

Report on Travel Undertaken
With the assistance of The NZ-UK Link Foundation in 2005
Jim Speers
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I received support from the NZ-UK Link Foundation as a consequence of winning the Wallace Art's Paramount Award in 2004. This was a significant component of the prize, meaning I was able to travel to England and Europe in November and December of last year. In the previous year, the Wallace trust support enabled me to take an exhibition to Germany.

The travel undertaken with the financial assistance of the NZ-UK Link Foundation enabled a more research type engagement with Britain. While in Europe however I did respond to opportunity that arose to work in Lithuania at the Contemporary Arts Centre in Vilnius. During the time I spent here, footage was filmed for a half-hour long film called Akropolis. This was completed on my return to New Zealand. My report will concern its self with the time I spent in Britain detailing my activities and the benefits I imagine arose from these opportunities.

Timetable

- Travel to London arriving on the 14th of November
- Departed Europe Via Frankfurt on the 25th of December

On arriving in London I was keen to see as much as I could. The highlight of the first period of time spent in the capital was being able to see the Paul McCarthy exhibition at the Whitechapel Gallery. This was a large retrospective spread over two venues.

I found it useful to see both from a sculptural and film making perspective as it offered much historical material I hadn't before had an opportunity to see, as well as a very recent installation of significant proportions. Around this time I was also able to see the shows at the Tate Modern and Tate Britain. At the Modern this included the major survey show of the Canadian photographer Jeff Wall as well the Rousseau travelling exhibition as well the British sculptor Rachel Whiteread's installation in the turbine hall.

Both these venues are great for their collection displays and so a great deal of time was spent in these two galleries bumping into things as well as making planned journeys An example being my running into the great Hockney painting *Mr and Mrs Clark and Percy* while searching for the Turner prize.

Aside from the institutional shows in museums such as the ICA, V and A, National Portrait Gallery and Serpentine Gallery, I was able, with the time available, to see a great many dealer galleries. Highlights amongst these were: Rodney Graham at Lisson Gallery along with Laurence Weiner, and Pipilotti Rist's projected video work at the Hauser and Wirth gallery

Having spent time in London, I then travelled to Birmingham to visit Jonathan Watkins, the director of the Ikon, the City's significant public gallery. This was an opportunity to see someone I have had past involvement with as well as get a better feel for the environment he is now working within. We were able to spend time together and my hope is that there might be opportunities to work together again in the future.

Having spent further time in London continuing to see a great deal of work I then travelled to Vilnius where filming occurred. The resulting work has since been shown in Poland and will midway through this year be re-screened in Lithuania

On returning to London I travelled to Newcastle in order to visit the Baltic, a contemporary art centre established in the last few years, within the disused facilities of an abandoned flourmill on the banks of the Tyne.

Fortunately I was able to have my trip coincide with the British Art Show. This is a survey of contemporary practice bought together every five years. A travelling show, it was on this occasion curated by staff of the Baltic and was notable for its focus on artists who were immigrants to Britain. This strategy was very effective in it's shifting of an idea of who and what a British artist might be. The show introduced me to a great number of artists I was unfamiliar with and was as a result a viewing highlight of my trip.

Some very engaging and fascinating work came from areas as varied as robotics and folk music

From Newcastle, I travelled on to Glasgow to meet with a university colleague, Narren Barsfield, Head of Postgraduate studies at the Glasgow School of Art. This was again a useful opportunity, with the added benefit of a tour around the historic C R Macintosh building. From Glasgow I then travelled north to Edinburgh where I visited the Scottish National Gallery in order to see the impressive Gainsborough works housed in their collection.

Returning to London the highlight of this last period was being able to see the Japanese photographer Araki's large survey at the Barbican Centre. In the last week before Christmas, I left London for Berlin staying here for one week before heading home.

The primary outcome from the travel described above has been a great addition to the ideas I carry around as an artist. There could also be some more identifiable outcomes from having the opportunity to meet people. At present however, being placed in the centre of things as a viewer felt of great benefit. The travel outside of London was a new experience and valuable to expanding my limited awareness of Britain. The involvement of NZ-UK Link meant that I was able to travel at a speed conducive to seeing new things. I feel that the opportunity was a great base I look forward to building upon in the future.

I would like to thank the organisation and it's staff for the significant support. I greatly appreciate it.