

RUIZ-HEALY ART

Latinx, Latin America, & Texas Contemporary Art

Ruiz-Healy Art is pleased to present *Jennifer Ling Datchuk and Consuelo Jimenez Underwood: All That Before Us*, a two-person exhibition at our New York City gallery. *All That Before Us* will be on view at our New York City gallery from September 10 to November 27, 2026. Employing time-honored craft techniques, 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 the exhibition, 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 and sculptures 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. Dismantling material hierarchies and championing the handmade are essential to the shared artistic language of Jimenez Underwood and Datchuk.

Consuelo Jimenez Underwood is the daughter of migrant agricultural workers, a Chicana mother, and a father of Huichol Indigenous descent. Her work reflects personal experiences and depicts the world through her tri-cultural lens. In the tradition of the rebozo textile in Mesoamerican Indigenous culture, Indigenous women were, in their own right, historic archivists. The rebozo was more than a shawl; it was a document of culture, history, and memory made of threadwork. An important motif in Jimenez Underwood's work, the traditional importance of the rebozo is carried across time from a pre-colonial context into the modern world as a method of capturing contemporary culture. In *Raining Barbed Wire Rebozo*, the rebozo format combines with another of Jimenez Underwood's motifs: barbed wire. In this work, the artist incorporates leather barbed wire, imbuing this rebozo with a complex oxymoron of texture and context. Often a shorthand for borders or human separation, barbed wire is woven into *Rebozo's* threads, as though the artist has stepped into the role of an archivist documenting the division in our world today. She explains, "Empowered by the voices of my Indigenous

maternal ancestors, I began to cross the intellectual borders that separated the hand and the mind (craft) from the spirit (fine art)."

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 via 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, *Girl Fight*, inspects not a brawl between two young women in the schoolyard but the internal fight that happens within oneself. No matter how empowered, no matter what women have attempted to reclaim, they still find themselves moving back and forth among choices dictated by outside patriarchal narratives. The two porcelain Song dynasty-inspired pot forms of *Girl Fight* are incised with chinoiserie imagery of Datchuk's visual vocabulary - fertility figurines, aliens, bobby pins, maternal DNA structures, pregnancy tests, and combs. The internal fight is subject, the physical becomes object, and clay is body - the pot form and its shared language of the human form. Sprouting from the neck of the pots is Asian curly and straight human hair that comes together in one giant knot and depicts how dualities are complicated and very personal.

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. *All That Before Us* invites viewers to consider the movement of time, how we view the past, and how we allow it to inform the present.

About The Artists

Jennifer Ling Datchuk is an artist born in Warren, Ohio, and raised in Brooklyn, New York. Her work explores her layered identity as a woman, a Chinese woman, and an American. With a background in ceramics, Datchuk explores the societal, cultural, and political contexts women navigate using installation art, objects, and video. She uses porcelain, adornment, blue -and- white patterns, reflective surfaces, and both synthetic and human hair to express these themes. In juxtaposition, pieces explore how relegation to the domestic, mother-sphere annihilates the innocence of girlhood and locks women into a controlled space of servitude. Much of her work focuses on how women specifically embody time: the phases of the moon and the menstrual cycle, the exaggerated weight of waiting and quarantining, the slow growth of hair, the thresholds we cross and the unknown spaces we withstand, and the many "luck" objects we create to hold and use while hoping for a better future or circumstances.

Datchuk holds an MFA in Artisanry from the University of Massachusetts Dartmouth and a BFA in Crafts from Kent State University. 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. She is an Associate Professor of Ceramics at Arizona State University and lives and works in Phoenix, Arizona.

Consuelo Jimenez Underwood was born in Sacramento, CA, and now lives/ 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 received an MFA in Art from San Jose State University, San Jose, California, where she immediately assumed the role of Professor and Director of the Fiber Art Department, a position she held 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. Additionally, her work has been featured 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.

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 the spring of 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 the dissemination of the artists' work. The continuous investment in these 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.