



# EAMON ORE-GIRON

FRIEZE LOS ANGELES | BOOTH C3  
FEB 20-23, 2025

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# EAMON ORE-GIRON

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Known for his cross-cultural practice, which includes painting, music, and video, Eamon Ore-Giron returns to and expands upon his *Talking Shit* series for the 2025 edition of Frieze Los Angeles. This series, which was recently included in the Whitney Biennial, represents an imagined conversation between the artist and icons and deities from Mexico and Peru's ancestral past. With precisely rendered, vibrantly-colored, semi-abstract references to the gods like Quetzalcoatl and Inti, and other resonant cultural iconographies, Ore-Giron explores our ongoing relationship with these symbols and the ways in which they come to hold ideas around individual and collective identities.

Ore-Giron's *Talking Shit* works reflect the artist's consideration of how cultural symbols speak across history as their meanings shift over time. The renowned Mexican poet Octavio Paz wrote that in the four hundred years since the Spanish Conquest the famous Aztec (Mexico) statue of Coatlicue now housed in Mexico City's Museo Nacional de Antropología has gone from "goddess to demon, from demon to monster, and from monster to masterpiece." For Ore-Giron, this quote captures the ways in which cultural symbols are continually redefined and reinterpreted with the inevitable evolution and imposition of new contexts. This idea—the mutability of cultural symbols and the making and remaking of their significance—is a touchstone of Ore-Giron's overall practice, and specifically has informed this body of work and his engagement with pre-Columbian deities and symbols from Incan, Chavin, Paracas, and Aztec civilizations. Drawing on academic histories as well as his own experiences, including extensive time spent in Mexico and Peru, Ore-Giron is keenly aware of the myriad ways these iconographies can circulate: they have been instrumentalized by varied nationalist and cultural agendas, been a critical part of the recuperation of diasporic knowledge, and can take on personal meaning for individuals. Ore-Giron has likewise remixed and reconsidered these traditional

figures through his own lens. This re-imagining is a form of "talking shit," a colloquial dialogue that takes the historical and cultural import of these symbols and brings them into the realm of personal exchange. In this specific presentation, many of the objects - including pottery and textiles - that Ore-Giron engages with are from the collection of the Fowler Museum at UCLA, the artist's alma mater.

Working within the generative space between abstraction and figuration, Ore-Giron reinterprets the iconic forms of Peruvian, Incan, and Aztec deities, into compositions defined by rigorously calibrated spatial relationships of form and color. His palette—which ranges from dusk-like purples and blues to radiant shades of amber and verdant greens—evokes the natural world and celestial phenomena, redolent of spheres over which these gods ruled. Ore-Giron's approach is rooted in multiplicity and simultaneity, drawing not only from historical representations of these mythological figures, but also sources ranging from Brazilian Neo-Concretism, Dutch De Stijl, and Russian Suprematism. Each painting, with its syncretic visual language and flattened geometries, reflects a kaleidoscopic reinterpretation of diverse systems of knowledge, cultural histories, and ways of being. Like many of his peers, Ore-Giron is reckoning with the question of tradition and contemporaneity, reconciling a diversity of positions and influences, and stewarding a living ancestral history.

Ore-Giron is invested in the frictions and evolutions that occur during the translation of an image across mediums and through collaborations with others, a process that creates space for fruitful and unexpected artistic interpretation. The ceramic tile works in this presentation were created collaboratively at the acclaimed ceramic studio Cerámica Suro in Guadalajara. These compositions celebrate the deep history and tradition of the ceramic medium in both Peru and Mexico, and Ore-Giron's own history and interest in creating works for public spaces.



*Talking Shit with the Oculate Being, 2025*

Mineral paint and Flashe on canvas

79 x 102 in.

200.7 x 259.1 cm

(JCG18253)

\$125,000



*Talking Shit with the Oculate Being, 2025*



*Talking Shit with the Oculate Being, 2025*



*Talking Shit with the Decapitator Owl/Nocturnal Spirit (iteration I), 2025*

Mineral paint and Flashe on canvas

69 x 54 in.

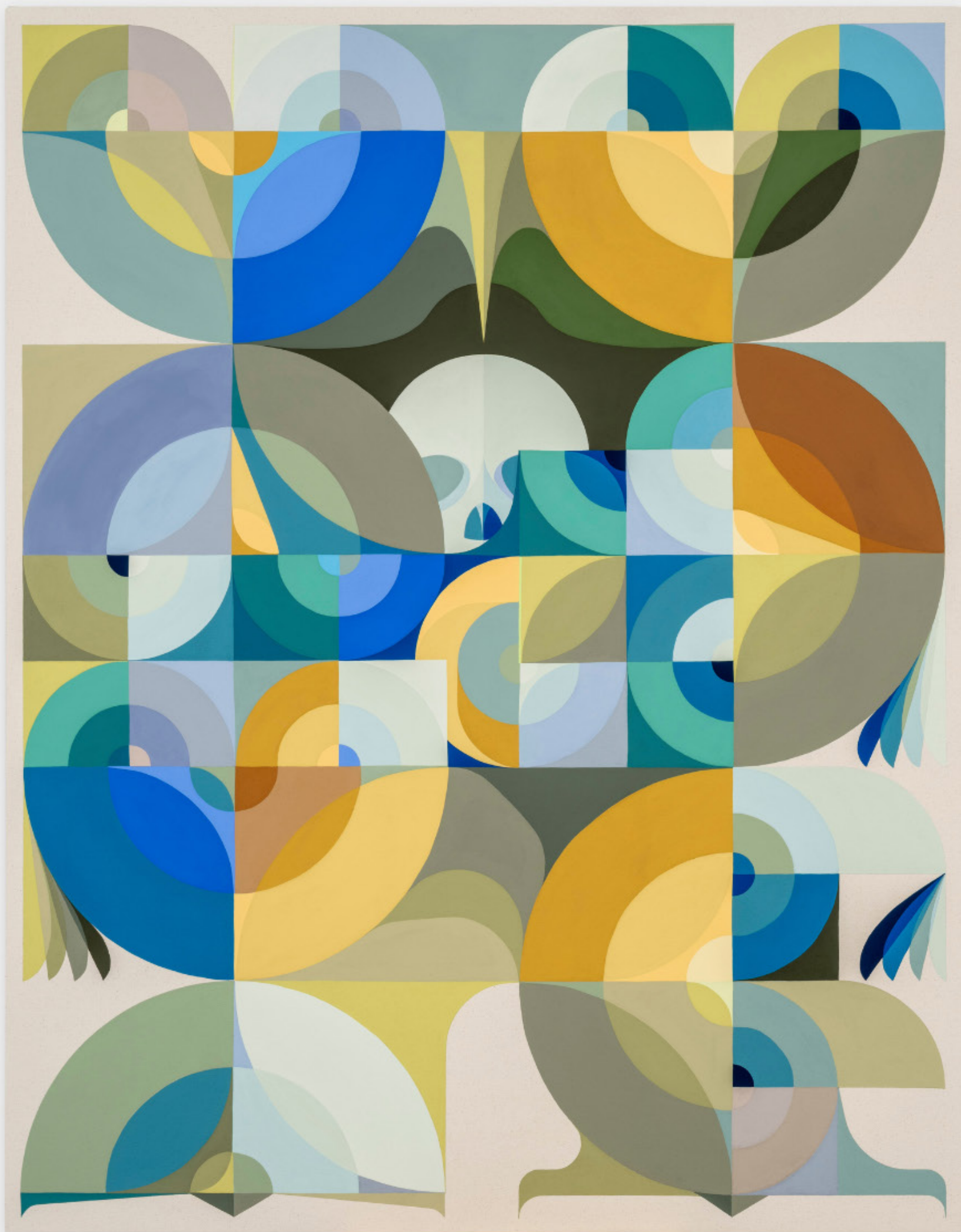
175.3 x 137.2 cm

(JCG18252)

\$70,000



*Talking Shit with the Decapitator Owl/Nocturnal Spirit (iteration I), 2025*



*Talking Shit with the Decapitator  
Owl/Nocturnal Spirit (iteration II), 2025*  
Mineral paint and Flashe on canvas  
69 x 54 in.  
175.3 x 137.2 cm  
(JCG18251)  
\$70,000



*Talking Shit with the Decapitator  
Owl/Nocturnal Spirit (iteration II), 2025*



*Talking Shit with the Sun Gate Bird-Headed  
Attendant Staff Bearer (early version), 2025*

Mineral paint and Flashe on canvas

24 x 24 in.

61 x 61 cm

(JCG18250)

\$30,000



*Talking Shit with the Sun Gate Bird-Headed  
Attendant Staff Bearer (early version), 2025*



*Talking Shit with the Lambayeque Bird, 2025*

Mineral paint and Flashe on canvas

29 3/4 x 22 in.

75.6 x 55.9 cm

(JCG18248)

\$32,000



*Talking Shit with the Lambayeque Bird, 2025*



*Talking Shit with the Intertwined Serpents (Mochica)*, 2025

Mineral paint and Flashe on canvas

29 3/4 x 22 in.

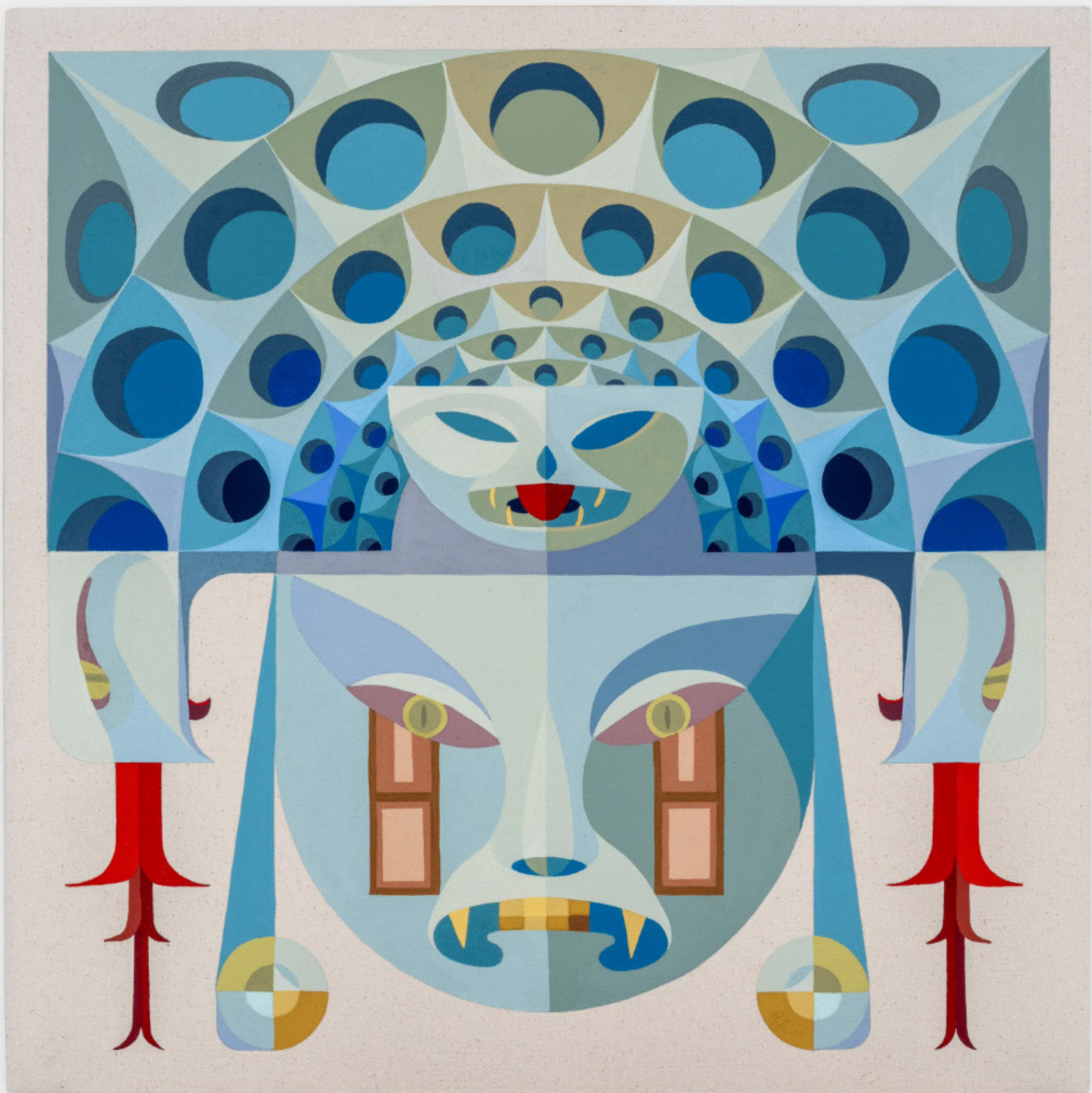
75.6 x 55.9 cm

(JCG18247)

\$32,000



*Talking Shit with the Intertwined Serpents (Mochica), 2025*



*Talking Shit with My Jaguar Crown, 2025*

Mineral paint and Flashe on canvas

24 x 24 in.

61 x 61 cm

(JCG18246)

\$30,000



*Talking Shit with My Jaguar Crown, 2025*



*Talking Shit with Viracocha's Rainbow (variation III), 2024*

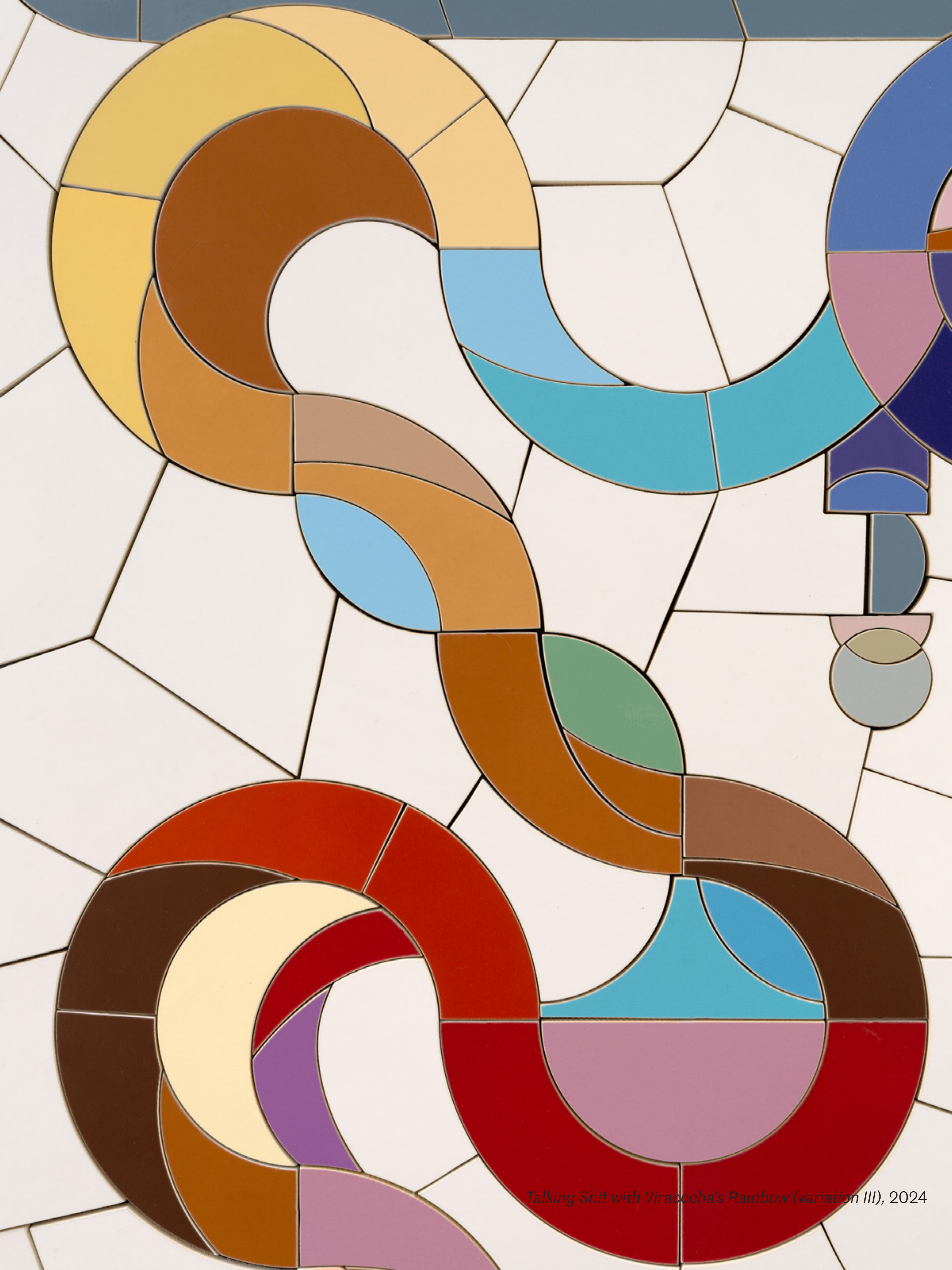
Ceramic tile

72 x 72 in.

182.9 x 182.9 cm

(JCG15844)

\$125,000



*Talking Shit with Viracocha's Rainbow (variation III), 2024*



*Talking Shit with Quetzalcoatl (variation III), 2024*

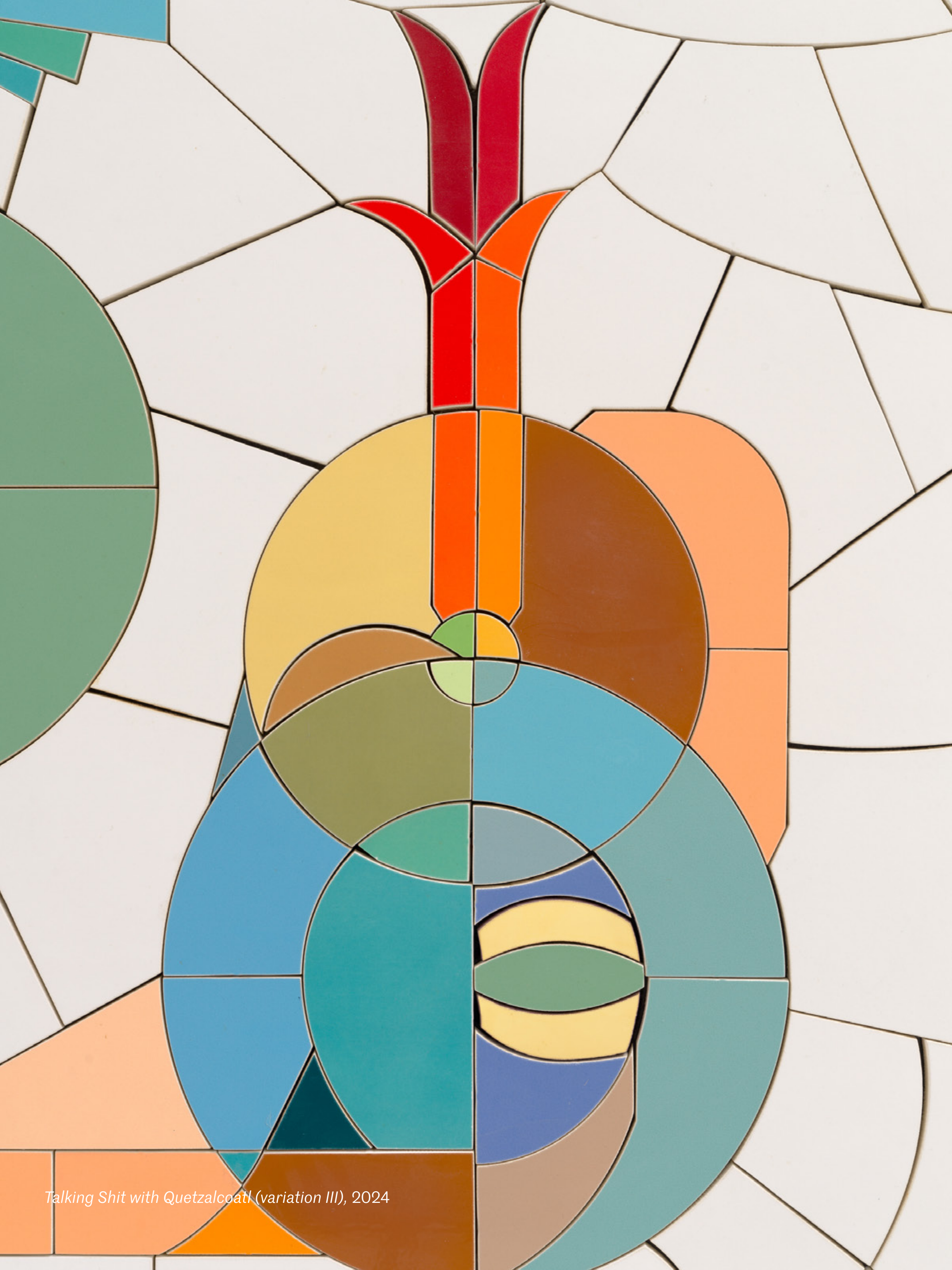
Ceramic tile

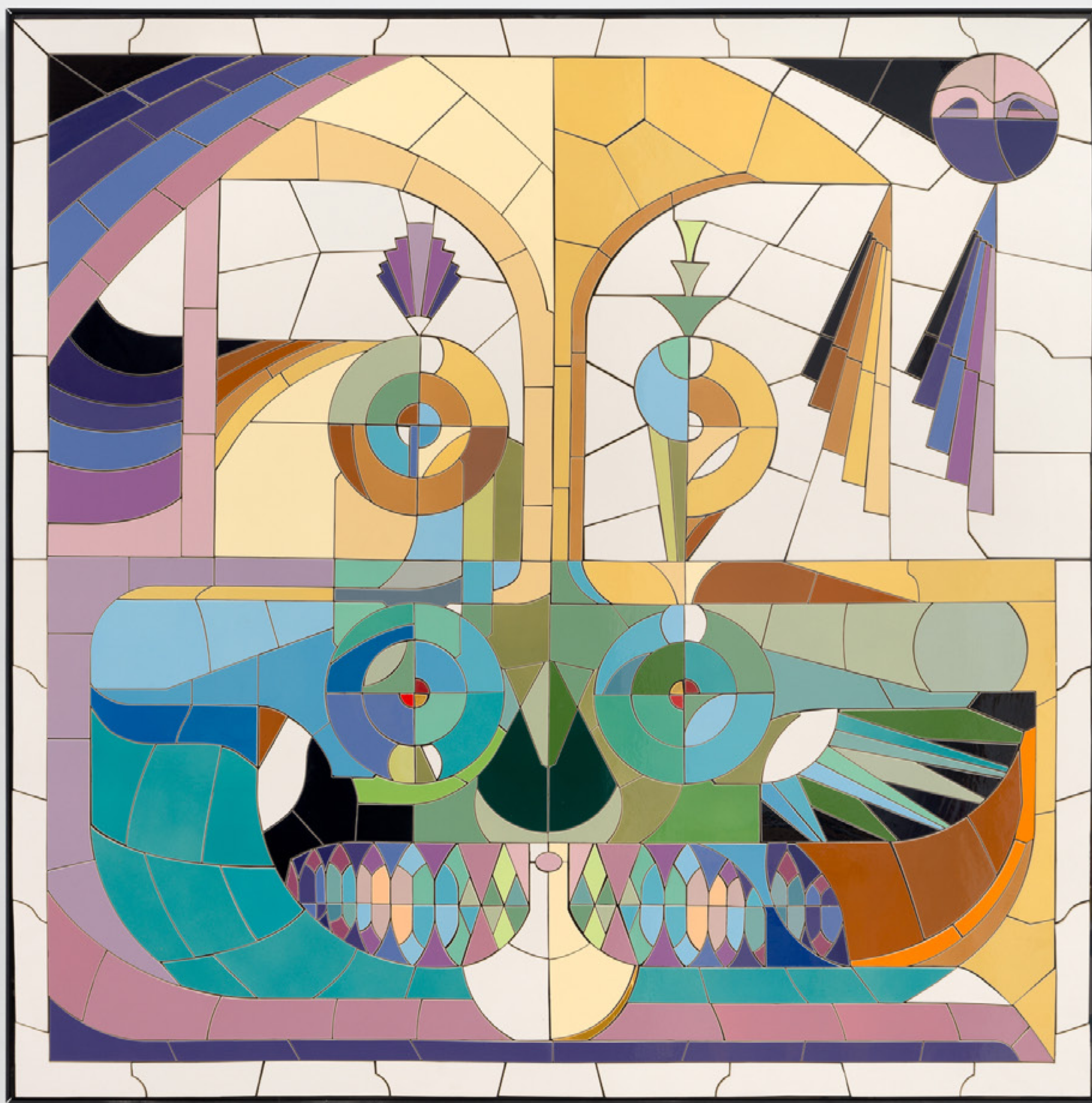
72 x 60 in.

182.9 x 152.4 cm

(JCG15842)

\$115,000





*Talking Shit with Inti (variation I)*, 2024

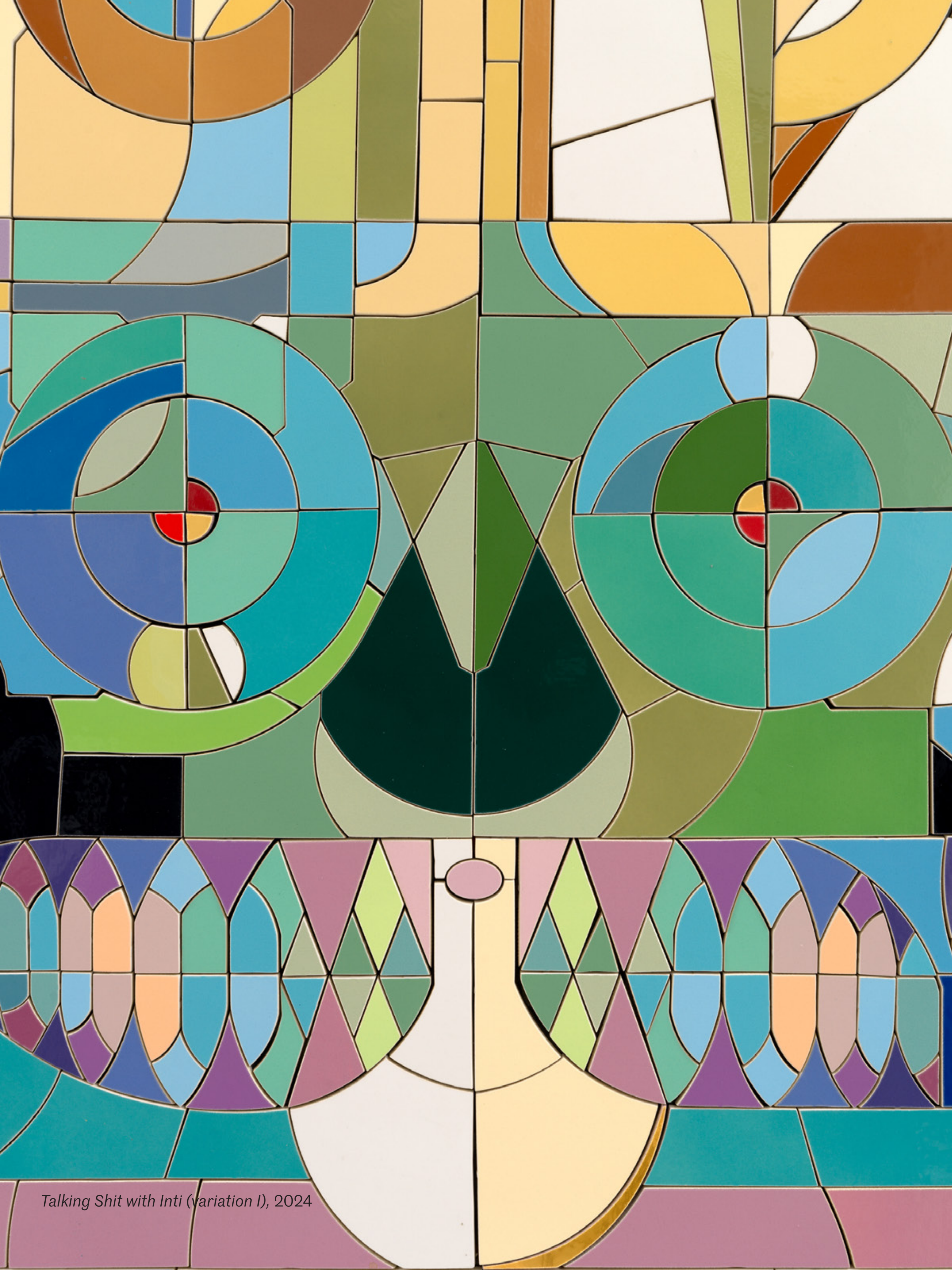
Ceramic tile

60 x 60 in.

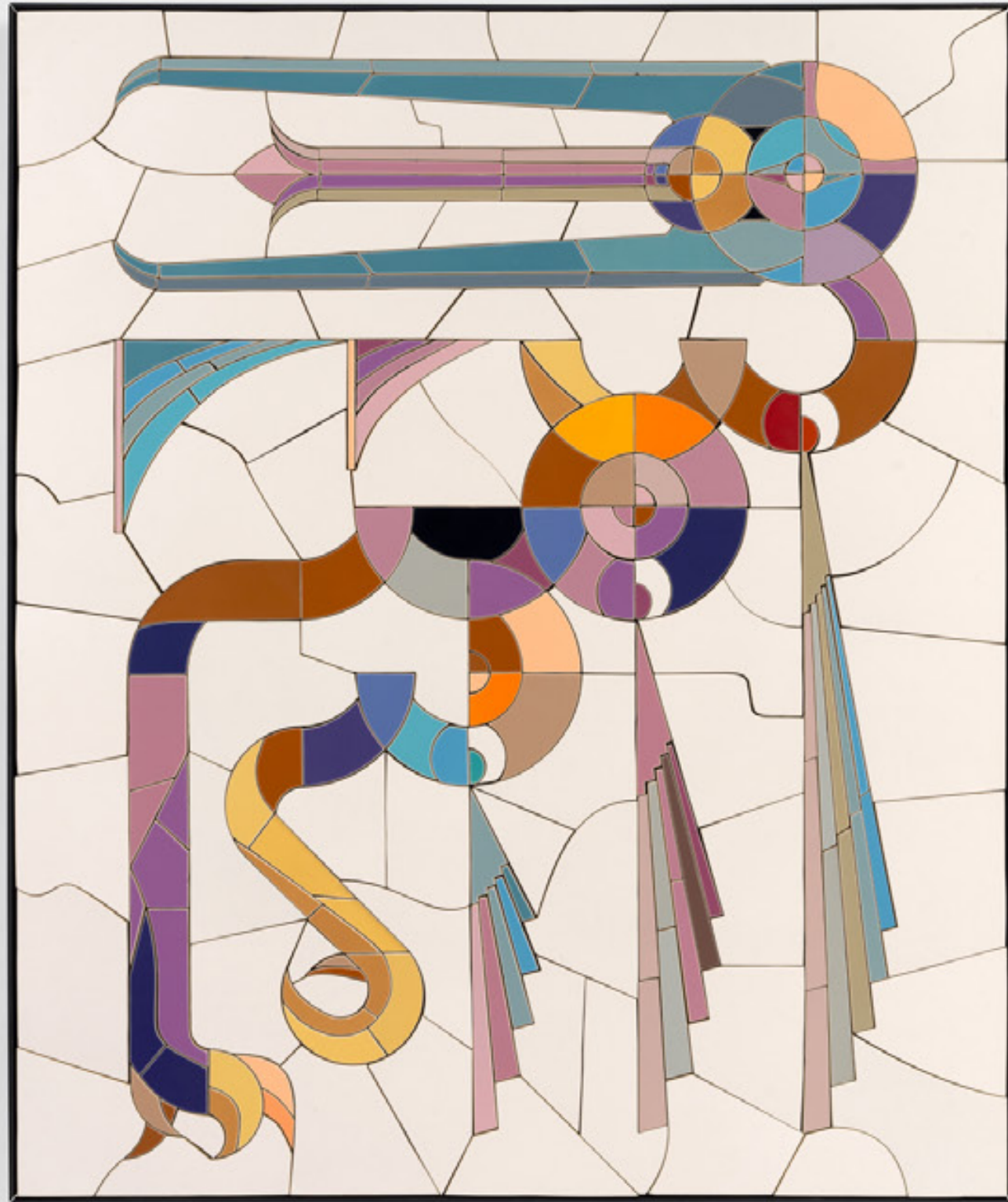
152.4 x 152.4 cm

(JCG15843)

\$95,000



*Talking Shit with Inti (variation I), 2024*



*Talking Shit with Chimú Pelican (variation I), 2024*

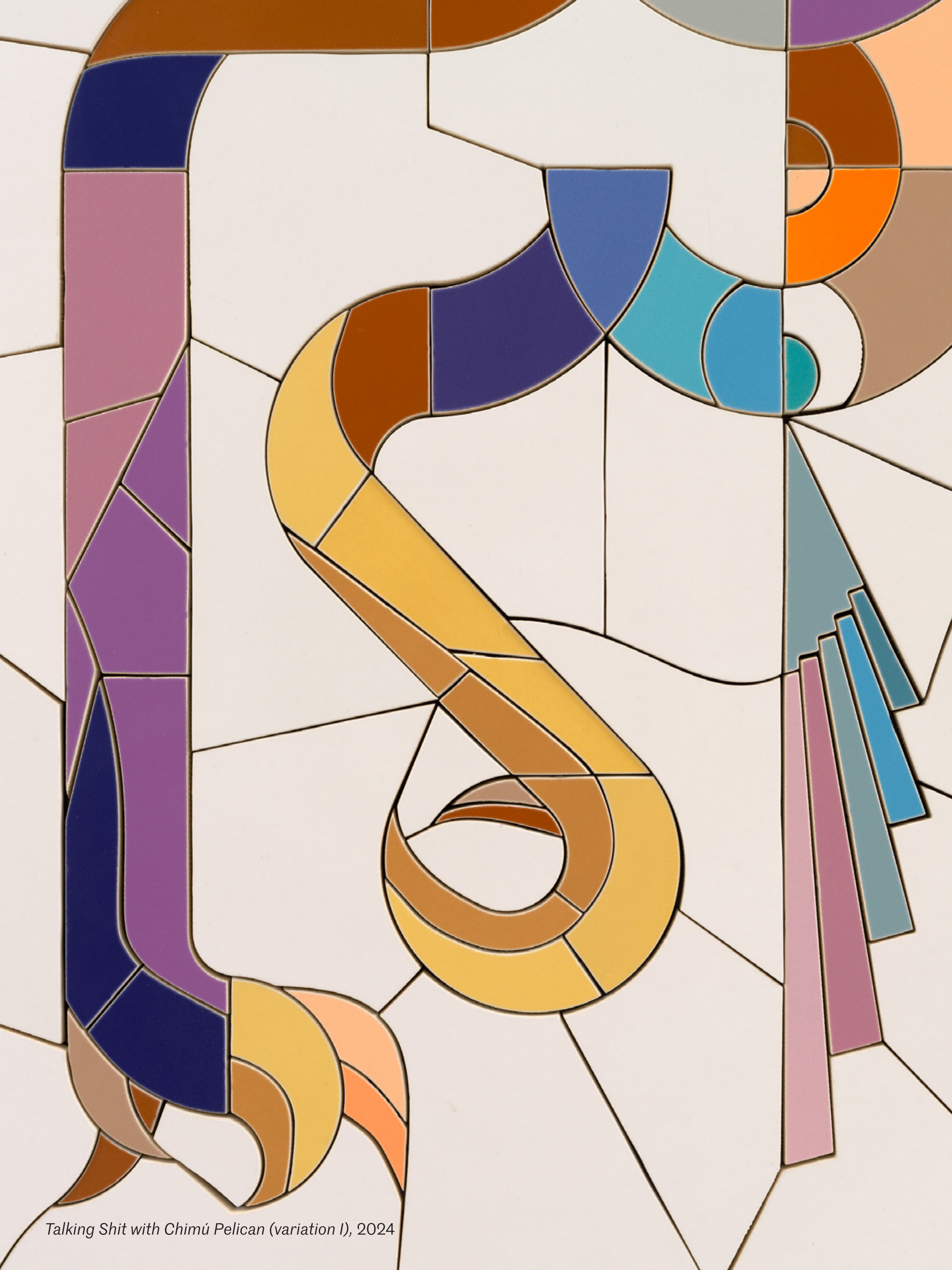
Ceramic tile

48 x 40 in.

121.9 x 101.6 cm

(JCG15841)

\$70,000



Talking Shit with Chimú Pelican (variation I), 2024

# EAMON ORE-GIRON

Eamon Ore-Giron (b. 1973) was born and raised in Tucson, Arizona. He later spent formative time in Mexico City as well as Huancayo and Lima, Peru, before relocating to Los Angeles, where he is currently based. Ore-Giron received a BFA from the San Francisco Art Institute in 1996 and an MFA from the University of California, Los Angeles in 2006. Ore-Giron has been the subject of solo exhibitions at The Contemporary Austin (2023); Museum of Contemporary Art Denver (2022); the Anderson Collection at Stanford University (2022); LAXART, Los Angeles (2015); 18th Street Art Center, Santa Monica (2012); and the Pennsylvania Academy of the Fine Arts, Philadelphia (2005), among others. Recently, he has participated in major group exhibitions and biennials such as the Whitney Biennial (2024), *Rising Sun: Artists in an Uncertain America* at Pennsylvania Academy of Fine Arts (2023), *SOFT POWER* at SFMoMA (2019), and *Made in LA* at the Hammer (2018), amongst others. His work as part of LOS JAICHACKERS has also been shown at the Perez Art Museum Miami (2013), Los Angeles County Museum of Art (2008), and Prospect.3, New Orleans (2014).

Ore-Giron was selected to realize major public commissions by the New York Metropolitan Transportation Authority and LA METRO for subway stations in Brooklyn and Los Angeles, respectively. His work is in the permanent collections of the Hammer Museum, Los Angeles; Kadist, San Francisco; Los Angeles County Museum of Art; Minneapolis Institute of Art; Museum of Fine Arts, Boston; Pennsylvania Academy of the Fine Arts, Philadelphia; Perez Art Museum Miami; San Francisco Museum of Modern Art; Santa Barbara Museum of Art; Whitney Museum of American Art, New York; and United States Consulate General, Nuevo Laredo, Mexico, curated by the U.S. Department of State's Office of Art in Embassies.

