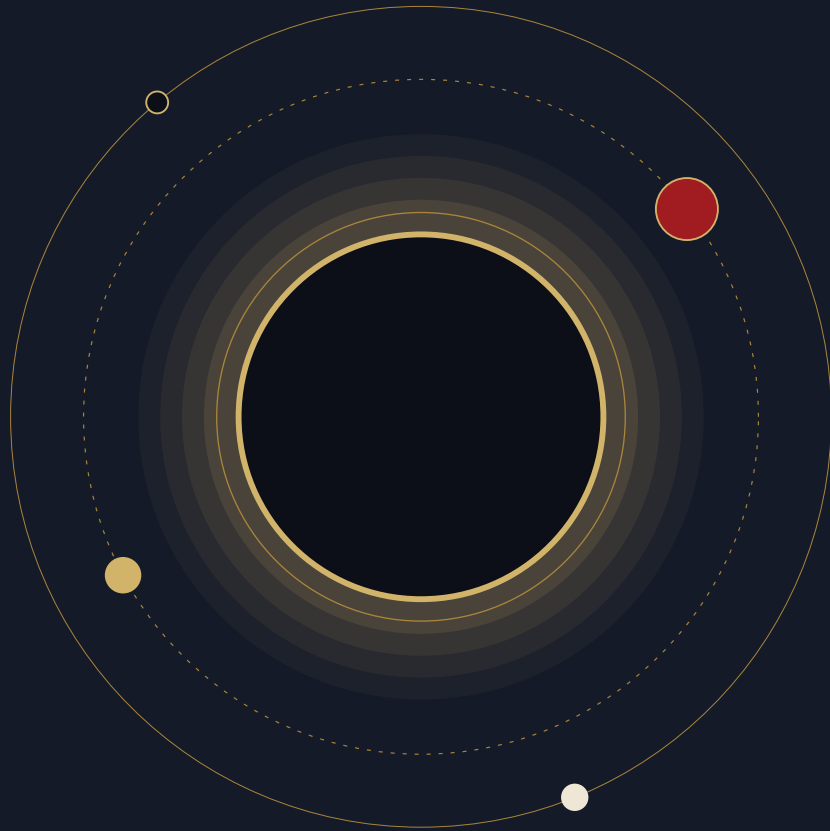


A CATALOG OF WORKS



ROBERT GRANTHAM

A R T

Selected Works, 2025–2026

"I make things you'll enjoy living with."

AUSTIN, TEXAS

robertgrantham40@gmail.com · 512-200-3563 · rgrantham82.github.io · Instagram @robertgranthamart

THE ARTIST

About the Work

Robert Grantham makes acrylic and mixed-media paintings about memory, resilience, and what he calls “the sacred made stubbornly contemporary.” His surfaces are built like palimpsests: layered text, luminous metallics, and distressed grounds, accented by golds and high-chroma reds.

The vocabulary is old on purpose. Grantham draws formal influence from medieval and early Renaissance devotional art, from manuscript illumination, and from the visual rhetoric of public lettering, and he describes his compositions as icon-inspired. Recurring motifs, among them black suns, haloed orbs, gold fields, and hand-lettered inscriptions, carry that devotional grammar into abstraction.

The practice began as *Cardboard Calligraphy by Robert*, hand lettering on reclaimed cardboard with an emphasis on sustainability. It has since widened, under the name Robert Grantham Art, into painting on canvas, jute, panel, gessobord, and oil paper. The interest in reclaimed materials persists: one recent *Conjunctions* painting is made on recycled PET canvas.

Biography

Grantham lives and works in Austin, Texas, with roots in Seminary, Mississippi. He holds a BA in History from the University of Southern Mississippi (2009), and a historian’s attention to symbols, sources, and the long memory of images runs through the work. Alongside painting he works as a data analyst and writes essays on art, culture, and public life at rgrantham.substack.com.

Exhibitions

- 2026 Group exhibition, Northwest Hills United Methodist Church, 7050 Village Center Drive, Austin, Texas (December)
- 2025 Group exhibition, Northwest Hills United Methodist Church, Austin, Texas
- 2025 Pancakes and Booze Art Show, Austin, Texas (October; the artist’s first juried exhibition)

Works by the artist are held in private collections.

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SERIES I

Conjunctions

An ongoing series of acrylic and mixed-media abstractions organized around orbs, haloes, and alignments: black suns, gold-rimmed spheres, a cruciform interchange. In astronomy a conjunction is the moment two bodies appear to meet in the sky; these paintings stage such meetings, sometimes serene, sometimes, as two titles put it, under stress. The series also reaches into literature, most directly in *The Judge's Dance*.



PLATE 01

Aurum Rising, 2026

Acrylic on canvas
24 × 30 × 1.5 in (61.0 × 76.2 × 3.8 cm), portrait
Cat. no. RGA-AR-2026-01

AVAILABLE

*To be exhibited: Northwest Hills United Methodist Church, Austin,
December 2026*

A broad gold arc splits a near-black field, red-orange seams burning along its edges, with a blue lens caught low on the left. *Aurum* is Latin for gold.



PLATE 02

Conjunction at the Red Shore, 2026

Acrylic on canvas, matte varnish
20 × 24 × 1.5 in (50.8 × 61.0 × 3.8 cm), landscape
Cat. no. RGA-CRS-2026-01

AVAILABLE

*To be exhibited: Northwest Hills United Methodist Church, Austin,
December 2026*

Warm red and gold fields meet a deep blue ground along a hand-in-ked, white-edged boundary. At the seam, a cluster of tangent orbs crowds together, a large black sphere pressed against an equally large red one, while fine gold spots drift across the red.

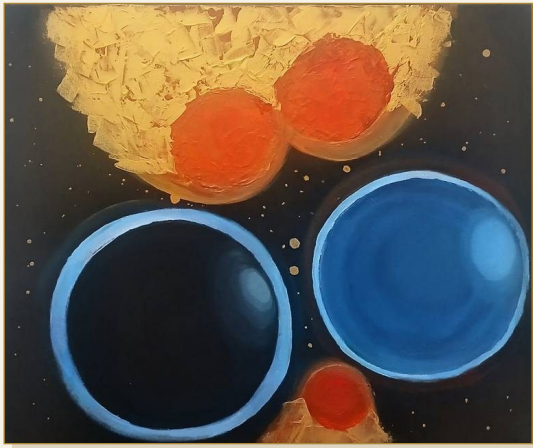


PLATE 03

Conjunction of the Black Sun, 2026

Acrylic on canvas, matte varnish

20 × 24 × 1.5 in (50.8 × 61.0 × 3.8 cm), landscape

Cat. no. RGA-CBS-2026-01

AVAILABLE

To be exhibited: Northwest Hills United Methodist Church, Austin, December 2026

A mass of gold impasto breaks across a black ground, two orange orbs nestled at its lower edge. Below, a cobalt orb and a dark, blue-rimmed void hang opposite each other, with gold flecks scattered through the black like distant light.



PLATE 04

The Judge's Dance, 2026

Acrylic on canvas, Liquitex matte varnish

12 × 12 in (30.5 × 30.5 cm)

Cat. no. RGA-TJD-2026-01

PRIVATE COLLECTION

An abstract interpretation of Judge Holden from Cormac McCarthy's *Blood Meridian* (1985), made without literal illustration. A black sun and a pale central orb are encircled by seven orbiting forms the artist reads as members of the Glanton Gang. One orb, half black and half light, stands for the Kid: half surrendered to the gang's violence, half keeping a scrap of humanity the Judge can never fully master. Planned in a muted, archaeological palette, the painting resolved instead into vivid orange, gold, and blue. Along the disc's lower rim, a line of small silhouettes dances, recalling the novel's closing scene.



PLATE 05

Conjunction at the Interchange, 2026

Acrylic on canvas, matte varnish

12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)

Cat. no. RGA-CINTCHG-2026-01

AVAILABLE

*To be exhibited: Northwest Hills United Methodist Church, Austin,
December 2026*

A quadrant composition: a gold cruciform interchange, a large white-rimmed black orb, and smaller haloed orbs in red and black.



PLATE 06

Blue Conjunction under Stress, 2026

Acrylic on canvas

12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)

PRIVATE COLLECTION

Four haloed orbs, deep blue rings around gold and pale centers, hold the corners of a field where pale gold impasto has torn across a red ground, leaving red showing at the upper left.



PLATE 07

Red Conjunction under Stress, 2026

Acrylic on canvas

12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)

AVAILABLE

Blue arcs sweep across a red ground beneath a broad mass of tan-gold impasto. Three teal orbs ride the movement: one doubled and backed in black, one ringed in orange at the upper right, one set into a yellow crescent below.

SERIES II

Magnolia Canticle

Hand-lettered calligraphy paired with painted magnolia and landscape imagery. A canticle is a hymn or song of praise drawn from scripture; the magnolia is Mississippi's state flower and state tree, and a fitting emblem for an artist with roots there.

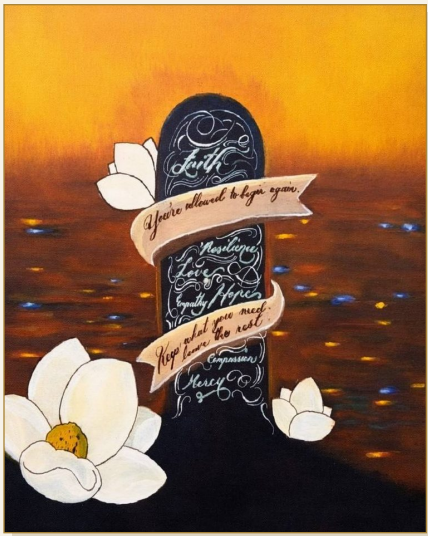


PLATE 08

Magnolia Canticle, No. 3, 2026

Acrylic on canvas, Gamblin Gamvar matte varnish
16 × 20 × 1.5 in (40.6 × 50.8 × 3.8 cm), portrait
Cat. no. RGA-MC3-2026-01

AVAILABLE

To be exhibited: Northwest Hills United Methodist Church, Austin,
December 2026

A dark rounded marker rises from gold-lit water, hand-lettered in white with Faith, Resilience, Love, Empathy, Hope, Compassion, and Mercy. Two painted banners cross it: "You're allowed to begin again" and "Keep what you need, leave the rest." Magnolias open in the foreground.



PLATE 09

Magnolia Canticle, No. 4, 2026

Acrylic on jute canvas, matte varnish
16 × 20 × 1.5 in (40.6 × 50.8 × 3.8 cm), portrait
Cat. no. RGA-MC4-2026-01

AVAILABLE

To be exhibited: Northwest Hills United Methodist Church, Austin,
December 2026

Two white-and-gold magnolias rise over braided gold roots in a blue-and-gold field. The hand-lettered inscription reads POST TEMPESTATEM RADIX CANIT ("after the storm, the root sings"), its final word partly veiled by a blossom.



PLATE 10

Magnolia Cantic, No. 5, 2026

Acrylic on canvas, Gamblin Gamvar matte varnish

8 × 10 × 0.625 in (20.3 × 25.4 × 1.6 cm), landscape

Cat. no. RGA-MC5-2026-01

PRIVATE COLLECTION

A single magnolia opens in deep red against a red disc, its petals rimmed in yellow around a green-gold cone. Behind it, a midnight blue ground carries loops and flourishes of white lettering.

NOT ILLUSTRATED *Magnolia Cantic, No. 1*. Private collection. The artist's first documented sale of an original work.

SERIES III

Independent Works

Paintings made outside the named series: an icon of the Virgin, a whale drawn as a single curl of color, and a group of square compositions built on the horizon line, banded fields of sky, land, and water.



PLATE 11

Virgin Mary, 2026

Acrylic on canvas, matte varnish
12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)
Cat. no. RGA-VM-2026-01

PRIVATE COLLECTION

A head-and-shoulders icon of the Virgin in a deep blue maphorion trimmed with gold ornament, set against a burnished gold ground. The devotional lineage that underpins the abstract work, here stated plainly.

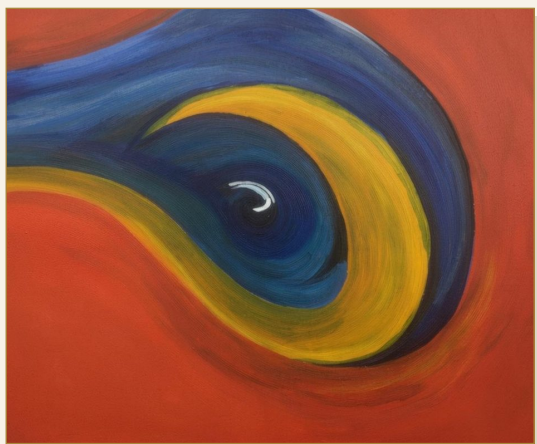


PLATE 12

Neon Cetacean, 2026

Acrylic on canvas, Liquitex matte varnish
16 × 20 × 0.625 in (40.6 × 50.8 × 1.6 cm), landscape
Cat. no. RGA-NC-2026-01

PRIVATE COLLECTION

A single sweeping curl of blue and yellow turns through a flat red ground, coiling to a small white flick at its center. The whale is in the movement rather than the outline.



PLATE 13

The Lonely Pier, 2026

Acrylic on canvas, Gamblin Gamvar matte varnish

12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)

Cat. no. RGA-TLP-2026-01

PRIVATE COLLECTION

A pier stripped to its X-braced frame runs out from the left beneath a lavender horizon, its legs printing long reflections on the water, with birds off to the right. Painted from the artist's own photograph of a pier on the Bay of St. Louis, Mississippi, left skeletal by Hurricane Katrina.



PLATE 14

Land ho!, 2026

Acrylic on canvas, matte varnish

12 × 12 × 1.5 in (30.5 × 30.5 × 3.8 cm)

Cat. no. RGA-LH-2026-01

PRIVATE COLLECTION

A deep blue sky, a thin orange band of land at the horizon, a pale mass of light, and a path of reflected light across dark water.



PLATE 15

Heat at Dusk, 2026

Acrylic on canvas, Liquitex matte varnish

12 × 12 × 0.625 in (30.5 × 30.5 × 1.6 cm)

Cat. no. RGA-HAD-2026-01

PRIVATE COLLECTION

A banded horizon: violet-blue above, an orange-gold band at the horizon line, and a warm olive-brown ground below, the paint thinned to a haze at the seam.

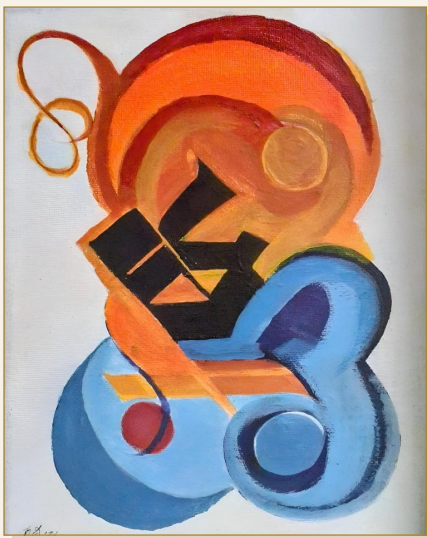


PLATE 16

Enjoying a Good Read, 2026

Acrylic on canvas, matte varnish

8 × 10 × 0.625 in (20.3 × 25.4 × 1.6 cm), portrait

Cat. no. RGA-EAGR-2026-01

PRIVATE COLLECTION

Curved bands of red and orange crown two rounded blue forms, with a beveled black block angled across the center and a calligraphic loop trailing off at the upper left. The lettering hand, at work on a shape rather than a word.

SERIES IV

Lettering & Works on Paper

Lettering is where the practice began. The hand moves among Copperplate, Blackletter, and modern scripts, with debts to calligraffiti, medieval manuscripts, vintage sign painting, and abstraction.



PLATE 17

In Love, 2025

Acrylic marker on paper
9 × 12 in (22.9 × 30.5 cm)

PRIVATE COLLECTION

Wildstyle lettering in beveled, interlocking letterforms, banded in yellow and steel gray inside a diamond frame, with fine lines shooting out to terminating dots.

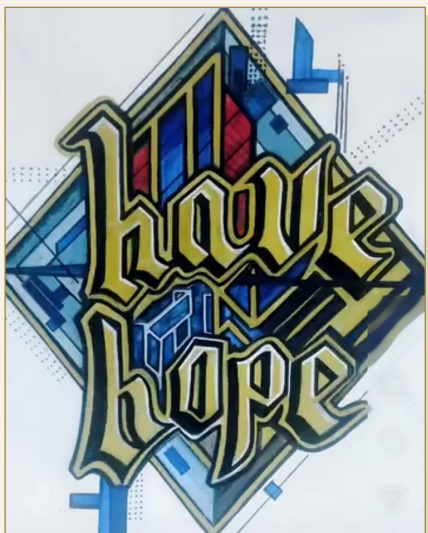


PLATE 18

Have Hope, 2025

PRIVATE COLLECTION

*Sold from the Northwest Hills United Methodist Church exhibition,
Austin, 2025*

Two words in gold-edged blackletter, *have* above *hope*, stacked over a diamond of blue and red geometry, the letters outlined heavily enough to stand off the page.

REFERENCE

Checklist of Works

Dimensions are given in inches as recorded by the artist, followed by depth where known; orientation is noted where it has been specified. Status reflects the artist's records as of September 2026.

NO.	TITLE	YEAR	MEDIUM	DIMENSIONS (IN)	CAT. NO.	STATUS
1	<i>Aurum Rising</i>	2026	Acrylic on canvas	24 × 30 × 1.5 portrait	RGA-AR-2026-01	Available
2	<i>Conjunction at the Red Shore</i>	2026	Acrylic on canvas, matte varnish	20 × 24 × 1.5 landscape	RGA-CRS-2026-01	Available
3	<i>Conjunction of the Black Sun</i>	2026	Acrylic on canvas, matte varnish	20 × 24 × 1.5 landscape	RGA-CBS-2026-01	Available
4	<i>The Judge's Dance</i>	2026	Acrylic on canvas, Liquitex matte varnish	12 × 12	RGA-TJD-2026-01	Private collection
5	<i>Conjunction at the Interchange</i>	2026	Acrylic on canvas, matte varnish	12 × 12 × 1.5	RGA-CINTCHG-2026-01	Available
6	<i>Blue Conjunction under Stress</i>	2026	Acrylic on canvas	12 × 12 × 1.5	—	Private collection
7	<i>Red Conjunction under Stress</i>	2026	Acrylic on canvas	12 × 12 × 1.5	—	Available
8	<i>Magnolia Canticle, No. 3</i>	2026	Acrylic on canvas, Gamblin Gamvar matte varnish	16 × 20 × 1.5 portrait	RGA-MC3-2026-01	Available
9	<i>Magnolia Canticle, No. 4</i>	2026	Acrylic on jute canvas, matte varnish	16 × 20 × 1.5 portrait	RGA-MC4-2026-01	Available
10	<i>Magnolia Canticle, No. 5</i>	2026	Acrylic on canvas, Gamblin Gamvar matte varnish	8 × 10 × 0.625 landscape	RGA-MC5-2026-01	Private collection
11	<i>Virgin Mary</i>	2026	Acrylic on canvas, matte varnish	12 × 12 × 1.5	RGA-VM-2026-01	Private collection
12	<i>Neon Cetacean</i>	2026	Acrylic on canvas, Liquitex matte varnish	16 × 20 × 0.625 landscape	RGA-NC-2026-01	Private collection
13	<i>The Lonely Pier</i>	2026	Acrylic on canvas, Gamblin Gamvar matte varnish	12 × 12 × 1.5	RGA-TLP-2026-01	Private collection
14	<i>Land ho!</i>	2026	Acrylic on canvas, matte varnish	12 × 12 × 1.5	RGA-LH-2026-01	Private collection
15	<i>Heat at Dusk</i>	2026	Acrylic on canvas, Liquitex matte varnish	12 × 12 × 0.625	RGA-HAD-2026-01	Private collection
16	<i>Enjoying a Good Read</i>	2026	Acrylic on canvas, matte varnish	8 × 10 × 0.625 portrait	RGA-EAGR-2026-01	Private collection
17	<i>In Love</i>	2025	Acrylic marker on paper	9 × 12	—	Private collection
18	<i>Have Hope</i>	2025	—	—	—	Private collection
—	<i>Magnolia Canticle, No. 1</i>	—	—	—	—	Private collection

FOR COLLECTORS

Collecting

Original works are priced by size on a single 2026 schedule: one price per size, the same at every venue and in every conversation. Representative sizes are shown below. The full schedule runs from 6 × 6 at \$50 to 48 × 60 at \$4,000 and is available on request. Custom sizes, commissions, and framing are quoted separately.

SIZE (IN)	PRICE	SIZE (IN)	PRICE
6 × 6	\$50	20 × 24	\$675
12 × 12	\$200	24 × 30	\$1,000
16 × 20	\$450	30 × 40	\$1,650
		48 × 60	\$4,000

PRINTS

Prints of selected works are available. Sizes, papers, and pricing on request.

COMMISSIONS

Commissions, including portraiture, are welcome. Custom sizes, commissions, and framing are quoted on request.

TRADE & CORPORATE

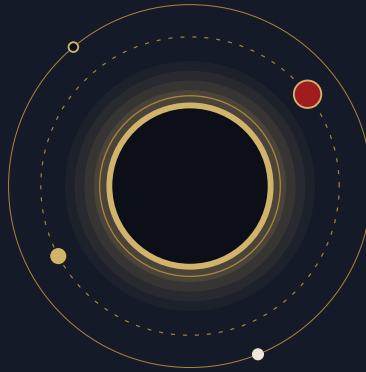
Interior designers and organizations building collections are invited to inquire directly.

FINISH & CARE

Paintings are sealed with a matte varnish (Gamblin Gamvar or Liquitex). Hang away from direct sunlight and dust gently with a soft, dry cloth.

INQUIRIES

robertgrantham40@gmail.com · 512-200-3563 · rgrantham82.github.io · Instagram @robertgranthamart



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ROBERT GRANTHAM ART

EMAIL robertgrantham40@gmail.com

PHONE 512-200-3563

WEB rgrantham82.github.io

INSTAGRAM [@robertgranthamart](https://www.instagram.com/robertgranthamart)

ESSAYS rgrantham.substack.com