

# Orit Raff

## **Approaching Saturation**

Raff's photographs are domestic landscapes that plot her own three hundred square-foot New York apartment. She focuses on and magnifies those spaces that are rarely noticed and difficult to enter. A six-inch length of wooly white carpet, ruffled by the turn of a heel and well worn in its most trafficked areas, becomes an arctic terrain of windswept snow. The pearly sand and golden glowing water of an early summer sunset is actually the view found by Raff and her camera, bellying up close to the closed bedroom door and trying to find a way underneath.

All of Raff's photographs encourage a certain jolting of perception (the mental and corporeal adjustment required when one realizes that a panorama is in reality a window-frame or the lip of a sink). Because Raff contemplates her chosen sites at such close range, a certain confusion occurs about what is viewed and who is viewing.

Raff's domestic terrains often focus on the object that is no longer present and are only represented through a trace or a stain, proving its time spent there. This absent object is associated with an absent subject, a body just overstepping its bounds, dirtying up the white landscape of all of Raff's shots. Coffee cup rings, bimorphic stains on striped sheets, a fingernail, a hair, dust, smudges, and footprints – all disturbances of an otherwise carefully isolated territory. However, Raff's body, the object most excessively absent from every photograph, is always present through its maniacally magnified gaze.

*Johanna Burton*