



Time and Space

Espy

June 2008

“The village has changed remarkably little, even the goldfinches and sandpipers are back. God continues his gentle, eternal experimenting with the soft light bathing water, tide grasses and hills, the sky behind the rain still shines silver. It is not every where or every night that a man can stride among the constellations.”

Willard Espy

Save the Dates:

June 21st...*Celebrations of nature, literature and photography*, 1pm at the Oysterville School House
[Click here for details](#)

June 30th...Residents' show and tell



What's New

Capital Campaign gains momentum On the 23rd of May, Espy completed a month long endeavor to prepare and submit a Washington State “Building for the Arts” grant. Invitations from the Murdoch Foundation and the Kinsman Foundation to submit grant applications are now Espy’s enthusiastic focus. Our contact with individual contributors has intensified in the past month with promising results.

Visits to Oysterville are encouraged for a first hand view of the future home of creativity in the village.

Espy welcomes two new trustees Espy is pleased to announce the addition of peninsula residents Frank Glenn IV and Kathleen Sayce. We look forward to their contributions.

Meet Espy’s June Residents

Espy is excited to welcome a diverse group of artists and writers from all over the country. **John Brockhaus**, a writer and teacher from Seattle, Washington is the John McClelland History Writer. John is working on a history of Native Americans

in Washington State told entirely in story form. Poet **Laura Cesarco Eglin** was born in Uruguay, educated in Jerusalem and now lives in El Paso, Texas. During her residency Laura plans to finish her first book of poems. **Laurel Gibson**, also from Texas, is a mixed media artist whose work explores the language and symbols used by early settlers and Native Americans from the North American Pacific coast. **Joyce Parry Moore**, a non-fiction writer and performance artist from Berkeley, California will use her time at Espy to complete a performance piece entitled *The Nuclear Breast Dance*. **Will Heinrich** is a novelist from New York City. Will plans to spend his time in Oysterville working on the second half of his current novel *The Elevated*. **Mary Preus**, non-fiction writer and horticulturalist, plans to revise the ending of her first novel, *Centerpoint*. **Wendy Scherrer**, Espy’s Environmental Writer in residence, comes from Bellingham. Wendy’s residency is sponsored by the Columbia Land Trust.

Espy's artist in the school program culminates with student exhibition



Espy's artists in the schools program culminated with a multi-media art show at the World Kite Museum in Long Beach. The exhibit featured student art and copies of a book of student essays entitled *The way I see it*. Our arts education project reached beyond its stated goal—to bring an accomplished writer and artist to work with peninsula high school students. Visiting artists breathed new life into high school classrooms, inspiring both students and teachers. The program also created an opportunity for local non-profits, parents, teachers and businesses to collaborate in new ways, volunteering time, supplies and financial support to make the project and exhibit happen.

Espy Alum: John Grade on the joys and challenges of process centered art

"This past month, Larry Warnberg and I "harvested" *Collector*, a sculpture we had anchored under Willapa bay one year ago amidst Larry's oyster beds. The project was conceived during my artist residency at the Espy Foundation in Oysterville. Barnacles covered the wood surfaces of the piece, accompanied by oysters, mussels and bright lime-green seaweed. From the bay we brought the dripping sculpture to my truck, to be strapped on top for a journey to the southern Utah desert, beginning the following day. The sculpture was designed to slide down into the narrow fissure of a specific slot canyon for a snug fit. Part of what is rewarding to me about this process-centered way of making art is an unavoidable embrace with the unexpected. The slot canyon that *Collector* was designed to fit had been overrun and essentially filled with torn tree limbs and small rocks; the space was walled off with last year's flood debris. On the mesa above the canyon, I improvised a rectilinear wood frame tied to the sandstone and I strung the sculpture vertically within this frame. Now the question was "What might happen here over the next couple of months?" Before my return to Seattle, one thing was evident: The desert wrens were already noisily at work and would certainly pick apart all the remaining crustaceans and seaweed (an unusually salty feast in the desert). On August 26th, *Collector* will resurface in an exhibition at the Bellevue Arts Museum, *John Grade: Dis/integration, Sculpture Through Landscape*. --[John Grade](#) (2007 Espy resident)



Espy News

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