

**ROSELL MESEGUER  
DE UN TIEMPO COMÚN  
Javier Hontoria**

Looking at Rosell Meseguer's work, one might think if photographic language is the leitmotif or the tool for creation, maybe it is the final purpose. Her way of watching, uses the increasing possibilities that photography offers, taking out from gelatins, blueprints and Kallitypes a rich narrative universe. In most of her lately works, the story motif and the way it is presented, go together, giving shape to the concept.

At her first public show in Madrid, Centro de Arte Joven de Avenida de América, a dialogue between the photographic image and the document was already showed; small fragments of time, founded here and there, helped the viewer to rebuild the memory of the place. These remnant documents are present today, becoming part of the art pieces themselves. Those first images were war ruins, bent spaces forgotten after the battle. In one of the most beautiful photographs from this first sequence, the artist, from the inside of several narrow bunkers, set the camera in the places belonging to the cannons, getting from the small concrete hollow, the image of the maritime horizon. We could have the sensation, that Rosell Meseguer was looking in that distant horizon the possible bellicose fire's target one. Having a benevolent intention, she stretches bridges between both sides, purpose still present in her work today.

Since then, the artist has thought about the places visited by her and the relation between them and her origins. In that way, through evident historical links, she drew in 2005, a line between Rome and Cartagena (Spain). The fact of holding out bridges appears not only in the space representation. In Rosell Meseguer's works different time concepts converge, tending in a unique line. In that first show, she placed the photographs at the floor; going on beyond the space, experience and time difference were at the same level. She takes into present not only the so diverse events in history, from Roman campaigns to the allies' landing at Anzio and Nettuno beach, but also she talks about cultural connections, more obvious, that arise from their condition of tourism appointments.

The archaeological purpose of Rosell Meseguer, is in the historical context but also in the photographic language itself. The artist dusts off antique photography techniques, creating a new narrative. *Defence Metaphores*, one of her most well-known works, where images are printed in graph paper covered by silver gelatin, talks about diverse wars as those in Irak or the Second World War. As the photographs placed on the floor, extend themselves in space and time, the assorted techniques make uniform the image and the conflict becomes a timeless sign of history. War as an immanent circumstance of all societies.

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Give a certain life to obsolete ideas, is a constant fact at Rosell Meseguer's work. First interested by defence archaeologies, now, at this coming new show at Orense (Galicia, Spain), her view has turned to the Southamerican mining industry. The artist confronts mines from her native Cartagena, now fallen into disuse, with mines in Chile, being still in use. While mining industry in Spain has been displaced by other production systems, mining industry in Chile still prevails. The copper mine named Sewell, is located between activity and obsolescence. The exhausted aspect of her installations locates Sewell as the defensive monuments (*Bateria de Cenizas. Metodología de la Defensa Project*), the artist, moves closer to these places with the idea of saving them from oblivion. Rosell Meseguer explains how mines "suffer" from the same problema that traditional and analogic photography. Both lose power in front of the "spectacle roar", making itself visible by means of the space triviality and the dissolution of the photographic aurea into the digital society. The treatment of these places without artifice, shows a sincere and divested view from the artist, a look through cracked walls and dusty corners, so they will forever stay, here and now. The artist is also completely aware about flexibility in digital tools, using them in her work, but without any narrative idea. As there is a line between obsolescence and contemporary situation in industry, there is also a link between a disuse photographic language and the present photography technical process. Narrative contributions from traditional photographic languages with a poetic and nostalgic component, find the liquid and ductile condition of the contemporary image.

These photographs have an extraordinary physical appearance, so does the place abandoned. There is a pictorial side that bring us to the Renaissance and the idea of the window. More than thinking about the Alberti perspective, it talks about the look through the glass, emphasizing the presence of temporary perspectives in the same level. As it can be seen at *Baterías de Cenizas. Metodología de la Defensa's* images, Rosell Meseguer places herself closer to the viewer than to the concept, sharing with him/her space and time. Glass( mirror) is used as an appellat element in these last images. Its narrative and metaphoric ability is outstanding: the image reveals itself in the other side, the one that also belongs to us.

