

EINAR AND JAMES DE LA TORRE

Bio

Mexican-born artists Einar and Jamex de la Torre are brothers and artistic collaborators, who moved to the United States from Guadalajara, Jalisco in the early 1970's. Leaving behind the academic, religious and social rigors of an all-boys Catholic school in 1960's Guadalajara, the de la Torre brothers ended up in the small Southern California surf town of Dana Point, where they discovered the unbridled joys of co-ed public schools.

While attending California State University at Long Beach in the 80's, they studied sculpture and glass blowing, during which time the artist-brothers began a flame-worked glass figure business. This business was quickly eclipsed when their artistic collaboration began in earnest in the late 1980's with small mix media works. In the late 1990's, they began to do large-scale sculptural installations, eventually branching out into commissioned site-specific and public art projects.

Currently, the brothers live and work on both sides of the San Diego-Baja California border, enjoying a bi-national life style that very much informs their art. Einar and Jamex de la Torre have worked, taught and exhibited both nationally, as well as internationally. Their distinctive three- dimensional work can be found in galleries, museum collections, Museum catalogs, as well as in various public art installations.

Statement

Mexican-born artists Einar and James de la Torre are brothers and artistic collaborators whose work delves deep into the cultural dogmas of pre-Hispanic Aztec gods, the iconography of the Roman Catholic Church, and the rigid structures of North American Protestantism. Inspired by the Baroque aesthetic of seventeenth century Spanish-Mexican C, and at times, vulgarity to fearlessly address the overwhelming commercialism of modern society and the terse relationship between the U.S. and Mexico. They challenge the preconceptions of what constitutes both "traditional" Mexican art and culture and traditional glass art b¥ employing elements of Pop Art, Assemblage Art, and contemporary kitsch.

Using symbols as vocabulary, each of the de la Torre's pieces tells the story of a changing vernacular. With an interest in overlapping and increasingly intertwined national identities, the de la Torres adorn the surfaces of their work with decals, dollar store times, globes of glass metal and various other found objects selected for their symbolic meaning; some represent traditional icons, others represent a newly acquired meaning within the cultural vernacular.