IN 1944, PAUL Mansfield 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 bustling artists’ colony, attracting painters like Gabriel Clements, Ellen Day Hale, and Leon Kroll and sculptors like Walker Hancock, George Demetriou, and Charles Grady, Mansfield’s home, which he dubbed Starfield, became a sort of homing beacon for the avant-garde.

When he purchased Starfield, Mansfield 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 Mansfield 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 Mansfield 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 Mansfield 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-
The Addison Gallery, located only 30 miles from Starfield, has a long and robust history with Manship and houses an important collection of his work. The institution's involvement with MARS and its holdings of Manship works come together this fall in the exhibition “From Starfield to MARS: Paul Manship and his Artistic Legacy” (through January 20, 2019). The show has two interconnected components, “Art Deco at Andover” and “Starfield through Contemporary Lenses.” The former examines the museum’s connection to the artist, putting a cache of sculptures, sketches, and ephemera on view, while the latter showcases the work of MARS artists and their unique approaches to Manship’s estate and archives.

Thomas Cochran, the Addison Gallery’s founder, maintained a friendship with Manship. Several years prior to the opening of the museum in 1931, the two men, who were both born in St. Paul, Minn., exchanged correspondence about various potential projects. In 1929, after a collaboration on a public fountain in St. Paul, Cochran invited Manship to design an armillary sphere, which Cochran described as a “sun dial.” Completed the following year, the armillary sphere was installed in front of Samuel Phillips Hall, where it was on axis with the Academy’s Vista, which provides views of the New Hampshire Mountains. Since moved, the piece now sits at the south end of the Great Lawn.

The camaraderie between the two men led naturally to acquisition, and Cochran acquired several works by Manship for the institution’s core collection, including seven sculptures in marble and bronze and two commemorative medals.

Manship began creating multiple editions of his sculptures in various sizes, an endeavor which pleased collectors and offset the cost of his more expansive projects. As is the case of his Indian Hunter, a figure of a Native American in mid-stride with a bow and a dog, Manship made several smaller editions after completing a life-sized version of the sculpture for the St. Paul fountain project in 1926. Cochran acquired two smaller versions of Indian Hunter, one for the Addison Gallery and the other for the Metropolitan Museum of Art. The Addison’s exhibition features the former and the pin model Manship used for the cast editions.

Two versions of Manship’s Flight of Night are featured in both the collection and exhibition. Both date to 1916 and are made of bronze. However, they differ in size and plinth: one is over 17 inches in height and bronze throughout, while the other is
EXHIBITIONS

Clockwise from top left: Paul Manship, Diana, casting 1925, bronze on marble base, 62 x 42 x 17 in. (157 x 107 x 43 cm); Justin Kimball, Hands, 2018, archival inkjet print; Justin Kimball, Back door, 2018, archival inkjet print, 23 x 30.625 in. (58 x 78 cm).

just over 36 inches with a marble base.

Diana, which is considered one of Manship’s masterpieces, is a linchpin of the show. The exhibition illustrates the evolution of Manship’s design from its first sketch in ink to photographs of early sculptural models to the exquisite final version in bronze (cast in 1925). Actaeon, a companion piece to Diana, also appears in the show. Cast the same year, it transforms Diana’s sense of balance and fluidity into a study of strength and exuberance.

The marble fountain Venus Anadyomene (1927), an elegant representation of the goddess Venus wringing her hair dry after her birth in the sea, greets viewers as they enter the museum. The exhibition will provide background for the piece, which is an exemplary work of Manship’s classical Art Deco style. Several photographs of early models for the piece will be on view, as will a tiny bronze “sketch” with a marble base.

“Starfield through Contemporary Lenses” complements these works by Manship. Barbara Bosworth parleys Manship’s—and her own—interest in astron-
omy into a series of nocturnes. Shot with an 8 x 10 camera and long exposures, her images capture stars in the night sky as streaks of light. Quarry #2 (2018, archival pigment print), for instance, features a light trail over a mountainous landscape, an image that is at once timeless and futuristic.

Justin Kimball's color photographs are an exploration of Manship's home and studio. The images capture the artist's sketches, studies, materials, and living space, creating a haunting sense of presence and absence. Hands (2018, archival inkjet print) features both a sculpture of a clenched fist and the shadows of small figurative sculptures seemingly dancing across a wall.

S. Billie Mandle's photographs linger on the familial legacy of Starfield. Her work shows a kinship with Manship's son, John, a less-known artist, presenting John's materials and paintings in a slow, considered manner. In Untitled (2017–18, archival pigment print) a lump of clay sits somberly in a work area.

Abelardo Morell, who typically works in a camera obscura style, turned to a tactile process known as cliché-verre. The technique, which was used by 19th-century French landscape painters, creates handmade negatives. Analyzing Manship's role as an Art Deco sculptor, Morell looked at many of the artist's influences—Arts and Crafts, Art Nouveau, Bauhaus, African sculpture, Navajo weaving, and Tibetan mandalas. With those in mind, Morell painted layered forms and patterns on sheets of glass. In Cliché Verre #1 (2018, archival pigment print), for instance, Morell creates a kaleidoscopic interpretation of Art Deco forms that pushes the hyper-geometric style nearly to abstraction.