

JULIA MONTILLA. ATTACHMENT TO THE CLICHÉ

MANUEL OLVEIRA

Arising from her interest in the popular; the sub-products of the mass media industry; the language of video; the media conception of femininity; and the social and cultural conventions active in the emotional world, Julia Montilla creates multiple visual tools (video, sculpture, photography, installations, publications, artists' books, web projects ...), which she fills with an aesthetic program characterised by these interests. In doing so, the artist confronts us with the visual constructions of daily life, compelling us to reflect on its history and future, the role of the media, its strategies and its ideological implications. These relate to those of the image and the media, but also connect with our own ideologies and the extent to which they define our way of life and our way of being in the world.

Montilla focuses her work on iconic forms, forms that determine our culture as much as they determine ourselves. She uses the image and its references as a collective imaginary map, constructed entirely from clichéd images taken from movies, video clips or other populist products, such as soap operas. Although she uses a variety of sources, she focuses in particular on the entertainment world. The result is not merely a series of photographs or video material, but an analytical process of reflection - on migration, transformation, re-contextualization - and a re-reading of images; of their production processes; of the ways in which they are consumed and of their customisation for diverse communities in relation to their distinct codes and subjectivities. This is what we must learn to discern beneath the candid image of 'entertainment' that a first glance at her work may erroneously present us with.

Her work alludes to, and questions, the cinema and television; the genres of both forms and the ways in which their languages codify and/or determine our perception of reality. However, the result of her work is not just a fascinating interpretation of the cinema, soap operas or sensationalist magazines but something more. It is something that transcends them and makes this fascination itself the object of review and reflection. The language and the themes that interest her come from the media, but above all the common substrata that they have been forming in the group, public opinion and in every one of us. For example, in *Singh Sisters 1* (2004) two young Indian dancers appear in graceful and promotional pose. This highlights the language of publicity and the cultural codification of the gestures of traditional dances or those of the Mumbai cinema industry. The forms and representations of femininity in India also appear, or the collective forms associated with attraction or eroticism, both Eastern and their Western translations. The work reveals the servitude of the women at the core of Hindu society, a fetishistic object for the enjoyment of the masculine gaze of Western society. But, what also appears is the complex system of relations that exists between the two cultures. It is into this elusive and determinant complex relationship that Julia Montilla dives; in order to create the body of visual work that gives rise to photographs like the one mentioned, videos like *Heaven Must Send You* (2005) (2005) or the radio series *Novembro* (2006).

Sus imágenes no son sólo una gramática regida por los lenguajes del video clip o de la telenovela, sino algo más: son un sistema complejo y contradictorio que hace que una misma imagen en dos contextos diferentes reclame códigos de interpretación, usos sociales y subjetividades muy diferentes. Montilla toma imágenes del cine o de la televisión, y las reelabora con los mismos instrumentos que fueron creadas (las cámaras de foto o de video), incluso con los mismos códigos de construcción de las imágenes de los media, la industria del entretenimiento y las estrategias de persuasión y seducción de la publicidad. Sin embargo, a pesar de usar los mismos instrumentos materiales y conceptuales, el resultado es paradójico y hasta divergente.

Her images are not simply a grammar governed by the rhetoric of video-clips or soap operas. They are something more; a contradictory and complex system in which the same image placed in two distinct contexts calls for different interpretations, social uses and

subjectivities. Montilla takes images from cinema or television and remakes them, using the same instruments with which they were created (video recorders and cameras). She uses the same codes of construction dictated by the media and the entertainment industry as well as the persuasive and seductive strategies used in advertising. However, in spite of using the same materials and conceptual tools, the result is paradoxical and divergent.

References to images, cleverly deconstructed, reconstructed and recombined, spring from our personal recognition and everyday contact with them. Since we all share a common memory of these images and are familiar with their codes, we therefore share a common territory and culture. But, if there is a slight variation in the convention, (as 'basic' as the scene in *Heaven Must Send You*, 2005, in which Westerners appear incongruously dressed), the code and its references become a battlefield. In it is played out the confrontation between images, as they are replaced and migrate towards new areas, the transformation of content and the necessity of adapting to a borderline status which is difficult to categorize.

Montilla's images are capable of being exhibited in the sterile white cube that is the neutral art space; it is not for nothing that this is her professional arena. But they always seem to provoke the observer, insinuating that they do not belong there. It is as if they had been taken out of context; from the collective memory of those cultural practices created by movies or television, rather an 'industry' (like the museum world) that capitalizes, equally deceptively, on aesthetic reflection. They are a collection of the imaginary, taken from a certain type of a phantom world and based on images of other phantom worlds, ethereal and paranormal; magazines and movie screens that are fed by diverse sources, but which have the ability to affect experience and the commonplace.

In previous works, Montilla explored the world of the Hollywood musical (*Golden Waves*), soap operas (the video installation *Double feature*, presented in *Contos dixitais*, CGAC, 2006)), sensationalism (the publication that accompanied *Double Feature* presented in *PAPERBACK edicions baratas*, CGAC, 2006) or the publications about the paranormal (*Bioart* and the digital version of the same project, www.bioart.com.es, also presented in *PAPERBACK edicions baratas*, CGAC 2006); However, it is in *Masti* (2005) and *Heaven must send you* (2005) (2005) where she focuses her interest on the musicals created by the Indian movie industry and the confrontation between these and Western musicals. Once again, the image neither acts as a document, nor as a saving or dignifying element of Bollywood productions. It is allegorical and metaphorical. Since an image does not reveal anything by itself, Montilla attempts to use them as obstructive mechanisms that can confuse us and transport us to other images, or other realms where we can replace the old references with the origin of the new references, which arise from the process of replacement.

In this way, by taking the cinema, television and the media in general as its starting point and its method, the work allows us to rediscover our understanding of them and how they are part of all of us and our daily lives. But, at the same time, it also obliges us to redefine that place from which we, as spectators, inhabit these images: that space of representation, from which we also configure the media-being. Montilla's works are characterised by a redefinition of the root importance of the image that we are watching. The image is the centre of our attention, of our gaze and, at the same time, a magnificent opportunity to explore a wider terrain of which such an image forms only a part.

The visual images are the result of an intricate process, composed of equally intricate references. If we take *Seduction* (2005) or *Masti* (2005) as examples, all the videos are an exercise in psychological introspection orientated towards translating its founding contexts into the visual imagination; traditional Hindu dance; its reinterpretation in the Bollywood musical and its contamination by Hollywood productions; their subsequent reinterpretation in India; and also, the artists own process of re-codification. In fact, the images reflect the socio-cultural and biographical-emotional references of the consumers of such products, but also the different traditions that sustain them.

Advertising, television and the movie industry explain our perception of things and our world, transforming fixed or moving images

into experience. They are a prolongation of the senses which transform what is received, as part of a difficult to understand and explain process, into what we call experience. The spectator is placed in, or transported to, a fictitious world in which s/he can experiment with different traditions, different 'fictions' of love, seduction, femininity or sentimentality.

The basis of Montilla's work is to examine this group of fictions and traditions, and at the same time, this exercise is able to create a new fiction. Eastern themes of love or sensuality are firmly codified, from the gestures and the rhythms to the subjects, but they all respond to multiple levels of translations and betrayals: the western gaze, the eastern expectations of the western gaze, the traditions of both cultures or the translation of all of it within the realm of contemporary art.

Exploring the basis of the representation of these images implies exploring cultural crossroads and constructions (the Western and the Eastern in *Seduction*, 2005, 2005, or those of high and low culture in *Bioart*, 2004). It is to examine a world that is clearly not real but simply an emotional filigree of plots and characterizations borrowed from cinema, television or novels. It exposes our lives, as projected in the cultural products that form our experiences and which we configure with our own projections; calibrating and filtering them via the fantasies of these illusion generating machines; making the imaginary real against the backdrop of a world in which everything seems satisfying and necessary.

Through these melodramatic forms runs a pulse of almost iconoclastic fascination. Montilla's work carries an inherent double responsibility: to maintain a tension between the spectator and the shape of the image, whilst simultaneously producing and representing another shape within it. The investigation into the structure of the production methods of the Indian musical is driven, paradoxically and metaphorically, by both fascination and scepticism; curiosity and criticism.

We live immersed in metaphors that are nothing but literary and visual figures. Once upon a time, we invented them to respond to difficult questions. They allow us to get closer to fuzzy and obscure aspects of things without revealing their complexity. They permit us to suspend that complexity: to move around in it, and ultimately allow us to avoid paralysis when faced by the nameless, and the unknown. This is why metaphors and paradoxes are so common in Montilla's work.

We take certain forms of representation for granted. This is because, over time and through habit, they have taken on a potent and exclusive status of neutrality in our eyes. This appearance of reality appears unequivocal, and free from any suspicion or questioning. But, this should not make us forget that there is nothing so absolutely conventional as the forms used to represent reality, elaborated with fake content and more or less complex trickery.

Nothing is transparent or easy, though visually it can appear to be so. In Montilla's work everything becomes yet more intricate. In fact, its interpretation and as a consequence its value, depends on its context; on artistic and academic tradition; on anthropological and sociological theory; on feminist and racial points of view; on post colonial and cultural studies; on the law and litigation against discrimination; and definitely on political discourse. In conclusion, these works can refer to the arts, to the mass media, to rituals, and to other practices that permit nations and social groups -minority or otherwise- to symbolically reproduce their differences. Differences which some groups, identified as subordinates, use to distinguish themselves from those who are dominant. Or, they resist them. Regarding this she says:

"I suppose that the confusion about my work arises from the fact that I use similar mechanisms to construct images as those employed by the entertainment industry, the field of art and any other area that I am interested in. I analyse the codes and techniques they rely on, the ideology that pervades them, and I create a replica, introducing elements that denaturalise them and reveal them as artificial. I see it as an exercise in infiltration.

The method I use in my work is based, principally, on documenting the mechanisms used to create a story, often mythical in nature, and recreating them; highlighting some of the objectives and goals that come from the way they are produced. I began working with essential elements in my own field, such as the medium, the background and the choice of motifs. I continued by focussing on biographical issues associated with the construction of gender, and so far I have explored melodrama and the musical in this way.”

Traces of these ideas relating the medium of the image can be found in works such as *Chroma Key* (1997 and continue in the group of photographs from *Infrared Safari Film* (2000-2001) (2000-2001). They ultimately gave rise to a series of pieces in which the artist investigates and reflects on film and television genres such as: horror (which she alludes to in *Fenómena*, 2000); melodrama (briefly alluded to in *Flamme [Idilio]*, 2001); the documentary (for example in *Birds of Paradise*, 2003); the musical (as already mentioned in *Golden Waves*, 2002); or the soap opera (in the two videos that make up *Double Feature* – titled *Feed the Need* and *Stormy Weather* – both from 2003).

In her videos and in much of her work using other media, she aims for an appearance of frivolity and a simple narrative. This is even more apparent because, like a Russian doll, the complexity of the references, expectations and cultural filters are papered over, like clichés. This is as much by the codes of the genre in which the works are written as the cultural context of the reference. This is obvious in *Golden Waves* (2002). Here Montilla deconstructs the idea and the myth of the diva using a simple strategy; eliminating the figure of the woman who prances around between the dancers in such a way that it highlights the cultural filter which sustains the media's vision of the diva. This inaccessible woman embellished by the masculine gaze, with some adornments which serve as decoys for the male gaze (whose public image turns into her essence and whose presence derives directly from her spectacular role) disappears from the screen. In this way the artist reveals the construction and the cultural filter, a filter we use every day when relating to the image of the woman.

Thus, Julia Montilla is interested in both the cultural representations of women as well as the extraordinary and the sentimental, yet without falling into the trap of simplicity nor transcendent pathos. What interests her is sensationalism and its emotional charge but without gloatingly mocking the phenomenon of the freak. She verges on the absurd but without being gratuitous. She explores the complex nature of emotions, the fleeting nature of humanity, the volatility of seduction and love and their cultural codes. It is in the diversity of these idiosyncratic codes that the artist finds fertile ground which allows her to infiltrate between the shapes, the images, the gestures and the attire with the aim of unravelling the underlying ideological dimension. Love, deception, solitude and the fragility of identity form part of a universe shared by all cultures, although it is coded and filtered differently by each of them.

Love and seduction are pre-eminent themes, magic and fantasy reoccur, surfacing here and there in a series of productions which refer to the arts, the mass media or to ritual as much as they oppose them. Above all, they take a stand against them in order to bring out into the open their innate political and ideological nature.

Montilla is interested in the codes of the media and the products of mass culture which shape our experience, subjectivity and representation of the world. Therefore it is not surprising that by taking only superficial look at her work (or by looking at some pieces in isolation and losing the body of her work) it is sometimes only possible to find and appreciate a certain kind of fascination for the media or a child-like banality, which is related to the most extravagant sub-products of our culture. However, at the heart of her work there is as much respect for the subjects, characters, genres or the questions she deals with (from love to paranormal phenomena or religion to the cinema), as a well-balanced and distanced criticism of them all.

This fact becomes crystal clear in the sequence of questions and answers from her interview for the publication that goes with her project *BCN Producció '06* (La Capella, 2006). This interview relates to the production of a project made up of a photographic series and looking at several phenomena and religious movements. In this production the machinery of the documentary, criticism, politics and ideology are elevated above almost all else:

“Do you think that this piece of yours, which has something of the documentary about it, redefines your work or, at least, emphasises certain profiles that were not so evident in your earlier works. Those in which the world of the media, codified representation, Hollywood - as an icon and ideology producing machine - and the paranormal were very much present?”

I suppose it helps to make the documentary part of the investigation process more visible. It was always present and could be appreciated through the recreations of the proposed motif. However, in this case the documentary aspect is brought to the fore. My reasoning is that I want to establish certain comparative relations between the different (religious) movements, placing them and helping us to better understand the differences between the cognitive elements, symbolic expressions, processes of belonging to and identifying with the community and the rules that regulate the behaviour of the faithful. Even so, I'm not trying to achieve an objective vision of the subject, as I start from the fact that it is the photographer's gaze that constructs the other, in terms of both the selection of the subject and the way it is portrayed. Placing a camera ready to record an event means fictionalising it, and the ideal of reality seems to me to be a naïve wish. The documentary is more of a signed essay than a simple recording”.

The introduction of the theme of new religions and the phenomena of the structure of devotional groups and new cults, responds to her interest in sentimentality and its codes; paranormal phenomena; the aesthetics of the freak; and in the ways of mediation between fantasy and normality. Therefore, in Montilla's hands, any of the strict pretensions of conventional documentaries take on aspects that surpass the documentary register and get closer to the interpretation of signs, images and symbols. In fact, it is these that form our experience and our interpretation of reality, of inherited traditions, of the memory we inhabit and the spaces for representation that we create to make communicable forms of it all. Taking a further look at the aforementioned interview, this aspect is constantly visible:

“I am interested in religion because it is one of the most important elements in forming identity, both from the individual and social point of view. Religion, as an ideology and a social institution, has deep cultural roots and plays a crucial part in the process of socialisation, social control and the delimitation of identity. Also, as we have noted, it determines many aspects of public life.

Perhaps the most fundamental requirement for belonging to a community is the desire to organise your life through a series of categories, such as the familiar, the unusual and the dangerous. The idea that individuals who are essentially different from us exist is the basis on which we articulate our feelings of belonging to a group. Thanks to these differences, we are capable of identifying with a lifestyle or a definition of what this should be. However, in order for these demarcations to create a sense of community is not enough to conceive of them; we need to find a way of expressing them that makes them possible to communicate: specifically, images and symbols. Looking back at historical processes, we can see that it is impossible to explain religious conquests without the images and symbols that go to create new identities, invent memories and generate spaces for representation in the heart of societies that discriminated against them. One of the main reasons I have undertaken this research work is in order to document this process”.

The work of Julia Montilla deals with the popular sphere: the sub products of mass communication, audiovisual language, the construction of the feminine in the media and the social and cultural conventions of emotions, beliefs, what is normal and what is paranormal etc. These interests are formalised in devices that go from the artist's book to video by way of photography and web projects. Her presence and role in the working processes that generate these devices is not merely limited to directing, since she takes an active part in developing, alone or in collaboration with designers, dancers or programmers, every aspect of their production. With their help she recreates stereotypes taken from the world of advertising, film or entertainment.

Julia Montilla is interested in iconic constructs and commercial media products as forms which allow cultural models to circulate. In this sense, and in common with the work of many artists, this Barcelona artist uses some of her publications and editorial projects to investigate the characteristics of different media, making use of their ability to reach out to a wider public. The publications also reject

the distinction between those who know and those who don't and that between the reality of the work and its interpretation. In these publications the functions of documentation and creation are reconciled, since the work has no other way of being communicated other than by being published. As well as in the ways that the printed media is produced and distributed, Montilla is interested in the literary registers associated with the latter, including the construction of beliefs, sentimentality, and functionality as well as the visual documents that certify their supposed authenticity. The popularity, scope and widespread dissemination of contents related to the liminal zones of the human mind such as dreams, wishes, hallucinations, and other mental worlds are also her interest. To work in these mediums she uses the aesthetic category of the sublime, where fear, fascination and beauty meet.

This is palpable in the paper version of *Bioart* and its digital version www.bioart.com.es, where the artist explores the extravagant and the anomalous as well as the representations of beings, things and events that we fear or are amazed by. These motifs, present in countless mediums such as cinema, comics, or accident and crime sections of newspapers, have their precedents in the 'wonder-Chambers' or the 'cabinets of curiosities'. These were places where a multitude of strange objects were exhibited during the time of great discoveries and explorations. They were a mixture of the beautiful, the valuable, the rare and the exotic, in apparent disorder but with the aim of classification. *Bioart* is a sample of the wonders, curiosities and miseries that the post-industrial society produces.

In *Bioart*, false recreations of situations, objects and beliefs that circulate in cyberspace coexist with documentation, in the form of texts and images. The photographic proofs, that initially verify the truthfulness of the stories, are used to simulate mysteries through montages and manipulations. This way of working questions the status that photography has as an undeniable truth, unveiling certain economical interests, ideological proselytising, or the desire for fame which underlies all these visual constructions.

Traditional referents (among many others that there may be) in these stories included in *Bioart* include the photos such as the *Hadas de Cottingley*, the spiritualist photography, the photos of monsters (Loch Ness or Big Foot for example), the 'thoughtographs' of Ted Serios or the models of alien spaceships by Billy Meier. These had a far reaching media effect. Other more recent referents include the *Catalogue d'objets introuvables* by Jacques Carelman, the *Machines* by Rube Goldberg or *Chindogus* by Kenji Kawakami. All of them deal with the conception and elaboration of unusual "useless", yet apparently necessary, objects.

Montilla is interested in everyday culture; in the circulation of cultural products; in the media and in its linguistic codes; in the values of spirituality and sentimentality associated with the visual configurations of consumer goods; and in the different displays of popular culture. These interests led her to conduct two seminars in experimental radio for *Proyecto-Edición* (one in CGAC, Facultad de ciencias de la comunicación, 2006 and the other in Fundación Luis Seoane, Universidad Menéndez Pelayo, 2007) whose objective was to deal with current affairs and the use of radio in the contemporary cultural scene. In parallel, between both seminars, the artist produced *Novembro* (2006), a radio piece that was broadcast by Radio Galega from the 27th to the 30th November and from the 1st to the 5th December 2006. This piece has been recorded in Galician and in Spanish on a CD along with a script, with the intention of reaching as many people as possible. These two pieces, together with a selection of her works from the CGAC Collection, were part of the video programme presented in a radio workshop called *Prácticas Radiofónicas* in the Fundación Luis Seoane.

Commenting on this piece that follows and investigates the tradition of radio, the artist writes, "*Novembro* is a soap opera, a fictional story told in chapters. This series finishes the *Castillos en el aire* project which is made up of a sequence of practical radio sessions. These will take place in the Faculty of Media Studies in Santiago de Compostela, together with some practical radio workshops in the Fundación Luis Seoane. *Novembro* was produced by CGAC and by Radio Galega for *Proyecto-Edición* and created and directed by myself. I wrote the script with María Lado, the audio design was done by Todoidos and the voices are from more than thirty radio and theatre professionals from Galicia such as Carlos Roma, Ramón Puente, Xabier Cruz, Belén Regueira o Ricardo de Barreiro; without them this project would not have been possible".

This work again highlights Montilla's interest in entertainment and products from popular culture and in the coding of different genres. "*Novembro* is a short story about an imaginary region of the same name and its inhabitants. The series returns to a classic format, the soap opera, and its original creator: the radio. However, it uses the building resources used in cinema. Producing it is a commitment to try to recover the audience for this medium using fiction. In the mid-seventies current affairs prevailed and radio soap operas started to decline until they disappeared entirely. Nevertheless, the revival of creativity on the radio through fiction is becoming fashionable. This is not only due to the fact that the radio is one of the most suitable means to tell stories and stimulate the listener's imagination, but also because new technologies such as digital radio and the Internet demand it."

Also, this piece follows Montilla's methods of infiltrating and parodying the iconic-media mechanisms of production. It employs a method previously used by Montilla, which consists of creating fictitious production companies, commercials and a promotional poster for the soap, which she then uses as an excuse to devise a series of amalgamated genres and references. "*Novembro* is built around a fictional radio station, *Radio Armaravilla*. It is a story where narrative structures from different genres are combined, using the thriller as the joiner. My intention was to mix genres as in cinema or novels, to take up a form that is too codified and is therefore susceptible to parody, to mix it up with another form and in doing so renew it. This work about the ways to classify pieces of art shows that genre is not a stable and closed category but, on the contrary, it is liable to suffer from changes and is subject to influences. I also worked this aspect into the commercials and in the poster, giving false clues to stress the instability of the genres."

For this reason, her work is very attractive since her commercials, posters, illustrations and photos use the media codes in which indifference and boredom are not acceptable. Each work is as tempting as it is visually convincing, and as amusing as it is colourful. Given her close relationship with contemporary iconic media production she seems to follow one command: avoid boredom. The sensational, the garish, and the bright turn into a rhetoric, a kind of plausible metaphysics, which is truly urban. And, as they cannot be anything else, they are also a journey through the genre of entertainment products from cinema to television. Under the umbrella of these media that Montilla refers to, her works become a kind of personal pilgrimage to (and a re-visiting of) different mediums and genres, giving rise to an interesting outpouring of iconographic references. Some come from her interest in décor such as the wallpaper produced for the exhibition *PAPERBACK edicions baratas* (2006), or the vinyl scrapbooks (*Too much heaven*, 2006) or the digital prints on paper (*Welcome to Paradise*, 2006); although most of them are related to photography and video.

Her use of a proliferation of media is not only due to Montilla's interest in the varied way the image is constructed in the mass media, but also to the way she produces her works, the way they are generated. For instance, some works have led her to develop a series of parallel products, or pieces that aid and go with the main project. This is the case with some posters, commercials, stickers, etc. This is also the case with *Double Feature | Sesión Doble* which was originally conceived as a conventional catalogue to go with *Feed the Need y Stormy Weather*, but which ended up being a totally creative publication standing in its own right. This experience with the editing world led her to the web and the publication of the project *Bioart* (2005).

Also, now and then, some 'parallel' mediums are generated around the needs of a project. Some photos, for instance, are connected and related directly to register of some videos, for which the artist has set up a stage design, costumes, and a rehearsal with actors. These therefore are the production conditions which enable the creation of images such as the promotional photos for the *Moonlight*, project; the photo *Double Feature* derived from the project with the same name; *Singh Sisters 2* derived from *Masti* and *Heaven Must Send You* or *The wing is an obstacle to the air*, which is related directly to the recording of *Birds of Paradise*.

All her works are attractive and tempting, because in our consumerist society everything has to be so. Beauty is necessary to save time. The ability to be eye catching is the key to attracting interest and therefore generating another situation where to the contemporary narrative mechanisms can be reworked. Regardless of the medium Julia Montilla chooses, she always refers to a notion of 'anti-history'. This notion takes us back to survival methods and to the tools which are critical for survival in our information and communication

society, or might also be called the advertising society. Her works can be seen as survival pieces in as far as they spotlight the need for the impatient capitalist system to supply a market anxious to spend and obsessed with novelty. Her works, as 'anti-histories', do not ease the tension of this consumer anxiety, but they help us to adopt a critical attitude towards it. The pieces satisfy our appetite for pleasure but also, as is necessary, they put ourselves in the heart of the consumerist code to highlight our dependency on it when we deal with our own necessities.

Montilla does not renounce the idea of creating what is what is false –or fictional- a power which is positive and proud of it itself and of its utility. She likes using typology (thus her interest in the diverse genres of cinema and television) but only to build a topography. The objective of this is to decide which area or terrain the images that come from her work belong to, and also to determine whose concept they are, who is interested in them and what ideology they encourage. Therefore, her work, in spite of the attraction that emanates from it, gives the opposite feeling to calmness or security. Stereotypes are used by the artist to relate art to daily life. The greater the stereotype or the more subject to reproducing the logic of the media it becomes, the more liable it is to create an uneasy fracture which can be picked at. The nearer Julia Montilla's work gets to the everyday and the realities of the media the more able it is to extract some small difference that acts as a criticism. So, by using clichés, she fights against their own inertia. Linked images are inserted, even generated, and thanks to her use of fiction and the stereotyped cliché they return us to reality with a critical view.