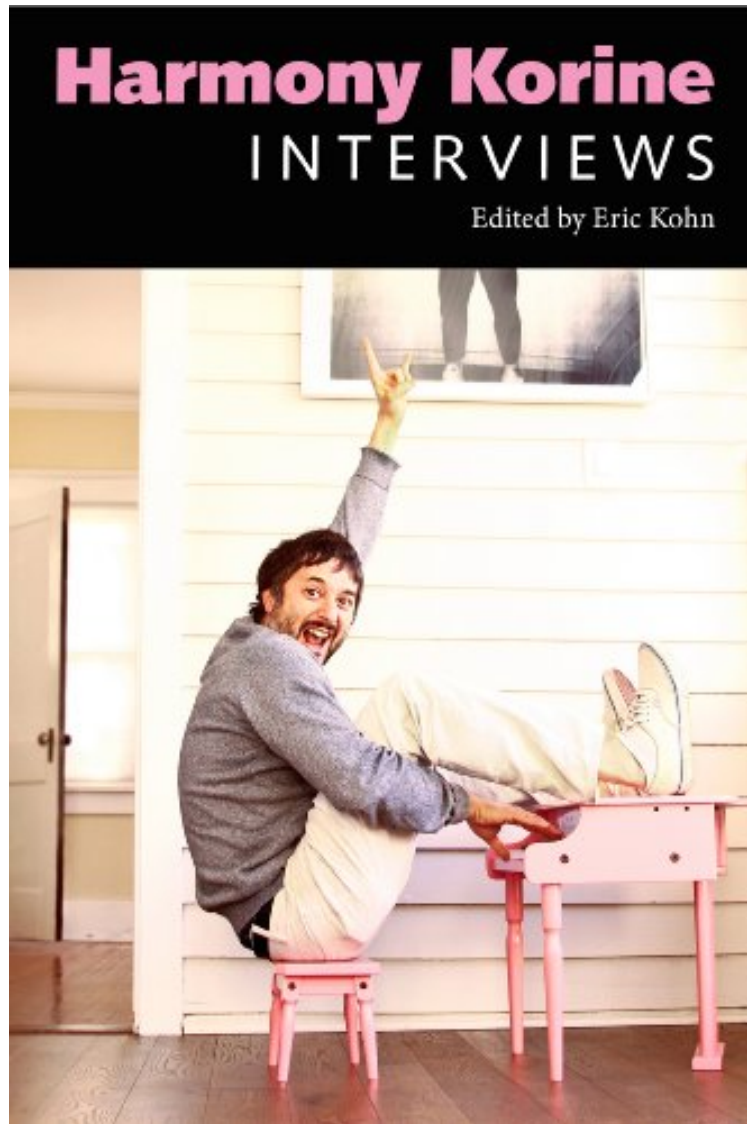


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## Harmony Korine: Interviews (Conversations with Filmmakers Series)

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**From University Press of Mississippi : Harmony Korine: Interviews (Conversations with Filmmakers Series)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Harmony Korine: Interviews (Conversations with Filmmakers Series):

0 of 0 people found the following review helpful. and enlightening if you love korine films By Samantha Crawford Extremely informative, interesting, and enlightening if you love korine films. A bit redundant with multiple

interviews about the same subject, but otherwise a worthwhile read.0 of 1 people found the following review helpful. Nice enoughBy Zelmo SwiftI appreciated the exclusive material this book offers which gives us a bit of insight not found in interviews available for free online, but much of the content of these interviews are reworded answers to questions asked by other interviewers in interviews published elsewhere. What annoyed me, though, is that there is pretty much a grammatical or spelling error on every single page. Why did I drop fifteen bucks on something so hastily put together which may as well have been an internet fan site rather than a book? Hire someone to proof read, then you can justify charging more than a book for an easily transcribed and compiled collection of interviews. If you're not a Harmony Korine mega-fan, just look up his interviews online and save your cash.3 of 3 people found the following review helpful. An Excellent Companion to a Fascinating Body of WorkBy Jason K. This book traces Harmony Korine's career from his groundbreaking screenplay for *Kids* up to his first mainstream success (as a director) with *Spring Breakers*. The films that are covered in detail are: *Kids*, *Gummo*, *Julien Donkey-Boy*, *Fight Harm* (Unreleased and Unfinished), *Mister Lonely*, *Trash Humpers* and *Spring Breakers*. What emerges from these interviews is a portrait of a filmmaker who is aesthetically ambitious, keenly aware of his influences, surprisingly articulate about his own work, and deeply immersed in cinematic history. As he says himself, the films are expressions of how he was feeling at a given moment, and this book does an excellent job of showing how his films, cinematic obsessions, and biography intersect. Korine's life has been a complete roller coaster, from the extremely early success of *Kids*, to the controversial *Gummo*, to his unravelling through *Julien Donkey-Boy* and his eventual rebirth with *Mister Lonely*. The interviews go deep into his process and inspirations (including carnivals and vaudeville) for more nonlinear films like *Gummo*, *Julien Donkey Boy*, and *Trash Humpers*. For *Spring Breakers*, his use of electronic music to provide a structure for the film's story is also fascinating. Simply put, this is an excellent companion to the life and work of one of America's most original filmmakers. For fans of his early work, consider pairing it with his *Collected Screenplays: "Jokes", "Gummo", "Julien", "Donkey-boy" v. 1*

*Harmony Korine: Interviews* tracks filmmaker Korine's stunning rise, fall, and rise again through his own evolving voice. Bringing together interviews collected from over two decades, this unique chronicle includes rare interviews unavailable in print for years and an extensive, new conversation recorded at the filmmaker's home in Nashville. After more than twenty years, Harmony Korine (b. 1973) remains one of the most prominent and yet subversive filmmakers in America. Ever since his entry into the independent film scene as the irrepressible prodigy who wrote the screenplay for Larry Clark's *Kids* in 1992, Korine has retained his stature as the ultimate cinematic provocateur. He both intelligently observes modern social milieus and simultaneously thumbs his nose at them. Now approaching middle age, and more influential than ever, Korine remains intentionally sensationalistic and ceaselessly creative. He parlayed the success of *Kids* into directing the dreamy portrait of neglect *Gummo* two years later. With his audacious 1999 digital video drama *Julien Donkey-Boy*, Korine continued to demonstrate a penchant for fusing experimental, subversive interests with lyrical narrative techniques. Surviving an early career burnout, he resurfaced with a trifecta of insightful works that built on his earlier aesthetic leanings: a surprisingly delicate rumination on identity (*Mister Lonely*, 2007), a gritty quasi-diary film (*Trash Humpers*, 2009) and a blistering portrait of American hedonism (*Spring Breakers*, 2013), which yielded significant commercial success. Throughout his career he has also continued as a mixed-media artist whose fields included music videos, paintings, photography, publishing, songwriting, and performance art.

About the Author Eric Kohn, Brooklyn, New York, is the chief film critic and a senior editor for *Indiewire* as well as the manager of the *Criticwire* Network. His writing has appeared in the *New York Times*, *Cineaste*, *Filmmaker*, and other publications. He is a member of the *New York Film Critics Circle*.