

**JOSIE LOVE ROEBUCK**  
*Collateral Experiences*







*Deserving I, 2022*

Oil pastel, yarn, screenprint ink, fabric, on wood cutout  
35 x 14 in

*Deserving II, 2022*

Oil pastel, yarn, screenprint ink, fabric, on wood cutout  
45.5 x 13 in





*Country Upbringing I, 2022*

Fabric, yarn, screenprint ink, and oil pastel wood cutout

34 x 20 in













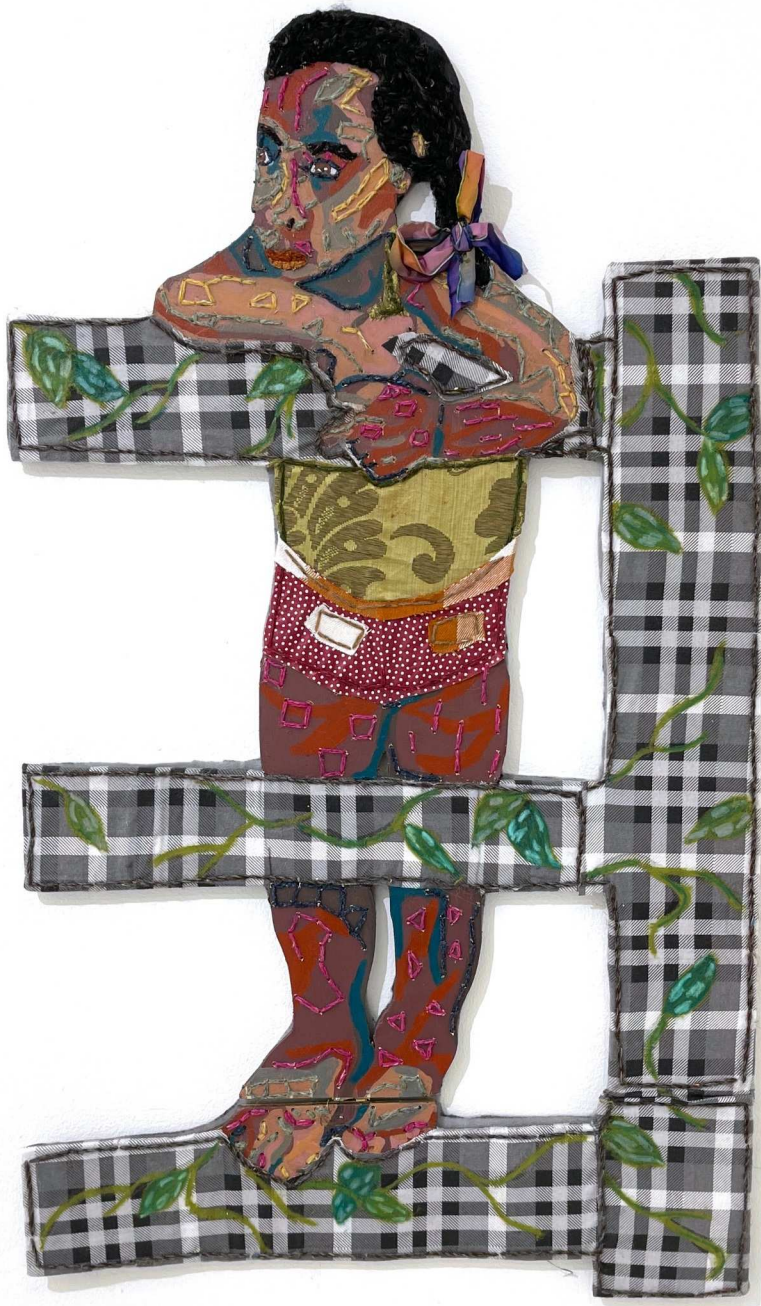
*Country Upbringing II, 2022*

Childhood hair ribbons, fabric, polyfil, yarn, screenprint ink, glass beads, and  
oil pastel wood cutout  
38 x 24 in

*The Crossroads, 2021*

Oil pastel, yarn, screenprint ink, fabric, and childhood hair bow on wood cutout  
38.5 x 22.5 in





*We are Blood I, 2022*

Childhood hair ribbons, fabric, yarn, screenprint ink, glass beads, and oil pastel wood cutout  
55.5 x 43 in











*Indistinguishable and Incompatible, 2022*

Fabric, screenprint ink, oil pastel, screenprint, acrylic, yarn, dowel rod, buttons and coffee stains

68 x 71 in

# COLLATERAL EXPERIENCE

By Jewels Dodson

*Collateral Experiences* is a solo exhibition on view at LatchKey Gallery featuring 17 new works by emerging artist Josie Love Roebuck. In this body of work, she explores her developing artistic practice by experimenting with scale, materials, and techniques and expounds on her signature wood cutout works. This basis of this series is part of Roebuck's ongoing investigation into her own experiences, feelings, and ideas about her complex upbringing and biracial identity. Through this work, she challenges limiting ideas and narratives that have been imposed on her because of her mixed-race identity. *Collateral Experiences* is Roebuck's unapologetic declaration of claiming her own place in the world.

Josie Love Roebuck, 26, is an interdisciplinary artist from Chattanooga, Tennessee. She completed her MFA in 2021 at the University of Cincinnati, where she currently teaches. In 2019, Roebuck received her BFA with a concentration in drawing and painting from the University of Georgia. Roebuck, whose biological parents are White and African-American, was adopted by a loving white family, and grew up in Georgia in a predominantly white culture. Throughout her childhood no matter what space she was in she often found herself as the only black person. "I've always been kind of searching for my belonging, searching for who will accept me. My work touches on what it's been like to be biracial, what it's been like to be adopted by a white family. And what it's been like to navigate through a society that doesn't often accept or have a category for biracial people," she says.

Roebuck's earliest foray into the creative sphere was sewing and crafting with her mother on their family farm. In this body of work she created tapestry-like quilts. Using the mixture of textile and yarn using various mediums to tell her dynamic story. To create her signature wood cutouts Roebuck had developed an in-depth technique that allows her to mix mediums. She begins with referencing childhood photos to layout a composition using charcoal. Using a jigsaw she cuts out a silhouette, sands it, paints it using a screen printing technique, layers on an oil pastel and concludes the process with a sealant. She then drills into the wood upwards of 100 holes to sew yarn into the wood.

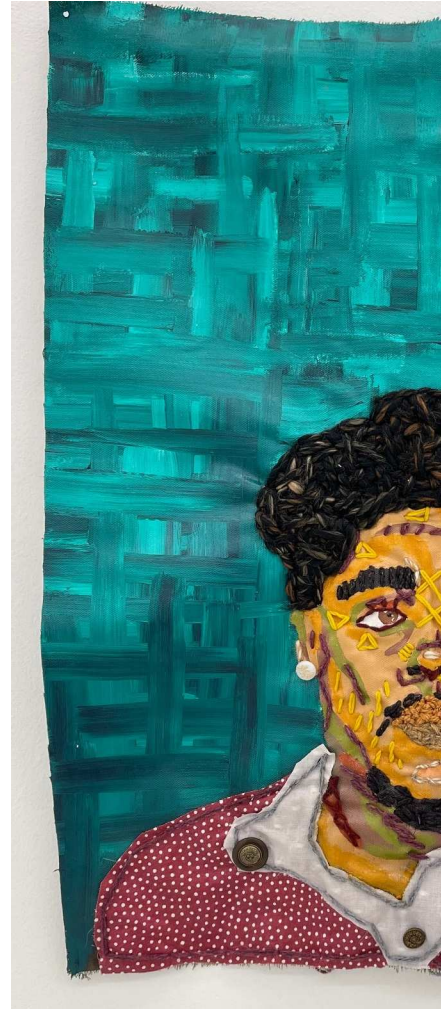


For *Collateral Experiences* is an amalgam of Roebuck's personal lived experiences as a biracial person and tying in her brother who is also biracial and has different biological parents than Roebuck, but they share the same adoptive parents. The series has many pieces featuring her brother who was the only other person of color she shared a space with. In her wood cutouts featured in this body of work Roebuck expresses their innocence, before they had any awareness of racial difference. A time when they felt connected to their family. Roebuck realized early feelings of racial imposter syndrome began developing. Throughout this work she created several works about the time before she questioned her blackness, "at one point I was really deserving, I didn't have my racial imposter syndrome, I accepted myself. Yet to become an adult who no longer thought she was deserving, what was that shift? Why?," she inquired emphatically.

*The Crossroads* (2021), is a wood cutout of Roebuck as an eight year old. The female figure is embellished in various fabrics, Roebuck uses gradients of yarn to create her black textured hair; her pigtails are adorned with bows. She stands behind a plaid fence, embroidered with green leaves, she looks concerned. Roebuck references a cerebral moment when she began feeling concerned about being different from everyone in her family. She felt the pull of her two halves diverging - she must choose a side. Although she was a child Roebuck felt the pull of centuries of division. She recalls her wholeness slipping away.

In another wood cutout work *Deserving II* (2022) Roebuck presents an image of her brother as a child. His skin tone is a variety of colors and embroidered with yarn. His hair is made of textured yarn and he leans back on a ladder with a captivating gaze. He looks present and assured. Roebuck says this piece references a time before inadequacy and insecurity. A time when she and her brother fully embraced themselves.

In *Collateral Experiences* Roebuck uses memory to examine past traumas. She weaves materials and ideas together seamlessly, addressing pain and triumph, exclusion and acceptance, through layering, sewing, and patchwork techniques. In making space for her pain, Roebuck also makes room for her power. Throughout *Collateral Experiences*, Josie Love Roebuck lays claim to her place in the world.



L to R:

*I am Biracial:*

29% Scotland, 18% Nigeria, and 14% Ireland

6% Cameroon, Congo & Western Bantu Peoples, 2% Mali, and 2% Senegal

14% England & Northwestern Europe, 9% Benin & Togo, and 6% Ivory Coast & Ghana

Canvas, fabric, yarn, button, oil pastel, & screenprint ink

24 x 19 in

