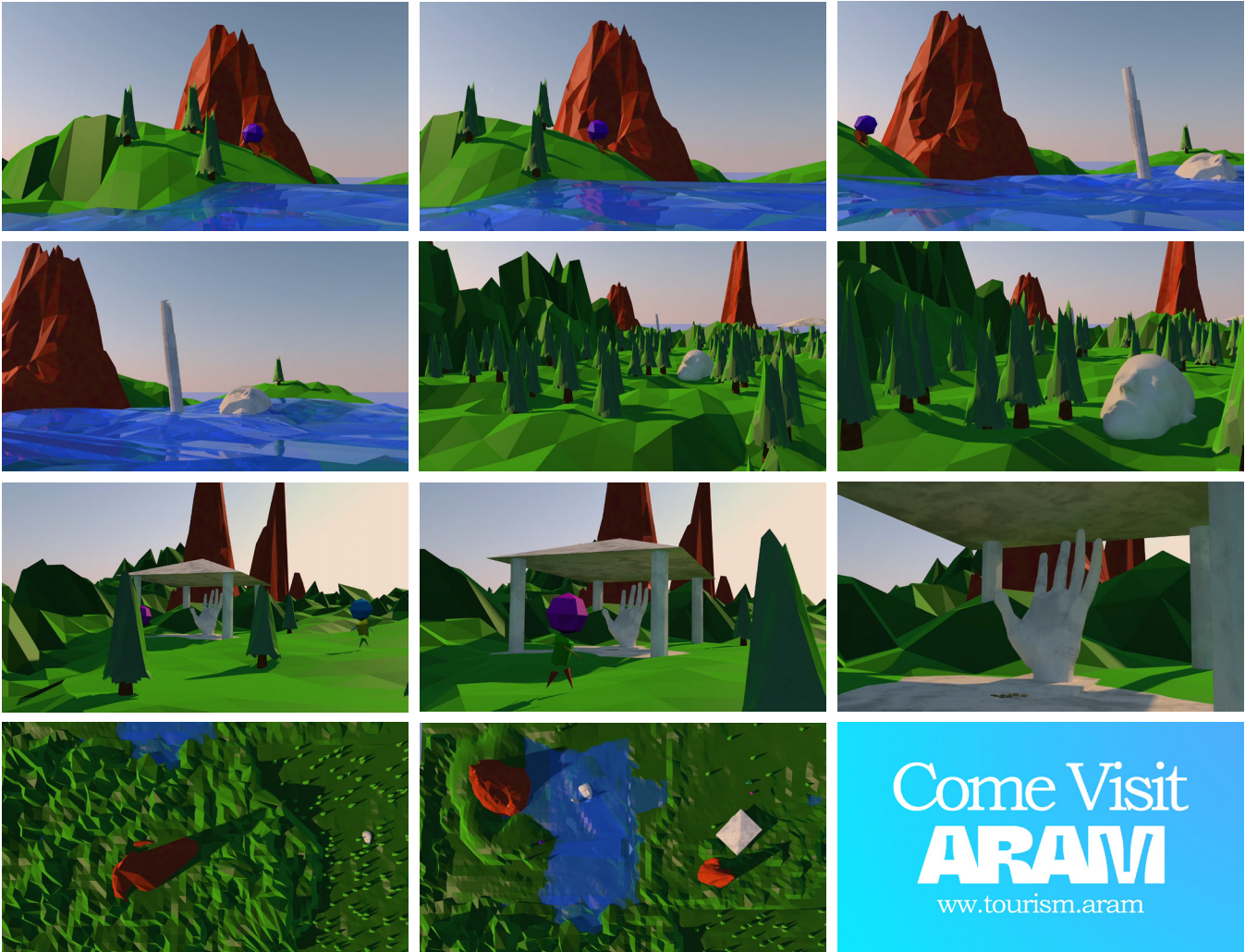
MOSTLY GLASS

BRITTANY AND BABY BIRTHDAY PORTRAIT
Corel Paint, 2020

ANI 155 /
VISIT ARAM

2020

This was my final project for my Cinema4D workshop class at DePaul University. The prompt was to create a lowpoly world and tour it in a 30 second animation. So I modeled the island of Aram, named after the Farsi word for calm. I constructed the island with some ruins of photogrammetry scans of me and my dear friend Kayvon. I also modeled a bunch of little inhabitants for the island and them walk around during the animation. This was a really fun final project and helped me fully grasp how to use Cinema4D. It also inspired the name of my Animal Crossing island.

Runtime: 30 seconds

A TRIPTYCH IN CHROME

2021

A Triptych in Chrome is an immersive VR animation I made to submit some of my animation work to Loyola Marymount University's 2021 juried art exhibition. At the beginning of the year I started trying to do everyday animations but I never made it past a week and a half. So I just had these cool animations on my hands and I wanted to submit them for the exhibition but I didn't want to just present them as three videos. I wanted to create an immersive experience around them. Because some of these animations were fairly personal, I wanted to create an experience of entering my mind and viewing these animations as if they were memories. The piece was very fun to make and my first time ever experimenting with VR.
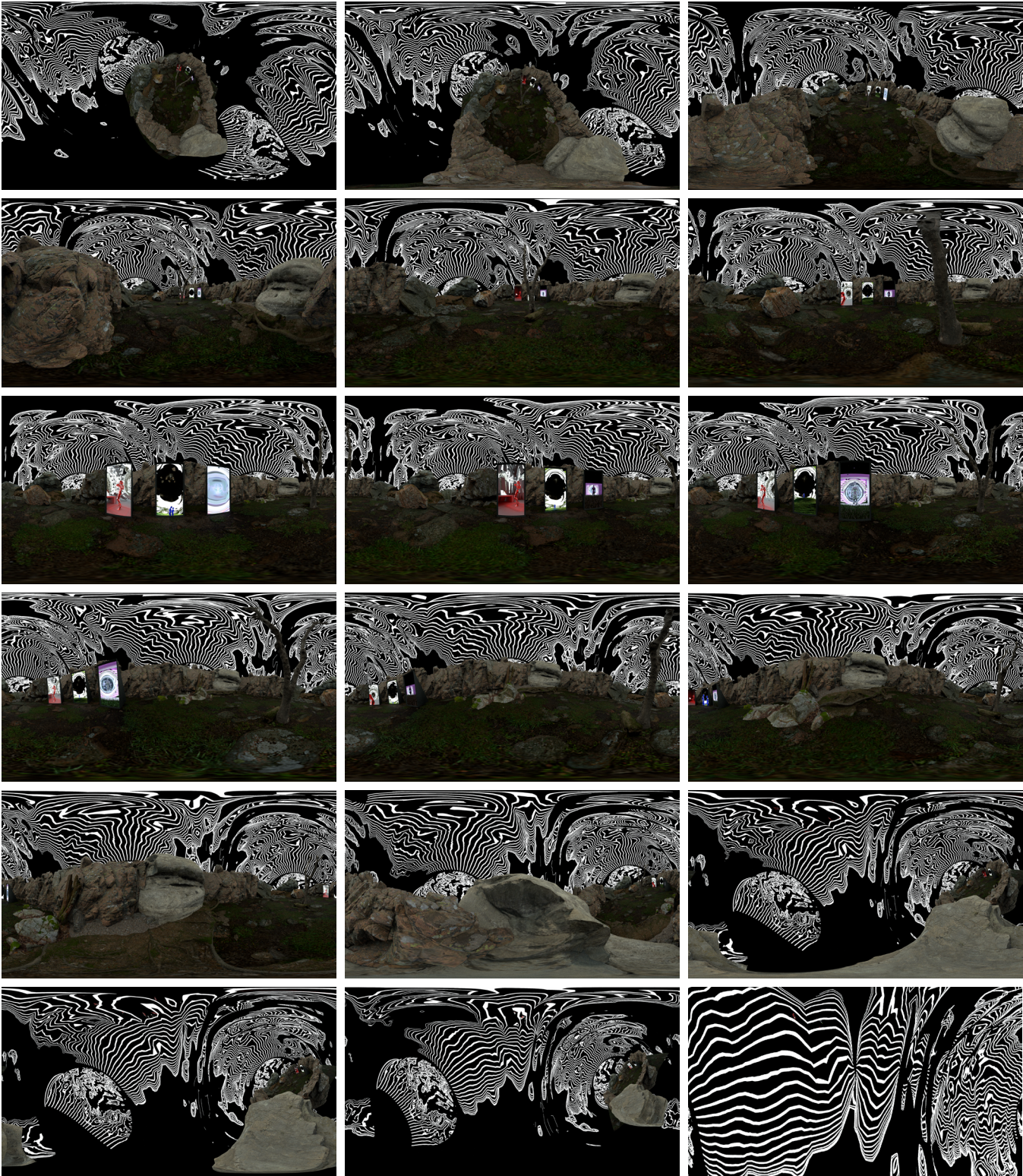
Runtime: *1 minute*
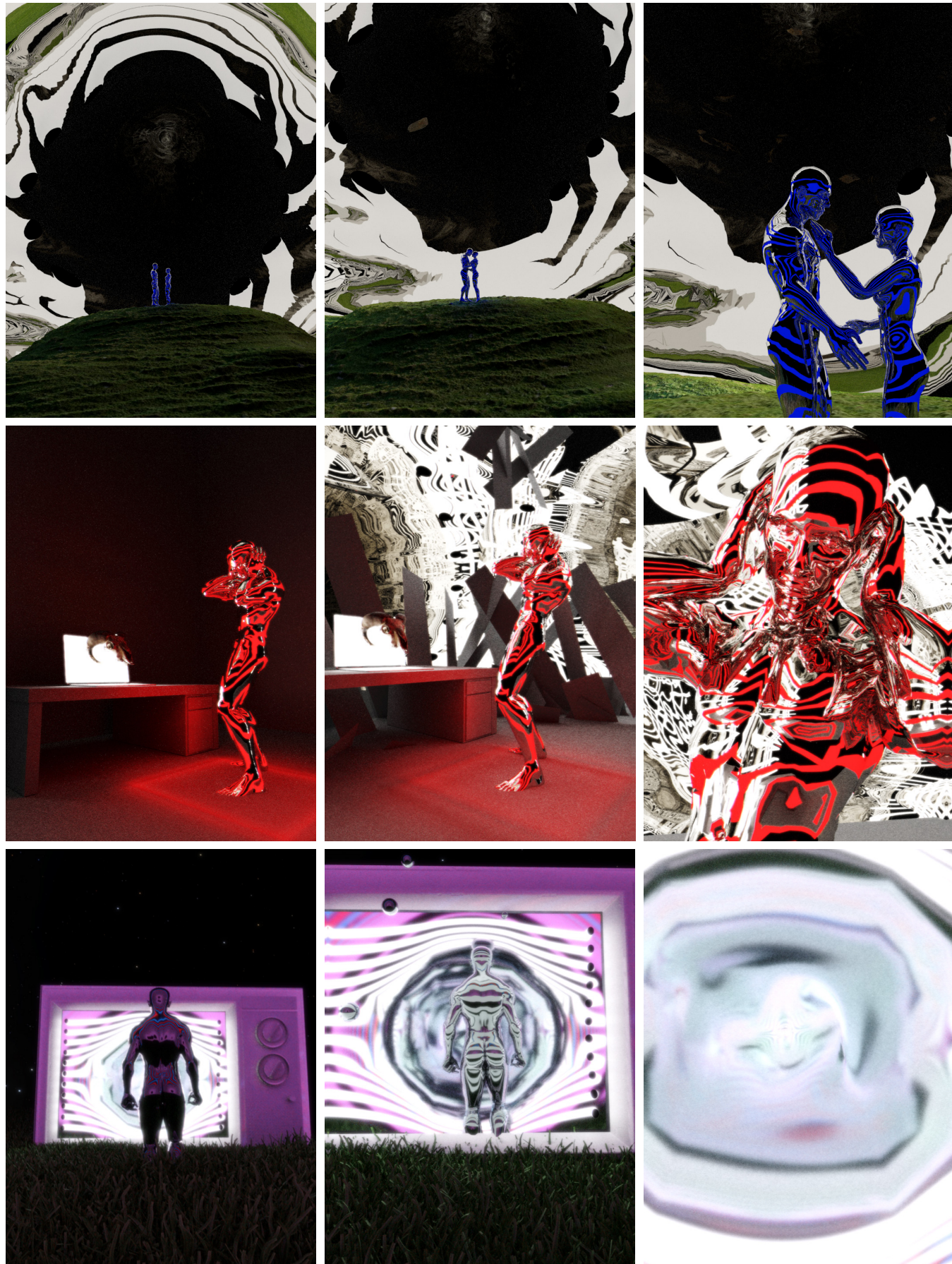
FRAMES FROM THE SCREENS IN *A TRIPTYCH IN CHROME*
After Effects, Cinema4D, Corona, 2021

THE MADNESS
After Effects, Cinema4D, Corona, 2021

ART 3782 /
REFLECTIONS ON SOLITUDE

2022

Created for my digital photography final, the "Reflections on Solitude" series is a collection of fifteen computer-generated 3D images that explore the theme of solitude through the use of reflective chrome heads set against stunning natural backdrops. These images blend real photography with 3D modeling and photogrammetry to create a surreal and thought-provoking visual experience.

At the heart of the series are the chrome heads, which are rendered in high-resolution and reflect real-life images of crowded scenes and groups of people. The use of these photos creates a contrast between the bustling activity of the crowds and the solitude of the chrome heads, highlighting the theme of solitude and isolation. The use of chrome as a medium also allows for a unique interplay between the reflective surfaces and the surrounding landscapes.

EXCERPTS FROM *REFLECTIONS ON SOLITUDE*
Cinema4D, Photography, Redshift, 2022

SENIOR THESIS /
THIS IS NOT A PLACE OF HONOR

2023

IMAGE FROM THESIS EXHIBITION
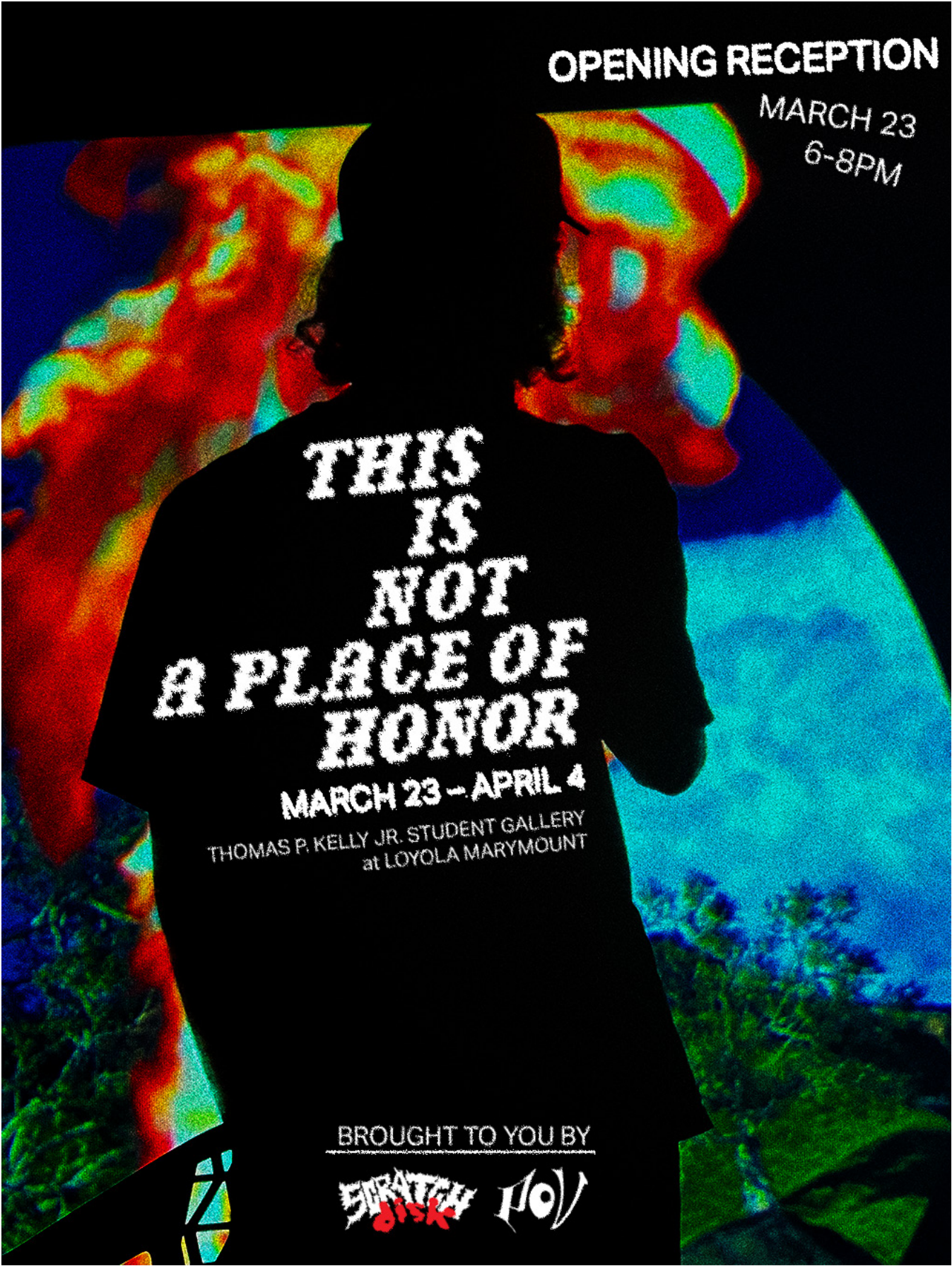*Photo by: Will Roberts, 2023*

THIS IS NOT A PLACE OF HONOR is the title of my multimedia thesis project. It's an installation piece consisting of: an interactive projection that sets the viewer on fire, six graphic tees printed on recycled t-shirt blanks, a grassy platform, and a handcrank radio tuned to a frequency that plays a custom radio mix. The title comes from Appendix F of a 1993 report developed by Sandia National laboratories titled, *Expert Judgment on Markers to Deter Inadvertent Human Intrusion into the Waste Isolation Pilot Plant.* Appendix F of the report deals with marking sites of nuclear waste ensuring legibility over 10,000 years from now.

The installation is an exploration of the dialogue between the consumptive nature of capitalism and the societal apathy surrounding an oncoming climate diaster. This theme is best displayed in the principle component of the piece which features a projection of a lush bucolic scene juxtaposed with a ground platform of dead grass and burnt earth. Upon walking into the projection the viewer can see themselves igniting against the serene background, a silent reminder of what lurks around the corner.

IMAGES FROM THESIS EXHIBITION

Photos 1, 2 and, 3 by: Will Roberts, Photo 4 by Banafsheh Fatoorechie, 2023

360 IMAGE FROM THESIS EXHIBITION

360 footage by Dmitry Kemell, 2023

T-SHIRTS FROM THESIS EXHIBITION

Iron on transfer on recycled tees, 2023

PROMOTIONAL FLYER FOR OPENING RECEPTION
iPhone camera, Illustrator, Photoshop, 2023

ALTERNATE PROMOTIONAL FLYER FOR OPENING RECEPTION
Cinema4D, Illustrator, Photoshop, Redshift, 2023