

In 1998, F&D Cartier began investigating the materiality or photographic paper in a work group entitled ***Wait and See 1998–Today***.

The work is an exploration of the rudiments of the medium and a way of engaging with the flood of photographic images produced in the digital age. In their installations, the artists use expired photographic papers dating from the years 1890 to 2000, which have lost some of their sensitivity but still respond to light. Their exposure in the exhibition space triggers an ongoing process of slow change as their appearance constantly alters. Without any recourse to a camera or photochemistry, the duo thus brings to life images that were never taken and examines their potential. At the same time, their radically simplified experiment, designed to record light and time, connects back to the early days of the medium, when developing photographic paper was still unusual and daylight exposure was the principal means of blackening the silver salts. The surprising colors produced by the undeveloped gelatin silver emulsions reveal another invisible aspect of analog photography: in this way, F & D Cartier's experiment conveys a profound sense of the complexity of a material that was ubiquitous in the 20th century.

Their experiments with photographic materials, which they embarked on together in 1995, have been devoted to themes relating to remembering, forgetting, the passing of time, the way we look at images and our world, the role of the artist today.