

IMPORT/EXPORT

The Borderless Baroque

A traveling exhibition examines the scope and sensibility of what its curators call "post-Latin American" art.

BY EDWARD J. SULLIVAN

The brothers Einar and Jamex de la Torre also work within the dialect of the border's visual sensibilities. Born in Guadalajara, they now have studios in Ensenada and just across the border in San Diego. Described in the catalogue as "post identity" and "post Latino,"¹¹ they have developed a vocabulary comprising disparate elements and found objects, often melded into an armature of exquisitely ornate glass. These are assemblages of physical fragility but symbolic power. The work of the de la Torre brothers is baroque in the sense of utilizing their additive esthetic to defy conventional notions of taste and propriety. Symbols of Mexican history such as the eagle and the serpent, derived from the foundation myth of the Aztecs, may be combined with sacred emblems in a profane mix that points to what Tomás Ybarra-Frausto has defined as "rasquachismo" (an irreverence for established authority, a characteristic of the Chicano esthetic).¹²



Jamex and Einar de la Torre's mixed-medium assemblages El Fix (left foreground), 1997; Serpents and Ladders (center left), 1998; and The Source: Virgins and Crosses (right, 30-pieces), 1999.

