

"Art House is a documentary of art. It is
also a work of art."

Atlas & Aeris International Magazine of Independent Film

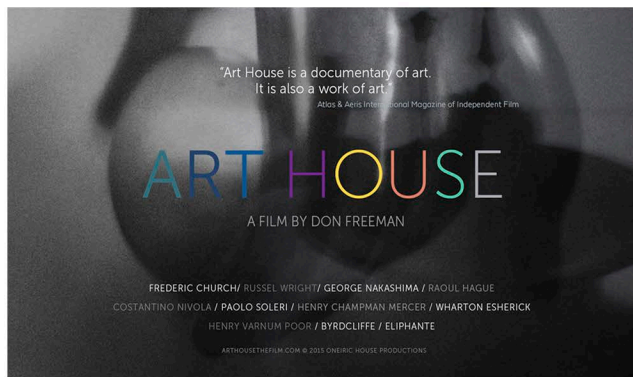
some artists don't just create masterpieces - they live in them

ART HOUSE

A FILM BY DON FREEMAN



RUSSEL WRIGHT / GEORGE NAKASHIMA / RAOUL HAGUE / BYRDCLIFFE
HENRY CHAMPMAN MERCER / ELIPHANTE / PAOLO SOLERI / WHARTON ESHERICK
HENRY VARNUM POOR / FREDERIC CHURCH



ART HOUSE

INTRODUCING A NEW DOCUMENTARY

Narrated by Author and critic Alastair Gordon, Art House, explores the handmade homes created by eleven distinguished American artists and designers, including George Nakashima and Russel Wright, demonstrating that works of art are not separate from the place in which they originate.

Each of the homes and studios are deeply imbued with the unique vision of its creator, and a physical embodiment of what it means to be an artist, to live an integrated life dedicated to art. For the most part the artists were not architects, and built over a lifetime giving each place a sense of resonance and duration that most architecture doesn't possess.

LOGLINE

Some artists don't just create masterpieces -- they live in them. Photographer Don Freeman's poetic journey through 11 houses artists built for themselves. A love song in film to the places art lives.

SYNOPSIS

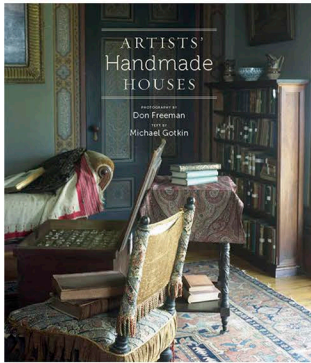
In the documentary film Art House, photographer and filmmaker Don Freeman explores the handmade homes created and lived in by a eleven distinguished American artists, shedding light on a unique architectural typology characterized by a D.I.Y. aesthetic, the appropriation of building techniques from art practice, and a fierce spirit of individual expression that deserves deeper examination in this age of architectural standardization.

DETAILED SYNOPSIS

Art House traces the trajectory of the American artist-designed home from its 19th-century roots, exploring houses created by 11 artists from diverse disciplines. The film reveals the inventiveness derived from the dialogue between each artist's practice and the construction of their handmade homes. The results range from the romantic (Hudson River School painter Frederic Church's Olana, framing views of the Catskills to echo his paintings), to the futuristic (Urbanist Paolo Soleri's silt-casted structure Cosanti growing out of experiments in bellmaking in the Arizona desert). Commentary from cultural critic Alastair Gordon and a haunting score help to evoke the spiritual dimension of the locations and argue the case that the intuitive vision of artists can create great architecture. Some of the structures are in imminent danger of demolition, while others have already been altered beyond rescue, making study of this previously neglected typology a timely and important contribution to scholarship.

WINNER: BEST DOCUMENTARY FILM, 2015 DIGITAL AWARDS IN CINEMATOGRAPHY- ATLAS AWARDS
 RISING STAR AWARD-2015 CANADA INTERNATIONAL FILM FESTIVAL PLATINUM AWARD-DOCUMENTARY
 & SHORT INTERNATIONAL MOVIE AWARD SARASOTA FILM FESTIVAL, OFFICIAL SELECTION
 SONOMA INTERNATIONAL FILM FESTIVAL, OFFICIAL SELECTION PALM BEACH FILM FESTIVAL, OFFICIAL
 SELECTION NEWPORT BEACH FILM FESTIVAL, OFFICIAL SELECTION FLICKERS/RHODE ISLAND
 INTERNATIONAL FILM FESTIVAL-OFFICIAL SELECTION
 REEL HeART INTERNATIONAL FILM FESTIVAL-TORONTO, OFFICIAL SELECTION

ART HOUSE



ARTISTS' HANDMADE HOUSES

TEXT BY MICHAEL GOTKIN

PHOTOGRAPHY BY DON FREEMAN

(ABRAMS 2011)

DIRECTORS STATEMENT

When writer Curzio Malaparte built his famous house on the island of Capri he called it "A house like me". "This house, my portrait in stone". Inspired by Malaparte, Photographer Don Freeman and Author Michael Gotkin set out to make "Artists' Handmade Houses", Abrams 2011, offering a rare glimpse into the private domestic environments created by American artists, artisans and designers Russell Wright, Henry Varnum Poor, George Nakashima, Henry Chapman Mercer, Raoul Hague, Sam Maloof, and others who have created their own architectural context for their living and working environments imbued with the artist's vision of an inspirational and personal world. The film "Art House", directed, photographed and edited by Don Freeman, is a 90 minute documentary merging video, still photography and interviews with family and friends, museum curators and directors, narrated by Alastair Gordon, author of "Weekend Utopia" and "Spaced-Out!", with original music by Jaime Rudolph.

The Director hopes that Art House will foster awareness and appreciation of a little-known architectural typology, and thereby assist in preserving and promoting these architectural artifacts.

"The private domains of Art House are utterly unique, spanning a geography stretching from New England to California, each imbued with an artist's singular vision and talent. Several homes have been awarded National Historic Landmark status, some are open to the public, others have sadly fallen into disrepair. Hence, Art House is an artist's attempt at historic preservation for a neglected architectural typology. As some of the photographs and video represent the last record of the house as created by the artist, the film is both a love song to artists' most intimate creation – their own habitats -- and a call to action in preserving, promoting and visiting these architectural artifacts. Ultimately, the film is a conversation about art and the places art lives. A conversation about architecture carried on by artists and craftsmen who don't just create masterworks but live in them."

BIOGRAPHY

Don Freeman is an American artist, filmmaker and photographer. His work has been widely published in French, German and American Vogue, The World of Interiors, Elle Décor and Architectural Digest, international galleries and private collections, and four books: My Familiar Dream (1091) a compendium of early works first exhibited in New York at White Columns in 1985. It is in the permanent collection of the Getty and Victoria and Albert Museum in London; The Hotel Book: Great Escapes North America, (Taschen 2006) ; Ted Muehling; a portrait by Don Freeman (Rizzoli 2008) and Artists' Handmade Houses, (Abrams 2011) a celebration of homes built by artists for themselves, which evolved into the film Art House.

Art House is his first feature documentary film.

ART HOUSE

PRAISE FOR ART HOUSE

Don's greatest contribution here, from the perspective of architectural history, is his focus on typology. By identifying and documenting artist-made houses as a genre, Don helps us understand the inter-connections of environment and form in new ways. By examining the spaces inhabited by these artists, we can see how artists' practices are informed by immersion in worlds of their own making. Don's attention to color, light, texture, form, and materials allows us to occupy these spaces along with the artists; we therefore see and feel the constituent parts of the creative process as they coalesce into the products of artistic creation. Art House reconnects art with its architectural context, a recurrent theme in the history of art and architecture. Don's work reminds us of the origins of art works within the all-encompassing architectural environment, and Art House demonstrates that works of art are not separate from the place in which they originate, even in our modern world. As a teacher, I look forward to showing Don's film to my students, to emphasize the unity of art production within its context.

Beyond the identification of typology, Don's work serves important documentary functions. First, Art House records these works beautifully, and it advocates for their preservation as endangered buildings. As Don notes in his project statement, his work has already helped speak for the value of these places, even as they face destruction from both development and neglect. His work therefore contributes to a growing body of advocacy for the preservation of houses that comprise our diverse cultural heritage. Art House helps promote these neglected features of our shared built environment. The second documentary aspect of Don's work is his interviews with surviving artists and caretakers of these works. By giving these people a voice in his work, Don presents and preserves rich perspectives on these houses, their function and design, which complements and enriches Don's own photographic and filmic representations.

Jon Ritter, Ph.D.
New York University Department of Art History

Art House is a documentary film of stunning beauty. Documenting the extraordinary architectural work of some of America's great artists, it takes the viewer on a journey from landscape to landscape across North America, from New York to Arizona and from house to house. The film gazes deeply into the artistic and architectural histories of some of these artists' greatest legacies – their homes. The film's director is American photographer Don Freeman, and its subject is the same as that of Artists' Handmade Houses, Freeman's recently-published book of photography, co-authored with Michael Gotkin (and well-received by critics). Both works document artists' homes whose beauty and ingenuity deserve to be appreciated, documented, and preserved.

The film leaves no doubt as to the significance of its subject, featuring homes by famed artists like George Nakashima, Wharton Esherick, Henry Varnum Poor, and Russel Wright. Each of the 11 artists featured in the film has left a legacy in the form of a home, built originally as a personal dwelling, an artists' community, a refuge from the world and today often made available for public appreciation.

Because the film does not depend on an encompassing narrative, one could start watching anywhere without failing to grasp the essence of the film's subject or its unique aesthetic. There is a timeless quality in the film's manner of documentation. It floats as if out of time. It is at once intensely retrospective and passionately forward-looking: the documentation of the past meets the zeal of preservation, but at a relaxed pace of thorough contemplation. It belongs in a museum (the MOMA, perhaps) playing on loop. Art House is a documentary of art. It is also a work of art. (cont.)

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ART HOUSE

PRAISE FOR ART HOUSE

Luckily for us, the documentation is exquisitely thorough. Freeman takes each architectural masterpiece in turn, combining beautiful imagery with the intelligent commentary of award-winning art critic Alastair Gordon and curators of the various homes. (The film's production designer is Judy Rhee – of *Stonning off Sorraya M.*, *Requiem for a Dream*, *The Hours*.) One gets a sense of the history of these places, the energy behind their creation, and their current state. The film will be enjoyed by lovers of architectural history, modern art, interior design, and beautiful photography. It is also a scholarly work. Its scope and tempo, its beautiful imagery and intelligent commentary serve to shed light on an underappreciated subject.

Unsurprisingly, the photography centres the film. And although there is urgency in the mission of documenting these disappearing masterpieces, the work consistently communicates a sense of calm wonder. The film moves slowly, and so does the camera. The cinematography (by Don Freeman) is studied and deliberate, documenting each detail of each home, from exterior architectural features to the remarkable idiosyncrasies of each artist's life. Encompassing cinematography combines with a peaceful piano score (composed by Jaime Rudolph) that creates just the right tone to match the subject. The film incorporates still photography (presumably from the published book of the same subject – and perhaps because that subject is vanishing so quickly) as well as filmed interviews with experts at the various locations. Freeman appreciates the natural environment of each structure, as well as the details of the interiors, including the beautiful objects that fill them. The result is a satisfyingly complete picture.

Some highlights include the modern home and studio of Japanese-American furniture design visionary George Nakashima in New Hope, Pennsylvania (listed in the United States National Register of Historic Places); Henry Chapman Mercer's 'Fonthill', a magnificent modern castle in Doylestown, Pennsylvania (and also listed in the National Register of Historic Places); and Michael Kahn's and Leda Livant's breathtaking 'Eliphante', a magical, kaleidoscopic, sprawling structure in Sedona, Arizona made entirely of discarded, repurposed material. One gets the sense that the exploration could go on forever – that there are infinitely more beautiful buildings, and that they are perhaps disappearing at a rate faster than we can appreciate them.

There is no equivocation about the film's purpose. These are 11 distinct stories that meld together because of their significant historical and artistic connexions. There is a steady continuity, but each subject loses none of its uniqueness – and there is no end to the remarkable diversity of these works. Because the film does not depend on an encompassing narrative, one could start watching anywhere without failing to grasp the essence of the film's subject or its unique aesthetic. There is a timeless quality in the film's manner of documentation. It floats as if out of time. It is at once intensely retrospective and passionately forward-looking: the documentation of the past meets the zeal of preservation, but at a relaxed pace of thorough contemplation.

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<http://atlasaeris.com/2015/03/25/art-house/>

When Don Freeman moves his camera slowly through the rooms of the artists' houses in Art House he does what words cannot-- he evokes the creative magic that animated each of them. Art House is Freeman's own durable work of art.

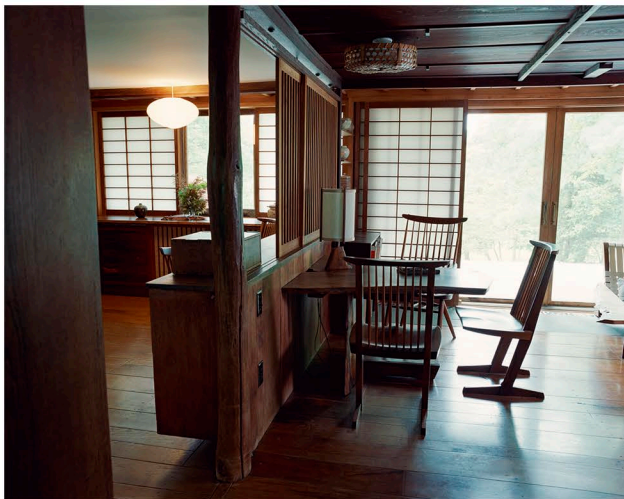
Elizabeth Pochoda Editor The Magazine ANTIQUES

ART HOUSE

THE ARTISTS/ PART ONE



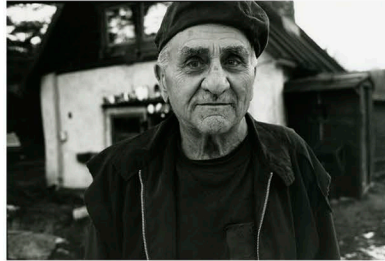
MANITOGA- the home of Russel Wright. (1904-1976) The Great American designer created a home on an abandoned quarry in Garrison New York, that bears comparison with the best of Frank Lloyd Wright. "Home of the Great Spirit" may be the single superb example of ecological design in the United States says famous landscapist Ian McHarg. Wright opened his land to the public a year before he died, at the age of 72, in 1976. In 1997 Manitoga was listed on the National Register of Historic Places. The home is preserved and maintained by the Russel Wright Design Center realizing Wright's "goal to bring to American culture an intimacy with nature".



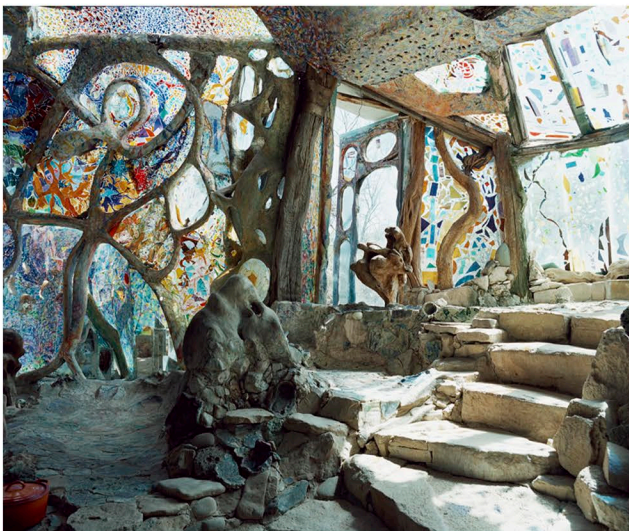
GEORGE NAKASHIMA (1905-1990)- was a Japanese American woodworker and one of the leading innovators of 20th Century furniture design and a father of the American craft movement. In 1983, he accepted the Order of the Sacred Treasure, an honor bestowed by the emperor of Japan and the Japanese government. Nakashima's signature woodworking design was his large-scale tables made of large wood slabs with smooth tops but unfinished natural edges. He built his home and studio in New Hope, Pennsylvania listed on the U.S. National Register of Historic Places in August 2008. Mira Nakashima has extended the tradition of the George Nakashima Studio by producing the classic and traditional lines, and continuing the "Altars of Peace" project, his dream that if each were made for each continent of the world, as centers for meditation, prayer and activities for peace, the world would be a better place.

ART HOUSE

THE ARTISTS/ PART ONE



RAOUL HAGUE (1905-1993)- For over 40 years the American Abstract Expressionist inhabited a modest cabin nestled in a valley in New York's Catskill mountains, where he created his most important sculpted work and gave his living quarters a rustic aesthetic. Visitors to Hague's home have likened the experience to being inside a Joseph Cornell box with the same visual tropes, including collage, ballet, birds, mirrors and clocks. He treated walls like scrapbooks and called his collection of modified antique clocks "temperamental teenagers". On Hague's death in 1993, one final sculpture remained-largely completed-in his studio, where it resides today. The artist's home and studio are now part of the Raoul Hague Foundation, set up by Hague to care for his work after his death. The cabin's delicate contents require periodic conservation, but otherwise Hague's home remains as he left it.



ELIPHANTE- Michael Hahn (1936 – 2007), and his wife Leda Livant (1926 -) The little known sculptural home that is Eliphante, located in red-rock country, near Sedona, Arizona, three acres of fantastical domes, shacks and follies created over 28 years by painter Michael Kahn and his wife, Leda Livant a textile artist. Here there is the residence, which has 25-foot ceilings and incorporates rocks and scraps from construction sites, a labyrinthine art gallery called Pipedreams, in which every painting has its own environment, and the building that gave the compound its name has a long trunk like entrance made of rock and an irregularly Mounded roof, and a stained glass interior that is a mixture of disarray and magic. Eliphante is now a non-profit art space.

ART HOUSE

THE ARTISTS/ PART ONE



FONTHILL- The residence of Henry Chapman Mercer (1856-1930), noted tile-maker, archaeologist, antiquarian, artist and writer, founder of the Moravian Pottery Works in 1910-1912 and the Mercer Museum in 1913, is also a showcase for Mercer's own decorative tiles, a display of tile makers' art throughout history, and museum for Mercer's world-class collection of prints and artifacts. With 44 rooms, 10 bathrooms, 5 bedrooms, 32 stairwells, 18 fireplaces and 21 chimneys his “castle in concrete for the New World” is one of the most unusual and architecturally significant homes in America. In 1985 it was designated a National Historic Landmark and is supported by a corps of 40 volunteers.

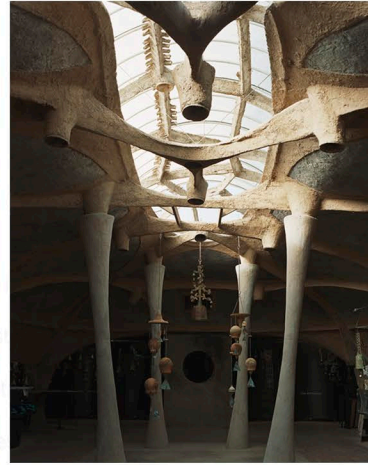
THE ARTISTS/ PART TWO



BYRDCLIFFE ARTS AND CRAFTS COLONY- (Established in 1903 by Ralph Radcliffe artists Jane Whitehead, John Ruskin, William Morris, Hervey White and Bolton Brown is possibly the oldest continuously operating arts and crafts colony in the nation. White Pines, the main residence and 30 other buildings were built on 1500 acres in the Catskills Mountains of New York, just outside the hamlet of Woodstock. The Colony produced pottery, painting, weaving, metalwork, and furniture and now has active artist in residence program.

ART HOUSE

THE ARTISTS/ PART TWO



tural standardization.

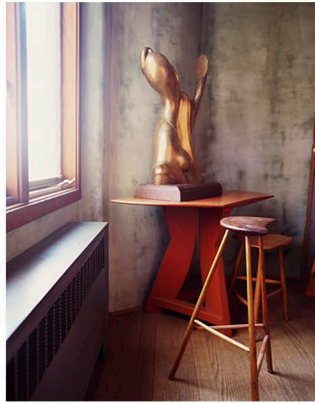
COSANTI- Paolo Soleri, (1919-2013), artist and environmental architect, whose famous experimental town in the high desert of Arizona called Arcosanti is well known, his home and ceramic studio 70 miles to the south is rarely seen or visited. There his ceramic and bronze windbells and siltcast architectural structures featuring many imaginative design elements reflect the innovative construction techniques that make it a true work of art.



COSTANTINO NIVOLA (1911-1988) - The Italian sculptor's home in East Hampton, NY became the centerpiece for the New York art scene in the 40's. His friends were de Kooning, Kline, James Brooks, Pollack and others. There he produced his famous sand-cast relief sculptures and collaborated with Corbusier to create the stunning wall murals that are still in his home today.

ART HOUSE

THE ARTISTS/ PART TWO



WHARTON ESHERICK (1887-1970) - Impressionist painter who studied at the Pennsylvania Academy of Fine Arts, Sculptor and father of the current studio-furniture movement built his studio and home in Chester County, near Philadelphia in three stages. From 1921 to 1941 and then in 1966. Wharton made (and decorated) absolutely everything possible, imaginatively drawing on the landscape around him, using the local wood and stone, constructing outbuildings, crafting furniture, carving utensils, a testament to the artist's dramatic vision. "If you want to know me, look at my work," he once said. The artist died in 1970. His Heirs and hundreds of friends have kept the studio intact: everything is polished and dusted, the landscape is still wooded and open to the public.



HENRY VARNUM POOR (1888-1970)- Little heard of today, in the first half of the 20th Century, was considered one of this country's most important painters, living among a secluded colony of writers, artists and assorted Hollywood glitterati in upstate New York. Crow House-where he felled his own timber and quarried his own stone to realize a home inspired by Arts and Crafts ideals-became the informal centre of this American Bloomsbury. Poor's versatility and lifelong involvement with pottery is also evident throughout Crow House: cups and bowls are visible on shelves, vases are set into niches and on table tops, and ceramic plates, rather than paintings, are hung on (and sometimes embedded into) the walls as decoration. As recently as last year, Crow house has been saved from ruin, a foundation has been established and work has begun on restoring and preserving this treasure.

ART HOUSE

THE ARTISTS/ PART TWO



OLANA- The home of Frederic Edwin Church (1826-1900), one of America's most important artists, a student of Thomas Cole, and a major figure in the Hudson River School of landscape painting. Built high on a hill near Hudson, New York between 1870 and 1891, called by Church "The Center of the World," Olana's Persian style house and 250 acres are a masterpiece as grand as any of his paintings. It is now a New York State Historic Site, and National Historic Landmark, and one of the most popular tourist destinations in the Hudson Valley and upstate New York.

ART HOUSE

THE CREW

JAIME RUDOLPH- music composer

Since the late eighties, veteran NYC composer/musician Jaime Rudolph has been creating sonic works ranging from classically inspired to experimental. When he was growing up in Florida in the seventies, his father first introduced him to classical music, including a recording of note, Switched-On Bach. Later in his early teens, Jaime was drawn to the piano. While attending Western Carolina University, he took piano and music theory classes. This influence would later develop into an autodidactic interest in composition. Electronic dance and ambient music also became an interest which resulted in releases (from 1993-1996) under the name Evolve Now on Instinct Records and Invading Records. Jaime moved to NYC from North Carolina in 1994. His influences are numerous and his music has been described as, "Soundscape-like," "The advanced stage of electronic dance," "Stimulating." Jaime continues to write and record works in a variety of styles for film/video soundtrack, performance artists, singers, fashion shows, remixes and more.

ALASTAIR GORDON-narrator

Alastair Gordon is an award-winning critic, curator, filmmaker and author who has written about art, architecture and the environment for many publications including The New York Times, Architectural Digest, Vanity Fair, Interior Design, Town & Country, House & Garden and Dwell. He is a Contributing Editor at WSJ., the Wall Street Journal magazine and is the author of numerous critically-acclaimed books on architecture, art and urbanism including Weekend Utopia, Naked Airport, Spaced Out, Wandering Forms, Theater of Shopping, Qualities of Duration, Beach Houses, Romantic Modernist, and the soon-to-be-published, Think or Swim, an in-depth biography of R. Buckminster Fuller. Gordon has four children and is married to designer/environmental activist Barbara de Vries. Together they founded Gordon de Vries Studio, an imprint that publishes books about the human environment.

JUDY RHEE-Production Design, and Art Direction

Judy Rhee is a Production designer who has developed her film design sensibility working for some of the most innovative and acclaimed filmmakers in the industry. As an Art Director, Judy's credits include such notable films as My Blueberry Nights, directed by Hong Kong visionary Wong Kar Wai; The Hours, directed by Stephen Daldry; Requiem for a Dream, from Darren Aronofsky; and Todd Solondz's Storytelling. Equally at home in high-scale dramas and independent comedies, Judy was the art director on David O. Russell's breakthrough film, Flirting with Disaster, while she was part of the team on The Hours honored with an Excellence in Production Design nomination from the Art Directors Guild in 2003.

Her recent Production Design credits include, Stoning of Soraya M., directed by Cyrus Nowrasteh, which was runner up to Slumdog Millionaire for the People's Choice Award at the prestigious Toronto Film Festival in 2008.

SARAH ENID HAGEY-Sound Design

Sarah Enid Hagey is an artist and filmmaker living and working in Brooklyn, New York. Inspired by great works of suspense, horror, and the wonders of the natural aural world, she specializes in experimental, abstract, and minimal soundscapes. Her film work has screened at festivals around the country and museums including the Museum of Modern Art, New York.

ART HOUSE

Some artists don't just create masterpieces -- they live in them. In the documentary film Art House

CREDITS

PRODUCED, DIRECTED, EDITED BY **DON FREEMAN**

EXECUTIVE PRODUCER **JAIME RUDOLPH**

STILL PHOTOGRAPHY, DIRECTOR OF PHOTOGRAPHY **DON FREEMAN**

NARRATED BY **ALASTAIR GORDON**

ADDITIONAL PHOTOGRAPHY

GEORGE BARBERIS, MI-KHOO NANTAWAN KHOOSUWAN

PRODUCTION DESIGNER **JUDY RHEE**

ASSOCIATE PRODUCERS WILLIAM LAUCH, ROBIN KELLER, AMY MELLEN,

FEDERICO DE VERA, YUTA AND JOEL POWELL

MUSIC COMPOSER **JAIME RUDOLPH**

FIRST ASSISTANT DIRECTOR **MI-KHOO NANTAWAN KHOOSUWAN**

ASSISTANT EDITORS **SARAH FRIEDLAND, LEIF HURON**

SOUND DESIGN **SARAH ENID HAGEY**

RE-RECORDING MIXER **CHRISTOPHER KOCH**

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COLORIST **JOHN CUSTODIO**

ART HOUSE

INTERVIEW WITH DON FREEMAN

You filmed in 11 properties. How long did it take to complete the film?

I first began shooting artists' homes for The World of Interiors (Russel Wright-1999, James Rose-2001, Wharton Esherick-2003 and Eva Zeisel -2005). The book Artists' Handmade Houses came out of that work and included 13 homes total, and was published in 2011. While shooting the book over a 2-3 year period I also shot video, and waited after the book to come out before continuing to work on the film. Around 2011 I went back to all the houses and shot more footage, did the interviews and worked on the music and narration while editing it myself on Final Cut Pro, and finished the film in October of 2014.

What led you to the material in the first instance?

I studied Art and Art History in school, and lived in Paris for a few years before coming to New York. At that time I traveled all over Europe, visiting museums, and house museums and artists' and writer's homes. When I began shooting Interiors for The World of Interiors, ADFrance, and Architectur & Wohen those are the types of houses I shot well, and became mostly known for those images. When I visited Malaparte in Capri-the home of writer Curzio Malaparte-which he called "A house like me" arguably designing and building it himself, that I was inspired to shoot artist's homes and bring that idea- that an artist can create great architecture-to the table here in the US.

Many houses and architectural projects can be notoriously hard to photograph - or indeed film - which you have achieved beautifully. What are the challenges of capturing these highly idiosyncratic homes on film?

The challenge is to represent these homes as honestly as possible...using only the available light and minimal styling or set up as possible. I think when you are walked through a house museum by a guide you get little chance to experience the rooms in an intimate way...sit on a chair or even lay on a bed, rummage through a desk drawer or open doors to private rooms, but this is where I can go, where the camera is allowed to go, and what I have tried to explore and bring to the audience that watches the film. For me its as intimate an experience as a person will have without actually being there in person-But the film can only try to capture the spirit, and sounds of a room, and cannot show you all-so at best I want the film to inspire people to go themselves and to learn more about the artists, their work and lives.

ART HOUSE

INTERVIEW WITH DON FREEMAN (Cont.)

Did you have a favorite home and why? Or was there a home you found particularly radical above the others?

I found these houses to be important works of architecture created by unique and important artists-although some are not well known. Some, like Olana and Fonthill-the most famous-I felt had never been photographed justly, and I appreciated the fact they were popular museums, but I personally found the unknown artists to be my favorite and seemed more important for me to share with others-mostly because if people don't support them and visit they will be gone. The dust on every shelf, and rooms untampered with for years like those of Raoul Hague, Henry Varnum Poor and Paolo Soleri were like treasures for me unearthed for the first time.

Eliphante-the last house in the film, is the most experimental and the breathtaking "stained-glass" room that you enter through a dark cave like "trunk" is best experienced in person. But the house I would most love to live in is Mantoga, the home of Russel Wright. What were the factors you were looking for which qualified as an 'Art House'?

For this project, the houses best representing an "Art House" were houses designed by the artists' themselves. Some cases hand-built -some cases with help from architects or contractors but was one that was deeply imbued with the unique vision of its creator, and expressed an integrated life dedicated to art.

Of all the houses you covered, do any seem imperiled or at risk of demolition/radical change?

There were many houses that changed from the time I started to shoot the book to the time the film was shot and finished. The Home of Henry Varnum Poor in New City New York was sold to a developer and slated for demolition, but with the help of articles in The New York Times and The World of Interiors, sold back to the town of Ramapo. They lack the funds to restore it, so it remains closed to the public. Each house in the film, struggles to raise the money needed to support the costs of upkeep and often that is seen by the gradual decline of it, even obvious to me in the short time I have been visiting them.

I made Art House to show examples that great homes could be created by artists, and that the environment for self expression is in the home. It was not intended to be a preservationist campaign. We can either save these houses or remember them when they are gone...it was my aim to document them.

ART HOUSE

MY FAVORITE QUOTES FROM ART HOUSE

"If you can envision yourself stepping into that frame, absolutely that's transformative. Its putting you in a place that's something beyond your everyday life-beyond the everyday world.

This is place where I almost have the ability to step inside the frame and walk around and explore this landscape realized in three dimension and to explore the home of this person, who even though I didn't know it before I came into the door today-has helped define who I am and how I identify myself." **Olana-Carrie Manchester**

"When an artist builds a home, it becomes something inherently different than when most people build a home, it becomes a sort of addition to their body of work and it reflects who they are and what influenced them-so its important that these larger than life figures in our artistic history, that there homes be preserved so we have a greater understanding of the context in which they lived." **Wharton Esherick-Ruth Esherick**

"Certain great art creates a break in space, certain architects and cities create a break in space, the bible is a break in space, Shakespeare's a break in space... In everyday you look for as an artist or creative person, some kind of special authenticity, that allows you to go to another place, someplace that's not safe, that's not secure in terms of the daily catidium of what we're all suppose to live. A place that is grounded in your own things, familiar objects, paintings by other artists who are friends, books that you love...that's a very important foundation for going outside the envelope."

"You're not just being an artist when you're making art, its all the time, its your life all the time, and I think when you see these houses -you don't have to think that-you're surrounded by it-that its not about making the perfect painting or the perfect chair or the perfect sculpture, its about making a perfect life, and when that life is integrated in a three dimensional way with everything around you, there's a synergy of joy and invention that's unmistakable, and incredibly seductive and appealing, especially now, in this age of flatness. The digital age is amazing, but its also flat. It's a very flat environment that we've made." **Alastair Gordon-Narrator**

"Beauty is not an expression of ego, but comes from the transmission of something greater than you, a transmission from the Divine, a transmission from Nature-and it passes through your hands, and you make something with it, but you're conscience of what that material is while you're working on it, and it starts working on You, instead of You working on it." **Mira Nakashima**