

A Catalogue Raisonne
Featuring the portraiture of
Cameron John Robbins

TOUCHING HISTORY





AN ETERNAL LEGACY

There are moments in a person's life when they are seen clearly.

Not in motion, not in effort, not in the endless forward press of ambition — but in stillness.

A portrait, at its highest level, captures that moment. Not merely the likeness of a person, but a *distillation* — an image shaped not by how the world sees them in passing, but by how they may be understood in permanence.

For most of history, portraiture was reserved for those whose lives were believed to matter beyond their own time. Kings, statesmen, patrons — individuals whose presence shaped the course of events.

That tradition has not disappeared. But it has become rare.

This catalogue represents a body of work created in alignment with that older understanding: That a portrait is not decoration. It is a declaration.

PHILOSOPHY

EVERYONE IS THE HERO IN THEIR OWN STORY

Every portrait begins with a simple premise: That within each individual, there exists a highest version of themselves — part realized, part potential. The role of the artist is not merely to record what is visible, but to give form to that vision.

On some days, a portrait will stand as a testament to what has already been achieved. On others, it will serve as a quiet reminder of what remains possible. In this sense, a portrait becomes something more than an image.

It becomes a mirror — Not of the present alone, but of the enduring self.

ON THE RARITY OF COMMISSIONS

Portrait painting, as a central focus of my work, has now largely come to an end.

The studio has turned its attention toward the creation of large-scale historical, mythological, and sacred works — projects intended not simply to represent individuals, but to engage with ideas that transcend them.

As a result, portrait commissions are now accepted only under exceptional circumstances.

They are no longer offered as a general service, but reserved for:

- Individuals whose lives or legacy align with the broader vision of the studio
- Existing patrons and collectors
- Select projects of particular significance

This is not a matter of exclusivity for its own sake, but of necessity.

There are only so many works of art one can complete in a lifetime.

And some must take precedence.



Le Marquis de Lafayette

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/MDL1

The Marquis de Lafayette, a figure who stands at the threshold between worlds — between the Old World that formed him and the New World he helped to bring into being. From those two worlds, he forged a new identity for himself. This work sought to capture the power of that creation and the moment from which a new order emerges. It gives form to allegiance freely chosen — an indication that the forces shaping history are not bound by origin alone, but by conviction.

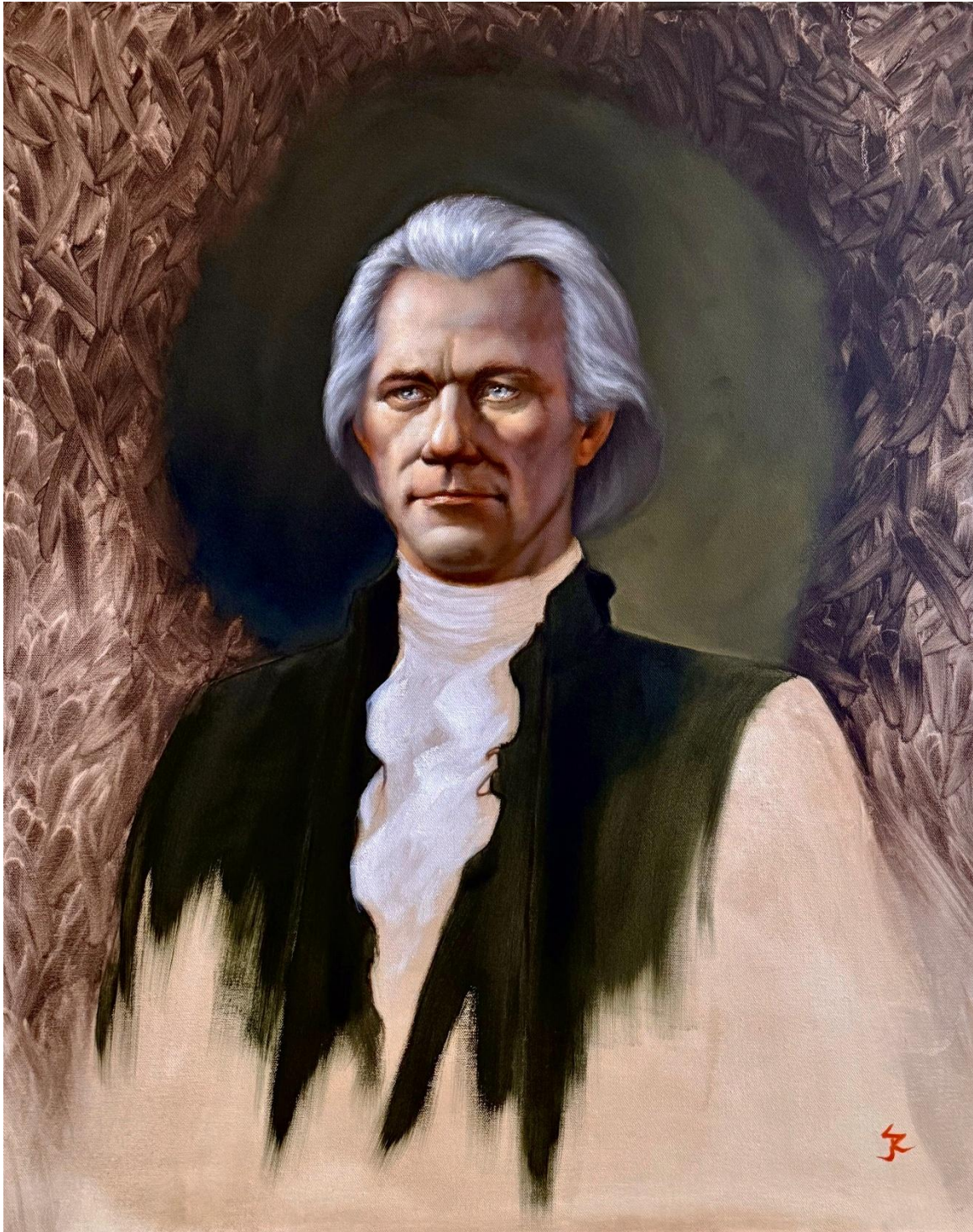


George Washington

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/GW1

George Washington, the resolute commander whose unyielding leadership held together a fragile rebellion of disparate colonies and forged it, against overwhelming odds, into a sovereign nation. Rather than seeking to elevate through grandeur, this portrait gives shape to what follows from such conviction. It turns toward restraint — toward a composure through which power is not displayed but quietly sustained.

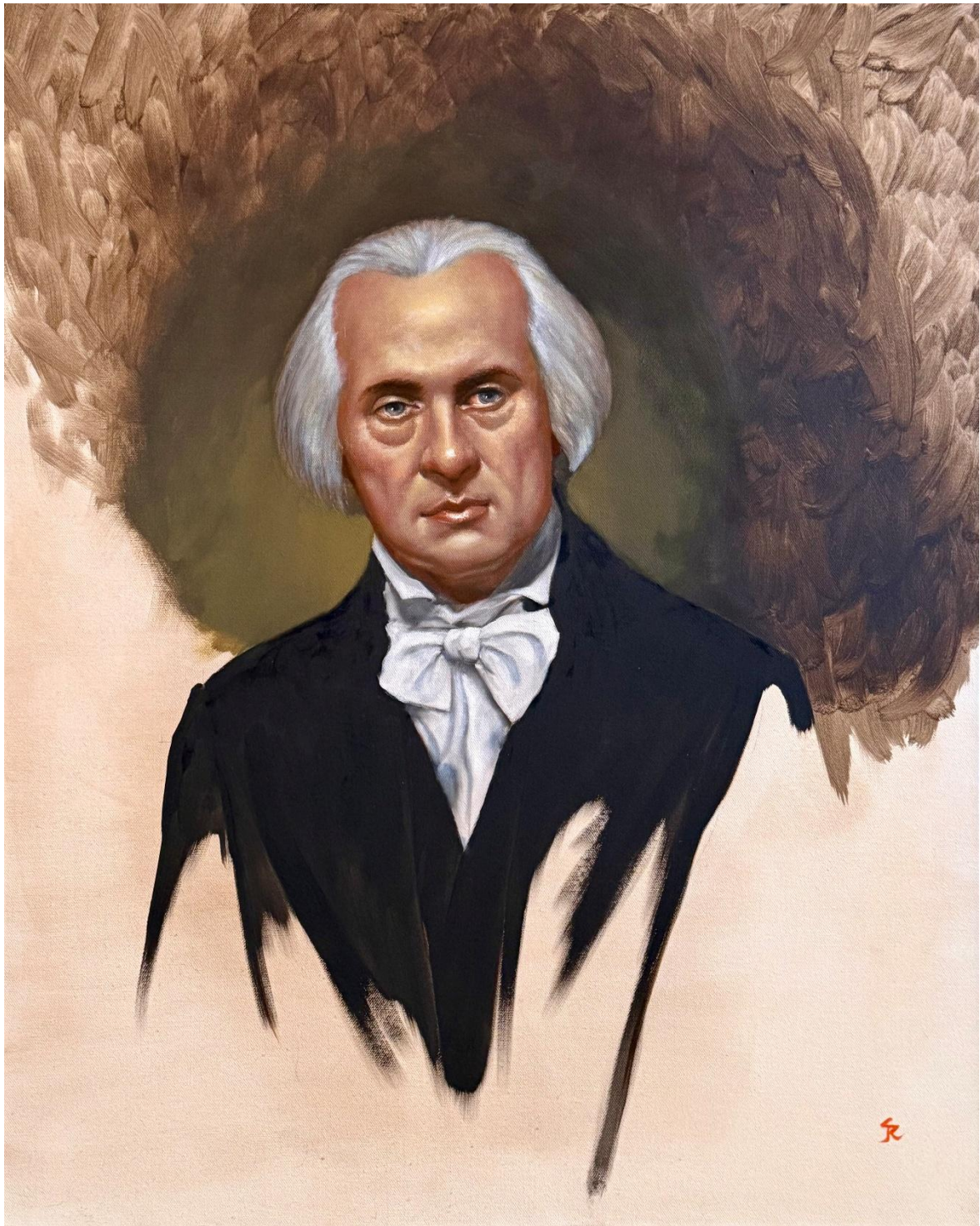


Alexander Hamilton

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/AH1

Alexander Hamilton, the polymath whose financial genius took a collection of debt-ridden frontier colonies on the edge of the known world and set them on the path of becoming the most dominant national economy on earth. This work does not attempt to portray the man in motion, but in conception. It seeks instead to give form to a particular kind of intellect — restless, generative, and unbounded by circumstance; a mind that did not merely respond to the world as it was but reshaped it according to what it might become.

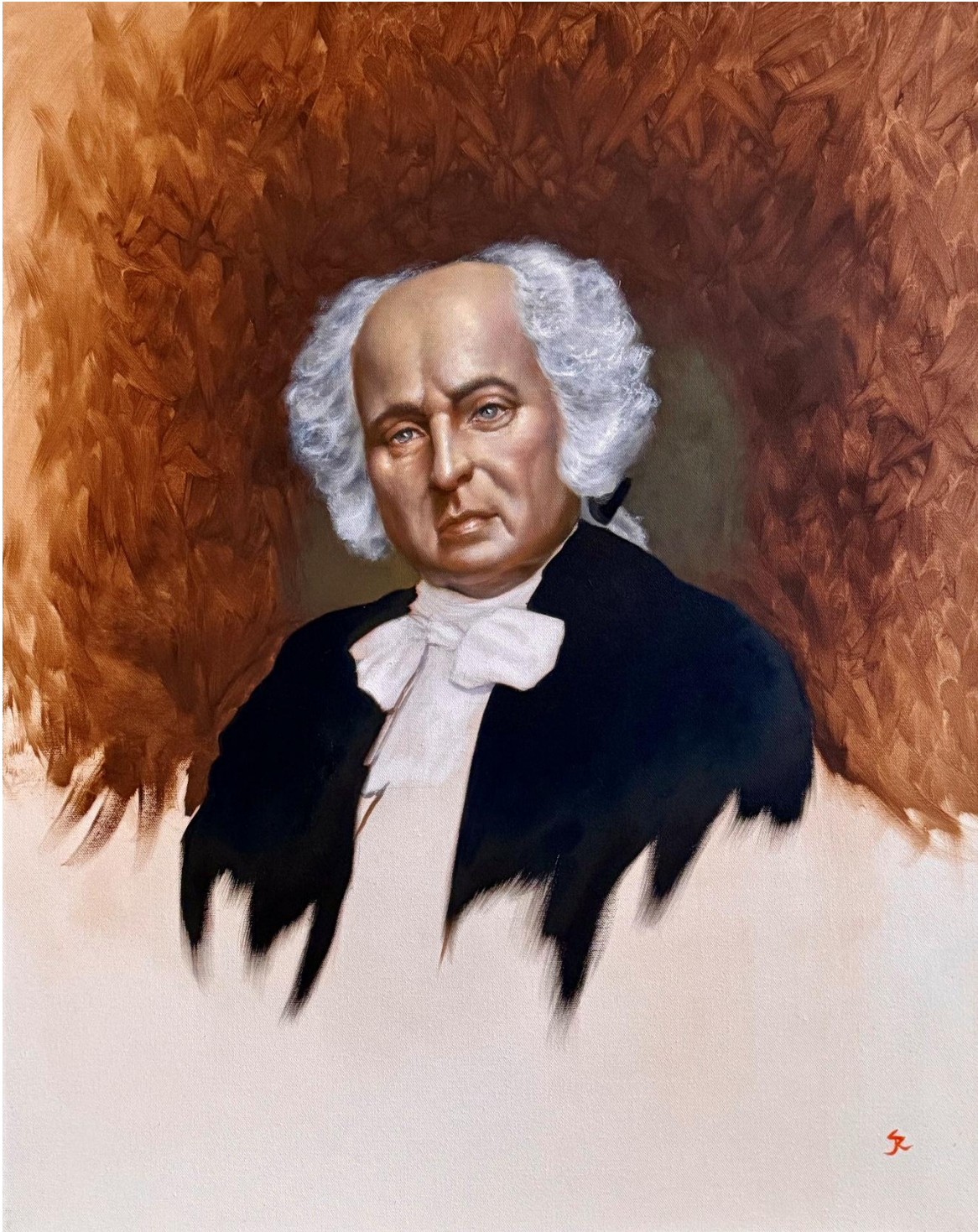


James Madison

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/JM1

James Madison, the Father of the Constitution and an irreplaceable architect of a system of government that would come to redefine the relationship between power and liberty. Instead of concerning itself with scale or spectacle, this work turns toward something quieter: the construction of ideas. The portrait seeks to give shape to a mind engaged in the careful balancing of forces — ambition and restraint, authority and freedom — one through which an enduring framework was brought into being and where possibility was disciplined into permanence.



John Adams

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/JA1

John Adams, whose fierce devotion to independence was matched by an equally uncompromising commitment to justice. This work does not attempt to resolve the tensions within his character. Rather, it accepts them as essential. It reveals what happens when principles encounter reality — where conviction must endure not in theory, but in its consequence. The portrait seeks to hold within it the image of a man for whom principle was not an abstraction, but an obligation — one that demanded action, even when it came at personal or political cost.



Abraham Lincoln – The Mountain II

Oil on canvas – 72"X48" (183cmX122cm)

#CJR/PP/AB2

If the founding required extraordinary conviction, its preservation required no less.

Abraham Lincoln was often described, by those who encountered him, as possessing a presence akin to that of a mountain — something at once immovable and quietly immense. This work represents an exploration of that idea. Painted from the same reference material as the one shown below, the decision to revisit the subject was not one of repetition, but of re-examination. The increased scale allows for a greater sense of distance and approach, as though the figure is not contained within the canvas but encountered. What emerges is not simply a likeness, but an attempt to give form to a particular kind of gravity — one that does not assert itself yet cannot be ignored.



Ulysses S. Grant

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/USG1

Ulysses S. Grant remains a figure shaped by conflict — defined in part by circumstances that required both endurance and resolve. Such circumstances write themselves into a person's being, making it unnecessary to recount them. The portrait seeks to give form to a steadiness through which decisive action becomes possible. It considers what follows from such weight.



Winston Churchill

Oil on canvas – 36"X36" (91cmX91cm)

#CJR/PP/WC1

Winston Churchill was a man of his time. While complicated, human and flawed, he was nevertheless one of the most influential figures of the twentieth century. His impact was nothing short of titanic. If the preservation of a nation demands more than resolve, it also demands decision. Any attempt to simplify the man or the moment would be futile. Thus, this work turns toward the burden of leadership under extreme pressure. It seeks to give shape to a figure required not only to endure uncertainty, but to act within it — where consequence is immediate, and hesitation carries a terrible cost.

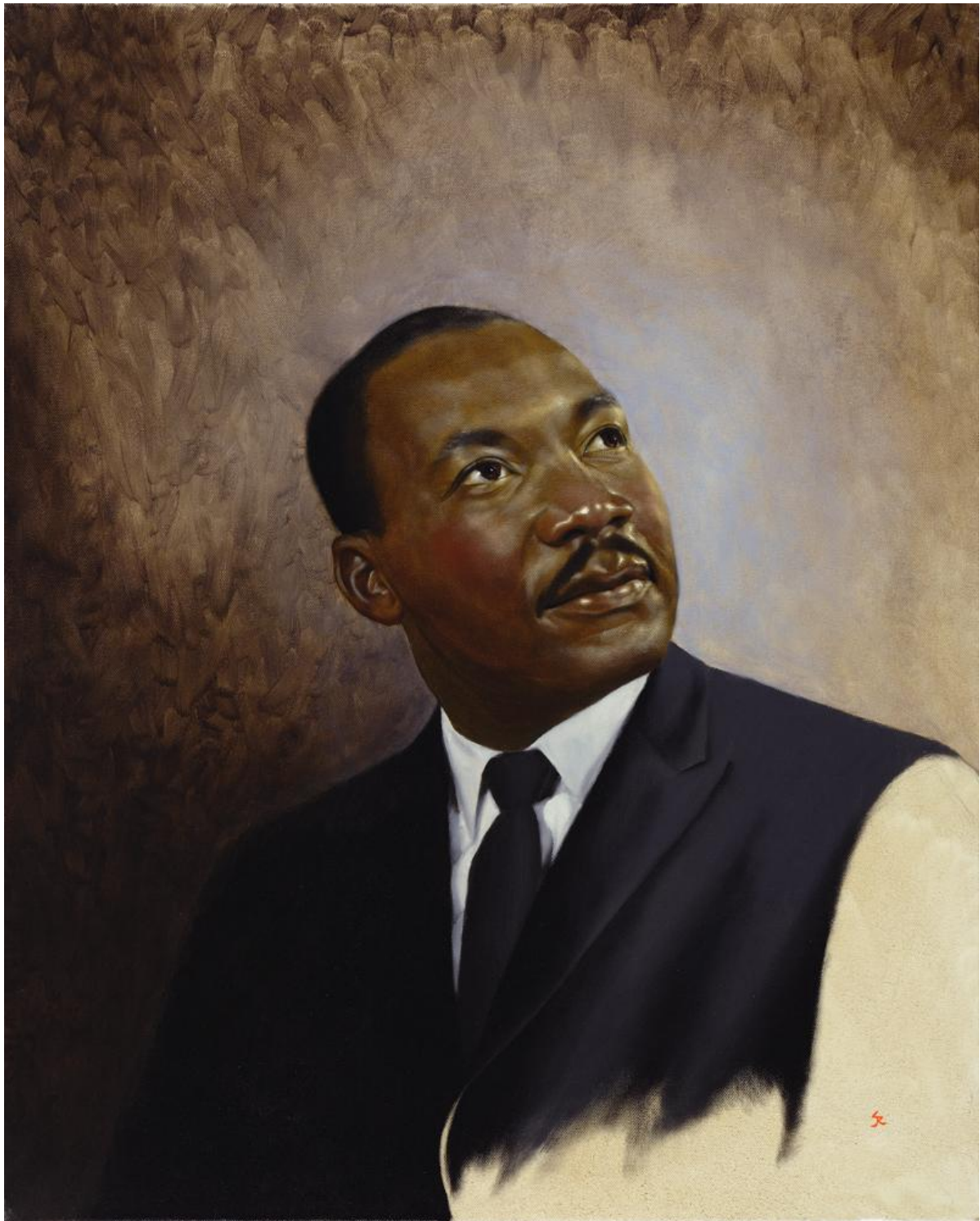


Winston Churchill

Oil on canvas – 30”X24” (76cmX61cm)

#CJR/PP/WC2

History does not preserve simple men. Winston Churchill remains a figure shaped as much by contradiction as by conviction — capable of both misjudgment and extraordinary resolve. Rather than seeking to resolve those tensions, this piece flows from them. The portrait seeks to hold within it the complexity of a man whose flaws did not diminish his significance but formed part of the condition through which it found expression.



Dr. Martin Luther King Jr.

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/MLK1

Still admired and respected by countless people of all backgrounds, Dr. Martin Luther King Jr. was one of the most influential personalities of the twentieth century. His famous *I Have a Dream* speech remains an inspiring exhortation for how diverse human beings ought to treat each other, and how we should ask to be treated. He remains a figure through whom the moral language of a nation was not only spoken, but redefined. This work does not attempt to recount the movement he helped to lead. Rather, it turns toward its expression, giving shape to a voice in which conviction and vision converge — where the articulation of justice becomes a force capable of reshaping reality.



Frederick Douglass

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/FD1

Frederick Douglass remains a figure whose life stands as both testimony and argument — shaped by injustice yet directed toward its undoing. This work does not attempt to contain that magnitude. It accepts it as essential. The portrait seeks to give form to a voice through which experience becomes argument — transforming suffering into something that reshapes the moral understanding of a nation.



Rembrandt van Rijn

Oil on canvas – 40"X30" (102cmX76cm)

#CJR/PP/RVR1

Rembrandt van Rijn remains a figure shaped as much by hardship as by mastery — capable of profound insight and, at times, quiet excess; a life marked by both acclaim and decline. Those tensions are not something to be resolved. They are, in fact, essential. The portrait seeks to hold within it the complexity of a man whose failures did not obscure his vision but rather deepened it — where shadow reveals rather than conceals.



John Singer Sargent

Oil on canvas – 40"X30" (102cmX76cm)

#CJR/PP/JSS1

John Singer Sargent remains a figure defined not only by technical mastery, but by perception — an ability to discern, and to reveal what lies just beneath the surface of appearance. This work does not attempt to replicate that mastery. Rather than inwardness alone, it extends the inquiry outward. The portrait reflects upon perception itself — how the visible becomes a means of revealing what lies beneath. It explores the sensibility of an artist for whom likeness was never sufficient, and for whom each subject presented not merely a face, but a problem to be understood and resolved.



John Singer Sargent

Oil on canvas – 40"X30" (102cmX76cm)

#CJR/PP/JSS2

Sargent's legacy is more than his portraits; it is his audacious style, his commitment to rendering beauty and truth without compromise. In this depiction, there is a testament to an artist who saw beyond the surface and dared to reveal the depths within. It does not repeat the earlier inquiry. It refines it. The portrait seeks to give form to the balance between technical brilliance and sensitivity — where mastery becomes a vehicle for subtlety.

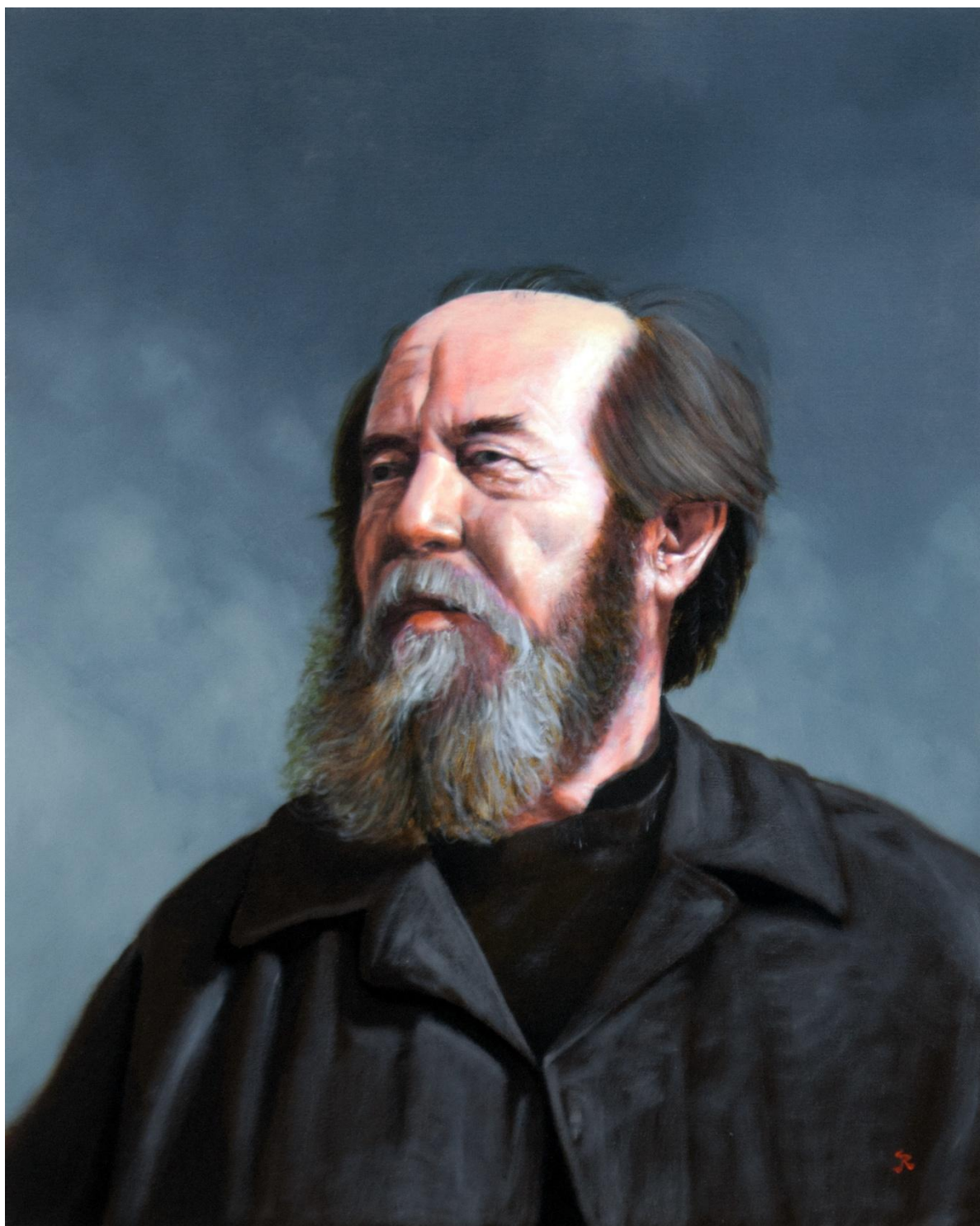


Norman Rockwell

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/NR1

Norman Rockwell captured the essence of everyday life through his art, portraying the warmth and complexity of human experience. This portrait seeks to reflect the spirit of a man who found beauty in the mundane and joy in the ordinary. Though not a portrait painter in the traditional sense, it may be argued that he painted portraits of the American idea itself. Rather than the individual alone, it turns toward the collective. This portrait seeks to give form to a sensibility through which a society came to see itself.



Aleksandr Solzhenitsyn

Oil on canvas – 24"X36" (61cmX91cm)

#CJR/PP/ASZ1

Aleksandr Solzhenitsyn remains a figure shaped by extremity — by suffering endured, and truth insisted upon in its aftermath. This work does not attempt to dramatize those experiences. Instead, it confronts their consequences. The portrait seeks to give shape to a mind forged under pressure — unyielding in its pursuit of clarity and committed to bearing witness where silence was designed to prevail.



Mahatma Gandhi

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/MG1

Mahatma Gandhi remains a figure whose influence emerged not through force, but through its refusal to participate. No attempt to magnify that paradox was made in this work. It accepts it as foundational. Rather, this portrait seeks to give form to a conviction in which restraint becomes action.



Queen Elizabeth II

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/QEII1

Elizabeth II remains a figure defined by continuity — her life spanning periods of profound change while maintaining a visible constancy of presence. This work does not seek to elevate through invention. Instead, it turns toward recognition. The portrait seeks to give form to a particular kind of duty — sustained over time, expressed through restraint, and carried with a composure that neither calls attention to itself nor relinquishes it.

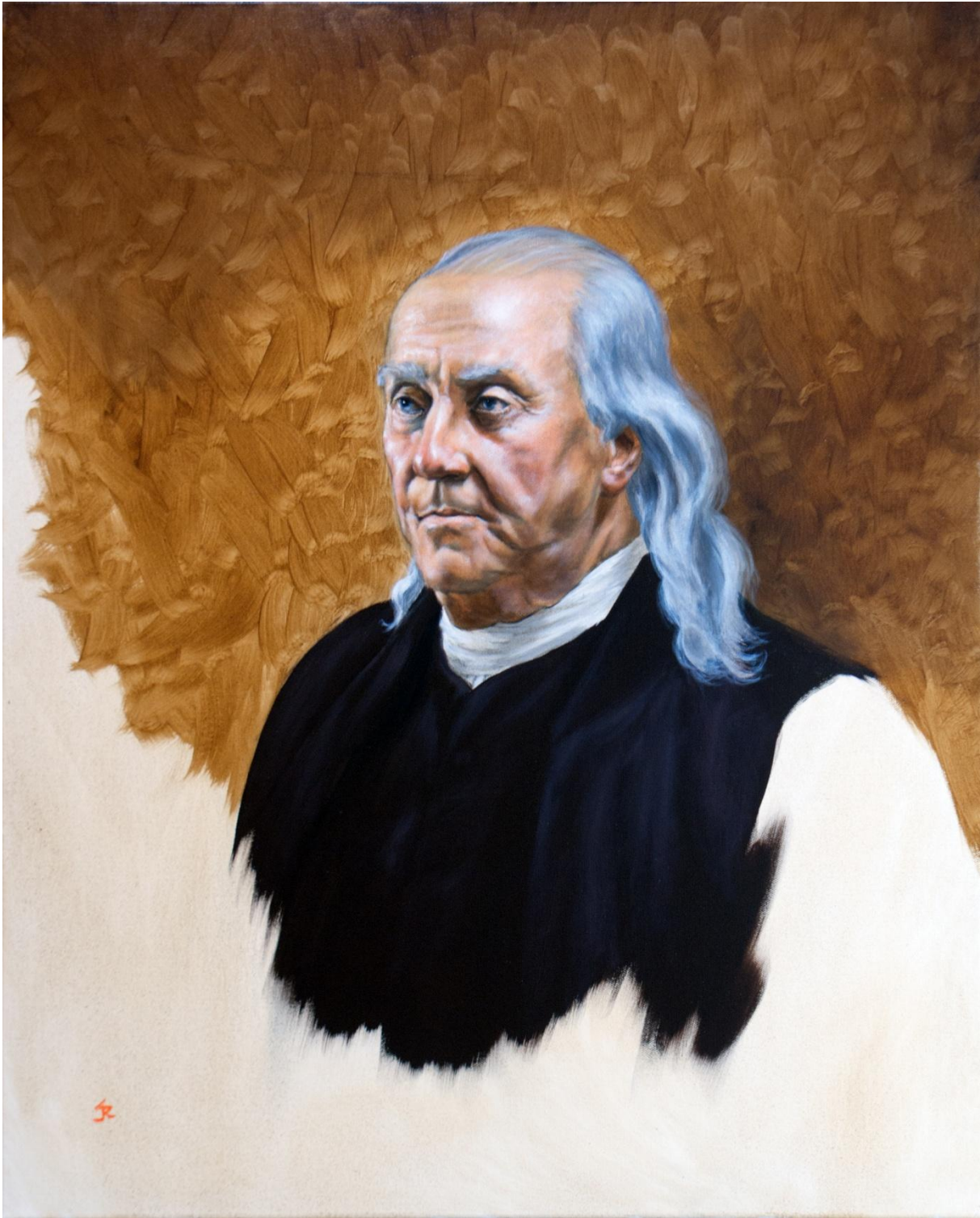


Catherine Middleton, Princess of Wales

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/KM1

Catherine, Princess of Wales, remains a figure situated within a long tradition, yet shaped by the expectations of a contemporary world. This work reflects upon that convergence. It seeks to illustrate a balance between continuity and change — where composure, visibility, and responsibility converge within a role at once inherited and continually redefined.

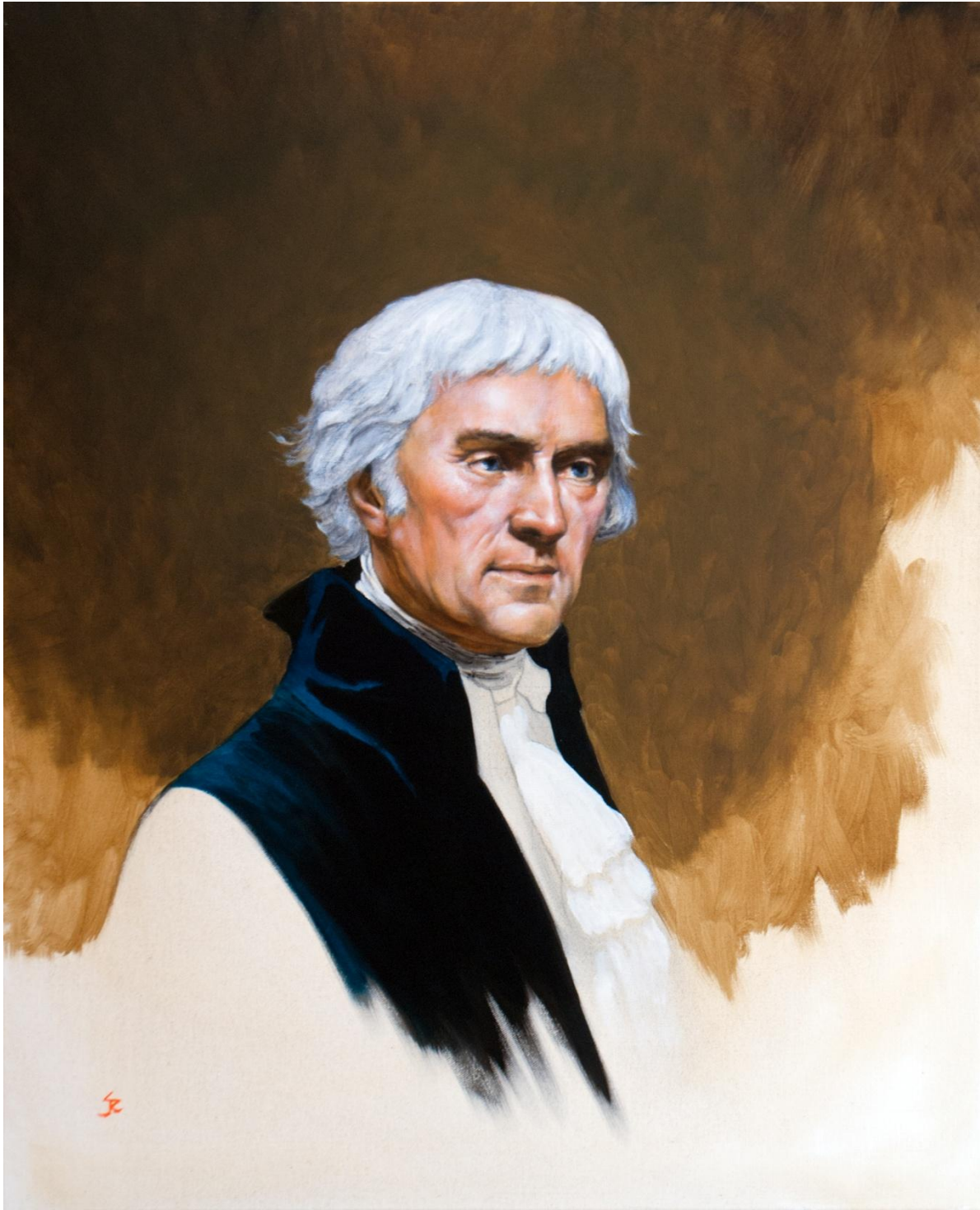


Benjamin Franklin

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/BF1

Benjamin Franklin remains a figure shaped as much by curiosity as by calculation — at once a printer and a philosopher, a scientist and a statesman, a mind equally at home in experiment and in diplomacy. This work does not attempt to resolve those multiplicities. This portrait seeks to hold within it the complexity of a man whose restlessness was not a distraction from his purpose, but the very mechanism of it — each inquiry, each reinvention, contributing to a life that cannot be reduced, only encountered.



Thomas Jefferson

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/TJ1

Thomas Jefferson continues to be a figure shaped as much by ideal as by contradiction — author of principles that would outlive him, yet a man whose life did not always conform to them. Rather than shying away from them, this portrait seeks to hold within it the complexity of a man whose vision extended beyond his time, even as he remained bound within it — his contradictions not diminishing his legacy but forming the ground upon which it stands.



Donald Trump

Oil on canvas – 30"X24" (76cmX61cm)

#CJR/PP/DT1

Donald Trump remains a figure whose presence resists easy resolution — at once emblematic of deep division and undeniable influence. This work does not attempt to render judgment. Instead, it accepts this complexity as essential. The portrait seeks to hold within it the image of a man whose significance lies not only in his actions, but in the intensity of response they provoke — revealing something of the moment in which he emerged, and the forces that continue to shape it.



Abraham Lincoln – The Mountain

Oil on canvas – 48"X36" (102cmX91cm)

#CJR/PP/AB1

Abraham Lincoln is one of the most admirable personalities of the 19th century and in the history of the United States of America. Despite his somewhat awkward and homely features, he was renowned for the power of his presence. Lincoln was a very tall man (nearly two meters), and he is life-sized in this portrait. Thus, when the portrait is hung at the right height, the viewer can have something like the experience of meeting him in person. This earlier work does not seek to conclude. Instead, it returns to presence. The portrait offers something closer to an encounter — leaving the question not resolved but held.

CLOSING STATEMENT

A portrait fixes a moment. Not the passing moment of expression or gesture, but something quieter — more enduring. An acknowledgement. A convergence of what has been lived and what may yet be understood. To paint a portrait in this way is to stand, however briefly, at the intersection of an individual life and the larger movement of history. Each subject, though singular, carries within them something that extends beyond themselves — an idea, a force, a turning point through which the world is, in some measure, altered.

This body of work has been an exploration of that threshold. But there are moments in history where the individual is no longer the primary subject. Where the scale shifts. Where the focus moves from the figure to the event, from the person to the principle, from the life to the meaning that surrounds it. The work now turns in that direction. Not away from the individual, but through them — toward those larger narratives in which human action, belief, and consequence converge. Toward scenes in which the stakes are not personal alone, but civilizational. Toward subjects that ask not only who we are, but what we are part of.

If portraiture is an act of recognition, then what follows is an attempt at something broader: To give form not only to those who've shaped history, but to the moments in which history itself is made.

A handwritten signature in black ink, reading "Cameron John Robbins". The signature is written in a cursive, flowing style with a long, sweeping tail on the letter "s".