

## *Untold tales* | Perceval Graells

In *Untold Tales*, Perceval Graells shows us a work created during her stay in the United States, after finding an anonymous photo album. This graphic material causes her to experience feelings of nostalgia and loss of identity that she observes in the different characters. As she works with the material, she meditates on the forgotten stories they contain and acts on the images to create a second story.

The theme of the fleetingness of time appears in this series as an unknown legacy; the artist seems to be seduced by the images that make her reflect on the volatility of existence and, therefore, of her own identity. We find this concern with the expiration of existence throughout the history of art, for example in those still lives with still life elements and elements of vanity in baroque iconography. Our artist goes a step further and delves into the loss of identity by conveying a feeling of anguish for the disappearance and replacement with the future event.

Throughout this discussion, *Untold Tales* presents different layers with different recordings, the first would be the medium as such, the photograph, the second the image and the third the intermediate images. Each provides us with unique information, which forms different memories; firstly, images appear that contain different plastic recordings, where, on the one hand, the representation of a past time and a specific space appears, and therefore shows a diachrony with our contemporary reality. On the other hand, the register created by the artist is established, who intervenes in each work by establishing her own code on the images, determining concerns and emotions. This new action is shown as a layer on top of the previous one to create a new reality and therefore a new memory.

Some people present in the works are presented with their mouths or eyes erased by the author's action, who places them as present and absent elements, since a part is visualized, but they appear incapable of transmitting their story and, for this reason, invisible.

Lucia Romero Segura  
Art historian and critic