

Art
& ANTIQUES

EXHIBITIONS

Cast in the Stars

AN EXHIBITION AT THE ADDISON GALLERY OF AMERICAN ART EXAMINES PAUL MANSHIP'S ENDURING INFLUENCE. BY SARAH E. PERSON



From left: Paulanship, *Actaeon*, casting 1925, bronze on marble base, 49.2 x 52 x 35.425 in. (125 x 122 x 40 cm); Paulanship, *Flight of Night*, 1916, bronze with marble base, 36.22 in. x 29.125 in. (92.08 cm x 73.99 cm).

IN 1944, PAUL Manship and his wife Isabel purchased 15 acres of land in Gloucester, Mass.—a sprawling plot with two quarries in Lanesville on Cape Ann, a village within the coastal city. This area of New England, with its rocky terrain and sea views, had already captivated a number of American artists, such as Edward Hopper, Marsden Hartley, and John Sloan. As Gloucester grew into a burgeoning artists' colony, attracting painters like Gabriel Clements, Ellen Day Hale, and Leon Kroll and sculptors like Walker Hancock, George Demetrios, and Charles Grady, Manship's home, which he dubbed Starfield, became a sort of homing beacon for the avant-garde.

When he purchased Starfield, Manship had already had a successful career: he was one of the most renowned sculptors of the early 20th century and a leading figure of Art Deco. *Prometheus*, his regal 18-foot-bronze, widely considered to be the most

photographed monumental sculpture in New York City, had taken its place above the lower plaza at Rockefeller Center in 1934. The Rainey Memorial Gates, which Manship designed for the Bronx Zoo, with their Art Deco renderings of animal and plant life, were built that same year. His famous classically influenced bronzes, such as *Actaeon* and *Diana*, were created in the 1920s.

Starfield, which Manship also used as a studio, had been occupied until recently by his son and daughter-in-law, who were also artists. In August 2017, the property was purchased by the Manship Artists Residency + Studio (MARS), an international, interdisciplinary artists' residency program. MARS renovated the home's facilities and invited Allison N. Kemmerer, curator at the Addison Gallery of American Art at Phillips Academy in Andover, Mass., to select the program's first class. Kemmerer chose a group of Massachusetts-based photogra-

