



Futuristic, Retro Computer Case

8 x 17 x 16 inches

Aluminum, Wood, Steel, Plastic, Electronics

Price available upon request

Eugene Sargent

Website: eugenesargent.com

Bio

Eugene Sargent moved to Madison County in Northwest Arkansas with his mother and sister in 1976 as part of the back-to-the-land movement. This upbringing came with an education in the crafts, woodworking, animal husbandry and old-time skills needed to survive. He graduated from Fayetteville High School and went to college for two stints of two years each, mostly math and physics, but never finished a degree. He worked construction and did custom projects, working several years for local sculptor Hank Kaminsky, which was a real education in classic sculpture skills. He illustrated for the *Stanford Daily*, the *Grapevine*, and the *Fayetteville Free Weekly*. He was one of the core members of Gallery 111 in the '90s. Throughout his years in Northwest Arkansas, he has been involved in a number of collaborations with other artists. His most popular pieces are probably the ferrocement benches and creatures surrounding the castle at Wilson Park. As a boy, he read every book on electronics in the Fayetteville Public Library and has kept up with the evolution of the artform as it was embraced by the new maker movement. He has been working to incorporate technology into his art and has done collaborations with Fab Lab and the Amazeum.

Artist Statement

I believe that artists are fundamentally explorers – seekers who experiment with a medium or a combination of mediums to find meaning in their particular context and time. I feel the most artistic exhilaration when I am balanced between manipulating and responding to the materials I work with. Because of my background as a builder and maker, I often choose challenging techniques, do things the hard way, so the rigors of the medium influence my work. Although I admire artists who do found art and sometimes wish I was more loose that way, usually every part I make is painstakingly custom fitted. On the other hand, I resist the urge to finish to perfection, often leaving tool marks and rough textures as a record of the handmade nature of the piece and as a statement against mass production and conformity that tends to dominate our world. My hope is that my work evokes interesting thoughts, imagery and sometimes a chuckle or two in those who see it.