

# Albert Stewart

From Pad to Pedestal

*The Journey of a Legacy Artist*

May 8th - July 3, 2011



Museum  
of Art

At the J. Filippi Winery, Rancho Cucamonga

Curated by Rick Caughman





*“Albert Stewart’s work represents  
simple dignity, a spiritual metaphor  
that embraces our humanity  
through light and form.”*

—John Edward Svenson



# Albert Stewart

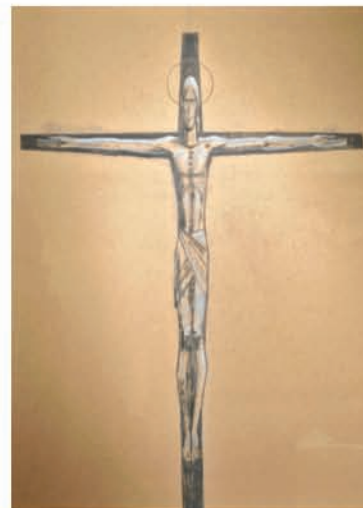
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*From Pad to Pedestal* presents a significant collection of the work of Albert Stewart – over 75 drawings, maquettes, and finished sculptures that span his entire career. Besides works of art, the exhibit includes historic photos of the artist's large-scale architectural projects.

A retrospective of Albert Stewart's work has not been exhibited for quite some time. In *Pad to Pedestal*, we provide a rare glimpse into the making of an artist and his journey from student, and apprentice, to working professional and college lecturer. The works come primarily from the collection of Albert Stewart's daughter, Patricia Stewart Jump.



Examples of Albert Stewart's creative process are plentiful in this exhibit. Deliberate strokes of charcoal on newsprint suggest a temporary stage in the development of an idea. These works, albeit never intended for display, are prime examples of his diligence in creative thinking and attention to the articulation of form.

Using his two-dimensional studies, Stewart translated the spirit of the artwork into three-dimensional *maquettes*, allowing the concept to take its first breath as a solid form with its own identity. He worked with a wide range of materials, most commonly wood, stone, plaster, terra cotta, oil-based clay and bronze. All these materials are represented in this exhibit.

Creating works of permanence required a keen understanding of both methods and materials. Not only did the sculptures have to endure hostile environments, they also needed to harmonize with the architectural materials of the many churches, colleges, and institutional and government buildings that were the installation sites. These sites ranged from Los Angeles, California to Buffalo, New York as well as internationally.

To determine how a sculpture might age, Stewart devised a test. By mixing water and ash in a sponge and squeezing the mixture over the *maquette*, he could see how water would flow and where sediment might accumulate, thus simulating how the sculpture would look after a few decades outdoors.





Some of Albert Stewart's drawings may never have been intended to be sculptures. Even so, it is easy to see sculptural qualities in his works on paper: The process of translating what was seen first hand, then rendering it on paper with elegant lines and beautifully designed shapes, gives away the sculptural thinking of this artist.

The absence of foreground, middle ground, and background that typically provides the illusion of depth seen in traditional drawing and painting is evident. Despite this, Stewart provides the viewer with a full sense of the volume and depth the work will have when played out in its full intention as a sculpture, with proper lighting and placement.

Through the years, from very early in his youth through his professional work and ultimately his professorship at Scripps College in Claremont, California, and even as he shifts in design and style, it is abundantly clear that Albert Stewart was destined to be a sculptor. Stewart's work is masterfully staged and designed for the viewer to experience a moment in time or a timeless moment. The content of his work ranges from the narrative to the ethereal.



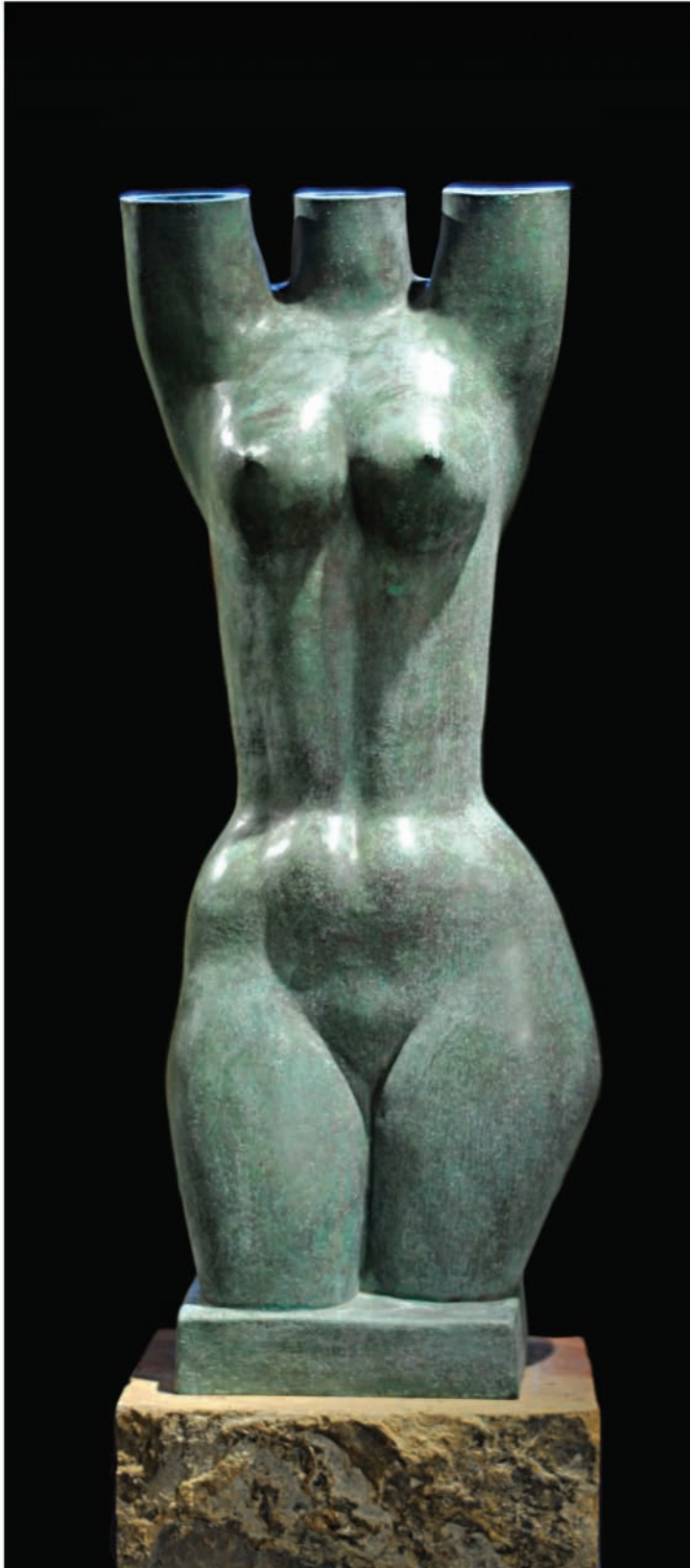
Albert Stewart has been connected to many of the significant California artists of his day. Along with Millard Sheets, with whom he completed many collaborative projects, his peers were Sam Maloof, Milford Zornes, Harrison McIntosh, Donald Hord, Benny Bufano, Phil Dike and a host of others.

Today, Stewart's legacy lives on with his permanent sculptures in public places and in the works of the numerous emerging artists he mentored. Two notable Southern California sculptors who were mentored by Stewart – and whose works are represented in the CCAA Museum of Art's permanent collection – are John Edward Svenson and Betty Davenport Ford.

On behalf of the CCAA Museum of Art, we welcome you and hope that you enjoy this exhibit of Albert Stewart's art and life.

Rick Caughman  
*Curator*





*“All art forms are old, but drawing is the oldest and the most fundamental and yet at the same time it is the one most likely to seem current in any given period.”*

—Albert Stewart, quoted in  
the book “Albert Stewart.”  
Claremont, California:  
Scripps College, 1966.



## Albert Stewart

Albert Stewart (1900-1965), one of America's foremost modern sculptors, studied at the Beaux Arts Institute and the Art Students' League in New York City, and served as an assistant to sculptors Frederick MacMonnies and Paul Manship. Throughout his career Stewart frequently was employed to create architectural sculptures. At the invitation of Millard Sheets in 1939, he was appointed head of the sculpture program at Scripps College in Claremont, California, where he taught for 25 years. Notable works include figures on the Scottish Rites Temple in Los Angeles; Los Angeles County Court House; Buffalo, New York, City Hall; and numerous WPA assignments.

More information on Albert Stewart is available from Scripps College, Claremont, California

[www.scrippscollege.edu/library/docs](http://www.scrippscollege.edu/library/docs).



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### Exhibit Installation:

Brad Wilde  
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### Museum Exhibit Preparation:

Amanda Hubbard  
Linda Strotz

### Exhibit Facilitators:

Kristine Suminski  
Soheila Amin  
Derrick Yazzi

### Sculpture transit crew:

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