

**JIM RICKS**

ARTIST

**PORTFOLIO OF SELECTED WORK**

**2023**

DUBLIN • SAN FRANCISCO • MEXICO CITY • GORT

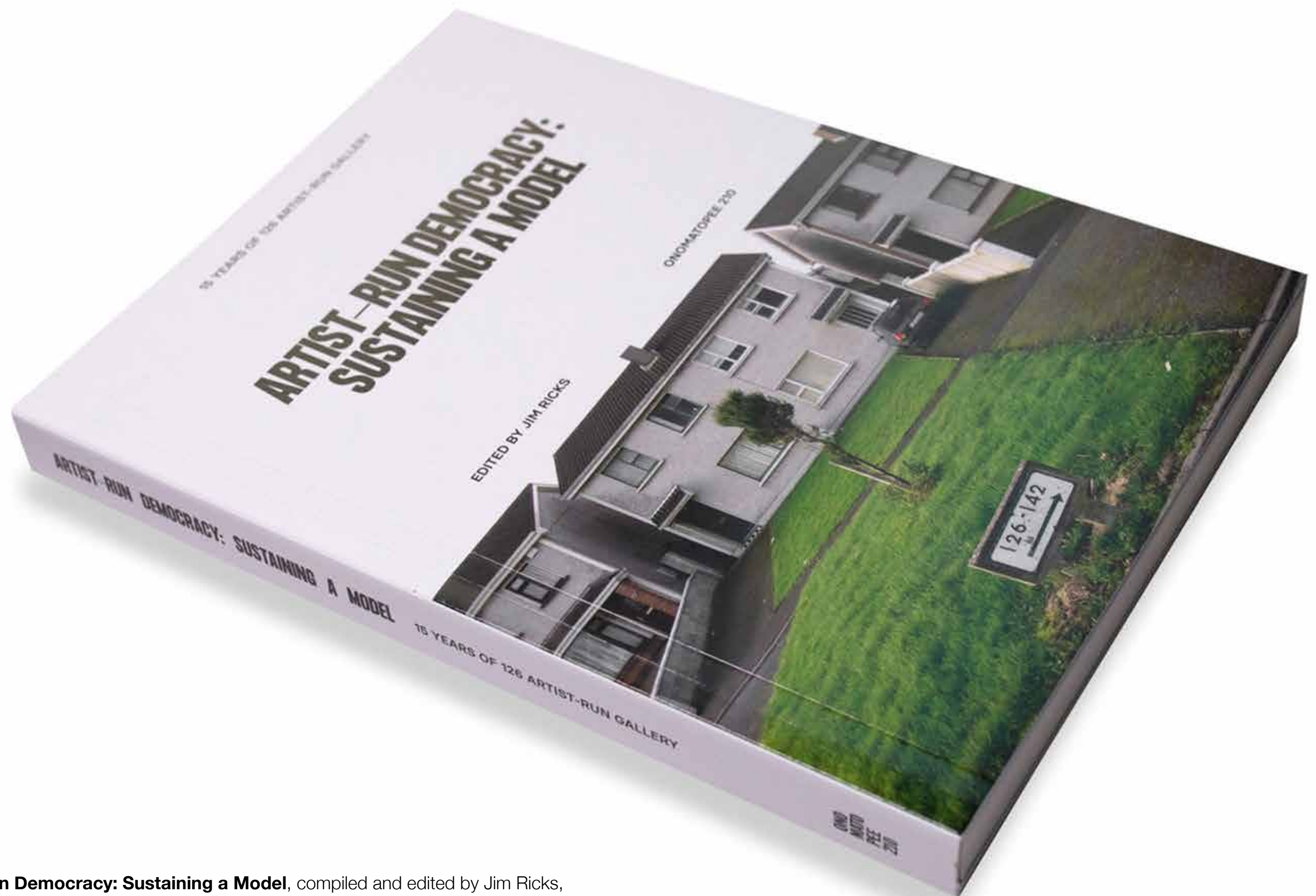


**Jim Ricks** is a conceptual artist and organiser. He received a degree in Photography from the California College of the Arts, an MFA from the joint NUI Galway/Burren College of Art programme, and considers his experiences as political activist, prolific graffiti artist, and artist-run gallery director equally influential. From San Francisco, he naturalised as Irish, lived in Mexico City for many years, and currently resides in Gort, Co. Galway with his family.

Ricks's work is interdisciplinary, with purposefully reduced boundaries between curation, community organising, publication, display, and an individual practice. He problematises preconceptions about nationalist identity and capitalist values with research-driven, publicly engaged site-specific collaborations. He strives for *gesamtkunstwerk*, believes creolisation is beautiful, and seeks out examples of the 'everyday' to enshrine.

Solo shows include: Museo Casa de León Trotsky (Mexico City), Daniela Elbahara (Mexico City), Casa Maauad (Mexico City), Pallas Projects (Dublin), the Hugh Lane Gallery (Dublin), Onomatopée (Eindhoven), 126 (Galway). Ricks has shown in a number of group shows as well: Solstice Arts Centre (Navan, Co. Meath), Centre Culturel Irlandais (Paris), Imperial War Museum (London), Jack Shainman Gallery (NYC), Ulster Museum (Belfast), Royal Hibernian Academy (Dublin). Public projects include: Rancho Ameyal Sculpture Trail (Queretaro, Mexico), Galway International Arts Festival (Galway), Art Basel Miami Art Public (Miami), the Cranbrook Art Museum (Detroit), Museo Tamayo (Mexico City), Museo Anahuacalli (Mexico City), the Hirshhorn Museum (Washington D.C.).





**Artist-run Democracy: Sustaining a Model**, compiled and edited by Jim Ricks, Onomatopee, Eindhoven, February 2022, ISBN 9789493148734. Funded by the Arts Council, Galway City Arts Office, and GMIT





**Trofeo Para Todos**, Rancho Ameyal Sculpture Trail, Ameyalco, Queretaro, Mexico, April 2022





**Las personas que viven en casas de cristal no deberían arrojar piedras,** public curatorial project with Victoria Núñez Estrada, Charlie Godet Tomas, Romeo Mijangos Cavero, SANGREE, in a glass vitrine in Mexico City, February – June 2022





**Xenofobia**, hand painted advertisements in the style of a band logo, multiple locations in Mexico City, January – March 2022

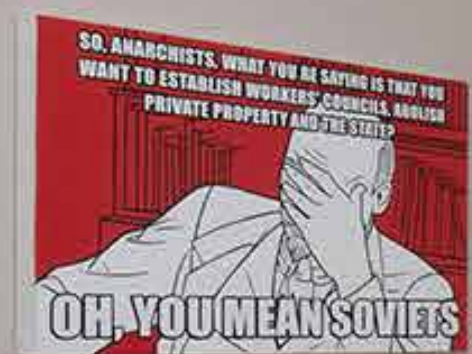






**El camino a París y Londres pasa por las aldeas de Afganistán**, a collection of old and new work/collaborations on Afghanistan, Museo Casa de León Trotsky, Mexico City, December 2021 – March 2022

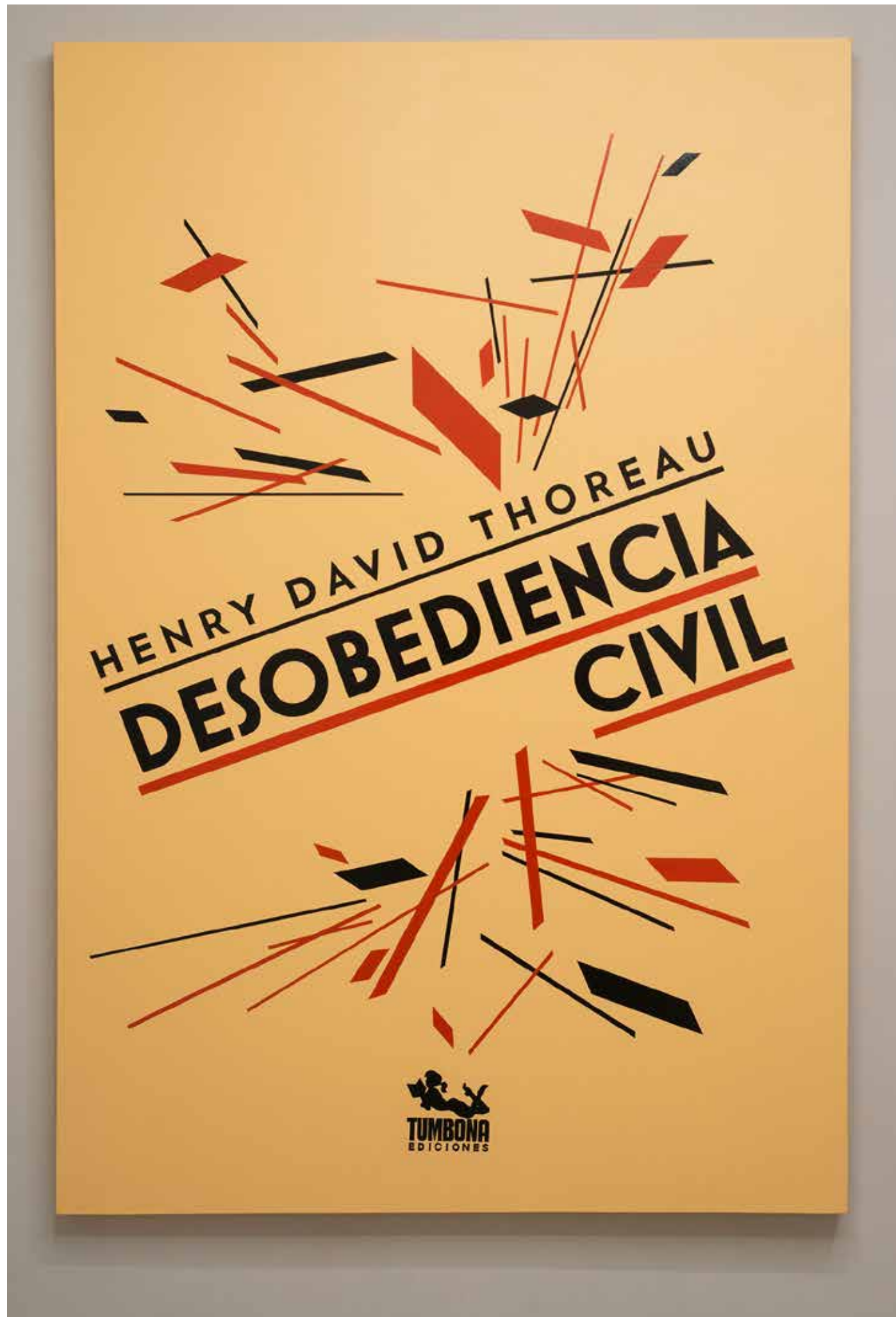




**This is What Democracy Looks Like**, Galería Daniela Elbahara, Mexico City, 2020.







**This is What Democracy Looks Like**, Solo 'painting' show, Galería Daniela Elbaha, Mexico City, 2020. A 'total installation' the shows looked to the origins of democracy and how working together is fundamental to being human. There is particular attention paid to public space, and an intentional play with gravity and levity; ancient and contemporary in examples chosen.







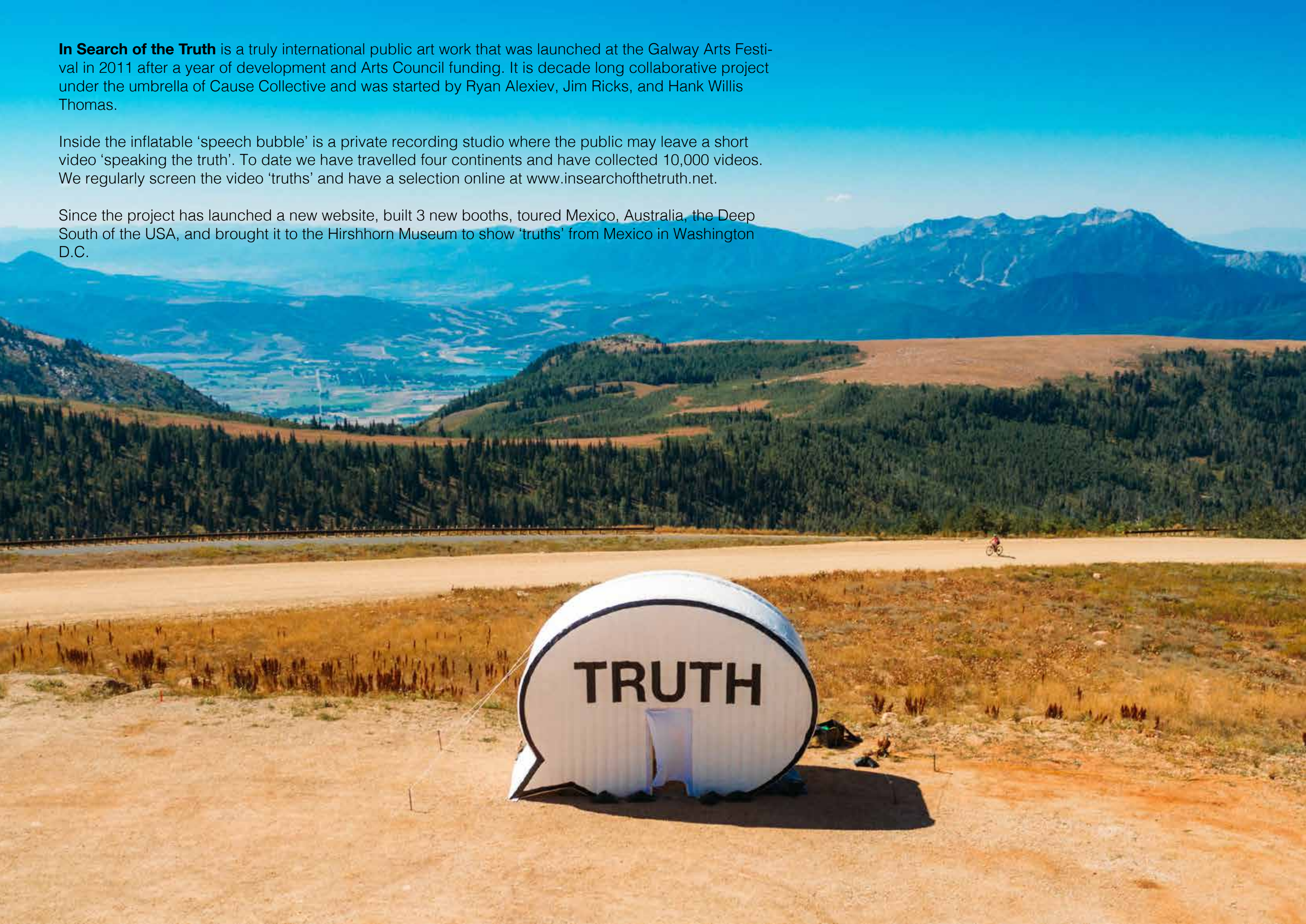
**This is What Democracy Looks Like**, Galería Daniela Elbahara, Mexico City, 2020.



**In Search of the Truth** is a truly international public art work that was launched at the Galway Arts Festival in 2011 after a year of development and Arts Council funding. It is decade long collaborative project under the umbrella of Cause Collective and was started by Ryan Alexiev, Jim Ricks, and Hank Willis Thomas.

Inside the inflatable 'speech bubble' is a private recording studio where the public may leave a short video 'speaking the truth'. To date we have travelled four continents and have collected 10,000 videos. We regularly screen the video 'truths' and have a selection online at [www.insearchofthetruth.net](http://www.insearchofthetruth.net).

Since the project has launched a new website, built 3 new booths, toured Mexico, Australia, the Deep South of the USA, and brought it to the Hirshhorn Museum to show 'truths' from Mexico in Washington D.C.







**In Search of the Truth**, clockwise from left: Chimalhuacan, Estado de Mexico, 2018; Bamiyan, Afghanistan, 2013; Cranbrook Museum, Detroit, 2016.

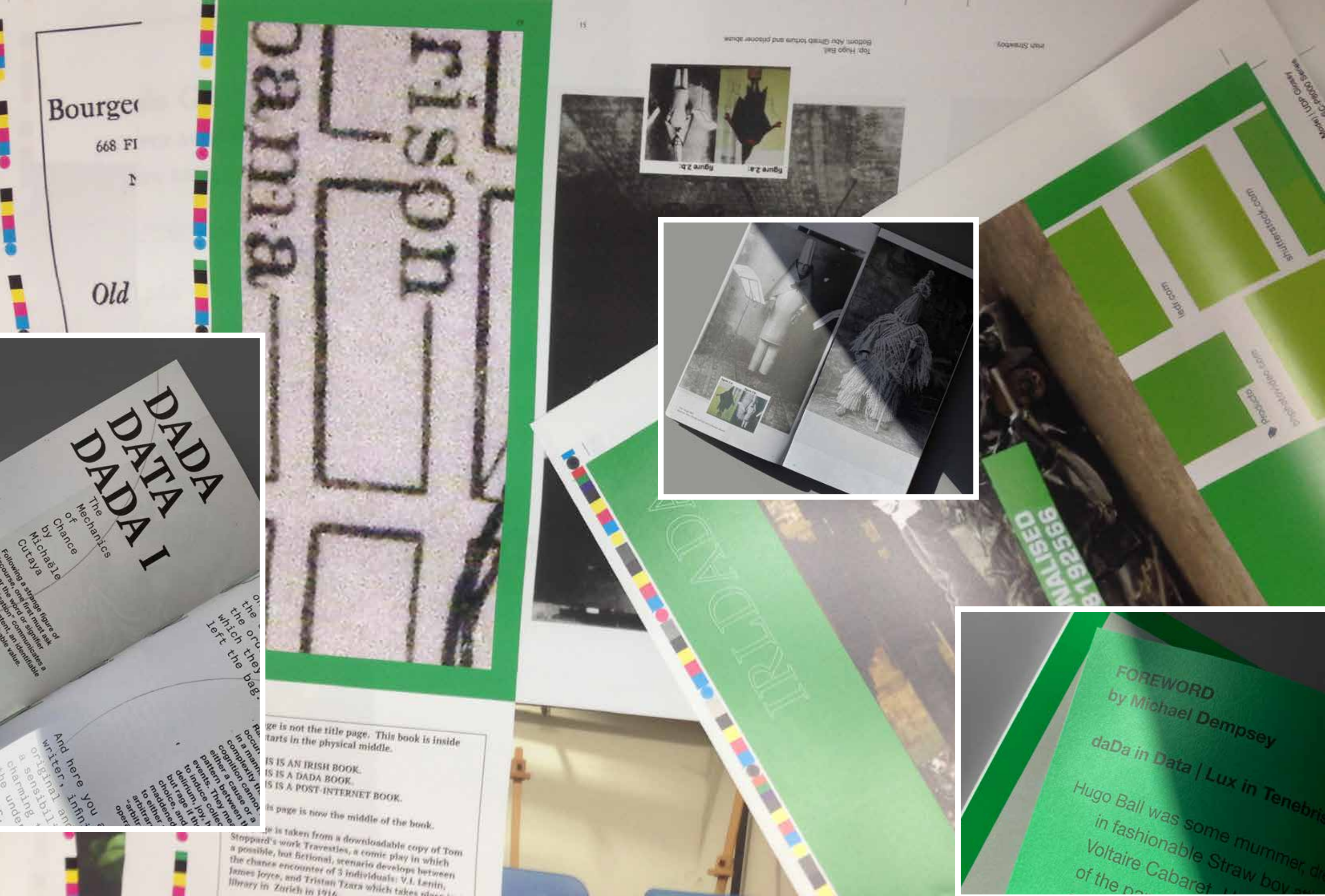






**The Play Show**, with Chris Lux, Willy Reed, Andrew Chapman, Sean Barton, etc. curated by Jim Ricks, Galeria Daniela Elbahara, Mexico City, May 2019





**We Only Want the Earth!** culminated in a Dadaist styled publication, **IRLDADA: 201916**, with Michaële Cutaya, Ella de Burca, and Jim Ricks, 2019.





**We Only Want the Earth!** Mark Curran, Catherine Delaney, Doireann ni Ghrioghair, Sean Lynch, and Tom Molloy, curated by Jim Ricks, Adobe Backroom, San Francisco, 2018.

Informational text panel on the left wall.

WE ONLY WANT THE EARTH!

Additional informational text panel on the right wall.



Drawing a Line  
Catherine Delaney  
2018  
Video

Disappearing Carnival  
Jacki Latham  
2018  
Video

Apollonian Secretion  
Mark Curran  
2018  
Video

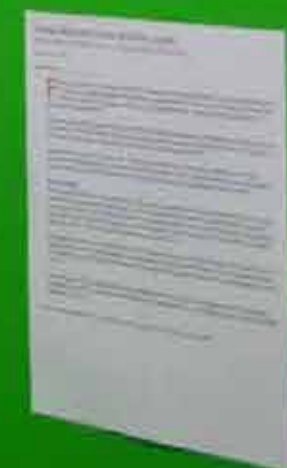


**We Only Want the Earth!** detail of Catherine Delaney's video/performance, Adobe Backroom, San Francisco, 2018.



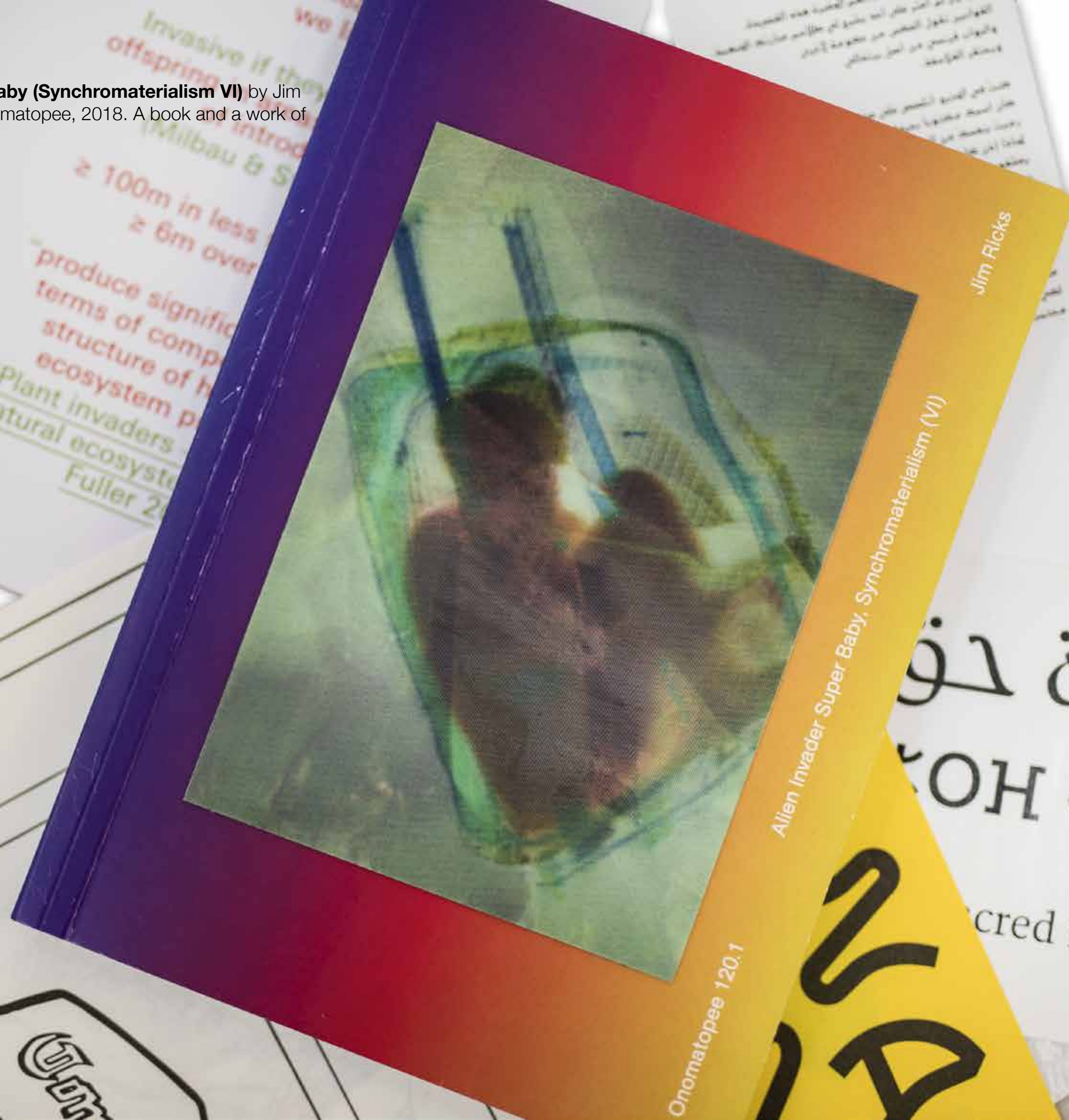


**Handshake**, by Tom Molloy for **We Only Want the Earth!**, 2018.





**Alien Invader Super Baby (Synchromaterialism VI)** by Jim Ricks, published by Onomatopoe, 2018. A book and a work of art.





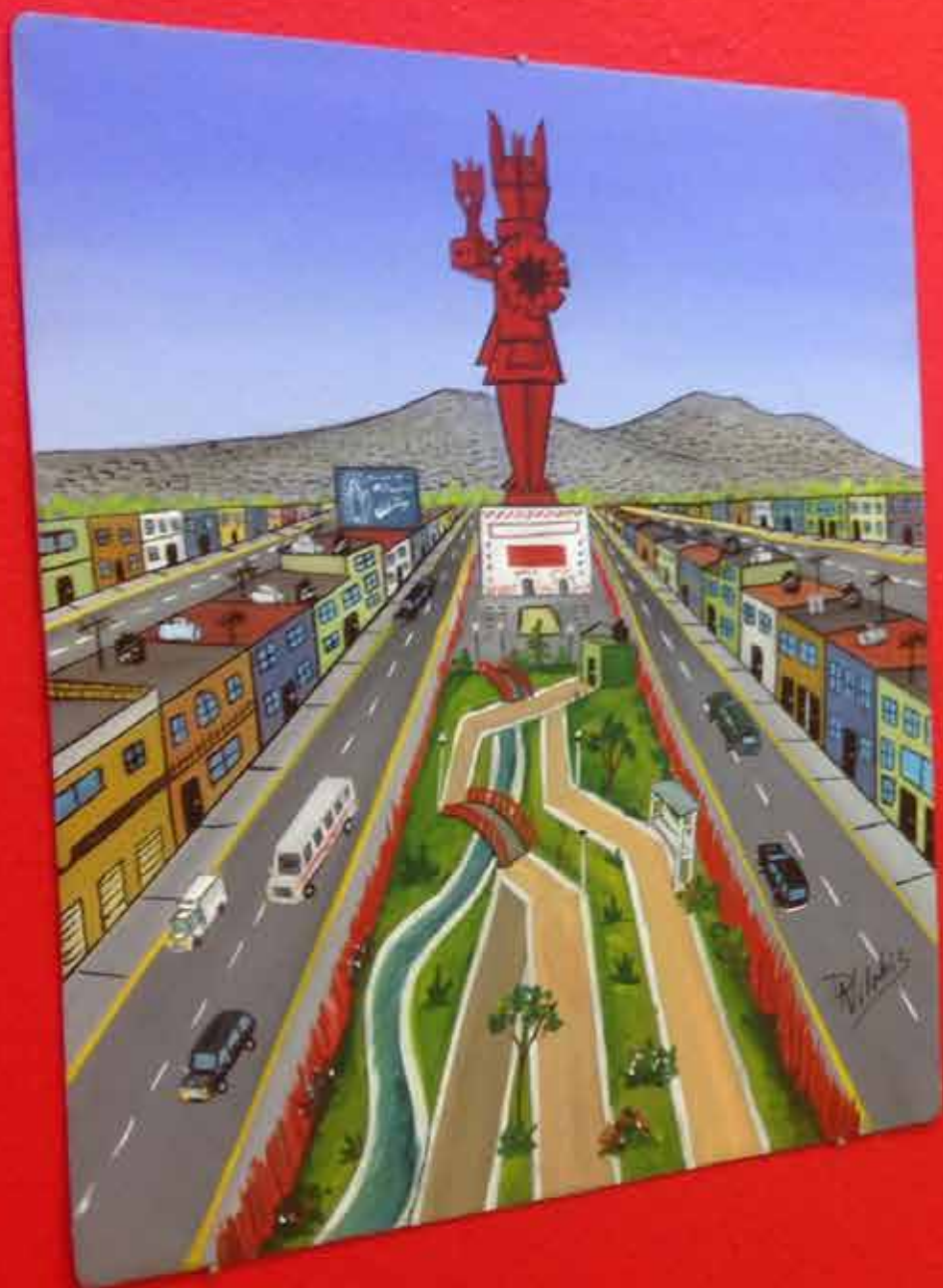
**Museo Ambulante Sebastián**, solo project and pop-up museum, Mexico City, 2018. A collection of artefacts around possibly the most disliked artist in Mexico: Sebastián.











Museo Ambulante Sebastián, Mexico City, 2018.





**Socialism or Barbarism (a new flag for the USA)**, 2017. Handmade in Haiti in the traditional style of a 'drapeaux vodou' and based on the story of the Haitian flag made by Catherine Flon in the early part of the 1800's.









**La Gran Pelota**, an evening of actions exploring giving and collaboration with the San Agustín community in Havana, Cuba. Included an invitation for the neighbourhood to autograph a giant baseball sculpture, a 'museum display' of quotidian objects of baseball, limited edition screen prints, games, music, nail painting, and more, 2017.





La Gran Pelota, Havana, Cuba, 2017.





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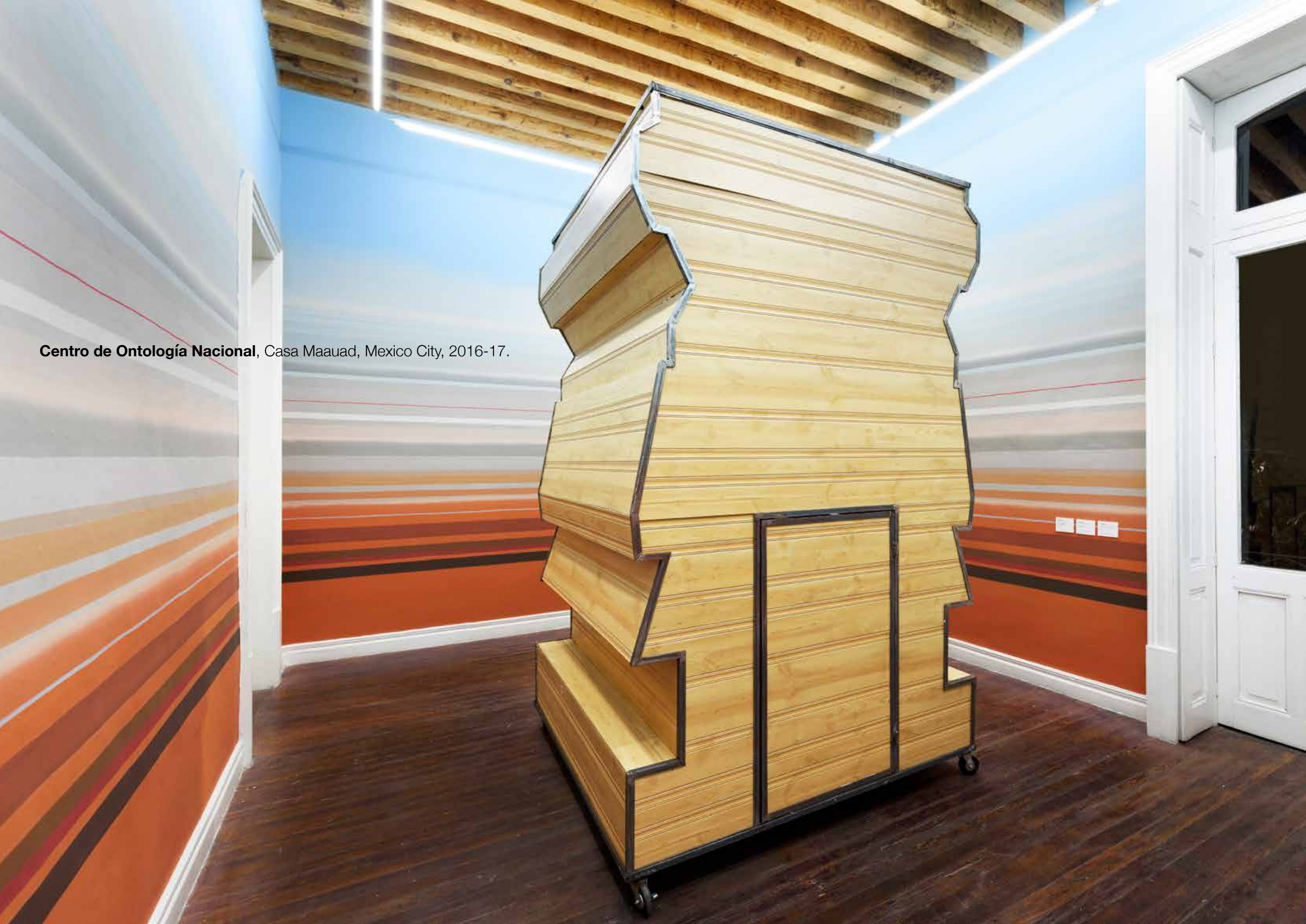


**Centro de Ontología Nacional**, Casa Maauad, Mexico City, 2016-17.



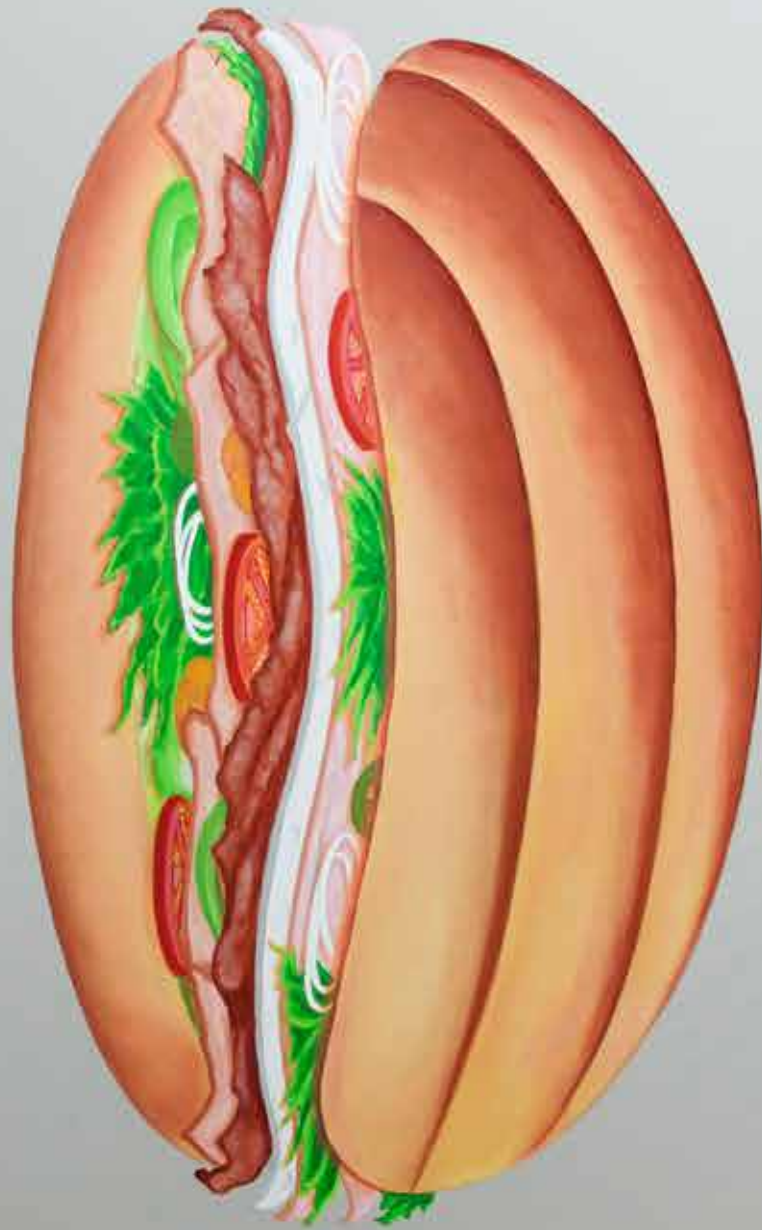


**Centro de Ontología Nacional, Casa Maauad, Mexico City, 2016-17.**





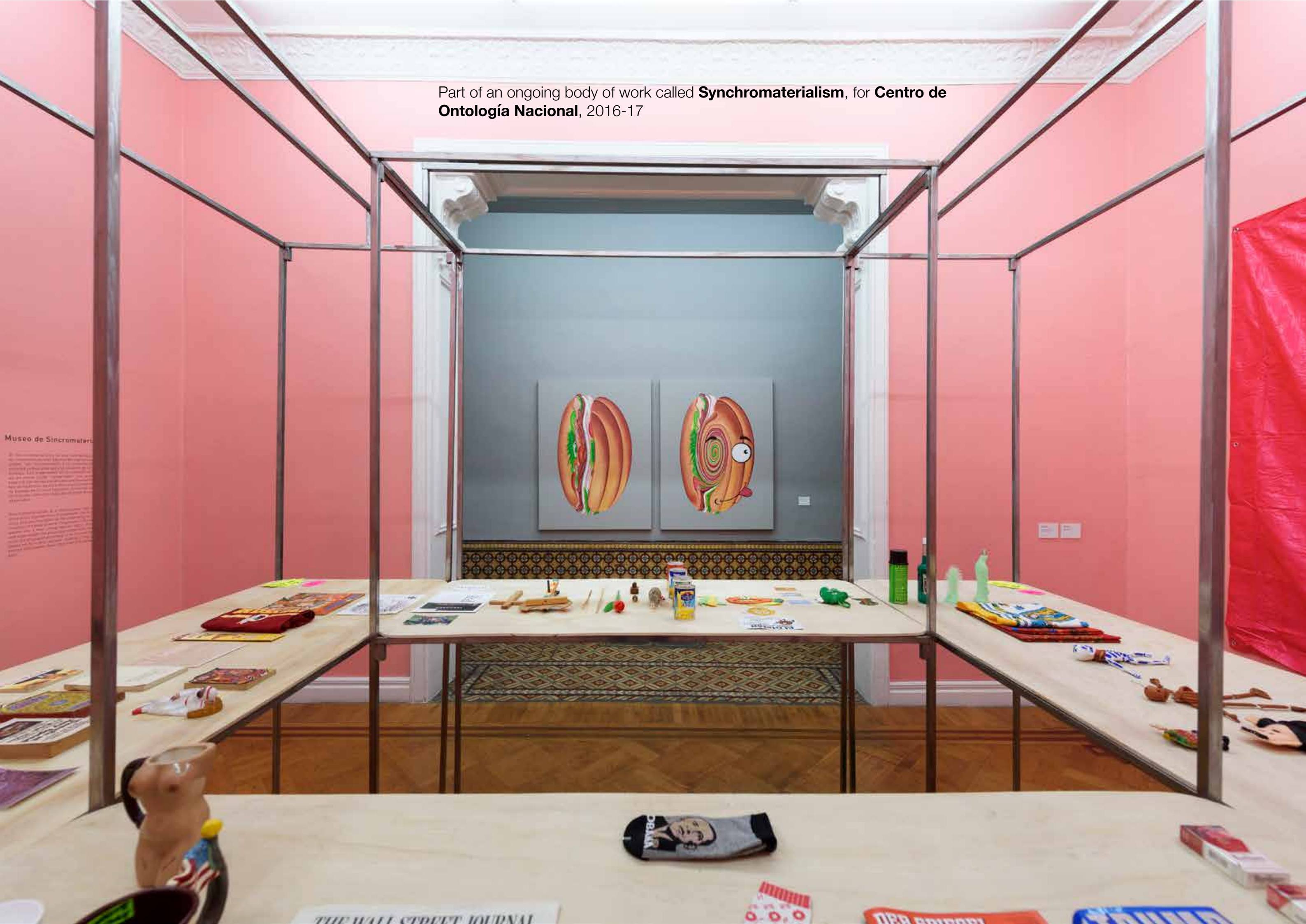
**Tortas, Don't get it Twisted**, oil on canvas, private collection. Shown in Casa Maauad, Mexico City for **Centro de Ontología Nacional**, 2016-17.



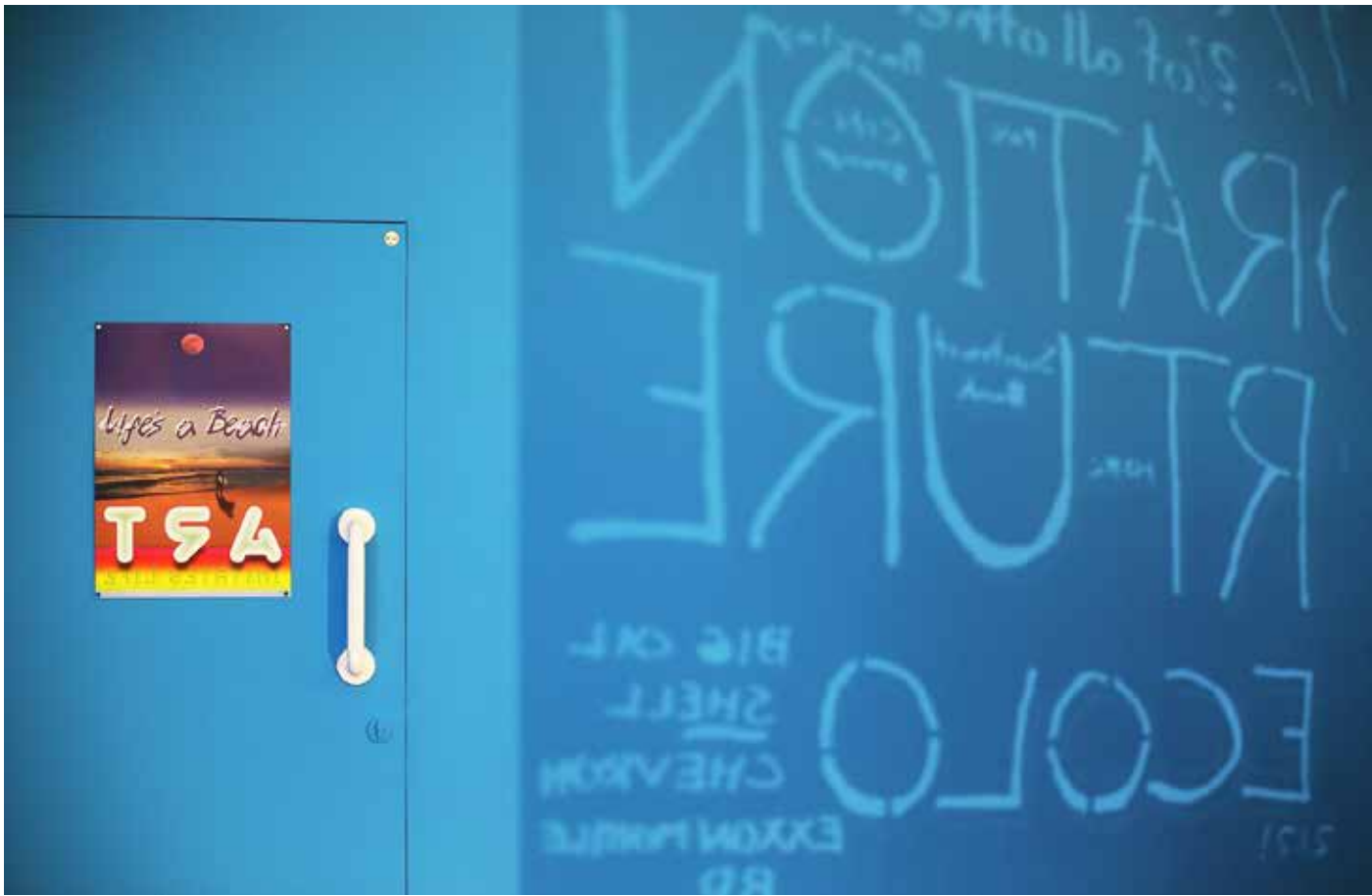
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Part of an ongoing body of work called **Synchromaterialism**, for **Centro de Ontología Nacional**, 2016-17







**Future Artist-Maker**, Eighty 81, Derry; Fablab Saul, Limerick; Medialab Prado, Madrid, November 2016 – 17





**Bleed Gallery**, curatorial project with Helen Blake, Susan MacWilliam, Jeremy Deller, Mark O'Kelly, and more, New Art Studio, Dublin, March – September 2016.



**May 18th 2016 marks the 10 year Anniversary of the Closure of the Fruit of the Loom Factory in Bun-  
crana and all I got was this Lousy T shirt**, flag and event, Buncrana Town Council, Co. Donegal, 18 May  
2016. Supported by a FabLab Nerve Centre residency co-funded by the Creative Europe Programme of the  
European Union.





**Life's a Beach (Art Imitates Life)**, Derry, 2016. A surfer mural, an alternative history, and Irish language word play.

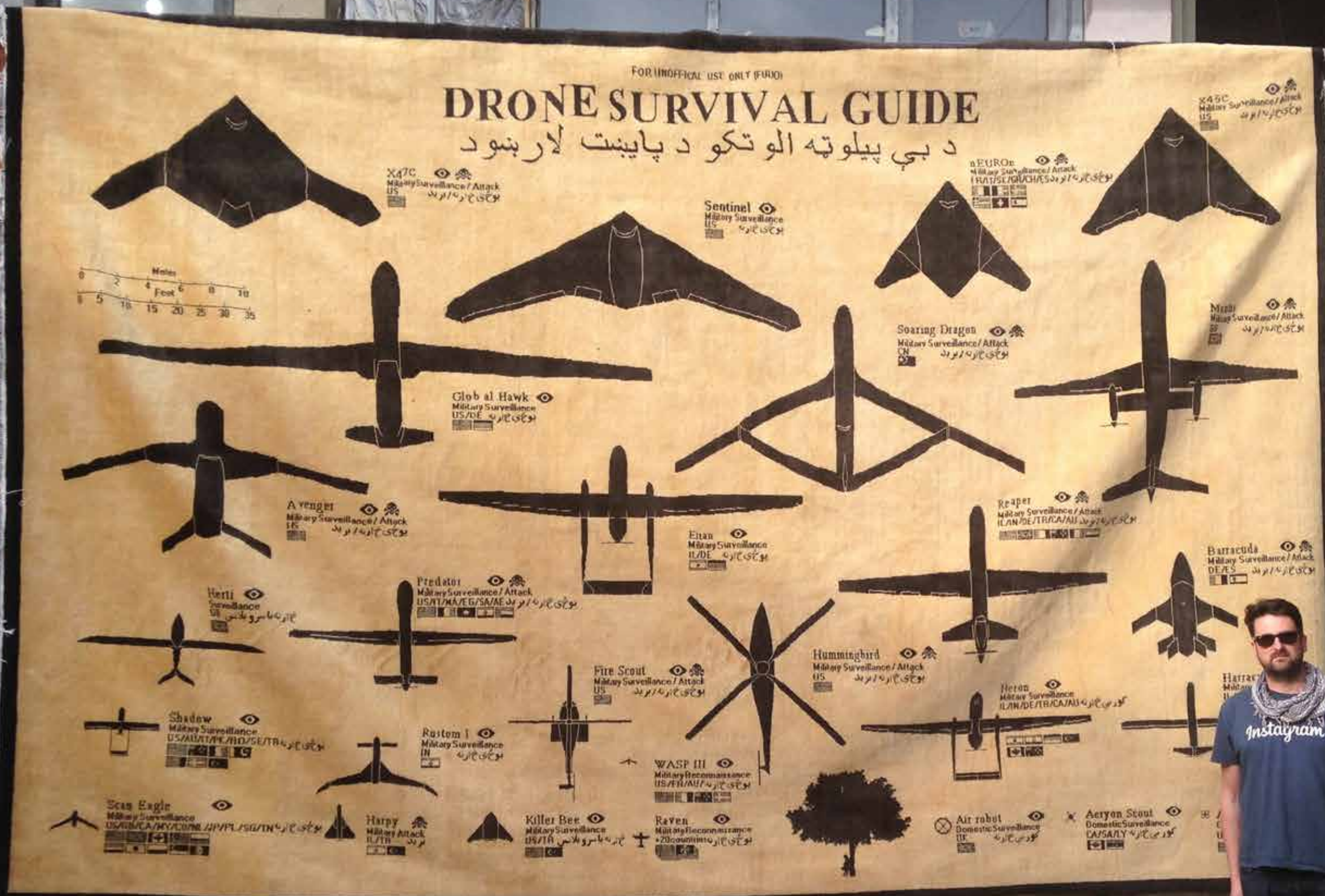






**Predator (Carpet Bombing)**, collection of Imperial War Museum, London, 2016.





**Carpet Bombing**, Kabul, 2015. Shown in Rua Red, the RHA, the Ulster Museum, Museo Casa de León Trotsky.









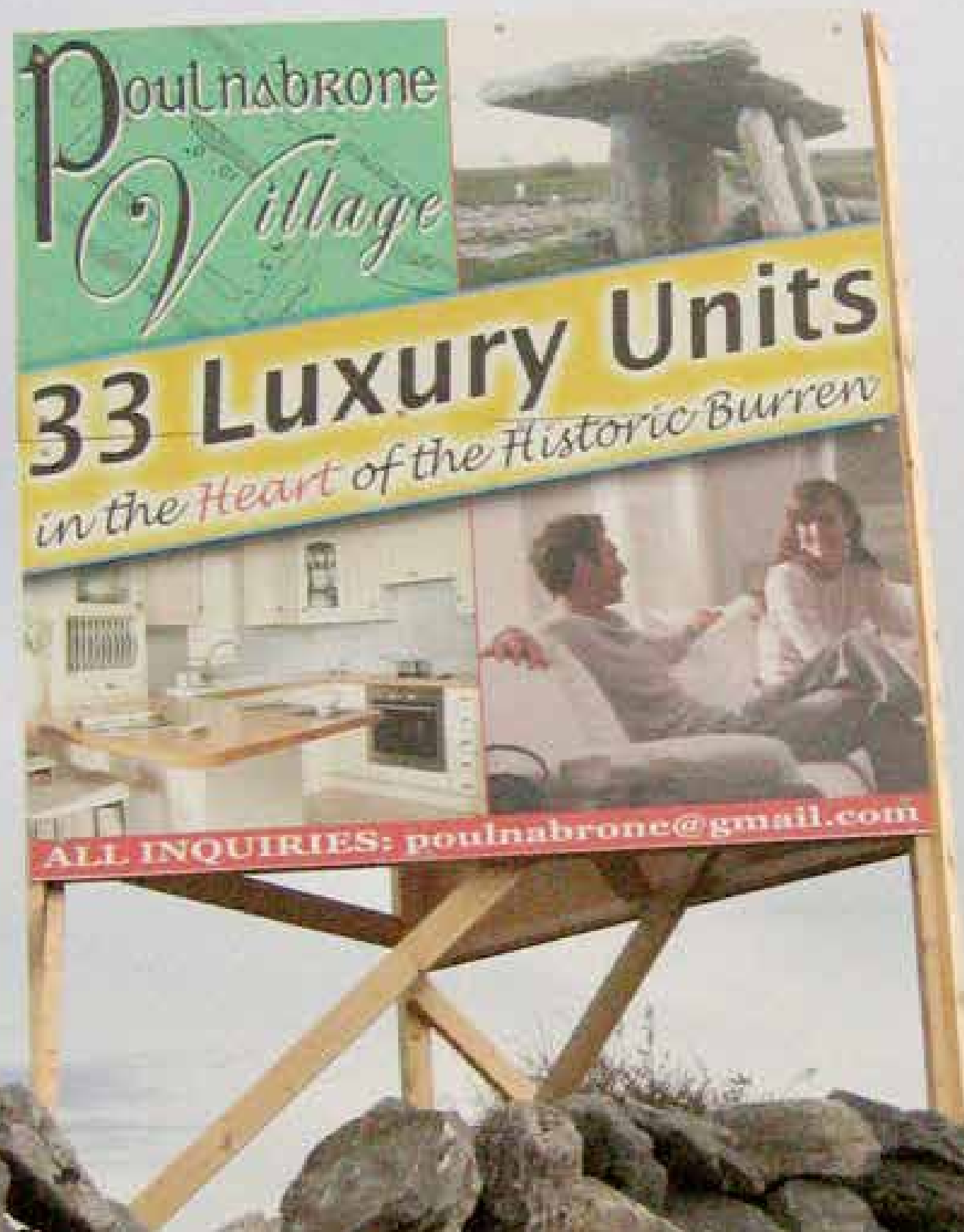
**Temple Bar Gallery + Studios are Dead**, curated by Chris Fite-Wassilak, Temple Bar Gallery and Studios, Dublin, November 2013 – January 2014



**Poul nabrone Bouncy Dolmen**, Galway, 2010 – . First supported by the Galway County Council Arts Office.







**Poul nabrone Village.** October 2008 – January 2009. A temporary public sculpture built in the manner of commercial signage located on protected land next to a 6,000 year old tomb, the Poul nabrone Dolmen. It was vandalised several times. This project was made possible with the support of the Clare County Council Arts Office.



