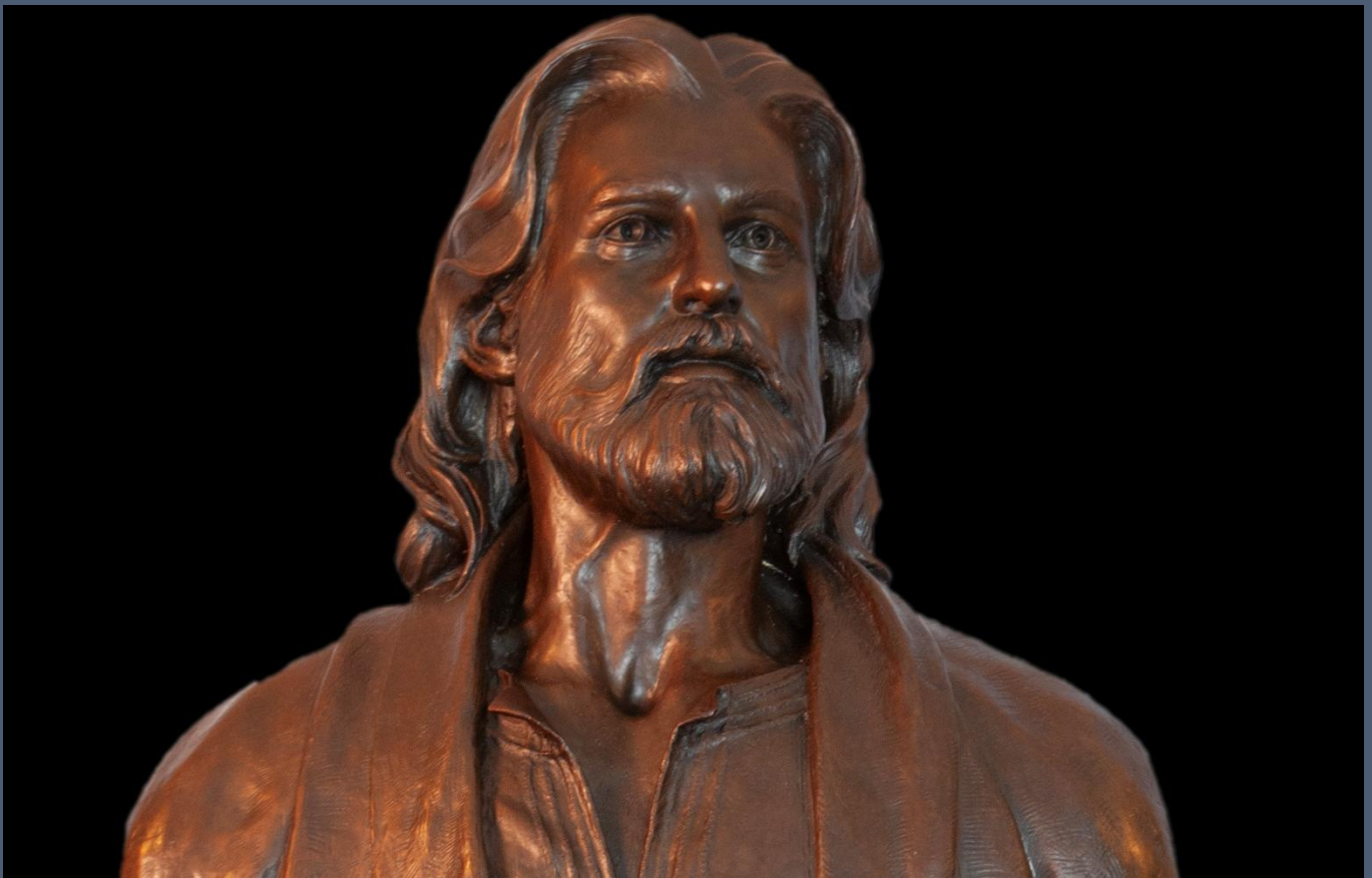


A Foundational Catalogue of
Sculpture by
Cameron John Robbins

THE HEROIC FIGURE: STUDIES TOWARD PERMANENCE





OPENING STATEMENT

There are works of art that decorate a space.

And there are works of art that define it.

Sculpture belongs to the latter.

A painting may transform a wall. A sculpture transforms a room, a garden, a building, a city. It occupies space as we do. It shares our light. It endures in our absence.

For millennia, the greatest civilizations have expressed their highest ideals not only in words, nor even in images — but in form. In bronze. In stone. In the human figure elevated beyond the ordinary into something permanent.

This catalogue represents the early formation of that pursuit within The Gentleman Artist's Studio.

Some of the works contained here no longer exist in their original physical form. Others were conceived with the explicit intention of being cast in bronze but have not yet been realized at their final scale. This is not a limitation. It is a defining feature.

Because sculpture, unlike nearly any other art form, is not bound to a single moment of creation.

It can be returned to. Reconsidered. Refined. Enlarged. Perfected.

And ultimately to be made permanent.

What you are seeing here is not a closed body of work.

It is the foundation of a long-term sculptural vision:

From portrait busts of historic significance...

to mythological and literary figures...

to monumental works designed for architectural and public settings.

This is where that body of work begins.

PHILOSOPHICAL STATEMENT / VISION

Civilizations are remembered by what they choose to preserve in enduring form.

Not everything is cast in bronze.

Only that which a culture believes should outlast it.

For most of history, sculpture has been reserved for three things:

- Those who've shaped the world
- Those who embody ideals
- And those whose stories we refuse to forget

This is not accidental. It is selective permanence. It is civilizational memory.

The works in this catalogue exist within that tradition.

Some depict historical figures whose influence continues to shape the present. Others draw from mythology, literature, and faith — sources that have guided human thought for centuries. Still others explore beauty, movement, and form for their own sake, in the lineage of classical sculpture.

Taken together, they point toward a singular objective:

To create sculpture that is not merely admired...

but **lived with, built around, and passed down.**

Many of these pieces were originally executed in clay or mixed media with the intention of eventual bronze casting. While several of those original works are no longer extant, their absence is not an ending.

It is an invitation.

Because the nature of bronze sculpture allows for something rare in art:

Works can be revisited — not as a replica, but as an evolution.

Scale can be expanded. Composition refined. Technical limitations removed. What began as an exploration can be completed as a definitive statement.

Several works in this catalogue were always conceived as part of larger series or future expansions. That work is ongoing.

The vision is clear:

Portrait busts will evolve into a distinguished body of collectible and institutional works.

Figurative sculptures will expand in scale and ambition.

Select compositions will be developed into monumental pieces suitable for architectural placement, estates, and public installation.

This is not a retrospective catalogue.

It is an early map of what will become a fully realized sculptural legacy over the coming decades.

The Presence of a Sculpture

At first, it was simply there.

Not installed with ceremony, nor unveiled with occasion — just present, as though it had always belonged to the room.

It stood where the light could find it. Morning revealed one aspect. Evening, another. As the hours passed, its form seemed to shift — not in substance, but in emphasis. A turn of the head. A tension in the shoulders. Details that had gone unnoticed began, gradually, to assert themselves.

The children gave it a name.

They passed it each morning with a kind of quiet acknowledgment, as though greeting something that required neither explanation nor introduction. It became, without discussion, part of the rhythm of the house.

Others treated it differently. A scarf left draped across an arm. A hand resting momentarily against the bronze while passing by. Small, unconscious gestures — offered not to an object, but to a presence.

And that is the distinction.

A sculpture does not remain external to the space it occupies. It enters it. It fills it and becomes a permanent resident.

Over time, it begins to define the room — not by dominating it, but by anchoring it. Conversations unfold around it. Light gathers on its surface. It becomes a point of return, something the eye settles on without effort.

One does not look at it in the way one looks at a painting.

One lives with it.

And in that quiet, persistent way, it does something few objects can:

It slows the room down.

It introduces a sense of permanence into an otherwise transient environment. A reminder — subtle, but constant — that not everything is meant to be temporary.

This is the role sculpture has played for centuries.

Not as decoration.

But as presence.

This is where that experience begins.

I. Portrait Busts — Legacy & Power

Portrait busts occupy a singular position within the history of sculpture.

They are not created casually, nor preserved without reason. To render an individual in enduring form is to assert that their presence — and their influence — should outlast their time.

This body of work forms the foundation of an ongoing series dedicated to figures of lasting consequence, developed for private collections, institutions, and architectural settings.





Henry Kissinger

Clay — Larger than life-sized — 36” high (92 cm)

#CJR/PB/HK1

Study for Future Bronze Casting

Henry Kissinger remains one of the most consequential and polarizing figures in modern diplomacy.

His influence was not derived from visibility, but from calculation — an ability to navigate complexity with precision, often operating in the space between public action and private negotiation.

This portrait was created with that lens in mind.

The emphasis is not on expression in the conventional sense, but on structure: the measured weight of the features, the composure of the gaze, the sense of a mind in continuous evaluation. There is no attempt to dramatize personality. Instead, the work seeks to convey a sustained intellectual presence — controlled, deliberate, and difficult to unsettle.

As with all portrait sculptures of this kind, it extends beyond likeness.

It is to establish a form that can endure independently of its subject’s moment in history — one that continues to suggest influence, even as context recedes.





David Rockefeller

Clay — Life-sized — 18.5” high (47 cm)

#CJR/PB/DR1

Prepared for Bronze Casting

David Rockefeller represents a form of influence that operates at scale — quietly, persistently, and across generations.

His role was not confined to a single institution, but extended through networks of finance, diplomacy, and philanthropy that shaped global development over decades. Such influence resists obvious visual expression.

It is not dramatic. It is cumulative.

The focus of this sculpture is restraint.

The structure is composed and balanced, with no reliance on overt gesture. The emphasis rests instead on proportion, alignment, and a controlled stillness that suggests continuity rather than immediacy.

It establishes a presence consistent with the long arc of influence which the subject represents.





Lord Baron Jacob Rothschild

Clay — Life-sized — 18” high (46 cm)

#CJR/PB/JR1

Prepared for Bronze Casting

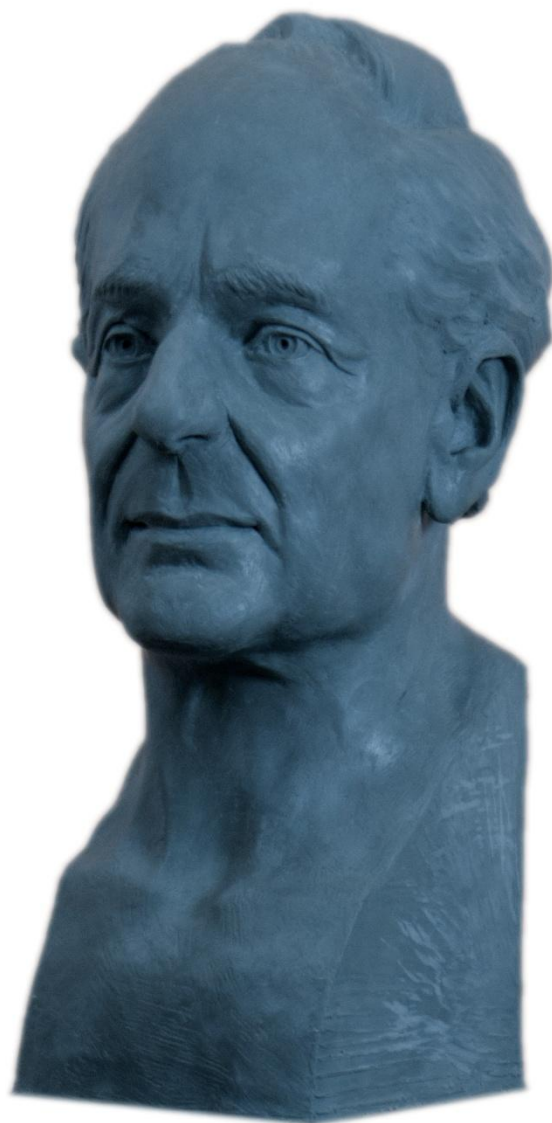
The Rothschild name carries with it a legacy not only of financial stewardship, but of cultural patronage and long-term vision.

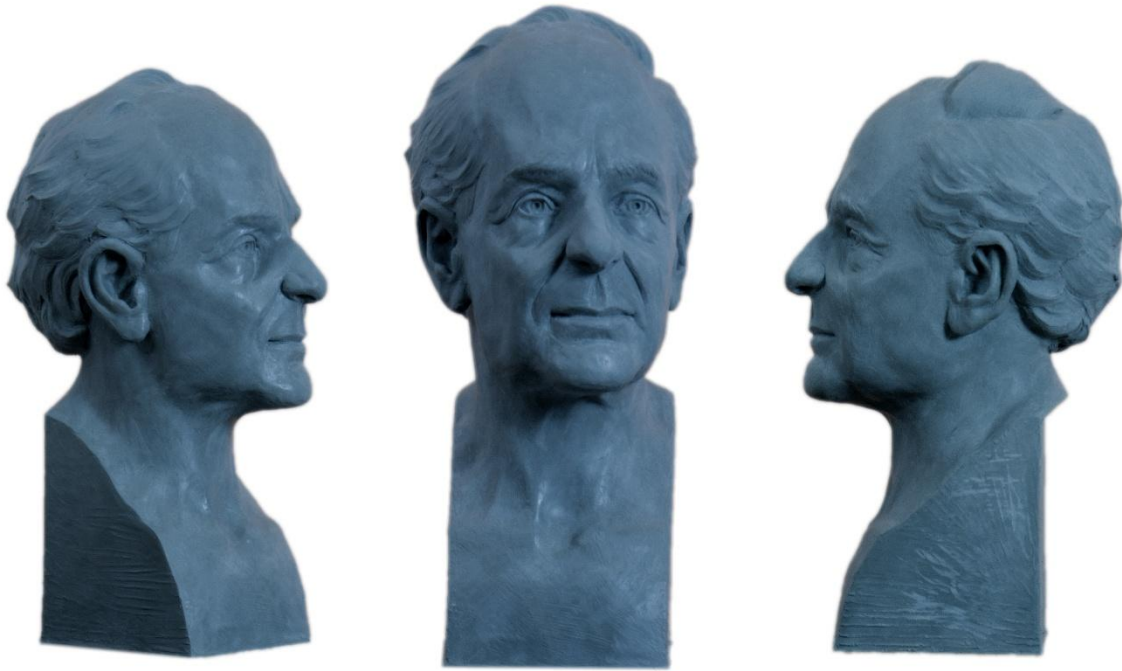
Jacob Rothschild’s role within that lineage was defined by continuity and expansion — maintaining inherited structures while extending their reach into new domains.

That legacy is reflected in this portrait.

The form is grounded and stable, with an emphasis on clarity of structure rather than expressive detail. The gaze is composed, suggesting consideration rather than reaction. No narrative is imposed; instead, the work allows the inherent weight of legacy to define the presence.

As with all works of this kind, the aim is durability — not only of material, but of meaning.





Sir Evelyn de Rothschild

Clay — Life-sized — 18” high (46 cm)

#CJR/PB/ER1

Prepared for Bronze Casting

Sir Evelyn de Rothschild embodied a model of leadership defined by discretion, discipline, and continuity. His influence was exercised not through visibility, but through stewardship — maintaining standards across institutions that depend on trust, stability, and long-term thinking.

Inspired by classical Roman portrait busts, this piece reflects that orientation.

The composition avoids excess, favoring proportion and composure over expression. The features are resolved with precision, but without exaggeration, allowing the character of the work to emerge through balance rather than emphasis.

The result is a form that invites attention and sustains it, rather than demanding it — aligned with the nature of the influence it represents.

II. Heroic & Mythological Figures

Across civilizations, the human figure has served as the primary vessel through which ideals are made visible.

Mythology, faith, and classical tradition provide not relics of the past, but enduring frameworks through which strength, beauty, and meaning continue to be understood.

These works mark the beginning of a broader sculptural pursuit — one that will expand in scale, refinement, and permanence.





Achilles

Clay — Life-sized — 24” high (61 cm)

#CJR/SB/AB1

Study for Future Bronze Casting

Achilles occupies a singular position within the Western canon: the warrior as both ideal and warning.

His strength is unquestioned. His fate is unavoidable.

The work avoids depicting the height of battle, nor the immediacy of rage. Instead, it focuses on the tension that defines the figure — the awareness, however distant, that glory and mortality are inseparable.

The structure of the head and neck carries a forward momentum, while the expression remains controlled, almost inward. The result is not a figure in action, but one held at the threshold of it.

It aligns instead with the enduring function of classical form: not to illustrate an event, but to embody a condition.





Odysseus

Clay — 8" high (20 cm)

#CJR/SB/O1

Study for Future Bronze Casting

Odysseus is defined not by strength, but by adaptation.

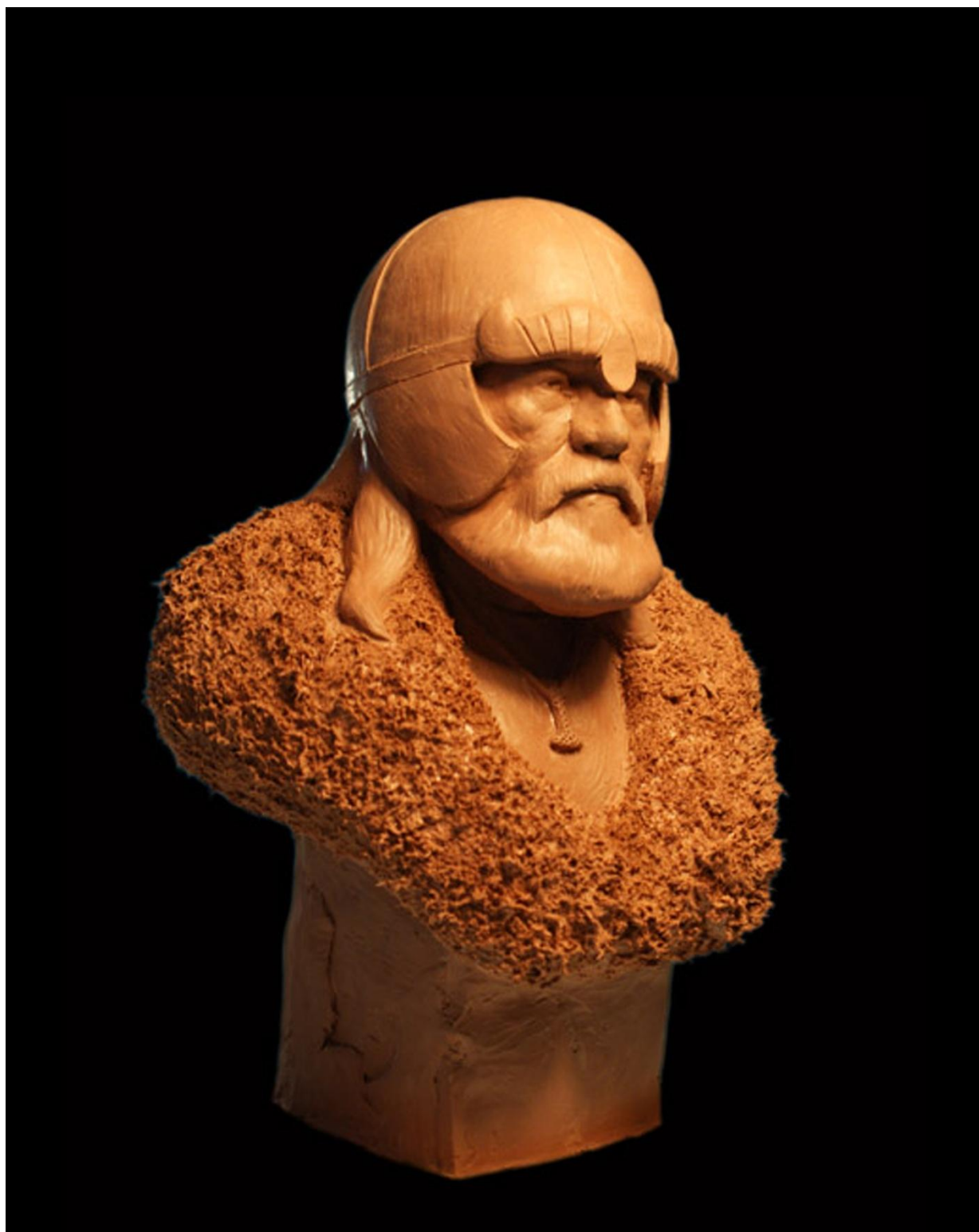
His story is one of continual adjustment — of navigating uncertainty through intelligence rather than force. As such, he resists the fixed qualities typically associated with heroic form.

The sculpture registers that instability through subtle asymmetry.

The features are composed, but not entirely at rest. The gaze suggests calculation rather than resolution. There is an underlying sense of motion — not physical, but intellectual — as though the figure is perpetually engaged in reassessment.

It does not isolate a single phase of the journey, but it captures the conditions that defined it:

A mind in motion, sustained over time.





Hrothgar

Clay — 8” high (20 cm)

#CJR/SB/H1

Study for Future Bronze Casting

Hrothgar represents kingship at its most complete — and its most vulnerable.

He is not defined by conquest, but by the ability to establish order: to build, to gather, to sustain. Yet it is precisely that stability which invites disruption, placing him in a position where authority must endure without immediate recourse to strength.

That tension is embedded in this sculpture.

The structure is firm and grounded, while the expression carries a degree of inward weight — suggesting not weakness, but awareness. The result is a figure that does not project power outwardly but holds it in reserve.

In this, the sculpture aligns with the deeper function of heroic representation:

Not to celebrate victory, but to examine the conditions that make it fragile.





Christ the Redeemer

Bronze — Life-sized — 26.5” high (67 cm)

#CJR/SB/JC1

(A Foundational Work)

Few figures in history have been represented more often — and more inadequately — than Jesus Christ.

The challenge is not one of likeness, but of presence.

Any attempt to render Him in sculptural form must contend with a paradox: to convey both humanity and authority, compassion and judgment, stillness and power. Too much emphasis in any one direction diminishes the whole.

The expression is composed, but not distant. The gaze is steady, but not severe. There is no overt dramatization — only a quiet certainty, as though the figure requires no assertion to be understood.

The intention is not to depict a moment from scripture, but to establish a presence that can exist independently of narrative — one that holds its place within a room in the same way such figures have historically occupied churches, chapels, and private spaces of reflection.

This work has been realized in bronze and is being developed as a limited series across multiple scales, allowing for placement within a range of architectural and interior contexts. Each iteration will be executed with the same attention to proportion, presence, and material integrity, ensuring continuity across the series while preserving the authority of the original form.





Simon Peter Bust

Bronze — 9” high (23 cm)

#CJR/SB/SP1

Simon Peter is defined not by perfection, but by transformation.

He is at once resolute and uncertain — capable of conviction, yet equally capable of relapsing. It is precisely this instability that gives weight to his eventual role as a foundational figure.

This work approaches the subject through the inherent frailty in great strength.

The structure is grounded, with a sense of underlying power, while the expression retains a degree of openness — suggesting a figure still in the process of becoming. There is no attempt to isolate a specific moment from the narrative. Instead, the sculpture holds the tension between weakness and authority.

In doing so, it reflects the condition that defines Peter’s significance:

Not unwavering certainty,
but the capacity to endure beyond doubt.





Moses

Bronze — 24" high (61 cm)

#CJR/FS/M1

Moses stands at the intersection of revelation and authority.

He is not a distant symbol, but a figure defined by direct encounter — one who has received something absolute and is compelled to carry it forward. That condition does not produce stillness. It produces tension.

This work embraces that intensity.

The pose is active, the structure engaged, as though the figure is preaching — responding not to circumstance, but to command. The movement is not uncontrolled but directed. Every element resolves toward a singular purpose, held firmly within the discipline of the form.

There is no attempt to soften the figure.

Instead, the sculpture sustains a balance between force and clarity, allowing the authority of the subject to emerge through action rather than repose.

In keeping with the tradition of enduring religious sculpture, the objective is not to reduce the figure to symbolism, but to preserve the immediacy of its charge — to hold, in permanent form, a moment that does not diminish with time.

III. Literary & Narrative Figures

Literature has given rise to some of the most enduring figures in human imagination.

To translate them into sculpture is not to depict a moment, but to distill an entire identity — psychological, symbolic, and emotional — into a single, resolved form.

Several of these works serve as foundations for future compositions of greater scale and complexity.





Don Quixote

Bronze — Life-sized — 26” high (66 cm)

#CJR/SB/DQ1

Don Quixote endures because he resists a fixed interpretation.

He is at once absurd and admirable, deluded and resolute. To dismiss him as merely misguided is to overlook the discipline of his conviction — the refusal to accept the world as it presents itself.

This work approaches the figure with affection. It is a reflection of how Quixote sees himself.

The features are extended, the posture slightly elevated, suggesting not instability, but orientation toward something beyond the immediate. The expression does not ask to be believed. It assumes belief as a given.

In this, the sculpture shifts the question away from the figure and toward the viewer:

Not whether Quixote is mistaken — but whether a life without such conviction is, in fact, more grounded. Is Quixote truly mad, or has he determined to view the world as grand and magical, and refuses to let others diminish that exalted perspective?





Despereaux

Mixed Media — 18” high (46 cm)

#CJR/DS/D1

Study for Future Bronze Casting

Despereaux presents a reversal of scale and expectation.

Where strength is typically associated with size and force, this figure operates through curiosity and conviction — an adherence to ideals that remain intact despite physical limitation.

The subject is rendered with a childlike fascination, reflecting Despereaux himself.

The form is proportioned to emphasize clarity and verticality, allowing the figure to occupy space with greater authority than its scale would suggest. The expression is direct, avoiding exaggeration, and reinforcing the sense that the figure’s position is not aspirational, but assumed.

In this way, the sculpture aligns with a broader principle:

That presence is not necessarily determined by magnitude, but by engagement.





Chingachgook — The Last of the Mohicans

Bronze — 24” high (61 cm)

#CJR/FS/C1

Chingachgook represents continuity under pressure — the preservation of identity within a world that is rapidly changing.

He is not defined by expansion or conquest, but by endurance. His presence carries the weight of lineage, memory, and responsibility, all held within a moment that offers no clear resolution.

The figure is held in stillness.

The structure is firm and deliberate, with an emphasis on balance and groundedness. The expression avoids dramatization, allowing the strength of the figure to emerge through composure rather than force.

The sculpture does not attempt to recreate the narrative.

It reflects upon it.

It establishes the condition that defines it:

To remain intact as everything around it shifts.





Captain Ahab

Mixed Media — 38” high [97 cm (including lance)]

#CJR/FS/CA1

Study for Future Monumental Work

Captain Ahab is not defined by circumstance, but by fixation.

Everything in the figure resolves toward a single point of intent. The body, the posture, the expression — each element is subordinated to the pursuit that defines him.

This work does not mollify that condition.

It embraces it. Fixed, unflinching and immovable.

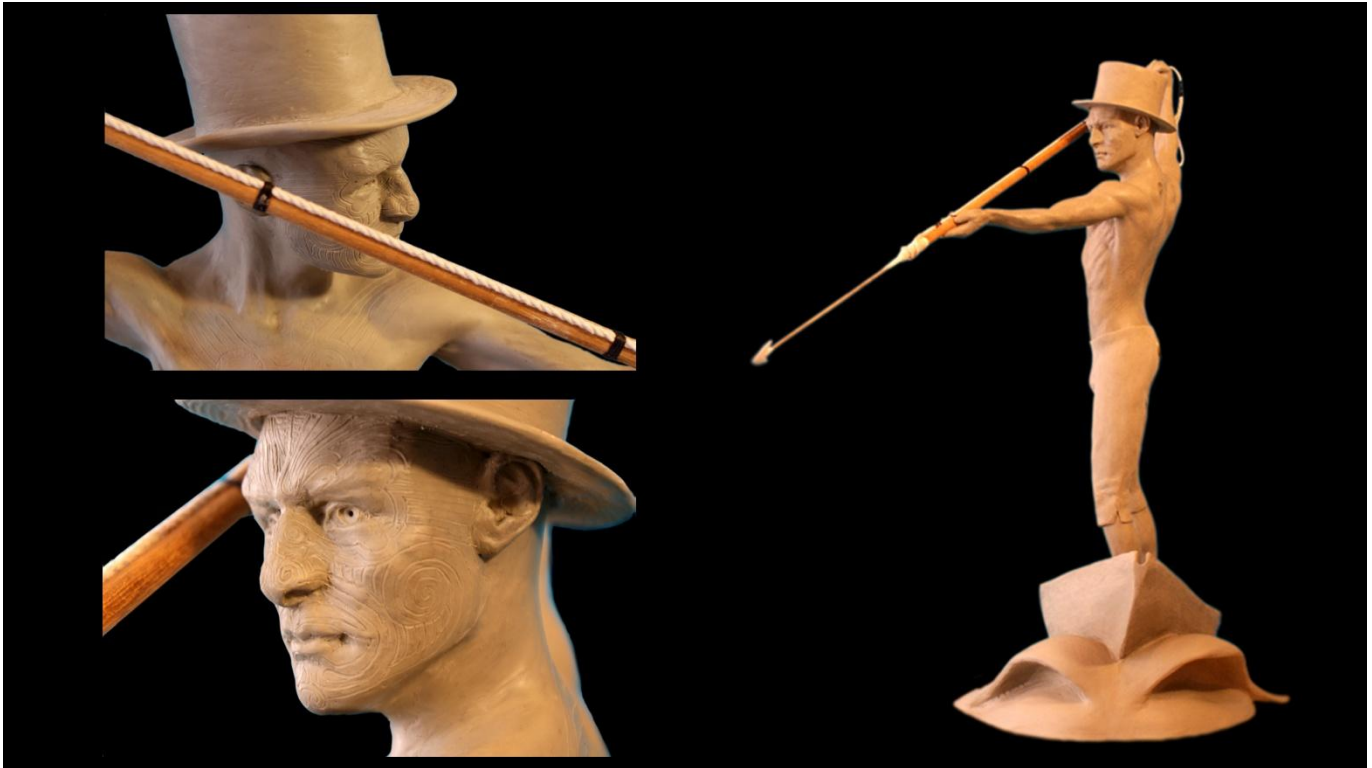
The composition introduces vertical tension through the lance, extending the figure beyond its physical boundaries, while the underlying structure remains grounded and unbending. The result is a form that appears both anchored and driven forward — held in place by the very force that compels it.

As a sculptural subject, Ahab presents a rare clarity:

Not a man in conflict with the world,
but a man who has reduced the world to a single conflict.

This work is intended for future development at a larger scale, where that tension can be fully realized within an architectural or exterior setting.





Queequeg

Mixed Media — 27” high (69 cm)

#CJR/FS/Q1

Study for Future Bronze Casting

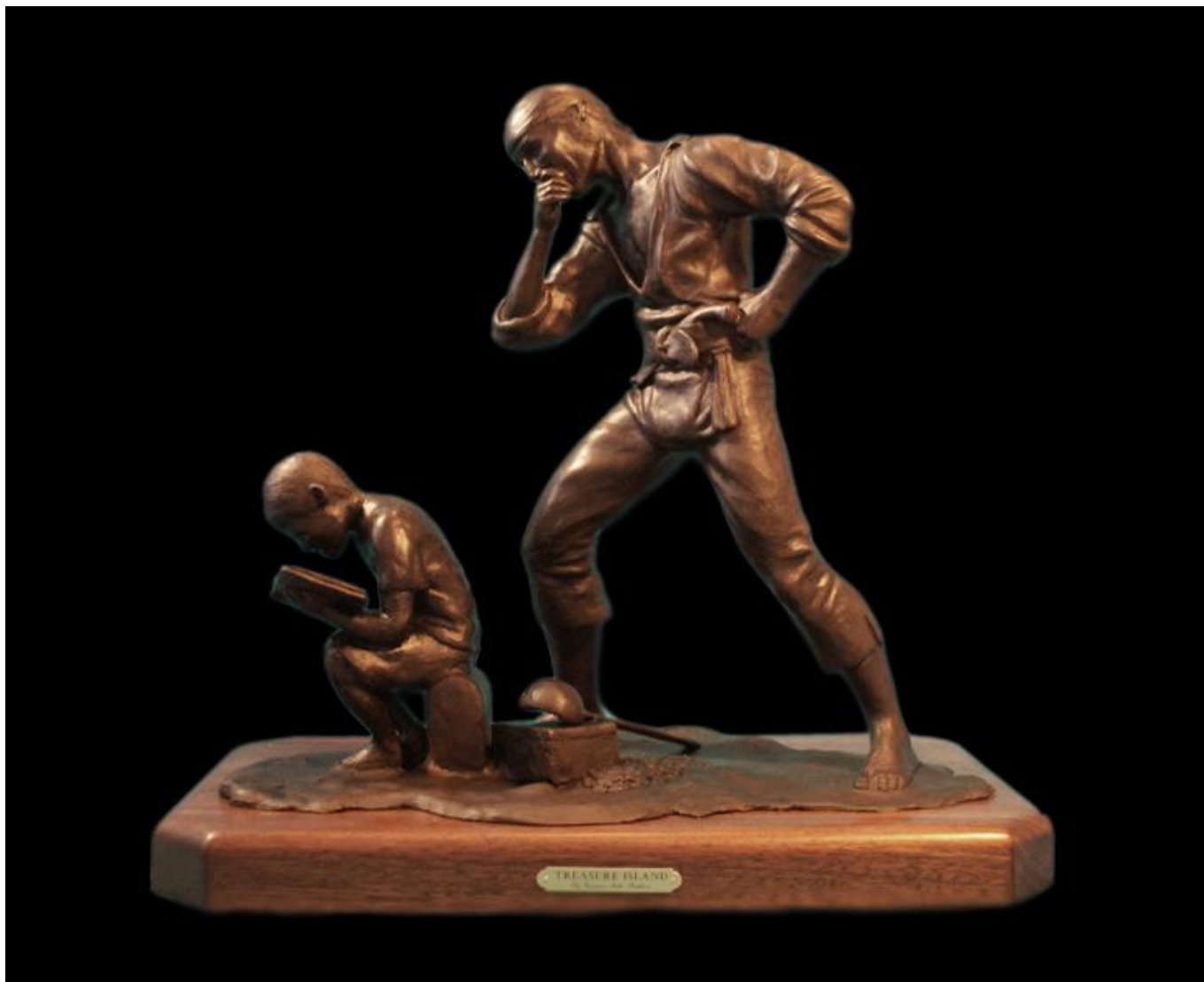
Queequeg stands apart from the structures that surround him.

He is neither defined by them nor dependent on them. His presence introduces an alternative framework — one rooted in personal code, loyalty, and self-contained authority.

The sculpture embodies that independence. He stands upon the sea in a fragile boat and aims to slay a leviathan, and he has full confidence in his ability to do it.

The form is direct and resolved, with an emphasis on clarity of silhouette and internal cohesion. There is no attempt to reconcile the figure with external expectations. Instead, the sculpture allows him to exist fully within his own terms.

The result is a presence that does not conform to its environment but quietly redefines it.





Treasure Island

Bronze — 24” high (61 cm)

#CJR/FS/TI1

Study for Future Public Installation

This work departs from singular figuration and moves toward narrative composition.

At its center is a familiar experience: the act of reading as a form of immersion. The surrounding elements do not illustrate a specific scene, but rather the expansion of imagination — where the boundary between observer and story dissolves.

The composition is structured to be read from multiple vantage points, allowing the viewer to move through it rather than simply observe it. This introduces a spatial dimension that aligns more closely with public and architectural sculpture than with isolated works.

As such, this piece is intended for future development at a significantly larger scale.

The objective is not merely to recreate the composition, but to transform it into an environment — one that invites interaction, rewards proximity, and reinforces the enduring relationship between story and place.

IV. Figurative & Experimental Form

Not all sculptures begin with narrative.

Some begin with a question — of balance, of movement, of material, and the seductive draw of *‘What If?’*.

These works represent explorations in form and structure, many of which will be revisited and developed into fully realized pieces where technical inquiry gives way to permanence.





Running Grizzly

Mixed Media — 14” high (36 cm)

#CJR/AS/RG1

Study for Future Large-Scale Work

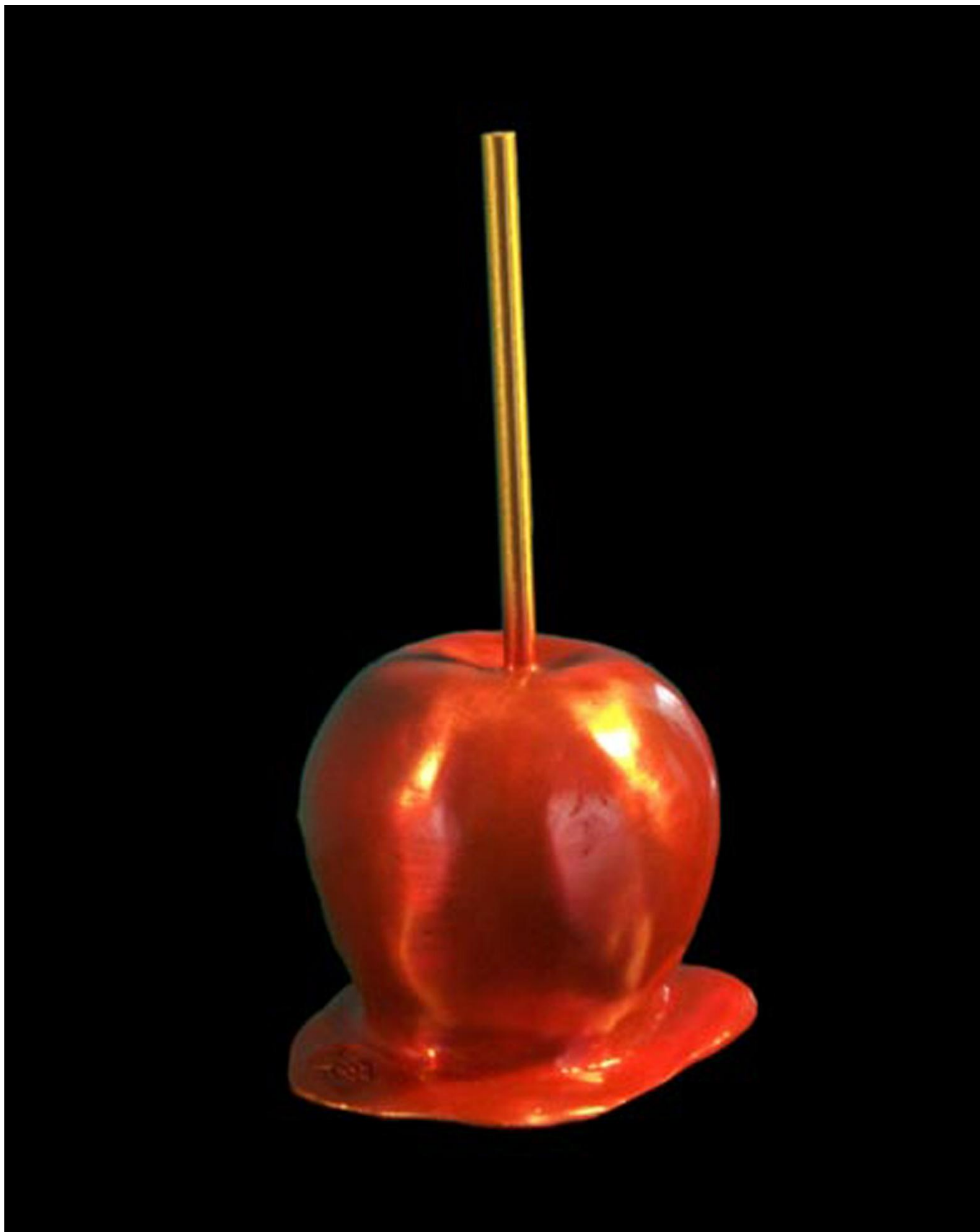
This piece explores mass in motion.

The subject — a grizzly bear in full movement — presents a structural challenge: to convey speed without sacrificing weight. The figure must remain grounded, even as it suggests forward momentum.

The composition resolves this through extension.

The body is elongated along a horizontal axis, with each element aligned to reinforce direction. The limbs do not simply support the form; they participate in its propulsion. The result is a figure that reads as continuous movement, rather than a sequence of positions.

This study serves as the basis for future development at a larger scale, where the relationship between mass, balance, and implied velocity can be more fully appreciated.





Candy Apple

Bronze — Life-sized — 8” high (20 cm)

#CJR/DS/CA1

Study for Future Enlargement

This work reduces sculpture to a single, familiar form.

Removed from narrative and figuration, the focus shifts entirely to surface, proportion, and presence. The subject is immediately recognizable, yet its translation into bronze alters its perception — introducing weight, permanence, and a degree of abstraction.

The simplicity is intentional.

By limiting variables, the work allows material and scale to take precedence. The form becomes less about representation and more about how an object occupies space and reflects light.

Future iterations will explore this further through enlargement, where the shift in scale will fundamentally alter the viewer’s relationship to the form.

V. Decorative & Interior Works

Sculpture does not exist solely in grand or monumental settings.

It also belongs within the spaces of daily life — libraries, studies, and private interiors — where its presence is encountered more intimately.

These works explore how sculptural form can enhance lived environments, combining function, character, and enduring material.





Il Cappuccino Grottesco

Mixed Media — 12" high (31 cm)

#CJR/DS/LMG1

Study for Future Bronze Casting

This work engages with distortion as a deliberate aesthetic choice.

Rather than pursuing ideal proportion, it explores exaggeration — allowing form to bend toward whimsical expression without losing structural coherence. The result is a figure that operates outside classical restraint yet remains grounded in underlying discipline.

The composition is compact and self-contained, designed to function within close proximity and repeated viewing. Subtle variations in form reveal themselves over time, rewarding attention without demanding it.

As part of a broader sculptural practice, works of this kind serve a specific function:

To extend the range of expression, while maintaining control of form.





La Mocha Grande

Mixed Media — 7” high (18 cm)

#CJR/DS/ICG1

Study for Future Bronze Casting

Conceived in dialogue with *Il Cappuccino Grottesco*, this work functions best as a paired composition.

The relationship between the two is not symmetrical, but complementary. Differences in proportion, posture, and emphasis create a dynamic that relies on proximity — each form clarifying the other.

The scale reinforces intimacy. These are works intended to be encountered at close range, where subtle distortions and surface transitions can be fully perceived.

Together, they suggest an approach to sculptural design that extends beyond the singular object:

A consideration of how forms interact within a shared environment.





James Family Bookends

Bronze — 7” high (18 cm)

#CJR/DS/JFB1

This work occupies the intersection of function and representation.

Commissioned as a personal piece, it integrates multiple figures within a unified composition designed for daily use. The structure must therefore operate on two levels: as a stable object within a practical setting, and as a coherent sculptural form.

The solution lies in simplification.

Detail is reduced where necessary, allowing the composition to remain legible at a small scale and within varied contexts. At the same time, enough specificity is retained to preserve identity and character.

This approach reflects a broader principle:

That utility and permanence need not be in conflict,
provided the structure is resolved with clarity.

WHY I DO WHAT I DO

I have never experienced the desire to create as a choice.

It presents itself more as recognition.

An image appears — fully formed, or nearly so — and with it comes a corresponding certainty that it can be made real. Not gradually, not approximately, but with precision.

That impulse has remained constant.

Over time, a distinction became clear.

Some works of art are observed. Others alter the environment in which they exist. They introduce weight, order, and a sense of orientation that extends beyond the object itself.

That distinction defines the work.

The aim is not to produce objects, but to create forms that affect the spaces they occupy — whether private, architectural, or public.

Sculpture offers a direct path toward that end.

It exists within the same space we inhabit. It shares light, scale, and duration. It does not remain separate from its environment. It becomes part of it.

For that reason, it demands a different level of resolution.

Not everything should take that form.

Only what can sustain it.

THE NEXT PHASE

The direction of the work is now defined.

What follows is not expansion in every direction, but selection.

Certain works will be brought to completion in bronze; at the scale and level of refinement they require. Others will be developed beyond their original scope — extended into compositions of greater presence and complexity.

At the same time, new works will emerge within a more disciplined framework.

Portrait sculpture will continue as a focused body of work, developed for private collections and institutional settings.

Figurative works will expand in scale, with increasing emphasis on architectural integration and exterior placement.

A smaller number of compositions will be developed specifically for larger environments — where the relationship between sculpture and space becomes inseparable.

As this process advances, the structure of the work will become more defined.

Fewer pieces.

Greater resolution.

More deliberate placement.

Access will follow that pattern.

Early work will give way to more selective offerings. Editions will remain limited. Availability will narrow as the work becomes more specific in its intent.

This is not a shift in direction.

It is the continuation of it — under greater constraint.

CLOSING STATEMENT

Bronze does not belong to the present moment.

It belongs to time.

Long after context has shifted — after tastes have changed, and the conditions of their creation have faded — sculptures remain. They accumulate meaning. They become part of the environments they inhabit and the lives that unfold around them.

This is why they have always been associated with permanence.

Not everything is given that form.

Only what is intended to remain.

The works in this catalogue mark an early stage in that process.

Some will be revisited.

Some will be expanded.

Some will be realized at a scale far beyond their original conception.

Others have yet to take form.

But the direction is fixed.

What is being developed is not a series of isolated works, but a body of sculpture designed to endure — within private spaces, architectural settings, and public environments.

Over time, that body of work will define itself more clearly.

Its standards will rise.

Its scope will narrow.

Its presence will strengthen.

This catalogue is not a conclusion.

It is the point at which the work begins to assert its permanence.

Cameron John Robbins