

Education

- 2010 Doctor of Philosophy, awarded for the work submitted in fine art practice and theory, 'The Transgressive Mouth in Live Art and it's Relationship to the Audience', Middlesex University
1998 MA Fine Art, University of Central England
1992 BA Fine Art, Nottingham Trent University

Exhibitions and shows

- 2017 *Perspectives 2012 - 2017*, Onca Gallery, Brighton
2017 *ABBA (On Tour): the practice of process* by Angela Bartram and Andrew Bracey, ProjectSpacePlus, Lincoln
2017 *Animal Intersections*, Peanut Gallery and Nexus Arts, Adelaide
2016 *Be Your Dog*, KARST Plymouth (and in conjunction with the Live Art Development Agency)
2016 *The Alternative Document*, ProjectSpacePlus, Lincoln
2016 *Midpointness*, Airspace Gallery, Stoke-on-Trent
2016 *Imagistic*, Hillyer Art Space, Washington DC
2016 *In Midpointness*, Transart Triennial online project
2015 *Performance Ephemera*, Practice Gallery, University of Worcester
2014 Performance at Bauhaus, Dessau
In Dialogue, Nottingham Contemporary
GRARLfest, Sound Spiral, University of Lincoln
Where's the Art? Modern Art Oxford
Bartram O'Neill solo event at Gray Zone for Performance Art, Kingston, NY
Miami Performance International Festival 14, Miami, USA
2013 *Performa 1*, Art Basel Miami, USA
Becoming Animal, Onca Gallery, Brighton
Miami Performance 13, International Visual Arts Festival, Miami, USA
Artzond Festival, Saint Petersburg
Museums at Night, The Collection, Lincoln
2012 Residency and performance at Grace Exhibition Space, New York, USA
In Dialogue, Nottingham Contemporary
Low Lives 4 Networked Performance Festival, streamed across venues in USA, Japan, Trinidad & Tobago, Australia, France, Colombia, Norway, Aruba, and www.lowlives.net
BLOP 2012, exhibition, Arnolfini, Bristol
2011 *3 Worlds in 1: London International* curated by Edward Lucie-Smith, KCCC, Klaipeda, Lithuania
The Animal Gaze videos, SIA Gallery, Sheffield
The Future Can Wait presents: Polemically Small curated by Edward Lucie-Smith, Torrance Art Museum, California
The Future Can Wait presents: Polemically Small, Charlie Smith London
Action Art Now, OUI International Performance Festival, York
2010 *EAST goes East*, Bunkier Sztuki, Krakow
The Moment of Privacy Has Passed, Usher Gallery, Lincoln
Pebbles and Avalanches, Crossley Gallery, Dean Clough, Halifax
Actions, Greestone Gallery, Lincoln
2009 *EASTinternational*, Norwich University College of the Arts, Norwich
EASTvideo, Eastside Projects (Birmingham), Picture This at Spike Island (Bristol), The Charlton Centre (Dover), Spacex (Exeter), BALTIC (Gateshead), Transmission (Glasgow), The Royal Standard (Liverpool), MOOT (Nottingham), Aspex (Portsmouth), S1 Artspace (Sheffield), Focal Point Gallery (Southend-on-Sea), tank.tv (online at www.tank.tv)
V Kunst: The Future Can Wait, Galerie Schuster, Frankfurt
The Future Can Wait, Old Truman Brewery, London
The Animal Gaze, Peninsula Arts Gallery, Plymouth
East End Collaborations (returning guest artist) Queen Mary University, London
Animalism, National Media Museum, Bradford
Ubicuo: Traslados Visuales, Ex Teresa Arte Actual, Mexico City
Text and Image, Greestone Gallery, Lincoln
2008 *The Animal Gaze*, Unit 2 Gallery, London
The Future Can Wait, Old Truman Brewery, London
Drawn Together, Greestone Gallery, Lincoln
B-Sides, Upgrade! International Festival, M nagerie de Verre, Paris
2007 *I Am Your Worst Nightmare*, Arnolfini, Bristol
B-Sides, Upgrade! International Festival, Montreal & Vancouver

- 2006 *Il Giardino Segreto*, Primo Piano LivinGallery, Lecce
Le Carnival des Animaux, The Embassy, Edinburgh
12th International Sample of Performance Art, Ex Teresa Arte Actual, Mexico City
Beauty and the Beast, Fieldgate Gallery, London
Sensitive Skin, Future Factory at Bonington Gallery, Nottingham
SSA on Screen, Scottish Society of Artists, Edinburgh & touring Scotland
Body Parts 2, Royal Scottish Academy, Edinburgh
Piggyback Live, Gallery North, Northumbria University, Newcastle-upon-Tyne
B-Sides, Upgrade! International Festival (Oklahoma City, Skopje, Belgrade, Vancouver, Boston)
- 2005-2008 *Independent Exposure*, Microcinema International (San Francisco, Houston, Nacogdoches, Seattle, Phoenix)
- 2005 *Artconcept*, Art Laboratories & Dostoyevsky Museum, St. Petersburg
Hands Frees Series, Dorchester Arts Centre, Dorchester
Screening, Side Cinema, Newcastle upon Tyne
National Review of Live Art, Arches, Glasgow
Action – Performance to Camera, Side Cinema, Newcastle-upon-Tyne
Evaporation 1 Video Shorts, Speaker Palace, London
- 2004 *Inport: International Performance & Video Festival*, Von Krahl, Tallinn
Britney's Smears, Catalyst Arts, Belfast
Lonfest Film Festival 2004 (various sites, London)
Performance, 291Gallery, London
Sensitive Skin, Future Factory at Bonington Gallery, Nottingham
Film Reels, Escape Gallery (London)
Field of Vision: New York, Lab Gallery, New York
Grottos (curator of) Candid Projection Room, Candid Arts Trust, London
- 2003 *Cubicle*, The Cube, Bristol
Candid Projection Room, Candid Arts Trust, London
East End Collaborations, Queen Mary University, London
Intimate Spaces, Powerhouse, Nottingham
LUX Open 2003, Royal College of Art, London
Brief Interludes, Angel Row Gallery, Nottingham
Max 5 Video, Cafe Gallery Projects, London
- 1998/02 *Hayvend*, Hayward Gallery, Whitechapel Gallery, ICA, London
- 2000 *Female Form*, Brixton Art Gallery, London
Girls' World, Sui Generis, Cheltenham
Box Project, Mol (London), Angel Row Gallery (Nottingham), Turnpike Gallery (Leigh)
- 1999 *Diamond Geezers*, Gallery Fresh, London
- 1998 *Club Class*, BIAD, Birmingham
- 1997 *Show*, Custard Factory, Birmingham
Charmed Particles, Mountbatten Gallery, Portsmouth
- 1996 *Installation at Y Theatre*, Leicester
- 1995 *Now Festival*, Nottingham
Touring, Angel Row Gallery, Nottingham
- 1994 *Eurosculpture*, Carhaix, Bretagne

Residencies

- 2017 For the Dead Travel Fast (an undead pilgrimage), Transylvania
- 2016 Chisenhale Space, London
- 2015 Horse and Art Research Centre, Barnag, Hungary
- 2015 Summer Lodge, Nottingham Trent University
- 2014 Gray Zone for Performance Art, Kingston NY, USA
- 2012 Grace Exhibition Space, New York, USA
- 2005 Adult Education Centre, University of Nottingham

Publications

- Bartram, A. & O'Neill, M. (2016) 'Unsettling Action and Text' in Bacharach, S., Booth, N. Fjaerstad, S. B. (eds) *Collaborative Art in the Twenty-First Century*, New York: Routledge.
- Bartram, A. & O'Neill, M. (2016) 'Here and There: Two Works, Ten Countries' in Michelkevic, L. (ed.) *Acta Academiae Artium Vilnensis* / 80 2016.
- Bartram, A., El-Bizri, N., Gittens, D. (Eds.) (2014) *Recto Verso: Redefining the Sketchbook*, Farnham: Ashgate.
- Bartram, A. (2015) 'Spit and Lick and Licking Dogs' in Jaymez (ed.) *Katalog*, Humors / Invocation: The Fluid Text, double issue 8 and 9, March 2013, online at: <http://catalogue.cccponline.net>.
- Bartram, A. (2012) 'Between Bodies: an artist's account of the oral connection between human and dog', in Chatzichristodoulou, M. and Zerihan, R. (eds.) *Intimacy Across Visceral and Digital Performance*, London: Palgrave MacMillan.
- Bartram, A. & O'Neill, M. (2012) 'Response Oral / Response' in Loveless, N. (ed.) *Total Art Journal*, Volume 1, Number 2, Fall 2012, online at: <http://totalartjournal.com>.

- Bartram, A. & O'Neill, M. (2012) 'Oral / Response', in Guzman, Y. and Yankelevich, M. (eds.) *Emergency Index*, New York: Ugly Duckling Presse.
- Bartram, A. & Gittens, D. (2012) *Performing Lost Space: Recording Architectural Detail With the Body*, Saarbrücken: LAP.
- Bartram, A. (2011) 'One Woman and Her Dogs', in Meynell, K. (ed.) *Mutual Dependencies*, London: Artwords Press, pp.120-127.
- Bartram, A. & O'Neill, M. (2011) 'The Sacrifices Made by Audiences: The Complicit Discomfort of Viewing Performance Art', in Garner, B., Pavlenko, S., Shaheen, S., & Wolanski, A. (eds.) *Cultural and Ethical Turns: Interdisciplinary Reflections on Culture, Politics and Ethics*, Oxford: Interdisciplinary Press, pp.105-112.
- Bartram, A. (2009) 'Featured Practitioners: Angela Bartram with my Response to Tonguing', in Zerihan, R. *The Live Art Development Agency Study Room Guide on One to One Performance*, London, Live Art Development agency, online at: http://www.thisisliveart.co.uk/pdf_docs/Zerihan_SRG_Final2.pdf, pp. 19-22.
- Bartram, A. (2009) 'Angela Bartram', in Morris, L. (ed.) *EASTbook*, Norwich: Beckland Print, pp. 78-81.
- Bartram, A. (2009) 'The Live Art Lasagne' in: The Live Art Development Agency (eds.) *Everything You Wanted to Know About Live Art But Were Afraid to Ask*, London: Unlimited.
- Bartram, A. (2007) *Five Years*, Lincoln: University Press.
- Bartram, A. (ed.) (2007) *Talking Margins symposium* proceedings, Lincoln: University Press.
- Bartram, A. (2007) 'Donna Haraway: Live Theory by Joseph Schneider' (book review), *Media, Culture and Society* 29 (5), pp. 843-844.

Conferences and symposiums

- 2017 *7th Australasian Animal Studies Association Conference: Animal Intersections*, University of Adelaide, Australia
- 2017 *Living with Animals 3: Co-Existence/Seeing with Animals* (presenter, session chair, and reviewer for artists portfolios), Eastern Kentucky University, Richmond USA
- 2016 Originator and organiser of *The Alternative Document*, University of Lincoln
- 2015 *The Body: Out of Time and Without a Place*, Contemporary Art Centre, Vilnius
- 2015 *TaPRA annual conference*, University of Worcester
- 2013 *London Conference in Critical Thought*, 'Concerning Bodies' stream convenor, Royal Holloway University of London
- 2013 *Becoming Nomad: Hybrid Spaces, Liquid Architectures and Online Domains*, York St. John University
- 2012 *Confined Spaces*, Corpus Christi College Cambridge
- London Conference in Critical Thought*, Birkbeck University of London
- Environmental Utterance*, University College Falmouth
- 2011 *Fixed? Architecture, Incompleteness and Change*, University of Plymouth
- 2010 *Politics of Fear; Fear of Politics*, University of Brighton
- PSi# 16: Performing Publics*, York University and Ontario College of Art and Design, Toronto
- Narrative Space*, University of Leicester
- Culture, Politics, Ethics*, speaker and panel chair, ID-net, Salzburg
- 2009 *Meet Animal Meat*, Uppsala University Sweden
- 2008 *EASTdiscourse*, Norwich University College of the Arts
- PSi#14: Interregnum*, University of Copenhagen
- 2007 *PSi#13: Happening/Performance/Event*, New York University
- Intimacy symposium*, speaker, Goldsmith's College, London
- Talking Margins symposium*, organiser & speaker, Artsadmin, London
- Re-Sensitized symposium*, Future Factory, Nottingham
- 2006 *5th Hawaii International Conference on Arts & Humanities*, peer reviewer, Honolulu
- 4th Hawaii International Conference on Arts & Humanities*, Honolulu
- 2005 *PSi#11: Becoming Uncomfortable* conference, Brown University USA
- Annual CCE Conference*, University of Nottingham
- 2004 *Interdisciplinary Landscapes: Post Feminist Practices in the Arts* conference, speaker & performer, University of Northampton

Lecturer appointments

- 2017-cur Reader in Fine Art, University of Lincoln
- 2006-17 Senior Lecturer in Fine Art, University of Lincoln (BA Fine Art Programme Leader 2009-13; Acting BA Fine Art Programme Leader 2014-15; Research Lead 2016-currently)
- 2005-06 MA & BA Fine Art supervision, University of Lincoln
- 2004-08 Supervision for BA Fine Art, Loughborough University
- 2001-06 Advisory subject specialist and supervision for BA Fine Art, University of Nottingham
- 2003-05 MA & BA Fine Art sculpture supervision, Lancaster University
- 2003-06 Supervision for level 1 BA Fine Art, Nottingham Trent University
- 2001-04 Foundation Diploma In Art & Design course leader, Broxtowe College, Nottingham
- 1998-01 HND Fine Art Course co-leader, Halesowen College, W.Mids.
- 1994-02 PTL on art & design programmes, NCN, Nottingham

External Examiner duties

2017-currently	UG Fine Art external examiner, Oxford Brookes University and Solihull College franchise
2016	PhD external examiner, Royal College of Art
2015	PhD external examiner, Teesside University
2003-04	Edexcel Examiner for Foundation Diploma in Art & Design

Research degree supervision

2017	PhD in Dance Practice, Aurelia Baumgartener, University of Lincoln (in progress)
2015	MA by Independent Research, Clementine Monro, University of Lincoln (completed)
2014	PhD in Fine Art Practice, Michael Lent, University of Lincoln (completed)
2013-curr	PhD in Fine Art Practice, Annie Morrad, University of Lincoln (in progress)
2016-curr	MA by Independent Research, Joana Cifre-Cerda, University of Lincoln (in progress)

Visitor to Higher Education Fine Art programmes

Teesside University (2015), Bauhaus Dessau (2014), Manchester Metropolitan University (2014 & 2004), Loughborough University (2009, 2010, 2013), University of Wales Institute Cardiff (2011), University of Nottingham (2010), Oxford Brookes University (2007), Staffordshire University (2005), University of Lincoln (2005), University College Northampton (2004), Southampton Institute (2003), University of Wolverhampton (1999), Nottingham Trent University (1998/9), University of Central England (1998)

Funding

2017	Santander Mobility Scholarship
2016	DIY Project funding for Be Your Dog, KARST, Plymouth
2015	Research Investment Fund recipient, University of Lincoln
2010	Grants for the Arts, Arts Council England
2005	Grants for the Arts, Arts Council England
2004	Artsadmin Bursary Recipient funded by the Calouste Gulbenkian Foundation
2004	Grants for the Arts, Arts Council England
1994	EMA Start Up Grant Prince's Trust Research Grant Livewire Business Award PYBT Business Grant

Awards and Professional Recognition

2017-currently	CVAN EM Steering Group Member
2015-currently	Board member of Broken Grey Wires
2013	Higher Education Academy Teaching Fellow
2013	Selector and mentor for an artist's residency at The Collection (Lincoln)
2012	Henry More Institute Research Fellowship shortlist
2011/12	<i>Transgressive Culture</i> journal and book series, peer reviewer
2011	<i>Surface Open Show 2011</i> , judge (Nottingham)
2009	<i>Nature Calls: Animals in Visual Culture</i> , Resonance 104.4FM radio, guest speaker <i>Get Involved 23</i> consultant (18-23 age group), Nottingham Contemporary
2007/8 & 2010	<i>Connect</i> postgraduate programme artist's mentor, University of Derby
2006	<i>British Art Show 6 Raw Guide</i> , lead artist, creative producer & editor (Nottingham) Invited speaker, The Collection & Usher Gallery (Lincoln)
2005	Creative Partnerships, artist's mentor
2004	<i>Way In, Way Out</i> project lead artist, Angel Row Gallery (Nottingham) <i>Nottingham Square One competition</i> , project lead artist on the bid by Arup Urban & Landscape Design
2000/1	AA2A's scheme, selected scheme artist (host: University of Derby)

The Alternative Document research project (2015-currently)

The Alternative Document is a project that interrogates alternative strategies for the documentation of ephemeral artworks for which I am principle investigator (supported by a University of Lincoln Research Investment Funds award). The project includes symposia, exhibitions, and published texts. My role as principle investigator includes being curator, artist, writer, editor, project manager, and the development of Collaborative Doctoral awards in partnership with the Live Art Development Agency.

Project outputs to date:

2016	<i>The Alternative Document</i> exhibition, Project Space Plus, Lincoln
2016	<i>The Alternative Document</i> symposium, Project Space Plus, Lincoln

Project secured outputs:

2017	<i>Documents, Alternatives #1</i> , Airspace Gallery, Stoke on Trent
2017	<i>Documents, Alternatives #2</i> , Onca Gallery, Brighton
2017	<i>Documents, Alternatives #3</i> , BSAD Gallery, Bath
2017	<i>Documents, Alternatives #4</i> , online exhibition
2017	<i>Symposium 2</i> , BSAD Gallery, Bath
2018	Chapter in the publication <i>Critical Distance: New Explorations in Documentary Theory and Practice</i>

Performative and Collaborative Animals research project (2016-currently)

The *Performative and Collaborative Animals* project, for which I am principle investigator, builds on a long held fascination in my research concerning animal/human relationships and the complexities and dynamics that exist within companionable binaries. Specifically, this analyses the equality established in a collaborative context between humans and dogs, and how each contributes with a performative presence through acts of emotional contagion. This project, which positions all contributors irrespective of species as artists, charts a new direction for the research to include multiple dogs and humans for the analysis of performative, and collaborative pack dynamics.

Project outputs to date:

2016 *Be Your Dog*, workshops and exhibition, Karst, Plymouth. A Live Art Development Agency DIY funded initiative.

Project secured outputs:

2017 Paper to be presented at *7th Australasian Animal Studies Association Conference: Animal Intersections*, University of Adelaide, Australia

2017 Paper to be presented at *Living with Animals 3: Co-Existence/Seeing with Animals*, Eastern Kentucky University, Richmond USA