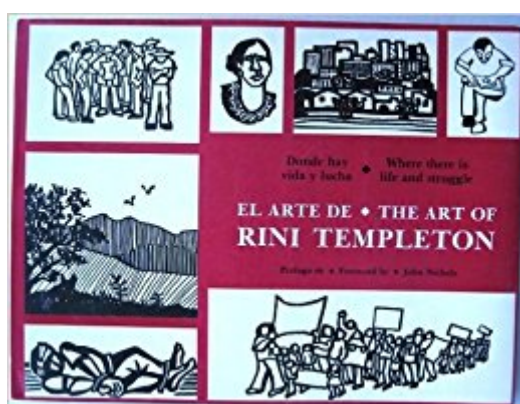


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The Art Of Rini Templeton: Where There Is Life And Struggle/Spanish-English Edition (Spanish And English Edition)



Synopsis

Book by Templeton, Rini

Book Information

Paperback

Publisher: Real Comet Pr (July 1989)

Language: Spanish, English

ISBN-10: 0941104249

ISBN-13: 978-0941104241

Product Dimensions: 0.8 x 11.5 x 8.5 inches

Shipping Weight: 1.8 pounds

Average Customer Review: 4.8 out of 5 stars 4 customer reviews

Best Sellers Rank: #650,479 in Books (See Top 100 in Books) #98 in [Books > Arts &](#)

[Photography > History & Criticism > Themes > Women in Art](#) #3730 in [Books > Arts &](#)

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Customer Reviews

Book by Templeton, Rini

Excelent book with hundreds of free images to share from the amazing artist Trini Templeton she left an art graphic legacy of social change phenomenon.

Rini (Lucille Corrine) Templeton was the daughter of an East Coast government or military official. Perhaps her father's role in the machinery of imperialism sowed the seed of her artistic activism - and her falling out with her family. She was a published poet at a very young age, (8 or 10, I believe), and demonstrated an early intellectual proclivity. While still young, she appeared on a television game show and won a substantial prize. It was this money that afforded her a measure of financial independence and the time to focus on art. She was communist of the type you don't see much anymore. One with a real fire for change, a genuine appreciation for the value of work, and a woman who did the work necessary to espouse her beliefs. She spoke fluent Spanish, and most of her work was oriented toward struggles in Latin America and of the raza over here. She went to Cuba with the venceremos brigade to help out on the literacy campaign shortly after the revolution. She spent three years there. When she came back, she traveled frequently, but she was primarily

active in the Taos area as staff artist for El Grito del Norte, a left-wing publication that was an organ of the New Mexico land-based Chicano Movement. She was there when Antonio Cordoba and Rito Canales were murdered by law enforcement. But she was also active in the San Francisco Bay Area, where she collaborated with the Data Center in Oakland and helped push against prop 13. She was also active in Guadalajara and Mexico, DF. She contributed art to Punto Critico, a Mexican muckraking journal. She worked to support the labor movement in Mexico. She traveled to Nicaragua after the Sandinista revolution. Wherever she went, she documented what she saw in sketchbooks. Her primary media were ink and inkwash, although she often used watercolor. Her graphic art pieces are mostly blowups of her ink drawings from her sketchbooks. Her primary subjects were protest marches, people at work, and portraits. She also created many landscapes, especially when she was in New Mexico. She died in Mexico at the age of 51. By this time, she had already been charged with meddling in another country's affairs, and the Mexican government was not sympathetic to critics of the party and system that supposedly espoused revolutionary values. I'm not saying the government took her out. But they couldn't have shed too many tears over it. I really think she worked herself to death. It is a tragic irony that her philosophical consistency, that which gave her her integrity, would be the cause of her death. You see, the labor movement is only philosophically viable if labor itself is inherently good. Some marxist theorists posit that all wealth originates with labor. While this may be an extreme, it shows the extent to which labor's defense is necessary for people on the left to morally justify their position. For if the primitivist/anarchist position that work itself is oppressive is accepted, then it becomes pointless to promote an alternative system that is just as oppressive as capitalism. I point this out because while I believe work does have redeeming social and economic value, I also believe leisure time is very important and fear the dangers of excess. And excess of work is a killer. She also smoked non-filtered cigarettes, so that might have had something to do with her early expiration as well. She did a lot of metal sculpture while in New Mexico, most of it abstract. I have a feeling she highly enjoyed this work, with its similarity to the industrial labor that formed the backbone of the labor movement here in the states. But one of the best quotes in the book is her explanation of why she quit sculpture. Read it to find out why. Rini never married or had any children. She had some torrid affairs, mostly with intellectuals and writers. But she never talked about her family. I think her rift with her family constantly ate at her. And she may have had some of the regrets typical of women who never bare children. But she was a revolutionary woman, and was prepared to make the necessary sacrifices to model a new type of world. A lot of the work Rini did was facilitative in nature. Her drawings of strikes would show up on signs in the picket line the next day. She wrote a pamphlet about how to make pamphlets.

And she made a traveling display about how to do research and use libraries. Anyways, the book is an accurate reflection of her life: Its dominated by her work, it displays her passionate commitment to third-world=peoples' and labor movements, and her family and personal life are hardly mentioned at all. She is commemorated in Mexico City, where a low-income housing development was named for her. She was thus honored for her efforts to direct aid to the city in the wake of the 1985 earthquake. But she went further than that, writing and publishing about the deeper roots of Mexico's problems -- namely economic dependence on the United States -- and what people could do to help change it. This effort is typical of Rini Templeton. Do I recommend this book? Yes. The only thing wrong with it is that it doesn't have any of the information in this review. 8)

This is a small book packed with illustrations, paintings and sculptures by the late activist/artist Rini Templeton. If you were involved in any of the "struggles" of the past in the southwest you've probably seen her work. Her art is about the people and the causes she championed. Her art is the type used for picket signs, newsletters, announcements, posters and illustrations for various books both known and unknown. She did the illustrations for John Nichols, "The Milagro Beanfield War" which was later turned into a movie. Her works are not just plain black and white line drawings as many of her sculptures are exquisite, as are her color prints. She traveled extensively and her works document the various struggles that took place during the turbulent 60's and it's aftermath up until her untimely death in 1986. She died at age 51 and one can only wonder what she may have accomplished had she lived a full life. She probably did more in her short life than most do who live to be 80. She created art and participated in many activities in Cuba, Mexico and the US, particularly the southwest. Her drawings are mostly black ink, woodcuts and silkscreens that are exceptionally powerful and very moving. There is some text in the book but so little that it can be read in one sitting. At the end of the book there are remembrances by her friends who honor her with stories about her life. The text accompanying the drawings explains (not needed) the particulars of the struggle she was illustrating. An inspirational artist who dedicated her life and art to the people she must have so loved. She even went as far as to encourage the reproduction of her works for any "just cause". This is an excellent book for anyone interested in art, college students or people involved in social change and activism. Currently her works are used in immigrants rights issues. Her art is available and lives on to continue the struggle. Her last graphic works were done for two books entitled "Tlatelolco Mi Amor" and "Como Quieres" both by Daniel Molina. The bilingual nature of the book is super and layed out as such that if you have trouble with a word in either language you can gain easy reference by looking at the more familiar language. The text is side by side in

Spanish and English. A very interesting person but one can only wonder what works she could have produced had she chose a more commercial path. Her works live amongst us as the issues she championed continue, the times have changed but some things remain the same. Her spirit lives on wherever there is life and struggle.

Reason #1 for owning this book: It has pages and pages of really wickedly cool beautiful art graphics
Reason #2: Organizers and activists are allowed to copy free of charge said wickedly cool beautiful art graphics
Reason #3: Rini Templeton was cool person. Here's a chance to learn something about her.
Reason #4: It includes a comprehensive history of social movements in the Southwest and Mexico.
Reason #5: It's bilingual.
Reason #6: Selling this book is one of the ways I, Courtney, make my living. The more of them I sell, the more food I can buy, and the longer I can go on living and writing book reviews when I should be working. I am shameless, I know.

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