

Consider the creation of the space, an architectural vision in white. Framed photographs hang from the wall. They are edges of photographs that seemingly end where the frame begins. Another photograph of a vertical line in an ambiguous space is pinned delicately on a lower area. Frames are cut off and disappear at the end of each wall. Rachi creates an installation whose contents disappear where the space ends.

The installation of his photographs necessitates an interaction of perspectives. One needs to view the images installed at different heights, forcing one to go beyond a prescribed distance. It is a minimal sculpture, yet one that makes us question what is beyond its surface.

Phenomenology is a way by which he explores how the viewer perceives his photographs. It is also about ways of perception within a certain space wherein these photographs are situated. For Rachi, the creation of the space was a response to the lack of it. There was a need for a sense of the temporal. Craig Owens, in *The Allegorical Impulse* says

“Site specific works are impermanent, installed in particular locations for a limited duration, their impermanence providing the measure of their circumstantiality.”

This particular circumstance necessitated this creation. The work succeeds in this aspect. It is a utopian creation of an idyllic situation. An extension of a white cube that creates an expansion of the literal image that one can see. It is a successful attempt, creating a positive space, in a place where once none existed. That the images are photographs of spaces in between photographs references previous installations. It is Rachi's attempt, and a continuing struggle, to force his viewer to see beyond the aesthetics of his photographs. He makes visible the relationship of the photographs to the actual space. *(Untitled) between* makes the viewer aware of what is seen. It becomes a participative interaction. One is able to see beyond the gallery, where the work may be situated, to imagine an extension of this creation into the world outside. It is not what is seen on a wall that creates the work. It is the context of the work as perceived by viewer that creates this meaning.

Because of its pristine white walls, almost blinding to one's sight, one is immediately situated at an exalted aspect of perception. It is a sort of visual semiotics, albeit a more intuited one, wherein the observant viewer can see the relationship of one image to the next. And all that happens in between, he posits in this space, and allows us more room for imagination.