

## Kayne Griffin Corcoran The New York Times

### Eamon Ore-Giron: 'Smuggling the Sun'



Eamon Ore-Giron's "Escape Route" (2013), at the Nicelle Beauchene Gallery. Credit. Courtesy of the artist and Nicelle Beauchene Gallery

Eamon Ore-Giron's paintings are smart, exceptionally likable and deceptively modest. Working on raw linen with a neat touch and brightly colored matte paints, he creates intricate, jaunty compositions of geometric elements — circles, triangles, diamonds and crescents — that call to mind late Kandinsky. They also pointedly hint at Latin American motifs. A Los Angeles musician, D.J., graphic designer, painter, sculptor and video maker, Mr. Ore-Giron is concerned not with formal distillation but with cultural cross-fertilization: between high and low, folk and popular, East and West, legal and illegal.

This helps explain the single, comparatively unattractive, three-dimensional piece in the show. It's a set of roughly made chimes hanging from a pole anchored in a white base shaped like a guitar body. The title, "E-D-G-B-D-G (Open Tuning)," refers to a type of guitar tuning derived from a Peruvian folk tradition. The show's checklist indicates that cocaine is among the materials used in it. So it seems there's a reference to narco-culture along with the other allusions.

Like many of today's younger artists, Mr. Ore-Giron (born 1973) refuses to restrict his options. His work is about intersections of different cultures and identities, and it is correspondingly diversified across multiple platforms. This allows him lots of creative freedom, but it also means each thing he does is only a piece of a theoretical whole. This raises a critical question for Mr. Ore-Giron and his cohort: What would his paintings be like, I wonder, if he put his all into them?

- Ken Johnson