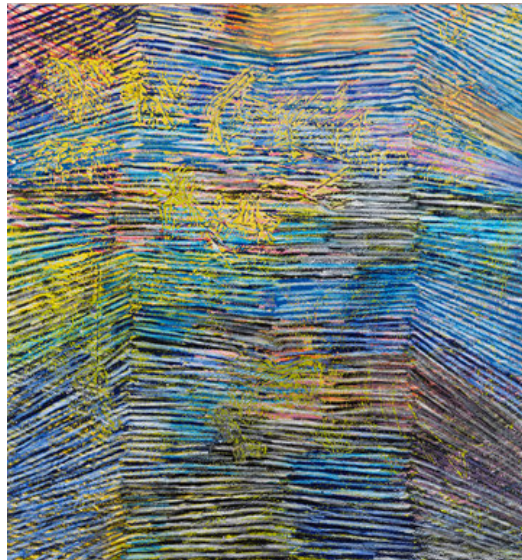


GAGOSIAN GALLERY



Two New Exhibitions Showcase Harmony Korine's Fine Art

Kurt McVey



Harmony Korine's "Pep Cubbie Line Painting," 2014, which will be shown in Korine's eponymous exhibition at the Eden Rock Gallery in St. Barts starting on Dec. 28. Robert McKeever, courtesy of the artist and Gagosian Gallery

The artist and filmmaker Harmony Korine has spent much of his career chasing the intangible. Though best known for writing the 1995 cult-film classic “Kids” and directing a cornrowed James Franco in last year’s Pop-Dadaist audiovisual assault “Spring Breakers,” Korine is also an accomplished painter. On Sunday, Dec. 28, in a new gallery at the top of the Eden Rock Hotel in St. Barts, Korine will debut a series of new artworks in a self-titled exhibition. And six days after his 42nd birthday, the perennial *enfant terrible* will be the subject of another show on Jan. 10, “Raiders,” at the Gagosian Gallery in Beverly Hills.

For these overlapping shows, Korine has turned once more to the idea of “mistakism,” a term he coined years ago that comes with a set of rules not unlike those found in Lars Von Trier and Thomas Vinterberg’s “Dogme 95 Manifesto,” which Korine referenced in “Julien Donkey-Boy,” his 1999 film. “From the very, very beginning, I was writing, doing art, making music and directing films. I never differentiate or give one thing more importance than the other. They’re meant to work together,” Korine explains on the phone from Miami, where he’s prepping his

next film, tentatively titled “The Trap.” Korine hopes “The Trap,” which will loosely incorporate elements of the electro-rap music genre popularized by Gucci Mane, will stand as the second and “biggest” of three films shot in the Sunshine State: “You could almost say there’s some type of Florida trilogy going on,” he says.



Korine’s “Frost Ball Jr High,” 2014. Robert McKeever, courtesy of the artist and Gagosian Gallery

Korine is open about the direct influence Florida’s diverse cultural palette has had on his paintings. “It’s a strange mix of things,” he says of Miami — though he could very well be talking about his studio work, which incorporates oils, acrylics, house paint, masking tape and other found objects. “There’s a third-world element, a criminal element, palm trees, tourists, G-strings and Cubans; there’s a lot of mystery here.” Evidence of the city’s influence can be seen in the mixed-media piece “Pep Cubbie Line Painting” (showing in the St. Barts exhibition), which sizzles with hypnotic streaks of polo-shirt pink, lime green, sky blue and other tropical tints that hover over darker, grittier undertones. “Color has taken on a more important role in my life. There’s power in certain colors, and that’s probably why I’ve been focusing more on painting,” Korine says. “It’s become like a language to me.”