

Impact of Ben Judd's residency at Lugar a Dudas, Cali, Colombia, and the work *I Will Heal You*, which included performance, video and installations, 2007. Impact from January 2008 onwards.

Interview with Alessio Antonioli, director of Gasworks, London – organisers of the residency. Recorded on 18 April 2013.

Do you think that the residency and the work made there generated new ways of thinking that influenced creative practice?

Yes I do. I've used Judd's residency as an example, many times, of going to a completely unknown place, and having to fit in but also know that you're an outsider. He engaged so many people through the project and through his personality with ideas that everyone could connect with; ideas to do with religion and community.

I spoke to Lugar a Dudas after Judd finished the residency, and even now they use his project as an example of how to successfully engage the people who work in the space but also other people in the community, and how it's left a mark. Cali doesn't have the art infrastructure of places like London or New York, but the level of engagement that he proposed in a place where the level of engagement with art is so limited, really had a profound affect on how artists can gather information from each other, how they can collaborate, how they can come together and discuss ideas. These are local people who have learned something from the project as well as having contributed to its success.

In Judd's role as an artist and university educator, his work has resonated with his peers, his students and the public. The idea of a socially engaged practice; the idea of going to an unknown place and working with new people – everyone is looking for models of practice. What he was able to produce on the residency wasn't just a methodology, but demonstrated how the methodology can actually be the work. For me, that is what generated new ways of thinking about being a practitioner, and also about being an artist who works internationally. What does it actually mean to be an international artist? If you cross the border and go to a place like Colombia, and you don't go to the main cosmopolitan city, you go to a place that doesn't have the same level of exposure, then how do you relate to a different environment? Judd's work has shown another option.

Did the work create, inspire and support new forms of artistic, literary, linguistic, social, economic, religious, and other expression?

I'll tell you what it inspired. A lot of the time we talk about ideas to do with the interdisciplinary – artists working with non-artists, involving the public. This process engages difficult issues; social, economic, religious, and Judd provided something that felt quite natural in a way that is usually very difficult to do. There are ways in which artistic practice can glue together all these

different approaches without appropriating them, but by making them resonate, which is something Judd's work achieved. The work wasn't a means to an end, but the means, the methodology was the work. The work revealed its own process. There was an understanding that this coming together of different people with different points of view, from different walks of life, was woven into the fabric of the work.

Did the work influence the methods, ideas or ethics of any profession?

The work provided a model for an alternative methodology, which was evident in the work Judd produced. This has been experienced on many different layers. It's been experienced by the artists and practitioners who were involved in making the work with Judd, it has been experienced by the host in Colombia (Lugar a Dudas), and it has been experienced by the audience whenever documentation of the work has been exhibited or presented.

Has the work contributed to continuing personal and professional development?

Yes – I often talk to other artists about your residency as a positive example of when they engage on a residency with a culture they don't know, or a group of people they don't know, or a language they don't know. Judd's work is an example of what other methods there are – for example how can you engage in a way that isn't necessarily linguistic? Judd found a way of doing this; his work has had a huge impact. His residency keeps coming up as an example of a successful residency that could be a model for others.