

Authors: Rebecca Raubacher & Margaret Winslow Design and Production: Jocelyn Guschl Luhr ©2023 Rebecca Raubacher All Rights Reserved First Edition ISBN: 979-8-218-25847-4

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cover image: Running Against the Gold, 2023, Mixed medium (acrylic, oil stick, charcoal, chalk pastel and metallic marker on acid free paper, 42 x 100 in.

Artist Statement

The desire to draw and paint came early, initiated by exposure to horses. A pony ride as a child sent me home looking for pencil and paper. If I could draw the experience, I could own it and relive it. Becoming more aware of human dynamics, both within family and societal arenas, the figure became another subject for me. The figure presented an endless source of inspiration to be studied, analyzed for the psychological as well as the physical, while the horse provided movement, beauty and animal interactions. Now the figure work has subtle suggestions of animal nature and the animal work has elements of human nature.

The subject is the central theme, be it horse or figure, while the layering of materials, often including torn paper collage, bring a heightened intensity. The figure(s) suggest a personal mythology, a story, the black forms represent the unknown and the large scale encourages the viewer to connect and almost enter the composition. While the figure(s) is quiet, pensive, with strong psychological tension, the horse(s) are wild, energized almost exploding on paper.



Tilted Woman, 2022 Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on rag board) 72 x 48 in.

Rebecca Raubacher: Truth to Process

Rebecca Raubacher speaks about the Bancroft Pre-Raphaelite Collection at the Delaware Art Museum with respect and admiration. A native of Wilmington, she visited the galleries often growing up, focusing on the large canvases of Dante Gabriel Rossetti and others associated with the British movement of the mid-19th century. Active during the burgeoning years of the Industrial Revolution, the Pre-Raphaelite artists took a unique approach to image making, depicting the natural world with reverence and accuracy. Theirs was a devotion, ensuring truth to nature. Raubacher confronts her compositions with similar dedication, a truth to process.

Raubacher's vivid, layered compositions do not have roadmaps. Instead, the artist responds intuitively to the marks she lays down. The figures emerge, born through a constant grappling with form, line, weight, texture, and material. It is a process that feeds the artist and nurtures the work. Raubacher explains she must keep her "cognizant self at bay," instead cultivating an intuitive response. Freeing oneself from the chatter that can bind any creative act requires mastery and perseverance, two qualities the artist displays in this most recent series of paintings.

There are formal comparisons one can make between Raubacher's goddesses and the "stunners" in the Pre-Raphaelite collection—bright, red lips and radiant, golden hair. Voluminous folds of drapery similarly follow the contours of a figure's body. This exercise in observation is both enjoyable and rewarding, though I prefer to emphasize the diligence shared by Raubacher and those 19th century predecessors—their veracious commitment to their artistic practice. Through it, all have wrought a unique vision of the world. Raubacher's is one that glows, inviting us to fall into the deep abyss surrounding her deities.

Margaret Winslow Chief Curator and Curator of Contemporary Art Delaware Art Museum



Through the Garden, 2022 Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on paper), 42 x 96 inches





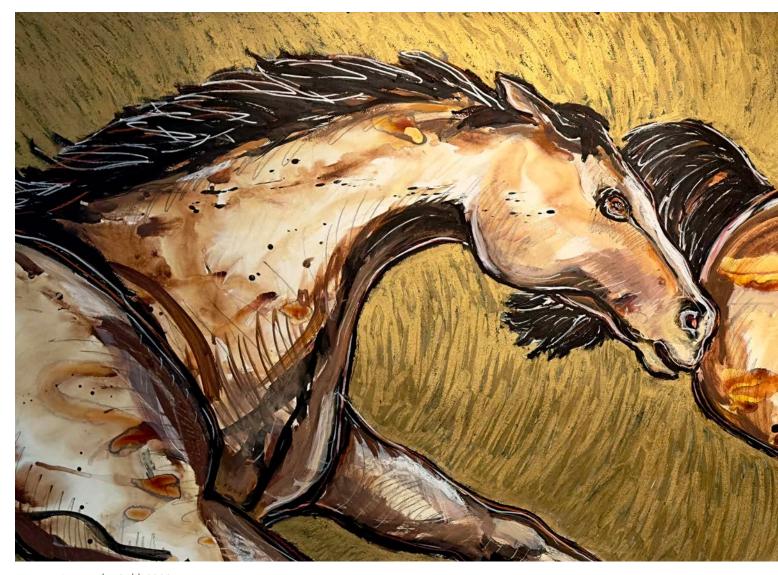
The Judgement, 2023
Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on paper)
52 x 96 in.





The Blue Pillow, 2023
Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on paper),
44 x 82 in.





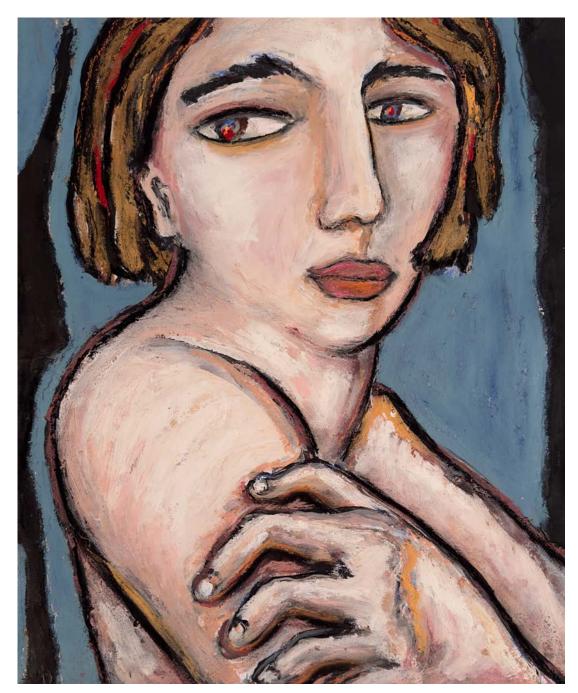
Running Against the Gold, 2023 Mixed medium, (acrylic, charcoal, chalk pastel, oil stick, metallic marker on paper) 42 x 120 in.



The figure(s) suggest a personal mythology, a story, the black forms represent the unknown and the large scale encourages the viewer to connect and almost enter the composition.

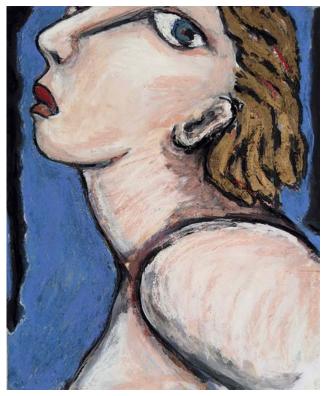


Portrait with Black Forms, 2023 Mixed medium (acrylic, charcoal, oil stick, chalk pastel, metallic marker, torn black paper on paper) 20 x 16 in



Portrait With Arms Crossed, 2023, Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper. chalk pastel on paper 2023), 20 x 16 in

acrobats



Profile Portrait, 2023 Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on paper) 20 x 16 in.



Acrobats, 2023 Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper on paper 2023) 20 x 16 in.





The Guardian, 2022
Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on rag board)
72 x 48 in.



Untitled Woman, 2022
Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper chalk pastel on rag board)
72 x 48 in.



posthait series

(portrait series) *Untitled Young Man*, 2022 Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper, chalk pastel on rag board) 72 x 48 in.

untitled man



Untitled Man, 2022 Mixed medium (acrylic, charcoal, oil stick, watercolor, chalk pastel on paper) 44 x 48 in.

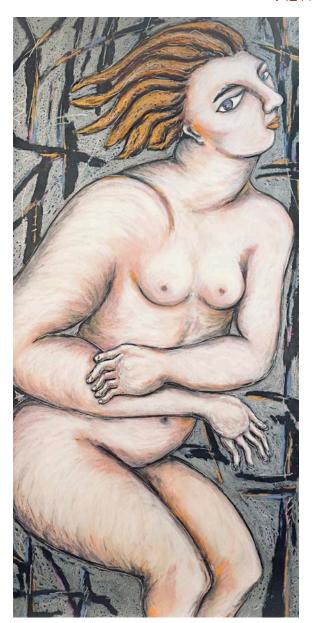
the fall

The Fall, 2022
Mixed medium (acrylic, charcoal, oil stick, watercolor, chalk pastel on paper)
86 x 42 in.





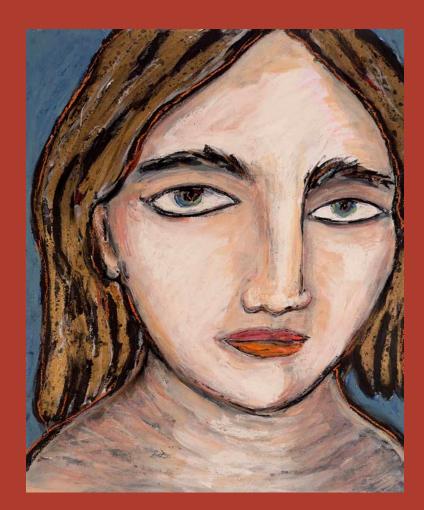
(Columns Series) *Striding Woman,* 2022 Mixed medium (acrylic, charcoal, oil stick, chalk pastel, metallic marker on paper) 86 x 42 in.



(Column Series) *Lost*, 2022, Mixed medium (acrylic, charcoal, oil stick, chalk pastel, metallic marker on paper) 86 x 42 in.

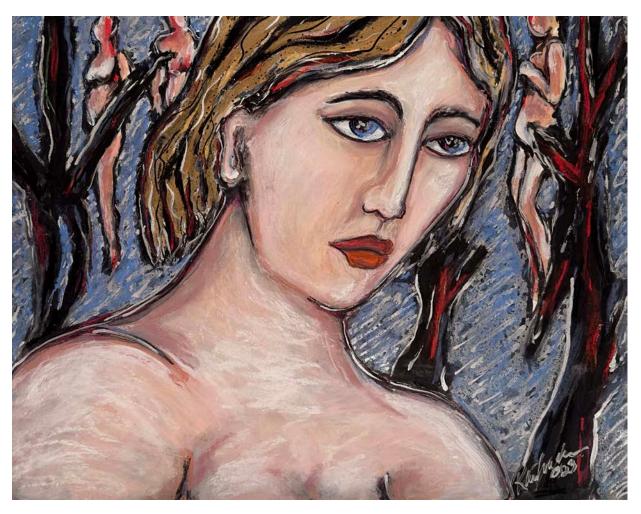


Another Achilles, 2023
Mixed medium (acrylic, charcoal, oil stick, watercolor, torn black paper on paper)
16 x 20 in.



The Child, 20"x16", 2023, Mixed medium (acrylic, charcoal, chalk pastel, metallic marker on paper 20 x 16 in.





Black Forest, 2023, Mixed medium (acrylic, oil stick, charcoal, chalk pastel, metallic marker, torn black paper on paper) 16 x 20 in.

black forest



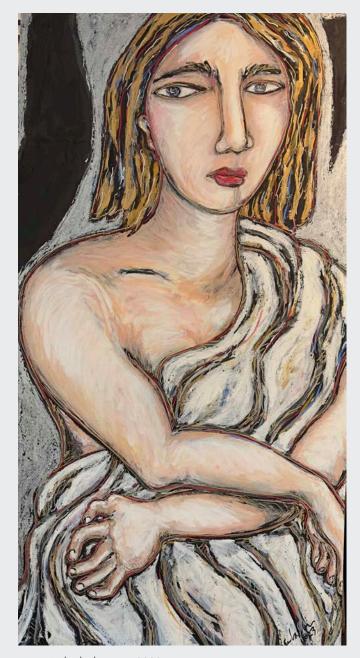
Achilles Again, 2023 Mixed medium (acrylic, pen and ink, metallic marker, torn black paper on paper) 20×16 in.



Achilles and Guardian, 2023 Mixed medium (acrylic, charcoal,, chalk pastel, oil stick, metallic marker, torn black paper on paper) 60 x 32 in



Here is Achilles Child, 2023 Mixed medium (acrylic, oil stick charcoal, chalk pastel, metallic marker on paper) 20"x16"



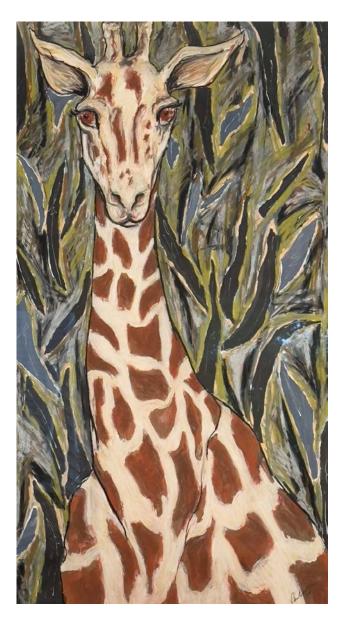
Hera With Black Forms, 2023 Mixed medium (acrylic, charcoal, oil stick, chalk pastel, metallic marker, torn black paper on paper) 60 x 32 in.



Medusa, 2023 Mixed medium (acrylic, charcoal, watercolor, gouache, chalk pastel, metallic marker on paper) 20 x16 in.



Now the figure work has subtle suggestions of animal nature and the animal work has elements of human nature.



Giraffe collage

Giraffe Collage, 2021 Mixed medium (acrylic, charcoal, watercolor, gouache, chalk pastel, metallic marker, torn black and grey paper on paper) 60 x 32 in.

zebra With silver + black



Zebra With Silver and Black, 2023 Mixed medium (acrylic, charcoal, oil stick, chalk pastel, opaque marker, metallic marker, torn black paper on paper) 48 x 60 in.



Gorilla With Black And Silver, 2023 Mixed medium (acrylic, charcoal, oil stick, metallic marker, torn black paper on canvas 60 x 48 in.



Horses with Blue and Silver, 2023 Mixed medium (acrylic, oil stick, charcoal, watercolor, metallic marker on paper) 60 x 40 in.

yellow horse



Yellow Horse, 2023 Mixed medium (acrylic, oil stick, watercolor, metallic marker on paper) 32 x 40 in.

spotted horses with gold



Spotted Horses With Gold, 2021 Mixed medium (acrylic, charcoal, metallic marker on paper) 48 x 72 in.



Cheetah, 2023
Mixed medium (watercolor, gouache, pen and ink on paper)
11 x 14 in.





Grevy's Zebra, 2023 Pen and ink on paper 11 x 14 in.

zebra collage



Zebra Collage, 2019
Mixed medium (torn and cut paper, acrylic, oil stick, marker on canvas)
48 x 60 in.

The figures emerge, born through a constant grappling with form, line, weight, texture, and material.

Giraffe arawing



Giraffe Drawing, 2023 Mixed medium (watercolor, gouache, pen and ink on paper) 14×11 in.



Grackle, 2023 Pen and ink, watercolor on paper 10 x 8 in.



Four Black Birds, 2023
Pen and ink with watercolor on paper
14 x 11 in.



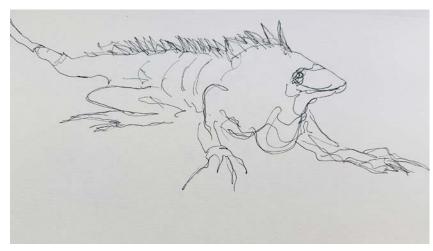
Fish with Silver, 2022 Pen and ink, watercolor, gouache, metallic marker on paper 5 x 7 in.

fish With silver



Gorilla With Baby 2023 Pen and ink on paper 8 x 8 in.





Iguana, 2023 Pen and ink on paper 11 x 14 in.



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





Fat Sheep, 2023 Pen and ink on paper 7 x 5 in.





Eland, 2023
Pen and ink, watercolor on paper
12 x 9 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 10×8 in.

plains zebra



Plains Zebra, 2023 Pen and ink, water color on paper 10 x 8 in.



Colobus Monkey, 2023
Pen and ink, watercolor on paper
12 x 9 in.





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



gorilla



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







(top) *Horse Leaping,* 2023 Pen and ink, watercolor on paper, 11 x 14 in.

(bottom) Leaping Horse II, 2023 Pen and ink, watercolor on paper 14 x 17 in.

About the Artist

Rebecca Raubacher was born and raised in Wilmington, Delaware and began drawing before age 4. 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. Since childhood, the artist has been inspired by the animal world, especially the horse followed by the figure. Raubacher often puts characteristics of the animal in the figure work and the human character in the animal work.

Raubacher resides in Rehoboth.

This is Raubacher's second solo exhibition at the Rehoboth Art League.

Acknowledgements

I would like to thank all the people that have contributed to putting together this exhibit:

I have to start with my husband Chris, my personal framer, son Christopher and daughter Riley who have supported and enthusiastically encouraged me to pursue my work.

A special thank you to Margaret Winslow for her essay, Rebecca Raubacher: Truth to Process, and her insight to my work method and inspiration. Thank you to the Rehoboth Art League Exhibitions Committee for providing both the Corkran and Tubbs Galleries for this exhibit. Thank you to the Rehoboth Art League staff, in particular Nick Serratore and Sara Ganter as well as all the wonderful RAL volunteers. To Ed McGann, of Gallery 50, for help with supplies. Thank you J. Susan Isaacs for all your encouragement, advice and support now and through the years.

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 Atkins, Hal Chapman, Neil Stevenson, 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 Margaret Raubacher Dunham and John Dunham who came to dot the i's and cross the t's as we headed to the finish line. 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 exhibit.

