Hello!

This is a portfolio of design work by Milo Bonacci and is intended for viewing on a computer screen.

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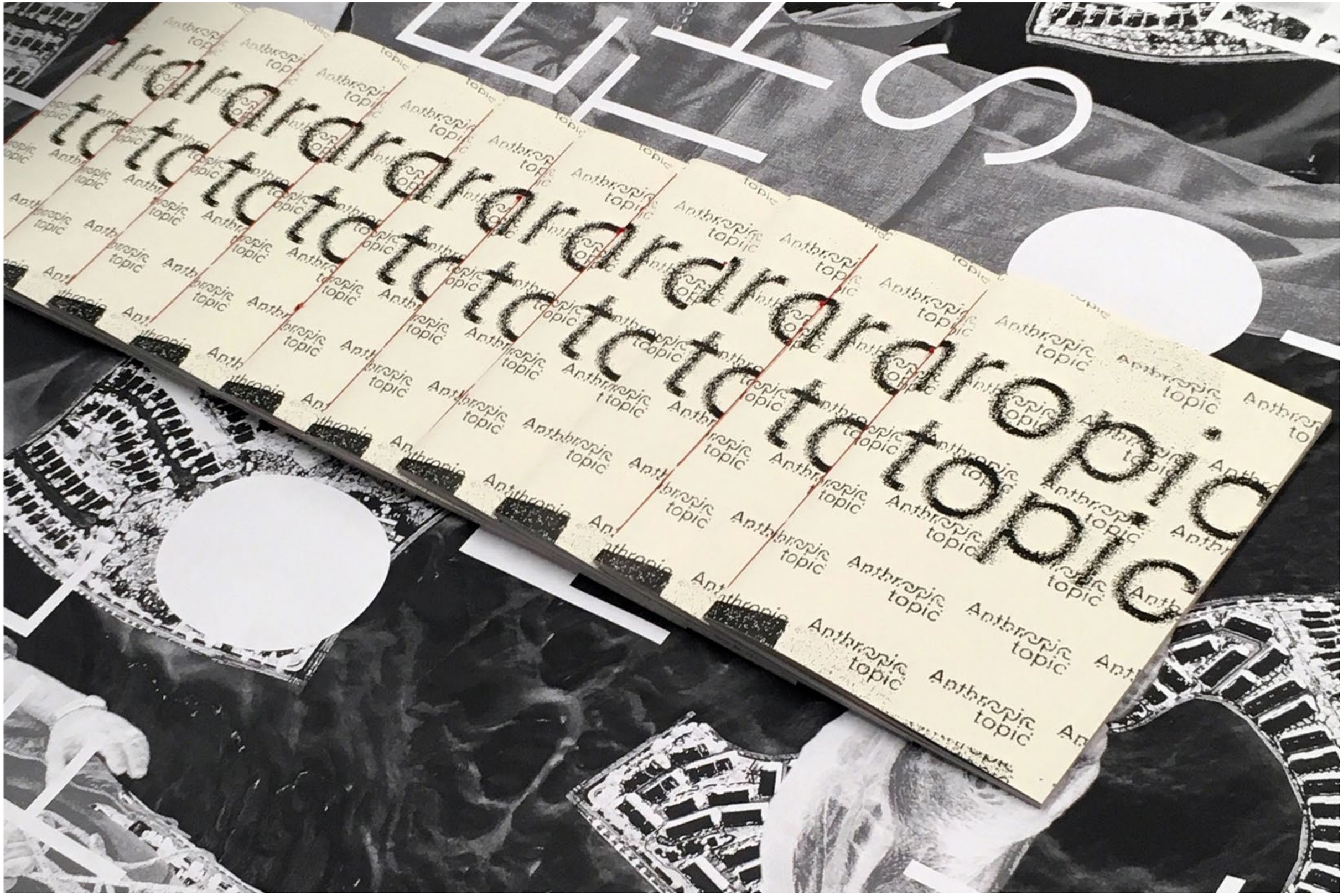
Spherical Poster
26” × 40” flat, 2021

Anthropic Topic
7”× 10”, 60 pages, self-produced zine on the climate crisis, 2018



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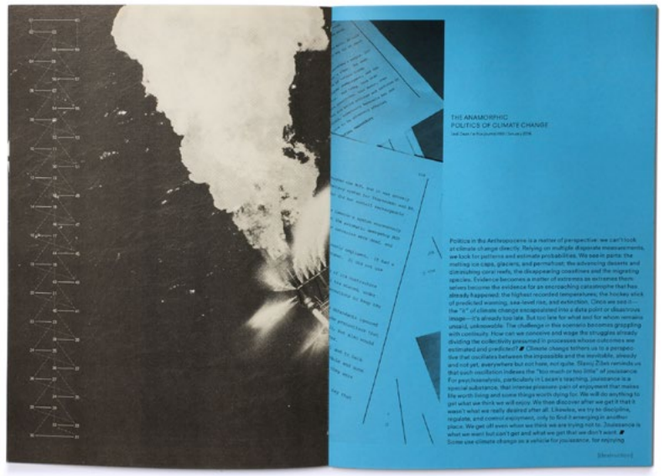
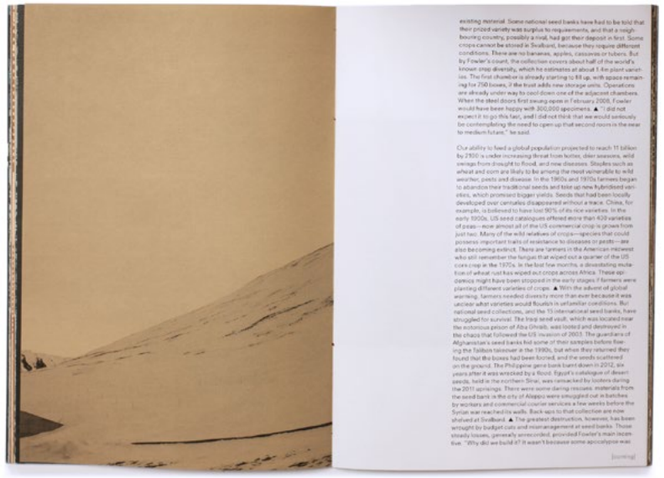
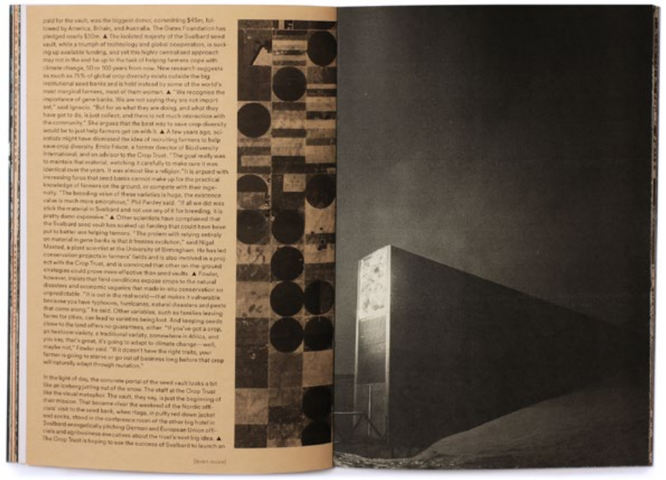
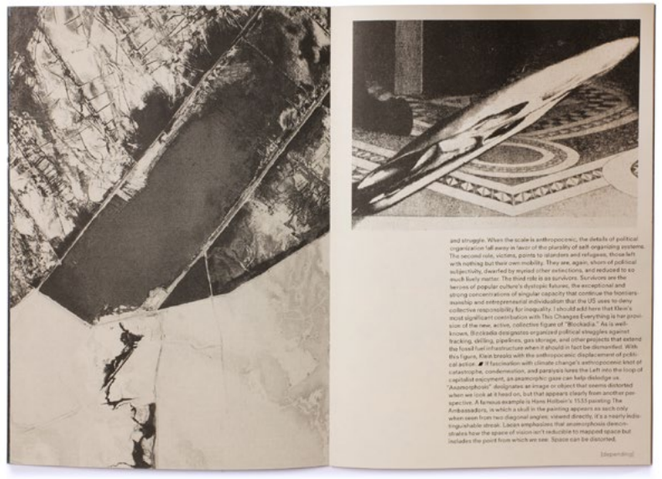
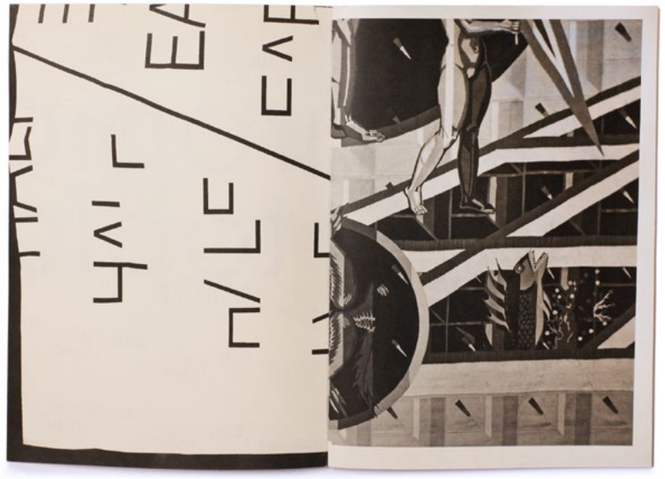


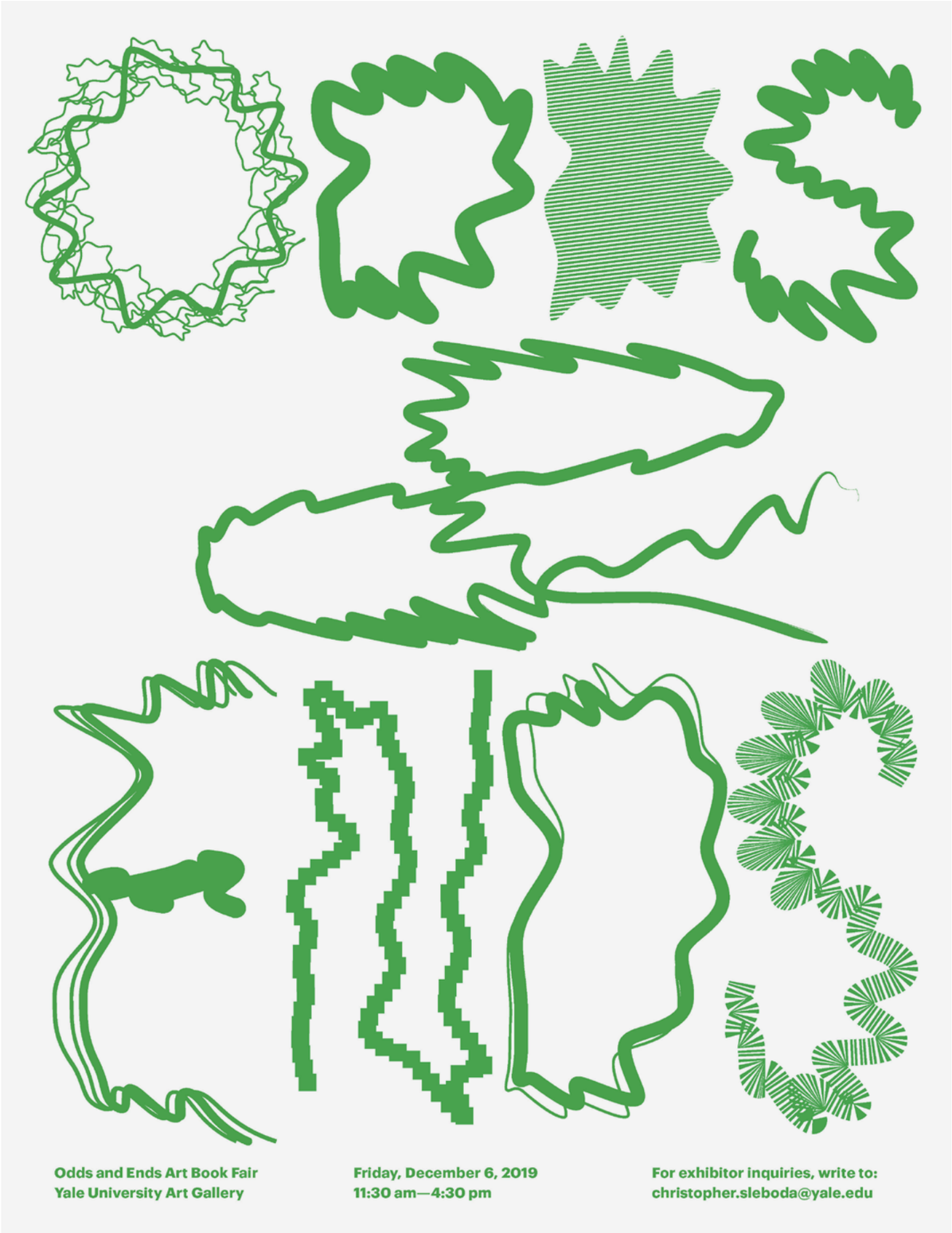








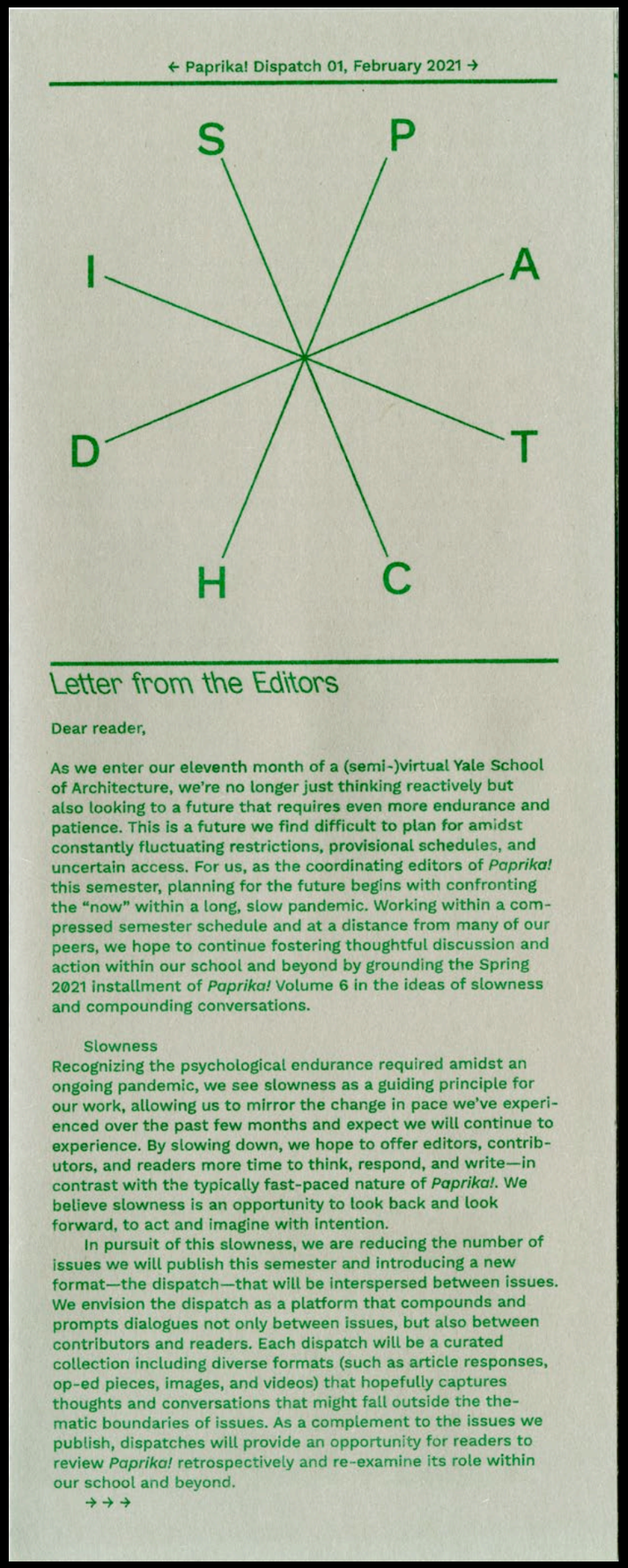
Odds & Ends Book Fair Poster
22” × 30”, 2019



Index of Refraction
10” × 14”, 160 pages, cyanotype prints, 2021

Index of Refraction
10”×14”, 160 pages, cyanotype prints with film book, housed in a Baltic birch plywood box, 2021
video of the cyanotype book here, video of the film book here

Paprika! Dispatch 01
11”×17” Risograph, 2021



← Paprika! Dispatch 01, February 2021 →

Letter from the Editors

Dear reader,

As we enter our eleventh month of a (semi-)virtual Yale School of Architecture, we’re no longer just thinking reactively but also looking to a future that requires even more endurance and patience. This is a future we find difficult to plan for amidst constantly fluctuating restrictions, provisional schedules, and uncertain access. For us, as the coordinating editors of *Paprika!* this semester, planning for the future begins with confronting the “now” within a long, slow pandemic. Working within a compressed semester schedule and at a distance from many of our peers, we hope to continue fostering thoughtful discussion and action within our school and beyond by grounding the Spring 2021 installment of *Paprika!* Volume 6 in the ideas of slowness and compounding conversations.

Slowness

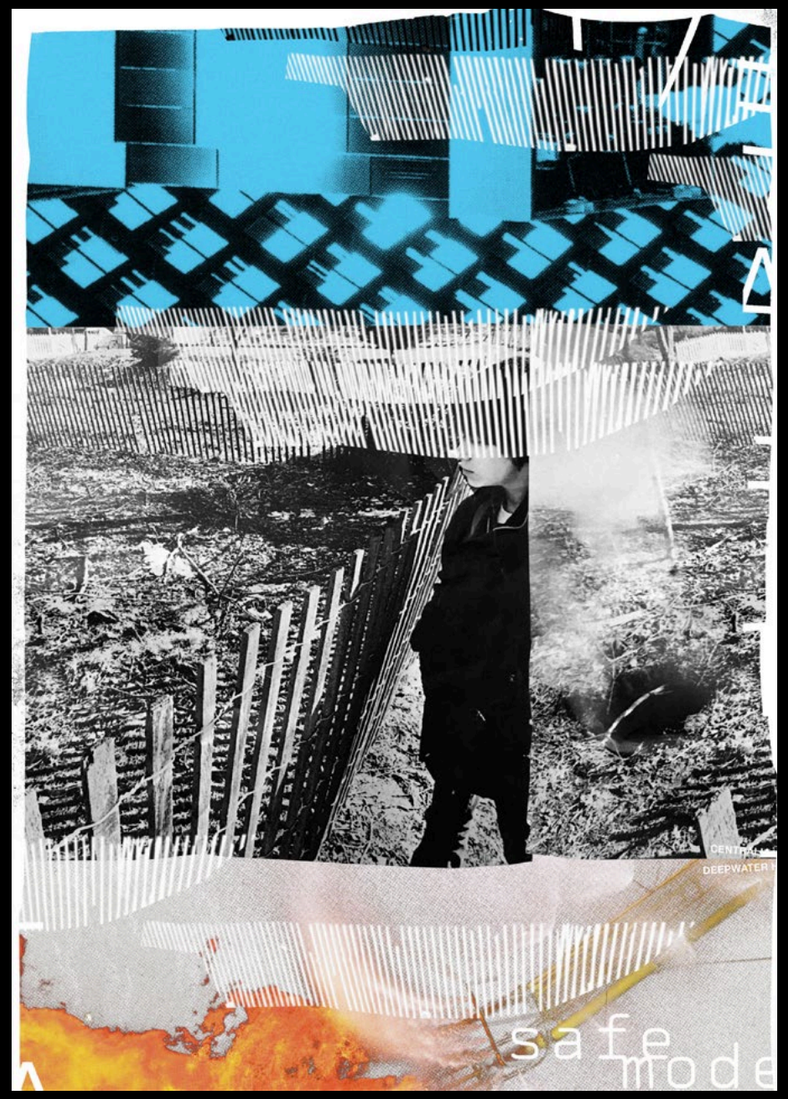
Recognizing the psychological endurance required amidst an ongoing pandemic, we see slowness as a guiding principle for our work, allowing us to mirror the change in pace we’ve experienced over the past few months and expect we will continue to experience. By slowing down, we hope to offer editors, contributors, and readers more time to think, respond, and write—in contrast with the typically fast-paced nature of *Paprika!*. We believe slowness is an opportunity to look back and look forward, to act and imagine with intention.

In pursuit of this slowness, we are reducing the number of issues we will publish this semester and introducing a new format—the dispatch—that will be interspersed between issues. We envision the dispatch as a platform that compounds and prompts dialogues not only between issues, but also between contributors and readers. Each dispatch will be a curated collection including diverse formats (such as article responses, op-ed pieces, images, and videos) that hopefully captures thoughts and conversations that might fall outside the thematic boundaries of issues. As a complement to the issues we publish, dispatches will provide an opportunity for readers to review *Paprika!* retrospectively and re-examine its role within our school and beyond.

→ → →

Dossier
8.5” × 11”, 700 pages. With Nikole Bouchard, 2019

Continental Drift (left), *Safe Mode* (center), *Radioaktiv* (right)
A0 posters (33.125” × 46.8125”), 2018

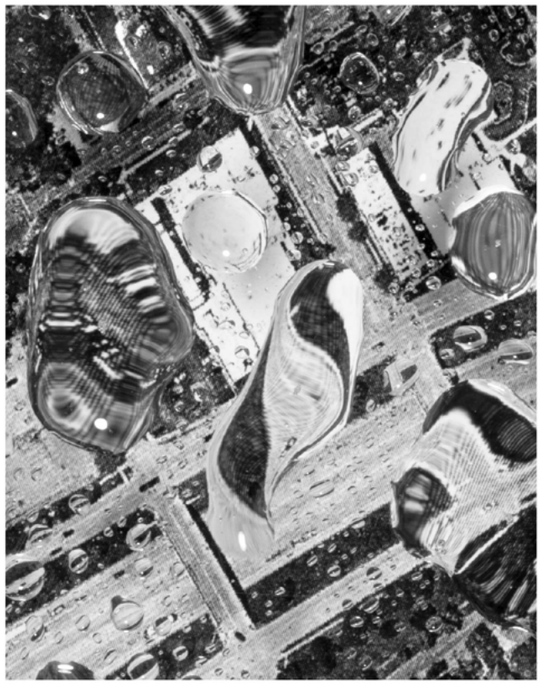


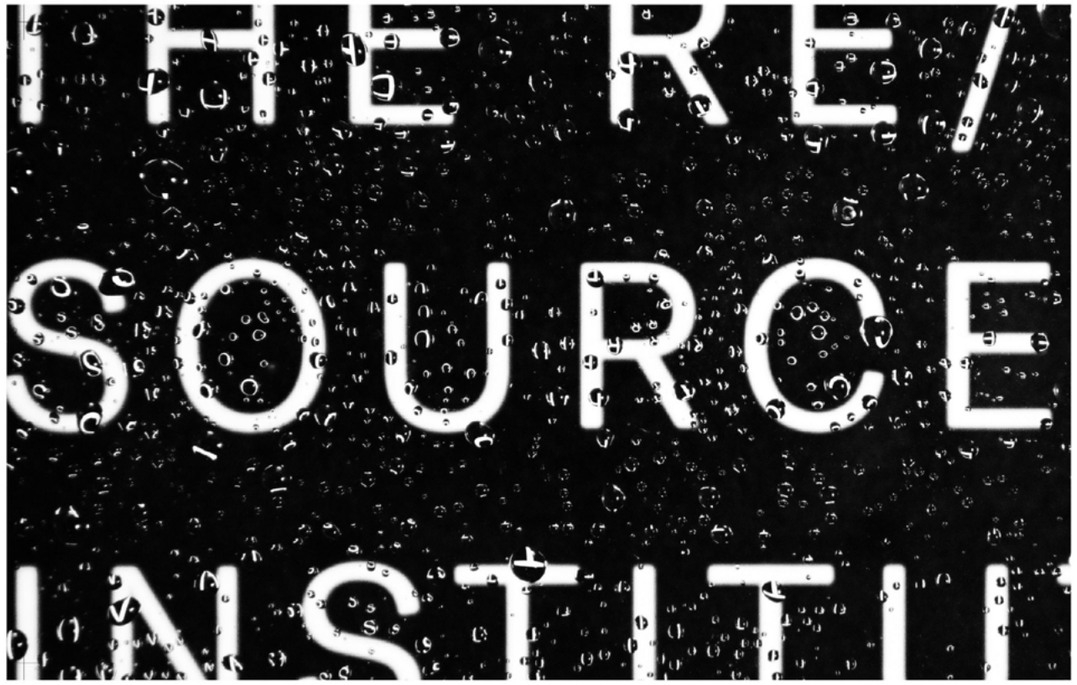
Watermarks
2019

photography and
design by Mike Boracci

Yale School of Art
GDMFA21

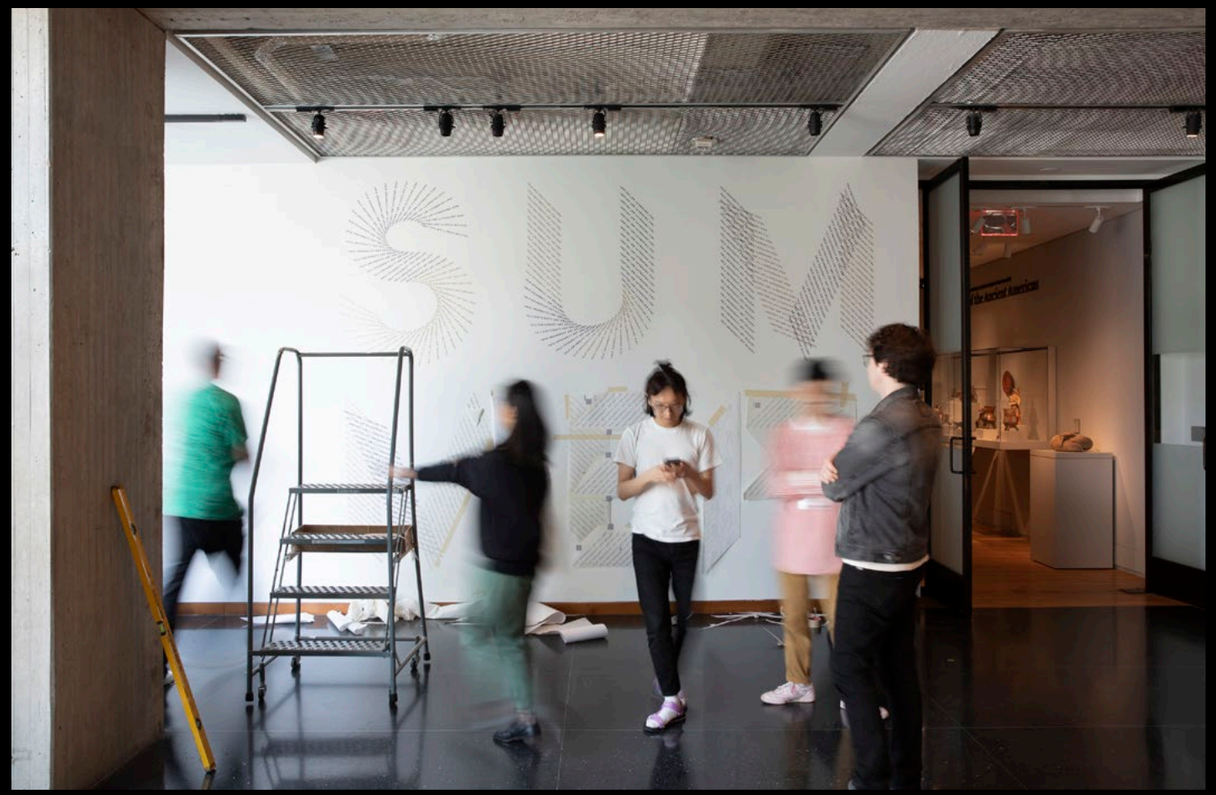
Spring, 2019



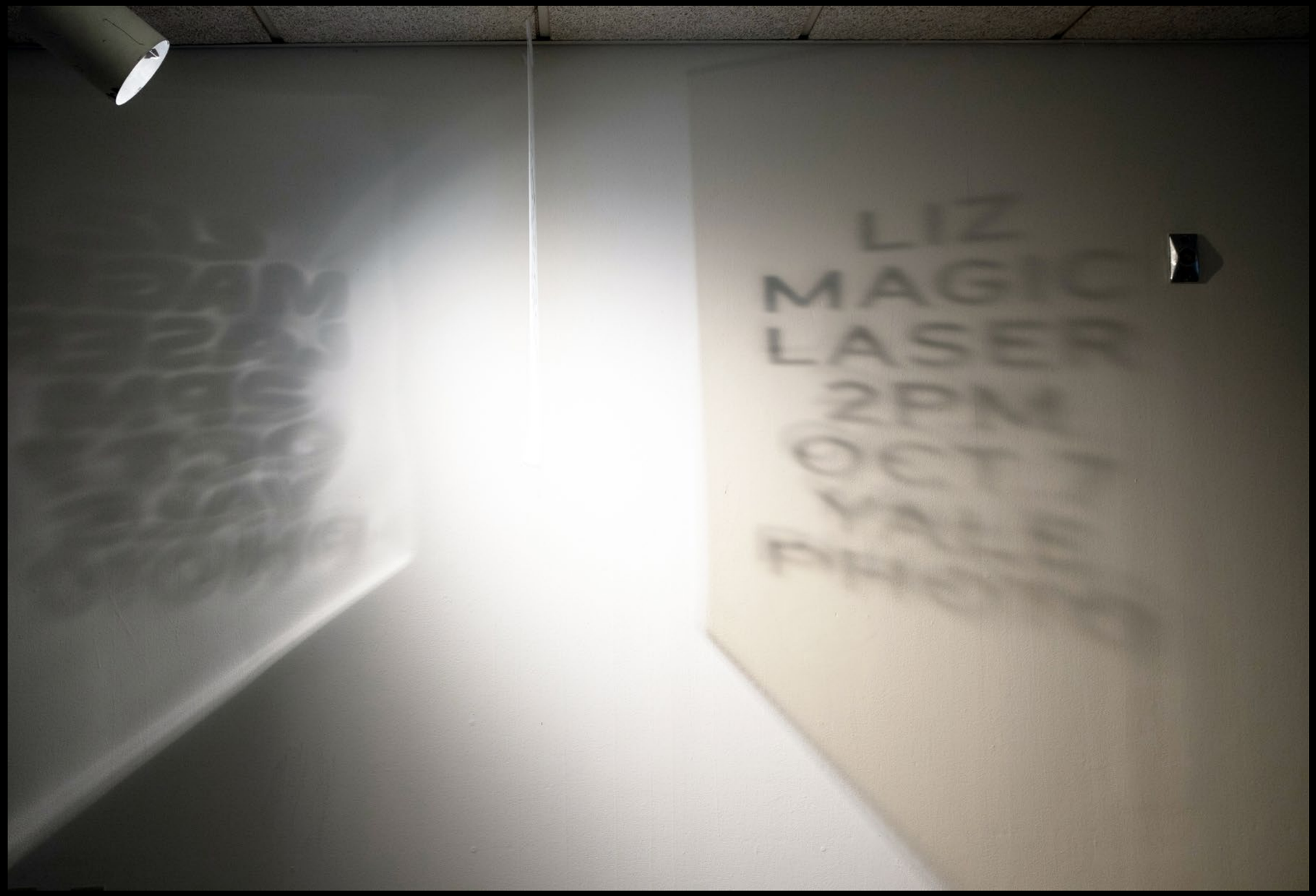


Yale University Art Gallery Summer Programming vinyl wall installation
With Chris Sleboda, 2019

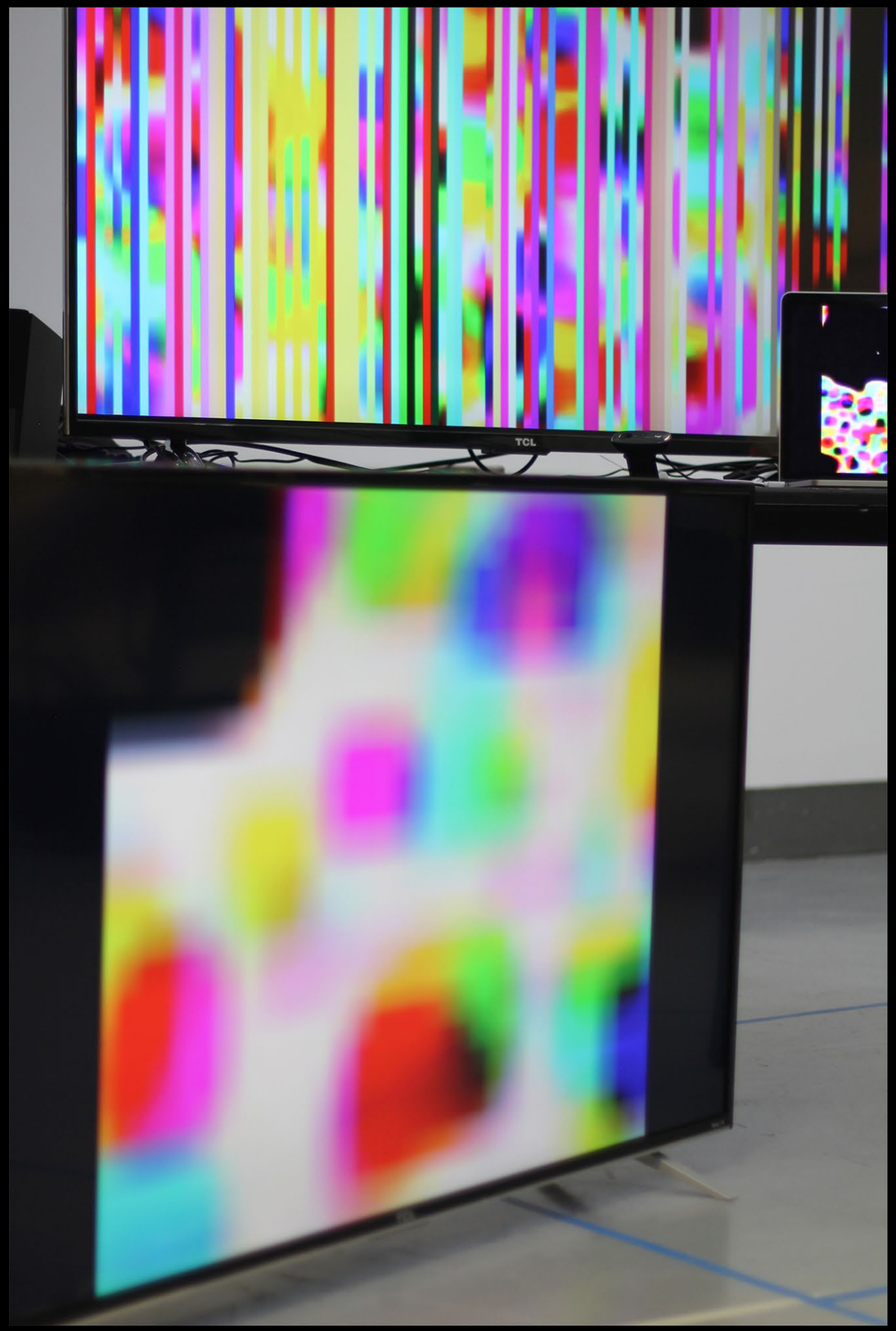
Yale University Art Gallery Summer Programming vinyl wall installation
With Chris Sleboda, 2019



Shadow Poster
2020



Naturally (The Direction of Time)
Three-screen interactive video installation with reactive sound, 2019



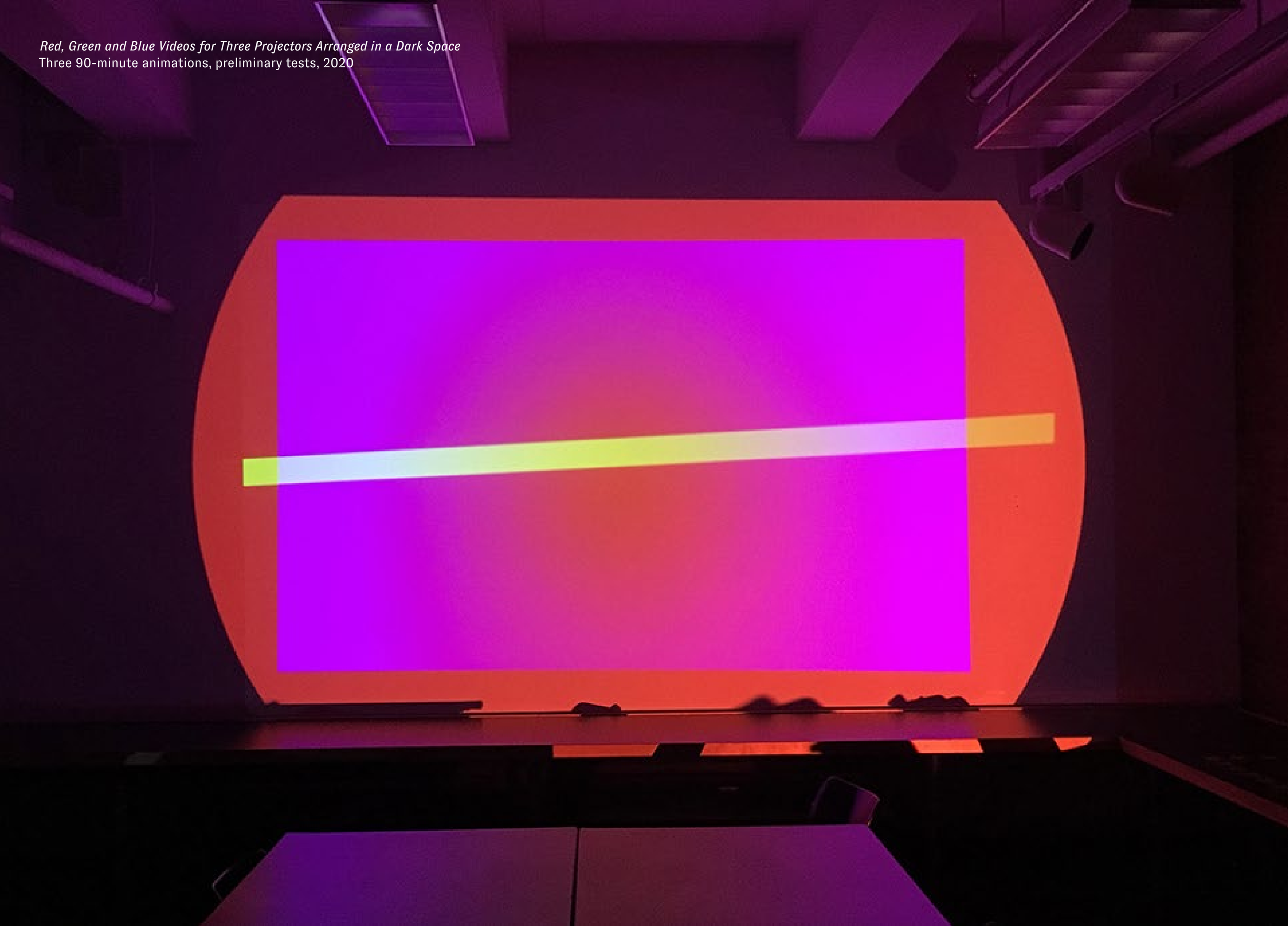
Red, Green, and Blue Videos for Three Projectors Arranged in a Dark Space
Three 90-minute animations, preliminary tests, 2020

A collaborative graphic ensemble for three performers playing movie files on three computers, with three digital projectors. A band of sorts, but the instruments make color and shapes instead of sound. Intended as a potential visual performance that would accompany a music or dance piece.

The photos are from preliminary trials with Jessica Flemming and were tested in Green Hall just days before the shutdown last year.

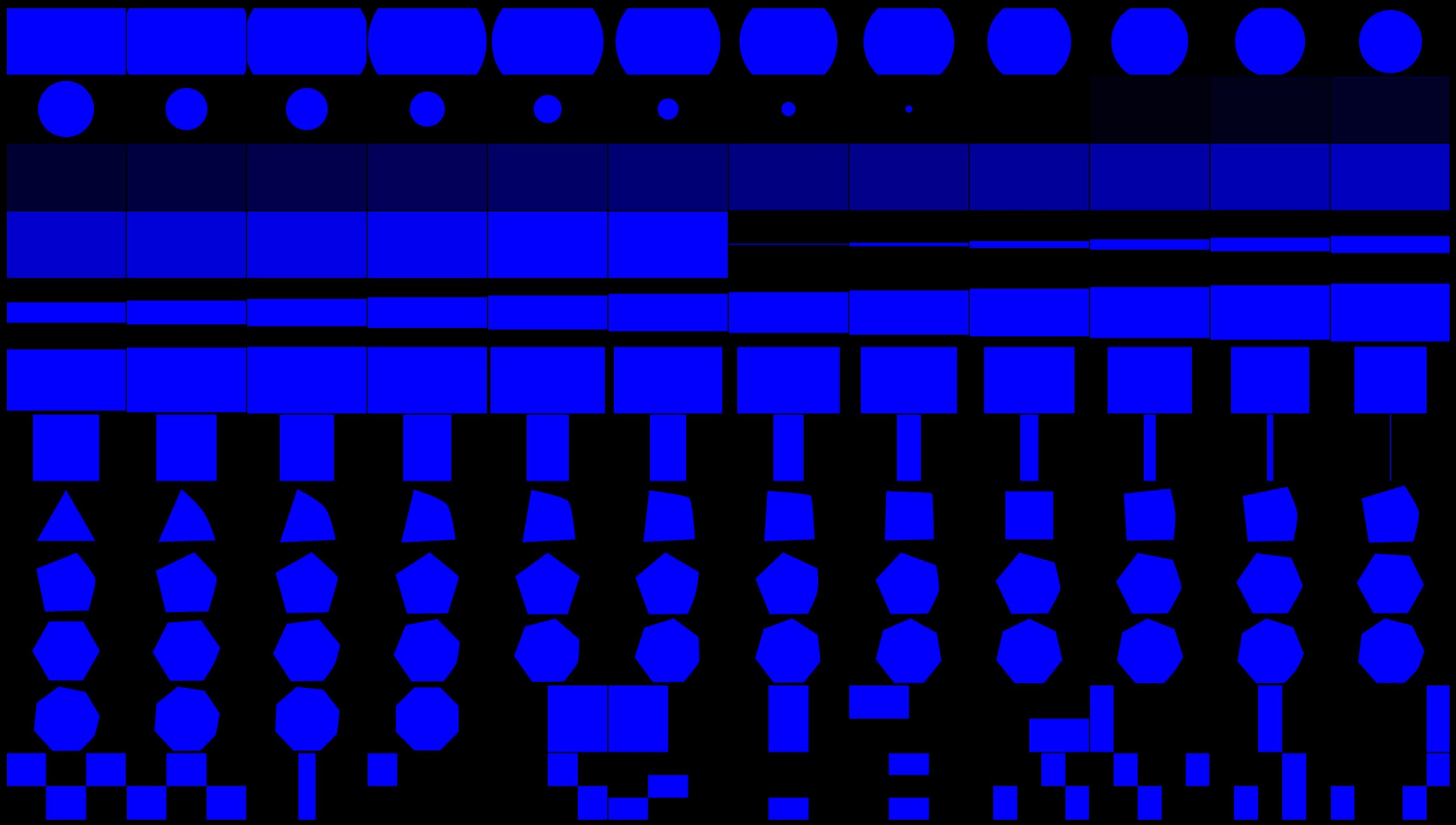
Many variables and unknowns would inevitably shape the outcome; the specific projectors, their proximity, focus and placement in the room, the shape and quality of the room itself, and most significantly, the intuition and “musicality” of the performers themselves.

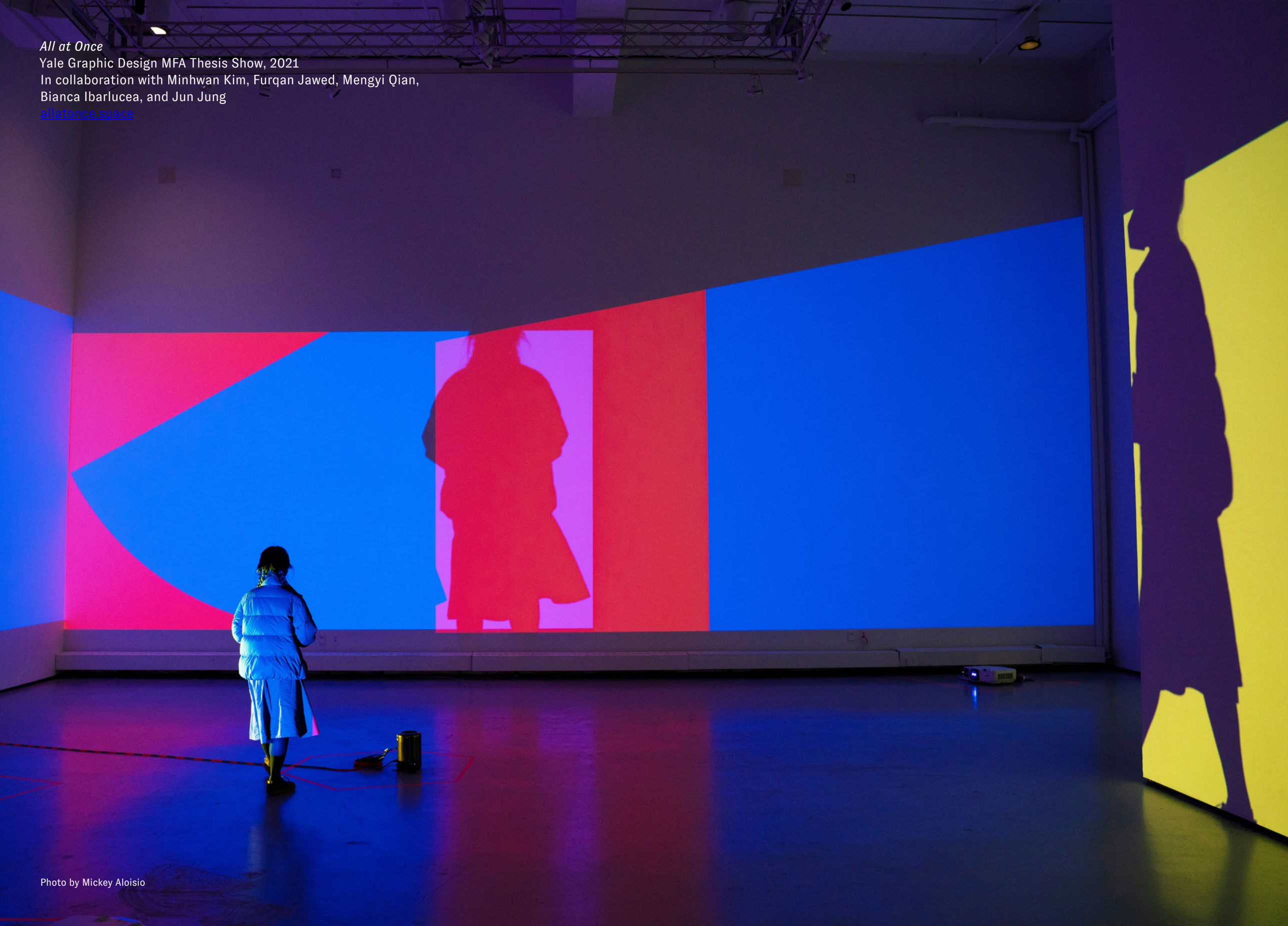
Red, Green, and Blue Videos for Three Projectors Arranged in a Dark Space
Three 90-minute animations,
preliminary tests, 2020



Red, Green and Blue Videos for Three Projectors Arranged in a Dark Space
Three 90-minute animations, preliminary tests, 2020

Red, Green and Blue Videos for Three Projectors Arranged in a Dark Space
Thumbnails in 30-second intervals of the blue video, 2020





All at Once
Yale Graphic Design MFA Thesis Show, 2021
In collaboration with Minhwan Kim, Furqan Jawed, Mengyi Qian, Bianca Ibarlucea, and Jun Jung
allatonce.space

Photo by Mickey Aloisio

All at Once
Yale Graphic Design MFA Thesis Show, 2021
In collaboration with Minhwan Kim, Furqan Jawed, Mengyi Qian,
Bianca Ibarlucea, and Jun Jung
allatonce.space

"*All at Once* brings together the work of this year's graphic design MFA graduating class through a unique merging of the physical and the virtual of our current environment. From April 22 to April 28, a continuously evolving live feed of work was broadcasted 24/7 at allatonce.space—while the physical show was on view in person at Green Hall Gallery." (source: allatonce.space)

The thesis show was a group project born out of an elective class that was intensely collaborative. The six of us who made up the group defined our goals and priorities early on. Among those goals were 1) "take risks" 2) "end up somewhere unexpected" and 3) "minimize waste."

The idea germinated from a simple notion of using the green screen technique to project work *into* the gallery which would then be seen live on the website.

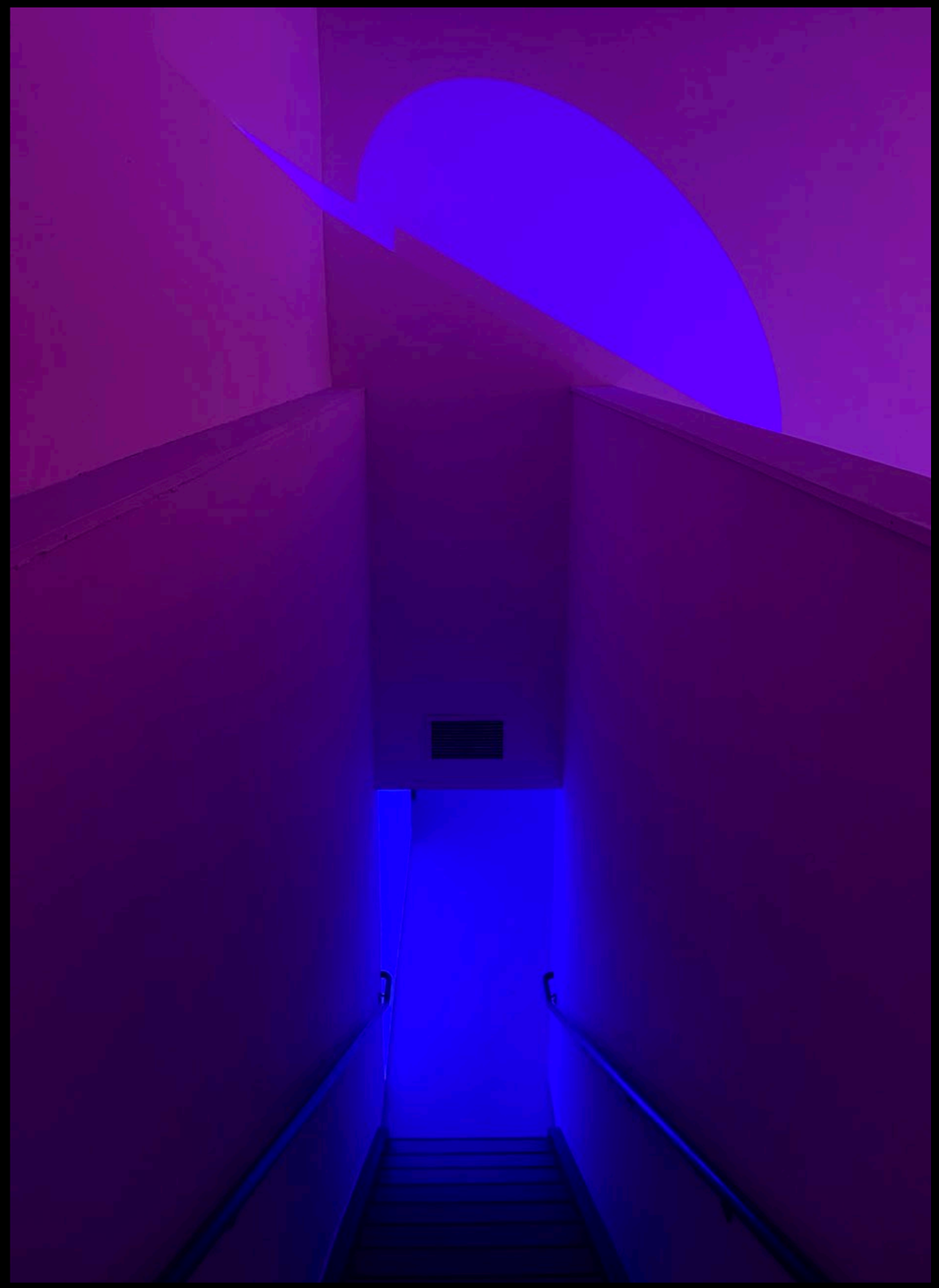
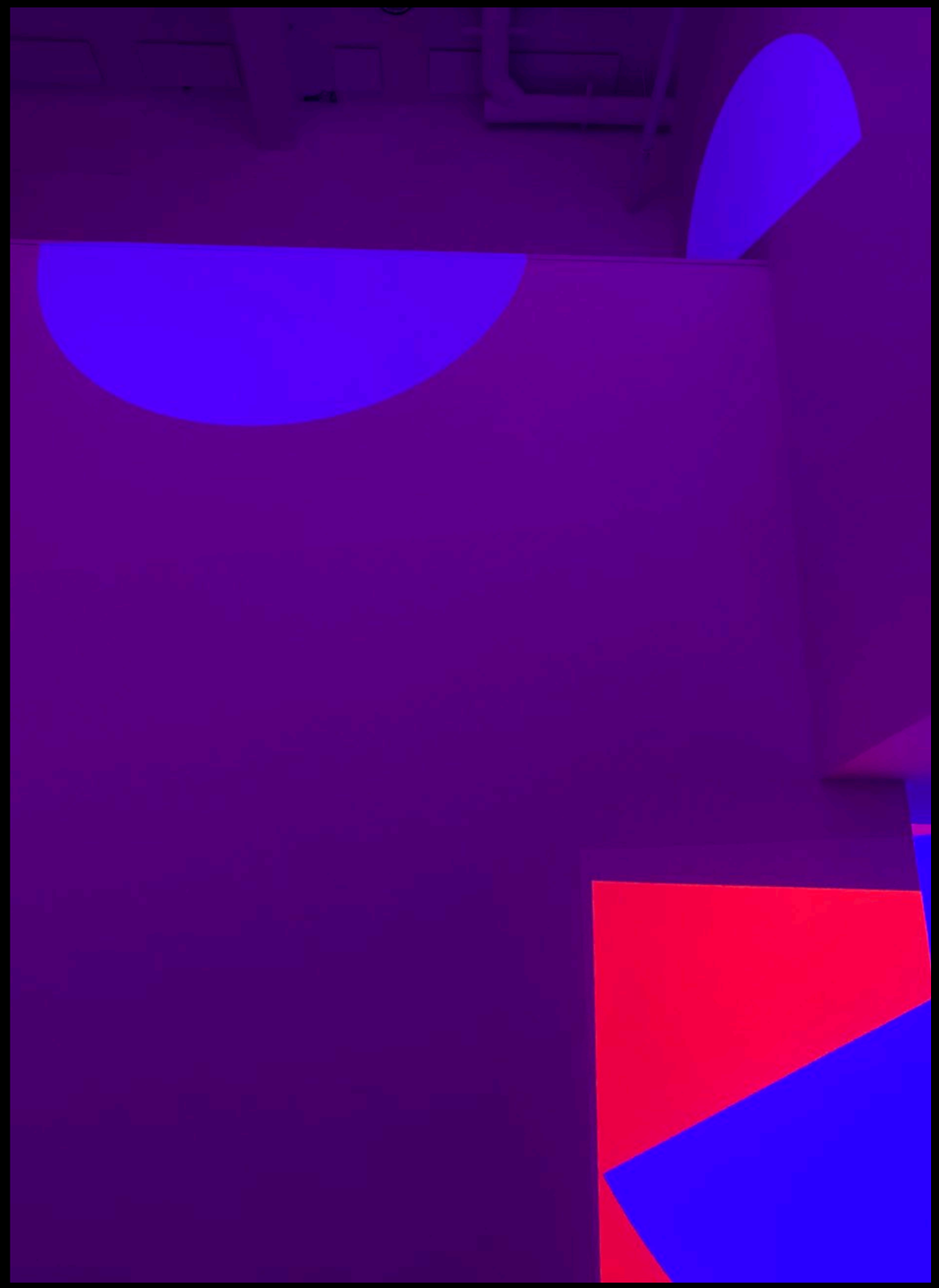


Photo by Nikole Bouchard

All at Once
Yale Graphic Design MFA Thesis Show, 2021
In collaboration with Minhwan Kim, Furqan Jawed, Mengyi Qian, Bianca Ibarlucea, and Jun Jung
allatonce.space

In lieu of an actual green screen, we projected high contrast, slow-moving animations into the space, which would then become the portal into which digital work would be “broadcast.” Twenty-four projectors, ten computers, eight webcams and twenty-something media players were positioned throughout the three main spaces of the Green Hall Gallery. We borrowed almost all of the equipment from various resources at Yale and returned it after the show.



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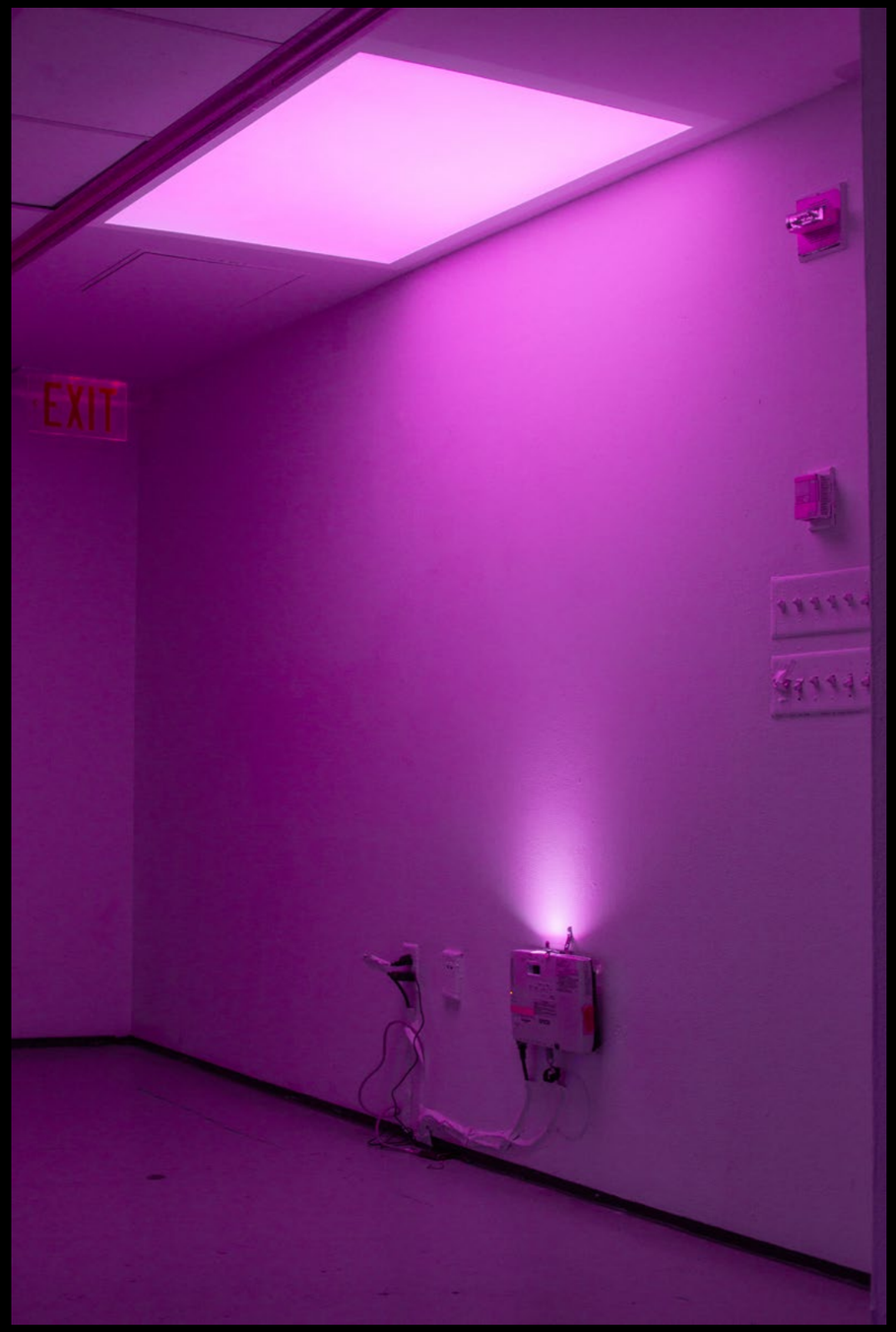
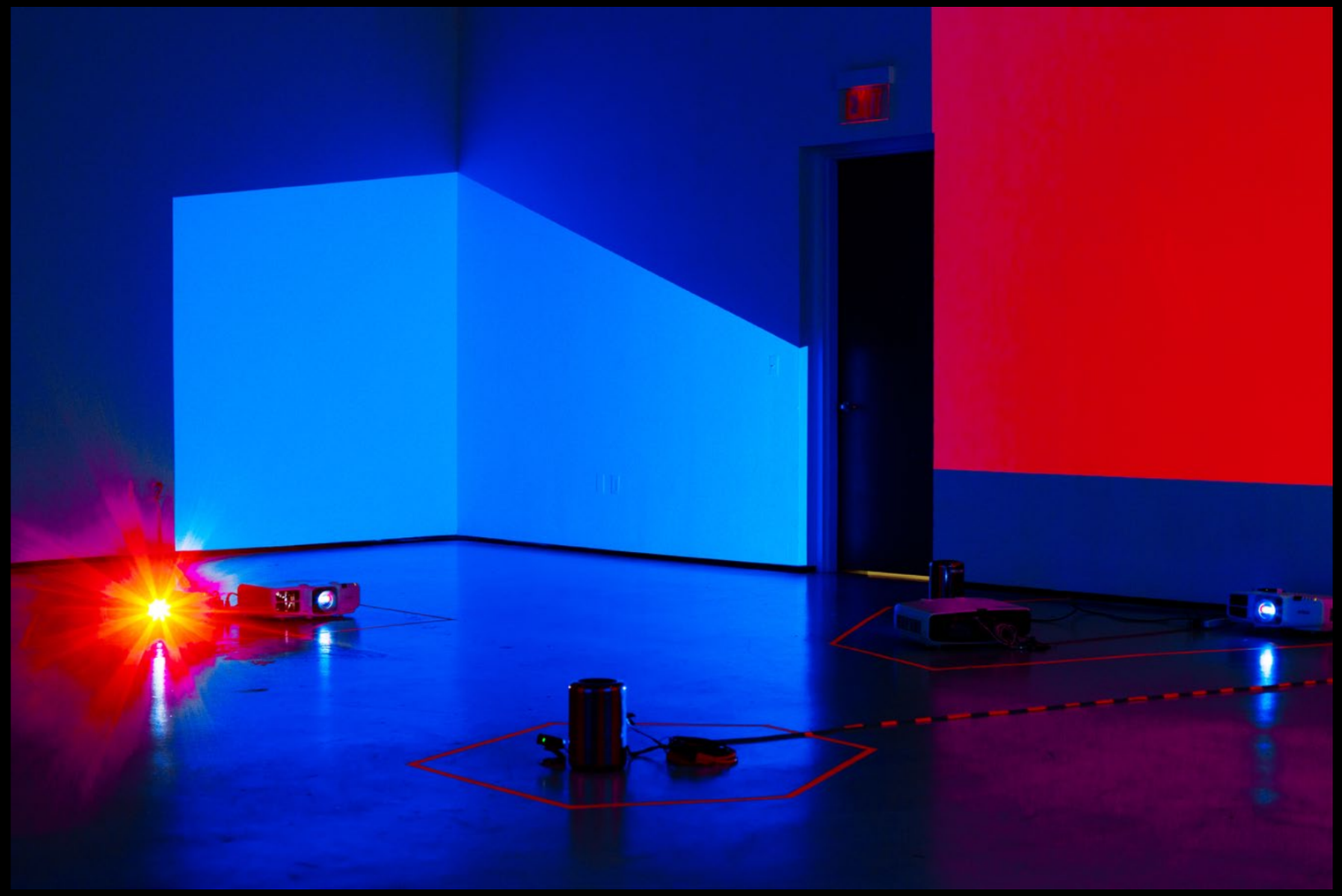


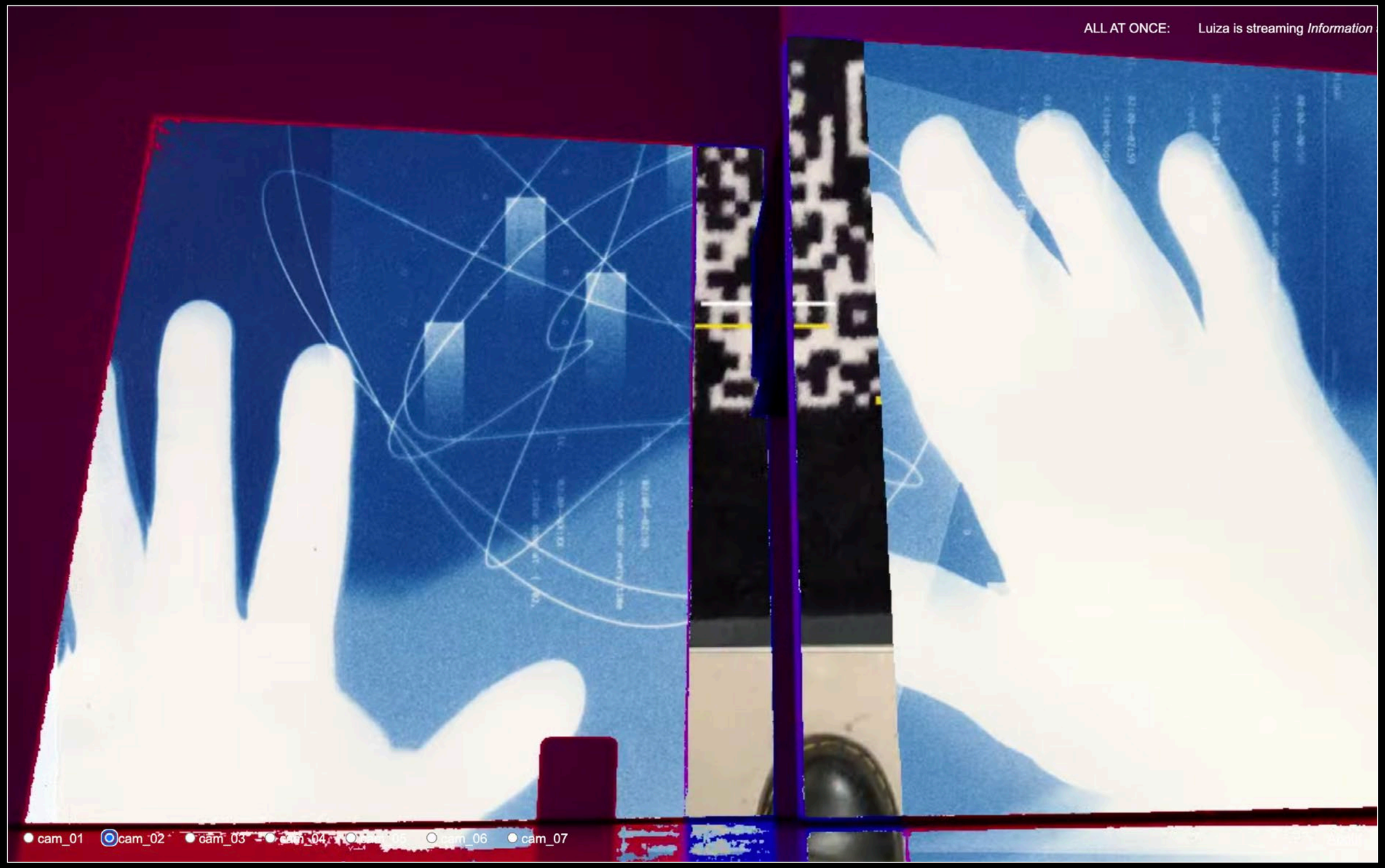


Photos by Minhwan Kim

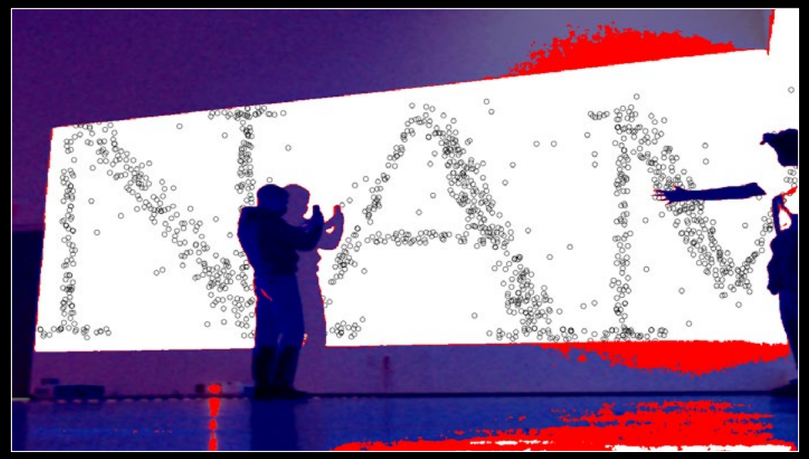
The physical space itself became a sort of interface for the live curation to be plugged into—a week-long collaborative playlist of the cohort's work. The resulting live stream images on the website collapsed boundaries between individuals' work, often re-framing projects next to one another that wouldn't otherwise have been seen side-by-side. On occasions when visitors were present, they too became a part of the image—their shadows and silhouettes often acted as another portal or frame for the work; truly a merging physical and digital.

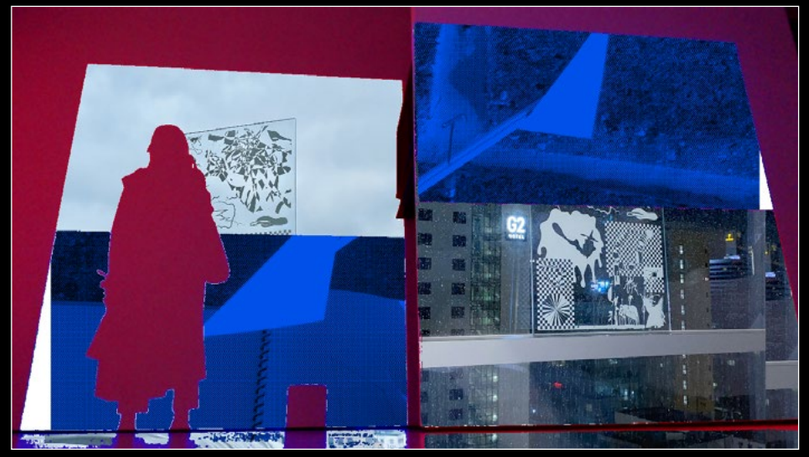
The physical space of the gallery and the digital space of the website were very much dependent on the other. Screenshots of the eight live webcam views were taken every two minutes throughout the week and have been collected for future use in a physical publication.

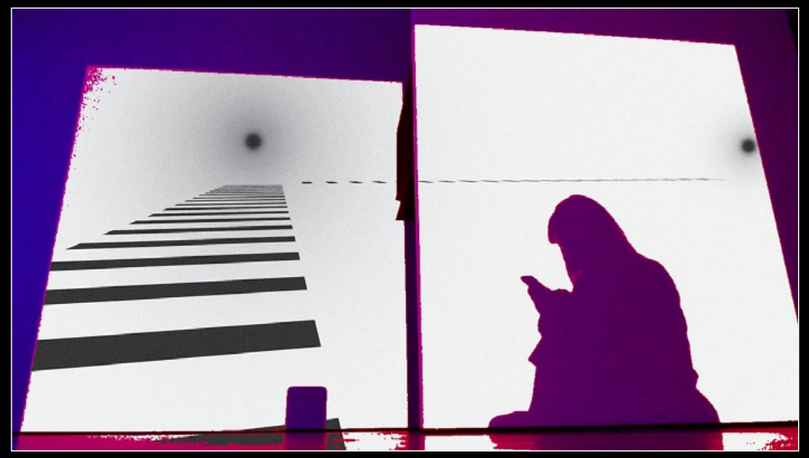
All at Once
Yale Graphic Design MFA Thesis Show, 2021
In collaboration with Minhwan Kim, Furqan Jawed, Mengyi Qian, Bianca Ibarlucea, and Jun Jung. Screenshot from allatonce.space

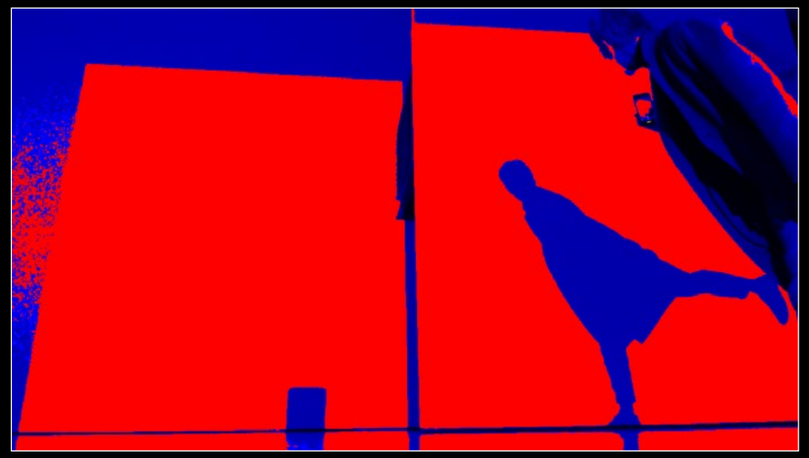


All at Once
Yale Graphic Design MFA Thesis Show, 2021
In collaboration with Minhwan Kim, Furqan Jawed, Mengyi Qian, Bianca Ibarlucea, and Jun Jung. Various screenshots from allatonce.space collected throughout the week featuring work from the graduating class.

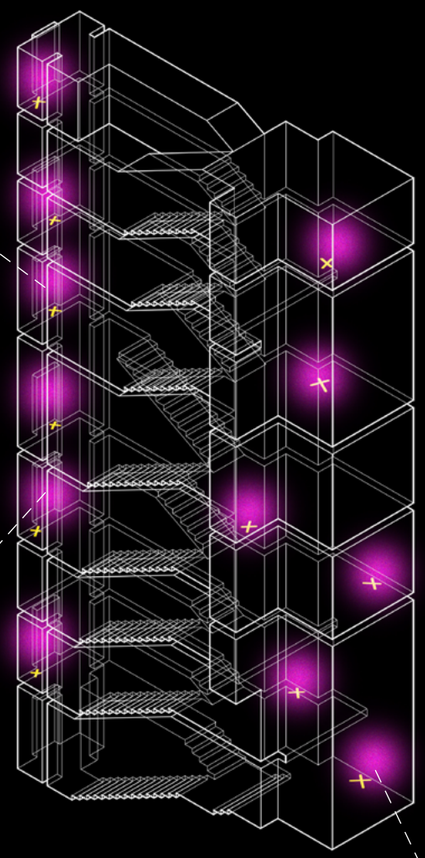






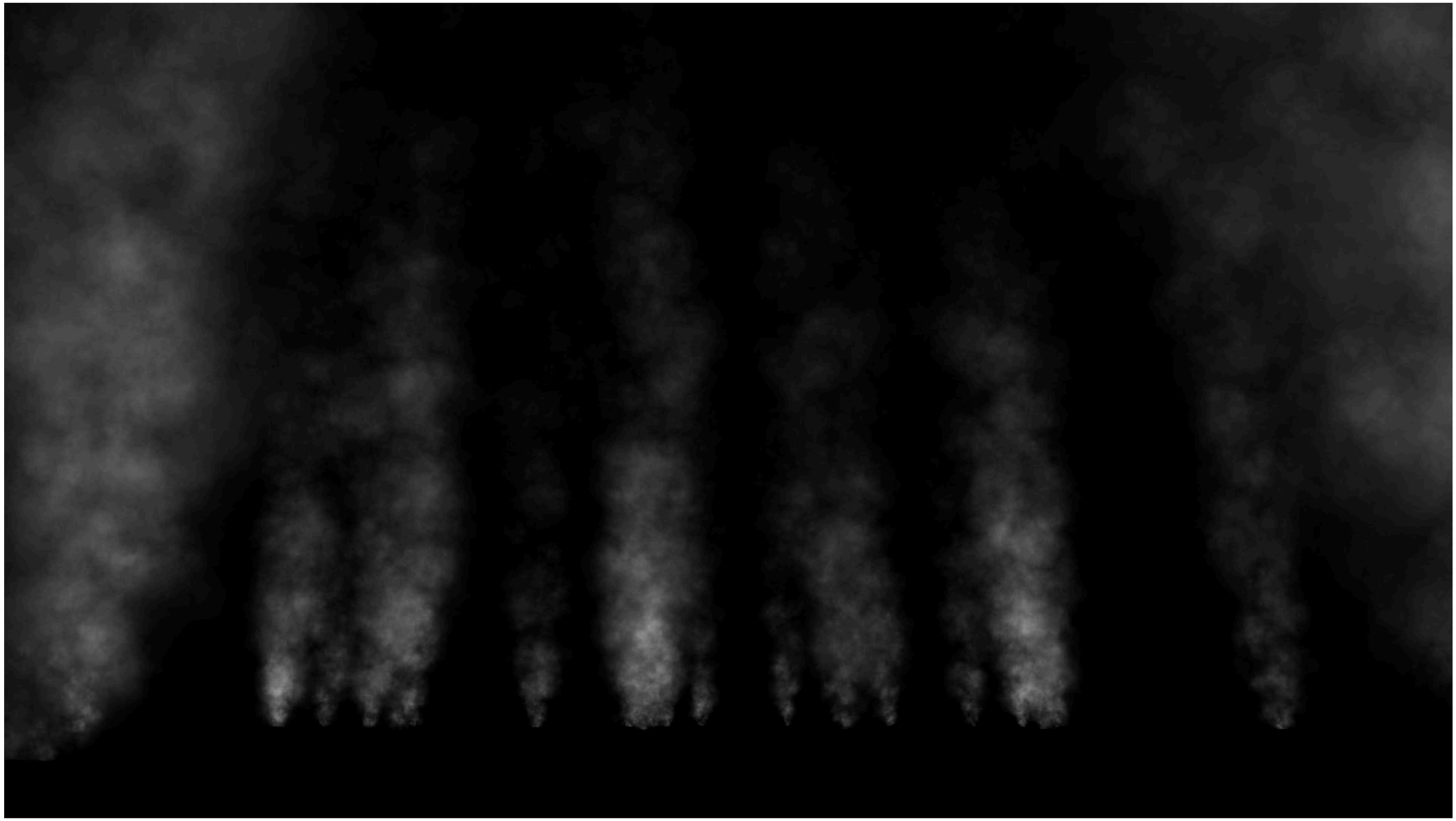


Quale, Song
Score for twelve performers to play the stairwell of the Yale School of Architecture Building, 2019

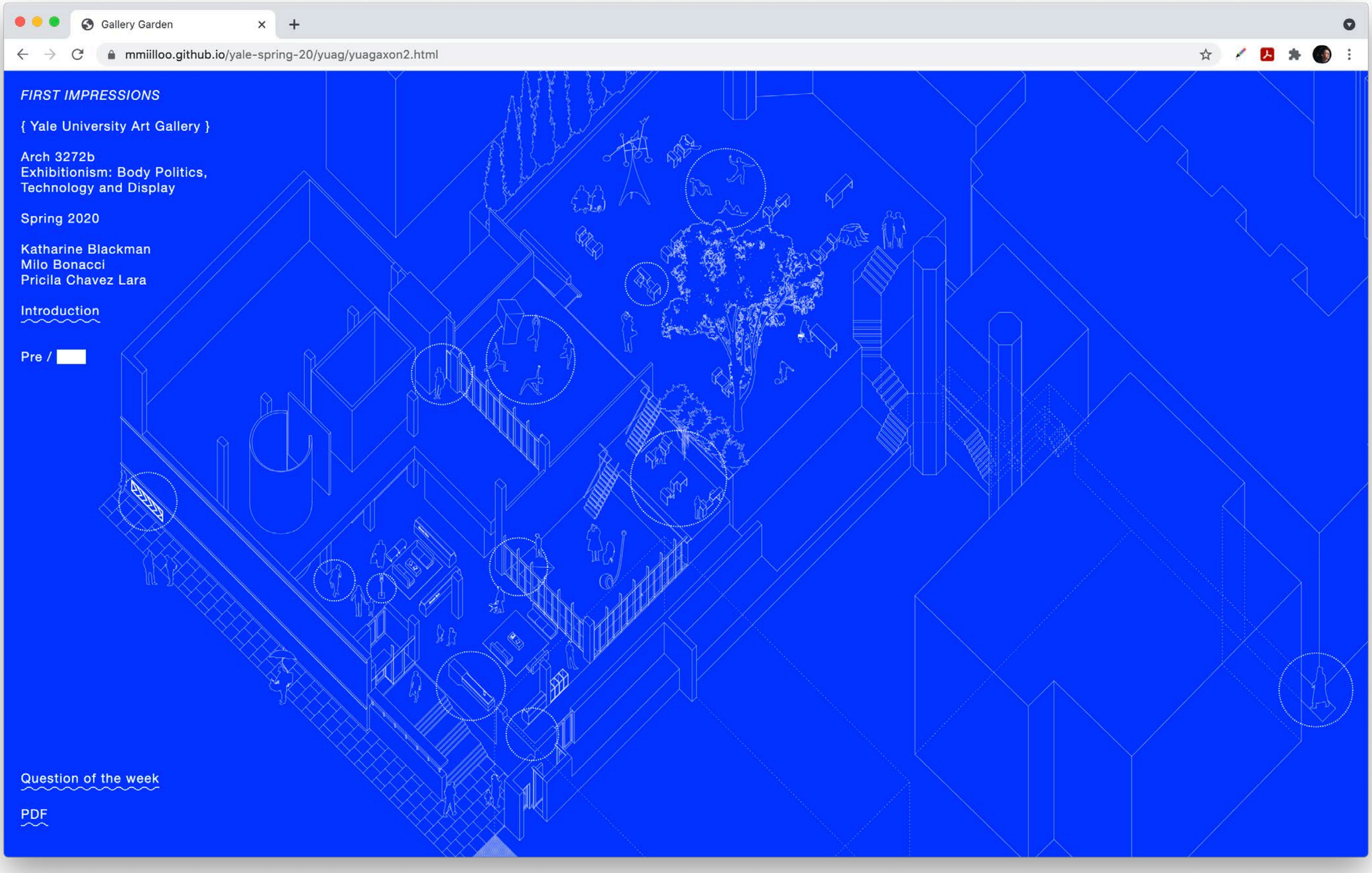


For a sound-based workshop with Paul Elliman, I composed a twelve-part score for performers to play the stairwell of the Yale School of Architecture building. Using a synchronized digital timekeeping app, the volunteers dispersed to various locations throughout the seven-story volume and were asked to close doors, scrape the walls, and clap according to their site-specific notation. The performance could not be heard in its entirety from any singular location which meant the audience would have to move through the space to experience parts of the whole.

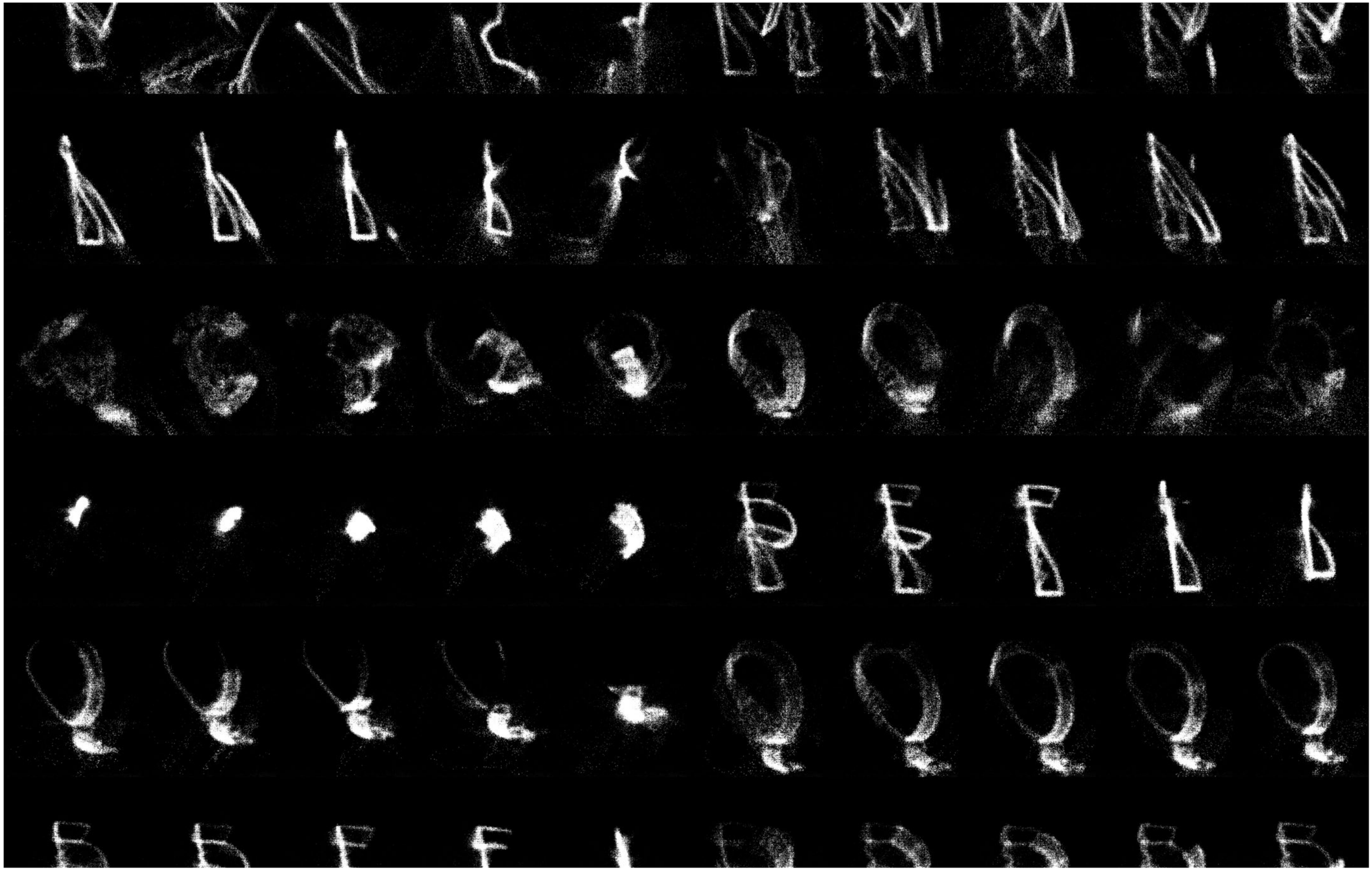
Smoke Signals
virtual environment, 2020
video clip



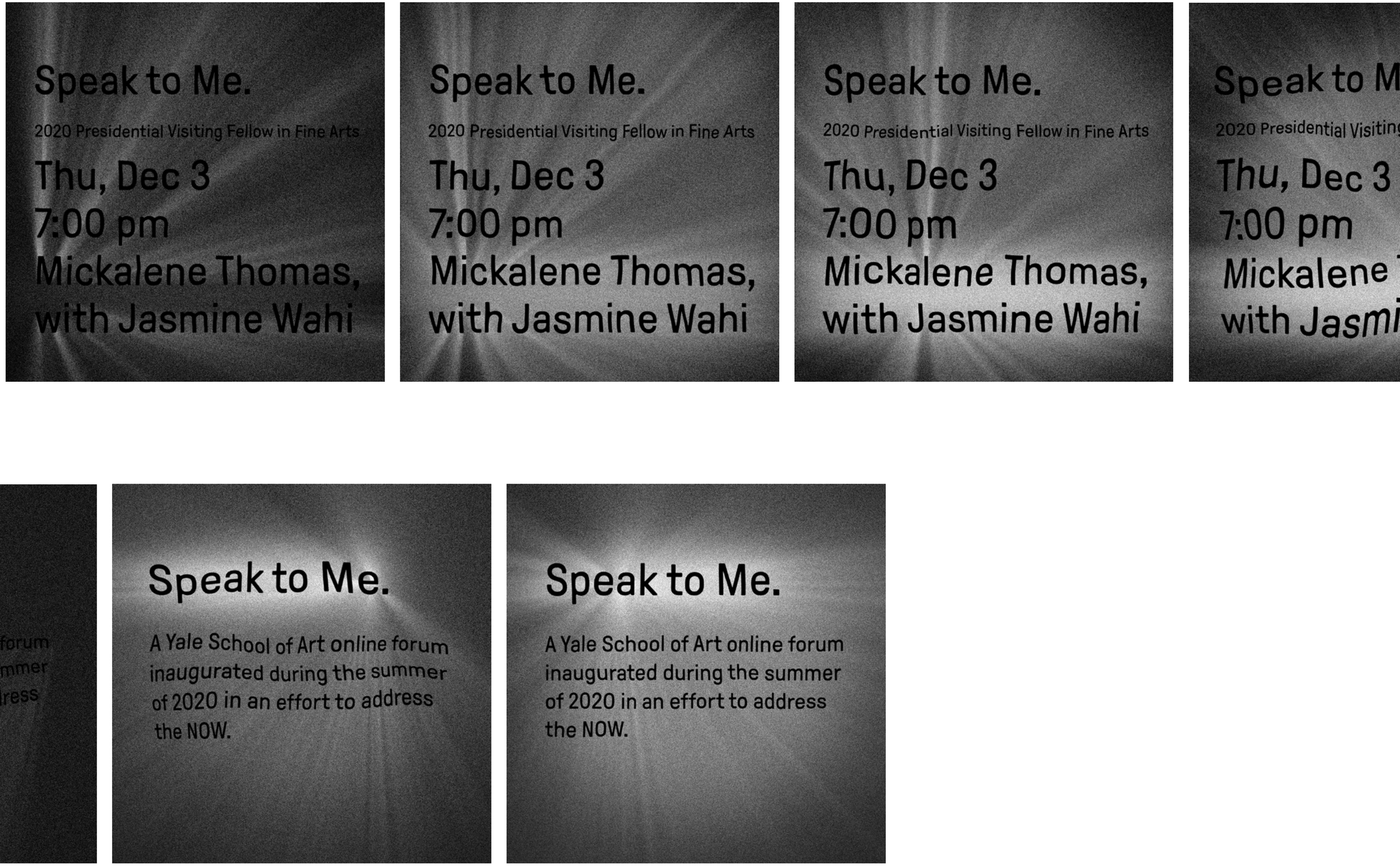
Art Access in a Post-Pandemic World
With Katherine Blackman and Pricila Chavez Lara, a catalogue of suggestions to increase *access*, *interest* and *use* of the Yale University Art Gallery's sculpture garden, 2020. ([link])



Soundforms
Sound-generated letterforms and animations via an oscilloscope, thumbnails, 2020
demo video



Speak to Me
Yale School of Art speakers series identity and GIF animations, 2020
(link)



Thank you!