David Brame presents mixed media painted comic pages (22x30) about queerness depression sobriety and addiction. Afrofuturist and scholar, Brame has spent years in Alaska, and is also a member of Łuk'ae tse' tsass, Comics, honoring Indigenous cultures. Brame's recent scholarly creative accomplishments for 2019 and 2020 include Sanford Biggers: CODESWITCH in collaboration with Professor John Jennings, The Bronx Museum and produced by Yale University Press.
LUKASIK-FOSS: "I am a Canadian artist of Norwegian/British descent and my practice has been deeply rooted in my birth town of Hamilton, Ontario. The majority of my creative work over the past two decades has explored social anxiety as a disruptive, paradoxical, yet also generative energy. I have made work spanning large scale installation, drawing, assemblage and performance, all of which attempts to disrupt the binary of public and private space, between performer and audience, between definitions of strange and familiar."
MILLER: "I'm an artist who uses photography. My art practice is grounded in all of this: place, storytelling, Indigeneity, queerness, and familial and community relations. Photography provides a space for me to practice a form of careful observation that runs deep in the Inupiaq culture I come from."
These three Alaskan artists exhibit together exploring the theme: Changing Landscapes. Deb Lowney shares carved and painted wood, Kristin Link exhibits nature drawings and watercolor on paper, and Sharlene Cline shares watercolors, with Chinese ink and gel medium.
ANTOINETTE WALKER

EXHIBIT | JUNE 2023

WALKER: In my work I strive to tell a story through my experiences and imagination. My creativity and life stories are expressed with coastal marine themes that capture the wild beauty of my home, Alaska.
The intention of my work is to create contemporary Indigenous icon imagery, recover and elevate the beliefs of Alaska Native people as equal to those of the Western world. My paintings of Alaska landscapes and other subjects such as seals and ice represent the connection to the environment of the subjects in these portraits.
My inspiration is our Inuit stories, from everyday Northern Alaska lifestyle of subsistence, ceremonies, and the natural cycles of Arctic living. My main media is stone, wood, bronze, glass, others including prints, paintings and drawings.
Wild Shore New Music presents adventurous new chamber music in Homer and Kenai, and explores how art engages the natural world in all its beauty and danger. Inviting audiences to reflect on the environment through performances, Wild Shore fosters collaborations between living composers, and versatile musicians from all over the U.S. Led by Alaska-raised, NYC-based musicians Andie Tanning and Katie Cox, for ten years Wild Shore draws creative artists and residents from across Alaska. The residency features rehearsals at Bunnell, concluding with a performance on 9/22.
LYDIA MOYER

RESIDENCY | SEPT-OCT 2023

I am a media maker and visual artist based in central Virginia, USA. Lydia will host a printmaking workshop and host a film screening during her residency.

"Moving equally and sometimes seamlessly between self-created and existing materials, I hope to evoke a felt-sense of unshielded – and unheroic – awareness through image, sound, and text."
RAFAEL DE LA UZ

EXHIBIT  |  NOVEMBER 2023

Rafael De la Uz is a photographer creating work about:
"isolation, or my personal vision of my son's isolation, his
strategies to adapt to his new life, his special relationship
with the sea, his particular vision of Alaska, his experience
here."

"My art is based on restructuring time, bringing together
moments that did not coexist in front of the camera, nearing
events that occurred in different times and thousands of
miles apart, compelling characters that have never met, and
they will possibly never meet, to tell a story together. A story
that is born within my work, but that really takes shape in
the sensitivity of the viewer."
CAROL LAMBERT

EXHIBIT | December 2023

“I take much of my imagery from myths, dreams and stories. My protagonists, vulnerable and often in danger, are sometimes, but not always, heroic. I want viewers to identify with them, and to feel the complexity of their situations.

My technique, a 500-year-old practice, involves using acid to etch lines and shapes into copper plates. For each plate, I fill the etched indents with ink, then wipe the surface clean. I run the inked plates, along with thick, damp paper, through my press. The force of the press fuses ink and paper together, deeply and permanently. The final image gains authority in this transformation.”
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