

MINDY SOLOMON



Donté Hayes

Mindy Solomon Gallery
848 NW 22nd ST
Miami, FL 33127
786 953 6917

Table of Contents

Press	4
Future Artifacts	14
Armory 2021	20
Bio	25
CV	27



Generational Power in Donté Hayes’ Future
Artifacts

BY FOLASADE OLOGUNDUDU
APRIL 13, 2022



Installation view, *Future Artifacts*. Courtesy of Mindy Solomon Gallery.

Objects hold memory. Collectively, they inform our past, present, and future. In his first solo show with Mindy Solomon Gallery, *Future Artifacts*, Donté Hayes explores the ways in which objects also hold the power to invigorate our senses, strengthen our perceptions of self, and deeply inform our understanding of culture. A summa cum laude graduate of Kennesaw State University in Georgia, Hayes received his BFA in Ceramics and Printmaking while minoring in art history. Inspired by historical narratives of the African diaspora, he attended the University of Iowa’s MFA program and in 2020 graduated with honors. The university has one of the largest collections of West African objects of any institution in the U.S. There he learned an investigative research approach which has become integral to his

practice. For nine to ten months each year, he engages in painstaking explorations of history, revealing unexplored insights into the lives of African peoples throughout the world and only engages in artmaking for the remaining portion of the year.

In *Future Artifacts*, Hayes presents eighteen new works created during an artist-in-residence program at the Bemis Center in Omaha, Nebraska between 2021 and 2022. He pays tribute to the Bwa people of Burkina Faso and Mali whom he recently discovered are linked to his ancestry. After receiving a Christmas gift from his wife to sign up to Ancestry.com, Hayes traced his family roots to the West African nations of Nigeria, Ghana, and Burkina Faso.

The Bwa are known for their ritual masks used in divination ceremonies which feature two distinct styles; the first is made of plant leaves and the second of wooden planks. Adorned with graphic and decorative imagery some of the wooden plank masks feature a notable checkerboard design with alternating black and white squares. For the Bwa, the colors represent the separation of knowledge and ignorance. The graphic patterns make their way into Hayes’ organic forms where the color black symbolizes truth, knowledge and wisdom, and white symbolizes ignorance and a lack of self awareness.



Donté Hayes, *Meander*, 2022. Courtesy of Mindy Solomon Gallery.

After enveloping himself in months of research, Hayes begins the slow process of hand forming and carving his ceramic objects one at a time, completing each piece before moving on to the next. As Hayes describes, it is a spiritual practice. “I get into a meditation. I don’t take a break. I don’t go to the bathroom. I don’t eat.” Forms take shape and Hayes hones in on particular ideas guided by his research. The artist finds the hidden histories of African culture tapping into a well of knowledge developed over a millennia through tribal traditions and rituals. Via his ethos of generational power derived from Africa, he encourages viewers to discover common misconceptions that have been perpetuated about Black life in America.

Titles for his pieces, like “Pause”, “Lock”, and “Meander” provide the viewer with an opportunity to engage in an imaginative process of interpretation. Hayes surmises that while he cannot always be present to explain his work to viewers — nor is it necessary— the titles of his meticulously crafted artifacts are imbued with a well of deep meaning.

As the artist describes, “we hear so much about this idea, especially now, of generational trauma we as black people have experienced, but what about the generational power that we have?” For Hayes, *Future Artifacts* uncovers that power and removes the stigma of trauma over the black body. The work asks; what happens when we individually and collectively step into our own power?

Donté Hayes: Future Artifacts is on view at Mindy Solomon Gallery thru April 30.

Society 1858 Celebrates Donté K. Hayes as Winner of Prize for Contemporary Southern Art



The month of February was filled with celebration and conversation surrounding contemporary Southern art as Society 1858 and the Gibbes Museum of Art welcomed the 2019 Prize winner **Donté K. Hayes** to Charleston for the Amy P. Coy Forum and Winter Party. Hayes, a Georgia-based ceramicist, explores themes in Afrofuturism, a projected vision of an imagined future that critiques the historical and cultural events of the African Diaspora and the distinct black experience of the Middle Passage. Hayes was awarded a \$10,000 cash prize and his latest work *Sanctuary* is now on view in the Gibbes' Mary Jackson Modern and Contemporary Gallery for one year. The introduction of artwork on display by the winner is a new initiative for the Museum, with the intention to further provide visibility for the winning artist as well as the opportunity for the community to experience first-hand who the Museum recognizes as a leader for contemporary art in the South.

Making the Most: In the Studio with Donté K. Hayes

Craft Practice during the Dual Pandemics



Donté K. Hayes, *Initiate*, 2020, ceramic, Smithsonian American Art Museum, Museum purchase through the Kenneth R. Trapp Acquisition Fund, 2021.5, © 2020, Mindy Solomon Representative for Donté Hayes

Donté K. Hayes is an artist working in Cliffwood, New Jersey, and Atlanta, Georgia. He draws inspiration from hip-hop culture, science fiction, and histories and traditions of the African diaspora. The museum recently acquired *Initiate*, an ardously textured sculpture that evokes the surface of a pineapple and tension of Black bodies in inhospitable spaces.

Mary Savig, the Lloyd Herman Curator of Craft at SAAM's Renwick Gallery, has been collecting firsthand accounts of the dual pandemics, COVID-19 and systemic racism, from artists working with craft-based materials and techniques. In this series, "*Making the Most: Craft Practice during the Dual Pandemics*," artists share personal insight into how they responded to the cascade of canceled or delayed programs, workshops, and exhibitions, as well as the demands of social distancing and social justice. Each account brings new understanding to the import of the studio as a space of reflection, creation, and collaboration.

Describe your daily routine during COVID-19.

My daily routine during COVID-19 changed from the start of the pandemic last March, through the summer and fall, right up to the current moment. I hadn't understood how a balanced life could bring you joy and creative empowerment. Before the pandemic, I ignored my body showing me signs that I needed rest and relaxation; instead, I wanted to be in the studio grinding 24/7. At the beginning, I used the time to rest and implement much needed self-care. I did binge watch Marvel's *Agents of Shield*, the musical *Hamilton*, and Netflix documentaries. Once the weather warmed up, my wife and I took advantage of taking walks and enjoying nature. I never felt as if I needed to make work, or that I was failing if I decided to chill. The idea of productivity took an entirely different meaning. I started to write about the things I was thinking about. Many of my thoughts on this pandemic and its effects on society feel like a bad sci-fi movie:

- Why do people need to act like everything is going to go back to normal?
- Should it go back to normal? What is normal?
- Am I the only person mourning the loss of so many people?
- How can a generation ever come back from this tragedy?
- Why did Zoom become the network for meetings?

I'm a morning person. So, Monday through Wednesday, I get up at 1:30 a.m. and take a shower. By 2 a.m., I'm in the studio working. I make sure to bring plenty of water but no food. I work nonstop, taking no breaks, except for going to the bathroom. I usually end at 5 or 6 p.m. I eat dinner, take a shower and go to bed by 7 p.m. Thursday through Saturday, I rest and check emails. Friday and Saturday I do this same routine. On Sunday, I sleep in and begin my studio day at work in the studio from 8 a.m. and work until 2 p.m. I enjoy the balance of having a home life and an art life. Now I have time to make dinner for my wife when she comes home. It feels good to be present in the lives of your family and friends. The pandemic taught me to cherish every moment.



In-progress sculpture, "Crown," in the artist's studio during his residency at Township 10.

How has the pandemic changed your studio practice (for example, describe the effect of lockdowns, exhibitions, collaborations, teaching, shows, and protests)?

The pandemic changed everything about my studio practice. Although my studio time is less, the time away has also pushed the work in ways only time and contemplation can achieve. During the nationwide quarantine, I was working towards the completion of my thesis exhibition at The University of Iowa. The school shut down all access to the facilities and studios and I wasn't able to have a thesis show. When I finally returned to my studio eight months later, it was only to clean up and move out. I still had unfired work left in the studio. Many of the exhibitions and residencies that I was looking forward to were either canceled, became virtual exhibitions, or were rescheduled.

I want viewers of my artwork to feel the presence of my humanity and the universality of the human experience.

— Donté K. Hayes

With the start of school last fall, I had the privilege of being a virtual visiting artist and spoke to students about my work and research. I'm not teaching, so the opportunity to discuss my research and work helps financially. Typically, fall is when I start research for new work by listening to music, watching television, reading, and reflecting on my writings; this year, I answered emails, was on Zoom calls, and created presentations. This winter, my routine changed drastically again with a six-week residency at Township 10 in Marshall, North Carolina. I had studio and living spaces to myself which made the residency very pandemic friendly. In April, I was a guest on the *Studio Noize* podcast hosted by Jamaal Barber and Jasmine Nicole Williams. On this episode of the podcast, I discussed my work and how the pandemic has changed my work. Although many of my shows were canceled, the pandemic has forced art to be seen virtually via social media and other opportunities. Finally, my gallery representation with Mindy Solomon gallery in Miami, Florida has helped with sharing my work to new viewers and possible art collectors.



Hayes creating texture on a form using a needle tool.

What is drawing your attention these days (i.e., books, film, tv, music, social media, pets, etc.)?

What is drawing my attention has been preparing for a new furry addition to the family. My wife and I are getting the apartment ready for a new puppy (toys, blankets, a puppy kennel) with more items coming in the mail every day. We've named him Kobe, in honor of Kobe Bryant. When he is eight weeks old, we will be able to take him home with us. We can't wait to welcome Kobe home.

How have the dual pandemics provided insight into current or ongoing projects? What have you experienced or learned about systemic racism in the United States? How does 2020 feel different or contiguous?

COVID-19 illuminated the first pandemic. The sin of systemic racism in this country is the second. For me, this nation has always been living with it; this is not a new crisis. It hurts to know that it took the COVID-19 crisis for many in white America to see that Black people in this country are still not treated with equality or equitably. COVID-19 is disproportionately killing black and brown people. Now, we have three vaccines for COVID-19 and still Black people, many who work in front line jobs, are not receiving the necessary access to get the vaccination—another example of systemic racism.

In my own work, the use of porcelain has brought new insights conceptually to the present BLM movement. I made a few works in porcelain in late 2019 and early 2020, before the tragic killings of George Floyd and Breonna Taylor. The use of porcelain was a direct connection to coral, which in life is colorful and vibrant, but in death is white. For me, this is similar to the enslaved Africans during the Atlantic Slave Trade who were thrown overboard, no longer having a bright and vibrant life. We only know George Floyd, Breonna Taylor, and so many others through death, not life. COVID-19 forced many white Americans to address racism as more than just an issue between individuals, but in terms of institutional relationships as well. Many white Americans turned to social media to support Black artists and learn more about their practices and research I stayed quiet and just watched. You cannot have real change without accountability. Only time will show us if systemic racism begins to be addressed and new creative avenues for Black and brown people to be at the table will exist. Until then, I make my work, speak the truth, and pray.



The artist's finished work on tables feeling the sun's light.

What would you want readers 10/50/100 years from now to know about your life and work during this period?

I want them to know that I was passionate about sharing myself to others openly and without criticism. I lived like the art I created: with thoughtfulness, intention, and meaning. I never wanted anyone to feel unwelcome as I have felt in my own life. I spoke the truth with love, not anger. I strived to have a servant's heart to all I met. I want viewers of my artwork to feel the presence of my humanity and the universality of the human experience. I want future readers to know that I understand the importance of ceramics in telling the human history. Society learns about past cultures through the ceramic work left behind. With this in mind, I work deliberately to make no waste and minimal dust. The artwork I create suggests the past, discusses the present, and explores futures interconnectedness to the African Diaspora, while examining deeper social issues that broaden the conversation between all of humanity.

maake

Maake is an independent,
artist-run print publication
and project space
featuring contemporary
artists and artist-run
projects

Donté K. Hayes

Donté K. Hayes graduated summa cum laude from Kennesaw State University at Kennesaw, Georgia with a BFA in Ceramics and Printmaking with an Art History minor. Hayes received his MA and MFA with honors from the University of Iowa and is the 2017 recipient of the University of Iowa Arts Fellowship. Recent art exhibitions include group shows at the Museum of Science + Industry in Chicago, Illinois, the Association of Visual Arts in Chattanooga, Tennessee, and the Museum of Contemporary Art of Georgia in Atlanta. Donté's artwork has been presented at the 1-54 art fair in London, England, and at Design Miami in Florida. He has also been included in recent juried exhibitions from the 2019 NCECA Student Juried Show, and the 2018 River to River Midwest Regional Ceramic Juried Show at Coe College in Cedar Rapids, Iowa. Hayes is a 2019 Ceramics Monthly Magazine Emerging Artists and Artaxis Fellow. Donté is the 2019 winner of the Society 1858 Prize for Contemporary Southern Art from the Gibbes Museum of Art in Charleston, South Carolina. Donté K. Hayes is represented by Mindy Solomon Gallery in Miami, Florida.

Statement

My research and artwork are focused on the pineapple as a symbol that represents welcoming and hospitality, while also examining issues of access to food, empire, and what constitutes the feeling and or act of being welcomed. Through this research, I have discovered that the tradition of the pineapple as a symbol for hospitality is rooted in slavery and agricultural colonization of South America, the Caribbean, and the Southern United States, in particular, South Carolina and my home state of Georgia. When a new slave ship bringing enslaved Africans docked at a port, the foremen would place a pineapple at the front of the dock to notify a new shipment of enslaved Africans has arrived. This creating the pineapple as a symbol for welcoming. The investigation in the concept of welcoming is also from personal struggles in moving through public spaces and environments and not feeling like I belonged or welcomed. These ceramic objects are vessels, each making symbolic allusions to the black body. The human desire to find a place to belong and call home is universal.



Portrait of Donté K. Hayes

maake

Maake is an independent, artist-run print publication and project space featuring contemporary artists and artist-run projects

Interview with Donté K. Hayes

Questions by Andreana Donahue

Can you tell us a bit about your background and where you grew up? In what ways have your early visual experiences and personal history led to art-making?

I grew up in the suburbs of Baltimore, Maryland in the 80's and early 90's. However, I moved to Atlanta in 1993, where I lived most my life. My Mom named me Donté, because she thought I would be an artist. So perhaps I was destined to be an artist because of my Mom's encouraging my creative endeavors at an early age. I learned how to draw through watching Saturday morning cartoons and reading comic books. I was a fan of Black Panther way before the movie. I collected comic book titles, Black Panther, Avengers, X-Men, Spider-Man, and X-factor. Reading Black Panther, and seeing a hero that looked like me and wasn't weak or stereotypical embolden me. I wanted to learn about my history and inspired me to create my own super heroes and comic books. I created Black heroes with superhuman powers, intelligence, and superior knowledge of futuristic technology which used their powers to liberate the black community. In the summer, when most families went to amusements parks, my family visited art and history museums, and historic sites, like Mount Vernon, Gettysburg, Pennsylvania, and Williamsburg, Virginia. When I was young, my siblings and I would complain during summer vacation. We wished we could be a normal family and go to fun places like Disney World or Six Flags instead of going to a boring museum. I am so thankful that I was exposed to museums and history at an early age. Now, as an adult I have a strong positive foundation of self because of the experiences I had growing up. The artwork I create comes from all of these experiences that I had when I was younger.

Where are you currently based and what initially attracted you to working in this community? Are there any aspects of this place that have surfaced in your work?

I recently graduated with my MFA from the University of Iowa. Since graduating from Iowa, I have been in transition. I spend my time based in Georgia and now New Jersey. I've lived most my life in the Atlanta Metro area. However, I recently moved to New Jersey to be with my partner and wife Kelly Murphy. Kelly is an amazing artist and is a high school art teacher in New Jersey. I moved for love and there is nothing more powerful than finding your soulmate. Currently I'm working on creating a studio space in New Jersey.



Abundance, 2019. Ceramic, 18 x 15 x 15 inches.

maake

Maake is an independent, artist-run print publication and project space featuring contemporary artists and artist-run projects

Can you tell us about your studio and what a typical day is like for you? Do you share space or ideas with other artists while working, or is it a more solitary routine?

Currently, I am in a transitional phase in my art practice. However, most recently my studio space at the University of Iowa was a communal space of myself and five other artists all working in ceramics. The studio became our safe space. The studio was more of a sanctuary for each of us to be ourselves as a collective and as individual artists. We all listened to the same music, watched the same movies, and television shows while making work in the space. We vibed off each other's concepts, experiences, and use of materials. However, we each had our own distinct style. I enjoyed working in a studio where you could get an immediate critique or acknowledgement on what you're thinking about or making at any given day.

What criteria do you follow for selecting materials? Do you prefer to maintain a narrow focus or work across diverse media? How do you navigate the limitations and possibilities that result from this path?

All of my artwork is based on research and not a specific medium. I first allow the research and content to dictate what will best support the conceptual themes I will like to illuminate in the artwork. I never want to force a concept to be created in a medium just because I'm more comfortable with a specific medium. Through this thought process I am never pigeonholed to the limitations of the material I'm using.

Can you walk us through your overall process? How would you describe your approach to manipulating materials? What about decision-making and editing?

When working with clay, I allow the making of the form be intuitive. I never draw or preplan the form before making the work. I usually, listen to hip hop music or I'm listening to a movie that I have previously seen multiple times playing in the background, like Star Wars, Star Trek, and Harry Potter. My own personal thoughts and interest combined with the research I'm investigating is what I'm thinking about while creating. The process of making a form is something that is fun, fast and without any judgements. I don't worry about being perfect or right. At this stage of the creative process, it is not about editing. It is only about how the form makes me feel. Once the form feels right, is when I begin to make decisions. This is when the creative process deliberately slows down. I use my hands to manipulate and deconstruct the form. Once I'm satisfied with how the form moves around in space I begin to create the surface. I use a regular ceramic needle tool to scratch or create marks on the surface of the clay. Similar to the mark making when etching a copper plate in printmaking. I let the music or sounds I'm listening to dictate the length and repetition of the markings on the surface of the clay. The ritual in the repetition of marks induces me to a transcendental state. My consciousness moves through time and space, past, present, and future become one when creating the sculpture. The marks become a texture or cover for the work.



Withstand, 2019. Ceramic, 21 × 13.5 × 7.25 inches.

maake

Maake is an independent,
artist-run print publication
and project space
featuring contemporary
artists and artist-run
projects

Can you talk about some of the ongoing interests, imagery, and concepts that have informed your process and body of work over time? How do you anticipate your work progressing in the future?

The ongoing themes and imagery in my work all deal with researching the pineapple as a symbol for welcoming and hospitality. The investigation in the rituals and the action of being welcomed or hospitable to others is from my own experiences. I have encountered many struggles in negotiating public spaces as black man and person of color. Through this inquiry, the tradition of the pineapple as a symbol for hospitality is rooted in slavery and agricultural colonization of South America, the Caribbean, and the Southern United States, in particular, South Carolina and my home state of Georgia. When a new slave ship bringing enslaved Africans docked at the port, the foremen would place a pineapple at the front of the dock to notify a new shipment of enslaved Africans has arrived. This creating the pineapple as a symbol for welcoming. From this research my art practice pulls from my interest in hip-hop culture, history, and science fiction. The artwork references the visual traditions from the Southern United States, the Caribbean, South America, and the African Diaspora. I anticipate my work progressing in exploring the patterns and textiles found in traditional African rituals and how these rituals connect the African Diaspora.

Do you pursue any collaborations, projects, or careers in addition to your studio practice? If so, are there connections between the two?

During my time in grad school, myself and my fellow grad cohort in the ceramic department worked collaboratively and founded an art collective, titled, The Collective. I also am always looking to show with other artists with similar conceptual ideas. The Collective, also have worked collaboratively on projects outside of the gallery space.

As a result of the pandemic, many artists have experienced limited access to their studios or loss of exhibitions, income, or other opportunities. Has your way of working (or not working) shifted significantly during this time? Are there unexpected insights or particular challenges you've experienced?

During the height of the pandemic in March, I was in the final stages of creating work for my thesis show at the University of Iowa. My show was scheduled for the following month. Due to the pandemic the school closed all access to the facilities and studios. All of the thesis shows were also canceled. I didn't even get back into my studio until early June. I graduated with my MFA without having an exhibition. When I finally received access to my studio it was only enough time for me to clean out my belongings and move out. Also, the residencies that I was scheduled to attend were also canceled. So I haven't made any new work since March. However, many of my scheduled shows have converted to virtual exhibitions and art fairs. Currently, I'm working on converting warehouse space for my new studio. Also, I'm fortunate to receive a residence at the Hambidge Art Center which is still scheduled in November. I have used this time for research and documenting finished work. The pandemic has caused many institutions to close their doors. Institutions are finding new ways to connect with their viewers and art enthusiasts. With the changing times, I have been invited by multiple colleges and universities to present virtual artist talks and lectures about my research, work, and process.



MAAKE 001

maake

Maake is an independent,
artist-run print publication
and project space
featuring contemporary
artists and artist-run
projects

In a time that seems to be marked by uncertainty, collective anxiety, and increasing social unrest, why do you think the perspectives and contributions of artists remain meaningful? Do you feel a natural relationship exists between your work (or the role artists play more broadly) and confronting established systems - of power, cultural institutions, or otherwise?

Art during these uncertain times is bringing powerful context and critical commentary to the times we're living in. As a black man and an artist I have a duty and a natural relationship to discuss how I see the world and how the world views me. For too long white supremacy has silenced and quieted black, brown and people of color voices to speak our own truth and experience. Art is a beacon to feel and see the humanity in me. My black body should not mean something to society only in death. I use my artwork to suggest the past, discuss the present, and explore possible futures interconnected to the African Diaspora. While also examining deeper social issues that broaden the conversation between all of humanity.

Can you share some of your recent influences? Are there specific works - from visual art, literature, film, or music - that are important to you?

I seem to get many of my influences from pop culture. I want my work to relate in a multiple ways of seeing and thinking. Recent influences in my work and concepts that I have been thinking a lot about, is the duality of a utopian versus a dystopian world. I have been binge watching television shows, *Watchmen*, *The Boys*, and *Star Trek: Discovery* and listening to the music from the hip-hop group, Cunninlynguist.

Who are some contemporary artists you're excited about? What are the best exhibitions you've seen in recent memory?

Some of the contemporary artists I'm excited about are Delita Martin, Bisa Butler, Sharif Farrag, Eddy Kamuanga Ilunga, Ebony Russell. The best exhibition I have seen in recent memory is the two solo shows by Derrick Adams at the Hudson River Museum of Art titled, *Buoyant* and *We Came to Party and Plan*.

What are you working in the studio right now? What's coming up next for you?

Right now I have been working on setting up my studio. In November I will be in residence at Hambidge Center in North Georgia and in January I will be in residence at Township 10 in North Carolina. I will be showing work in the upcoming Design Miami with Mindy Solomon gallery. Lastly, I will be showing work in the 2021 Atlanta Biennial curated by Dr. Jordan Amirkhani at the Atlanta Contemporary.





Donté Hayes,
Future Artifacts
March 26th - April 30th, 2022



Monument, 2022

“Artifacts are a tangible history which have the capacity to retain, transform, destroy, erase and evoke lost knowledge. My artwork is informed by researching traditional African heirlooms and initiation rites of birth, adulthood, marriage, eldership, and ancestry which are essential to all human growth and speaks to the greater African diaspora. Along with my interest in history, science-fiction, and hip-hop culture, I utilize ceramics as a historical and base material to inform memories of the past...”



“... The handling of clay reveals the process and shares the markings of its maker. By using a needle tool, I create individual marks on the surface of the clay with each strand becoming a collective form. I compare the construction and deconstruction of materials to the remix in rap music and how human beings adapt to different environments and reinvent new identities. The application of repeated texture and patterns on the surface of my sculptures imbue a visual language of memory, ritual, comfort and a sense of familiarity to the viewer. These sculptures are vessels that are turned upside down further symbolizing the crazy world we live in. Ceramics becomes a bridge to conceptually integrate disparate objects and or images for the purpose of creating new understandings and connections with the material, history, and social-political issues. These modern artifacts preserve, empower, and document the past and present to initiate healing and understanding for the future.”

- Donté Hayes



Future Artifacts
installation view

Donté Hayes,
Future Artifacts







The Armory 2021
Donté Hayes









Redeem, 2022
detail view

Biography

Donté Hayes

Donté K. Hayes graduated summa cum laude from Kennesaw State University at Kennesaw, Georgia with a BFA in Ceramics and Printmaking with an art history minor. Hayes received his MA and MFA with honors from the University of Iowa and is the 2017 recipient of the University of Iowa Arts Fellowship. Recent art exhibitions include groups shows at the Museum of Science + Industry, Chicago, Illinois, the Trout Museum of Art, Appleton, Wisconsin, and the 2021 Atlanta Biennial at the Atlanta Contemporary in Georgia. Donté's artwork has been presented at the 1-54 art fair, London, England, Design Miami, Florida, and a solo presentation at the 2021 Armory Art fair in New York. His work is included in the permanent collections of the Renwick Gallery, Smithsonian Museum of American Art, Washington, D.C., The Gibbes Museum of Art, Charleston, South Carolina, the Museum of Fine Arts Houston, Texas, and the Newark Museum of Art, Newark, New Jersey, amongst others. Hayes is a 2019 Ceramics Monthly Magazine Emerging Artists and Artaxis Fellow. Donté is the 2019 winner of the 1858 Prize for Contemporary Southern art from the Gibbes Museum of Art. Donté K. Hayes is represented by Mindy Solomon Gallery in Miami, Florida.



Curriculum
Vitae:
Donté Hayes

Education

2020
Master of Fine Arts (M.F.A.) Degree, with Honors, School of Art and Art History, The University of Iowa, Iowa City, Iowa

2019
Master of Arts (M.A.) Degree, School of Art and Art History, The University of Iowa, Iowa City, Iowa

2017
Bachelor of Fine Arts (B.F.A.) Degree, Summa Cum Laude, Ceramics and Printmaking, Art History Minor, School of Art and Design, Kennesaw State University, Kennesaw, Georgia

2016
Study Abroad, Printmaking, School of Art and Design, Kennesaw State University, Taller Experimental de Gráfica, Havana, Cuba

2002
Artists Mentoring Program, Mentor Lilly Cannon, Atlanta College of Art, Atlanta, Georgia

Residencies

2022
(Forthcoming) *Kennesaw State University*, Kennesaw, Georgia
Penland School of Craft, Penland, North Carolina
Township 10, Marshall, North Carolina

2021
Bemis Center, Omaha, Nebraska
Township 10, Marshall, North Carolina

2020
Hambidge Center for Creative Arts and Sciences, Rabun Gap, Georgia
2020 Center for Afrofuturist Studies, Iowa City, Iowa

2019
Watershed Center for the Ceramic Arts, Newcastle, Maine
Haystack Mountain School of Crafts, Deer Isle, Maine

Solo Exhibitions (* 2-person exhibition)

2022
Future Artifacts, Mindy Solomon Gallery, Miami, Florida
Ritual Remix, Gatewood Gallery, University of North Carolina-Greensboro, Greensboro, North Carolina

Mindy Solomon Gallery
848 NW 22 Street
Miami, FL 33127
United States

+1 786 953 6917 Gallery
+1 786 464 0240 Fax
gallery@mindysolomon.com
mindysolomon.com

2021-2022
Cosmic Ritual, Fine Arts Gallery, Washington State University, Pullman, Washington
The Armory Art Fair, Mindy Solomon Gallery, Javits Center, New York, New York

2020
Arrival, Iowa Ceramics Center and Glass Studio, Cedar Rapids, Iowa

2017
Cosmic Remix, Garner Narrative, Louisville, Kentucky

2015-2016
New Works, The Art Spot Gallery, Fulton County Central Library, Atlanta, Georgia
Afrofuturist, Garner Narrative, Louisville, Kentucky

2013
The Real Tales of The Gingerblack Man, Garner Narrative, Louisville, Kentucky

2012
Donté K. Hayes New Works, Seminole State College, Sanford, Florida

2010
Gingerblack Man, Florida Atlantic University John MacArthur Library Gallery, Jupiter, Florida

2009
**Imagine: Robert Sites and Donté K. Hayes*, Selden Gallery, Norfolk, Virginia*

2008
Cookie Cutter Conundrum, Lake Eustis Museum of Art, Eustis, Florida

2007
Connections, The Gallery at Screen Arts, St. Augustine, Florida

2006
Connections, Fine Arts Gallery, Georgia Perimeter College, Clarkston, Georgia

2005
The Misadventures of the Gingerblack Man, Carisma Gallery, Buford, Georgia

2005
Superstition, Ruby Green Contemporary Art Center, Nashville, Tennessee

2004
The Misadventures of the Gingerblack Men, YMI Cultural Center, Asheville, North Carolina
Cookie Monster, University of Alabama-Huntsville, Huntsville, Alabama
Gingerblack Man, Laramé Fine Arts Gallery, National Black Arts Festival, Roswell, Georgia
Hand Me Downs, Roswell Cultural Arts Center, Roswell, Georgia

Mindy Solomon Gallery
848 NW 22 Street
Miami, FL 33127
United States

+1 786 953 6917 Gallery
+1 786 464 0240 Fax
gallery@mindysolomon.com
mindysolomon.com

Selected Exhibitions

2022

Coined in the South: 2022, The Mint Museum, Charlotte, North Carolina, (Juried)
Black Anatomy, Spartanburg Art Museum, Spartanburg, South Carolina, (Group)

2021

New Jersey Arts Annual: Revision and Respond, Newark Museum of Art, Newark, New Jersey, (Juried)
Inside Out, Whitespace Gallery, Curator Amy Pleasant, Atlanta, Georgia, (Invitational)
The Four Elements: A Group Exhibition, Marietta/Cobb Museum of Art, Curator Madeline Beck, Marietta, Georgia, (Group)
Magic Touch, Dinner Gallery, Co-Curated Celine Mo and Jen Dwyer, New York, New York, (Invitational)
Unraveled. Restructured. Revealed., Trout Museum of Art, Curator Tyanna J. Buie, Appleton, Wisconsin, (Group)
ATL Biennial: Of Care and Destruction, Atlanta Contemporary, Curator Dr. Jordan Amirkhani, Atlanta, Georgia, (Group)
Mapping Narratives: New Prints 2021/winter, International Print Center New York, New York, New York, (Juried)

2020

Design Miami Art Fair, Mindy Solomon Gallery, Moore Building, Miami, Florida, (Fair)
Concepts in Clay: Artists of Color, a Virtual Exhibition, Clay Art Center, Co-Curator Paul Briggs, Port Chester, New York, (Invitational)
How are you doing, Garner Narrative, Louisville, Kentucky, (Group)
1-54 Contemporary African Art Fair, Mindy Solomon Gallery, Somerset House, London, England, (Fair)
Unwavering: 21st Century Activism, African American Museum of Iowa, Cedar Rapids, Iowa, (Invitational)
This is Where a Line Begins, Mindy Solomon Gallery, Miami, Florida, (Group)
We Are Clay, Baltimore Clayworks, Baltimore, Maryland, (Invitational)
The Red Clay Survey, The Huntsville Museum of Art, Huntsville, Alabama, (Juried)
The National Council on Education for the Ceramic Arts (NCECA) Juried Student Exhibition, Artspace, Richmond, Virginia, (Juried)
The Backbone of Things: International Show of Ceramics, Te Auaha Gallery, Curator Glenn Barkley, Wellington, New Zealand, (Invitational)
Society 1858 Prize for Contemporary Southern Art, The Gibbes Museum of Art, Charleston, South Carolina, (Invitational)

2019

Annual MFA Exhibition Online, University of Montana, Missoula, Montana, (Juried)
Design Miami Art Fair, Mindy Solomon Gallery, Pride Park, Miami, Florida, (Fair)
Between the Coasts, Chalmers Hall Art + Design Gallery, Curator Sara Muhlhausen, The University of Kansas, Lawrence, Kansas, (Group)

Visual Disobedience: Iowa Artists Dissent, Propose, Actualize!, Anderson Gallery, Drake University, Curator Lenore Metrick-Chen, Des Moines, Iowa, (Group)
The Collective Presents: Surface Remix, Smith Gallery, Grinnell College, Grinnell, Iowa, (Group)
Drawing the Future, University Art Gallery, The University of Wisconsin LaCrosse, Curator Center for Afrofuturist Studies, LaCrosse, Wisconsin, (Group)
Making Moves: The University of Iowa Graduate Students in Ceramics Exchange, The University of Minnesota, Minneapolis, Minnesota, (Invitational)
1-54 Contemporary African Art Fair, Mindy Solomon Gallery, Somerset House, London, England, (Fair)
Welcome to the Afrofuture: Ground Zero, New Orleans African American Museum, Curator Gia Hamilton, New Orleans, Louisiana, (Group)
Once and Always Here: Recent Work from Graduate Students and Faculty in Ceramics at the University of Iowa, The Cyrus M. Running Gallery, Concordia College, Moorhead, Minnesota, (Invitational)
Georgia on my Mind, Elkor Art Gallery, Riga, Latvia, (Invitational)
Funkadelic Awakening: A Futuristic Resistance, Three Person Show, Donté K. Hayes, Jennifer Ling Datchuck, and Salvador Jiménez-Flores, The Clay Studio: Bonovitz Gallery, Curator Gerald Brown, Philadelphia, Pennsylvania, (Invitational)
DUMA Biennial, Dubuque Museum of Art, Dubuque, Iowa, (Juried)
The Collective Presents: Surface Tension, Public Space One, Iowa City, Iowa, (Group)
The National Council on Education for the Ceramic Arts (NCECA) Juried Student Exhibition, Soo Visual Arts Center, Minneapolis, Minnesota, (Juried)
The University of Iowa Graduate Students in Ceramics Exchange, Chalmers Hall Art + Design Gallery, The University of Kansas, Lawrence, Kansas, (Invitational)
And Still We Rise: Celebrating African American Printmakers, Johns Creek Arts Center, Johns Creek, Georgia, (Invitational)
Times End, Sweetwater Center for the Arts, Sewickley, Pennsylvania, (Juried)

2018

River to River: Iowa Ceramics Center and Glass Studio Biennial, Eaton-Buchan Gallery, Sinclair Art Galleries, Coe College, Cedar Rapids, Iowa, (Juried)
Picturing the Black Fantastic, The Lyndon House Arts Center, Curator Drék Davis, Athens, Georgia, (Group)
Salon Show, Association for Visual Arts, Chattanooga, Tennessee, (Invitational)
Pop Start, DK Contemporary Gallery, Marietta, Georgia, (Invitational)
Material Transformation, Greenville Center for Creative Arts, Greenville, South Carolina, (Group)
The University of Iowa Graduate Students in Ceramics Exchange, sUgar Gallery, The University of Arkansas, Fayetteville, Arkansas, (Invitational)
National Black Creativity Exhibition, Museum of Science + Industry Chicago, Chicago, Illinois, (Juried)
2nd Annual Black History Exhibit: The Modern Day Paris Exposition, Association for Visual Arts, Chattanooga, Tennessee, (Juried)

2017

Fresh Emerging Artist Exhibition, Association for Visual Arts, Chattanooga, Tennessee,

(Juried)

Gathered III: Georgia Artists select Georgia Artists, Museum of Contemporary Art of Georgia, Atlanta, Georgia, *(Juried)*
Senior Capstone Exhibition, Fine Arts Gallery, Kennesaw State University, Kennesaw, Georgia, *(Group)*
Visual Arts Exhibition, National Conference on Undergraduate Research (NCUR), The Martha and Robert Fogelman Galleries of Contemporary Art, University of Memphis, Memphis, Tennessee, *(Juried)*
College Juried Exhibition (CJX), The Art Place Mountain View, Marietta, Georgia, *(Juried)*
Southern Futurism, Healthcare Gallery, Baton Rouge, Louisiana, *(Juried)*
34th Annual Visions Juried Exhibition, Fine Arts Gallery, Kennesaw State University, Kennesaw, Georgia, *(Juried)*

2016

Yours in Struggle, Garner Narrative, Louisville, Kentucky, *(Group)*
Unapologetic Négritude, Anacostia Art Center, Washington D.C., *(Group)*
College Juried Exhibition (CJX), The Art Place Mountain View, Marietta, Georgia, *(Juried)*
First Lagrange Southeast Regional, Lagrange Art Museum, Lagrange, Georgia, *(Juried)*
33rd Annual Visions Juried Exhibition, Fine Arts Gallery, Kennesaw State University, Kennesaw, Georgia, *(Juried)*
Black Lives Matter, Gallery 51, Massachusetts College of Liberal Arts, North Adams, Massachusetts, *(Group)*

2015

Hard-Edge, OTP Gallery, Marietta, Georgia, *(Group)*
Sculptural Redux: Taking Pages from Rare Books, Athenaeum Gallery, Kennesaw State University, Kennesaw, Georgia, *(Group)*
Power of the Press, Coburn Gallery, Ashland University, Ashland, Ohio, *(Juried)*
Gathered II: Georgia Artists select Georgia Artists, Museum of Contemporary Art of Georgia, Atlanta, Georgia, *(Juried)*

2013

Mixed Messages 3, Antenna Gallery, New Orleans, Louisiana, *(Group)*

2012

The 99%, Wiseman Gallery, Rogue Community College, Grants Pass, Oregon, *(Juried)*
Uncle Remus Redux, Green County Council on the Arts, Catskill, New York, *(Group)*

2011

25th National Fine Arts Exhibition, Douglasville Arts Center, Douglasville, Georgia, *(Juried)*

2010

September Show, Alexandria Museum of Art, Alexandria, Louisiana, *(Juried)*
Wiregrass Biennial, Wiregrass Museum of Art, Dothan, Alabama, *(Juried)*
Affordable Art Fair, Mayer Fine Art Gallery, 7 West 34th Street Building, New York, New York, *(Fair)*

The Price is Right, Swan Coach House Art Gallery, Atlanta, Georgia, *(Invitational)*

2009

American Portfolio, Chemeketa Community College Art Gallery, Salem, Oregon, *(Group)*
Diversity, Society and Us, North Florida Community College Art Gallery, Madison, Florida, *(Invitational)*

2008

Necessary Collector, Ruby Green Contemporary Art Center, Nashville, Tennessee, *(Invitational)*
Summer Selection, Tinney Contemporary, Nashville, Tennessee, *(Invitational)*
Madison National, Madison Morgan Cultural Center, Madison, Georgia, *(Juried)*

2007

No Name Show, SLM Projects, Roswell, Georgia, *(Invitational)*
Gallery GO Round, Roswell Cultural Arts Center, Roswell, Georgia, *(Invitational)*

2006

Emerging Artists, Spruill Gallery, Atlanta, Georgia, *(Invitational)*
Strong Works/Hot Topics, Prince George's Community College, Largo, Maryland, *(Invitational)*

2005

Project Creo: Communication, The Arts Center, St. Petersburg, Florida, *(Invitational)*
Catharsis & Stereotypes, The Ohio State University, Mansfield, Ohio, *(Group)*
Race: Enter Personal Politics, Athens Institute of Contemporary Art (ATHICA), Athens, Georgia, *(Group)*
Madison National, Madison Morgan Cultural Center, Madison, Georgia, *(Juried)*
Slotin Folk Fest, (Carisma Gallery booth), North Atlanta Trade Center, Georgia, *(Invitational)*
18th National Juried Art Exhibition, Mable House Arts Center, Mableton, Georgia, *(Juried)*

2004

Undercover: UpRoar Art Party, Roswell Post Office, Roswell, Georgia, *(Invitational)*
Southwest Café VI, Southwest Arts Center, Atlanta, Georgia, *(Juried)*
17th National Juried Art Exhibition, Mable House Arts Center, Mableton, Georgia, *(Juried)*
Works on Paper/Various Artists, Temple Gallery, Decatur, Georgia, *(Invitational)*
LaGrange Biennial, LaGrange Art Museum, LaGrange, Georgia, *(Juried)*
(Re)Narrate Exhibition, Urban Institute for Contemporary Arts, Grand Rapids, Michigan, *(Group)*

2003

Genesis XI Show: Golden Brush Awards, Roswell Visual Arts Center, Roswell, Georgia *(Juried)*
17th National Fine Arts Exhibition, Douglasville Arts Center, Douglasville, Georgia, *(Juried)*
Communication: UpRoar Art Party, Roswell Post Office, Roswell, Georgia, *(Invitational)*

Atlanta Biennial, The Contemporary, Atlanta, Georgia, (Group)

2002

Visible, Gallery 100, Atlanta College of Art, Atlanta, Georgia, (Group)

Registry

Contemporary Ceramic Network, Kaabo Clay Collective, www.kaaboclaycollective.com

Contemporary Ceramic Network, The Color Network, www.thecolornetwork.org

Contemporary Ceramic Database, Artaxis, www.artaxis.org

Viewing Program, The Drawing Center, New York, New York

Awards

2022

Penland Distinguished Fellowship, Full Tuition Residency, Penland School of Crafts, Penland, North Carolina

2020

Honorable Mention, *Design Miami Art Fair*, Mindy Solomon Gallery, Moore Building, Miami, Florida

Elmer Craig Merit Award, *The National Council on Education for the Ceramic Arts (NCECA) Juried Student Exhibition*, Artspace, Richmond, Virginia

2019

Juror's Choice, *Annual MFA Exhibition Online*, University of Montana, Missoula, Montana
Winner, *Society 1858 Prize for Contemporary Southern Art*, The Gibbes Museum of Art, Charleston, South Carolina

Second Place, *DUMA Biennial*, Dubuque Museum of Art, Dubuque, Iowa

Len Everett Scholarship, School of Art and Art History, The University of Iowa, Iowa City, Iowa

Emma McAllister Novel Scholarship, School of Art and Art History, The University of Iowa, Iowa City, Iowa

Zenobia Award, Full Tuition Residency, Watershed Center for the Ceramic Arts, Newcastle, Maine

Artaxis Fellowship, Full Tuition Residency, Haystack Mountain School of Crafts, Deer Isle, Maine

Ceramics Monthly Emerging Artist, *Ceramics Monthly Magazine*

NCECA Graduate Award for Excellence Second Place, *The National Council on Education for the Ceramic Arts (NCECA) Juried Student Exhibition*, Soo Visual Arts Center, Minneapolis, Minnesota

Dare to Discover Research Student: Dimensional Practice in Ceramics, School of Art and Art History, The University of Iowa, Iowa City, Iowa

2018

Emma McAllister Novel Scholarship, School of Art and Art History, The University of Iowa, Iowa City, Iowa

2017

Iowa Arts Fellowship, School of Art and Art History, The University of Iowa, Iowa City, Iowa
First Place, *College Juried Exhibition*, The Art Place Mountain View, Marietta, Georgia
Second Place Finalist, *Deans Print (Dance: Theater)*, College of the Arts, Kennesaw State University, Kennesaw, Georgia

2016

Second Place, *College Juried Exhibition*, The Art Place Mountain View, Marietta, Georgia
Honorable Mention, *College Juried Exhibition*, The Art Place Mountain View, Marietta, Georgia

College of the Arts Visual Arts Scholarship, Kennesaw State University, Kennesaw, Georgia

Robert & Cheryl Moultrie Arts Scholarship, Kennesaw State University, Kennesaw, Georgia

Steven L. Lovig Endowed Scholarship, Kennesaw State University, Kennesaw, Georgia

Global Learning Scholarship, Kennesaw State University, Kennesaw, Georgia

Deans Purchase Award, 33rd *Annual Visions Juried Exhibition*, Fine Arts Gallery, Kennesaw State University, Kennesaw, Georgia

2015

Second Place Finalist, *Deans Print (Music: Jazz Improvisation)*, College of the Arts, Kennesaw State University, Kennesaw, Georgia

Barry & Sylvia Hyman Art Endowment, Kennesaw State University, Kennesaw, Georgia

2014

Glenn Hollingsworth, Jr Endowment Visual Arts Scholarship, Kennesaw State University, Kennesaw, Georgia

2013

Florence B. Beddingfield Memorial Art Scholarship, Kennesaw State University, Kennesaw, Georgia

Lectures & Panel Discussions

2020

Artist Panel: Society of 1858 Prize for Contemporary Southern Art, The Gibbes Museum, Charleston, South Carolina

Artist Lecture: Winner of the Society for 1858 Prize of Contemporary Southern Art, The Gibbes Museum of Art, Charleston, South Carolina

Artist Panel: Visual Disobedience: Iowa Artists Dissent, Propose, Actualize!, Anderson Gallery, Drake University, Des Moines, Iowa

Arrival, Iowa Ceramics Center and Glass Studio, Cedar Rapids, Iowa

2019

Artist Lecture: The University of Iowa Graduate Students in Ceramics Exchange, The

University of Minnesota, Minneapolis, Minnesota
Artist Lecture and Panel Discussion 2.0: The University of Iowa Studio Art Graduates,
 Cornell College, Mount Vernon, Iowa
When Will We Get Home? Panel Discussion, Hosted by Daniel Boscaljon of Coffee with
 Dan, Emerge, Iowa City, Iowa
Year Two: An Art Journey, Visiting Artist, Grinnell College, Grinnell, Iowa
Donté K. Hayes: Kirkwood Community College Art History Class, The Visual Arts Building,
 The University of Iowa, Iowa City, Iowa
*Artist Lecture: Black History Month Symposium, The University of Iowa College of Public
 Health*, The University of Iowa, Iowa City, Iowa
Artist Lecture: The University of Iowa Graduate Students in Ceramics Exchange, The
 University of Kansas, Lawrence, Kansas

2018

Artist Lecture and Panel Discussion: The University of Iowa Ceramic Graduates, Cornell
 College, Mount Vernon, Iowa
Artist Lecture: The University of Iowa Graduate Students in Ceramics Exchange, The
 University of Arkansas, Fayetteville, Arkansas

2017

Multiples: Printmaking and Animation and the Political Machine, National Conference on
 Undergraduate Research (NCUR), University of Memphis, Memphis, Tennessee

2016

The Afrofuturist: Space is the Place, Radnocular, College of the Arts, Kennesaw State
 University, Kennesaw, Georgia
Homelessness Awareness through Activist Printmaking, National Conference on
 Undergraduate Research (NCUR), University of North Carolina-Asheville, Asheville, North
 Carolina

2013

The Real Tales of the Gingerblack Man, Garner Narrative, Louisville, Kentucky

2012

Donté K. Hayes, Seminole State College, Sanford, Florida

2009

Lunch & Talk with Donté K. Hayes, Selden Gallery, Norfolk, Virginia

2008

Cookie Cutter Conundrum, Lake Eustis Museum of Art, Eustis, Florida

2007

Art and Identity, Flagler College, St. Augustine, Florida

2006

Connections, Georgia Perimeter College, Clarkston, Georgia

2005

Project Crea: Communication, The Arts Center, St. Petersburg, Florida
Race and Art, Athens Institute of Contemporary Art (ATHICA), Athens, Georgia
Superstition, Ruby Green Contemporary Art Center, Nashville, Tennessee

2004

The Misadventures of the Gingerblack Man, YMI Cultural Center, Asheville, North Carolina
The Misadventure of the Gingerblack Man, University of North Carolina-Asheville, North
 Carolina
Cookie Monster, University of Alabama Huntsville, Huntsville, Alabama

2003

Atlanta Biennial, The Contemporary, Atlanta, Georgia

Selected Articles & Publications

2021

Lesser, Casey, Artsy, 22 Artists to Discover at New York's September Fairs, September 8
Carnick, Anna, Design Miami, How To Make It: Modern Rituals, August 21
I Like Your Work Podcast: Variance Exhibition, Catalog, Summer Issue
New Jersey Arts Annual: Revision and Respond, Catalog, Newark Museum of Art, Newark,
 New Jersey
Cullum, Jerry, Arts ATL, Review: History, nature collide fantastically in "The Four Elements",
 June 4
Nunez, Carlos, Burnaway, Review: Inside Out at whitespace, Atlanta, May 25
Ceramics Monthly Exposure, Dinner Gallery, Ceramics Monthly Magazine, May Issue
Graver, David, Cool Hunting, Dinner Gallery's harmonious "Magic Touch" Group Exhibition,
 April 28
Hickey, Doran, Fsm. Arts Journal, Review: "Unraveled. Restructured. Revealed: Where
 Contemporary Art and Diverse Perspectives Intersect", April 16
Metric-Chen, Lenore, Sculpture Magazine, Welcoming: A Conversation with Donté K.
 Hayes, April 8
Savig, Mary, Smithsonian American Art Museum: Craft Practice during the Dual
 Pandemics Blog, Making the Most: In the Studio with Donté K. Hayes, April 2
Bick, Tenley, New Art Examiner, "Other Hues of Blue": A Pandemic - Era Biennial in Atlanta,
 April 1
Brantley, Rebecca, Burnaway, Care In Its Extensive Form: 2021 Atlanta Biennial, March 18
2021 Sirlin, Deanna, Arts ATL, Review: Atlanta Biennial shows that dark times can lead to
 renewal, creativity, March 3
Posit Journal, Cover Artist and featured inside issue, Issue #26
McCreary, Miles, The Studio Potter Journal, Do You Believe in the Work?, February Issue

2020

Maake Magazine, Issue #11
The Red Clay Survey, Catalog, The Huntsville Museum of Art, Huntsville, Alabama
Mill, Matt, Art Mag, Visual Arts: The 1858 Prize for Contemporary Southern Art Winner,
 Issue 45, March 11

National Council on Education for the Ceramic Arts (NCECA), NCECA Juried Student Exhibition, Catalog, Artspace, Richmond, Virginia
Create! Magazine, Issue #17

2019

Parker, Adam, The Post and Courier, Charleston's Gibbes Museum announces 2019 winner of 1858 Prize and a \$10,000 cash award, December 10
Hardaway, Connelly, Charleston City Paper, Gibbes awards Georgia-based ceramicist Donté K. Hayes with 1858 Prize, December 10
Olson, Katharine Burns, Architectural Digest, 13 Design insiders share their Miami art week standouts, December 9
Shankar, Avantika, Architectural Digest, Here's round-up of what not to miss at this year's Design Miami, December 6
Elwood, Mark, New York Post, All the art and stars to ogle at Miami Basel 2019, December 4
Biluar, Edo, The Scarlet & Red, University of Iowa students open "Surface Remix" at the Smith Gallery, November 7
Cohen, Alina, Artsy, The Artists Everyone Talked about during Frieze, October 7
1-54 Contemporary African Art Fair, Mindy Solomon Gallery, Catalog, Somerset House, London, England
Lotenschtein, Madison, The Daily Iowan, Benin heads, pineapples, Daleks: the art of Donté Hayes, April 25
Ceramics Monthly Emerging Artist, Ceramics Monthly Magazine, May Issue
Regan, Sheila, City Pages, Claytopia takes over Minneapolis (and other awesome art happenings this week), March 26
National Council on Education for the Ceramic Arts (NCECA), NCECA Juried Student Exhibition, Catalog, Soo Visual Arts Center, Minneapolis, Minnesota

2018

Smith, Jessica, Flagpole Magazine, Art Notes: "Picturing the Black Fantastic" and More at the Lyndon House, September 12

2017

Brantley, Rebecca, Arts ATL, Review: "Gathered III" makes for a rich experience..., June 27
Havens, Sara, Insider Louisville, 7 Questions with... artist Donté K. Hayes, March 2
Leger, Benjamin, 225 Magazine, Juried art exhibit at the Healthcare Gallery showcases..., March 1
Triplett, Jo Anne, The Leo Weekly, Arts Staff Picks: Cosmic Remix by Donté K. Hayes, February 15
Kramer, Elizabeth, The Courier-Journal, Critic's Picks: Histories of African diaspora inspires artist, February 1
Havens, Sara, Insider Louisville, Garner Narrative's "Yours in Struggle" exhibit offers hope..., January 3

2016

Kramer, Elizabeth, The Courier-Journal, Activist voices "yours in struggle" in art, December 15

Editorial Team, East City Art, Anacostia Art Center Presents Unapologetic Négritude..., May 18
Seven, John, Hill Country Observer, Through art, a conversation about race, February/March

2015

Predojev, Hannah, The Collegian: Ashland University, Power of the Press, October 3
Triplett, Jo Anne, The Leo Weekly, Arts Staff Picks: Afrofuturist, March 11
Kramer, Elizabeth, The Courier-Journal, Critic's Picks: Utopia Revisited, February 15
Havens, Sara, Insider Louisville, "Afrofuturist" exhibit blends history..., February 2

2013

French, Natalie, The Leo Weekly, Journey with the Gingerblack Man, March 20
Sparks, Mary Margaret, Arts-Louisville, First Friday Round Up, February 2
The Courier-Journal, Plan it/ Exhibits, Cover Art, February 1

2012

Limer, Terez, Arts Alive Newspaper, Uncle Remus Redux..., January/February issue

2010

Arrieta, Diane, Gingerblack Man, Catalog, Florida Atlantic University Library Gallery

2009

Carroll, Jess, The Chemeketa Courier, Chemeketa Art Gallery..., October 16

2008

Brantley, Rebecca, Flagpole Magazine, Madison Exhibit Features Stellar Work, June 18
Cole, Christine, Orlando Sentinel, Humor Austerity Meet..., January 18
Hummel, Terry, Orlando Sentinel, Fresh Fixin's, January 15

2007

Moon, Laura, Roswell Neighbor, Gallery Go Round Gets Going, March 7
Elliott, Carol, The St. Augustine Record Compass, Gingerblack Man, February 2
The St. Augustine Record Compass, Cover Art, February 2
Clark, Claire, Folio Weekly, Donte's Inferno, January 30

2006

Sutherland, Chari, The Collegian, "Connections" with Hayes, October issue
Johnson, Jennifer, The Collegian, Follow the "Gingerblack Man," September issue
Cullum, Jerry, Atlanta Journal-Constitution, Access Atlanta, Black Journey on Unusual Path, September 7
Fox, Catherine, Atlanta Journal-Constitution, Four Diverse Georgia Artists Emerge with a Flourish, July 16
Murchison, Adrienne M., Atlanta Journal-Constitution, Young Artist Explore Culture, Emotion, July 14
Greer, Erin, The Neighbor Newspaper, Spruill Gallery Hosts "Emerging Artists," June 29
Fenton, Julie, Emerging Artists, Catalog, Spruill Arts Center

2005

Warner, David, Creative Loafing Tampa, Grin and Bear It, December 28
Whitmire, Lou, News Journal-Mansfield, OSU- Mansfield Art..., October 4
Sale, Beth, Flagpole Magazine, Art Notes..., September 14
Derbercker, Krista, Red & Black, ATHICA Battles Racial Barriers..., August 26
Roberts, Julie, Nashville Scene, Our Darkest Fears, February 17
Batey, Brenda, Nashville Today, Ruby Green Benefit for Fisk University, January 27
Maddox, David, Nashville Scene, Critics' Pick of the Week, January 13

2004

Cullum, Jerry, Atlanta Journal-Constitution Access Atlanta, Undercover Puts the Art in Party, November 11
Murray, Tamiko, Asheville Global Report, Radical Artist, November 3
Miller, Marcianne, Rapid River Magazine, Gingerblack Man, November issue
Young, Carter, The Roswell Neighbor, Shades of Gray, January 21

2003

Fox, Catherine, Atlanta Journal-Constitution Access Atlanta, Art Goes Postal, October 23
Dunston, Graham, Art World Newsletter, Fulton County Arts Council, Spring issue
1999 *Knox, LaShawn*, The Roswell Neighbor, Roswell New Artist, November 17

Public Collections

Georgia Perimeter College, Clarkston, Georgia
Iowa City Public Library, Iowa City, Iowa
Lake Eustis Museum of Art, Eustis, Florida
Museum of Fine Arts, Houston, Texas
Renwick Gallery of the Smithsonian American Art Museum, Washington D.C. Screen Arts, St. Augustine, Florida
Spruill Arts Center, Atlanta, Georgia
Stanley Museum of Art, University of Iowa, Iowa City, Iowa
The Gibbes Museum of Art, Charleston, South Carolina
The Newark Museum of Art, Newark, New Jersey
Township 10 Residency, Marshall, North Carolina
Zuckerman Museum of Art, Kennesaw State University, Kennesaw, Georgia