



REBECCA RAUBACHER:
Drawings and Paintings
an Exhibition at the Biggs Museum of American Art

Biggs Museum of American Art

Rebecca Raubacher: Drawings and Paintings

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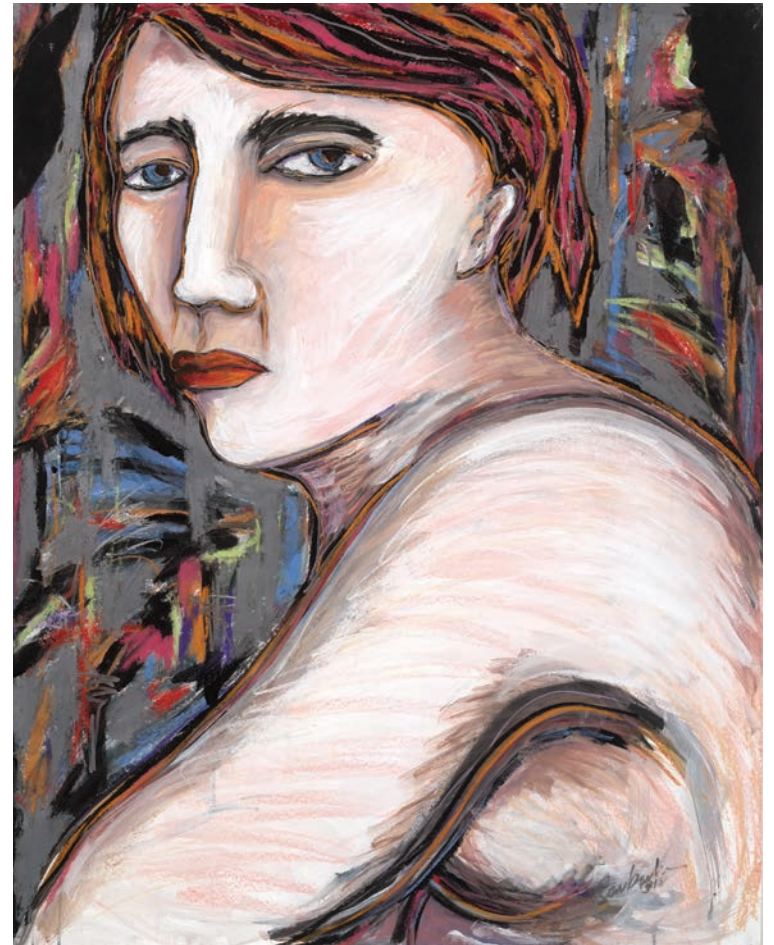
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Rebecca and Chris Raubacher

Delaware Division of the Arts

Delaware Division of the  Arts

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On Cover: Untitled (young woman) 2018 Acrylic, charcoal, chalk pastel, metallic markers, torn black paper and oil stick on paper 40" X 32"

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Ill. 1 *The Blue-footed Booby* 1980 Pen and ink, watercolor on paper 17" x 11

FOREWORD

By Charles A. Guerin
Executive Director

On behalf of the Biggs Museum of American Art's staff and board, thank you for taking this moment to celebrate the achievements of one of Delaware's finest artists, Rebecca Raubacher. This publication commemorates her first one-woman exhibition at the Biggs Museum. In the exhibition, as well as in its catalogue, the museum's staff explored the artist's distinctive drawing technique while featuring much of the work she has produced in the very recent past.

I had the privilege of viewing her work for the first time at her exhibition at the Rehoboth Art League in 2017. I attended a gallery talk in which she discussed at length the inspiration of her work and her approach to her intimate drawings as well as her monumental paintings. She is truly a master of her craft, mark-making at its best. She works in a manner distinctively hers, yet reminiscent of many modern masters.

Please join me in celebrating Rebecca's distinctive artistic career through this exhibition, and through the essays in this catalogue on her work.



Ill. 2 *Portrait of a Young Woman* 2010 Oil stick, charcoal and watercolor on paper 32" x 40"

WHAT THE LINE BORDERS

Examining the Formal and Conceptual Lines of Rebecca Raubacher

By Reggie Lynch

An artist's style – her use of elements like color, texture, composition, shape – often shifts many times throughout her career. For Rebecca Raubacher, many of these elements transform in concert with changing influences and major life events, but one aspect of her work remains consistent: her expressive use of line. From her earliest, smallest drawings to her latest large-scale paintings, Raubacher's line endures as unchanged as the sinuous swirls of a fingerprint.

Though Raubacher deftly uses line to imbue her figures with movement and energy – creating volume in one place only to subvert and flatten it in another – it is her ability to express the psychological inner life of her subjects that elevates her use of line from the technical to the conceptual. At times, Raubacher's line feels unconscious, but a closer look reveals an intentional exposure of her process and a purposeful engagement of her gestures.

Defining Space and Time

To understand the larger concepts at play in Raubacher's work, it is important to recognize the ways she explores the formal quality of line in its own right, while utilizing it to explore themes of physical and psychological separation.

In the sketch books that are filled as part of a daily practice, there is an urgency to her line as it serves to capture and record a scene. She shapes her composition with a sense of immediacy, while revealing her own impression of the moment.



III. 4 *The Cadet* 2004 Oil stick, charcoal, graphite and watercolor on paper 72" x 48" Photo credit: Alec Pugliese



III. 5 *The Dance* 2005 Oil stick, charcoal, graphite and watercolor on paper 32" x 40" Photo credit: Alec Pugliese

In *Riley on the Beach*, illustration 3, for instance, the outline of the figure visually distinguishes her from the background. The woman in this work is solid, built from negative space with a simple, long outline. Raubacher coiled signature vibrating - if not anxious - scrawls around the figure, encapsulating the chaos of a hot, raucous beach day. Defining the figure with negative space against a gesture filled background creates a compelling composition, but it also captures the essence of the place and, more notably, the essence of the sitter in this moment. This woman is physically present in the scene, but much removed from it. In this sense, Raubacher's line formally and emotionally separates the sitter from the setting.



III. 3 *Riley on the Beach* 2004 Pen and ink on paper 10 1/2" x 13 5/8"

When translated to a monumental scale, every aspect of drawings like *Riley on the Beach* is dramatized and magnified. Gestures expand to fill the void of a larger sheet of paper and Raubacher's line follows suit. As she thickens her lines, the artist further separates her figures compositionally and psychologically from their surroundings. This is made most evident in a work like *The Cadet* in illustration 4 where Raubacher offers a larger than life view of a solitary figure against an even toned background. This persona is built up of the same linear gestures she uses in her drawing, but here the gestures have been amplified in the face of the enormous scale of her paper. Line after line of paint builds up to form volume and tone until a face emerges. Raubacher then outlines these three-dimensional forms in heavy black lines. This outline often undermines the depth of her figures, flattening them as if they are cut-outs pasted against a background. And yet, within the same work, this dark line deepens facial definitions and adds a shadow effect behind the figure, pushing it forward in space, away from the scene. At other times, the tonality of the sitter's skin bursts free from the line, breaking the fourth wall and looping the viewer into the inherently artificial nature of painting. In all cases, the person is apart and isolated from the setting, with its gaze resting steadfastly out of the scene and on the viewer.

This sense of separation is most evident in Raubacher's depictions of pairs of figures. In these works, line defines figures from the background and from one another, as in *The Dance* pictured in illustration 5. Where the heavy lines in the solo figures often seem to add a shadow behind the figure, here the line creates a space between the figures. Even as the figure in *The Dance* wraps an arm around the individual in the foreground, that arm never seems to make contact. Instead, a thick line comes between them. Here again, Raubacher has set the gazes of the sitters on the viewer instead of one another, suggesting a distance between the two.

Movement Made Tangible

In more recent works, Raubacher has replaced or overlaid these dark, dividing lines with their opposites. In work like illustration 6, *Boy Against the Silver*, Raubacher has gone back over her outlines with thin white and earthen toned lines, the colors of which are pulled from the backgrounds of these scenes. The technique creates a kind of halo or aura, as if Raubacher's line is buzzing through them, reflecting the inherent movement contained within the human body. Even in the smallest breath, flutter of the heart, or twitch of the eye, the living world is filled with motion. Movement is made manifest through Raubacher's use of line and this conveyance of motion is a theme that runs throughout her work.



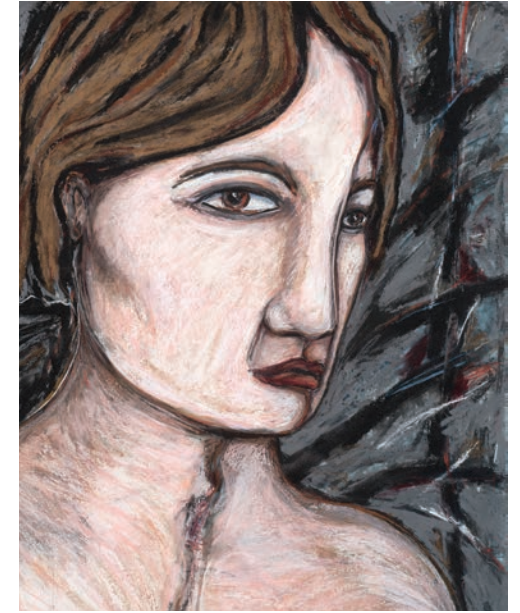
Ill. 7 *The Caryatids, Column II* 1984 Oil stick, charcoal, watercolor and torn black paper on paper 96" X 44" Photo credit: Alec Pugliese

Most frequently, her figures seem to exist in undefined spaces, both void and dense depending on the medium. Where figures move through these spaces, as in illustration 7, *The Caryatids*, their efforts appear at once heavy and weightless, in the same way a puppet is subject to a puppeteer's jerking fingers. In Raubacher's universe, the puppeteer's string is replaced by the artist's line as these figures are at once shaped, pushed, pulled, and bolstered by line.

In a small series of drawings from the 1980s, perhaps a subconscious precursor to these larger works, Raubacher similarly plays with imagined movement through the blank space of the sketchbook page as seen in one example in illustration 8, entitled *Flight*. In this series, figures built of the artist's gestural lines stretch across the sheet, reaching toward something out of sight. In other examples hands meet at the center of the composition in a grasp that seems to merge the figures together. There is a striving in these works akin to the commanding reach of Michelangelo's figures who billow across the Sistine ceiling. The strokes of pen that build up Raubacher's drawings illustrate a handful of features – the



Ill. 8 *Flight* 1984 Quill pen and ink on paper 6" x 9"



Ill. 6 *Boy Against the Silver* 2017 Oil stick, charcoal, watercolor and metallic marker on paper 40" x 32"



Ill. 9 *Prepare the Bride* 1993 Metallic marker, opaque marker, graphite, charcoal, and watercolor on paper 32" x 40" Photo



Ill. 10 *Desire* 2000 Charcoal, watercolor and acrylic on paper 74" x 32 3/8" Photo credit: Alec Pugliese

face, the grasp, the hands – and then ripple out from these points into a cacophony of swirling lines that surge off the page. The line is alive and it electrifies the figures as they soar through space.

While some figures' external and internal movements are palpable, almost all Raubacher's work requires physical investment from the viewer. Even in her most seemingly staid scenes, Raubacher's lines are frenetic to the point of combustion and this effect is amplified when working in large scale as in *Prepare the Bride* in illustration 9. To absorb the monumental scene, the viewer's eye must glide down the slopes of the women's chins, shoulders, and fingers. It must flit from crosshatch to crosshatch to cognize the knuckles and necks of these gargantuan women. It needs to twist through the tangles of the foremost figure's hair, mimicking the combing motion of her companion's fingers. These works are visual cardio. What's more, while the viewer's eye rounds and zigs and spirals, these movements reverberate throughout the body. As figures are pushed, pulled, or crammed to their linear limits, as in *Desire* in illustration 10, so too can the viewer imagine their own tendons and muscles stretching to their outermost and innermost points.

This corporeal imagining reveals the artist's physical process as well, as each mark is indelibly and intentionally linked to the hand that made them. It is her large-scale outline paintings like *The Passing* in illustration 11, where the figure is made up of only long black lines, that most potently evoke this kinesthetic symphony. One can feel Raubacher's brush as it slowly rolls a legato motion up the sitter's neck and face, only to be dashed by staccato slashes that form the wisps of the sitter's hair. As with many of her Abstract Expressionist predecessors, the artist and her physical being are intrinsically linked to the viewing of these works.



Ill. 11 *The Passing* 2010 Acrylic on paper 32" x 40" Photo credit: Alec Pugliese

Forming the Psyche

As an extension of the hand, a pencil, pen, and brush are the most direct conduit for an artist's thoughts and line is the primary result of these implements. In both drawing and painting, Raubacher uses her lines as a sculptor would use clay. She forms line to shape, build, and distance her figures in deeply tangible ways, and in pulling these figures forth from the ether, Raubacher creates a simultaneous revelation of her own existence. In putting pen to paper or brush to canvas, Raubacher has given form to her own diaphanous psyche, as if she were plucking steel from smoke.

DRAWING UPON HER PAST

By Ryan Grover

Rebecca Raubacher credits her family members with recognizing her talent before she had even started school and encouraging her with supplies, time and praise from that early age. She remembers a sibling handing her pencil and paper at the age of four and, after nearly fifty years in art, Raubacher still draws every day. Her studio in Rehoboth Beach, Delaware is lined with the sketch books in which she has been strengthening her eye-hand coordination for decades and training her muscle memory to perform her gestural rituals of line making. Drawing has always been at the core of the artistic process she uses to channel the gestures, personalities, characters and narratives of her past. Through this career in art, of recording the world around her and letting the memory of that relationship shape the compositions she paints, Raubacher's growing family – both given and found – has remained a major focus of her work.

In the artist's daily practice of drawing, she fills her sketch books with the basis of her artistic expression: portraits of humans and animals. Illustrations 14–19 on the next pages form a simple sampling of her portraits and figure studies through time, from 1972 to 1991, and demonstrate Raubacher's increasingly economic use of line. Often drafting with an uninterrupted line, the artist's later studies, such as in *Silent Child* in illustration 17, instantly communicate the speed at which she captures fleeting moments in her existence with her subjects. While she considers form, retracing the profiles of her subjects to add definition and to suggest contour as in illustrations 18 and 19, she is more concerned with recording the emotional state of the sitter with a few linear expressions.

Married to an avid sportsman and sharing her love of horseback riding with her children, the artist has spent much of her personal time and family vacations observing wildlife. As with her human subjects, Raubacher attempts to capture an essential personality or habit of the animal in drawings such as the examples in illustrations 20–25. She interprets her interactions with the animals, often visualized as a form of



Ill. 12 *Self portrait* 1978 Pen and ink on paper 17" x 11" Photo credit: Alec Pugliese



Il. 13, Rebecca Raubacher's Rehoboth Beach, Delaware studio

eye contact, and even records notes about their encounters such as date, location and even patterns of behavior. Raubacher's sketch books become a kind of diary, recording her observations during memorable and cherished moments with family and friends of all shapes.

Within these drawings of unique personalities, viewers will find multiple movement studies that the artist recorded. These more complex drawings share the same immediacy and often replace emotional details with an agitated use of line that vibrates with action. Illustrations 26-31 demonstrate the artist tremendous interest in the dancing body. In some cases, such as *Only his Arms Move like a Weathervane* in illustration 27, she annotates the dancer's form. In other cases, like illustration 29 and especially 30, the figure appears in mid-choreography, posing dramatically. The shapes that were practiced in studies such as these were often remembered in the formation of Raubacher's later large-scale paintings.

Other types of the artist's drawings include works that combine portraiture and movement to develop and explore narratives that the artist is considering. Illustrations

32-35 begin to map complex compositions of interacting figures enacting storylines. The subject of illustration 32, the abolitionist Sojourner Truth, was a personal meditation for the artist. Some of these conceptual works, such as the amorous couple in *Death of Romance* in illustration 33, laid a foundation for series of later paintings. However, many of these storied art forms are completed works, and less studies, as in the case of the classically inspired subjects, *Europa* and *Charon*, of illustrations 34 and 35.

In fact, many of Raubacher's most accomplished drawings received a level of refinement and finish that indicated the artist's intention to interpret them as fully formed and complete art works in their own right. These works are often thoughtfully contoured with developed backgrounds, as in the figural subjects in illustrations 36 and 37. Others are subtly colorized with inks and watercolors, as in the animal depictions in illustrations 38 and 39. In addition, the artist has achieved incredible levels of success in drawing with some of her large-scale compositions. Flying free from the small-format sketch book pages, illustration 40 is one of a group of monumental drawings Raubacher created while recovering from medical treatment.

Raubacher transitions when she leaves the sketch book behind and enters the studio. Her paintings always start as drawing on thick artists' paper and, while many will be treated with layers of paint, ink, pigments and construction paper, a few find fruition in simpler linear compositions as in illustrations 41-44. Much of this work is done in wet charcoal that replaces the repeated thin ink lines of Raubacher's sketch-book studies with a gray wash emanating from a pronounced black mark. As seen in the artist's studio shot in illustration 13, the artist usually works in series of four or five compositions that allow her to explore variations on a specific theme. Even though she may decide that a drawing of this sort is finished, it is certainly not rare to see Raubacher called back to the work even years later to elucidate more from the subjects she creates.

In the artist's daily practice of drawing, she fills her sketch books with the basis of her artistic expression: portraits of humans and animals.



III. 15 *Ladies on the Bus* 1977 Pen and ink on paper 8 1/2" x 11 1/2"



III. 14 *Mother Summer*, 1977 Pen and ink on paper 7 3/4" x 11 1/4"



III. 16 *Christopher* 1979 Pen and ink on paper 8" x 8 1/2"



III. 17 *Silent Child* 1991 Pen and ink on paper 8 1/2" x 5" Photo credit: Alec Pugliese



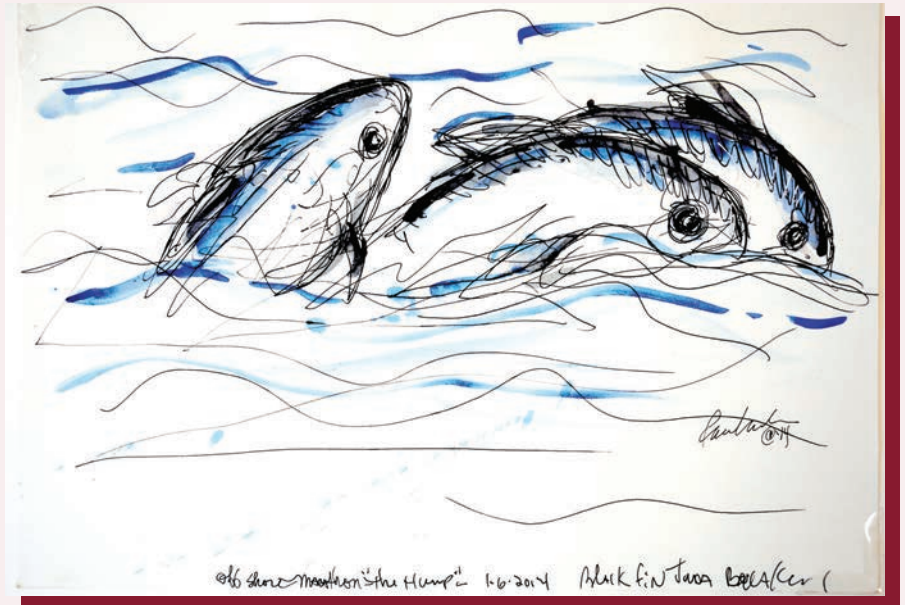
III 19 *Face Studies* 1980 Pen and ink on paper 11" x 13 1/4" Photo credit: Alec Pugliese



III. 19 *At Rest* 1972 Graphite, charcoal on paper 10 1/2" x 8" Photo credit: Alec Pugliese



III. 20 Zebra 2019 Pen and ink on paper 10" X 8"



III. 21 Black Fin Tuna, Off Shore Marathon, The Hump 1-6-2014 Ink, watercolor on paper 8 1/4" x 11 3/4"



III. 22 Black Bird 2008 Pen and ink on paper 4" x 6"

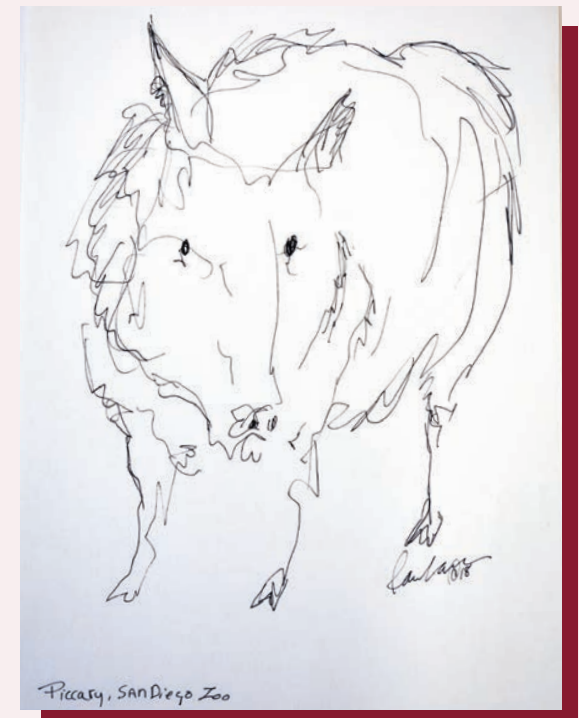
Married to an avid sportsman and sharing her love of horseback riding with her children, the artist has spent much of her personal time and family vacations observing wildlife. As with her human subjects, Raubacher attempts to capture an essential personality or habit of the animal in drawing.



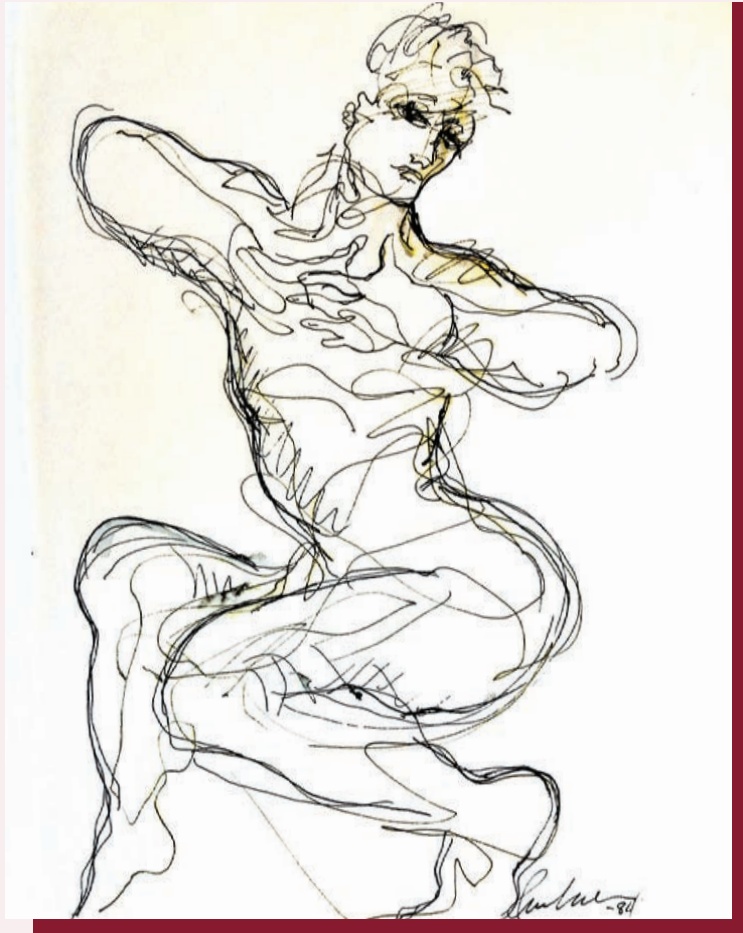
Ill. 23 Polar Bear, San Diego Zoo 2018 Pen and ink on paper 12" x 9"



Ill. 24 Frigates 2014 Pen and ink on paper 12" x 8 1/4"



Ill. 25 Peccary, San Diego Zoo 2018 Pen and ink on paper 12" x 9"

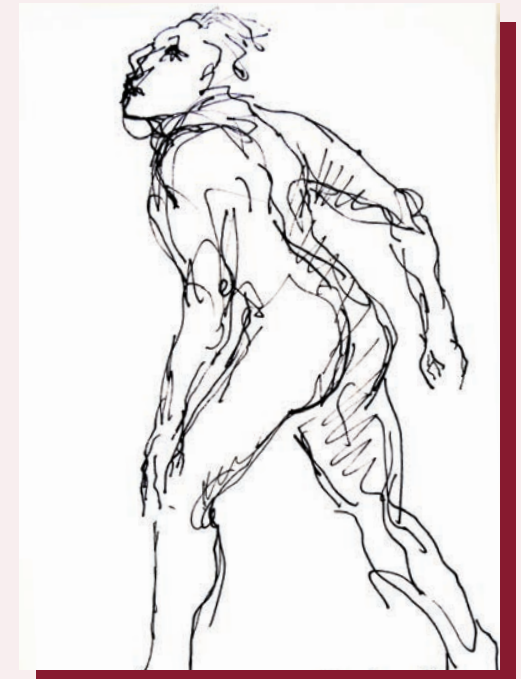


III. 26 *Male Dancer* 1984 Pen and ink wash on paper 11" X 8 1/4"

Within these drawings of unique personalities, viewers will find multiple movement studies that the artist recorded. These more complex drawings share the same immediacy and often replace emotional details with an agitated use of line that vibrates with action.



III. 27 *Only his Arms Move like a Weathervane* 1987 Pen and ink, watercolor on paper 6 7/8" x 5 1/4" Photo credit: Alec Pugliese



III. 28 *Walking Figure* 1998 Pen and ink on paper 6" x 4"



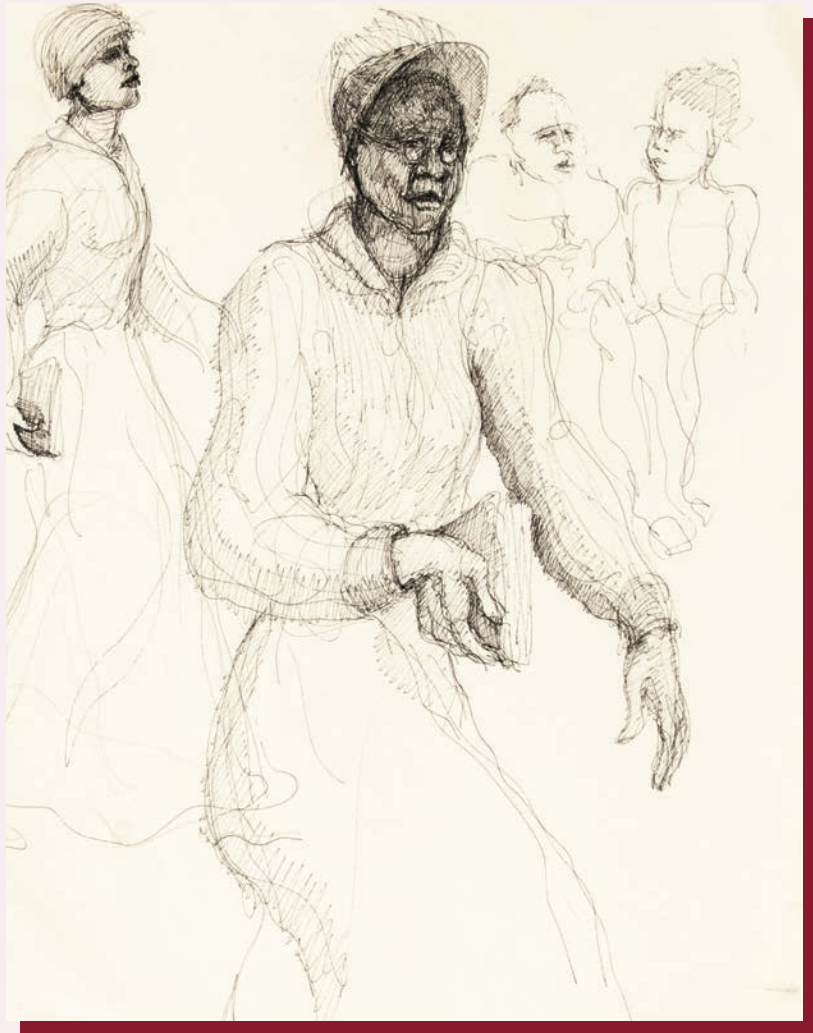
III. 29 *The Dream* 1991 Pen and ink on paper 5 1/4" x 8 1/2"



III. 31 *Quiet Young Man* 1990 Pen and ink wash on paper Paper size: 6" x 9"



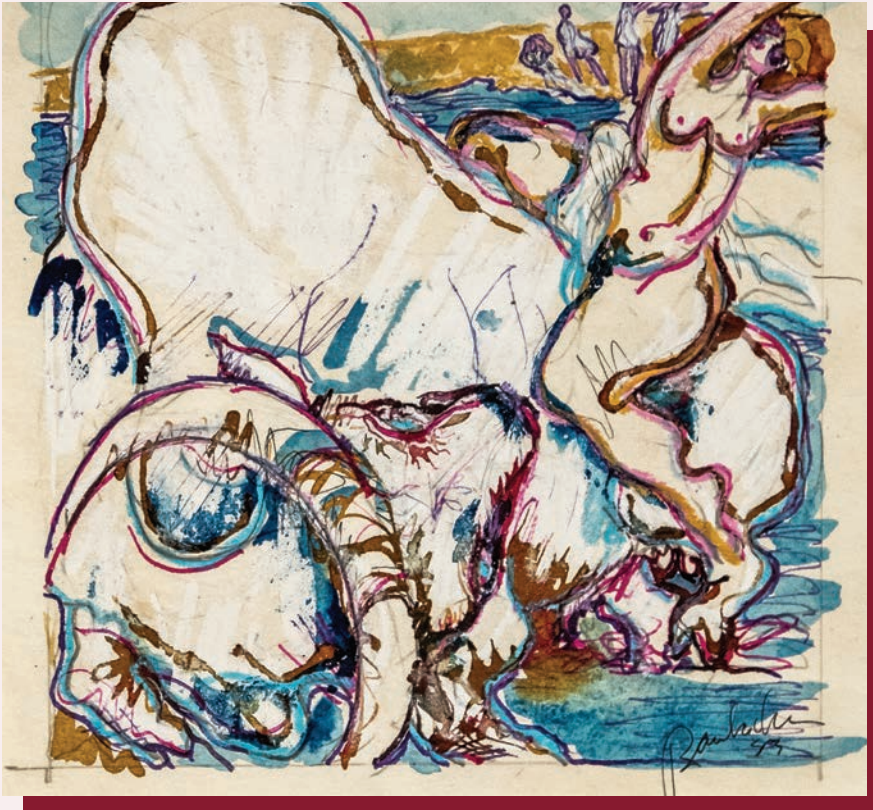
III. 30 *Surrender* 1985 Pen and ink on paper 10 1/2" x 13 3/8"



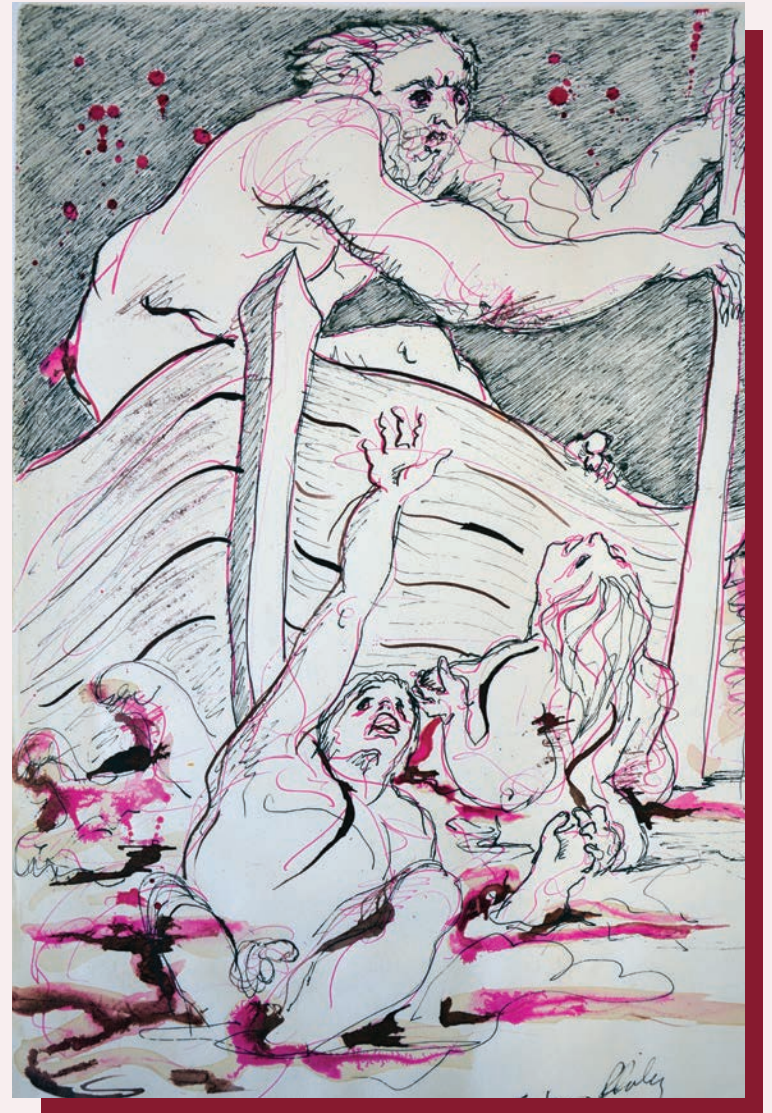
III. 32 *Sojourner Truth* 1982 Pen and ink on paper 17" x 13 1/2"



III. 33 *Death of Romance* 1983 Pen and ink on paper 12 3/4" x 10 1/2" Photo credit: Alec Pugliese



Ill. 34 *Europa* 2003 Pen and ink, watercolor on paper 7 3/4" x 8" Photo credit: Alec Pugliese



Ill 35 *Charon* 1976 Pen and ink on paper 18" x 11 7/8"



III. 36 *Figure with Black Forms* 2018 Pen and ink on paper 8 1/8" x 10 1/2"



III. 37 *A Matter of Blood* 1981 Pen and ink, marker on paper 13 1/4" x 16 3/4"



Ill. 38 *Horse with Blue* 1979 Pen and ink, watercolor on paper 13 1/2" x 11"



Ill. 39 *Mango* 2010 Pen and ink, watercolor on paper 8 1/4" x 12"



III. 40 Untitled (Fever) 1991 Pen and ink on paper 32 1/4" x 120"





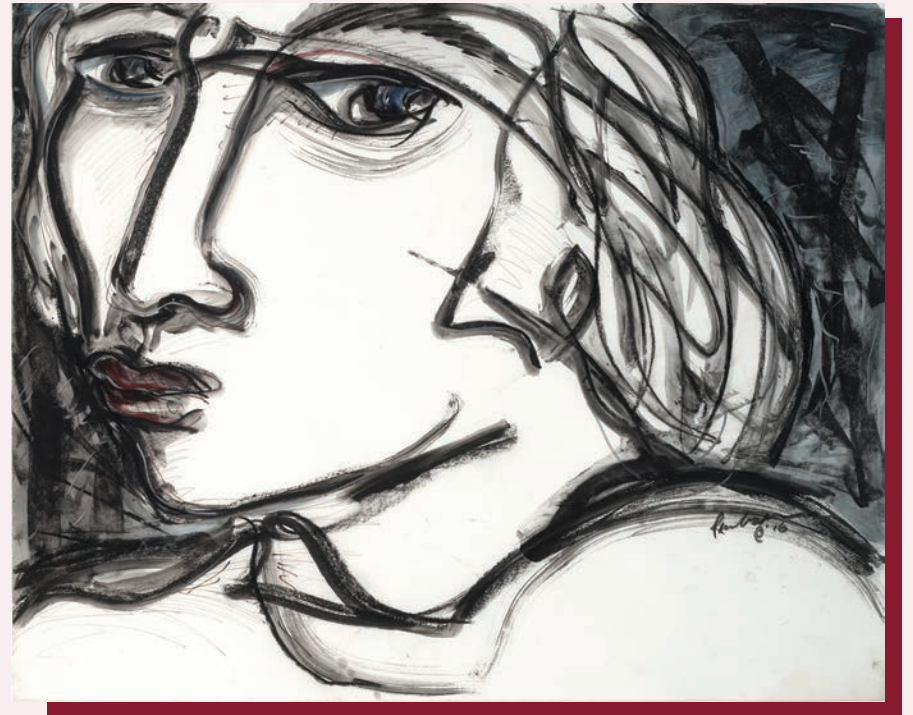
III. 41 *Eden's Child* 1988 Charcoal, charcoal wash on paper 40" x 32" Photo credit: Alec Pugliese



III. 42 *Untitled (Child)* 1987 Charcoal, charcoal wash on paper 40" x 32" Photo credit: Alec Pugliese



III. 43 *Self Portrait* (Eden Drawing) 1987 Charcoal, charcoal wash on paper 40" x 32"



III. 44 *Chased by the Silence* 2016 Charcoal, metallic marker, watercolor and acrylic on paper 32" x 40"



III. 45 *The Embrace* 2017 Oil, watercolor and charcoal on paper 40" x 32"

RECENT PAINTINGS

Rebecca Raubacher's artistic process is like a tunnel. The memory of her observations manifest as drawings, studies, notes, color samples, and the like enter the tunnel in one location. These impulses remain hidden underground for a period fomenting and evolving in the artist's subconscious. Raubacher describes the moment these characters begin emerging from the tunnel, in a completely different place, as her answering their call. The ritual of drawing on rag paper allows the characters to take hold, but they usually do not fully take form for the artist until she has layered them with the media. This additive process of building her forms and layering pictorial details brings the artist's figures into focus. It is usually very far along in the creation of a work before Raubacher can identify the characters she is letting loose. Each figure, full of emotions, tensions and narratives, began as a single stroke of the artist's base drawing—all other gestures reveal the figure emerging from the tunnel.

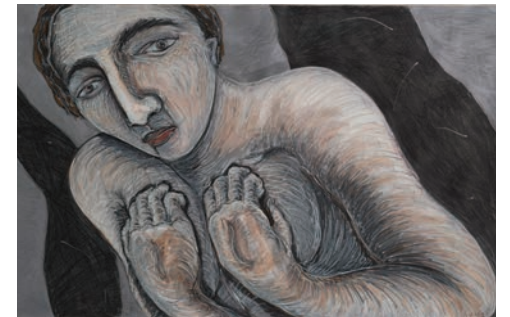
The artist builds pictorial form in her compositions through robust layers of hatched and cross-hatched drawing and painting media. A much earlier work in the artist's career, pictured in illustration 46, demonstrates the way she has historically created volumes and defined shapes. Starting with a dark outline, Raubacher uses successively lighter colored lines to fill and eventually highlight the bodies of the two entwined figures. This rhythmic visual texture reads like a shifting reflection of light across moving bodies. A more delicate and tightly composed use of this hatching is seen in another early work in illustration 47. The subtle tonal shifts across the subject's skin add a hearty vitality to an otherwise statuesque form.

Rebecca Raubacher has a particular genius for layering disparate visual textures to create skin surfaces that radiate with energy. Her gesture across the composition is instantly recognizable despite a variety of artist media in a recent series of monochrome paintings seen in illustrations 51-54. The surfaces of these figures are modeled with scar-like markings laid down and scratched away in layers. The artist began creating haunting figures in this palette after the tragic death of a brother and returns to this exercise of black and white brindling from time to time.

Taken further, the artist's raw surfaces can in time be blended into more organic and naturalistic skin tones. The bulk of her recently finished paintings appear similarly to the examples in illustrations 55-58. Beneath the pale surfaces of highlighted cheekbones, necks, foreheads and shoulders is the partially concealed chaos of abstraction that is, layer after layer, smoothed into the artist's most compelling forms. The darkened shadows



Ill. 46 *Death of Romance* 1984 Oil stick, watercolor and oil pastel on paper 44 5/8" x 52 3/8"



Ill. 47 *Against the Form* 1993 Metallic marker, opaque marker, graphite, charcoal, and watercolor on paper 32 1/4" x 52"

beneath the surface hint at a twisted and complex psychology churning under the surface of the artist's composed characters. A kind of darkness lies beneath that adds gravity to the mysterious expressions the subjects exhibit. In many recent works, the artist has infused the neutral palette of her naturalistic figures with electrifying shocks of vibrant colors as in illustration 56. The effect often adds a visual richness to the subtlety of her compositions. Among her signature conceits includes her treatment of the irises of her subjects' eyes. Raubacher adds flecks of each color used in the composition within the eyes which become reflections of the entire palette.

Part of what makes this moment, this body of work, so unique and worthy of special attention is the fact that the artist has allowed herself to find inspiration from places away from the mouth of her process tunnel. Her divination of the influences of her subconscious and processing of her compositions until a recognizable character emerges has, in some work, been subverted by a joyful intention to reflect upon her own happiness. Rebecca Raubacher is in a very good place and a few of her recent works epitomize this new direction. In *Big Giraffe* in illustration 48, one of two the artist has already painted, was directly inspired by a drawing she completed in 1976. Similarly, Raubacher referenced her own studies of zebras at the San Diego Zoo in 2018 to create *Zebras with Black Forms* pictured in illustration 49 – also one of two she has completed.



Ill. 49 *Zebra with Black Forms* 2019 Acrylic, cut and torn papers and oil stick on canvas 48" x 60"

While Raubacher's moment of personal reflection may have influenced, perhaps imperceptibly, some of her recent compositions, the artist continues to frame her representations of the body in a variety of different ways. Her compositions regularly lend a deep sense of consciousness to her subjects and

that ordering of the picture plane begins with Raubacher's faces. In a few recent series of intense and monumental close-ups, examples of which are pictured in illustrations 59–62, the artist enforces an intimate relationship between the viewer and the subject of her paintings that is rife with tension. The pictures' cropped edges draw the viewer into an essential reading of Raubacher's captured characters that leaves little room for ambiguity.

Stepping back from her subject and inviting a little negative space has allowed the artist to experiment widely with a variety of backgrounds. In some cases, her subjects are surrounded by a swirling pattern of bright colors and textures that contrast with the still demeanor of the subject's emotional display. Raubacher credits these types of backgrounds, pictured in illustrations 63 and 64, to the thick tree canopy surrounding the windows of her new studio in Rehoboth Beach. As a comparison, one of the artist's drawings was photographed reflected in a studio window with a camouflage of tree leaves in the background in illustration 50. However, not all Raubacher's backgrounds are as bucolic. For many years, the artist has returned to the more menacing imagery of dagger-like forms looming above her subject made from paint or torn black paper as in illustrations 65 and 66. While not a device of harm within her compositions, these backgrounds often read as a series of specters or dark forces that alter the interpretation of the figures in the foreground.



Ill 48 *Big Giraffe* 2019 Acrylic, charcoal, conte crayon and chalk pastel on paper Paper size: 90" x 40 1/2"

A few notable background treatments involve dynamic machinations, as in *Giants Path* in illustration 67, that allude to some larger, yet unknowable narrative swirling over the subject's shoulder. More than merely decorative, this negative space influences the perception of this character and alludes to the presence of other personalities within the drama of this work. This sense of theatricality is usually more explicit in Raubacher's work and is easily read in works such as illustration 68 and 69. The focus on the foreground is complicated by the presence of often androgynous figures looming in the background. The relationship between the figures in these grounds is ambiguous, and implies a deliberate distancing, but perhaps reinforces a familiar theme in Raubacher's work of characters that have found composure after adversity.

Complicated interactions dominate many of the artist's recent representations of couples. Illustrations 70–73 show pairs of figures that are at once both intimate and distant, vulnerable and defensive. These figures never face each other, in fact the gaze of one or both is usually connecting with the viewer of the painting, as in *She is Going* in illustration 72, alluding to the public perception of their interaction. Interestingly, these group images are among the only subjects the artist depicts with hands. Often rendered in curling shapes, the hands further dramatize the connectivity and distance of the subjects' relationships.

The final and largest series of paintings to be considered within this review of the artist's most recent work is among her most self-consciously joyful. Like her monumental paintings of zebras and giraffes, the images of the family in illustrations 74–77 reflect conscious observation and a firmer idea of what the final image would become. The creation of these works was less about fulfilling the call of a diaphanous character and causing them into existence. These works are a more deliberate way for the artist to celebrate the changing nature of family life, a subject with which she is intimately attuned. They are perhaps more direct evocations of her own family and bare a less conceptual relationship with her inspiration. What these works lack in the artist's own complicated interpretation of the people she has encountered through her life, they gain in a sense of tenderness and tranquility.



III. 50 *View From the Artist's Studio*



III. 51 *Dark Child* 2019 Charcoal, oil stick and watercolor on paper 40" x 32"



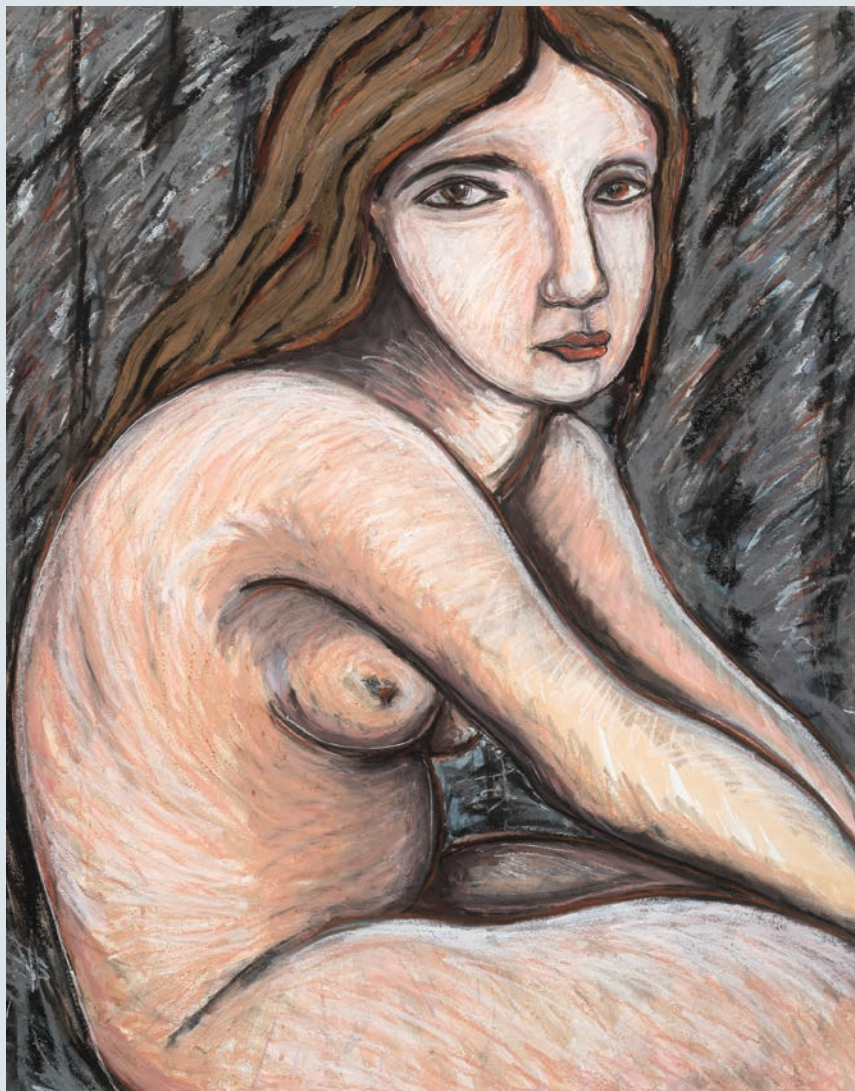
III. 52 *Dark Dreams* 2019 Charcoal, oil stick and watercolor on paper 40" x 32"



III. 53 *Dark Portrait* 2019 Charcoal, oil stick and watercolor on paper 40" x 32"



III. 54 *Black Portrait* 2019 Charcoal, oil stick on paper 74 3/4" x 52 3/8"



Ill. 55 *Orange Lipped Young Girl* 2016 Acrylic, oil stick, charcoal, chalk pastel and metallic marker on paper 40" x 32"



Ill. 56 *Amy* 2015 Acrylic, charcoal, watercolor and chalk pastel on paper 40" x 32"

The artist enforces an intimate relationship between the viewer and the subject of her paintings that is rife with tension. The pictures' cropped edges draw the viewer into an essential reading of Raubacher's captured characters that leaves little room for ambiguity.



III. 57 *Against the Silver* 2019 Oil, oil stick, charcoal, watercolor and metallic marker on paper 32" x 40"



III. 58 *Interlude* 2019 Oil stick, charcoal, torn black paper and chalk pastel on paper 40" X 32"



Ill. 59 *Bernadette* 1989 Oil on paper 40" X 32"



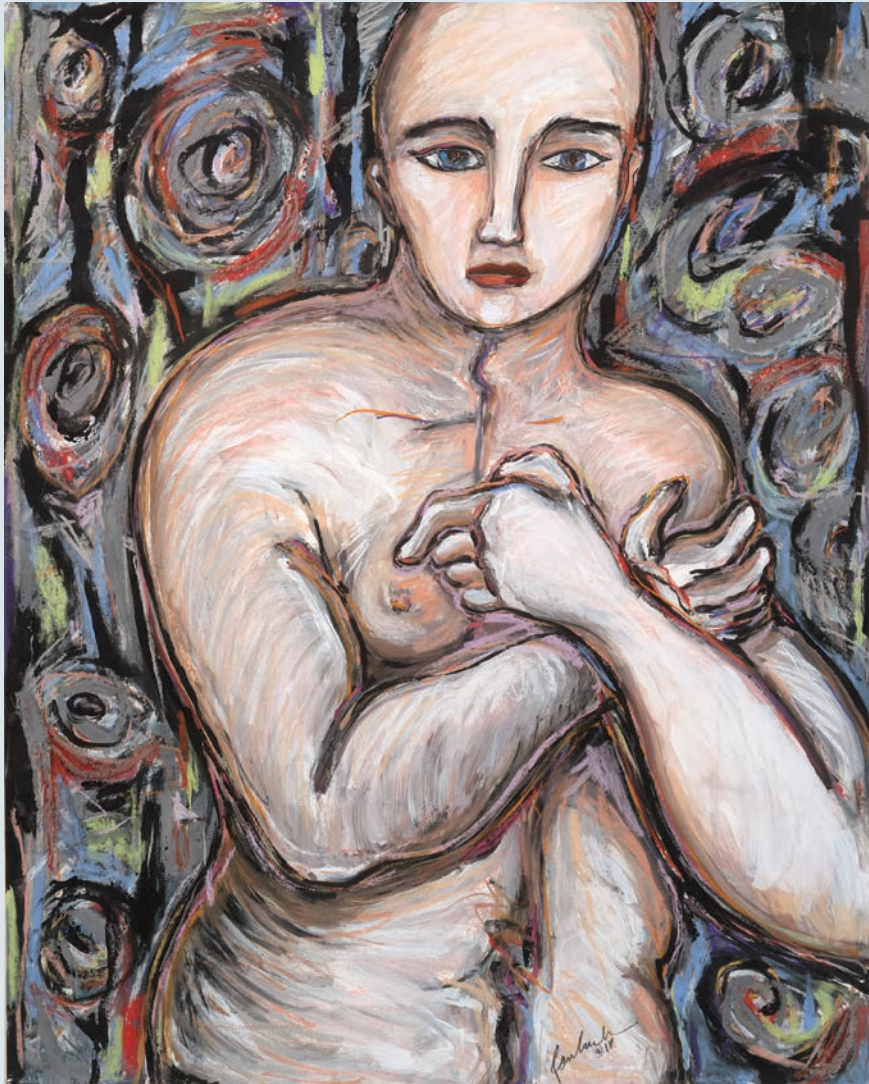
Ill. 60 *Bernadette II* 1989 Oil on paper 40" x 32"



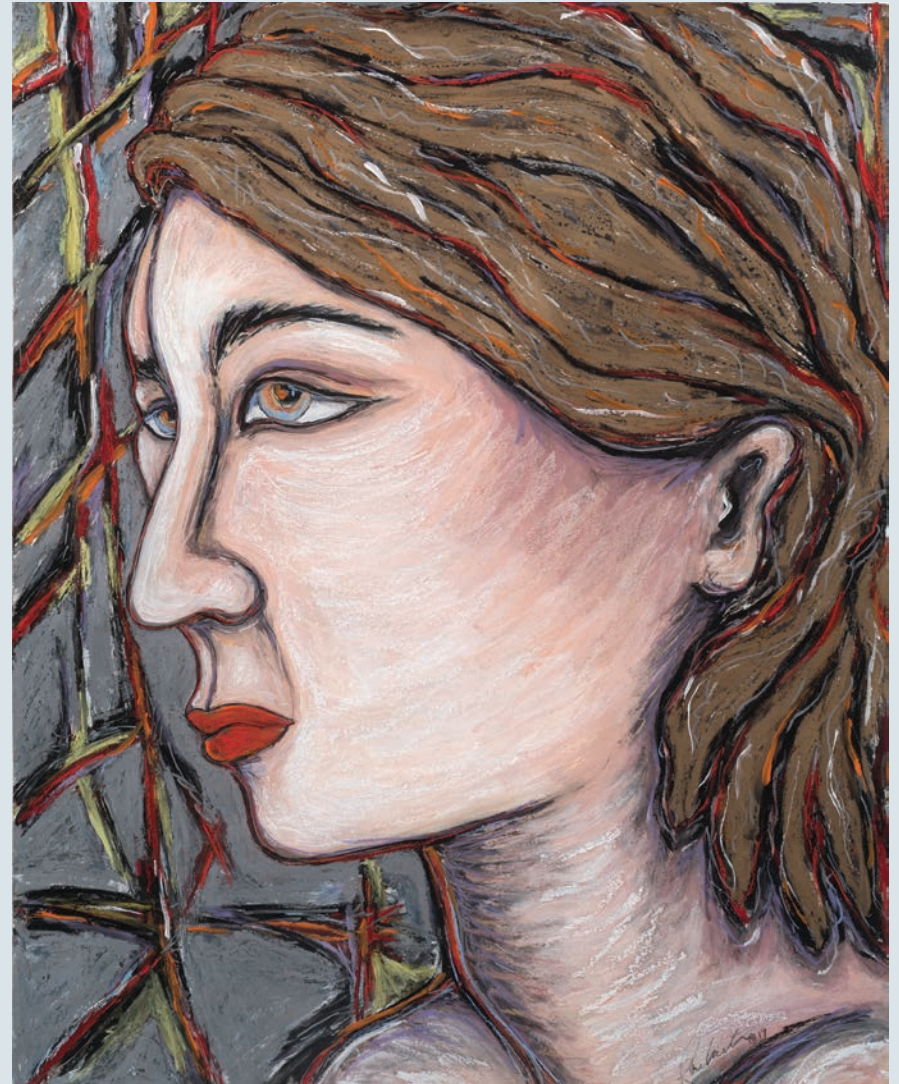
III. 61 *In the Fire* 2019 Oil, oil stick and chalk pastel on paper 40" x 32"



III. 62 *Dream of Giants* 2019 Oil, oil stick, watercolor and charcoal on paper 40" x 32"



III. 63 *Organic Path* 2018 Acrylic, charcoal, torn black paper, metallic marker and chalk pastel on paper 40" x 32"



III. 64 *Silver Profile* 2019 Acrylic, oil stick, pastel, charcoal and metallic marker on paper 40" x 32"



Ill. 65 *Caught in the Gold* 2019 Oil stick, charcoal, metallic marker and chalk pastel on paper 40" x 32"

In some cases, her subjects are surrounded by a swirling pattern of bright colors and textures that contrast with the still demeanor of the subject's emotional display.



Ill. 66 *Silver Rain* 2019 Oil stick, charcoal, watercolor, torn black paper, metallic marker and chalk pastel on paper 32" x 40" Photo credit: Carson Zullinger



III. 67 *Giants Path* 2019 Oil stick, charcoal, chalk pastel and metallic marker on paper 52 3/8" x 96"



Ill. 68 *Fire Dance* 2019 Acrylic, charcoal, torn black paper, oil stick, chalk pastel and metallic marker on paper 40" x 32"



Ill. 69 *Fire's Past* 2019 Acrylic, charcoal, torn black paper, oil stick, chalk pastel and metallic marker on paper 40" x 32"

Complicated interactions dominate many of the artist's recent representations of couples...Interestingly, these group images are among the only subjects the artist depicts with hands. Often rendered in curling shapes, the hands further dramatize the connectivity and distance of the subjects' relationships.



III. 70 *Child's Play* 2019 Oil stick, charcoal, watercolor, torn black paper and chalk pastel on paper 32" x 40"



III. 71 *The Secret* 2019 Oil stick, charcoal, watercolor, torn black paper and chalk pastel on paper 40" x 32"



III. 72 *She is Going* 2019 Oil stick, charcoal, chalk pastel and metallic marker on paper Paper size: 72" x 42"



III. 73 *Reluctant Bride* 2018 Oil stick, charcoal, chalk pastel and torn black paper on paper 40" x 32"



Ill. 74 *Past and Present* 2019 Oil, oil stick, charcoal, chalk pastel and metallic marker on paper 72" x 42"



Ill. 75 *Past and Present* 2019 Oil stick, charcoal, torn black paper, chalk pastel, watercolor and metallic marker on paper 87" x 40 1/2"



III. 76 Blue Child 2019 Oil tick, charcoal, torn black paper, chalk pastel, watercolor and metallic marker on paper 87" x 40 1/2"



III. 77 Family Embrace 2019 Stick, charcoal, torn black paper, chalk pastel, watercolor and metallic marker on paper 87" x 40 1/2"

BIOGRAPHIES

Rebecca Raubacher recently relocated to Rehoboth Beach, Delaware where her beloved husband, Chris, built her an enviable studio and exhibition space. When not sharing oysters at her favorite restaurant, visiting her growing family or finding animal adventures to capture in her many sketchbooks, the artist furiously manifests characters from her sub-conscious four and five paintings at a time. After a fulfilling life of family and family business, and in the shadow of some serious life traumas, Raubacher is living her best self and it shows in her recent work. With a fearless attitude toward her artistic media, she is creating an impressive body of work.

Reggie Lynch is an art historian and museum educator. From 2015 to 2019 she was the Curator of Community and Academic Programs at the Biggs, during which time she was fortunate enough to be introduced to Raubacher and her cast of conjured characters.

Ryan Grover is the Sewell C. Biggs Curator of American Art at the Biggs Museum and a long-time admirer of Rebecca Raubacher's paintings, her storied characters and, especially, her drawings. While he hopes that this exhibition brings the artist a little more of the attention she deserves, he is deeply grateful for the patient support and hospitality that Rebecca and her husband Chris have provided through this project.





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