



Eventide

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As part of a series taken in London, during the twilight of both morning and night, this image depicts an instant where form can equally appear or disappear. Here, form is understood through a minimum of light and colour in order to capture its essence, the instant moment when we understand that we are looking to a three-dimensional space. Details are blurred or erased in order to depict space as it is, and the result are images constructed by contours, masses, light and colour. This seemingly mannerist way of photography aims to relate itself to a wider architectural tradition of the imagination of space, which resonates in Le Corbusier's definition of architecture as: "(...) the learned game, correct and magnificent, of forms assembled in the light." But this erasure of details and context produces an ambiguous image, one in which we can no longer distinguish interior versus exterior or day versus night; and this ambiguity deprives the image from any meaning, seeking to show a reality without details, formless.

(...) formless is not only an adjective having given a meaning, but a term that serves to bring down in the world, generally requiring that each thing have its form. What it designates has no rights in any sense and gets itself squashed everywhere, like a spider or an earthworm (...) On the other hand, affirming that the universe resembles nothing and is only formless amounts to saying that the universe is something like a spider or spit.

In Bataille's definition, the concept of formless appears as impossibility, an unreachable aim in which we are trapped, unable to achieve truth because of our recurring pathology of labelling everything we perceive. Indeed, even if the aim of these images was to erase the context from which they were extracted, we can still recognise spaces like the Tate Modern or the National Theatre, among other anonymous spaces taken from alleys, streets and housing complexes. The certain uneasiness that invades our brain when looking into things that we do not understand completely, might be triggered by this impossibility, and it is exactly in this threshold between form and formless where this image aims to stand.