

NEWSLETTER NO. 103

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DEEP SPRINGS COLLEGE



WINTER 2023

DEEP SPRINGS COLLEGE NEWSLETTER

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“And if someone will say, ‘But what have you done?’, there will be no pointing with the material finger to a fortune achieved or to a mechanistic invention. There will be the witness of the fruits of the Spirit, for as out of the abundance of the heart the mouth speaketh, so out of the knowledge of life the soul beareth fruit.”

- *L.L. Nunn*

A Letter from the President

Sue Darlington

Winter in the valley can come fast. Despite unusually warm weather in October and early November, signs indicated winter was on its way. Birders came to monitor migration through the Lower Res; morning frost formed on irrigation wheel lines; and the Mechanic Assistants scrambled on roofs to shut down swamp coolers and turn on furnaces.

Nature brings inevitable cycles through the seasons. Similarly, Deep Springs follows both natural and social rhythms. Just as one class graduates, a new class arrives only days later, ready to take on the challenges of living and learning on a high desert ranch. Yet every class has a distinct character, bringing new ideas and pushing the desire to learn in its own ways. The new first-year students quickly combine with their second-year peers and mentors to figure out how to keep Deep Springs running smoothly (or not so smoothly as everyone tackles new tasks) and continually improving. DS22 is no exception. Coming from places across the country (including Alabama and Tennessee, which are not common locations for DSers) and the world (India and Switzerland), the students in this class have invigorated campus discussions and debates yet again. They tackled many points in the Student Body by-laws, often leading to more than the usual late-night SB meetings (running as late as 4 a.m.). Cycles kick in here as well, as through conversations among themselves and with mentorship from Staffulty, the SB



adjusted its approach and tightened how meetings are run (at least for the moment). Each new SB figures out these kinds of issues in its own way. I do not see this process as “re-inventing the wheel,” so to speak, but invaluable as students learn through experiment, experience, and explication.

When scholars and administrators from Moholy-Nagy University of Art and Design in Budapest, Hungary, visited the college in October to observe our pedagogical approach, one of our students summarized the Deep Springs education better than I ever could. She told them that while she gained “knowledge” through her classes, labor, and governance tasks, the real learning occurred in the intersections, the spaces between the specific educational activities. Here is where she had to navigate abstract questions and problems to figure out how to be true both to herself and

to the community, putting the practical and theoretical knowledge into practice in ways most colleges never require.

This awareness of the spaces between is what makes Deep Springs both challenging and special. Daily, we all engage the inherent tensions involved in negotiating the limits and benefits of the SB’s self-governance, the importance of living together while safeguarding health and safety of the individual and the whole, and the value of isolation alongside the benefits of sharing the DS approach with the world. Continually navigating, rather than resolving, these tensions through the cycles of the seasons, the ranch, and the academic year led to depth of learning beyond a formal education for all Deep Springers, students and staffulty alike.

Besides health (Covid continues to haunt campus) and weather (some



early cold and snow), Deep Springs continues as usual. We are preparing for our accreditation review, strengthening mental health support, and watching the (hopefully) final stages of the construction of the new BH. Everyone excitedly awaits once again having the community center the BH provides rather than eating at picnic tables spread around the Museum and Main Building. Visiting faculty members occupy the Triplex, the new residence with inspiring views across the valley.

Personally, I made the difficult decision to retire when my term as president concludes in June. Family issues pull me back east despite my love of Deep Springs. I will have more to say and reflect on closer to leaving. Suffice it to say for now that I am committed to contributing to a great rest of the year at Deep Springs and supporting the college, our students, and our extended community well into the future.

Amid all these tensions, discoveries, and negotiations, we are blessed with the miracles of life. We witness the birth of calves annually, reminding us of things much greater than ourselves. This fall we welcomed a very special new member of the community when Emmanuel Barba was



From left: Brian Sulse, Lori Collins-Delhez, and Dan Fulwiler take in the BH; Baby Emanuel wrangles from his crib.

SB Wishlist

The Student Body is filled with gratitude for the abundance of heart and outpouring of gifts we received after the release of our fall wishlist. This time around, we humbly request the following items, ranked roughly by degree of desire:

- Wool socks
- Wool hats
- Darkroom supplies
- Small men’s work pants
- Spike ball net
- A garden scythe
- A small camping stove
- A squat rack
- Bishop Mule Day registration fee/ uniform

Thank you!

Courses on Offer

Spring Semester 2023

The Salon, taught by Annelise Gelman

The Salon is an ambitious introductory poetry class. We'll begin with the basics—What is a poem, what does it do, and why should we care?—and chart out the strategies poems employ together. After that, we'll dive further into each aspect of poetry—form, sonics, voice, and so on—and explore its contribution to our poems, gradually building up our collective fluency and interpretive vocabulary.

This class emphasizes play and experimentation, inviting students to work with a variety of techniques and approaches. We will workshop our poems to better understand them, focusing more on bringing that understanding to new work than on repeatedly tinkering with existing drafts (though editing is, of course, welcome!). Additional study areas will be guided by the students' interests; possible areas of exploration include fieldwork and site-specific writing exercises, collaborative and group projects, imitation and appropriation, traditional (and not) modes of publication, visual poetry, etc.

The Salon aims to make us better readers & writers—to be both generous and critical, and to learn to encounter poems on their own terms and learn from everything we write and read, whether or not it is “successful” or even “finished.” We will privilege time spent writing and “reading with a pen”; by the end of the semester, each student will leave with a portfolio of new work and an artist statement articulating their cre-

ative point of view—the ethical and aesthetic stakes underpinning their work-in-progress. We'll learn the rules and break them as we go.

Real Analysis, taught by Ryan Derby-Talbot

One of the most significant realizations of the 19th century – an observation that shaped much of the development of modern mathematics – is the fact that Calculus fails. It's true. The fundamental tools of Calculus – the limit, derivative, the integral, and the power series, those jewels in the crown of science and engineering, those tried and true mathematical methods and their crazy rules we force students to learn – end up having simple problems they can't answer. And it gets worse, as it turns out they can't answer most problems. Indeed, Calculus only works in situations when what's going on is considerably smooth and tame. This result blows apart the tempting but ultimately naïve assumption that Calculus (or any mathematical system) can provide a comprehensive account of all natural phenomena – dealing a fatal blow to a strong mathematical worldview born of the European Enlightenment.

So what is the problem? The first discovery that things go awry occurred in 1807, when Joseph Fourier discovered a clever solution to a simple physics problem of heat transfer. His brainchild, what we now call “Fourier Series” (a ubiquitous mathematical idea used in science and engineering), accidentally revealed just how subtly sinister infinity can be. It

took some of the world's best mathematicians the next 80 years to figure out just what went wrong, and how to put things back together again. Their discoveries led to such ideas as fractals, new systems for logic, and a brand new axiom – never before established – to define the real numbers by a kind of intellectual fiat. The tools developed from this era formed a subject we now call “Real Analysis,” one of the three pillars of modern pure mathematics. (The other two are Abstract Algebra and Topology.) This course retraces the development of this subject, culminating in the modern and remade definitions of the limit, derivative, integral and power series that allow their limitations to be dealt with explicitly.

Humans and Other Animals, taught by David Egan

What does it mean to be human? Attempts to answer this question often draw comparisons with animals: we're animals too, but animals of a very special kind. The aim of this course is to think about what we are as human beings by considering the way we think about our relation to other animals.

Questions we'll ask include: What relevant differences (if any) might distinguish us from other animals? How do categories like natural/un-natural or wild/domesticated shape our understanding of other animals, and how do they shape our understanding of ourselves? In what ways and to what extent can the sorts of relationships that exist between humans (e.g. friendship, political com-

munity, sexual love) exist between a human being and an animal of another species? And with these questions in mind, we'll consider some of the uses to which animals are put—as food, as pets, etc.—and ask what sorts of limits we ought to draw to their use in these contexts. I'll want to connect the course materials to the labor pillar at Deep Springs by considering not just ethical questions regarding animal husbandry, but also the more personal question about how this intimate relationship with other animals shapes our self-understanding.

The readings from the course will include philosophers (Aristotle, René Descartes, Friedrich Nietzsche, Emmanuel Levinas, Martin Heidegger, Mary Midgley, Peter Singer, Sue Donaldson and Will Kymlicka, Cora Diamond, Raimond Gaita), social scientists and theorists (Sherri Ortner, Carol J. Adams, Yi-Fu Tuan, Mary Douglas), and writers of fiction (Jonathan Swift, Franz Kafka, David Foster Wallace, J. M. Coetzee). The names in parenthesis are suggestive—I may not include all of them on the final syllabus and will probably include other authors I haven't mentioned.

Simone Weil and Hannah Arendt: Work in Politics, taught by William Tillecsek

This class brings together two contemporary philosophers and social critics, Simone Weil (1909- 1943) and Hannah Arendt (1906-1975), both of whom abhorred the violent totalitarianisms of their time, reflected on the possibilities of a post-Marxist politics, and above all theorized the meaning of labour and work in human life. Simone Weil, a French mystic, ascetic, activist, and philosopher, was deeply dedicated to understanding working-class life and

labour. She subjected herself to grueling factory work to experience this world firsthand, and took up and expanded Marxist notions like alienated labour to come to terms with the violence it represented for the body and mind of workers. Weil died at the young age of 34, but left behind a plethora of treatises, letters, and cahiers (notebooks), from which we will read select texts such as “On the Contradictions of Marxism,” “Experience of Factory Life,” and “The Iliad, or the Poem of Force.” Hannah Arendt, a German-born philosopher (or rather, as she herself preferred, political theorist), wrote much of her work in the United States during and after the Second World War. In her *Human Condition* (1958) – which we will read in its entirety – Arendt proposes a new framework for understanding human activity as labour, work, and action. These terms are meant to describe the production of the necessities of human life, the construction of a human ‘world,’ and the properly political activity of acting in public, respectively. Our goal will be what the French call a “lecture croisée” (a crossed- or comparative-reading) of these two oeuvres; major themes and questions will be the relation between Arendt, Weil, and Marx; the role of antiquity in the thought of Weil and Arendt; the relation between labour, work, and other forms of human practice (asceticism or action, for example); and the pertinence of these thinkers for the reality of labour in our current neoliberal economy.

Kierkegaard's Enten-Eller, taught by Anton Barba-Kay

No one knew what to make of Either/Or when it appeared (under the pseudonym “Victor Eremita”—i.e. “Victor the Hermit”) in 1843. It is at once a serious work

of philosophy and a brilliant work of literary fiction in the form of an epistolary exchange between two characters who offer contrasting answers to the question of how to live. The first half (by an author denoted simply as “A”) consists of a series of disconnected sketches about how to transform one's life into a work of art—how to lead a life full of interesting pathos, beautiful transience, and variety of experience. (The longest portion of this half, the “Seducer's Diary,” is what early readers were greediest for.) The second half is written in the voice of Judge William, who, in his earnest attempt to save “A” from himself, responds to him with the loveliest encomium of marriage ever written. But it is not clear who is in the right. Kierkegaard (like Plato) does not show his own hand, leaving it to the reader to work out for him or herself whether one or both of these positions (“aesthetic” and “ethical,” respectively) can be the true one, and how, by extension, to judge the best life.

Given the time, we will supplement a careful reading of Either/Or with a briefer study of *Fear and Trembling*, in which Kierkegaard presents a third stage, the “religious,” under a different pseudonym. The relation between these three “stages” or “spheres” makes up the heart of Kierkegaard's philosophical preoccupation, so that the course will serve as a general introduction to the thought and method of one of the most incandescent thinkers of the nineteenth century.

Shakespeare's Plays, taught by William Ramsay

In this intensive course, students will read and discuss several of Shakespeare's plays. The goal is primarily two-fold: to become more fluent in Shakespeare's language and

to understand how Shakespeare constructs his plays. Apart from an introductory lecture explaining the Elizabethan and Jacobean theater, each session will typically be dedicated to discussing a play. For each session, students will be expected to read each play, preferably twice, outline each play, and to read two or three supplementary articles. There will be a two-day midterm and a two-day final.

Painting, taught by Justin Kim

An introductory painting course – students are given a thorough background in fundamental technical skills and formal issues, then build on these skills while exploring a range of subjects including the figure, still life, landscape, portrait, narrative, memory and abstraction. Class assignments emphasize an awareness of “process” – how you go about solving problems / making a picture – and what it says about you: your strengths and weaknesses, what you like and dislike, what interests you, etc. Individual and group critiques of students’ work will be held regularly. Students will use this information to inform other assignments, culminating in individual bodies of work to be designed and executed at the end of the semester.

Presentations of artists and movements will accompany some assignments when relevant. Group critique will be held regularly.

Manhattan Project, taught by Brian Hill

The Manhattan project is a chance to look simultaneously at the almost unbelievable scientific and technological developments which came in rapid succession just before, during, and after WWII, and at their historic consequences. The fundamental science begins in the late

1800s with the discovery of natural radioactivity (by Becquerel and the Curies), the development of controlled fission (Fermi’s atomic pile), and the possibility of violent fission chain reactions. The history includes the race to make weapons based on fission, the destruction of two cities, and the setting of the stage for the superpower stalemate that has continued with slowly shifting boundaries decade after decade ever since. A study of the Manhattan Project is not just an opportunity to study momentous scientific developments and past events. Its ongoing significance makes it nearly a duty to understand what we have collectively created. By the end of the course, each person will have their own response to the events and the resulting situation.

Cosmology, taught by Brian Hill

In two momentous leaps, Einstein discovered that space and time are not what we thought them to be. They are intertwined. I cannot explain how they are intertwined in this overview. If I could, there would be no need for a course. You have never experienced this intertwining, because it only becomes apparent when either (a) you are moving at near the speed of light, or (b) you are in the vicinity of an object even heavier and denser than our Sun. The intertwining is highly counterintuitive. We call the intertwined fabric of space and time, “spacetime.”

More than anyone else since Einstein, John Archibald Wheeler has influenced our understanding of spacetime. He is an author or co-author on the best-known textbooks in the field and his students have gone on to advance the subject dramatically. Most notable of his students, perhaps, is Kip Thorne.

We will work through Wheeler’s, Thorne’s and others’ descriptions

of three things: (1) special relativity, which is how space and time are related in the absence of gravity, (2) the behavior of spacetime around a black hole, and (3) the behavior of the spacetime of the entire universe, which is the subject of cosmology.

The Way of the Gun, taught by Tim Winkler

The Way of the Gun is a unique class in which students will be taught a brief history of firearms, simple explanations of different mechanisms used to load, fire, extract, and reload firearms will be included. Students will also be taught safe firearms handling, basic marksmanship utilizing multiple differing sighting systems, orientation of multiple styles and makes of firearms including rimfire and centerfire cartridges also with varying calibers. This class will have lots of time at the range; in fact, an estimated 2/3 of this class will be conducted outdoors. To pass this class an individual student must daily display they are capable of safely handling any firearm in their presence. This includes but is not limited to committing to memory the 4-Rules to safe firearms handling, being able to load and unload any weapon in their possession, be able to successfully display simple marksmanship skills, and by attending the first three classes, while missing no more than one class throughout the entire term.

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An Interview with Will Ramsay

By Lily Asbury

Will occupies a unique position at DS: he’s a visiting faculty member who will teach through the entirety of the 2022-23 academic year.

LA: What has surprised you the most since coming here?

WR: First thing is I’ve been surprised by how good the food is. I think of how many meals I’ve had here and I can only think of one or two bad ones. The rest have been excellent. That’s small but important. People eat every day. Another surprise has been the culture of open criticism of one another. In some ways it seems it can be a very positive thing that people are willing to give and receive criticism. But part of me wonders if it’s so pervasive that people tune it out. Just before supper some other faculty members and I were discussing the importance of students being able to get away from staffulty—an important part of development being to break rules. I wonder if this culture of criticism helps students do that. Finally: students don’t have a lot of time. When I’m walking around, I don’t see students having the leisure time to explore things outside their classes and work, and that’s something that’s just a trade off. Is the disciplined responsibility of this daily work worth more than the leisure time people could use to explore their own different ideas?

LA: What has been a moment so far that you’ve found to be really rewarding?



WR: After the midterm break, I changed up an assignment in my class on Russian novels: instead of writing an interpretive essay once a week, students started writing commentaries on the text. Some students were pretty resistant at first, but the combination of the wonders of Tolstoy and the sort of detailed attention given to the assigned novel has made the conversations a lot richer and more literary. Students are paying a lot more attention to not just what Tolstoy is doing but to how he’s doing it. And so they’ve begun trusting Tolstoy. They’ve even named the new calf after a Tolstoy character! [Pava].

LA: I often wonder whether DS’ focus on philosophy causes us to approach literature differently. How do you view the importance of literature at Deep Springs?

WR: I’m not sure how literature does fit into Deep Springs because

except for philosophy I can’t think of something that’s taught every semester. In every discipline, there seems to be this intense introduction but not any way for students to develop beyond that introduction. So I think the question isn’t so much “how does literature fit in,” because each literature course is so different from the next. Here, and this is true in other places as well, the idea of literature seems fairly narrow but it is a lot more expansive than students are consciously aware of. Something literature courses contribute in a meta way is helping DS students to develop a sense of history. I get the impression that students here engage in philosophy by thinking “are these arguments true now?” and don’t think of philosophical texts as historical investigations. But literature can allow students to historicize more because they’re less worried if it’s true.

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First Year Student Biographies

By Trey Longnecker DS22, Emma Bourne DS22, and Lily Asbury DS22, and Max Feigelson DS22



Authorities from July through August were confused as to why the number of dead persons reports skyrocketed in the Owens Valley region. Described by concerned citizens as exceedingly short, irrationally picky (even beyond her vegan identity), and bundled to obscurity, **Shreya “toMAtoes” Vikram’s** corpse-like position on the main circle ended up being a reptilian absorption of warmth to store for the winter months. She unfortunately found this biography and poked a hole in it.



From Marin County, **William Edward O’Hara** found himself here after spending two years at Georgetown. He is the largest member of the DS22, and has established himself as the wheel-turning ruler (in the Ashoka tradition) of the SB, on and off the court, due to the quantity of mind and body within him. He knows it’s better to master one breakfast than mid your way through a dozen. Bettered his brother, the inventor of The Wet Tofu Scramble, by inventing The Paprika Egg. 83 Driving Layup, 99 Oat.



After 115 years of students attempting to describe the sensation that arises after successive weeks of isolation in the valley, **Emma Bourne** finally figured out that we don’t live in the valley, we are swallowed by it. Our hikes to the Druid are not escapes from different smells and visions (one cannot escape these things), but suicides on the razor-sharp canines of the mountains. Thus, the landscape is organic: an ever-hungry mouth yearning for some truth that the bible, and all of its burned pages, can no longer offer. To her, everything lives; it’s no wonder she’s so good at biology.



Linguistic theorists fawn over the word “novel” because of its unlikely etymology: **Trey Longnecker**, whom they define as follows: 1) *adj.* Original, the quality that allows one to write an album without ever showing one’s family, the third edition of dinner rolls that finally perfect the art, the texts to which we flock when a spiritual shepherd passes to their next life, new. 2) *noun.* A kind of architecture that can be danced about, a bowl of pizza sauce, a long-form prose story (an inevitable achievement), an industry remix. *Language of origin: Gummish; Alternate pronunciations: Monty, Montgomery.*



Lily Kate Asbury is our resident dairy boy and a self-proclaimed political woman, the only time she will embrace the title. She comes from the tiny Tennessee town of Newport in the mountains of Appalachia where she grew up with a fierce love of Dolly Parton and a slight fear of God. Lily delights the SB with raw-milk ice cream and stories of snakes and cults, always speaking with a slight Southern drawl.



Andrew James Storino is the calmest of the first years, although you might not be able to tell from far away with the amount of hand-gestures this Sebastopol, California native uses. Always striving for perfection, Drew moves wheel lines and reads Foucault meticulously. Hear him shuffling down the dorm halls, plunking “Clair de Lune” in the time shack, or delivering a speech on his family’s “chicken book” with beauty and grace.



Due to a clerical error, **Ethan Liao** of Seattle will be forever bound to the dairy barn. His first two terms of dairy might have broken his five wits, but his power was always in his Under Armour slides. An undeniable rhetorical powerhouse, Ethan has yet to open his mouth without silencing an entire room, perhaps in fear of the second unsealing of his signature scream. The only member of the SB to understand Eugene Onegin.



Not a breakfast passes without Maxwell Feigelson ambling across the main circle in his signature black hoodie and green pajama pants, book on media studies in hand. Though he’s from Brooklyn, the pastoral charm of tractoring and the art of foraging was never lost on Max. You can find him balancing in the highest branches of trees attempting to “be the bud,” as he has learned that in order to prune effectively one must truly understand the tree. One day, Max will become a master beekeeper and truffle grower (once he learns how), but until then, he will booj tirelessly to rap and Jailhouse Rock.



Hailing from Chicago and the ferry boats of Portland, Maine, **Clara Ulysses Geraghty** is used to the wind. She quickly assumed the official title of Labor Martyr as our current labor commissioner. When Clara isn’t fixing a riser on field seven, she’s telling you all she knows about snails, or in her bed, listening to Saturday Night Fever on CD. Challenge Clara to a game of Catan, but know that you are sure to lose swiftly.



It's unclear whether he was actually accepted into the school, or if he floated across the country in a basket, covered in a blanket to escape the anti-Semitism of the most Jewish place in the world besides Israel. The latter explains **Benjamin "us or them," "replete with pearls" Samuels'** age, but it doesn't account for the lands he must have visited to cook his transcontinental meals. Perhaps his background is best explained in a parable, a Hebrew parable. Unfortunately, only he can give these accounts, seeing as they are mostly made up. (If you believe it, you want it to be true.)



He started his declamation of Edmund's speech in spite of William, but by the time he demanded to know, "wherefore shall I stand in the plague of custom?" Albion quaked, and the spear shook. **Maccabee "Vertical Sending" "Business in the Front," Armstrong** isn't a man of being, but doing, albeit, much later than he should. It takes him at least four times as long to lace up his running shoes than it does for him to launch into what will be a Fort-Sumter-esque shot into the gender wars with his sterling "Sex With No Gender" magnum opus. Grizzly bears have round ears.



Fleeing from Switzerland for "The Discovery of What It Means To Be an American," **Anna "Gorgin' Time," "That's Wretched," "The Zik" Zikova** is dissatisfied. She dislikes the coffee, the "clapped," almost anything which is not Greek in origin, and the ever-mysterious BH aroma. Her roots may be neutral, but Anna is clearly the most opinionated member of the SB. She seminars in a veil of politeness, but once she takes her place as sovereign of her resolutely designed yet universally questioned hearth, its heat burns this cloak to reveal an intellectual whip, unafraid to ask you to condense your verbosity to a single sentence.



After a long day of striving for a purely ethical life, **Sofia Mikulasek** can either be found contemplating logical systems and CurCom projects in the corrals, or at Mechanic Tim Winkler's house having salmon with his family. Equally compelled by numbers and philosophy, this DC Quaker will one day create a Perfect AI (although no one except her seems to get what that actually entails). When everyone is scrambling to find more broken BH mugs, Sofia remains unphased—drinking copious amounts of coffee and tea in her signature cat mugs that bring a smile to anyone lucky enough to witness them.

An Introduction to Operations Manager Ciarán Willis by Brian Hill

Just a day after DS22 arrived, Ciarán Willis came to Deep Springs. Born and raised in Portland, Oregon, he received his B.A. in English Literature at the University of Michigan, Ann Arbor in 2014. Prior to coming to Deep Springs, he founded a start-up which provided micro-college-influenced campus bubbles during the initial COVID period when so many students were stuck with distance learning. Before that he was Field Faculty and a Guide for the National Outdoor Leadership School (NOLS). Before NOLS, he spent several years at Four Winds Westward Ho Camp in Deer Harbor, Washington where he trained and supervised 24 staff members and 180 campers.

Ciarán knew that life at Deep Springs was likely to offer continual surprises and the campus has not let him down. As he was being interviewed toward the end of an already-full workday, Ciarán said, "today was a good example of how unpredictable it can be: lots of [new cases of] COVID. All of a sudden I am off on a whole different journey." Regarding more normal days, he says, "I have a really good balance of field time and computer time, where I am essentially managing some part of the College's external relationships with vendors: accounts payable, managing office processes, and researching/implementing strategic stuff like subsidized ranch insurance or staff onboarding." Ciarán noted that working with the Labor Commissioner, Office Wrangler, and Orderly are top highlights of his day.

Of his field time, he offered a few examples: "I got out with the



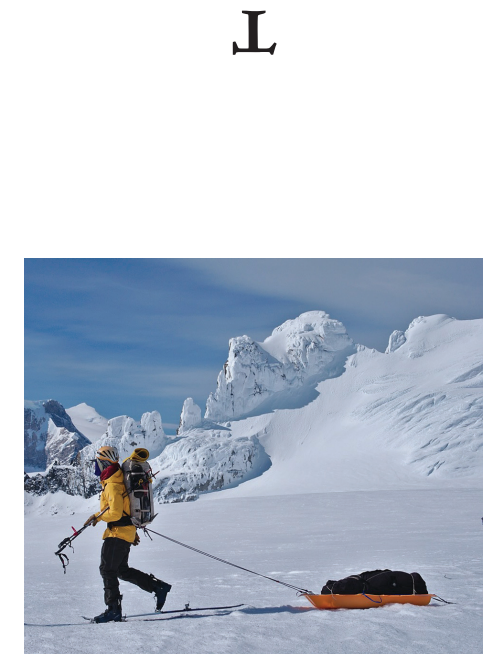
contractors who will audit our high voltage infrastructure. We looked at our lines and poles together from the ground. That happened a few times because it's a major purchase and hopefully the start of a long-lasting relationship." As another example, "Jen Roeser, Inyo County Supervisor, came Friday, and I took her around until lunch. I loved showing her around because she had hired DS alums when she owned McGee Pack Station and just 'got' Deep Springs."

In the summer he went up to cow camp a handful of times, both with Farm and Ranch Manager Tim Gipson and separately. He says, "that was a really nice way to get to know the White Mountains and that part of the ranch program. Some days I get too stuck in here at the office." When asked, are you enjoying being here, "he replied with zero hesitation, "I love being here."

Housing-wise, Ciarán is rattling around solo in the big ranch house. He wishes he had more time to work

on the place. His #1 project is to replace the countertops in the kitchen. Also, he is building a coffee table, desk, end tables, and bar cart out of the butcher block from the old BH. He says, "the house is really nice, and I like being down at the lower ranch."

When asked about non-work life, Ciarán says, "I've started rock climbing in the Valley. Yesterday, I went out with Luke [Luke Suess DS21], Sofia [Sofia Mikulasek DS22], and Liz [visiting professor of geochemistry, Elizabeth Roripaugh]. We went to Crystal Mountain. Next to it is a great learning crag. I think in the spring I will offer a [non-credit] technical rock climbing course or a back-country skiing course." He wants to work that into the busy campus schedule on weekends and breaks. Longer-term, he'd like to develop a movement and literature class based around The Living Mountain by Nan Shephard.



From left: Ciaran befriends cows on his family farm in Ireland; Ciaran traverses the Northern Patagonia Icefield.

Land Acknowledgment

by Lana Mahboub

On October 28th, the Indigenous Relations Committee, founded by me and Haana Edenshaw DS'21, was invited to the Kanawaki-Ti community market at the Big Pine Tribe as vendors to sell from our abundance of tomatoes alongside some culinary herbs (sage, oregano, peppermint, and thyme for a dollar a bunch).

The community was kind and open. A woman working for the Education and Career center offered her help after I informed her that I was in my last year at Deep Springs. Another donated a dollar or two after purchasing our goods. These people, whom we sought to help, were so willing to help us instead. We made a total of \$49 which we put back into the market by purchasing breads and tipping other vendors.

Our committee work consists of educating our inner community and fostering relations with the indigenous populations in Bishop and Big Pine. This has happened through speeches about water issues, lithium mining in Thacker Pass and a movie screening of *Paya: The Water Story* of the Paiute by the Owens Valley Indian Water Commission. In the works is a petroglyphs hike. At the end of last year, we volunteered at the Bishop Indian Head Start garden with whom we are currently working on creating a partnership. Work is overwhelming and progress is slow but we're still moving forward.

The committee finalized a Land Acknowledgment statement that we hope to get up on our website. The committee is now in the Student Body bylaws, meaning that the statement is a living one, and future

committee chairs are responsible for updating it. We are currently in the process of garnering support and feedback from our three major stakeholders: our students, Staff, and the Board of Trustees.

A statement is not the committee's sole purpose/responsibility, it's merely our first step. The purpose of a land acknowledgement statement is to provide historical context and facts to simply inform people. Words such as Nüümü, Newe, Payahnad, etc should be familiar to everyone connected to Deep Springs. Erasure is a huge and necessary step to enact justice against oppressed peoples, and acknowledgment is a direct push in combating attempts to make a group nonexistent.

The following Land Acknowledgment statement is written by me, Haana Edenshaw, and Milo Vella DS'19:

Deep Springs College occupies the ancestral homelands of Newe (Shoshone) and Nüümü (Northern Paiute) peoples, whose presence here long precedes the establishment of Deep Springs College, California, and the United States. Our institution's location in Patosabaya (Nanüümüyadohana for the Deep Springs Valley) is premised on a very recent history of intrusion and violent dispossession.

After a brutal scorched earth campaign and numerous massacres, over 900 peacefully surrendering Nüümü were forcibly marched by the Union Cavalry out of Payahnad (Owens Valley) to Fort Tejon, more than 250 miles away, in the height of summer 1863. Against all odds many returned to live in their homelands,

then appropriated by settlers. Today, several federally recognized sovereign tribes and reservations are located on a small fraction of their traditional territories. The oppression of native people in this area is not confined to history: political marginalization, health and wealth disparities, racism, and environmental injustices continue through this day.

Deep Springs has occupied Nüümü territories for more than a century, has hired Nüümü staff (irrigators and domestic workers in its early days, and construction personnel more recently) but has largely prioritized classical and western canon texts above Native-based curricula. Until now, our school has taught "service to humanity" without institutional acknowledgment or collaborations with these close neighbors, let alone other Indigenous nations impacted by our founder's industrial enterprises.

Land acknowledgment is an empty gesture unless combined with meaningful action. We recognize the sovereignty of Nüümü and Newe nations and commit to improving our relationship through supporting and examining our indebtedness to Native communities.

This land acknowledgment statement and action plan is pending the review and endorsement of local Tribal leadership.

After securing a strong front as an institution, we will reach out to the Tribal Councils of the Utu Utu Gwaitu Tribe; the Bishop Paiute-Shoshone Tribe; the Big Pine Paiute-Shoshone Tribe; and the Timbisha Shoshone Tribe — four federally recognized tribal governments of Native communities in our area — for their support.

Back in my high school days (so little but so much time has passed) I thought I had too much time for art and not enough time for life. I thought this unequal relationship usually resulted in me carving out as much time to be alone with a pen/guitar/KORG MINILOGUE and then finding myself sitting in my bedroom totally uninspired/ARTISTICALLY IMPOTENT. I brute-forced an album and half started a dozen novels, but I figured that I was just messing around before my life and thus my art, really started.

All the second years say their second years were meaner to them than they are to us. We decry the loss of authority. We say our first years are going to fear us.

I have COVID. Everyone has COVID. When everyone stops being sick, we'll be so busy.

I thought I'd just stay home. I miss my family, but I hate FaceTime. We're dancing behind the main building with a strobe light and everyone I know.

Twenty minutes before the dough's finished rising you should start preheating the oven. It's supposed to sit in the fridge for two hours, but there's only fifty minutes till dinner. Turn on the oven. I start to pack the dough balls twenty min-



L-R: Andre Williams DS21, Drew Storino DS22, Will O'Hara DS22, and Trey Longnecker DS22 perform at DSPAC

PASTPRESENTFUTURE

by Trey Longnecker

utes before dinner and roll them in sugar. They never got to rise. It takes two and a half trays. Ten minutes but carryover?

For some reason ever since I came here, I've begun using the word "thus" copiously. I've also started eating ice straight, I've also lost twenty pounds, and I've also started thinking that I can affect. I used to think being a photographer when I was younger would be a good job but now I want to be in the photo. My notes have gotten less comprehensible. I never really had any reason to sleep so little. I never really had any reason not to spend hours doing nothing. Now I'm living, or I can think I am. I think we should break order more. I think I can talk to people now, but I go home and I really can't. I don't think this class will change my life, it might.

I've been here four months and nine days at the time I write this and I have ten minutes before ComCom. I miss everyone. I know we'll be nice to the first years.

It's five on my phone but it's six

and it's dinner time. I take them out and I may have left them in too long, but they look good. I write "molasses cookie" on the board and they take a tray out for the sick people. "What are these?" "Molasses cookie" someone else says, not me.

I've always wanted to make art of any kind and that would be my good life but here for the first time I get this feeling that I'm living for the first time, something about how vital it feels now whenever I find a second to play music, something about how you look at me, something about the stars, up there forever, something about everyone, sometime I'll be gone, sometime I was gone sometime I'm here and something in the construction workers building too loud to have class outside and something in the way I can recognize everyone's footsteps past my room and the way I recognize everyone from behind, something about the way I know I'll cry when they leave and then how I'll cry when I leave and then how they'll cry when they leave.

And there was a container of molasses cookies after dinner, but when I walk to the BH they're all eaten. If I'm remembering right, there were 60 cookies. When a recipe says to cook for 10 minutes or till golden brown, I will never know which to trust.

L

Deep Springs' Official College Sport

Mule Packing

by Lana Mahbouba

The Deep Springs Mule Packing Team, consisting of Carmen Simmons DS'20, Tashroom Ahsan DS'20, Ro Kelly DS'20, Lana Mahbouba DS'21 and Ainsley Leof DS'21, participated in Bishop Mule Days' intercollegiate packing at the end of May/term 6. The team competed in the comedy load, the Main Street parade, packing contest, team pack-off, and pack scramble. Due to a labor shortage, and the general hectic schedule of Deep Springs, the team haggled 3 practices.

Bishop's mule packing community was extremely supportive in getting us ready to participate. John Raede,



plest that it could possibly be—white button ups from the Bone Pile, jeans, and a cowboy hat and boots. Our white button ups lost their crispness as the days went on, while our competitors embroidered, identical tops maintained their freshness and glow. We had two tents, and our competitors brought along RVs; they were legit mule packers. They were students who grew up on ranches and dedicated their lives to animal care and agriculture. Our two-year expe-

rience of cows, horses, farming and milking felt like a trial run against their lifetime commitment to their animals and land. We were unsurprisingly awkward, having spent most of a year with only 25 other students. Luckily, Ainsley brought cards to ease our way into social situations.

Meal times were funny. The team consisted of 2 Muslims, a Jew, and 2 vegetarians and there was a lot of pork for each meal. We sustained ourselves on apples, energy bars, and



a man with around 15 participation belt buckles himself, taught Carmen how to pack and gifted us with packing boxes to continue practicing with. Mechanic Tim Winkler and his wife Donna Bird, the manager of Bishop Mule Days, showed us around, introduced us, and checked in on us periodically. The student body helped set up for Mule Days every weekend, for 4 weeks before the event.

Our team uniform was the sim-



a steady supply of homemade Reese's cups from our mechanic Tim Winkler. During the final dinner of pork chops and salads, I broke the news of our DNA policy to other college students: "No thank you, not because I don't want to drink with you, but because our college doesn't allow us to do drugs." Cowboy hats on with beers in hand, the fellow students simply laughed up a "what?" Ainsley and Carmen blushed and sighed.

The team dressed up as the characters from Ratatouille for the comedy parade, with Ainsley as Remy the rat riding our borrowed horse Moses (from Rock Creek Pack Station) who with a chef's hat, was Linguini the cook. Instead, we were introduced as the food network, and our dry macaroni and meatballs (made out of crumpled red paper) were referred to as "being on fire!" Despite the introduction, the team excitedly awaited our ranking in the comedy load, which began from the last spot. As we got closer to the top ranks, the crew was shocked, but growing hopeful and jittery. As each spot was revealed, we squealed "we're in the top 5!" then "top 4!" and "top 3!" The top 2 teams were then announced to be the Cal Poly teams, and we were left ran-

kless. We continued walking around the rink, discussing our confusion and bustling in shocked giggles at the fact that we were forgotten and more so because for a second there, we thought that we had actually made it in the top 3.

When not competing, we witnessed speed, color and lights. The mule show was a test of skills and a portrayal of the pazzazz of the Wild West. Every sight, from Bobby Kerr's Mustang Act, to Cowboy Church, and the pole-bending event, was spectacular and impressive. Essentially, the beauty and excellence of good mules were on full display. It was also a weekend of fashion, with riders dressed in bright colors, sequins, fringe, and glitter. Artists and craftsmen showcased and sold their photography, beaded hair pins, dream catchers, and animal rugs. We breathed in more of America through the national anthem and the clown hosts' uncomfortable jokes about the female competitors.

We watched the professional backcountry packers compete: mule strings enter the arena, and are unloaded and untethered to reveal a hundred horses and mules running loose in the arena. Each team must

wrangle its own mules out of a herd in the arena, reassemble the animals, pack the mules quickly and efficiently with items such as duffel bags and trash cans, lead them out of the arena and race around the track. Ainsley and I watched the pros carefully, taking note of their techniques to emulate for our next competition.

We ended the weekend with a country concert. We all felt a little closer, as we kept team morale up, and learned to move past our natural competitiveness and be okay with simply having fun. We resolved team conflicts and reminded one another to eat and stay hydrated. We looked out for each other, took solo walks



when we needed to, and celebrated our collaboration after events. The team drove back home victorious with our belt buckles and a parade ribbon that Ro picked up from the ground.

Ainsley and I will lead the team this upcoming season. We are excited to be working with long time packer Nancy Fife, who has kindly offered to coach our team this year. With a season under our belt, we look forward to being better prepared and feeling more confident to compete.

L

An Interview with Matthew Kwatinetz

by Brian Hill for DS Newsletter (DSN)

Matthew Kwatinetz DS94 made himself available for an hour-long interview during his October, 2022 visit to the College. What follows are excerpts.

DSN: What was the academic focus when you were here?

MK: Academics were quite robust. There was a strong science curriculum, especially around mathematics and animal physiology, and independent studies in social science, metaphysics, nonlinear dynamics, and art. I felt the lack of large-scale social theory from Nunn's Grey Book, such as government, philosophy, ethics.

DSN: What did you do after you graduated Deep Springs?

MK: Directly after I graduated, Geoff [Geoff Pope, Ranch Manager] got me a job as a cowboy on his family ranch in Montana. A few times during the summer, I'd drive down to Nevada in my '76 pick-up truck and go up to Deep Springs Cow Camp to hang out with student cowboys John [John Dewis, DS94] and Abe [Abe Sutherland, DS93]. The next summer I worked up at the Mammoth Lakes pack outfit, mostly as a "cookie" — a backcountry chef for the city-slickers — and I thought seriously about riding out into the sunset, not finishing school. But I eventually was motivated to study, and John and I both went to Harvard.

DSN: What did you do after Harvard?

MK: I wanted to run theaters in NYC but it was too expensive. So I moved out to Seattle, working a day job at Microsoft, and at night

I worked the arts, theater and entertainment scenes, making friends, and building up my arts credentials over a couple years.

DSN: What did you do for Microsoft?

MK: I worked on embedded systems, debuggers, instant-on devices in 1999 — actually things that were comparable to the iPad, but we lost the marketing war. Microsoft was a good training ground. When the time was right, I quit Microsoft to run a non-profit arts collective called reBirth, then ran a 39-seat theater called the Odd Duck Studio (that I also lived in), and then talked my way into taking over an old auto warehouse and turning it into a socially-responsible cultural incubator and arts center called Capitol Hill Arts Center (CHAC) with multiple theaters, galleries, a club and a restaurant. I didn't really understand economic cycles and real estate, or economics at all, which was a striking deficiency of Deep Springs — not sure if that has changed.

DSN: I don't know what a modern economics course like you are describing would look like.

MK: I would create a course around the role of economics in shaping political society, or its role in preventing or promoting social change. There are some really interesting ways to marry economics to theories of the polis. I'm getting off track. Let's talk about gentrification. At the time I was there, Seattle had the most artists and theaters per capita of anywhere in the country — that

was what had drawn me. But I sat front-row as it was being destroyed by rising real estate values. The same thing that had pushed me out of NY. Developers and the government were running all over the community. We held a series of events at CHAC. We brought in politicians, who laughed and said, "artists don't vote." We got really angry. There were about thirty of us there. They said, "honestly, this is the most artists we've seen talking about politics. Tell you what: show up to City Hall with half this many, we'll pass legislation. You'll never do it." About six months later we marched up to City Hall with 700 people — artists, carnies, small business owners, residents — and together, as a united polis, we demanded changes in land use code, we demanded recognition of community, and in the long slow wheels of governance, we were successful.

DSN: How did that change your trajectory?

MK: I wound up getting calls from other arts communities to help them figure out how to replicate what we'd done — in Austin, Vancouver, Bellevue, Shoreline, Ottawa, Detroit, Columbus. The advocacy work in Seattle was a long slog, and at some point I decided this wasn't the most effective way to enact systemic change in a capitalist real estate framework. What I really needed to do was become an impact-oriented developer: a developer with a social conscience. I knew there was a way to utilize social value as a driver of real estate economics. That value could be captured and then reapplied to preserve features of community such as affordability for artists and small businesses, reversing gentrification. I decided to go to grad school to study that causal relationship.

DSN: Where do you do that in

grad school?

MK: I went to Wharton to get an MBA in Real Estate Finance. When I arrived, I met with two different urbanist professors, one of them very conservative (Robert Inman) and one of them very liberal (Susan Wachter), both economists, and I told them what I wanted to do, and they started laughing, both of them, separately. And I said, "why are you laughing?" And they said, "MBAs don't do research." And I said, "well I came here to do this." And they said, "I just want to warn you — you're going to do all of this work — study the economic nexus of the arts and real estate, and you'll prove that it's the same phenomenon that is true of all social amenities, a 'positive externality'. We'll show you how it works. You'll extend our research; we'll help you with yours. But just realize that once you're done, you're going to create this body of work that puts you in a no-man's land". So I spent a couple of years researching with them. After graduating, I kept working with Susan at the Penn Institute for Urban Research, an economic and planning think tank. One of my favorite projects was working on the role of art museums as real estate anchors. We also spent time looking at emerging models for quality journalism through non-profit organizational models and I worked with one of the greatest urban journalists of all time, Neal Peirce. After that, Susan got us involved with the US Department of Energy as a part of an Obama-funded consortium to accelerate the adoption of sustainability and energy efficiency in the built environment. I combined this work to create a consulting practice called Quadruple Bottom Line Partners, now shortened to Q Partners. Q utilizes economic growth (the first bottom line) to fund the other three: social equity, cultural vitality and environmental



tal sustainability. It primarily focuses on large-scale real estate projects and public/private partnerships. Q stands on the bridge between civil society, non-profits, for-profit, and government, stitching them together through a new economics.

DSN: When I was told you were visiting, it quickly came up that you are associated with Burning Man. Tell us about that.

MK: My life now is divided into two jobs. One is as a professor at NYU and the Director of the Urban Lab, which is dedicated to becoming the top research hub in the country focused on impact real estate development and inclusive growth in cities. We grapple with issues of climate change, equity, inclusive development, and the nature of the Environmental Social and Governance ("ESG") movement in capitalism, which is an historic shift in the allocation of capital during our lifetime, driven by social purpose.

DSN: What is the other job?

MK: About three years ago, I left my job working for New York City Economic Development Corporation. I was running their real estate

and infrastructure portfolios, one of the largest real estate impact platforms in the country. But I left to refocus on Q as we started to reach the end of the last economic cycle. I picked up two short contracts — supposed to be short — one for the City of Austin, and the other for the Burning Man Project. I had worked on-and-off as a consultant for the City of Austin for ten years at that point, and staff and elected officials requested that I come in under a special contract to create a "public developer," which basically means an inclusive development organization using real estate to expand social justice and sustainability and save historically and culturally relevant businesses and organizations. This was another variant of my lifelong mission to fight gentrification and preserve local communities.

DSN: And what about Burning Man?

MK: I'd had a very long relationship with Burning Man. When I was running CHAC in Seattle, we were a training ground for producers in all disciplines. And a lot of them were Burners (people who attend Burning Man). After many years, the Burners

noticed I didn't go to Black Rock City, and they were kind of annoyed. Two of the cultural founders of Burning Man, Harley [Harley K. DuBois] and Larry [Larry Harvey] came to CHAC, held a town hall and announced, "this is a great example of a Burner-run business." I was pretty angry about this, and pulled them aside afterwards, and said, "You are co-opting my business. I'm not a Burner. You talk about changing the world, but your people are rarely accountable to their own outcomes. Burners in my club can't even clean up after themselves." And they laughed and said "Listen, you are a Burner, you just don't know it yet. Why don't you come out?" So my bar manager and dear friend, Kay Morrisson (now on the Board of Burning Man) brought me out to the desert in 2007.

DSN: What's the name of the desert that it's in?

MK: The Black Rock Desert, in the town of Gerlach. It's important to respect that this land is the ancestral land of the Northern Paiute. The Paiute are also the people who occupied the Deep Springs Valley.

DSN: What did you think of

Burning Man?

MK: I was shocked. It was an intentional community. It had the largest display of public art in the world, zoning, its own non-confrontational police force, an environmental program, restaurants, cafes, clubs, art galleries, yoga studios, TED talks, academic conferences. It was a city. A city with no money autonomously governed by a set of ten principles [https://burningman.org/about/10-principles] that were based on very rigorous academic and philosophical work. It was about self-actualization, and about removing everyone from the default world, putting them in a situation where they control the means of their production, and they eliminate the distinction between being an intellectual and being a laborer, and build a community that they self-govern. Sound familiar?

DSN: What did you do at Burning Man?

MK: I fell in love with Black Rock City in 2007. "Green Man" was the theme that year; in fact that was the year Elon Musk said he got inspired there to start SolarCity and Tesla. About two years later, a bunch of friends from grad school and I started

a restaurant in Black Rock City called Sacred Cow, and ran it for thirteen years (through 2019). We served food to thousands of people — table service, waiters and waitresses — quite a production. Around 2010 or so Kay called me to ask for help negotiating with Burning Man's landlord during a time of gentrification on Market Street in San Francisco. So I went to work for Burning Man as a volunteer for about two years, thinking about gentrification, real estate, and fundraising strategies for acquiring a large piece of land in Nevada. We actually started a social enterprise called "10P LLC" after the ten principles, meant to bend capitalism and effect the balance between economic and social returns. But after two years, we realized it wasn't the right time. We stayed in touch. In 2018, they invited me to a real estate event at Esalen in Big Sur. We spoke of using real estate to create social value, and Marian [Marian Goodell, Burning Man CEO] invited me to Nevada to tour their real estate and discuss with the Board how they could use it to forward their mission. When people think of Burning Man, they think of the event in the desert, but Burning Man's mission is bigger than that: it's to bring the culture of their intentional community out into the world. After a few days together talking extensively about that mission, they asked, "will you help?" They invited me to join the Board, and later that year, I did.

DSN: This is Deep Springs' problem too. We have a place that serves 20 to 30 students at a time and Nunn wanted us to be the beginning of an educational movement. We are not a movement. We are a place that still does something like what Nunn imagined. Actually, we are a little bit of a movement: there are some other micro-colleges.

MK: I will continue to say that

Deep Springs and Burning Man could help each other. Burning Man is the largest cultural movement in history, as far as I can tell. Perhaps we can figure out how to create a graduate center that's affiliated with Deep Springs and Burning Man. Based in Gerlach, it could be a place that mixes successful leaders, business people, and students, who together can drink from a well of social change. At Deep Springs we retreat into the desert for two years and that is supposed to inspire a lifetime of commitment. Nunn says it is "not endeavoring to prepare students for commercial pursuits" but it is a long life, and sometimes you need to replenish your energy to pursue a social mission. Our graduates spend all these years trying to achieve that social mission, and when they're successful at anything social, all that happens is that impressive business folks come in and say, "you should do something 'real' with your life now" — as if social change is not enough, not real. They say "here, come work with me, I'll pay you double, or triple, or 10x..." And you are sitting there, like, maybe I should do it. The problem is that there are fewer jobs being created that both speak to social change and pay a living wage. What we are trying to do in Gerlach is to show that Burning Man could be the birth of a series of business and educational experiments that create jobs that allow people to align with their purpose (what Nunn might call the moral order of the universe) instead of having their career on one side and their soul's true passion and impact on the other, divorced from one another. It's a very challenging mission. It's going to take all the resources we can muster, but I think it is within scope. The network of Deep Springs alums is very powerful, but we have to focus, I think, on some outcomes beyond the Valley, just as Burning Man needs

to focus on something beyond Black Rock City.

DSN: What are some of the challenges for this work in Gerlach?

MK: Today's social and political order, driven by for-profit media narratives, is hollowing out our society. The battle between blue and red is like Coke and Pepsi: people are creating huge barriers when the truths are remarkably similar in taste. The relationship between urban and rural has to be strong. Both are required for the other to exist. Right now our entire economy is going into a transition, hopefully to green energy, and that can drive an economic rebirth of these rural areas. But right now green energy is being championed by the left, and rural is being championed by the right, and they can't agree on anything. I'm not a Democrat or a Republican. I'm a good-government person. But we are trying to show, in Gerlach, that we can create an inclusive economy that actually pushes all people up, together, and some people at the top of the spectrum take a lower return in order to spread those results, into externalities, into sustainability, into affordable housing, into affordable food, into fixing the power grid. I have a podcast on Burning Man's philosophical center at which I go on at length about this [https://burningman.org/podcast/thinking-big-in-a-small-town].

DSN: What should I have been asking you about that I haven't?

MK: I taught a class to Deep Springs in Gerlach.

DSN: I didn't know that. So you had a class?

MK: Yes, I had been pitching David Neidorff and John Dewis on this graduate school idea and they said, "why don't we start with a class." So I taught a class on inclusive develop-

ment and growth, using Gerlach as a backdrop. It married theory with practice. On the theoretical side, I challenged students to critically analyze Burning Man's development plans based on best practices in inclusive development. On the practical side, the students did physical labor on some of the real estate projects. They lived with us for seven weeks, and I was hoping it would be the beginning of an annual offering.

DSN: Yes, that was an unusual year. Nowadays it would have to be Term 6 or Term 1. Maybe that's too close to when Burning Man is peaking.

MK: Burning Man has started a Gerlach Workforce Development Center ("GWDC"), based on the DS students' work. GWDC classes occur in January and May. NYU may affiliate with January which overlaps with an existing NYU offering. Deep Springs should take May!

DSN: Anything else?

MK: I think it's a time for Deep Springs as an institution, meaning the alumni, the Trustees, the student body, the staff, to do a little self-reflection on how we're doing — not just about how we're surviving. How are we doing in the grander mission? And if our mission is no longer to affect the moral order of the universe, then maybe we should revise it. And if it is, then maybe we should ask ourselves what grade we would give ourselves for the last 10 years, 20 years? And when we first reflect on those things that constitute our past behavior, we are able to then create a renewed vision for the future. Integrating what we have learned in the last 100 years of our existence to a mission that is broader than something we had thought about before. And right now, we, the world, need that.



A Speech

by Maxwell Feigelson DS22

For a couple months back home, a place so big that nobody will ever understand even a fraction of what it has to offer, I wrote down weird encounters I had on the subway. Here are a couple of them,

May 26th: In what sounds like a set-up for a classic joke, an Orthodox Jew reading the Torah and a Muslim man reading the Quran squish a kindergarten reading Captain Underpants as they all sit in a row heading to Brooklyn. I can't tell who's having the most fun.

January 7th: Canvassing for a local political campaign on the train, I talk with a man in a Knicks jersey about his concerns. He's slightly upset about homelessness and drug addiction, but when he asks me to demonstrate how I shoot a free throw in basketball, he becomes outraged and my political agenda is thrown out the subway car. He demonstrates correct form, adjusting my elbow and explaining to me that quote "it's all mental man, you just gotta feel it."

March 29th: A man in full football uniform, sprinting with a ball in his hands throws open the doors between cars and sprints past me, barreling through the doors at the other end. It seems like some sort of performance, but it's confusing because I'm the only one on the train.

September 14th: It's 2am, and someone gets on the train carrying a garbage bag. He declares to all five people there, "I AM THE ATTORNEY GENERAL OF NEW YORK" and then proceeds to sit on me. I should be terrified, but everyone, including me, is too busy laughing to be concerned.

For me to be able to watch weirdos and for them to be willing to act weird, there must be a shared platform of anonymity. As soon as someone openly yells at their urologist on the phone, or urinates on the floor, they are forming an unspoken agreement with me. As they try to make eye contact with me as if the pool of urine I just saw them create doesn't exist, we agree that I will never know them, and they will never know me.

I have been unknowingly making this agreement with the public for 18 years.

If my home is a circus, my comfort zone is in the audience, watching the thousands of freaks from a crowd of millions. My comfort zone does not include a commune, where the circus never comes because the audience would only be 30 people. It took me a week to confidently remember the names of everyone in this room. It took me a little more than that to realize that there is a

second floor to our dorm. Every day during this period, I discovered something new about the college I worked my ass off to get into. I found out that the garden used to own bees, I found out that the garden currently owns a machete, I found out that I can eat almost anything I find from an industrial sized refrigerator, and I found out how poorly the SB makes decisions about discretionary fund purchases.

After this honeymoon period of new discoveries ended, I realized that the unknown around me was dwindling. I wasn't going to consistently meet new people, the machete was an ineffective tool at cutting sunflowers, the SB only has nine articles which can be amended, and the college I knew to be small from its website, was actually tiny in person.

Therefore, my culture shock hit when I had understood the culture. In one of my letters home, I remember writing, "all of the people



here are just as smart and weird as I hoped. The problem is that I know all of them and they will know all of me." On my AP visit, the booj confused me more than anything else. I knew that the people here were isolated from the world, but a dance party in the dark seemed a strange coping mechanism. I didn't want to go until Declan—the man who would soon confess his love for me after I queued, "It Wasn't Me" by Shaggy—dragged me out through that door, and allowed me to notice the stars for the first time.

I never needed to look up at night where I'm from, because everything at eye level and below was much more interesting than the blank sky. In that moment, with "Hold My Liquor" by Kanye blasting and writhing bodies in front of me, I realized that I hadn't seen stars for ten years. For ten years, New York had provided a dazzling circus, but my seat inside the circus tent had blinded me to the infinite universe outside.

The stars led me outside, but the darkness made me stay. I looked around and everyone I had been introduced to was just a blur of movement and awkwardness. Nobody cared what anyone else did, and no-

lief that I need to change from an anonymous pedestrian with a notebook, and my knowledge that the change is really hard. The booj will never stop, the anonymous bodies will never cease their convulsions. And the stars... I hope I never change enough that the stars change for me.

L

body seemed to notice particularly good or particularly bad dancers. It was like I was back home again, surrounded by disinterest and cloaked in anonymity.

One last subway observation, this one taking place as I get off the train: July 6th: I step off the train amongst a throng of commuters, everyone heading home. A homeless man, one I see every day, lies motionless on the platform in front of me, a needle near his arm. I don't know his name, and he doesn't know mine, but we sometimes wave at each other. I call 911 and make a request for EMS, but no police, because the NYPD is notoriously bad at handling overdoses. The ambulance arrives, loads him into the back, and I walk home. Three days later, back on the subway, I look through the window and see him again. He waves at me, like normal, and smiles.

This was the last subway encounter I wrote down. After seeing the possibility of intervention rather than just observation, it didn't seem right to just watch anymore, and it didn't seem right to be completely invisible.

Part of my struggle to adjust here has come from my simultaneous be-

Looking up—the Deep Springs sky.

The Deep Springs Communications Committee is:

Declan Allio, Lana Mabbouba, Kuba Laichter, Trey Longnecker, Emma Bourne, Lily Asbury, Koll Jensen (Development Director), Brian Hill (Herbert Reich Chair of the Natural Sciences), and Sue Darlington (President).

Special thanks to all who agreed to be interviewed and to those who contributed their own poems, speeches, and thoughts.

comcom@deepsprings.edu

