

AN INTERVIEW WITH JULIA MONTILLA

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How do you define your interest on the “hollow-filling”, “full-empty, in that kind of bodily dichotomy which seems focus your work?

Actually, beyond empty or hollow I am more interested in the structural mechanisms that supports our pictures heritage. These areas where representations both support and fix themselves. Some spaces that technologically driven change morphologically and give one of the limits about the way a culture is represented.

Your works move in the “instant” domain (something that takes place in a location and moment very definitive). The pictures that you offer (the filling of the bodily hollows, the very moment of the fall in the swimming pool) have always hanging. Can you tell us something about is?

I get to tell an incident, to such purpose I freeze the action and take out the more significant interval of this event. I am interested in taking the shift that goes before an accident, picking up the moment of body that suggest its falling. In any case, I think that, rather than instantaneity, there is a tension between static and movement that I do not always represent in a immediate way. In some chroma key pictures, for instance, the contradiction lies between the stillness of characters and fluidity of a background that contains itself the possibility of all pictures.

From objectual works, lately it seems to me that you are moving towards photography and video works where performance appear.

Rather than a particular media I am concerned with situations. Situations where the subject takes part and there is a staging, elements that may share disciplines like painting, photography, performance or theatre. Photography, for instance, is more associated, from a thematic point of view, by the frame use or comparing to any bidimensional representation mean, without being basically functional, that is, pictures of an event. In any case, the same interest can be traced in the objectual pieces, so, in this sense, it can be said that they are also performing. On the other side, performance has suffered a desterritorialisation and, although it is difficult to practice it in a essential way, or in a personal experimentation way as it was formulated, its heritage can be traced in more hybrid attitudes. It is true that exist behaviours related to performance, but the media interbreed reduces the reading sense of a work as regards the label related to the support.

How do you define the interest which drives your works?

I try to raise the way the changes that we are suffering concerning our environment and the ways we move and inhabit it affects us. The space has become something abstract and virtual. It is a matter of thought, not of distances. We are before a more conceptual dimension, before a disappearance of the place understood in the Descartes sense, placed in a schizophrenic ubiquity that relates us with God. We suffer a disappearance and dispersal process of the matter and project our escaping yearnings towards the increasingly technological culture.

Do you consider that your work is part of a shared energy with other artists, or do you see it as an experience or experimentation more personal?

There is something personal, but it is not my personality what I am questioning when I am thinking about a work. I start with some worries that are generalised and, as it is usual, there are point of convergence with artists and non-artist people.

I am not interested on the reductionism to which the work read exclusively through the code of a discipline submitted. We follow

pursuing values such as infallibility or originality, so it is not difficult to commit into copy when we use some iconographic or thematic aspect that has been previously attributed to other artist.

What is your opinion about the fact that artist have to create their works within the context they are living?

I refuse to do it, but under certain circumstances I tend to think that the oddity is the rule. I feel that many are the cases where the resources distribution is both partisan and irrational and the labour rights of the artist, who seems destined to beg the share s/he belong, are not observed. The lack of transparency, the filters and a certain attitude of some cultural managers very close to the public sector, hinder that generally the actions within this field are less consented, an artist appears relegated to a mere extra role. There are decisive moments in the process of a project where the artist has an anecdotal role.