

Tab 1

Exhibition Title - Bernard Hoyes: **Out From Under the Net**

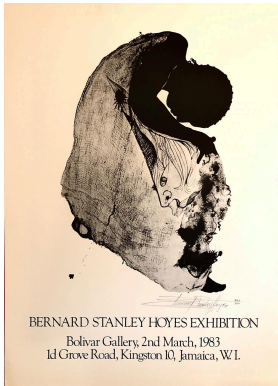
The Cheech Marin Center for Chicano Art & Culture -

Exhibition Dates - APRIL 25, 2026 thru OCTOBER 4, 2026

Working checklist as of - 11/19/25 _____

	Confirmed		Maybe		Not Available
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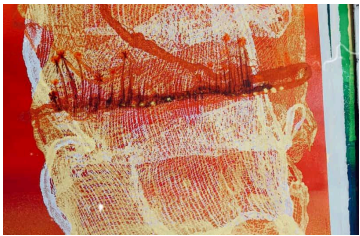
Artist Loans				
#	Artwork Information	Image	Notes	Price
1	Adolescent Dreams, 1978 collage, Ink, metallic pigment 30x40"		obsession with embarrassing moments of having wet Dreams as a youth confronted	\$18000 Original Needs Framing Insurance VALUE \$18000
2	Dying Bull, 1978 Ink on Board 30x40" Rag Series		Original FRAMED Ins. VALUE \$20000	\$20000
3	Rag Nouveau 1978 .Original not Available. Commemorative Lithograph print, 24x36"		Commemorative Lithographic Print celebrating Solo Exhibition in L.A. At William Grant Stills Community Center. Ins. Value \$500 Needs FRAMING	\$500

Artist Loans				
#	Artwork Information	Image	Notes	Price
4	redemption-song, 1978 48x89" mixed Media Collage on Canvas.		The advent of Rastafarian Faith I grew familiar with as a teenager in Kingston instilled the promise of a Blackman King and the rise of Prophets	\$60000 Original Grommet hanging Ins. Value \$60000
5	Ascension I&I, 1979 multimedum on canvas with gromets 48x96"		Original Grommet Hanging Ins. Value \$60000	\$60000
6	BIRTHIN' 1979 Original Not Available. Commemorative Print, 18x25" 1983. First Solo Exhibition in Jamaica at Bolivar Gallery		Credit line: Bolivar Gallery Commemorative Exhibition. 500 edition Insurance Value: Needs FRAMING	\$500
7	RAG in Vogue, 1979 Original not available Commemorative Poster National Black Fine Arts N.Y.		Commemorative Poster National Black Fine Arts N.Y. Puck Building, 2004 Needs FRAMING Ins. VALUE \$500	\$500

Artist Loans				
#	Artwork Information	Image	Notes	Price
8	She found Wings in Rags Original 1979 India Ink on Parchment mounted on Black Cordero materials 34x46"		Original Ins. Value \$80000 Serigraphs edition of 100 Sign and Numbered. Image size 24x36" Paper size 30x40" (Available \$1200ea.) Published in 1992	\$80000
9	Trickster, 1979 Acrylic and Ink on Board 30x40"		Original Ins. Value \$20000	\$20000
9	Painless seperation, 2017 Ink on Vellum Paper 24x36"		Original Ins. Value \$16000 Needs FRAMING	\$16000
9	Giant Step, 2017 Ink on Parchment mounted on Stretched Canvas 30x40"		Original Ins. Value \$20000	\$20000

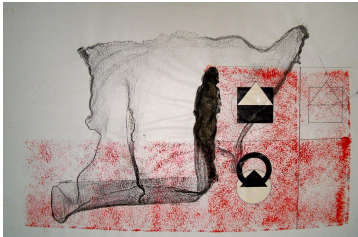
Artist Loans				
#	Artwork Information	Image	Notes	Price
10	Wounded Warrior, 1979 India Ink on Velum 24x36" Frame size 30x40"		Original Ins Value \$20000 Frame size 30x40"	\$20000
11	By the River, cant get a Drink, 1980 Oils and Collage on Canvas 58x38'		Original Ins. Value \$40000	\$40000
12	matriarchal Lineage, 1982 Ink on Velum 24x36"		Original Ins. Value \$18000	\$18000
13	Spirit of Eternal Sweet Repose(Rag Series), 1982 Gold Pigment and Ink on Board 36x46"		Original Ins. Value \$25000	\$25000

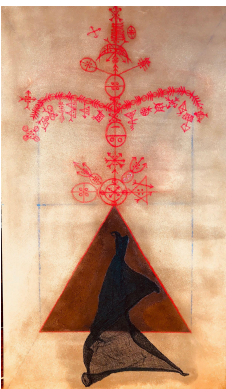
Artist Loans				
#	Artwork Information	Image	Notes	Price
14	Crossing Rivers, 1989 Ink Parchment on Canvas 40x60"		Original Ins. Value \$38000	\$38000
15	Madam-Z-rag, 1989 India Ink on Paper size 24x36"		Original Ins.Value \$20000 Frame size 30x40"	\$20000
16	Spirit of Constant Struggle. 1989 Original 24x36" Brush, pen & Ink on Parchment Paper		like the Spirit of Sisyphus in mythology, the struggles in my life Reveal itself as Rags That constantly wraps and stifles me	\$20000 Original Ins. Value \$20000

Artist Loans				
#	Artwork Information	Image	Notes	Price
17	Voodoo-banshee, 1989 Ink on paper 24x36"		Original Ins. Value \$20000	\$20000
18	Matriarcal Loom, 1990 India Ink on Parchment 24x36"		The value of parental relationships is a delicate fabric to be Encouraged even when threaten	\$16000 Ins. Value \$16000
				
20	Helping Hand (Rag Series), Enamel, India Ink on VellumPaper 1999 24x36"		Original Ins. Value \$18000	\$18000

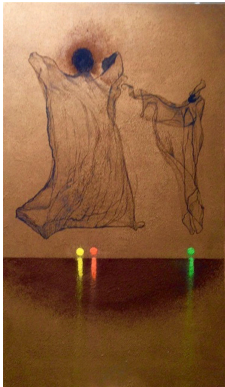
Artist Loans				
#	Artwork Information	Image	Notes	Price
21	one percent rag, 1999 Enamel and ink on Vellum 24x36"		Original Ins.Value \$18000 Frame size 30x40"	\$18000
22	Warrior in repose, 1999 Ink on Velum 24x36"		Original Ins. Value \$20000	\$20000
23	wounded-warrior-II, 1999 Enamel and Ink on Velum 24x36"		Original Ins. Value \$20000	\$20000

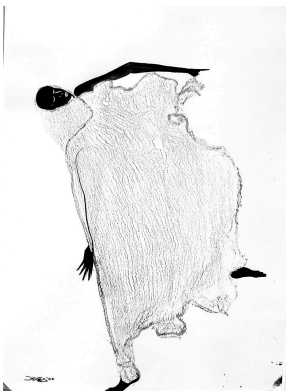
Artist Loans				
#	Artwork Information	Image	Notes	Price
24	Altered Rags. 2000 Rags, collage, parchment on Stretched Canvas 42x52"		Original Ins, Value \$40000	\$40000
25	Jump Rags, 2000 India Ink on Paper 30x40"		Original Ins.Value \$16000 Needs FRAMING	\$16000
26	New World Order(Rag series, 2000 Rags, collage, Newsprint Acrylics on StretchedCanvas 42x52"		Original Ins. Value \$40000	\$40000

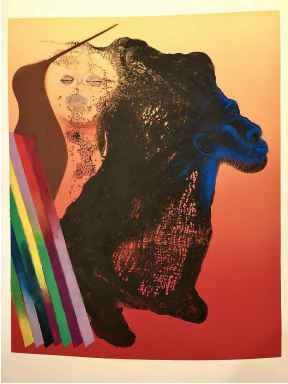
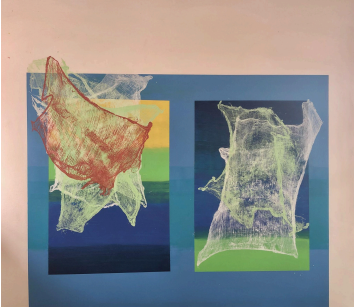
Artist Loans				
#	Artwork Information	Image	Notes	Price
27	Rag-Lean on Me Rags, 2000 on Paper size 24x36"		Original Ins. Value \$20000	
28	Rags on my Horizon, a Civilization in my past, 2000 Enamel and Ink on Velum 24x36"		Original Ins. Value \$30000	\$30000
29	Solidarity Rags, 2000 Collage, Rags, Newsprint, on Stretched Canvas 52x40"		as Civil Rights moved forward with Political Action as running for president and Cultural assimilation by people of color immigrants became an important factor in support and benefit	\$30000 Ins. Value \$30000
30	Introspected Rag, 2015 India Ink on paper 18x24"		Original Ins. Value \$3500	\$3500

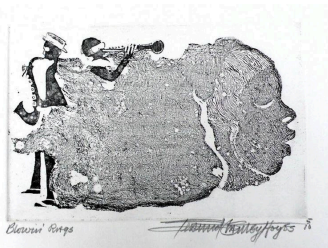
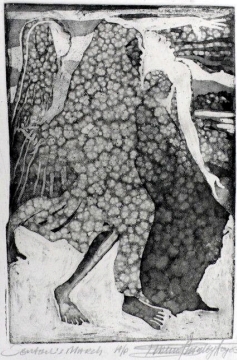
Artist Loans				
#	Artwork Information	Image	Notes	Price
31	silent sparrow, 2015 Collage, Rags, vinyl records, Acrylics, newsprint, Butcher paper, fabric on Plywood 40x72"		Original Ins. Value \$60000	\$60000
32	Earthbound, 2017 Dirt, straw, coffee, Enamel on Stretched Canvas 40x60"		Original Ins. Value \$60000	\$60000
33	Farewell Upended, 2017 mixed Medium Oil sticks, Coffee, Rag collage on Stretched Canvas 40x60"		This piece speaks to death and how it is interpreted. Is it an exit or return to life. The work can be viewed both ways, upside or downside. It expresses the rise and fall of African Iconography supported in both directions that a Pyramid stand	\$60000 Original Ins. value \$60000

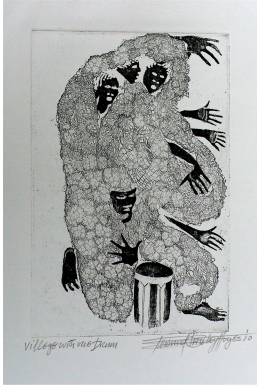
Artist Loans				
#	Artwork Information	Image	Notes	Price
34	FOURTUNES BRIDE, 2017 Sand, Powdered Pigment, Coffee, Vellum text collage, Acrylics on Stretched Canvas 40x60"		Original Ins. Value \$65000	\$65000
35	In a Rag Mood, 2017 Ink on Parchment mounted on Stretched Canvas 30x40"		Original Ins.Value \$20000	\$20000
37	Loss Innocence, 2017 Sand, Rag, Acrylic, on Stretched Canvas 40x52"		Original Ins. value \$45000	\$45000

Artist Loans				
#	Artwork Information	Image	Notes	Price
38	Rags and Current trends, 2017 Collage Ink on Stretched Canvas 45x58"		Original Ins. Value \$35000	\$35000
39	Rags on Earth, 2017 sand, coffee, Powdered pigment and India Ink Figures wrapped in rags on Stretched Canvas 40x60"		Original Ins. Value \$60000	\$60000
40	Rags with Space, 2017 India Ink, mounted on Stretched Canvas 30x40"		Original Ins. Value \$18000	\$18000

Artist Loans				
#	Artwork Information	Image	Notes	Price
41	Seeking connection in Rags, 2017 India ink on Paper 24x36"		Original Ins. Value \$18000 Needs FRAMING	\$18000
42	Sleep Walking, 2017 India Ink on Paper 24x36"		Original Ins Value \$14000	\$14000
43	Sufferras, 2017 Acrylic, Vellum, Rags, oil stick, Coffee, Sand on Stretched Canvas 40x60		Original Ins. Value \$60000	\$60000

Artist Loans				
#	Artwork Information	Image	Notes	Price
44	Mating Dance, Roots and Rags, 2022 Oils, oil Pastels,Inks, Spray paint on Stratemore paper 32x44		Original Ins. Value \$6000 need Frame	\$6000
45	OZONE LAYERS, 2 Windows, 2023 Oil Enamel and Acrylics on Stretched Canvas 96x84		Original Ins. Value \$120000	\$120000
	RAG ETCHINGS			
46	Guardians 2012 Electrolyte Etching Image Size 6x9" Paper Size 11x14"		Ins.Value \$500 PRINT; Etching Limited 10 Signed & Numbered 1/10 Need FRAME	\$500

Artist Loans				
#	Artwork Information	Image	Notes	Price
47	Blowin Rags 2016 Electrolyte Etching image Size 6x9" Papersize 11x14"	 A black and white electrolyte etching titled 'Blowin Rags'. It depicts a figure, possibly a person of color, in a dynamic, almost dancing pose, wearing a patterned garment. The background is dark and textured. The artist's signature 'Blowin Rags' and 'Blowin Rags 2016' are visible at the bottom.	Ins. Value \$500 PRINT; Etching Limited 10 signed & Numbered 5/10	\$500
48	Burden of Rags 2016 Electrolyte Etching Image Size 6x9" Paper size 11x14"	 A black and white electrolyte etching titled 'Burden of Rags'. It shows a figure, likely a person of color, standing and looking down, wearing a heavily patterned, textured garment that covers most of their body. The background is dark. The artist's signature 'Burden of Rags' and 'Blowin Rags 2016' are visible at the bottom.	Ins. Value \$5000 PRINT; Etching Limited 10 Signed & Numbered A/P need FRAME	\$500
49	Sentinel March 2016 Electrolyte Etching Image Size 6x9" Paper Size 11x14"	 A black and white electrolyte etching titled 'Sentinel March'. It depicts a figure, possibly a person of color, in a dynamic, almost dancing pose, wearing a patterned garment. The background is dark and textured. The artist's signature 'Sentinel March' and 'Blowin Rags 2016' are visible at the bottom.	PRINT; Etching Limited 10 Signed & Numbered A/P need FRAME	

Artist Loans				
#	Artwork Information	Image	Notes	Price
50	Village with one Drum 2016 Electrolyte Etching Image Size 6x9" Paper Size 11x14"	 An electrolyte etching titled 'Village with one Drum' by David Burt Foster. It depicts a dense, abstract scene with multiple figures and hands, some holding a drum. The style is dark and textured.	Ins. Value \$500 PRINT; Etching Limited 10 Signed & Numbered 1/10 Need FRAME	\$500
51	The Cock Crows in Rags 2017 Electrolyte Etching Image Size 6x9" Paper Size 14x11"	 An electrolyte etching titled 'The Cock Crows in Rags' by David Burt Foster. It shows a central figure with long, dark hair and a crown-like headpiece, surrounded by other figures in a dark, textured setting.	Ins. Value \$500 PRINT; Etching Limited 10 Signed & Numbered 1/10	\$500
52	Queen's Rag 2017 Electrolyte Etching Image Size 6x9" Paper. Size 11x14"	 An electrolyte etching titled 'Queen's Rag' by David Burt Foster. It features a central figure, possibly a queen, in a dark, textured setting, surrounded by other figures and elements.	Ins. Value \$5000 PRINT; Etching Limited 10 Signed & Numbered 9/10	\$500

Tab 2

THE FIRST DECADE 1976-1986

Demanding that my Art practice supported my lifestyle was the first stroke to define my personae. Making art required stamina and focus so I remain conscious of health and wellness. This outlook informed my art early. I forgo further academic studies beyond a BFA.

Being Independent and Self Validated in my process was my hope of being an original and have meaning. To do that, I had to exorcise the neurosis that drove me and held me captive. Lifetime traumas had to be brought to light visually. Depression, alone anxiety, obsession, phobia, immigrant fixations that I recognized as disorders and have been holding me back from positive manifestation, had to be expressed, resolved and released. Developing a visual language and codifying it was my first undertaking.

During this time I was an exhibiting associate of Studio Z a community art center in South central, Los Angeles. The Ground started as David Hammons studio and became the forefront of conceptual Art, expanding the concept of Black Conceptualists and codifying it. It was the spawning ground for Conceptual Artists in L.A. I was tuned into the concept of textures and cast offs as catalyst for expression

THE SECOND DECADE 1986-1996

Using contemporary idioms of Art making, a net or rag impressions was used to symbolize evils of poverty, race prejudice, maternal fixation, panic and mental confusion. Figures trapped, stifled, struggling with the Rags to free themselves of its deadly hold. Visual Codes of my present consciousness was exposed as the body of works became more ambitious in size and material scope.

After many open Studio, I was invited Akeem Ali, then director, to mount my first Public Solo Show at William Grant Stills in L.A. My focus to build a supportive audience lead me to developing sound Business practices. The Commemorative Print for my solo exhibition at Grant Still Art Center, encouraged me to developed more Prints and a distribution. Caribbean Fine Art Publishing was created to further document my future exhibitions.

In the early 80's I entered into a partnership with Human Arts Gallery in Venice. My agreement as exclusive Artist with Art Business expertise, was to be guaranteed two solo Exhibition each year. The Revival series was Created. Returning to traditional Painting practice were fused with the full spectrum of pure colors. The Purity of the colors invokes the purity of Spirits. Bodies in unison with colors in harmony, adjacent implied lines with energy that recall ancient African rhythms and spirits that are the driving force into rituals, and ceremonies, were to establishing a visual voice to my Present condition.

- My art flourished on account of the self Publishing and Distributing of the Revival Series. My focus on having my Art support itself was realized. Some positive changes to start a family and take on some responsibilities like looking after my remaining family in Jamaica became possible.

THE THIRD DECADE 1996-2006

Establishing rag impression as Visual Codes, still being used to symbolize evils of poverty, race prejudice, maternal fixation, panic and mental confusion, figures trapped stifles, struggle within the Rags to free themselves of its deadly hold. As Visual Codes of my present consciousness the new body of works became more ambitious in size and material scope. New insights as I applied my Painting discipline emerged as a result. A Modernist discourse had evolved. Raw Materials, technology, and raw textures have appeared. Templates harkening back to the Rag Series of the Seventies, when Raw materials and graphics were prevalent. A unified science has appeared, charged with all my art that went before, including neglected concepts.

The Paintings by now ushered in wave of Black Consciousness in art using Business practices towards value and Validation of Art Practices. Winning Awards and being collected by Celebrated by Museums and Celebrities as Richard Pryor, Oprah Winfrey and Natalie Cole.

THE FORTH DECADE 2009-2022

The resolve to evolve from the obsession with Struggle came from my reunion with my Fathers Afro- Christian family in Jamaica. The universality of the spirit and its higher level of consciousness were now rendered in Paintings inspired by the Heritage. The connection stayed strong and my Art influenced. On one of my Residency to Kingston Jamaica to organize a Printmaking Workshop with local Printmakers, The contextual idiom of the Rags was utilized in Compositions that speaks to Climate Concerns.

“Rags symbolizes inert gases trapped in an carbonized atmosphere prohibiting photosynthesis for plant life. The interaction of trapped gasses in the ozone is symbolized by nets in layers color coded as corrosives casted in a heated atmosphere becoming a catalyst.

Tab 3

Bernard Hoyes's "Rag Series" is a collection of artworks created during the 1970s and beyond, utilizing a technique involving rags laden with ink to produce unique monoprints.

This series is significant for several reasons:

- ❑ Symbolic Documentation: The "Rag Series" is said to symbolize and document Hoyes's journey as an artist, particularly his trajectory from a struggling artist to one of prominence. It also draws inspiration from his early life experiences and his grandmother's church in Jamaica,
- ❑ Social Commentary: Early works within the "Rag Series" aimed to make a strong social comment on the world as Hoyes saw it.
- ❑ Artistic Evolution: The techniques employed in the "Rag Series," particularly the use of raw materials and graphics, laid the groundwork for further artistic exploration and a modernist discourse that has evolved in Hoyes's later work.
- ❑ International Recognition: The "Rag Series" attracted international attention, leading to exhibitions and critical acclaim, including a solo exhibition in Jamaica in 1982.

In essence, the "Rag Series" stands as a crucial body of work within Bernard Hoyes's artistic career, marking a period of personal and artistic development while also offering social commentary and utilizing innovative artistic techniques.

Elaborate on the techniques Hoyes used in his Rag Series monoprints Hoyes's Rag Series monoprints are notable for their unique textures and spontaneous quality, achieved through a specific technique involving rags and ink Here's a breakdown of the techniques employed:

- ❑ Rag Impressions as the Foundation: The core of the technique lies in the use of rags laden with ink. These ink-soaked rags are cast onto paper, much like a fisherman casting a net into the sea, according to bernardhoyes.com. When lifted, the rag leaves a print on the paper, creating shapes, forms, and a rich textural base for the artwork.
- ❑ Spontaneity and Impression: This process results in a spontaneous impression, which can suggest and delineate forms, mass, and movement within the composition. The inherent textural quality of the rags translates directly into the print, creating unique and unpredictable patterns. Artist's Refinements: After the initial rag impression, Hoyes further develops the compositions by adding details. These details can be applied in various ways, potentially using other tools or techniques to enhance the forms suggested by the rag, or to introduce additional elements to the piece. This step breathes vitality and power into the work, transforming the initial abstract marks into dynamic and expressive compositions.

- Monoprinting Nature: The Rag Series falls under the category of monoprinting because each impression made with the rag is unique. Even if the same rag and ink are used, variations in the casting and lifting process, as well as the artist's subsequent additions, ensure that each print is a one-of-a-kind artwork.

In essence, Hoyes's Rag Series utilizes the unpredictable nature of rag impressions to create a foundation of textured forms, which he then refines and develops into expressive and powerful compositions, resulting in a series of unique monoprints.

Birthin' - Bernard Hoyes

Birthin' Unique Contemporary Graphics by Bernard Stanley Hoyes. Rag impressions reflect ancestral connections to contemporary life. Done in a spontaneous te...

www.bernardhoyes.com

"RAGS IN THE SANDS OF TIME" The Evolving Rag Series

Apr 11, 2016 — Unique Contemporary Graphics by Bernard Stanley Hoyes. Rag impressions reflect ancestral connections to contemporary life. Done in a spontaneous technique. A ra...

bernardhoyes.org

Monotype I Relief Printing, Intaglio, Woodcut - Britannica monotype, in printmaking, a technique that generally yields only one good impression from each prepared plate. Monotypes are prized because of their unique text...

Britannica

What types of inks and papers did Hoyes use for the Rag Series? For his original Rag Series monoprints, Bernard Hoyes used:

- Inks: The description of the monoprint technique within the Rag Series emphasizes the use of "rags laden with colors". This suggests that various pigments or inks were used

to create the desired range of colors and textures in his work. While a specific type of ink (like oil-based or water-based) isn't mentioned explicitly in the provided context, the vibrancy and richness of his work, combined with the description of "cross hatched and fused as elements would amalgamate", implies the utilization of inks that offered good color saturation and blending properties.

Paper: The Rag Series was created on various types of paper. Some sources suggest that the original prints were done on "fine archival paper", and posters were later reproduced on the same type of paper. Additionally, Hoyes utilized "handmade paper... made to order from Mexico City" during the height of his popular Revival Series, which followed the Rag Series and drew upon some of its concepts. Some editions of the Rag Series have been reproduced as limited edition iris giclée prints on 320gm Coventry Rag paper. Coventry Rag is a type of archival paper known for its durability and ability to absorb ink well.

It's important to remember that printmaking techniques often involve a degree of experimentation, and artists may use different materials over time. The Rag Series, as it evolved, likely saw variations in the specific inks and papers utilized, all contributing to the distinct character of Hoyes's work.

Tab 4

Museum celebrates Black history

By Kenny Klein

The Desert Sun

February 14th, 2000

<http://bernardhoyes.com/shop/bh-museum-celebrates-black-history.htm>

PALM SPRINGS, CA -- Using rags drenched in ink to create beautiful paintings and playing steel drums from Trinidad were two of the ways members of the black community chose to celebrate their heritage Sunday.

Those were among several activities and displays that about 500 people from throughout the Coachella Valley enjoyed during the Sunday event at Palm Springs Desert Museum.

The Palm Springs celebration comes from deep roots. Black History Month grew out of Negro History Week, which was launched by Carter G. Woodson in the 1920s. By 1976, February signaled a period of recognizing black progress and achievement.

Like celebrations around the country, this year's celebration is a way to keep black culture and traditions alive.

Alive: "Just being here makes me feel alive because 50 years ago, this would have never happened," said John Tamel, 52, of Palm Desert. "I mean, there use to be marches and protests, but today there is peace and a fine showing of talent for everybody to enjoy. This is for all colors."

Through traditional African clothing, Ola Roberts helped visitors understood they were looking at history and culture.

"I'm wearing this so young people can see why it's important to keep history alive," said Roberts, of Palm Springs.

And when it came to painting, Desert Hot Springs resident Bernard Stanley Hoyes was ready with his rag technique.

The style involves Hoyes soaking a net in ink, casting it on paper and then going back with a brush and filling in the lines to make an artistic statement.

Symbols: "The net is a symbol that means being held back," Hoyes said. "The figures are about poverty and struggle. In one piece, titled 'Rags,' the woman found dignity in rags. It's my way of expressing an uphill struggle."

With steel drums, capable of producing music from the classics to reggae, musician Kenny Williams played his heart away.

"This is said to be the only 20th century instrument ... that was developed after World War II," said Williams, of Long Beach.

For many members of the crowd, it was tough to decide on a favorite act or display.

"The African clothing, the music and the artwork were all wonderful," said Tim Johnson, of North Palm Springs

Tab 5

The Rag SERIES

Unique Contemporary Graphics by Bernard Stanley Hoyes.

Rag impressions reflect ancestral connections to contemporary life. Done in a spontaneous technique.

A rag laden with ink is casted on paper as a fisherman would cast his net in the sea. When lifted a print remains suggesting and delineating forms, mass and movement.

Details added by the artist free the images into compositions with vitality and power.

Art Reviews

[November 10, 2000](#) | LEAH OLLMAN | SPECIAL TO THE TIMES

A Certain Flair: In the late 1970s, painter Bernard Stanley Hoyes hit upon a dramatic technique of making images that wed spontaneity and control, gesture and symbol. He drenched rags in black ink, then cast them upon a prepared surface of canvas or paper. From the resulting pattern, he derived figures in flowing, woven garments, painting in additional parts unarticulated by the inked rag.

Both early and recent works from it constitute the high points of Hoyes' current show at Zeneta Kertisz Art. Born in Jamaica, trained in part in New York and now living in Southern California, Hoyes is an avowed syncretist. He blends and borrows--artistic styles, religious influences--until his images feel generalized and somewhat dilute, but all the more accessible for their nonspecific tone of affirmation. Works from his recent "Personages Series," for instance, tap into a Cubist vocabulary of faceted planes and incorporate the stylized features of African tribal masks, but only as accents to an otherwise straightforward, vibrantly hued realism.

A Jamaican revival cult inspired another of Hoyes' recent series here, but he dismisses ethnological details in favor of an overall spiritualism expressed through rhythm, movement and intense color. Women in head wraps sway in synchronized groups, their arms upraised, their eyes closed, the mood fervent and alive. The strong rhythms and repetitions in these paintings can almost be heard.

Hoyes paints with a decorative flair, and he's not immune to resorting to cliches. But what drives the works is the impulse, beating within them, to offer the self and the bounty of the earth to higher forces. Several of the images, painted on shallow trays, even serve as literal vessels for offerings.

In the rag paintings, this relationship between literal shape and representational image peaks. The shimmering weave of one woman's garment in "Matriarchal Loom" (1977) seems to have spun directly from the silhouetted body of another--not unlike the palpable transference of Hoyes' own physicality to the muscularity and vitality of his painted figures.

* Zeneta Kertisz Art, 1319 Abbot Kinney Blvd., Venice, (310) 399-8188, through Nov. 30. Closed Mondays through Wednesdays.

Tab 6

