

FOR IMMEDIATE RELEASE

James
Cohan



Eamon Ore-Giron, *Infinite Regress CCXIX*, 2025, mineral paint and flashe on linen, 30 x 24 in (76.2 x 61 cm)

CASA SIZA | DR. ATL 103, STA MARIA LA RIBERA, CUAUHTEMOC | CDMX, MEXICO

FEB 3 – 28, 2026

Eamon Ore-Giron

Chilango Smoke

James Cohan is pleased to present *Chilango Smoke*, a solo exhibition of new paintings by Eamon-Giron, on view at Casa Siza in Mexico City from February 3 through February 28, 2026. This special exhibition coincides with the Zona Maco fair and Art Week in the Mexican capital.

Chilango Smoke features paintings from Ore-Giron's ongoing *Infinite Regress* series, a body of work that has continued to evolve over the past decade. Personal reflections and experiences have increasingly influenced the artist's thinking about the series, which relies on a unique visual language combining cultural symbolism from across time and geographies.

The *Infinite Regress* paintings explore the artist's totemic visual language through an unending process of reformulation. In philosophy, infinite regress is a sequence of reasoning which can never come to an end: a paradox of infinite regeneration that disproves the concept of fixed knowledge—in connecting one element to another, a third one is always interpolated and so on, endlessly. Rejecting white canvas in favor of an earthen, brown linen,

Ore-Giron uses highly pigmented flashe and mineral paint to render geometric shapes whose palette and forms recall religious iconography, sacred landscapes, and celestial bodies in cyclical, non-linear passages of time. These evocative forms shift in and out of graphic fields of gold, with each painting serving as both a variation on what came before and a projection toward future iterations. Ore-Giron's chromatic planes play with spatial recession and optical perception, self-propagating infinitely forward.

In the works shown at Casa Siza, Ore-Giron pulls more directly from the present and his own experiences. When the artist visited Mexico City in April 2025, one of the first things he noticed as he stepped off the plane was the smell of smoke in the air, the result of a series of wildfires burning outside of the city. Ore-Giron's hometown of Los Angeles had recently been devastated by two large fires at the beginning of the year, and the familiar acrid scent drew a visceral connection between the two cities. For Ore-Giron, whose personal geography spans both locations, this strange echo stayed with him as he worked on this show over the course of the next several months. The artist often returned to that traumatic moment in Los Angeles and the dystopian environment produced by fires, in particular the blacking out of the sky and surreal light conditions over a period of days. For Ore-Giron, the *Infinite Regress* series is a way to give form to larger phenomenological events. These recent paintings are a mediation on that time in Los Angeles, which continues to reshape the city and its communities in difficult ways.

Working at an intimate scale, Ore-Giron has created works that employ an expanded formal vocabulary. He has played with the structure of the golden geometric forms that are central to each painting and one of the hallmarks of the *Infinite Regress* series. He has perforated the golden forms with a series of circles, which he described as an act of "punching holes." While these voids can be understood as openings, they also create the sense that the golden forms are screens to be peered through as they hide the movement of the forms below. The increased detailing the artist has brought to these works, which remain precise and hard-edged, lends the paintings a new level of dynamism, as if stilling a moment, capturing a fleeting impression.

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. He has also participated in major group exhibitions and biennials such as the Whitney Biennial (2024), *Rising Sun: Artists in an Uncertain America* at the Pennsylvania Academy of Fine Arts (2023), *SOFT POWER* at the San Francisco Museum of Modern Art (2019), and *Made in LA* at the Hammer Museum, Los Angeles (2018), among others. His work as part of the collaborative duo LOS JAICHACKERS has also been shown at the Pérez Art Museum Miami (2013), Los Angeles County Museum of Art (2008), and Prospect.3, New Orleans (2014). Ore-Giron is currently featured in the group exhibitions *Bay Area Then* at the Yerba Buena Center for the Arts in San Francisco, on view from August 2025–January 2026, and *Grounded* at the Los Angeles County Museum of Art, on view from September 2025–June 2026.

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. In 2025, Ore-Giron was commissioned to design the backdrop for "Mystic Familiar," a contemporary ballet choreographed by Justin Peck that premiered at Lincoln Center. His work is in the permanent collections of the Akron Art Museum, Akron, OH; 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; Pérez Art Museum Miami; Phoenix Museum of Art; San Francisco Museum of Modern Art; Santa Barbara Museum of Art; Whitney Museum of American Art, New York; United States Consulate General, Nuevo Laredo, Mexico, curated by the U.S. Department of State's Office of Art in Embassies; and the Buffalo AKG Art Museum, among many others.

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