

Paul Lloyd Sargent

1015 Washington Avenue, #1G, Brooklyn, NY 11225
312-860-0562
enolagrey@hotmail.com
<http://www.recycledcarbon.com>

Bio

Paul Lloyd Sargent is a multidisciplinary artist, writer, and video editor living between Brooklyn, Syracuse, and Wellesley Island, NY. His research-based art practice focuses primarily on the supply and disposal chain through an amalgam of new media art, radical cartography, grass roots activism, and sustainable culture as art practice. In particular, his recent work examines the impact of the international shipping industry on the ecologies, economies, and communities along the Great Lakes and St. Lawrence River. He received an MFA in video from the School of the Art Institute of Chicago. His work has been presented internationally at such venues as Exit Art, Conflux, Smack Mellon, Proteus Gowanus, and Devotion Gallery 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

Teaching artist, The Center for Urban Pedagogy, Brooklyn, NY; 2011 – present: Design and implement curriculum in social justice and criminal justice for a ninth grade program at the Urban Assembly School for Criminal Justice.

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 (formerly the Museum of Television & Radio), New York, NY; 2006 – 2009: Designed and implemented media literacy, history, and production curriculum within the Paley Center's education department. Selected projects included:

- Partnering with NYC DOE to facilitate Teaching American History grants to design and lead professional development workshops teaching effective usage of 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, IL; 2005 – 2006: Taught Art Appreciation classes in Humanities department.

Adjunct Professor, Harold Washington College, Chicago, IL; 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, IL; 2000 – 2006: Taught video, television, sound and web broadcast production classes using Avid, ProTools, Photoshop and more, for apprentice artists aged 14 – 21.

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

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

Co-Lead Teaching Artist, Arts Excel/Pathways to Development; Chicago, IL; 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, Chicago, IL; 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/Brooklyn; 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, NY; 2000 – 2009: 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, Chicago, IL; Spring 2004: Organized festival outreach screenings with area educational institutions including: StreetLevel Youth Media, Gallery 37, and Harold Washington College.

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

Co-Founder/Promoter/Manager, The L@b, Las Vegas, NV; 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, Sony, and Panasonic professional digital video cameras; Nikon digital and film SLR cameras; Mac/PC-based Avid and Premiere, Mac-based FinalCutPro and iMovie video editing software; Mac-based ProTools, SoundTrack, GarageBand, and PC-based Audacity, Audacity, and CoolEditPro audio editing software; Mac-based DVDStudioPro and iDVD authoring software; Motion and AfterEffects motion graphics software; Adobe Creative Suite, DreamWeaver, Flash, and more.

Research Interests

International shipping history on the Great Lakes and St. Lawrence River; environmental and economic impacts; historical and contemporary border politics.
 Historical and contemporary supply and disposal chain economies.
 Spatial practices; public geography.
 Media theory and history; media literacy.

Professional Affiliations

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

Awards and Recognition

CAAP Grant, City of Chicago Dept. of Cultural Affairs, Chicago, IL; 2006.
 Merit-based residency award, Contemporary Artists Center, North Adams, MA; 2005.
 CAAP Grant, City of Chicago Dept. of Cultural Affairs, Chicago, IL; 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, Syracuse, NY; 1982: “The Carbon Atom.”

Selected Collections

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

Residencies

Mary Mattingly’s *Flock House*, Smack Mellon gallery, Brooklyn, NY; Summer 2010.
 University at Buffalo Art Gallery, Buffalo, NY; Spring 2010.
 Contemporary Artists Center, North Adams, MA; Summer, 2005.
 Antique Boat Museum, Clayton, NY; Summers 2000 – 2002.

Selected Reviews and Bibliography

Kurtz, Stuart, “Shipyard Wreckage: A Review of HarborArts Outdoor Gallery,” ArtsEditor, Boston, MA, August 9th, 2010.
 Dabkowski, Colin, “Trash talk: UB exhibit explores Great Lakes pollution,” Buffalo News, Buffalo, NY, April 30th, 2010.
 Foran, Jack, “Waterways: Two UB Art Gallery exhibits track our impact on the waters and water's impact on us,” ArtVoice, Vol. 9, No. 12, Buffalo, NY, 2010.
 Drag, Nate, “Precious Cargo: Living In A Great Lake Community,” Buffalo Rising, Buffalo, NY, March 17th, 2010.
 Dabkowski, Colin, “Water works: Exhibits, lectures at UB focus on the Great Lakes,” Buffalo News, Buffalo, NY, March 12th, 2010.
 Elms, Anthony, “Calculating Along a Sublime,” Proximity Magazine, Issue #6: (An)Other Art Worlds, Chicago, IL, January, 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.

Curatorial Projects and Events

2010

Hardcore Histories: Syracuse, Red House Arts Center, Syracuse, NY; co-organized with Natalia Mount event presenting oral histories of Syracuse hardcore and punk music and related ephemera as part of solo exhibition – "elegy: society for a dead society."

Precious Cargo, University at Buffalo Art Gallery, Buffalo, NY; organized artist-curated exhibition about regional and international shipping transport and alternative methods of sustainable production, featuring works by Chris Jordan, Mary Mattingly, The Center for Land Use Interpretation, The Compass Group working in the MRCC, Lize Mogel, The Center for Urban Pedagogy, The Waterpod®, Bill Brown and Sabine Gruffat, Thomas Comerford, Stephanie Rotherberg, Sam Sebren, Alex Young, Thomas Frank, and Stella Marrs.

2005 – 2006

Hardcore Histories, Mess Hall, Chicago, IL; co-organized, with Marc Fischer and Terence Hannum, 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**2010**

- Article; Proximity Magazine, Issue #9: *Education as Art*, Chicago, IL; November, 2010: essay – “Expanding the Center: Looking to The Center for Urban Pedagogy for a successful model of participatory pedagogy.”
- Moderator; MLAB (Mobile Literacy + Arts Bus), Stephan Stoyanov Gallery, New York, NY; panel moderator – “Landscapes with the Fall of Icarus: Talking Trash in the City.”
- Moderator; US Social Forum, Detroit, MI; June 2010: panel moderator – “Precious Cargo on HWY H2O: Lasting Impacts on the Great Lakes & St. Lawrence River.”
- Invited lecturer; Art Breaks Boundaries, Infringement Festival fundraiser, 464 Gallery, Buffalo, NY; May 2010: artist lecture.
- Moderator; Power Shift NY 2010 student activist conference, University at Buffalo, Buffalo, NY; April 2010: panel moderator – “Art as Activist Tactic or: Activism as Artistic Genre.”
- Invited lecturer; Red House Arts Center, Syracuse, NY; April 2010: artist lecture.
- Invited lecturer; University at Buffalo Art Gallery, Buffalo, NY; April 2010: artist lecture.
- Invited lecturer; Department of Visual Studies, University at Buffalo, Buffalo, NY; February 2010: interactive lecture – “Precious Cargo.”
- Invited lecturer; Winter Weekend Conference, Save the River, Clayton, NY; February 2010: interactive lecture – “Precious Cargo.”
- Article; Proximity Magazine, Issue #6: *(An)Other Art Worlds*, Chicago, IL; January, 2010: essay – “Save the River: Paving the Marine Highway?”

2009

- Invited lecturer; Transport, Proteus Gowanus, Brooklyn, NY; December 2009: interactive lecture – “Precious Cargo.”
- Invited lecturer; Mess Hall, Chicago, IL; November 2009: interactive lecture in conjunction with map in AREA magazine – “Precious Cargo.”
- Article and info-graphic map; AREA|Chicago, Issue #9: *Periphery Vision*, Chicago, IL; November 2009: radical cartographic map documenting Chicago as a port along the St. Lawrence Seaway – “Precious Cargo.”

2008

- Artist project, Drain Magazine, Issue #11: *Psychogeography*, online journal at www.drainmag.com; October 2008: 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

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

2005

- Article, AREA|Chicago, Issue #1: *Privatization*, Chicago, IL; June 2005: essay – “A Lesson in Good Intentions.”
- Invited lecturer; 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

Invited lecturer; 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.

Solo Exhibitions and Screening Events

2010

elegy: society for a dead society, curated by Natalia Mount, Red House Arts Center, Syracuse, NY; presented a multimedia installation featuring photocopied zines, paper on plywood assemblages, and audio collage.

Precious Cargo, as the second annual artist in residence at the University at Buffalo Art Gallery, Buffalo, NY; presented gallery-based artist-curated exhibition, lecture and screening series, and the found object assemblage “Not to Scale” – a map of the Great Lakes Basin constructed from trash collected in Great Lakes and St. Lawrence River communities.

2004

ECHOLocal, as part of “At the Edge: Innovative Art in Chicago,” Gallery 400 at the University of Illinois at Chicago, Chicago, IL; presented gallery-based artist-curated exhibition of audio-mapping projects and the audio installation “Representative Sample” – a sound collage created from over 500 samples of found audiocassette tape.

2003

Discount Cinema, curated by Amy Beste, Chris Bravo, Kyle Harris, et al, Chicago, IL; video exhibition – “SupaWhite: 3 Videos by Paul Lloyd Sargent.”

7/3 Split, curated by Maraget Catania and Tim Flemming, 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 screening, Chicago Cultural Center, Chicago, IL; video exhibition – “SupaWhite: Five Works in Progress.”

2000

Gallery 2, juried solo performance, School of the Art Institute of Chicago, Chicago, IL; performance event – “Wilderness IV: Bird Narratives.”

Selected Group Exhibitions and Screenings

2011

SnowFlow, site-specific anti-hydraulic fracturing education and activism event, organized by Andrea Reynosa, et al, Full Moon Resort, Catskill State Park and Forest Preserve, Big Indian, NY; photo installation – “Rose Hill, Skaneateles, NY.”

2010

Fracking: Art and Activism Against the Drill, Lauren Rosati, Peggy Cyphers, Ruth Hardinger, and Alice Zinnes, Exit Art, New York, NY; photo installation – “Rose Hill, Skaneateles, NY.”

15 Minutes/15 People, MLAB (Mobile Literacy + Arts Bus), curated by Natalia Mount and Marion Wilson, Stephan Stoyanov Gallery, New York, NY; public trash cleanup and photo installation – “Landscapes with the Fall of Icarus.”

Beyond the Multitude, curated by Jordan Dalton, 464 Gallery, Buffalo, NY; video – “Dear Scajaquada Creek.”

Strong and Chata: We Are All Narizona, curated by Paloma Martinez-Cruz and Christine Rabenold, Beer Run Gallery, Chicago, IL; a collaboration with Jenna M. Loyd, video installation – “Dotted Line: Finding the Border.”

Condensations of the Social, curated by Sara Reisman, as part of Mary Mattingly’s *Flock House* residency, Smack Mellon, Brooklyn, NY; public trash cleanup and installation – “Maintenance Art: For Mierle Laderman Ukeles.”

BIKE BOX, locative media exhibition curated by Sabine Gruffat and Bill Brown in conjunction with free103point9’s AIRTIME@Devotion residency, Devotion Gallery, Brooklyn, NY; locative media audio tour – “hydronym: erie basin meets erie basin.”

Time Machine: An Evening of Film and Live Multimedia Performance, Hallwalls Contemporary Arts Center, Buffalo, NY; video – “Untitled Seaway Studies.”

HarborArts, Boston Harbor Shipyard, Boston, MA; site-specific digital photo installation – “Untitled Seaway Studies.”

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; public trash 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 SeawayStudies.”

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 and the Gene Siskel Film Center, 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

OneTakeFilmFestival, juried screening, Zagreb, Croatia; video – “Emily's Movie.”

Invideo, juried screening, A.I.A.C.E., Milan, Italy; 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

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, collaborative action with Nato Thompson, Trevor Paglen, Laurie Jo Reynolds, David Grant, and more, Chicago, IL; site-specific intervention – “Pioneer Renewal Trust.”
Chicago Underground Film Festival, juried screening, Chicago, IL; video – “Aggression.”
Microwave Media Festival, juried screening, Videotage, Hong Kong; video – “Histeria.”
BRAT(wurst), curated group screening, BaseKamp & Project Room, Philadelphia, PA; video – “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, Tom Comerford, Scott McPherson, and more – “Trash Ball.”
Just Once, screening curated by Margaret Catania and Tim Flemming, 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 Margart Catania and Tim Flemming, 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 “Histeria.”
- MFA Film & Video Screenings, School of the Art Institute of Chicago, Chicago, IL; MFA video thesis exhibition – “Three Contributions to the Theory of Sex: Histeria, 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, IA; live sound performance with Tom Comerford and Michael Annuse as “The Ohm Trio.”
- Art of Displacement, group exhibition curated by Marcelino Stuhmer and Christine E. Humpl, Gallery 1926, Chicago, IL; video – “Histeria” 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, site-specific performance/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 as churn.
- Wilderness II: pitcher plant reduction, Syracuse, NY; 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 Quaint:

“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.