

RUIZ-HEALY ART

Latinx, Latin America, & Texas Contemporary Art

Ruiz-Healy Art is pleased to present *Jennifer Ling Datchuk and Consuelo Jimenez Underwood: In Our Hands*, a two-person exhibition at our San Antonio gallery. *In Our Hands* will be on view at our San Antonio gallery from September 16 to November 7, 2026, with an opening reception on Wednesday, September 16 from 6:00 - 8:00 PM. Employing time-honored craft techniques and materials, Datchuk and Jimenez Underwood create work that uniquely balances fine art and technical skill. Their practice explores compelling themes such as migration, gender equality, and multicultural identity. Ruiz-Healy Art is proud to participate in *Handwork: Celebrating American Craft 2026*, a nationwide initiative led by Craft in America to honor the handmade during America's Semiquincentennial. Through both exhibitions, we join museums, artists, and organizations nationwide in celebrating craft traditions that connect us across history and time.

Rooted in intergenerational empowerment, lineage, and a shared reverence for materials, the unique connection between Datchuk and Jimenez Underwood underpins this exhibition.

Datchuk presents a collection of ceramics, sculptures, and photographs that invite viewers to look more closely at the frameworks surrounding the female and the labored body.

Simultaneously, Jimenez Underwood presents a body of work that utilizes textile and sculptural components to explore and challenge systems that have built both human division and connection. Together, they work to dismantle the hierarchy of material and champion the handmade, essential to the shared artistic language of the artists.

Consuelo Jimenez Underwood is the daughter of migrant agricultural workers, a Chicana mother and a father of Huichol Indigenous descent. Her work reflects personal borderland experiences and depicts the world through her tri-cultural lens. Utilizing textile and mixed media, her work *Free Falling Flag* explores the complexities of a physical and geopolitical border, demonstrating how nations can be divided yet remain inextricably connected. The artwork showcases woven interpretations of the United States and Mexican flags, joined by a string of safety pins—a recurring element in the artist's oeuvre that symbolizes a tether between both countries. Below the safety pins is another flag: a white background with a brown circle of barbed wire, a frequent motif of division. Reflecting the perspective of living in the borderlands, Jimenez Underwood observes that "flags become similar, blurred, often both nations seem the same," capturing the nuanced reality of the frontier.

Jennifer Ling Datchuk's work explores the societal, cultural, and political systems women navigate through porcelain, adornment, blue-and-white patterns, reflective surfaces, and

synthetic and human hair through installation, objects, and video. In juxtaposition, her pieces explore how relegation to the domestic, mother-sphere annihilates the innocence of girlhood and locks women into a controlled space of servitude. Datchuk uses race as a lens to narrow her demonstration of the circles Asian women in particular are allowed to operate within. Her work *For Your Eyes Only* is inspired by red velvet curtains on a stage that separate performer and audience; Datchuk's curtains consider metaphorical thresholds of girlhood to womanhood, of being a woman and entering all-male spaces, and being a person of color in all-white spaces. Porcelain hands with acrylic manicures hold a peach, a chicken foot, and a Venus of Willendorf reproduction, capturing the tension between the power to give and receive pleasure. Regarding her philosophy, Datchuk expresses, "In many ways we have more things in common than we have differences. I think one artwork will not change the world, and one artist might not, but collectively we can."

Throughout the exhibition, Datchuk and Jimenez Underwood reimagine traditional materials and time-honored forms, bridging gaps between the ancestral and the contemporary, exploring systems of power, and the nuances of identities within those systems. *In Our Hands* serves as a call to action, inviting viewers to consider time, histories, and how we can shape the future.

About The Artists

Consuelo Jimenez Underwood (b. 1949, Sacramento, CA) now lives and works in Gualala, CA. In the artist's words, "My work reflects personal border experiences: the interconnectedness of societies, insisting on beauty in the struggle, and celebrating the notion of seeing this world through my tri-cultural lens." Jimenez Underwood received her BA and MA from San Diego State University, San Diego, CA. In 1987, she earned an MFA in Art from San Jose State University, San Jose, California, where she became Professor and Director of the Fiber Art Department and served for over two decades.

Jimenez Underwood received the 2026 Gold Medal for Consummate Craftsmanship from the American Craft Council. In 2022, the artist was awarded the Latinx Artist Fellowship, a first-of-its-kind initiative that recognizes 15 of the most compelling Latinx visual artists working in the United States today. Her work is the subject of *Consuelo Jimenez Underwood: Art, Weaving, Vision*, a comprehensive analysis of her work and impact on feminist textile art history published by Duke University Press. Her work has also appeared in 15 other publications, including *Strange Tastes: Aesthetics and the Public in Latin American and Latinx Feminisms* and *Handwork: Handcrafted Objects that Made America*, both published in 2026. In 2024, guest curator Beverly Adams selected her for the Artpace San Antonio International Artist-in-

Residence program. Recently, her work has been acquired by the San Francisco Museum of Modern Art, San Francisco, CA; Museo del Barrio, New York, NY; Crystal Bridges Museum of American Art, Bentonville, AR; Crocker Art Museum, Sacramento, CA; and the Smithsonian American Art Museum, Washington, DC, among others.

Jennifer Ling Datchuk (b. 1980, Warren, OH) spent her upbringing in Brooklyn, NY. Rooted in her multi-layered heritage, her artistic practice investigates the intersections of womanhood, Chinese heritage, and American culture. Classically trained in ceramic arts, Datchuk uses porcelain alongside craft mediums historically tied to domesticity—such as fiber arts and human hair—to interrogate vulnerability, aesthetic standards, womanhood, and inherited histories. Her work expanded from pure sculpture into multi-medium installations centered around domesticity and gendered spaces. Datchuk earned a BFA from Kent State University and an MFA from the University of Massachusetts Dartmouth. She currently serves as Assistant Professor of Ceramics at Arizona State University and maintains her studio in Phoenix, AZ.

In 2017, she received the Emerging Voices award from the American Craft Council, and in 2020, she was named a United States Artist Fellow in Craft. Datchuk's work has been featured in recent exhibitions, such as *Monstrous Beauty: A Feminist Revision of Chinoiserie*, The Metropolitan Museum of Art, New York, NY; *The Shape of Power: Stories of Race and American Sculpture*, Smithsonian American Art Museum, Washington, D.C., both of which have important publications. Datchuk has also been featured in the recent solo exhibitions *Eat Bitterness* at the Bemis Center for Contemporary Art in 2023, and *Ripening* at the New Mexico State University Art Museum in 2025. 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, Artpace in San Antonio, Texas (guest curator: Deborah Willis, PhD), and the John Michael Kohler Arts/Industry Residency in Sheboygan, Wisconsin. Her work is in the collection at the Los Angeles County Museum of Art, Los Angeles, CA; Blanton Museum of Art, Austin, TX; Cc Foundation, Shanghai, China; Museum of Fine Arts, Houston, TX; San Antonio Museum of Art, TX; and the Ogden Museum of Southern Art, New Orleans, LA.

About Ruiz-Healy Art

Founded in San Antonio, Texas, in 2006, Ruiz-Healy Art represents an international roster of artists, with a particular emphasis on Latino/a and Latin American creators and prominent Texas-based artists. Biculturalism and discussions of identity are important aspects for several artists we work with. In spring 2019, we opened a gallery space on New York City's Upper East Side, working in tandem with our gallery in San Antonio to serve as a platform for disseminating

the gallery artists' work. This ongoing investment in underrepresented areas has long been a hallmark 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, the Whitney Museum of American Art, the Smithsonian Institution, the Los Angeles 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