

Applicant View

Student Information

*Yale College or Graduate / Professional or Yale Alumni, or Other College / University	Yale College
NetID	mwr8
SID	912812560
UPI	14077943
PIDM	1808779
*First Name	Marcus
Middle Name	Walter
*Last Name	Russi
*Email	marcus.russi@yale.edu
*Cell Phone	203-9841636
*Gender	M
*Date of Birth	1995-09-29 00:00:00.0
Current or most recent GPA	3.16
Year of Study	YCT4.0
*Expected Year of Graduation as YYYY	2018
Term Code	201703
Student Level	Undergrad
Student Status	Leave of Absence
Residential College ID	F
Residential College	Branford College
Yale School Code	YC
Yale School	Yale College
Major 1 Code	0226
*Major	Computer Science
Citizenship	Y
*Country Of Citizenship	United States of America
Ethnicity (suggestions: Asian, Hispanic/Latino, Black or African-American, Native American/Alaska Native, Native Hawaiian/Pacific Island, White)	Wht
*Home or other Permanent Phone (including country code if applicable)	203-984-1636

Project Information

*Project title, course title, or organization for internship:(Please note: This information will be used in your request for a letter of recommendation. You will not be able to edit this field once a letter of recommendation has been received. Do not enter N/A)	The Caravan - A Cycling-Activist Performance Art Piece Exhibiting in Branford College and Downtown New Haven
*Description of Project, including strengths and expected challenges.(max 1 single-spaced page, Word or PDF document)	Description of Project.pdf
*Arts Category:	Dramatic Production (max \$1200) - Up to \$500 additional funding may be allotted in order to secure legal rights to perform a play
All productions and special events produced by undergraduates on the Yale campus must abide by the Undergraduate Production Regulations. This includes undergraduate dramatic, musical, dance, and operatic productions as well as most other undergraduate presentations and events occurring in Yale University or Yale College spaces and performed before an audience.	
If proposer has past experiences relevant to this project (academic course work, extracurricular activities, etc.) please describe:	

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- I am an expert cyclist. I began road cycling recreationally at age 6, was a cross-country, downhill, and freeride recreational mountain biker from ages 12-16, and raced bicycles competitively, both in the venues of road racing and of National Championship-level triathlons, from ages 13-19. This allows me a special window into the risks and rewards of such a project, as I know many people (both friends, and tangentially) who have been hurt or killed in motorist-cyclist collisions. My father was hit by a car blowing through a red light on Christmas Day 2015 and was fortunate to survive the accident and make a full recovery. I was hit by a motorist on Elm Street in Fall 2016 when he sped in front of me and pulled a right turn without signaling. He left the scene of the accident before he even realized that I'd put a human-shaped dent in his front passenger door. Thus, I am extremely invested in making the design of the Caravan as safe as possible so as to minimize the risk of an altercation with a motorist which could result in my injury or death.

- I have experience with construction and materials engineering. I spent summer 2016 working as a volunteer on a farm nested in the mountains of North Cascades National Park. One of the owners of the farm holds a degree in mechanical engineering from Berkeley and mentored me in construction techniques and construction design and engineering. Several of my friends, current students and recently graduated, are mechanical engineers and have consulted with me on the project and showed me resources available in the CEID to aid in the creation of my Caravan.

- I took Laura Barraclough's "Race, Class, Gender in American Cities" class in Fall 2016. Many of our readings focused on grassroots activism and community organizing, and also discussed the current American urban transit infrastructure as it manifests in the City of New Haven and Detroit. I have thus become familiar with how grassroots movements are founded and spread, potential pitfalls of these types of movements, and how to create a movement that is palatable to both the victimized population and the victimizers.

- I took Jennifer Raab's "Modernism and Modernity in America" class in Fall 2016. We discussed at length the Dada art movement and the art-activism of the 70s era. I am educated in creating art out of what would have been considered construction materials in the past. Additionally, my cousin and younger brother are an alumnus and student at NYU, studying painting (focus on abstract) and film production, respectively. Through numerous conversations over the years I have developed a sense of how to talk to media producers and mixed-media/[performance art] artists, so I feel well-prepared both to build upon artistic traditions developed in the 70s and in the Dada era, whilst bouncing my ideas off of modern artists to develop a sense of how to integrate my project into modern artistic practice in this area.

*Treasurer's Name (If different from Proposer, must also be from Proposer's college.)The Proposer may also serve as Treasurer. Because the Senior Administrative Assistant of the sponsoring college will coordinate the finances of an improved Arts project with the project Treasurer, the Treasurer must be a member of the sponsoring college.	Same as proposer
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For production projects, list the names and colleges of your producer, director, and designers (if known).(One entry per line)

[unknown at this point because of the early stage of the project, but most likely the following two people will be initial collaborators]:
Dante Archangeli, ABET-accredited B.S. in Mechanical Engineering, Branford '17, Design Fellow, Yale CEID, Fall 2017-Summer 2018
Max Farbman, B.S. candidate in History, Yale '17

Additional Students Involved in Arts Project (if applicable; one entry per line):When appropriate to the project, the proposer should recruit as many staff members, cast members, writers, and others as possible from the sponsoring college. List names of individual students, their residential college affiliations, and their roles.

[unknown at this point because of the early stage of the project]

*Are all of the participants in this project currently enrolled in Yale College?	No - at least one participant is not currently enrolled in Yale College
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*Provide specific information about the people involved and their roles in the project. Be aware that additional restrictions pertain in these cases.

[See above]

*Does your proposed project involve the participation of minors?(A minor is any person under the age of 18, other than a full time Yale student.)	No
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Choose up to four (4) preferred locations from the dropdown lists below. For performing art, students should apply for performance venues themselves only if noted in the venue dropdown menu (e.g. Battell Chapel (please reserve through the Chaplain's office.)) All other performance venues will be allocated via the CPA process. Performance projects are strongly encouraged to list all possible venue options.For visual art, students should plan to display their project in the gallery in their own college if possible. In these cases, the galleries are allocated through the CPA process. When a student is applying for a gallery space in a college other than the funding college, the student should contact the gallery's Head of College's office directly.

*1st Location Choice:	Other location
*2nd Location Choice:	Other location
*3rd Location Choice:	Other location
*4th Location Choice:	No location
*Other Location:	Downtown New Haven, Branford College, [hopefully: Devil's Gear Bike Shop]

Choose your top four (4) preferred locations from the dropdown lists below:

*Proposed period of project:	Fall
Proposed Date of Project/Performance (1st choice):(if applicable)	11/01/2017
Proposed End Date of Project/Performance (1st choice):(if applicable)	11/30/2017
Proposed Date of Project/Performance (2nd choice): (if applicable)	
Proposed End Date of Project/Performance (2nd choice):(if applicable)	
Proposed Date of Project/Performance (3rd choice): (if applicable)	

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Proposed End Date of Project/Performance (3rd choice):(if applicable)	
Proposed Date of Project/Performance (4th choice): (if applicable)	
Proposed End Date of Project/Performance (4th choice):(if applicable)	
Other Date Information:	After the 30-day period, the project will be exhibited in Branford College, and then, logistics and permission pending, Devil's Gear Bike Shop
If applicable, describe your design concept and the production's scope, including technical needs, such as rigging, dance flooring, etc.	
[Roughly covered in Description of Project.pdf] The most important difference between "Description of Project.pdf" and my current process of design-ideation is to tow a child bike trailer behind the "Billboard" to reduce the risk that an angered motorist behave aggressively towards me. Inside the child bike trailer will sit a plastic baby so as for it to be indistinguishable from an actual child from the distance at which a motorist would view the child bike trailer. One model under consideration is the "Burley Bee Bike Trailer Yellow," which is available for sale on the Internet.	
*If your proposal has a production or film component, do you anticipate using any of the following in your production: Staged combat, armed or unarmed (including slapping); heightened physicality (e.g. acrobatics); or prop weapons? (see the description here)Please note:Because of the risk associated with this activity, students may not include staged combat in undergraduate film.	No - the proposed production calls for neither heightened physicality nor prop weapons
*Describe how proposed project will enhance the artistic life of the residential colleges:If a proposed production will be staged outside the proposer's college, an explanation of how it will enhance the artistic life of the college and how members of the college will be involved should be included in the proposal.	
It will empower undergraduates and cyclist-commuters to understand that they are capable of changing the conditions the urban cyclist is subject to by a culture of widespread motorist-cyclist misunderstanding. It will also enhance awareness of the often-extreme level of risk cyclists in New Haven are exposed to on a daily basis.	
*With whom have you consulted regarding this application? (Check all that apply)Students applying for Arts grants are strongly encouraged to consult in advance with their residential Head of College. Applicants may wish to consult with additional members of the campus community, as well.	Head of College Other
*With whom have you consulted regarding this application? (Other)	My father (victim of a cycling accident which should have ended his life), Max Farbman (undergraduate and cycling enthusiast with connections to Devil's Gear Bike Shop), Angus Mossman (undergraduate, cycling enthusiast, and volunteer at Bradley Street Bike Co-Op)
*Has this Project been submitted before?	No
*Is this project being sponsored by a Yale faculty member, or will it lead to academic credit in a Yale College course:	Yes
*This project is being sponsored by a Yale faculty member, or it will lead to academic credit in a Yale College course. Please explain:	
I plan to consult with Jennifer Raab (for referral to MFA students who may be interested in participating, and also for discussion of 70s art-activism and related art movements throughout the 20th century), and Laura Barraclough (for discussion of transit activism, cyclists' rights, grassroots organizing, and constructing a piece of art that will be as inclusive, un-alienating, yet effective as possible). However, I cannot say at this point if they will be interested in sponsoring the project in any capacity. At this point I have no plans for it to lead to "academic credit in a Yale College course," but we'll see what happens concerning the Spring 2018 semester.	
Additional Comments or Information:(if necessary)	

Budget Information

Please provide list of detailed/validated estimates of all relevant costs. There is a \$50 maximum on miscellaneous expenses and a \$200 maximum on publicity costs. Include expected theatrical/musical rights costs as a line item here. Up to \$500 in additional funding may be allocated for this purpose.	
*Budget Item 1:	"miscellaneous expenses"
*Budget Item 1 Amount:	\$50
*Budget Item 2:	Publicity - \$20 for Facebook advertising, \$40 for printing of posters and flyers, \$40 for bumper stickers and nalgene stickers
*Budget Item 2 Amount:	\$100
*Budget Item 3:	Bicycle (procured from the Yale-specific Facebook group "Free & For Sale"). Through browsing I have determined the market rate to be approximately \$120, and I want a bike which maneuvers well and is already in good condition
*Budget Item 3Amount:	\$140
*Budget Item 4:	Child bike trailer
*Budget Item 4 Amount:	\$200
Budget Item 5:	Materials for building "Billboard"
Budget Item 5 Amount:	\$120
Budget Item 6:	Materials for building and printing items which will be displayed on "Billboard"
Budget Item 6 Amount:	\$300

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Budget Item 7:	Website domain registration and hosting fees
Budget Item 7 Amount:	\$50
Budget Item 8:	
Budget Item 8 Amount:	
Other Expected Financial Support (List Source, Amount Requested or Received; one per line) Disclose other sources and amounts of funding (e.g., departmental subsidy or UOFC funding)	
None at this moment, however other funding may be sought out depending on need.	
Total Projected Cost of Project, Including Any Expected Rights Costs:	960
*Total Requested from Residential College:	\$960
*I understand that in the event that items are lost or damaged during the course of a CPA project, the student or the college will be liable. The student's CPA award may be used to meet the financial costs incurred for fines or replacement.	I understand

Additional Info and Releases

*If selected as a winner of this award, I permit my name and other biographical information to be announced or posted as a winner via Yale websites or publications:	Yes
*I agree to the terms of the Creative and Performing Arts Award (CPA) and if funding is awarded will indicate in all publicity materials and at all events that the project is sponsored by a CPA Award.	Yes
*I attest that I am the proposer named above.	Yes
*By entering my electronic signature, I certify that all of the information that I have submitted for this application is my own work and is accurate and true to the best of my knowledge. I have not omitted any information relevant to the questions asked or to the consideration of my application. I agree to notify the grant administrator immediately if any of this information changes. I understand and agree that the appropriate Yale staff may independently review my educational record to confirm or supplement the information I have provided in my application.	Marcus Russi 9/04/2017 3:40 PM



Marcus Russi <marcusrussi@gmail.com>

CPA Fall award

Marcus Russi <marcus.russi@yale.edu>

Wed, Aug 30, 2017 at 11:07 PM

To: enrique.delacruz@yale.edu

Hi Head De La Cruz,

My name is Marcus Russi, and I'm a senior in the college majoring in Computer Science. I only have one semester left at Yale (which I will complete in the spring), but I'm excited to meet you and your family around Branford! Several of my friends who just graduated from Branford College and majored in the biological sciences were ecstatic to witness your appointment on that spring day in the dining hall, too.

This fall I'm doing research and software engineering at the School of Public Health on an HIV/TB epidemiological model while on a Leave of Absence, but I'm living at my house on Dwight St as usual and, of course, staying involved in the Branford and off-campus (we are starting to call it Dwight Street College) community.

I'd like to apply for CPA funding for the fall term, and the project I wish to carry out with the funding stems from my experience commuting, via bicycle, to and from the School of Public Health this summer. This was my first experience as a cyclist-commuter in an urban area, and more specifically my first experience regularly cycling on major roads during the morning and afternoon rush hours.

It was often terrifying and I had a few close calls. Usually they involved motorists passing with way too little room (this happens to be illegal, CT law requires 3' minimum), motorists failing to signal and making right turns in front of me while we both traveled down the roadway at 10-20mph (also illegal, and the cause of my first and only collision with a car in Fall 2016), and motorist intolerance and anger towards my legal occupancy of the centers of left- and right-turn lanes as we approached intersections (often resulting in some combination of reckless driving, horn honking, verbal harassment, etc.).

Through personal reflection, and conversation with other New Haven cyclists, I've centered my thinking on these experiences around two almost inalterable conditions of the urban cyclist: a state of constant helplessness, and a state of baseline fear stemming from the radically different levels of risk taken on by the motorist and the cyclist; all whilst occupying the same roadway. As a cyclist, I have no reliable way of summoning a motorist's attention because bikes don't come with horns that can match the decibel level of a car horn. Not only am I a tiny, lightweight object compared to the 1000kg+ bulk of a steel- and aluminum-clad automobile, I can't easily make a driver even notice me if they're about to do something that could cause injury or fatality to one or both of us (whereas, the first car horn became available in 1910 and shortly thereafter became part of all Ford Motor Vehicle Co. automobiles). Worse, if a car does hit me as I travel down the road, the chance that I will sustain a life-altering or life-ending injury is substantially higher than that of the people in the car: the occupants are shielded by millions of dollars worth' of car safety research supporting features such as crumple zones, airbags, and automatic EMS dialers. It chills me to recall a similar discrepancy in risk whereby drunk drivers die less frequently than the occupants of the vehicles they haphazardly slam into.

As a result of my experiences this summer, I felt determined to take action. However, for a while I wasn't sure what I could reasonably do about a problem I feel is at the core of efforts to change urban transit culture towards one which makes cycling as attractive an option as it ought to be. For instance, a few days after almost being taken out by a car while riding down George Street, I bought a marine horn from the West Marine store on Branford. After testing it in a field, I realized that its' 120dB is way too loud to be a reasonable thing to employ on an urban roadway. And, while I intend to shadow at Devil's Gear or College Street Cycles so that I can volunteer at the Bradley Street Bike Co-op later this fall, this work will not directly improve the condition of New Haven cyclists as they engage with the innumerable hazards motorists pose to them on a daily basis. I now believe that the best way for me to respond to my experiences is to create a work of performance art that also happens to function as a mobile public information campaign, and a peaceful, respectful protest.

More specifically I intend to create an piece of mixed media that serves two primary purposes:

1. Educate motorists about Connecticut laws applicable to cyclists, and laws applicable to motorists sharing a roadway with cyclists.
2. Illuminate to motorists (a majority of whom do not regularly cycle in New Haven) what the experience of the urban cyclist can look like, day-in and day-out – both the positives, and the negatives.

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My primary design goals are as follows:

1. Create a structure that can be safely towed behind a bicycle or mounted on a rigid-frame backpack which has the ability to serve as a sort of mobile "billboard." Key to the design of this structure is to withstand a light brush with an automobile without threatening the stability of the bicycle.
2. Design the structure to allow the mounting of a small collection of rectangular, but dimension-varying signs on the "billboard."
3. Create signs for the billboard, including but not limited to: a 3-ft-wide plank extending leftwards from the bicycle's center axis to demonstrate the proper amount of space to be allotted while passing a cyclist, a URL to a website summarizing relevant laws and guidelines (with a slogan, for instance "Know our rights, know yours, too:"), statistics about cycling fatalities and injuries, and photographic or pictorial artwork on the experience of the urban cyclist and the cyclist-commuter life.

In support of the creation of this artwork, I intend to:

1. Consult with the owners of Devil's Gear Bike Shop and Bradley Street Bike Co-Op about the design of such a structure, including the potential sourcing of a mount for attaching the structure to the bicycle, if indeed such a structure is best mounted on a bicycle rather than a backpack.
2. Converse with Melanie Zimyeski, Bicycle and Pedestrian Coordinator for the Connecticut Department of Transportation, and the Connecticut Bicycle & Pedestrian Advisory Board to receive advice on maintaining full compliance with all relevant state law while cycling with the structure.
3. Collaborate with Bike Walk Connecticut and Elm City Cycling, two cycling advocacy groups, to explore any formal support, media coverage, or expansion of the project that could potentially be achieved.

Having created the structure and associated artwork, the performative, public-informative, and peaceful protest aspect of the project will then be on display throughout the downtown New Haven area through my cycling around the city on a daily basis with the structure for a period of thirty days during the Fall semester. For some period of time thereafter, I hope to exhibit the bicycle and structure within the College for public viewing, allowing a space for conversation about the relationship between cyclists and motorists in the New Haven area.

I understand that the deadline for applying for the CPA grant is this Monday, and that undoubtably you are very busy with beginning-of-term proceedings. Since the guidelines of the grant suggest that the applicant meet with their Head of College, I thought that the above text should provide a sufficient introduction to my proposal, should you be short on time. Is there any period on Thursday, Friday, or Monday where you might be able to meet to discuss my project and my proposal for the CPA award?

All the best,

Marcus Russi