

I find the golf bag to be very a political object due to its historical associations with class in equality and racial injustice. It's resonates with me on increasingly deeper levels. It is both an object and subject that lends itself well to found object abstractions and assemblages that address these well-chronicled complexities.

Unlike modern golf bags, these vintage-style bags are constructed of very durable materials and heavy hardware that are extremely difficult to disassemble and manipulate. The tempered plastic, steel, heavy riveting and stitching, leather and vinyl resist structural change. The deconstruction process requires the use of several power tools, blades, drills and steel wire cutters. The often turbulent and frustrating often speaks to the larger predicament of dismantling the old socio-political mechanisms in favor of a new paradigm.

These old bags often have a thumbnail-sized tag with the words 'Made in the USA' and an American Flag embroidered onto a small tag sewn along a seam. Many of them were manufactured in the south, in particular, Jasper, Alabama; conceptually relevant to the work, this evocative detail of the Jim Crow-era serves as a very meaningful catalyst.

I try to expand the perceived boundaries of this material and the way in which discussions on race can be compelled and reconsidered. Race and representation are the conceptual DNA of my work, not a billboard for those issues.