

Paul Lloyd Sargent

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Bio

Paul Lloyd Sargent is a multidisciplinary artist, freelance video editor, and writer living between Brooklyn, Syracuse, and Wellesley Island, NY. Sargent's art and research investigates the history and impact of the international shipping industry on the ecologies, economies, and communities along the Great Lakes and St. Lawrence River through a contemporary amalgam of new media art, radical cartography, grass roots activism, and sustainable culture as art practice. He received his MFA in video from the School of the Art Institute of Chicago in 2000. His video, photographic, and installation works have been presented internationally at such venues as ConFlux2009 and Proteus Gowanus in New York; Para/Site Art Space and the Microwave Media Festival in Hong Kong; Gallery M in Berlin; BaseKamp in Philadelphia; Big Orbit and the University at Buffalo Art Gallery in Buffalo; Impakt Festival in Utrecht; Invideo Festival in Milan; OneTakeFilmFestival in Zagreb; FLEXFest in Gainesville; and Mess Hall, 7/3 Split, Dogmatic, Video Mundi, Onion City, CUFF, Hyde Park Art Center, and Gallery 400 at the University of Illinois at Chicago.

Education

Master of Fine Arts, School of the Art Institute of Chicago, Chicago, IL; 2000: emphasis in video, installation, and performance.

Bachelor of Arts, Hamilton College, Clinton, NY; 1993: major in Studio Arts, with Honors; minor in Creative Writing.

Attended, University of Nevada, Las Vegas, NV; 1994: sculpture class with visiting artist Karen Carson; independent study in video with Pasha Rafat.

Attended, Massachusetts College of Art, Boston, MA; 1994: workshop in Super-8 Film Production.

Teaching History

Freelance media instructor; 2009 – present: Design and implement media literacy and digital media production curriculum with national arts education organizations. Clients include: Chicago-based After School Matters, Voice of the City and CeaseFire.

Educator, The Paley Center for Media, New York City; 2006 – 2009: Design and implement media literacy, history, and production curriculum with the Paley Center's education department. Selected projects include:

- Partnering with the NYC DOE to facilitate a Teaching American History grant to design and implement professional development workshops to teach NYC public school teachers to effectively utilize media in the classroom.
- Partnering with Human Rights Watch, POV, and Media That Matters Film Fest to lead workshops on activist media history and production.
- Representing the Paley Center on the organizing committee of the Urban Visionaries Youth Film Festival.

Adjunct Professor, Olive-Harvey College, Chicago; 2005 – 2006: Taught Art History and Appreciation classes in Humanities department.

Adjunct Professor, Harold Washington College, Chicago; 2000 – 2006: Taught Video I and II classes, using iMovie and FinalCutPro, in Digital Multimedia Design lab program.

Co-Lead Teaching Artist, Gallery 37/After School Matters, Chicago; 2000 – 2006: Taught video, television, sound and web broadcast production classes, using Avid, ProTools, Photoshop and more, for students aged 14 – 21.

Instructor, Museum of Contemporary Art, Chicago; 2005: Taught workshops in digital photography, digital imaging and web design, using Photoshop and DreamWeaver, in museum's educational outreach program.

Adjunct Instructor, School of the Art Institute of Chicago; 2004: Taught Introduction to Digital Photography class, using Photoshop and DreamWeaver, in the Art Institute's Photography department.

Adjunct Professor, Robert Morris College, Chicago; 2001: Taught Video & Sound I class, using FinalCutPro and PeakDV, in Graphic Design program.

Co-Lead Teaching Artist, Arts Excel/Pathways to Development; Chicago, 2000 – 2003: Co-taught weekly video production classes, using iMovie, for arts educational programming serving children in foster care, aged 7 – 18.

Education Department, Antique Boat Museum, Clayton, NY; Summers 2000 – 2002: Taught desktop video and local nautical history to rural upstate NY at-risk teens in summer jobs training program.

Graduate Teaching Assistant, School of the Art Institute of Chicago; 1998 – 2000: Assisted professors in running undergraduate classes in Video, Video History, Performance and 4-D programs.

Teaching Assistant, New Horizons Academy, Las Vegas, NV; 1994 – 1997: Co-taught with Lead Teacher in a middle school special education classroom.

Related Employment

Freelance Media Production, recycledcarbonrecordings, Las Vegas/Chicago; 1997 – present: Co-founder of independent record label and video production company. Clients include: Minty Fresh Records, Save the River, various Chicago bands.

Freelance Media Production, HaloCo Ideas, Inc, New York City; 2000 – 2004: editor and PA with New York-based media production company. Clients include: IBM, Jack Morton Worldwide, Save the River, and the Antique Boat Museum.

Educational Outreach Coordinator, Video Mundi festival, Chicago Cultural Center; Spring 2004: Organized festival outreach screenings with area educational institutions including: Street Level Youth Media, Gallery 37, and Harold Washington College.

Graduate Assistant, Video Data Bank, Chicago; 1998 – 1999: Assisted in management of international independent video art distribution house.

Co-Founder/Promoter/Manager, The L@b, Las Vegas, 1997 – 1998: Booked local and touring bands to support Las Vegas independent music scene. Organized performance, video, and installation events for local and touring artists. Featured performers include: Neutral Milk Hotel, Modest Mouse, Polvo, Noise Gate, and the Valentine's Day Mass-a-kree: Southwest Noise Fest.

Selected Applications & Technology

Canon XL and GL series, Panasonic AG-HVX series, and Sony digital video cameras; Nikon D300 series digital SLR cameras; Mac/PC-based Avid, Mac-based FinalCutPro, Premiere and iMovie video editing software; Mac-based ProTools, PeakDV, SoundTrack, GarageBand, and PC-based CoolEditPro and Audacity audio editing software; Mac-based DVDStudioPro and iDVD authoring software; Motion and AfterEffects motion graphics software; Photoshop, Illustrator, ImageReady, DreamWeaver, Flash, and more.

Awards and Recognition

CAAP Grant, City of Chicago Dept. of Cultural Affairs; 2006.
Merit-based residency award, Contemporary Artists Center, North Adams, MA; 2005.
CAAP Grant, City of Chicago Dept. of Cultural Affairs; 2005.
FLEX Festival, Gainesville, FL; 2004: First Prize, Video <10 Minutes: "White Blight Manifesto."
IMPAKT Festival, Utrecht, NL; 2003: Audience choice final screening: "evidence of what?"
First Place, Onondaga All-County Science Fair; 1982: "The Carbon Atom."

Selected Collections

Invideo, Milan, Italy; "Southern Canadian" and "White Blight Manifesto."
Impact Video Archive; Utrecht, NL; "Aggression," "White Blight Manifesto," "Southern Canadian," and other private collections.

Residencies

Contemporary Artists Center, North Adams, MA; Summer, 2005.
Antique Boat Museum, Clayton, NY; Summers 2000 – 2002.

Selected Reviews and Bibliography

Elms, Anthony, "Calculating Along a Sublime," Proximity Magazine, Issue #6: *(An)Other Art Worlds*, Chicago, IL; to be released on January 16th, 2010. <http://proximitymagazine.com>
Mead, Gerald, "Assembled Meanings," ArtVoice, Vol. 7, No. 30, Buffalo, NY, 2008, http://artvoice.com/issues/v7n30/assembled_meanings
"Southern Canadian," A rovescio, exhibition catalog, Invideo 2005, Milan, Italy, p. 78.
Thompson, Nato, "Slur of the Local," At the Edge: Innovative Art In Chicago exhibition catalog, Gallery 400, University of Illinois at Chicago, College of Architecture and the Arts, 2004.
Duke, Emily Vey, "Kirsten Stoltman, Let's Get it On/Paul Lloyd Sargent, White Blight Manifesto", C Magazine, Summer 2004, p. 44.
"White Blight Manifesto," Stati Liquidi, exhibition catalog, Invideo 2004, Milan, Italy, p. 76.
Rojas, Alexander, "11th Annual Chicago Underground Film Festival 2004," www.filmmonthly.com.
Turković, Hrvoje, "Challenges of Discipline: One Take Film Festival 2003", LJETOPIS Croation Film Chronicle, Issue 37, 2004.
Holmes, Brian, "Kosov@: Futures of the Transatlantic Carnival", Hieroglyphs of the Future, WHW/Arkzin, Zagreb, 2003, (originally published in 2000 at www.nettime.org as a review of "Carnival in the Eye of the Storm: Kosov@").
Ng, Elaine and Biggers, Sanford, "Investigating the Global Voyeuristic Paradigm", Sticky Fingers exhibition catalog, Para/Site, Hong Kong, 2001.

Professional Affiliations

Member, College Art Association, 2006 – 2009.
Member, Save The River, Clinton, NY. 2000 – 2009.
Member, Urban Visionaries Youth Film Festival Organizing Committee, New York, NY; 2007 – 2008.

Research Interests

St. Lawrence River history; international shipping; border issues; environmental impact due to climate change.
Spatial practices; experimental geography.
Media theory and history; media literacy.

Curatorial Projects and Events

Upcoming for 2010

Precious Cargo, University at Buffalo Art Gallery, Buffalo, NY; March 18th – May 15th:

Commissioned as artist-curator for exhibition comparing regional and international shipping transport with alternative methods of sustainable production. Selected artists include: Chris Jordan, Mary Mattingly, the Center for Land Use Interpretation, Compass Group, Lize Mogel, the Center for Urban Pedagogy, The Waterpod® Project, Cao Fei, Bill Brown and Sabine Gruffat, Thomas Comerford, and more.

2005 – 2006

Hardcore Histories, Mess Hall, Chicago; Co-organizer, with Marc Fischer and Terence Hannum, of a series of events presenting oral histories of hardcore and punk rock music. Wrote curatorial essays “YouTube.com: A New Musical Anthropology” & “The Lost Horizon: On Syracuse Straight Edge Hardcore.”

2004

ECHOlocal, “At the Edge 2004: Innovative Art in Chicago”, Gallery 400 at the University of Illinois at Chicago; organized artist-curated exhibition featuring John Smith, Deborah Stratman, Trevor Paglen, Michelle Teran, Bill Talsma alongside my own “Representative Sample” audio installation project.

2002

Project Enduring Look, Gallery 1926, SAIC, Chicago; Co-organized, with Mary Patten, Michael Piazza, Laurie Jo Reynolds, Dara Greenwald, and others, a three-week long series of performances, installations, lectures, and screening events in reaction to the US bombing campaign in Afghanistan. Included my own performative PowerPoint lecture “Blood & Basketball.”

1997 – 1998

the L@b, Las Vegas, NV; co-founded and managed a D.I.Y. art & live music venue out of home; featured acts included Neutral Milk Hotel, Deerhoof, the mAKE UP, Unwound, Noise Gate, Captured! By Robots, Ice Burn, Death Squad, Instagon, and many more.

Publishing and Public Presentations

Upcoming 2010

Invited lecturer, Winter Weekend Conference, Save the River, Clayton, NY; February 2010: interactive lecture – “Precious Cargo.”

Proximity Magazine, Issue #6: *(An)Other Art Worlds*, Chicago, IL; to be released on January 16th, 2010: article on the history of the St. Lawrence Seaway – “Save the River: Paving the Marine Highway?” <http://proximitymagazine.com>

2009

Transport, Proteus Gowanus, Brooklyn, NY; December 2009: interactive lecture – “Precious Cargo.”

Mess Hall, Chicago, IL; November 2009: interactive lecture in conjunction with printed map for AREA magazine – “Precious Cargo.”

AREA|Chicago, Issue #9: *Periphery Vision*, Chicago, IL; November 2009: info-graphic map documenting Chicago as a port along the St. Lawrence Seaway – “Precious Cargo.”

2008

Drain Magazine, Issue #11: *Psychogeography*, www.drainmag.com; October 2008: artist project in video – “Representative Sample.”

Invited lecturer; Phi Alpha Theta National History Honors Society induction, Ramapo College, Mahwah, NJ; June 2008: lecture – “I Approve This Message: Televising the American President.”

Panelist, AJHA-AEJMC Joint Journalism Historians Conference, New York, NY; March 2008:
lecture – “The Paley Center for Media.”

2007

Panelist, Video Vision Conference, The Graduate Center, CUNY, New York, NY; September
2007: paper – “The Maddening Crowd: Multiple Factors Diluting Authentic Youth Voice.”
Invited lecturer; Syracuse University, guest of Emily Vey Duke, Syracuse, NY; February 2007:
lecture – “White Blight Manifesto.”

2006

AREA|Chicago, Issue #3: *Solidarities*, Chicago, IL; September, 2006: article – “Contested
Chicago: Pilsen and Gentrification.”
Juror, 2006 Chicagoland High School Video Festival, Columbia College, Chicago, IL; May 2006.

2005

AREA|Chicago, Issue #1: *Privatization*, Chicago, IL; June 2005: article – “A Lesson in Good
Intentions.”
VERSION>05, Chicago, IL; May 2005: performative lecture – “Electric Lolita: Love in the Age of
Surveillance.”
Invited lecturer; Oakland University Art Gallery, Rochester, MI; February 2005: artist lecture.

2004

20x20x20, Select Media Festival, Chicago, IL; October 2004: performative lecture – “The
Accessibility of Knowledge Olympics.”
Invited lecturer; Southwest Petroleum Institute, Chengdu, Sichuan Province, China; July 2004:
artist lecture.
Guest moderator, Discordia art/technology/activism weblog, www.discordia.us; January 2004.

2002

Juror, 2002 Chicagoland High School Video Festival, Columbia College, Chicago, IL; May 2006.

1999

Invited lecturer; School of the Art Institute of Chicago, guest of Barbara DeGenevieve, Chicago,
IL; April 1999: performative lecture – “A List of Things I’ve Destroyed in a Fit of Rage.”
Invited lecturer; First Year Program Colloquium, School of the Art Institute of Chicago, IL;
February 1999: artist lecture.
Juror, Chicago International Film Festival, Educational TV panel, Chicago, IL; January 1999.

Selected Screenings and Exhibitions

Upcoming for 2010

HarborArts, the Boston Harbor Shipyard, Boston, MA; February 2010 – 2012: commissioned site-
specific digital photo installation – “Untitled Seaway Studies.”
Precious Cargo, University at Buffalo Art Gallery, Buffalo, NY; March – May 2010: time-based
multimedia “trash map” of the Great Lakes Basin – “Not to Scale.”
elegy: society for a dead society, solo exhibition, Red House Arts Center, Syracuse, NY; April –
June 2010: commissioned multimedia installation.

2009

Just Good Art 2009, Hyde Park Art Center, Chicago, IL; photo prints – “Untitled Seaway Studies.”
Conflux Festival 2009, juried exhibition, NYU Steinhardt, New York, NY; multimedia walking tour
of wireless security cameras – “SeCaFF: the World’s First Security Camera Film Festival”
Not the River But the Sea, screening curated by Mary Billyou, Greenpoint Open Studios 2009,
Brooklyn, NY; video – “Untitled Seaway Studies.”

Zenda Farm Preserve, Clayton, NY; site-specific multimedia installation – “Freed: Maquette for an American River.”

Trash Barge, 1000 Islands, NY; island-based community shoreline cleanup event.

This is What Capitalism Look Like, AREA|Chicago, Mess Hall, Chicago, IL; photocollage – “Piss Boats.”

H2O Film on Water, juried exhibition, Newport Mill Arts Center, Newport Mills, NH; video – “Untitled Seaway Studies.”

25 works for \$25, AREA|Chicago, The Orientation Center, Chicago, IL; collage of Chicago neighborhoods constructed from found detritus – “Trash Map.”

VERSION>09 Festival, juried exhibition, Zhou B Art Center, Chicago, IL; site-specific multimedia installation – “Freed: Maquette for an American River.”

Urban Research, film screening curated by Klaus W. Eisenlohr, 5th Berlin International Directors Lounge, Gallery M, Berlin, Germany; video – “Random Sampling.”

2008

(Not) Just a Day Like Any Other, The Red Room, New York; multimedia collaboration with the NY Neo-Futurists.

BareWalls 2008, juried exhibition, School of the Art Institute of Chicago, Chicago, IL; site-specific video installation – “Random Sample.”

Onion City Film Festival, juried screening, Chicago Filmmakers, Chicago, IL; video – “Untitled Seaway Studies.”

Comfort, Burn, group exhibition curated by Alex Young, Big Orbit, Buffalo, NY; installation – “Freed: Maquette for an American River.”

2007

Public Collectors, curated by Marc Fischer, www.publiccollectors.org; doorknob-sign collection – “Do Not Disturb.”

Creative Time Presents: A Chicago Expatriate Vs., curated by Nato Thompson, 205 Club, New York, NY; video – “Sweet Home Chicago.”

The Adventurous Type, group exhibition curated by Allison Peters, Hyde Park Art Center, Chicago, IL; multi-channel media installation – “Freed.”

At Home and Beyond: Chicago’s Own, screening curated by Patrick Friel, Chicago Filmmakers, Chicago, IL; video – “Random Sampling #3.”

2006

Museum of Corn-temporary Art, collaboration with Victor Margolin, Heimbold Visual Arts Center at Sarah Lawrence College, Bronxville, NY; audio installation – “Corntempopo.”

Just Good Art Auction, juried exhibition, Hyde Park Art Center, Chicago, IL; multimedia website – “The 10,000th Song.”

Park Yourself, site-specific performance event curated by Jenny Roberts, Chicago, IL; performance – “Columbus Drive Golf Club.”

Chicago Underground Film Festival, juried screening, Chicago, IL; video – “Random Sampling.3.”

Displaced Occupation, group exhibition curated by Erica Erdman, President’s Gallery, Harold Washington College, Chicago, IL; video – “red glare.”

Living Art, CenterSpace, Gallery 37, Chicago, IL; video – “the LOGOs project: Blood & Basketball.”

VERSION>06 Festival, juried group exhibition, Chicago, IL; performance/interactive video installation – “Freed: Meandering.”

Ice Capades Film and Video Series, curated group screening, Ice Factory, Chicago, IL; video – “White Blight Manifesto.”

2005

Beyond Green: Toward a Sustainable Art, “Audio Relay” collection curated by Temporary Services with Brennan McGaffey, Smart Museum of Art, University of Chicago, Chicago, IL (and other venues); audio construction – “Representative Sample.”

Onion City Film Festival, juried screening, Chicago Filmmakers; video – “Southern Canadian.”

Invideo, juried screening, A.I.A.C.E., Milan, Italy; video – “Southern Canadian.”
Made in NAMA 2005, curated by Hezzie Philips and Ven Voisey, CAC, North Adams, MA;
performance/interactive video installation – “Freed: Meandering.”
SELECT Media Festival, juried screening, Chicago, IL; video – “the LOGOs project: Blood &
Basketball.”
Best of FLEX, Florida Experimental Film Festival touring program, various venues/cities; video –
“White Blight Manifesto.”
Z Film Festival, juried screening, Nihilist, Chicago, IL; video – “the Hydra.”
Best of Chicago’s Own, curated by Patrick Friel, Chicago Filmmakers, Chicago, IL; video – “White
Blight Manifesto.”
Urban/Rural/Wild, screening curated by Thomas Comerford, I Space, Chicago, IL; video – “White
Blight Manifesto.”
VideoLisboa 05, juried screening, Lisboa, Portugal; video – “White Blight Manifesto.”
Antimatter, juried screening, Victoria, BC, Canada; video – “the Hydra.”

2004

ECHOlocal, solo exhibition, “At the Edge: Innovative Art in Chicago,” Gallery 400 at the University
of Illinois at Chicago, Chicago, IL; artist-curated audio-mapping exhibition and audio
installation – “Representative Sample.”
OneTakeFilmFestival, juried screening, Zagreb, Croatia; video – “Emily’s Movie.”
Invideo, juried screening, A.I.A.C.E., Milan; video – “White Blight Manifesto.”
IMPAKT Festival, juried screening, Utrecht, NL; video – “White Blight Manifesto.”
FLEX Festival, juried screening, Gainesville, FL; video – “White Blight Manifesto.”
VERSION>04 Festival, TLVSN broadcast, Chicago, IL; video – “Notes from the Desk of the
Dept. of Homeland Security.”
Boat-In Movie, The Antique Boat Museum, Clayton, NY; (as editor and event organizer for
HaloCo Ideas) feature-length children’s movie – “It Rolls on the River.”
Antimatter, juried screening, Victoria, BC, Canada; video – “White Blight Manifesto.”
Notes From the Underground Vol4, screening curated by Emily Vey Duke and Cooper Battersby,
Video Alliance, Drake Hotel, Toronto, Ont., Canada; video – “White Bligh Manifesto.”
Chicago Underground Film Festival, juried screening, Chicago, IL; video – “Notes from the Desk
of the Dept. of Homeland Security.”
Cherry Bomb, curated monthly DVD series, Chicago, IL; video – “White Blight Manifesto.”
Good Luck with that Revolution, screening curated by Emily Vey Duke and Cooper Battersby,
Video Mundi, Chicago, IL; video – “White Blight Manifesto.”
Living Art, CenterSpace, Gallery 37, Chicago, IL; video – “powerless.”
Z Film Festival, juried screening, Heaven Gallery, Chicago, IL; video – “White Blight Manifesto” &
“Aggression.”

2003

Discount Cinema, curated solo screening, Chicago, IL; video exhibition – “SupaWhite: 3 Videos
by Paul Lloyd Sargent.”
7/3 Split, solo exhibition, Chicago, IL; store-front window multi-channel video installation – “the
LOGOs project” and video – “SuperWhite 48 kHz: Mixtape Cutups 1-11.”
VERSION>03 Festival, juried solo exhibition, Chicago Cultural Center; video exhibition –
“SupaWhite: Five Works in Progress.”
Chicago Show and Tell, screening curated by Kent Lambert, Wimbledon School of Art, London,
UK; video – “White Blight Manifesto.”
America Annihilates Consciousness, screening curated by Steve Reinke, Smart Project Space,
Amsterdam, NL; video – “White Blight Manifesto.”
OneTakeFilmFestival, juried screening, Zagreb, Croatia; video – “powerless- a work in progress.”
Onion City Film Festival, juried screening, Chicago Filmmakers, Chicago, IL; video – “White Blight
Manifesto.”
Chicago Underground Film Festival, juried screening, Chicago, IL; video – “SuperWhite 48 kHz:
Mixtape Cutups 1-11.”

Freedom Festival, group exhibition curated by Ed Marszewski and Elisa Harkins, BuddY/Heaven gallery, Chicago, IL; video installation – “S.O.T.U.”
IMPAKT Festival, juried screening, Utrecht, NL; video – “evidence of what?”
Faculty Group Show, juried group exhibition, President’s Gallery, Harold Washington College, Chicago, IL; video – “evidence of what?”

2002

get-carded.net: inbox-dissent for the unsuspecting, on-line e-card intervention curated by Trebor Scholz, et al, www.get-carded.net; e-card – “Flag of Convenience.”
Curzon Soho, screening curated by Amy Beste (program was subsequently censored), London, UK; video – “Aggression.”
Project Enduring Look, artist-curated event-installation with Mary Patten, Laurie Jo Reynolds, Emily Foreman, and more, Gallery 1926, SAIC, Chicago, IL; collaborative multimedia installation – “State of the Union” and performative lecture – “Blood & Basketball”.
Interrogating Diversity, juried group exhibition, Betty Rymer Gallery, SAIC, Chicago, IL; video – “evidence of what?”

2001

Sticky Fingers, group exhibition curated by Elaine Ng and Sanford Biggers, Para/Site Art Space, Hong Kong; video – “Anatomical Transgression.”
IMPAKT Festival, juried screening, Utrecht, NL; video – “Aggression” & “Anatomical Transgression.”
Dogmatic, Chicago, IL; collaborative site-specific intervention with Nato Thompson, Trevor Paglen, Laurie Jo Reynolds, David Grant, and more – “Pioneer Renewal Trust.”
Chicago Underground Film Festival, juried screening, Chicago, IL; video – “Aggression.”
Microwave Media Festival, juried screening, Videotage, Hong Kong; video – “Hysteria.”
BRAT(wurst), BaseKamp & Project Room, Philadelphia; group screenings- “X-Mas in July.”
Department of Space & Land Reclamation, interventionist event curated by Nato Thompson, Emily Foreman, and Josh MacPhee, Butcher Shop, Chicago, IL; site-specific collaborative intervention with Laurie Jo Reynolds, Scott McPherson, and more – “Trash Ball.”
Just Once, screening curated by Tim Flemming and Margaret Catania, 7/3 Split, Chicago, IL; video – “Aggression.”

2000

Plain Brown Wrapper, screening curated by Vanalyne Green, Barbara DeGenevieve, and Ron Gregg, Gallery 2, School of the Art Institute of Chicago, Chicago, IL, video – “Aggression.”
I Never Thought I’d Be a Halloween Costume, group exhibition curated by Tim Flemming and Margaret Catania, 7/3 Split, Chicago, IL; performance – “Epistemology of the Corner.”
Gallery 312, University of Chicago MFA Exhibition, Chicago, IL; collaborative performance – “congratulations.”
Uncut Special Edition, juried screening, Institute of Contemporary Arts, London, UK; video – “Images of April 14th, 1999” and “Hysteria.”
MFA Film & Video Screenings, School of the Art Institute of Chicago, Chicago, IL; MFA video thesis exhibition – “Three Contributions to the Theory of Sex: Hysteria, Aggression & Anatomical Transgression.”
Wink, screening curated by Vanalyne Green’s “Pornography Production Class,” Leather Archives & Museum, Chicago, IL; video – “Aggression.”
Thaw Festival of Video, Film & Digital Media, Iowa City; live sound performance with Tom Comerford and Michael Annuse as “The Ohm Trio.”
Gallery 2, solo performance event, Gallery 2, School of the Art Institute of Chicago, Chicago, IL; performance – “Wilderness IV: Bird Narratives.”
Art of Displacement, group exhibition curated by Marcelino Stuhmer and Christine E. Humpl, Gallery 1926, Chicago, IL; video – “Hysteria” and performance – “Un[en]titled: Monopoly.”

Carnival in the Eye of the Storm, War/Art/New Technologies: Kosov@, group exhibition curated by Trebor Scholz, Pacific Northwest College of Art, Portland, OR; video – “Images of April 14th, 1999.”

Gallery 2, juried group exhibition, School of the Art Institute of Chicago, Chicago, IL; daily series of site-specific performances & installations – “communicable.”

1999

Surface Readings, Gallery 1926, Chicago, IL; video installation – “Images of April 14th, 1999” and audio installation – “[in]filtration.”

the eye in malevolence, a solo site-specific performance and video installation, School of the Art Institute of Chicago, Chicago, IL.

1998

Valentine's Day Mass-A-Kree: Southwest Noise Fest, the I@b, Las Vegas, NV; live sound performance – churn.

briefly..., the I@b, Las Vegas, NV; live sound performance – Enola Grey & the Vegas Valley Choir, opening for Deerhoof, the Peechees, and Unwound.

1997

Trains Wreck, Café Espresso Roma, Las Vegas, NV; live sound performance – Enola Grey, with Paraquat.

1996

Southern California Noise Festival, curated by Lob and Thee Instagon Foundation, Impala Café, Los Angeles; live sound performance – churn.

Wilderness II: pitcher plant reduction, Syracuse, NY; solo site-specific film installation.

1995

April Fool's Show, curated by Karen Carson, University of Nevada at Las Vegas, Las Vegas, NV; site-specific graffiti installation – “Graf-Core.”

1994

Women's History Month Show, juried group exhibition, Temporary Contemporary, Contemporary Arts Center of Southern Nevada, Las Vegas, NV; video installation – “La Mariposa.”

1993

Senior Thesis Exhibition, Emerson Gallery, Hamilton College, Clinton, NY; site-specific video installation – “In the Blink of an Eye” and site-specific performance – “Bake Sale.”

Selected Discography

As Paul Lloyd Sargent:

“Representative Sample,” found audio construction, recycledcarbonrecordings, Chicago, IL; 2005.
(on guitar) with Kaspar Hauser: “Tin Can Gong,” Spacesuit Records, Chicago, IL; 2002.

As Enola Grey:

“Save The River!” benefit compilation CD, Save the River, Clayton, NY; 2003.

“life expectancy of a just-born peep,” CD, recycledcarbonrecordings, Las Vegas/Chicago; 2002.

“Here Come the Weak Hits,” CD, Semi-Roar Records, Tokyo, Japan; 2000.

“Architectural Digressions,” 4-way split CD, with blackbeanplacentatapeclub, Oxnard, CA, Elite-
Generic Recordings, Columbus, OH, Semi-Roar Records, Tokyo, Japan, and
recycledcarbonrecordings, Las Vegas/Chicago; 1999.

“From Here to There,” 12” compilation record, blackbeanplacentatapeclub, Oxnard, CA; 1998.

“Lunchpail Surprise,” 7” compilation record, recycledcarbonrecordings, Las Vegas, NV; 1998.

“Pocketful=a unit of measurement (not to be taken literally),” 7” record, recycledcarbonrecordings,
Las Vegas, NV; 1997.

"Beachside Fruitstand" 12" compilation record, blackbeanplacentatapeclub, Oxnard, CA; 1997.
"Make Way for New Emotions: volumes 1-6," handmade cassette-only releases,
recycledcarbonrecordings, Las Vegas, NV; 1995 – 1996.

As Quint:

"Intimately Disengaged," CD, recycledcarbonrecordings, Chicago, IL; 2000.
"Envelope" 7" record, recycledcarbonrecordings, Las Vegas, NV; 1998.

As churn:

"churn1.0" cassette-only release, recycledcarbonrecordings, Las Vegas, NV; 1996.
"churn.01" cassette-only release, recycledcarbonrecordings, Las Vegas, NV; 1995.