Patti smith just kids pdf

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fulfilling book riot's 2018 read harder challenge task #12: a celebrity memoirextry points given to me, by me, for choosing a book that i have owned for more than a year. super-extry points for selfishly using the opportunity to interview nancy pearl for my own personal readers' advisory needs, to suggest a celebrity memoir that wasn't gonna waste my time. thanks, nancy pearl!review to come!review is now!my tepid reaction to this book is in no way the fault of nancy pearl, who gave me exactly wh fulfilling book riot's 2018 read harder challenge task #12: a celebrity memoirextry points given to me, by me, for choosing a book that i have owned for more than a year. super-extry points for selfishly using the opportunity to interview nancy pearl for my own personal readers' advisory needs, to suggest a celebrity memoir that wasn't gonna waste my time. thanks, nancy pearl!review to come!review is now!my tepid reaction to this book is in no way the fault of nancy pearl, who gave me exactly what i'd asked for:any type of celebrity; any gender, age, race, or currency, and my only criteria is that it be more substance than flash, and that it not follow the narrative-arc-cliché of "early success ruined by overindulgence in perks of success leading to downfall, followed by peace and self-reflective wisdom." Good stories, decent writing, humor a plus.i just didn't respond to it the way i'd expected/hoped. on the one hand, patti smith writes a highly detailed account of what it was like to be young and poor and artistically ambitious in the creative powderkeg of new york city in the late 60's-70's.on the other hand, patti smith writes a highly detailed account of what it was like to be young and poor and artistically ambitious in the creative powderkeg of new york city in the late 60's-70's.the details killed it for me. there's so much here that feels like an itinerary - what they wore and where they walked and all the trinkets they collected, photographed, then lost along the way, and it's a focus on props at the expense of any emotional appeal - what should be an intensely moving elegy for youth, for new york, for power-twin/bestie/lover mapplethorpe, is instead frustratingly detached and the reader is kept at arm's length with details about ribbons, huaraches, hats, haircuts, portfolios, and grilled cheeses. it is, as nadine astutely points out, both listy and emotionally distant.smith mentions more than once her "flexible imagination," so the improbable "i remember every moment of every day, many of which had tremendous import/foreshadowing/symbolism" slant is somewhat mitigated by poetic license, but it's equally true that pattiandrobert's days had a disproportionately high level of import, just from the circles they were lucky enough to break into across the entire spectrum of the arts - music, literature, theater, painting, photography, every one of them bristling with mentors generous with their time, advice, introductions to still more luminaries, raw materials for their artistic pursuits, and other gifts that pile up into those listy details; a sweater from jackie curtis, a tattoo from vali, a guitar from sam shepard, Crosses of braided hair, tarnished charms, and haiku valentines made with bits of ribbon and leather and on and on &etc.and the things that most interested me were often floated without introduction or context; surfacing and withdrawing - her buying and selling of used books, her reviewing records - just mentioned as "things i did" without any of the details so very cluttered elsewhere. one does not just casually mention finding a twenty-six volume set of the complete henry james in perfect condition and reselling it in a mere two sentences.and how does she get to go to paris three times when she can't even afford to eat some days, and she and robert are splitting sandwiches? true, her parisian hotels were rundown and lice-ridden, but given the choice between lice and finery, i'm pretty sure patti would have chosen to slum it after a quick WWRD* consultation in order to achieve maximum artistic authenticity through squalor. but yeah, the details around that bit of financial magic is something i would love to know. for a friend.it's an okay read - it wasn't a drag or anything, but i never felt like i was being encouraged to enter into the story, and at a distance, you don't feel the fire. it's a couple of sweetly pretentious kids dreaming about art and being so, so earnest and self-conscious about looking the part, surrounded by the trappings of capital-a art. but it has its moments:One evening in late November Robert came home a bit shaken. There were some etchings for sale at Brentano's. Among them was a print pulled from an original plate from America: A Prophecy, watermarked with Blake's monogram. He had taken it from its portfolio, sliding it down his pants leg. Robert was not one to steal; he hadn't the nervous system for theft. He did it on impulse because of our mutual love of Blake. But toward the end of the day he lost courage. He imagined they were on to him and ducked into the bathroom, slid it out of his trousers, shredded it, and flushed it down the toilet.I noticed his hands were shaking as he told me. It had been raining and droplets trickled down from his thick curls. He had on a white shirt, damp and sodden against his skin. Like Jean Genet, Robert was a terrible thief. Genet was caught and imprisoned for stealing rare volumes of Proust and rolls of silk from a shirt maker. Aesthetic thieves. I imagined his sense of horror and triumph as bits of Blake swirled into the sewers of New York City.We looked down at our hands, each holding on to the other. We took a deep breath, accepting our complicity, not in theft, but in the destruction of a work of art."At least they'll never get it," he said."Who are they?" I asked."Anyone who isn't us," he answered.there's a great deal of struggle, but there's just as much coincidence, timing, and right place right time at play. here's some understatement: for ya:I had no concept of what life at the Chelsea Hotel would be like when we checked in, but I soon realized it was a tremendous stroke of luck to wind up there.i'll say.i do like her description of the "shabby elegance" of the chelsea; everyone who has ever even walked by the place has written about it, but hers is memorable: The Chelsea was like a doll's house in the Twilight Zone, with a hundred rooms, each a small universe. I wandered the halls seeking its spirits, dead or alive. My adventures were mildly mischievous, tapping open a door slightly ajar and getting a glimpse of Virgil Thomson's grand piano, or loitering before the nameplate of Arthur C. Clarke, hoping he might suddenly emerge. Occasionally I would bump into Gert Schiff, the German scholar, armed with volumes on Picasso, or Viva in Eau Sauvage. Everyone had something to offer and nobody appeared to have much money. Even the successful seemed to have just enough to live like extravagant bums.three stars - fine but not the riveting tearjerking rock and roll experience everyone built it up to be. and even though no one asked me, i hate deckle edges on paperbacks. *what would rimbaud do?come to my blog! ...more Everybody passing through here is somebody, if nobody in the outside world.之前讀Daisy Jones & The Six時，裡頭的角色吸毒開趴的事蹟讓我忍不住想問：「六零年代的搖滾樂手真的都那麼瘋狂嗎？」在《Just Kids》裡，Patti Smith告訴我：「是的，就是這麼瘋狂。」《Just Kids》是藝術家Patti Smith的回憶錄，寫她與好友Robert Mapplethorpe的故事。兩人於六零年代的紐約相遇，對藝術有著共同想法的他們一拍即合。他們成為彼此的繆思，為對方也為自己創作。年少的他們身無分文，努力在紐約這座殘酷又充滿危險的城市生存。即便貧窮、失意，他們還是堅持創作，相信自己的才華，努力朝著藝術家的目標前進。我很喜歡Patti Smith筆下的紐約。她與Robert當時的生活過得很辛苦，但紐約蓬勃的藝術文化代表她並不孤單。書中我最喜歡的章節是藝術家群集的Chelsea Hotel。Patti與Robert住在旅館內的小房間裡，從其他藝術家那裡汲取經驗、一同創作。Patti是來紐約追逐夢想的人的縮影，要在這座城市成功很難，可是機遇也很多。只要足夠固執，並願意一試，每一個人都有機會。《Just Kids》從Patti與Robert的年少時期，寫到兩人成名前。有趣的是，Robert後來是以攝影出名，Patti則是以搖滾樂，但他們一開始卻是以繪畫為創作主軸。在紐約的生活讓他們接觸到不同的媒介，一點一點地改變他們的創作軌跡 — — 原本只寫詩的Patti在因緣際會下，將朗讀詩作的表演結合搖滾樂，最後組成了樂團；Robert的裝置藝術需要用到照片，因此他才開始拍照，沒想到攝影卻成為他主要的創作。在他們成功的背後，是多年的摸索與嘗試。Patti一步步將自己帶往適合自己的創作之路，憑著直覺抓住每一個機會，讀來很勵志也很令人感動。Patti與Robert從戀人變成朋友，始終是對方創作時的「繆思」，能這樣了解另一個人的靈魂，是多麼難能可貴的事。Patti寫起Robert的筆調好溫柔，能感受到兩人之間強烈的連結與愛。Patti寫Robert的早逝，同時也寫其他人的 — — 那些來紐約打拼的人，並不是每個都能見到自己成名，有些屈服於貧困，有些屈服於毒品，有些則得了愛滋病。Patti用自身的經驗，紀錄那一個時代的人的夢想，即使並不是每一場夢都能實現，但至少現在人們知道這些夢曾經存在過。讀這本的過程總會想起Lou Reed‹他在本書中也有出場呢XD›的歌Walk on the Wild Side——也許是因為對我來說，讀《Just Kids》就像在紐約瘋狂地活過一遭一樣。New York City is the place where they said"Hey babe, take a walk on the wild side"He wasn't certain whether he was a good or bad person. Whether he was altruistic. Whether he was demonic. But he was certain of one thing. He was an artist. And for that he would never apologize. (P. 22)Where does it all lead? What will become of us? These were our young questions, and young questions were revealed.It leads to each other. We become ourselves. (P. 79)We promised that we'd never leave one another again, until we both knew we were ready to stand on our own. And this vow, through everything we were yet to go through, we kept. (P. 88)I was there for these moments, but so young and preoccupied with my own thoughts that I hardly recognized them as moments. (P. 159)It seemed as if the whole of the world was slowing being stripped of innocence. Or maybe I was seeing a little too clearly. (P. 169)I would go as far as I could and hit a wall, my own imagined limitations. And then I met a fellow who gave me his secret, and it was pretty simple. When you hit a wall, just kick it in. (P. 170)We were as Hansel and Gretel and we ventured out into the black forest of the world. There were temptations and witches and demons we never dreamed of and there was splendor we only partially imagined. No one could speak for these two young people nor tell with any truth of their days and nights together. Only Robert and I could tell it. Our story, as he called it. And, having gone, he left the task to me to tell it to you. (P. 288)

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