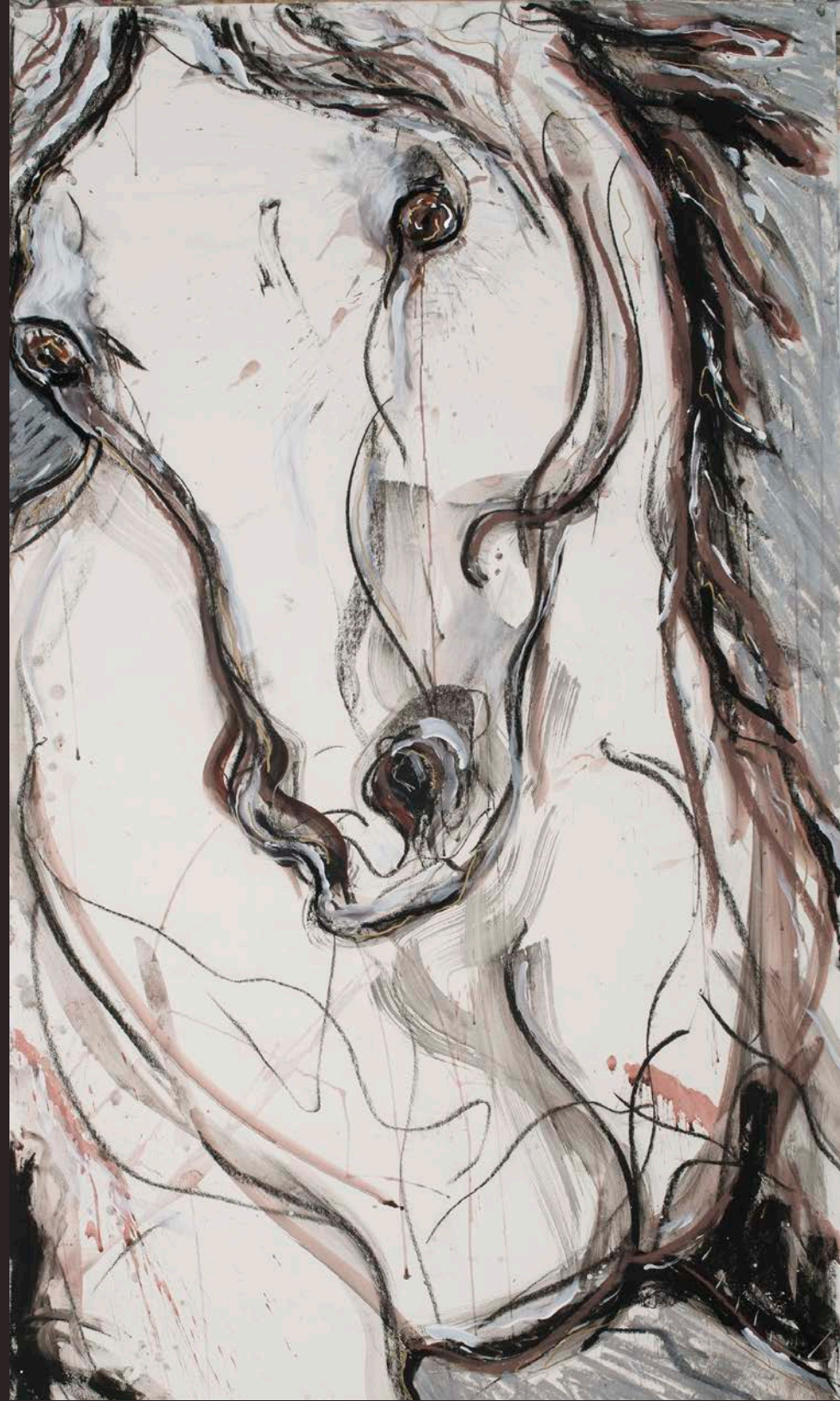


Rebecca Raubacher:

**HORSES &  
OTHER CREATURES**



REBECCA RAUBACHER:

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OTHER CREATURES**

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THE BIGGS MUSEUM OF AMERICAN ART  MARCH 14 – JULY 7, 2024

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For more information about the Biggs: [thebiggsmuseum.org](http://thebiggsmuseum.org).

For more information about the artist: [rebeccaraubacher.com](http://rebeccaraubacher.com).

*Unless otherwise noted, all works are from the collection of the artist.*

Biggs Museum of American Art

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Dover, DE 19901

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I don't believe any of this would have come together without the generous, patient and inexhaustible support of my husband Chris. Whether acquiring supplies, framing large paintings, daily trips to draw wildlife or words of support when needed, Chris kept me moving forward. Thank you to our son Christopher and daughter Riley who have supported and enthusiastically encouraged me to pursue my work with a special note to Riley for renewing my interest in Greek Mythology with a gift of Stephen Fry's book *Mythos*.

Framing the oversized work is extremely difficult, complex and exhausting and could not happen without the help of my sister-in-law, Margaret Raubacher Dunham and her husband John Dunham. They have helped my husband frame my work for decades and their experience, expertise and commitment is invaluable.

Carson Zullinger, I am so grateful for your excellent photography, professionalism, stamina and your friendship. You and Patt were a wonderful team to work with.

I must acknowledge, with tremendous gratitude the continued support of Joann and Phil Burstein. Forty-five years ago they acquired their first Raubacher. A great friendship began and continues to flourish to this day.

Also, thank you J. Susan Isaacs, who encountered my work at my first one person exhibit at the Leslie Cecil Gallery in New York City and has been a dear friend and professional guide ever since.

A grateful thank you to our friends and neighbors who helped move large paintings and/or framing equipment or fed us after a big work day. Let me name a few, Charles Atkinson, Hal Chapman, Imants Stiebris and Leslie Epstein O'Connor. Of course thank you to Jocelyn Luhr of Seize the Design, who patiently helped put this catalog together.

Thank you to all the beautiful horses and all the domestic and wild creatures of my world. The natural world as well as the mythological stories have and continue to inspire my art.

Finally, to my family, from my earliest years that made sure I always had pencils and paper wherever I went.

I hope everyone enjoys the exhibition *Horses & Other Creatures*.

Rebecca Raubacher

# FOREWORD

## A MENAGERIE IN MOTION

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Laura Fravel  
Sewell C. Biggs Curator of American Art

Delaware artist Rebecca Raubacher has a talent for capturing creatures in motion. Featuring recent work, this exhibition showcases her signature larger-than-life horses. These pieces have rich surfaces, layering torn and collaged paper, paint, charcoal, pastel, marker, and metallic elements. The exhibition also contains animals from farther afield, including African wildlife and works from family fishing trips to Florida.

Coastal life is a recurring theme. Based in Rehoboth Beach, Raubacher always has a sketchbook close at hand and begins most days by drawing the shore birds near her studio. This exhibition includes a selection of recent drawings, as well as some from years past. The artist keeps an archive of her work, and each sketch is closely tied to memories from the day and place it was made.

Most work was produced over the last year and had never been exhibited before. However, some demonstrate Raubacher's commitment to her craft over time. The artist began several horse pieces in the 1990s and only recently returned to them, reworking them until they felt complete. She also recently rekindled a long-held interest in mythological subjects, particularly focusing on those stories that mix human and animal experiences.

In 2019, Raubacher held her first solo exhibition at The Biggs, titled *Rebecca Raubacher: Drawings and Paintings*. This show primarily focused on the artist's figurative work. In these large-scale pieces, the contours of nude female figures were intentionally exaggerated to dramatize their gestures. Closely-cropped portraits also revealed an intense focus on the psychology of the artist's subjects.

Similar concerns appear in Raubacher's current body of animal portraits, which are the focus of her second solo exhibition at the Museum. The alert gaze of each animal reveals a mind at work. For the larger horses, the contours of the animals are deliberately distorted to heighten a sense of movement. These creatures are brimming with action, excitement, and a sense of anticipation. There also is a tactile quality to the artist's equine pieces, and a sensuality that mirrors her figurative work.

The artist's life drawings of animals are produced while observing movement. These are often quick pen and ink drawings in sketchbooks, with watercolor sometimes added later in the studio. Each drawing records a particular gesture, revealing a sense of the animal's personality.

The scale of the artwork often relates to the scale of the animal. Some works are just a few inches. Others—like galloping horses—stretch over 13 feet wide. From the very small to the very large, this exhibition celebrates the diversity of creatures of the land, sea, and air.







## INTERVIEW WITH **REBECCA RAUBACHER**

*Conducted by Laura Fravel*

*Rebecca Raubacher's studio in Rehoboth Beach, Delaware, has windows along one wall and is filled with light. She often works on multiple pieces simultaneously. Upstairs, two works in progress were pinned to the wall—a minotaur and Europa. Another area acted as an archive and had shelves lined with past sketchbooks. Below, on the first floor, there was an area for framing and another space to collect and store finished work. This interview was conducted while sitting at a table in the center of this space, surrounded by artwork for this exhibition.*

*This interview has been edited and condensed from a longer conversation on February 6, 2024.*

Photograph of the artist's studio taken  
February 6, 2024.

**Fravel:** Let's begin with a basic question for this show. Why horses?

**Raubacher:** Horses started it all. At 3 ½, my oldest sister Tricia, who rode horses, took me to a farm and put me on a pony and led me around. I was in love. Walking into the barn, the smell of the hay and leather as well as the muffled sounds of the horses eating and watching them move through the fields was amazing. I was in heaven. I came home and asked my mother for paper and pencil so I could draw horses. Then it became a fever. The drawings were pretty elemental at first, but they evolved quickly. I felt if I could draw a horse or pony, then I could own it. My family was large and we lived in a little house. You had to carve out your personal space and drawing did that for me. Every piece of furniture in the living room had a stack of paper and pencils under it. My family understood, accepted, and supported my drawing.

**Fravel:** It sounds like love at first sight. Did you get other chances to see horses growing up?

**Raubacher:** Yes, Tricia continued to expose me to horses. She worked at a riding academy and would take me for long trail rides through the forest and countryside. I always dreamed of waking up and finding a pony in my backyard. One hot summer evening, while the family was watching television, we heard a loud clop, clop, clop outside. We ran to the front porch. A chestnut pony stood at the base of our front steps, looked up at us and let out a loud squeal. My brothers, Tom and Chris, chased him down Market street, caught him and brought him home. That pony lived in our backyard for about a week. We had put a rope around his neck and my mother would tie the other end to the fence or tree and periodically move the pony from one patch of grass to another.

**Fravel:** The horse chose you!

**Raubacher:** Well, eventually two young men came and asked if we had found a pony. Apparently this pony had destroyed the garage door where he was being stabled and escaped. The two young men handed me the pony's halter and lead and asked me to put it on the pony and lead him out of the yard. That pony was gone. In 1965, my brothers pooled their caddie money and gave my sister \$200.00 to buy a pony for me. I became one of those lucky kids that got a pony for Christmas. It was a wonderful, magical time. I rode that pony everywhere.

**Fravel:** Did you keep other animals as well, or were you focused on horses?

**Raubacher:** Oh yes! We had quite a menagerie. I remember we had cats and dogs, kittens and puppies. For a while, our backyard had opossums, pigeons, turtles, a rabbit, ducks and baby birds being nursed after falling out of their trees. I grew up with lots of animals.

**Fravel:** Did you draw these as well? It seems like drawing and horses went hand-in-hand. What else fueled your early interest in art?

**Raubacher:** I drew all kinds of animals. I would study dog breeds, then try to draw them. I was never intimidated by drawing. It was a way to process my subject. There was a children's television program hosted by a gentleman, Gene London. At some point in his program, he would sit at an easel with a large sketchbook and do a quick drawing. If the drawing didn't work, he would simply flip the page and start over. I remember thinking, "Oh—that's how it's done!" If it didn't work out, no worries. Since then, I have approached every work as if it is practice for the next piece. I always knew I could turn the page.

**Fravel:** It seems that—even today—drawing is a compulsion. You always have a sketchbook close at hand. I am impressed by your ability to draw an animal faster than anyone I have ever met, and to capture it in motion. How do these drawings translate to your larger pieces?

**Raubacher:** Even when I'm not drawing, I'm analyzing the visual elements around me. The action of drawing from life is an exercise for my hand and eyes. I rarely scale up a drawing. I might get an idea from a sketchbook, but usually the large work is a creation in itself. I will do smaller drawings of a large work to reinterpret or analyze the larger work.

**Fravel:** How did you develop the mixed media process for your larger works?

**Raubacher:** It's pure survival—trying to find the answer to what the drawing or painting needed. In art school, we were given a project. I don't remember what the project was, but I wanted to use materials that were different from what others were using. I wanted to challenge myself. I eliminated most traditional materials and used torn paper and a resist method (watercolor wash over oil pastel). I still use these mediums.

I never worried about if I could or couldn't do something. In *Running Against the Gold*, I laid out large pools of acrylic wash. It took shape from there with additions of charcoal, chalk pastels, oil sticks, and metallic markers. I reach for materials that I feel will answer the questions the composition is asking.



detail: *Running Against the Gold*

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*In **Running Against the Gold**, I laid out large pools of acrylic wash. It took shape from there with additions of charcoal, chalk pastels, oil sticks, and metallic markers. I reach for materials that I feel will answer the questions the composition is asking.*

**Fravel:** It seems like you were an original even in art school. What did you take away from the experience?

**Raubacher:** I was 21 and older than most students. I found Maryland College of Art and Design through a friend. She took me to MCAD for a drawing class during the summer. It was a nude model and we were doing gesture drawings. Halfway through the class, the instructor asked if I would like to attend in the fall. I saved enough money for one semester and was determined to absorb all I could. Lucky for me, scholarships and a small loan followed. One class that really built my confidence was watercolor with Ursula. All teachers were referred to by first names. Ursula was Scottish and a rigid disciplinarian. We were always painting outside, even in cold or damp. We had lots of homework, always gradations.

Gradations are an exercise where you take a single color from light to dark in 15 steps or more. One night, preparing to do my homework, I made several dishes of watercolors. A moth landed in the blue dish. I grabbed a piece of paper and did a watercolor of the moth. I didn't think anything of it. The next day, Ursula pulled the *Moth* painting out of my portfolio. She then told me I didn't have to come to class anymore, that what I had done was what she was trying to get the class to do. That was a wonderful feeling and confidence booster.

I stayed in her class and she taught me to see. Ursula taught me you have to unsee. You have to forget and stop yourself from looking at things the way you think you're supposed to see them. That's a problem for a lot of people. Life drawing helps a lot with that skill.

**Fravel:** Learning how to see is one of the greatest gifts that anyone can develop in studying art. I know that your animal pieces start with drawing from life. How do these relate to your figurative pieces? Do you work with posed models?

**Raubacher:** I draw my family and friends, but do not use posed models. In art school, we drew live models at least three days a week for three-hours each day. I love drawing, so I drew the figure a lot. The only class I didn't take was anatomy. I was afraid it would make me too self-conscious as I like to distort my figures.

Animals to me are about movement. The connection that animals make from their eye to your eye or to the viewer's eye in my drawings or paintings brings power to the work. The humanism that's in their look is fascinating. If I can catch that in a few lines, that's great. But when it comes to the portraits, the mythology and some of the figure work, psychology is another element. The mystery, the tension, what are they thinking, what has led to this to this moment in time. The life drawings help me bring urgency, so you think you've just stepped into the picture and you've just caught this view.



*Moth*, 1976  
Watercolor on paper  
17 ¾ x 23 ½ in.  
Collection of Bernadette O'Leary

**Fravel:** What attracts you to bodies in motion?

**Raubacher:** There's nothing more wild than when you see a field of horses on a crisp autumn day. The wind is blowing, leaves are flying and horses are running, snorting and spinning. I just think they're so beautiful. Even some of the ones that are not technically beautiful horses, but when they're moving or they're engaged to do something, they have this excitable look in their eye. If I can capture even a portion of that with a few lines, that makes me happy.

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*There's nothing more wild than when you see a field of horses on a crisp autumn day. The wind is blowing, leaves are flying and horses are running, snorting and spinning. I just think they're so beautiful.*

**Fravel:** Do you ever go back to these drawings to find inspiration for your current work?

**Raubacher:** You know, it's funny that you asked that. When my daughter—who grew up with me always having a sketchbook everywhere I went—comes home, she goes and finds a sketchbook to look through during her visit and I often do the same thing. I will pull one out and it takes me back. I mean I can open that sketchbook and remember what the day was like, what I was doing, was I with my children, was I alone, was I with Chris or on a boat. The sketchbooks help to inject a vitality to the work even though I'm not pulling ideas directly from them.

*[At this point, Raubacher picked up a sketchbook from a recent trip to visit her daughter in California and began to flip through it.]*

I draw my family all the time. Friends also, but mostly my family. And family animals, everyone has a dog or cat, and I draw them. I draw the dog down the street, Boris. I have sketches in here of my daughter's dog, and her son playing. It's a back view of him, so it's not something that anyone would think was beautiful, but to me it was the S-curve of the back from him sitting on the ground and leaning forward, holding a leaf. That's my memory. I'll have that now. Drawing from life every day keeps my eye and hand sharp and in a way, my memory.



**Fravel:** What do you do if there is no sketchbook at hand?

**Raubacher:** I try to always have a sketchbook. If I find myself without one, I may grab a napkin or some scrap of paper. I got in trouble all the time in elementary school for drawing on my schoolwork.

**Fravel:** I'm curious to hear more about how drawing has become part of your routine. Do you have favorite times or places to draw? What does a typical day look like for you?

**Raubacher:** Chris and I will get our coffee and go look at the ocean. Then we drive to a spot on the bay to look for ducks, birds, and wildlife. We'll go down to the Indian River Inlet and I'll throw food to the grackles. Grackles are pretty comedic to watch. Eventually the gulls come in. I draw all of them, then come home and I go to work. When we travel, I always have sketchbooks. I've even had the window seat on a plane and drawn the mountains and the rivers below us.

There's other favorite animals to sketch. Some of the dogs in my life have been very important. We had this wonderful dog Blue who was part lab and part Weimaraner. He was so smart, so he would suffer when I would look at him to try and draw him. He would start to cry because he would think he did something wrong. My other dogs were all very happy with me looking at them. It's funny—the fewest drawings I've done of any of my animals have been of my horses. I think it's just because going to the barn and working with the large animals it was hard to keep a sketchbook nearby to draw them. But I draw horses constantly, just not my own.

**Fravel:** Looking around, it seems like the scale of your finished work often corresponds to the size of the animal. For example, in this show, we have larger horses and African animals—the zebra, gorilla, and giraffes. However, there are no monumental pets. Does the size of your work reflect the creature?

**Raubacher:** Absolutely. But with my personal animals, those drawings are always in an intimate space like my home or the yard.

**Fravel:** I know that you have spent some time at Animal Kingdom. How did that experience inspire your current work?





*Strutting Crane (Animal Kingdom)*  
2015  
Watercolor, pen and ink on paper  
10 3/4 x 7 7/8 in.

**Raubacher:** When we did go to Animal Kingdom, we were able to stay in the lodge where you have a view of the savannah. You have a little balcony. You can sit there having your coffee, and you're staring right at all the large animals—the giraffes, zebras, and other creatures. I could just sit there and draw them. The lodge has different places where you can walk outside in a protected area—on a deck—and see the animals even closer. That's where that *Strutting Crane* came from, and some of my zebras.

My very first day, walking around Animal Kingdom, I filled a 100-page sketchbook with drawings. I just couldn't take my eyes off of the animals. The *Colobus Monkey* was from there, and the *Pacing Tiger*. I just drew constantly. I found the access to animals exciting. I do not work from photographs. I have to see the animal in their environment, see how the animal moves and fits into its surroundings. I'm not foolish. I'm not going to try to climb in with the tiger or lion. I am appreciating the animals, I am trying to record their presence, and hope that I do justice to them as drawings.

**Fravel:** We have discussed Rehoboth and Florida. Are there other places you have returned to, or that you feel a strong attachment to?

**Raubacher:** Ireland and England. I've ridden horses across Ireland twice. I was also in England and Ireland for international horse events. I was invited by Irish tourism to come to the Dublin horse show. That was magical. After the show ended, we drove through western Ireland, through Connemara. It meant a lot to me—it was just an awesome place to draw. Then we were invited to the Badminton Horse Trials in England. This was an International Eventing competition. Eventing is a sport where horse and rider do dressage, gallop cross country, and do show jumping. It was four days of drawing, drawing, drawing.

On the last day, during show jumping, we were in the stands. I was drawing the riders and hoping the rain would hold off. A woman next to Chris kept looking over his shoulder, trying to look at my drawings. Chris asked her if she would like to see the book. She said she was dying to see the book. It turned out her husband was in charge of the horses for the Duke of Beaufort. After she looked through the book, she asked if we would like to see the castle. We got down off the stand with her. She raised her hand and a stretch golf cart came over.

**Fravel:** A stretch golf cart? I've never heard of such a thing.

**Raubacher:** Yes, it could carry eight to ten people. She had two older women with her, and they were in their perfect little pumps and white gloves. She took us into part of the castle, the kitchen and the dining room. The kitchen fireplace was probably big enough to cook a couple stags if need be. Our tour of the stables was amazing.

My drawing has done a lot of things for me, not just in England. We wanted to rent horses in Costa Rica and I couldn't speak Spanish, so I had to sit there and illustrate for the person what I wanted to do and how many people. It wasn't the first time I've used my drawings to make clear what I need.

**Fravel:** We discussed the horses, and the other creatures—but not the mythological subjects. What appeals to you about these stories?



Beaufort Hounds, Badminton UK  
2010  
Pen and ink, wash on paper  
12 x 8 ½ in

**Raubacher:** I did a Charon in art school, so I was mythologically aware. I did several works based on Europa and the white bull, who was Zeus. My daughter gave me the books *Mythos and Heroes* by Stephen Fry, and I enjoyed them tremendously. It inspired me for my *Minotaur with Black Forms*, which I find a very tragic story. Picasso focused on the sexuality and brutality of the minotaur, which was definitely in the mythology, but I focused on his destiny. He ended up that way because of Poseidon and his parents, King Minos and Queen Pasiphae.

King Minos was given this magnificent bull by Poseidon that he was to sacrifice to honor Poseidon, but King Minos thought, "That's a pretty nice bull. I'll sacrifice one of my other bulls and I'll keep this one." This made Poseidon angry. Greek gods are horrible when angry. Poseidon sent Eros (known today as Cupid) to make the King's wife, Queen Pasiphae, fall in love with the bull. So she had a rowdy night and the end result was this child who has the head of a bull. Queen Pasiphae and King Minos were so disgusted, they just tossed the child into a labyrinth and threw food to him. It's very tragic. He didn't stand a chance. It was cruel on Poseidon's part and King Minos and Queen Pasiphae's part, and of course the Minotaur turns out to be a pretty terrifying creature.

Medusa was a beautiful young woman and was in the temple of Athena when Poseidon attacked and molested her. The goddess Athena was angry that this had happened in her temple. She couldn't punish Poseidon because he was a god, so Athena turned Medusa into a gorgon. Pustules appeared all over her saggy, falling down skin and she had fangs for teeth and vipers for hair. Greek mythology is full of terrible gods and great heroes. My own mythology is involved with my portrait and figure work. The viewer can bring a story to them. I don't ever tell anybody what my stories are. I leave the viewer to deal with the psychological suggestions.

**Fravel:** When I first arrived today, I saw the new minotaur that you are working on and we spoke about the sadness in his eyes. That forlorn quality seems appropriate for his story. How do you decide when a piece like that is finished?

**Raubacher:** I just have to sit with it and let it cure in my mind as well as on the paper or the canvas. For example, the lion was almost completely done and I didn't like him. In the morning, Chris had to go run errands and when he came back I had totally changed it.

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*Picasso focused on the sexuality and brutality of the minotaur, which was definitely in the mythology, but I focused on his destiny. He ended up that way because of Poseidon and his parents, King Minos and Queen Pasiphae.*



*Standing Minotaur With Black Forms*  
2024  
Mixed media on paper  
72 x 41 in.



*Gold Lion with Black Form*  
2024  
Mixed media on canvas  
60 x 48 in.  
Collection of David and  
Diane Partridge

**Fravel:** I remember how the lion looked when we first photographed him. *Gold Lion with Black Form* seems much more regal with the metallic elements. He commands the room.

**Raubacher:** That's what he needed. Sometimes it takes a long time. For me, it's more or less looking at it and deciding there isn't anything else I can do to make it better. At this point in my life, I am able to look at them longer and resolve things a little differently. Some of them—like the gold lion—I had to take it off my easel and put it away, then bring it back, then put it away. It's very difficult to decide if they're done.

It wasn't hard with the giraffes. The drawing, I was very satisfied with, and then for the background I did monoprints that I then tore up and collaged. These look like foliage, and popped the drawing out.

**Fravel:** A few times in this interview you've mentioned your husband, Chris, as a source of support. It seems like he wears several hats—cheerleader, sounding board, studio assistant, framer.

**Raubacher:** I couldn't do this without him. If I've had a rough day at work, he'll come up and say let's sit here and look at the painting. Other nights, he'll come up with a glass of wine, and we'll sit there, and it'll be very quiet for a long time and then I'll start talking, "You see this area over here, you see that over there, I've got to do this, I did this because.... I put this background on to help pop the subject out further, but it might be too busy. I have to calm it down so the subject stays the subject. Or maybe I need to get negative space here." I'll discuss the artwork with him all the time, though only after I've stopped working.

**Fravel:** What else would you want people to know about your work?

**Raubacher:** It's there for you to look at, to move into, and to bring your story to it. The large-scale work should invite you in. Nothing is so absolute in my artwork that you can't bring something of yourself to it. That's what I want people to do. When people come up and say, "Ohh...you did that to show power." Maybe I was trying to show vulnerability, but the way they have looked at it—it showed them power or vice versa. I appreciate that tremendously.



*Gold Lion with Black Form* as it appeared when initially photographed in January 2024. Later, the painting was reworked with metallic elements (see opposite page).

I have been working on a series called *Achilles Child* and a lot of people thought it was a mother and child. It's more than that. It's a take on protecting the child for the future because—in Achilles' case—his mother had twelve children and they all died. She had Achilles and she didn't want to lose him. She held him by his heel and dipped him in the river Styx to make him immortal. The story continues and in Troy he was shot with an arrow in his Achilles heel, his only vulnerable spot, where his mother held him over the river, and died immediately. So his mother, regardless of every step she had taken to protect her child, couldn't. I consider that a very strong modern-day theme. In the *Achilles Child* series, the female figure never has a good hold on the child. She's always looking to the side to see what dangers are coming, and the child looks right at you and towards his future.

*At this point, Chris came in from the framing area. He joined the conversation, noting the heightened sense of tension and movement in Rebecca's work. He said that he enjoyed framing and presenting the pieces.*

The interview concluded. The sun was starting to set, and then—naturally—there was discussion of opening a bottle of wine, sitting in the studio, and reviewing the day's work.



*Here is Achilles Child*  
2023  
Mixed medium (acrylic, oil stick charcoal, chalk pastel,  
metallic marker on paper)  
7 x 5 in.

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*In the Achilles Child series, the female figure never has a good hold on the child. She's always looking to the side to see what dangers are coming, and the child looks right at you and towards his future.*



**HORSES**

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*Horses started it all. At 3 ½, my oldest sister Tricia, who rode horses, took me to a farm and put me on a pony and led me around. I was in love.*

*Red Pony  
2024  
Mixed media on paper  
40 x 32 in.*





*Two Boys and a Gray with Black Forms*  
2024  
Mixed media on paper  
42 x 160 in.







*Running Against the Gold*  
2023  
Mixed Media on Paper  
42 x 120 in.  
Mixed media on paper





*Field Battle*  
1999 & 2017  
Mixed media on paper  
42 x 108 in.







White Horse  
2024  
Mixed media  
72 x 32 in.



*Excitable Boy*  
2024  
Mixed media on Arches paper  
52½ x 74 in.





*Pony Girl*  
2024  
Mixed media on paper  
52 ½ x 83 ¼ in.



*Kicking Out*  
2024  
Mixed media on Arches paper  
40 x 108 in.





*Yellow Horse*  
2023  
Mixed media on canvas  
60 x 48 in.



*Horses with Blue and Silver*  
2023  
Mixed media  
60 x 40 in.







Gold Horse with Black  
Forms  
2024  
96 x 48 in.  
Mixed media on paper



*Big Gold*  
2002  
Mixed media on paper  
52 ¼ x 72 in.

*Rebecca Raubacher*



*Spotted Horses with Gold*  
1999 & 2021  
Mixed media  
48 x 72 in.



*Blue Horse & Rider*  
1991  
Mixed media on paper  
52 ½ x 49 in.  
Collection of Wayne Hanby



*Yellow Horse and Rider*  
1991  
73 ½ x 52 ½  
Mixed media on paper



*Retired on Course*  
2013  
Pen and ink, watercolor on paper  
16 x 18 1/2 in.

*Quinn 2013*  
*Retired on Course*

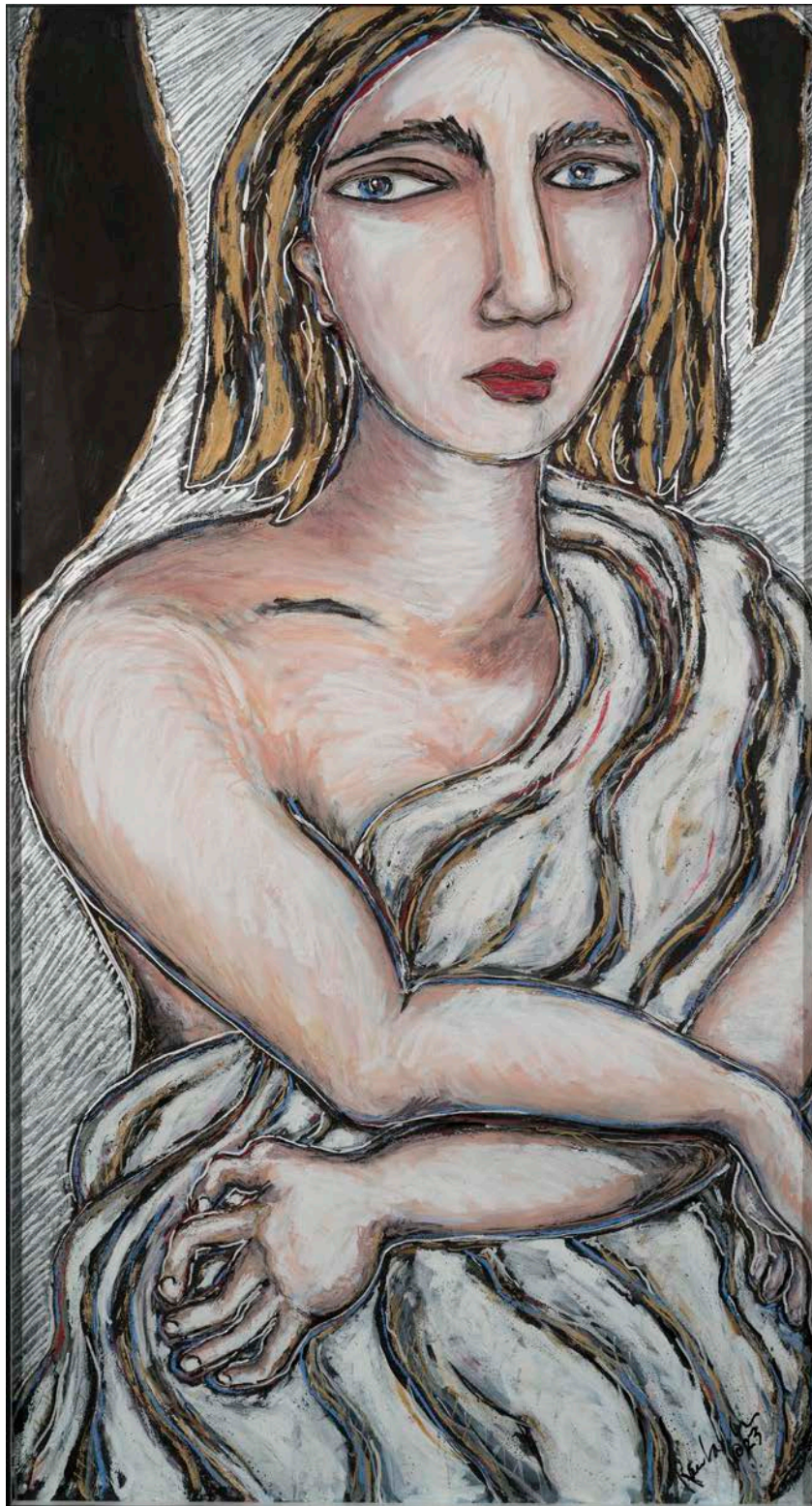
# MYTHOLOGY

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*Minotaur with Black Forms*  
2024  
Oil and mixed media on canvas  
60 x 48 in.





*Hera with Black Forms*  
2023  
Mixed media on paper  
60 x 32 in.

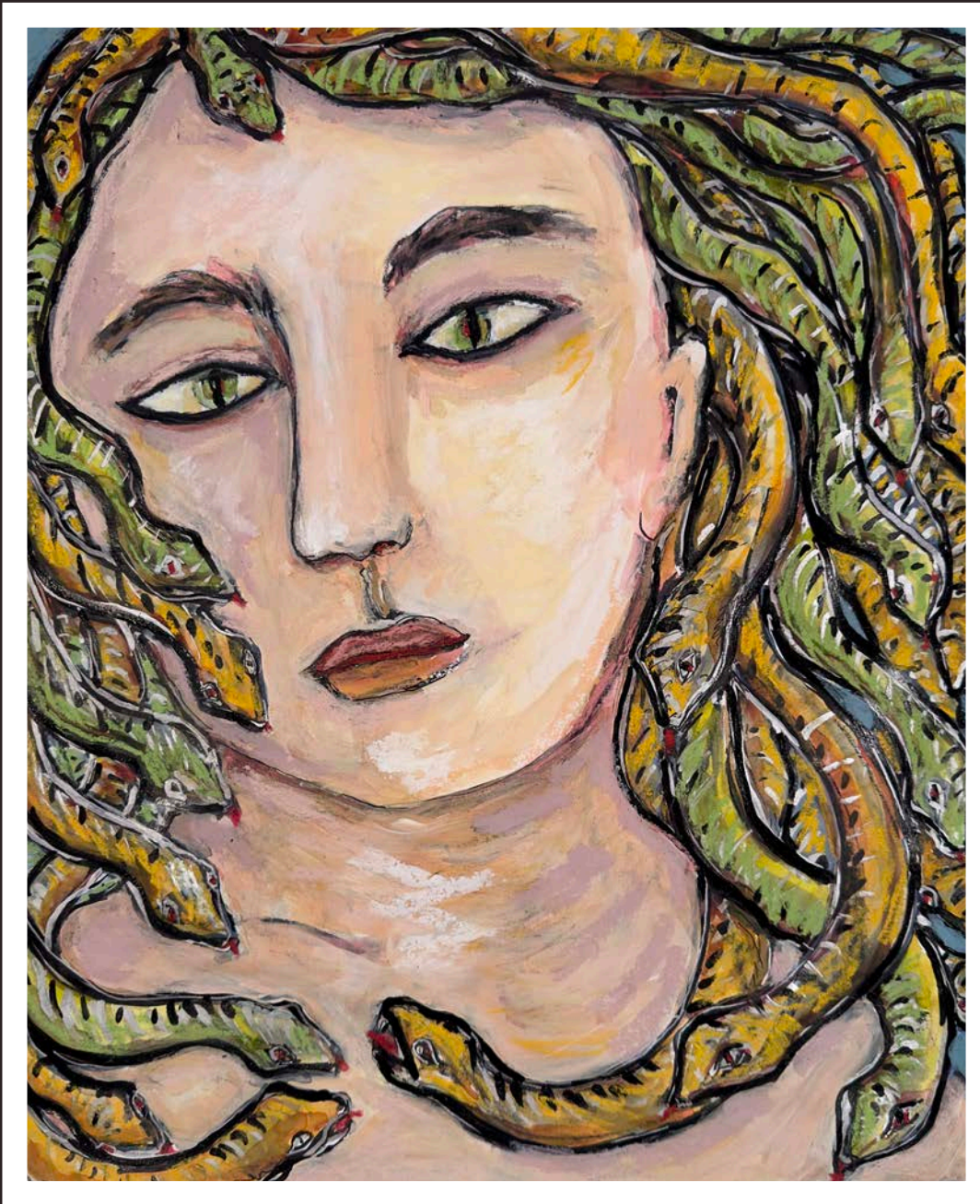


*Achilles Again*  
2023  
Mixed media with torn black paper on paper  
16 3/4 x 14in



Charon  
2023  
Mixed media on paper  
14 x 10 5/8 in.





*Medusa*  
2023  
Mixed media on paper  
20 x 16 in.



*Europa*  
2024  
Mixed media  
on paper  
40 x 51 in.



Europa  
1983  
Mixed media on paper  
7 x 7 in.



*Minotaur, Dark Portrait*  
2024  
10 x 7 in.  
Pencil, pen and ink on paper



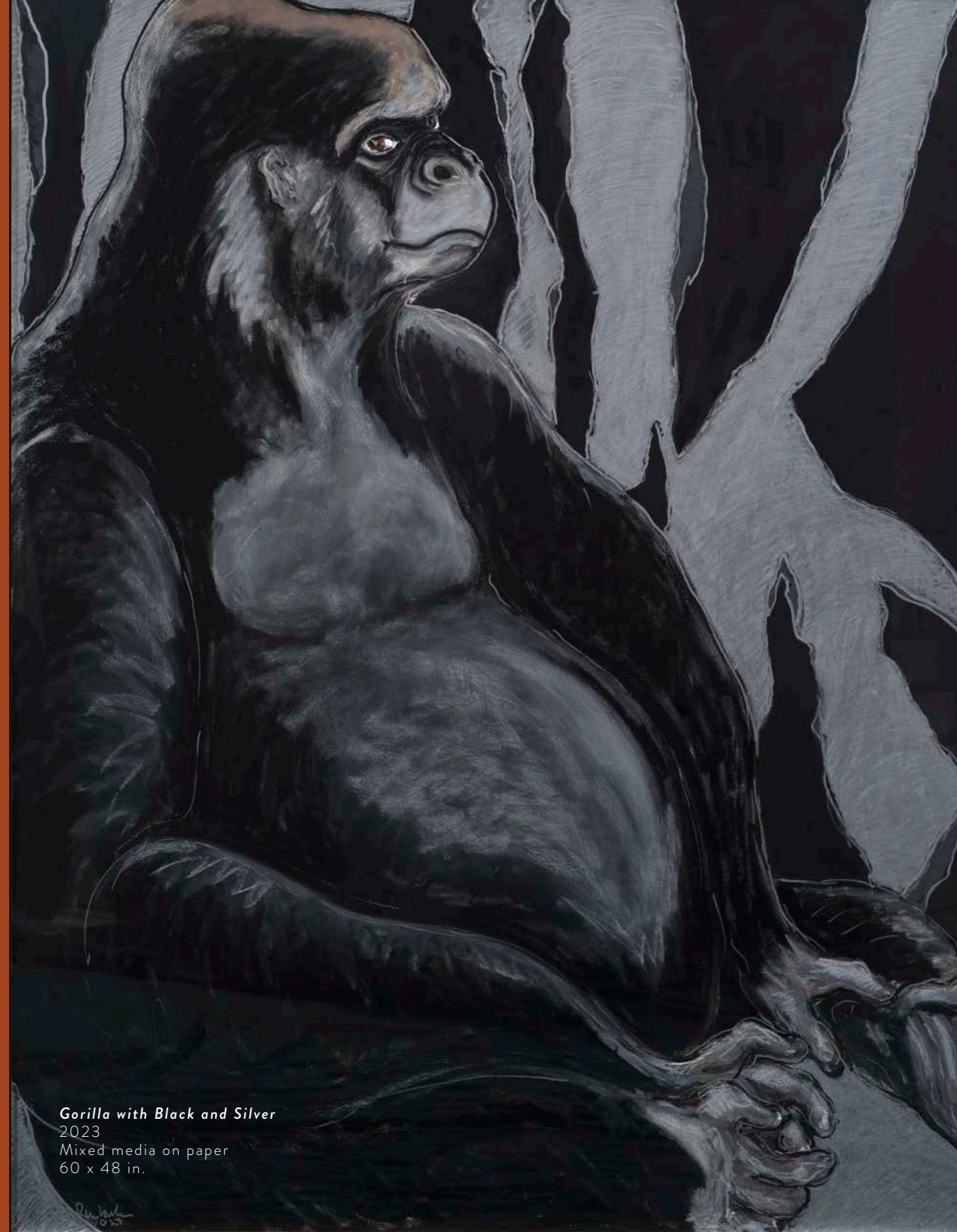
*Pegasus*  
2014  
10 x 7 in.  
Pencil, pen and ink on paper



*Striding Minotaur*  
2014  
10 x 7 in.  
Pencil, pen and ink on paper

# AFRICAN ANIMALS

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*Gorilla with Black and Silver*  
2023  
Mixed media on paper  
60 x 48 in.

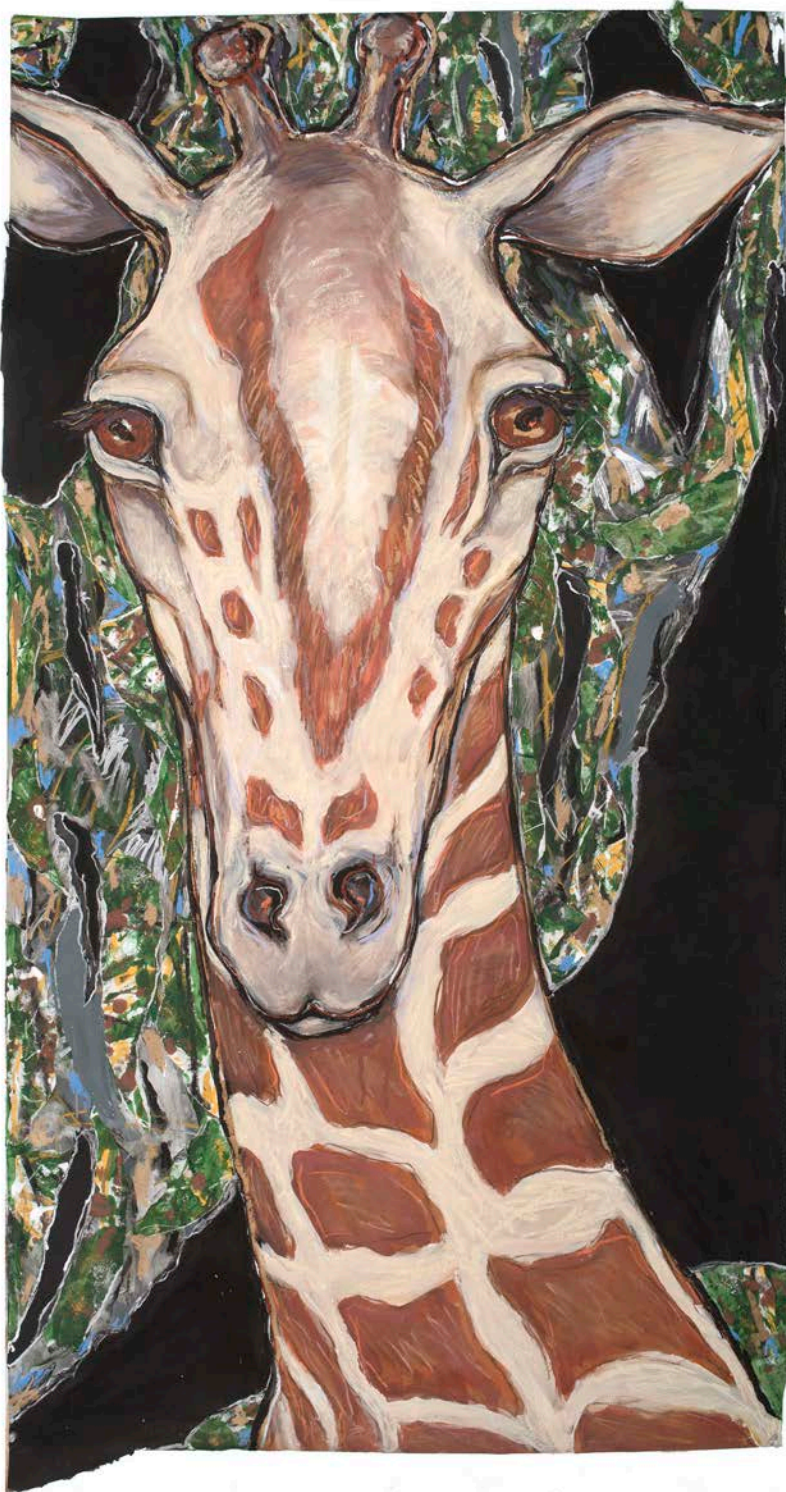
*2023*







Giroffe  
2024  
Mixed media on paper  
72 x 32 in.



Giraffe  
2024  
Mixed media on paper  
60 x 32 in.





*Zebra with Silver and Black*  
2023  
Mixed media on paper  
48 x 60 in.



*Grevy's Zebra on a Hill with the Elands*  
2023  
Pen and ink on paper  
11 x 14 in.



*Plains Zebra*  
2023  
Pen and ink, watercolor on paper  
8 x 6 in.

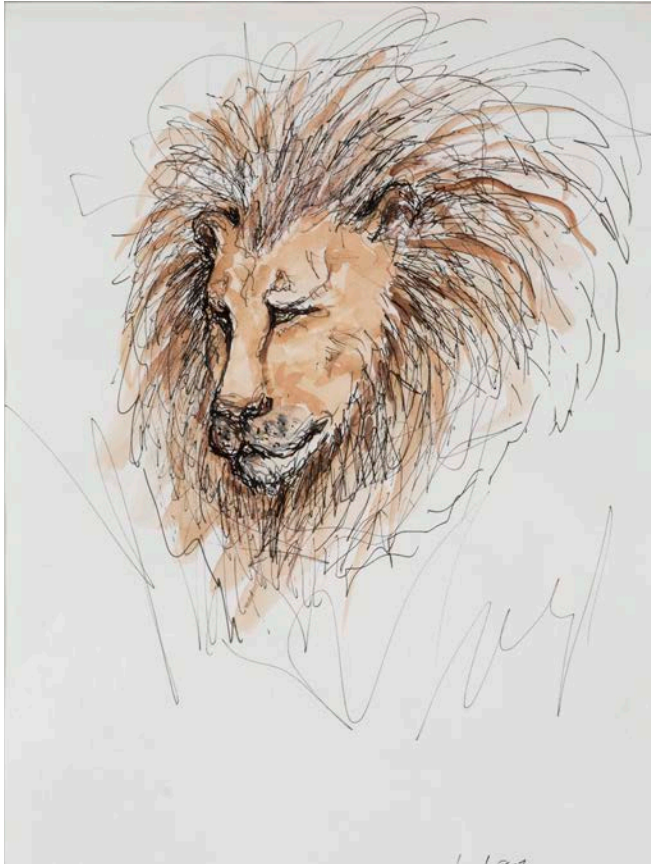


Zebra Foal, Animal Kingdom  
June 12, 2019  
Pen and ink on paper  
12 x 9 in.



*Mother and Baby Gorilla*  
2019  
Pen and ink on paper  
8 x 8 in.

*Gorilla*  
2023  
Pen and ink with  
Watercolor on paper  
14 x 11 in.



Lion  
2023  
Pen and ink with watercolor on paper  
12 x 9 in.



Cheetah  
2023  
Pen and ink with watercolor on paper  
11 x 14 in.





Cheetah Portrait  
2019  
Mixed media on paper  
7 x 5 in.



Giraffe  
2023  
Watercolor, gouache, pen and ink on paper  
14 x 11 in.



Okapi (top)  
2015  
Watercolor, pen and ink on paper  
8 ½ x 10 ¾ in.

Eland (bottom)  
2023  
Watercolor, pen and ink on paper  
12 x 9 in.



Colobus Monkey  
2023  
Watercolor, pen and ink on paper  
12 x 9 in.



Warthog  
June 12, 2019  
Pen and ink on paper  
12 x 9 in.

# OTHER CREATURES

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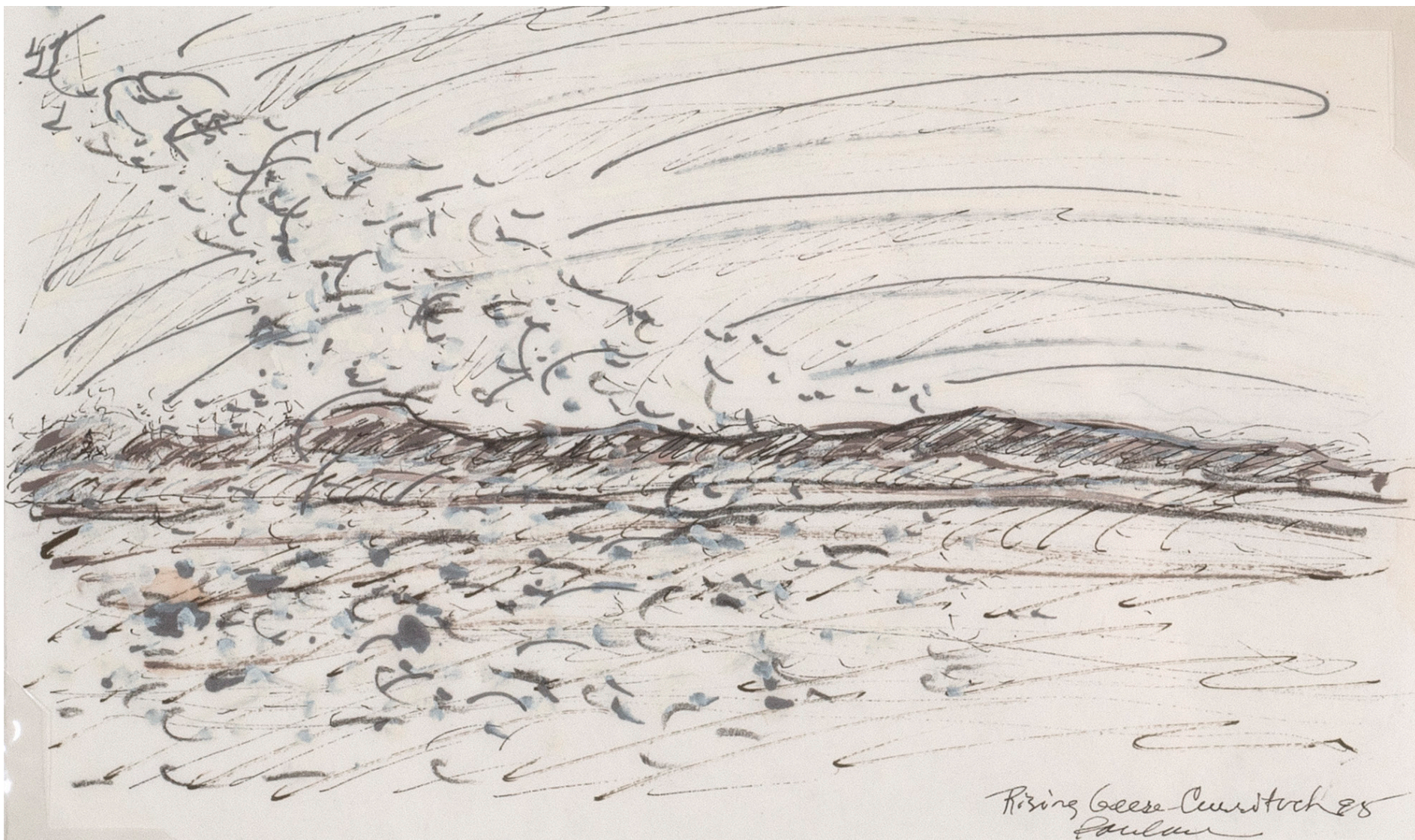
Fox  
1975  
Pen and ink on paper  
6 <sup>7</sup>/<sub>8</sub> x 8 <sup>1</sup>/<sub>2</sub> in.  
Signed: Becky Riley



Wolf  
April 7, 1977  
Pen and ink on paper  
19 <sup>1</sup>/<sub>4</sub> x 23 <sup>1</sup>/<sub>4</sub> in.  
Collection of John and Sharon Riley  
Signed: Becky Riley



*Bonaparte's Gull*  
1978  
Watercolor, pen and ink on paper  
8 ½ x 12 in.



*Rising Geese, Currituck*  
1995  
Pen and ink on paper  
5 x 7 in.



Rising Snow Geese, Currituck  
March 1995  
Watercolor, pen and ink on paper  
5 x 7 in.





*Black Fin Tuna*  
2014  
Pen and ink with watercolor  
8 x 12 in.



Bait Near 7 Mile Bridge (Florida)  
January 8, 2014  
Watercolor, pen and ink on paper  
8 x 12 in.

1-8-14 Bait bucket's near 7 mile bridge



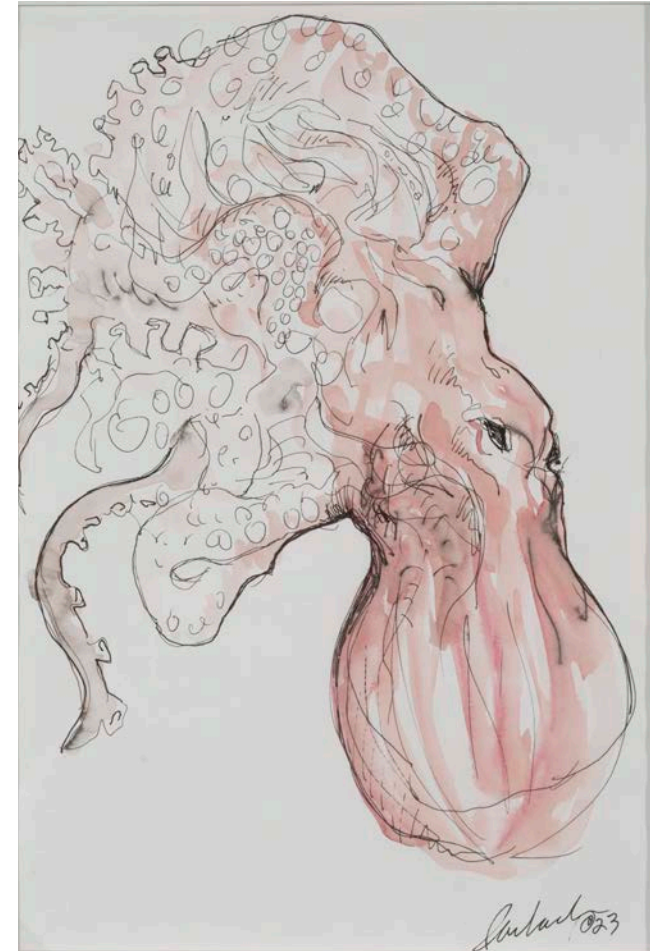
*Black Cat*  
1990  
Charcoal, pastel on paper  
8 1/8 x 11 in.



*Pacing Tiger (Animal Kingdom)*  
2015  
Watercolor, pen and ink on paper  
8 7/8 x 11 3/4 in.



Spotted Ray (Florida Keys Aquarium)  
January 15, 2022  
Watercolor, pen and ink on paper  
12 x 9 ¼ in.



Octopus (Seattle Aquarium)  
2023  
Watercolor, pen and ink on paper  
11 x 8 in.



*Paula 2015*

Spiny Lobster  
2015  
Watercolor, pen and ink on paper  
8 x 10 <sup>3</sup>/<sub>4</sub> in.



Grackle  
2023  
Watercolor, pen and ink on paper  
10 x 8 in.



Four Black Birds  
2023  
Watercolor, pen and ink on paper  
14 x 11 in.



Spoonbill (Florida)  
2015  
Watercolor, pen and ink on paper  
6 3/4 x 8 3/4 in.





*Otter*  
2023  
Pen and ink, watercolor, gouache on paper  
9 x 12 in.



*Fruit Bats*  
2023  
Mixed medium (watercolor, marker, pen and ink on paper)  
10 x 8 in.



*Buffleheads*  
January 11, 2023  
Watercolor, pen and ink on paper  
8 ¼ x 12 in.



*Fish with Silver*  
2022  
Pen and ink, watercolor, gouache, metallic marker on paper  
5 x 7 in.

# PEN & INK DRAWINGS

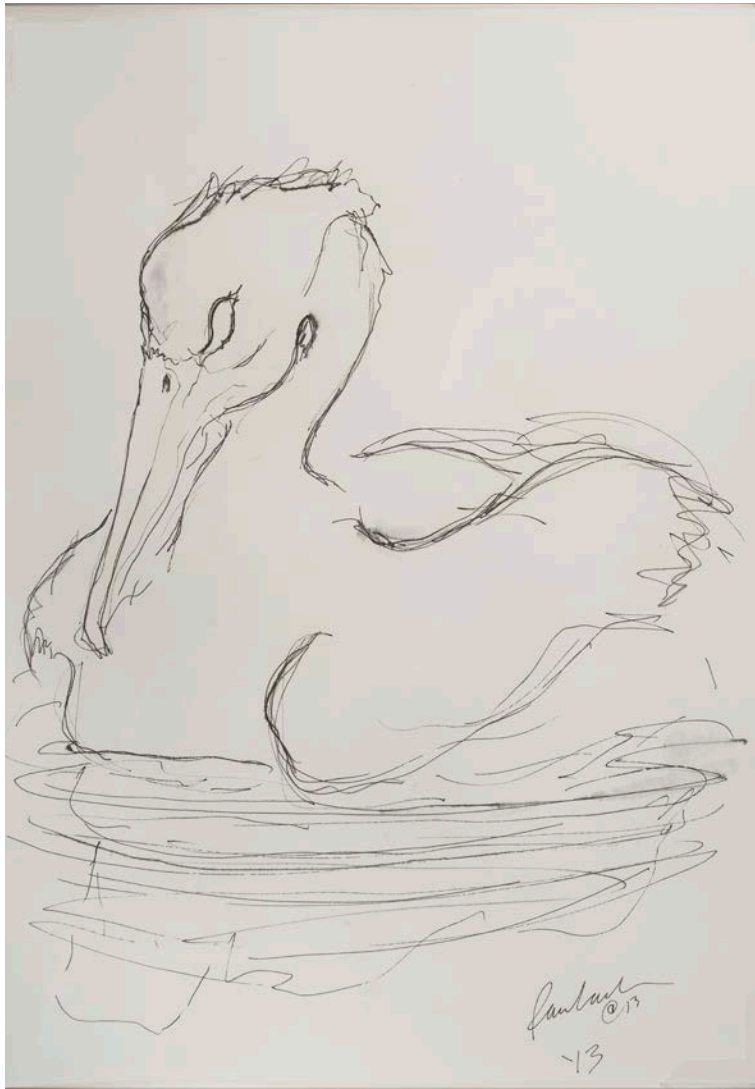
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*Paula  
©22  
March*

*Iguana  
2022  
Pen and ink on paper  
11 x 14 in.*



*Pelican*  
2013  
Pen and ink on paper  
11 ¾ x 8 ¼ in.



*Polar Bear, San Diego Zoo*  
2018  
Pen and ink on paper  
12 x 9 in.



Frigates  
2014  
Pen and ink on paper  
11 x 8 in.



Peccary, San Diego Zoo  
2018  
Pen and ink on paper  
12 x 9 in.



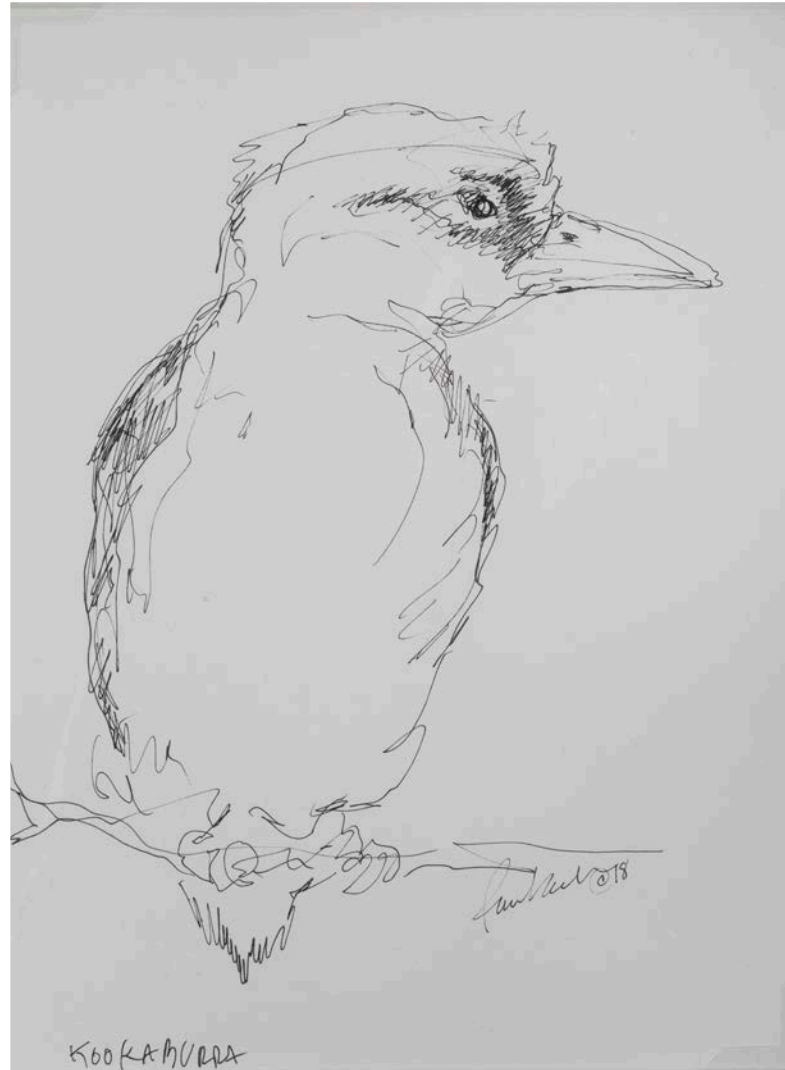
*Hill Top*  
1997  
Pen (radiograph) and ink on rag matboard  
6 x 6 ¼ in.



Pig  
2023  
Pen and ink on paper  
11 x 14 in.



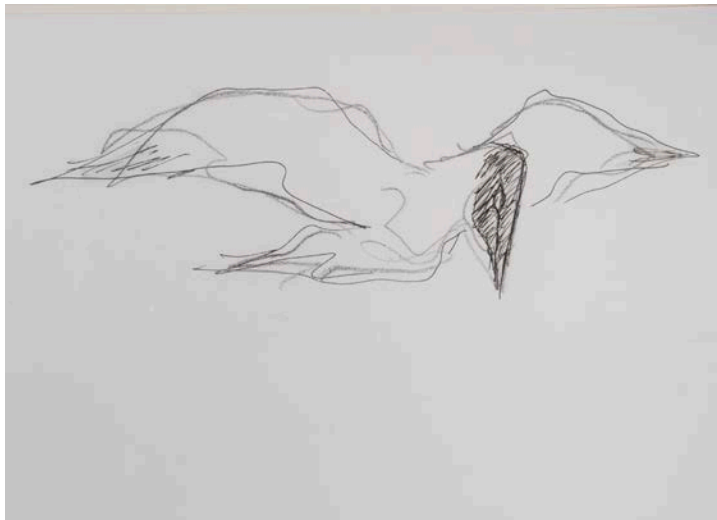
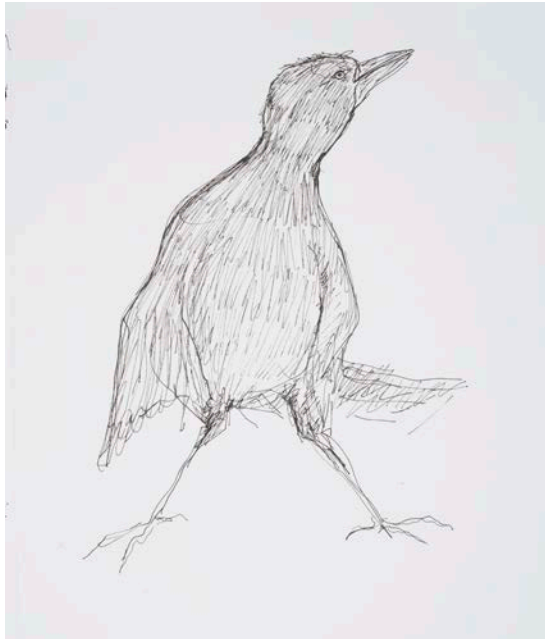
Grackle  
2008  
Pen and ink on paper  
4 ½ x 5 ½ in.



Kookaburra  
2018  
Pen and ink on paper  
11 x 9 in.







Upper left: *Grackle On Guard*, 2023, 11 x 8 ½ in., pen and ink  
Upper right: *Female Grackle*, 2023, 11 x 8 ½ in., pen and ink with wash  
Bottom left: *White Bird With Black Head*, 9 ½ x 12 in., pen and ink with wash  
Bottom right: *Mango (Parrot)*, 2010, 8 ½ x 12 in., pen and ink with wash

**CATS & DOGS**

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Riley's Cat (From Mom)  
1999  
Watercolor, gouache, pen and ink on paper  
7 x 7 1/8 in.



Fe  
1979  
Watercolor,  
Pen and ink on paper  
12 x 8 ½ in.



*Spirit of the World &  
"a big job for a little dog..."*

Inscription on verso

*Spirit of the World*  
2012  
Watercolor, pen and ink on paper  
7 x 5 in.; 7 x 10 in. [open card]



Shaggy Dog  
at Maryland Park  
Nov. 6-75

Shaggy Dog at Maryland Park  
November 6, 1975  
Pen and ink on paper  
12 7/8 x 16 1/4 in.

# A NOTE ABOUT MIXED MEDIA

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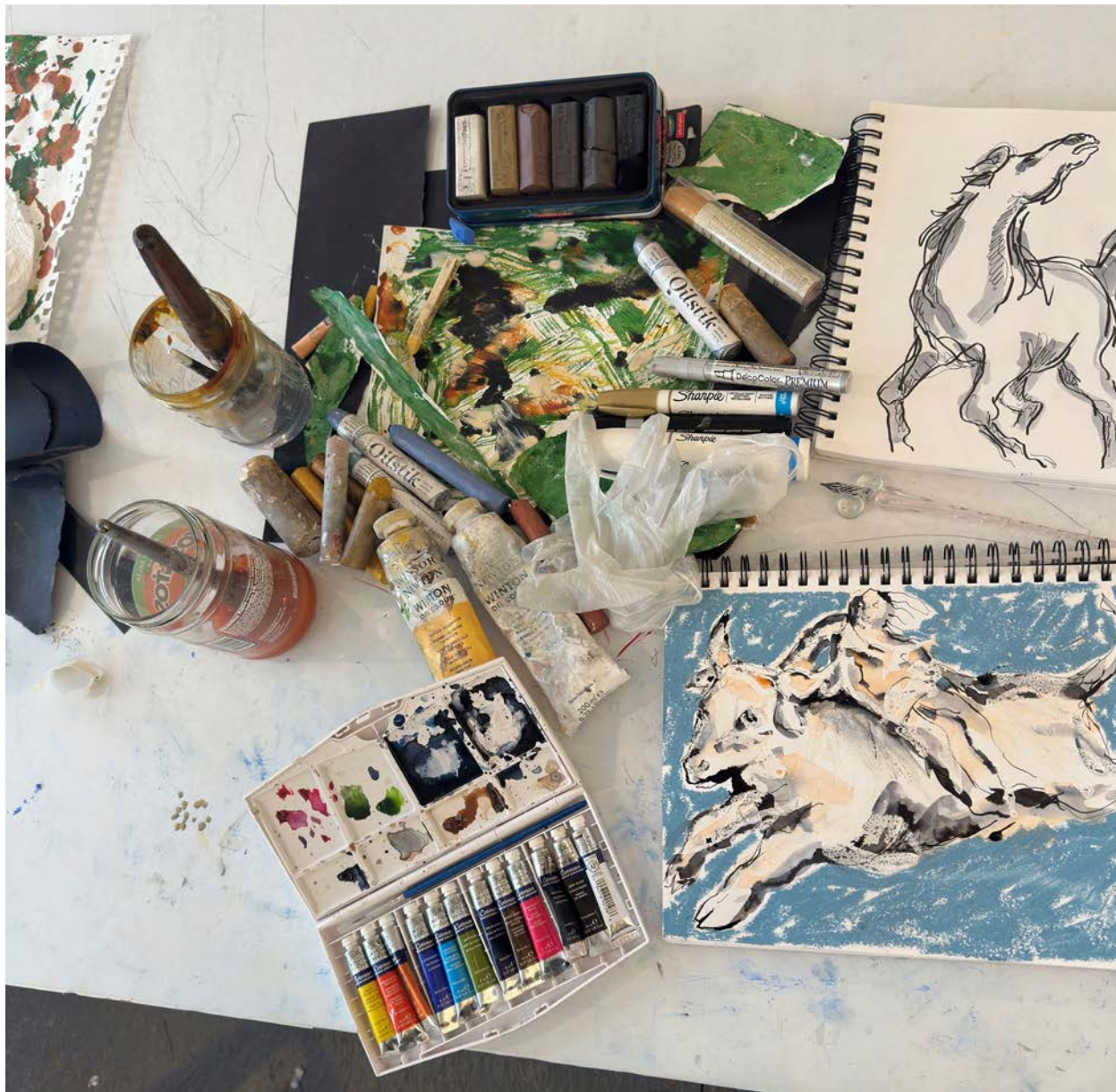
Many of Raubacher's works are described as mixed media. These have richly textured surfaces, built with layers of various paint mediums enhanced by collaged paper and metallic elements. Materials used to make these include:

“

*I wanted to use materials that were different from what others were using. I wanted to challenge myself. I eliminated most traditional materials and used torn paper and a resist method (watercolor wash over oil pastel).*

- Oil paint
- Acrylic
- Charcoal
- Chalk pastel
- Oil stick
- Watercolor
- Gouache
- Metallic marker
- Pen and ink
- Graphite
- Torn and cut paper, particularly black paper
- Torn monoprints
- 







# ABOUT THE ARTIST

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Rebecca Raubacher was born and raised in Wilmington, Delaware, and began drawing before age 4. Since childhood, she has been inspired by animals, particularly horses.

Raubacher graduated from Maryland College of Art and Design with a Certificate in Studio Fine Arts and owned and operated The Raubacher Gallery in Dover, Delaware. Her artwork often intertwines human and animal characteristics.

Raubacher resides in Rehoboth Beach, Delaware.





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