



RUIZ-HEALY ART

Latinx, Latin America, & Texas Contemporary Art

Ruiz-Healy Art is delighted to showcase the two-person exhibition *Press Hold On The Hand*, featuring the works of artists Jennifer Ling Datchuk and Tammie Rubin. The exhibition opens on Wednesday, November 29th, with a reception from 6:00-8:00 PM. Datchuk and Rubin share a language and depth of materials rooted in domesticity, migrations, and hope. *Press Hold On The Hand* looks at our collective and cumulative grief, personally and globally, and asks viewers to pause, reflect, and take stock of the signs and affirmations that keep us moving forward. Datchuk presents a series of sculptures using materials such as porcelain, wire, and human hair that decorate the walls with their ornamentation. Using intricate motifs, Rubin's work delves into themes involving ritual, domestic, and liturgical objects. *Jennifer Ling Datchuk & Tammie Rubin: Press Hold On The Hand* will be on view at our San Antonio gallery through January 6, 2024.

Jennifer Ling Datchuk's work explores her layered identity—as a woman, a Chinese woman, an “American,” and a third-culture kid. Datchuk works with porcelain and materials often associated with traditional women's work—such as textiles and hair fibers. Datchuk's practice discusses fragility, beauty, femininity, intersectionality, identity, and her personal history. Through material culture, the history of craft, and by championing the handmade, Datchuk challenges the social, political, and cultural systems that continue to hold women back.

Drawing from her background in ceramics, particularly her affinity for porcelain's dual symbolic qualities of fragility and resilience, the artist skillfully crafts intricate objects that contribute to the resistance against the shared female adversities. Inspired by her cultural heritage, Datchuk's practice speaks to universal themes of identity, empowerment, and overcoming adversity. As she describes her artistic devotion, “Ceramics and the history of porcelain are central to my work. Discovered in China over 2,000 years ago, it was coveted all over the world for its whiteness and purity. This white desire is something I explore as a desirable material, exoticized by the West, and as a privileged racial culture. I often use hair, fake or real, because these delicate strands can identify us to the world but also perpetuate stereotypes based on its cut, color, and condition.”

Tammie Rubin is a ceramic sculptor and installation artist whose practice considers the intrinsic power of objects and coded symbols as signifiers and relics. Rubin's artwork delves into narratives of Black American citizenry, migration, autonomy, longing, and faith. A sculpture in the exhibition, *Sunday Morning Offerings No. 1* (2023), made from a wooden church pew, resin, and peanuts, references the landscape of the American South and Black church culture. The saturated blue hues seen in the exhibition reflect Rubin's relationship with spirituality: “It resonates and vibrates;” For some, religion/church is a power structure to escape from, while for others, it offers a spiritual community through which to escape from the difficulties of the world.

Rubin's works evoke ritual moments of physical, metaphysical, and spiritual escape by weaving together familial and historical narratives, mapping data, and magical thinking. The artist states, “A born and bred urbanite, I have always felt separated from the external natural world. Instead, I am fascinated by the man-made objects that shape the urban environment. Attending church first evoked my awareness of the personal symbolic meanings invested in objects and how they can provide emotional sustenance, uncomfortable desires, and physical comfort.” Rubin contemplates ideas of authenticity and inherited meanings that invite new considerations, opening dream-like spaces of unexpected associations and dislocations.



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Jennifer Ling Datchuk & Tammie Rubin: Press Hold On The Hand will be on view at our New San Antonio gallery through January 2024. For inquiries regarding our gallery programming or to schedule a private appointment outside our regular gallery hours, please email info@ruizhealyart.com or call 210.804.2219.

About the Artists

Jennifer Ling Datchuk was born in Warren, Ohio, and raised in Brooklyn, New York. Her practice evolved from sculpture to mixed media as she focused on domestic objects and the feminine sphere. Handwork and hair became totems of the small rituals that fixed, smoothed over, and ground women's lives. Through these materials, she explores how Western beauty standards influenced the East, how the non-white body is commodified and sold, and how women's – globally, girls' – work is still a significant economic driver whose workers still struggle for equality.

Datchuk holds an MFA in Artisanry from the University of Massachusetts Dartmouth and a BFA in Crafts from Kent State University. She has received grants from the Artist Foundation of San Antonio, a travel grant from Artpace, and the Linda Lighton International Artist Exchange Program to research the global migrations of porcelain and blue and white pattern decoration. She was awarded a residency through the Blue Star Contemporary Art Museum to conduct her studio practice at the Künstlerhaus Bethanien in Berlin, Germany, and has participated in residencies at the Pottery Workshop in Jingdezhen, China, Vermont Studio Center, European Ceramic Work Center in the Netherlands, Artpace in San Antonio, Texas and the John Michael Kohler Arts/Industry Residency in Sheboygan, Wisconsin.

In 2017, she received the Emerging Voices award from the American Craft Council and, in 2020, was named a United States Artist Fellow in Craft. Her work has been featured in a solo publication, "Jennifer Ling Datchuk: Half," through French and Michigan in San Antonio, TX, and included in "Artpace at 25," "Black Cube: A Nomadic Museum," the Guardian, Vogue, and American Craft Magazine. Her work is in the collection at the Los Angeles County Museum of Art, Los Angeles, CA; Museum of Fine Arts Houston, Houston, TX; San Antonio Museum of Art, San Antonio, TX; and the Ogden Museum of Southern Art, New Orleans, LA. She is an Assistant Professor of Ceramics at Arizona State University and lives and maintains a studio practice in Phoenix, Arizona.

Tammie Rubin was born in Chicago. As part of the artist's practice, she collects mass-produced consumer objects and natural vegetation that invoke everyday iconography. Objects include household tools and fixtures, plastic products, consumer packaging, toys, ceramic figurines, food molds, and the native Texas ball moss. Rubin finds unexpected beauties and meanings in these mundane objects, which are viewed as cheap, trivial, and disposable. She holds an MFA in Ceramics from the University of Washington in Seattle and a dual BFA in Ceramics and Art History from the

University of Illinois, Urbana-Champaign. Rubin exhibits widely; selections include Project Row Houses, Houston, TX; the Hessel Museum of Art at Bard College, Annandale-on-Hudson, NY; Art Galleries at Black Studies The University of Texas at Austin, Christian-Green Gallery; Mulvane Art Museum, KS; Indianapolis Art Center, Indianapolis, IN; The Houston Center for Contemporary Craft, TX; Women & Their Work Gallery, Austin, TX; and Second Street Gallery, Charlottesville, VA; She is represented by C24 Gallery, New York, NY, and Galleri Urbane, Dallas, TX. Rubin is the 2022 Tito's Prize awardee.



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Rubin's artwork has received reviews in publications such as Artforum, Art in America, Brooklyn Rail, Glasstire, Austin American-Statesman, Austin Chronicle, Sightlines, Fields, Conflict of Interest, Ceramics: Art & Perception, and Ceramics Monthly. She was awarded residencies at the Bemis Center for Contemporary Arts, Penland School of Craft, and Pottery Northwest. Born and raised in Chicago, Rubin lives in Austin, Texas, where she is an Associate Professor of Art at St. Edward's University.

About Ruiz-Healy Art

Founded in San Antonio, TX, in 2006, Ruiz-Healy Art represents an international roster of artists, emphasizing Latinx and Latin American artists and working with prominent Texas-based artists. Biculturalism and identity discourse are important in several artists we collaborate with. In the spring of 2019, we opened a gallery space in the Upper East Side of New York City that works in tandem with the gallery in San Antonio as a platform to disseminate the artist's work. The continuous investments in these under-represented areas have remained a longstanding signature of the gallery program. The gallery is recognized for its success in placing works by our artists in prestigious museum collections ranging from the Museum of Modern Art, New York, Whitney Museum of American Art, the Smithsonian Institution, the LA County Museum of Art, the San Francisco Museum of Modern Art, San Antonio Museum of Art, McNay Art Museum, Museum of Fine Arts, Houston, and many others.