

Metz + Racine's still lifes live for the moment. Not for the mere pleasures of the present or the split second that may account for a snapshot's success, but rather for the moment almost missed. Seemingly slightly off-schedule, many of Metz + Racine's compositions capture the "right before" or the "right after." Real suspense, they appear to argue, resides in juxtapositions between disparate objects, between an act and its imminent instance, or between the present and the point it just passed.



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Photography

METZ + RACINE

Set Design

HERVÉ SAUVAGE

"Some objects seem to be moved by invisible forces," Metz + Racine say, and from time to time, things seem to slip or fall out the frames of their still lifes, which, as they note, are in fact "not so still." Indeed, one of ten finds signs of life and lapsed time in their images of toppled jars or crumpled clothes. Some clearly imply that someone has just left the picture, letting the viewer occasionally catch a glimpse of a hand or a leg. Some situations seem casual while others seem to be superbly staged, but all are imbued with a hint of human presence. ▸

