

le MOSTRE  
IMPOSSIBILI

*L'OPERA d'ARTE  
nell'EPOCA della sua  
RIPRODUCIBILITÀ DIGITALE*

# IMPOSSIBLE EXHIBITIONS IN SHOPPING CENTERS



The work of art in the age of its digital reproducibility

---

## THE BACKGROUND

---

The Impossible Exhibitions present, in a single exhibition space, in the form of reproductions, in real size and high definition, the complete works of great Italian painters such as Leonardo and Raphael or an anthology of masterpieces by Botticelli, Caravaggio, Piero della Francesca, Titian, Antonello da Messina, Giorgione, Mantegna, Bronzino, Paolo Uccello, Veronese and many others.

*Napoli (2015)*





*Reproduction of the fresco of the Last Supper*

It is now almost impossible to set up large exhibitions with original paintings: a situation made even more problematic by unsustainable costs and the unwillingness of museum directors to lend the works. Therefore, the use of refined digital techniques for the reproduction in 1:1 scale of paintings, altarpieces and frescoes, scattered in hundreds of museums of different continents, appears more and more as the only viable alternative to face the crisis of large exhibitions.



*Mexico City (2015)*

Le Mostre Impossibili is the birth of a new kind of museum intended not only for those who love art but also for the vast public of people who do not usually attend museums and for young people, who are particularly attracted to digital technologies: an instance of cultural democracy inspired by the reflections of André Malraux and Walter Benjamin on the reproducibility of the work of art.

From here comes the idea of creating Impossible Exhibitions and setting them up not only in museums but also in castles, historical buildings and meeting places in large cities and small towns, in Italy and around the world: among these, shopping malls.



*Fanocenter (2020)*

## Visitaron 186 mil personas la exhibición 'Una muestra imposible'

Por Notimex

lun, 20 abr 2015 16:34



### CARAVAGGIO A SANT'ELMO



Due momenti della mostra su Caravaggio a Castel Sant'Elmo. A destra, un'opera di Giorgio Vignola

# Apertura anticipata a furor di folla

Le Mostre Impossibili is a registered trademark; it is appreciated and known in Italy and abroad. More than 40 exhibitions have been set up since 2003.

Among them:

- ❖ **Naples**, Castel Sant'Elmo, Royal Palace, Convent of San Domenico Maggiore
- ❖ **Malta**, Carafa Palace
- ❖ **Chicago**, Loyola University Museum
- ❖ **Rome**, Castel Sant'Angelo, Mercati di Traiano, Accademia dei Lincei
- ❖ **Catania**, Le Ciminiere
- ❖ **Milan**, Palazzo della Ragione
- ❖ **Östersund**, Sweden
- ❖ **Mexico City**, Cen. Nat de las Artes
- ❖ **Brussels**, Palais Royal

---

## THE CALENDAR OF IMPOSSIBLE EXHIBITIONS 2003 - 2020

---

**Napoli**, Castel Sant'Elmo

**Salerno**, Ex convento di Santa Sofia

**Roma**, Castel Sant'Angelo

**Malta**, Palazzo Carafa

**Porto Ercole** (Grosseto), Forte Stella

**Chicago**, Loyola University Museum of Art

**Napoli**, Palazzo Reale

**Santa Cruz** (California)

**Verona**, Palazzo della Gran Guardia

**Catania**, Le Ciminiere

**Vinci**, (Firenze) Chiesa di Santa Croce

**Avellino**, Casina del Principe

**Torino**, Auditorium Rai

**Avellino**, Casina del Principe

**Vigevano**, Castello Visconteo

**Milano**, Palazzo della Ragione

**Roma**, Mercati di Traiano

**Todi**, (Perugia), Palazzo del Vignola

**Seravezza**, (Lucca), Palazzo medico

**Napoli**, Convento di San Domenico Maggiore

**Mexico City** Centro Nacional de las Artes

**Toluca** (Mexico), Museo de Bellas Artes

**Atacomulco** (Mexico), Escuela Normal

**Texcoco** (Mexico), Centro Cultural Mexiquense

**Durango** (Mexico), Museo Francisco Villa

**Vinci** (Firenze), Villa Il Ferrale

**Östersund** (Sweden), Jamtli museum

**Fossano** (Cuneo), Cartello degli Acaja

**Roma**, Museo dello Stadio Domiziano

**Roma**, Accademia dei Lincei

**Ancona**, Raffaello Sanzio Airport

**Vinovo** (Torino) Castello della Rovere

**Bruxelles**, Palais Royal

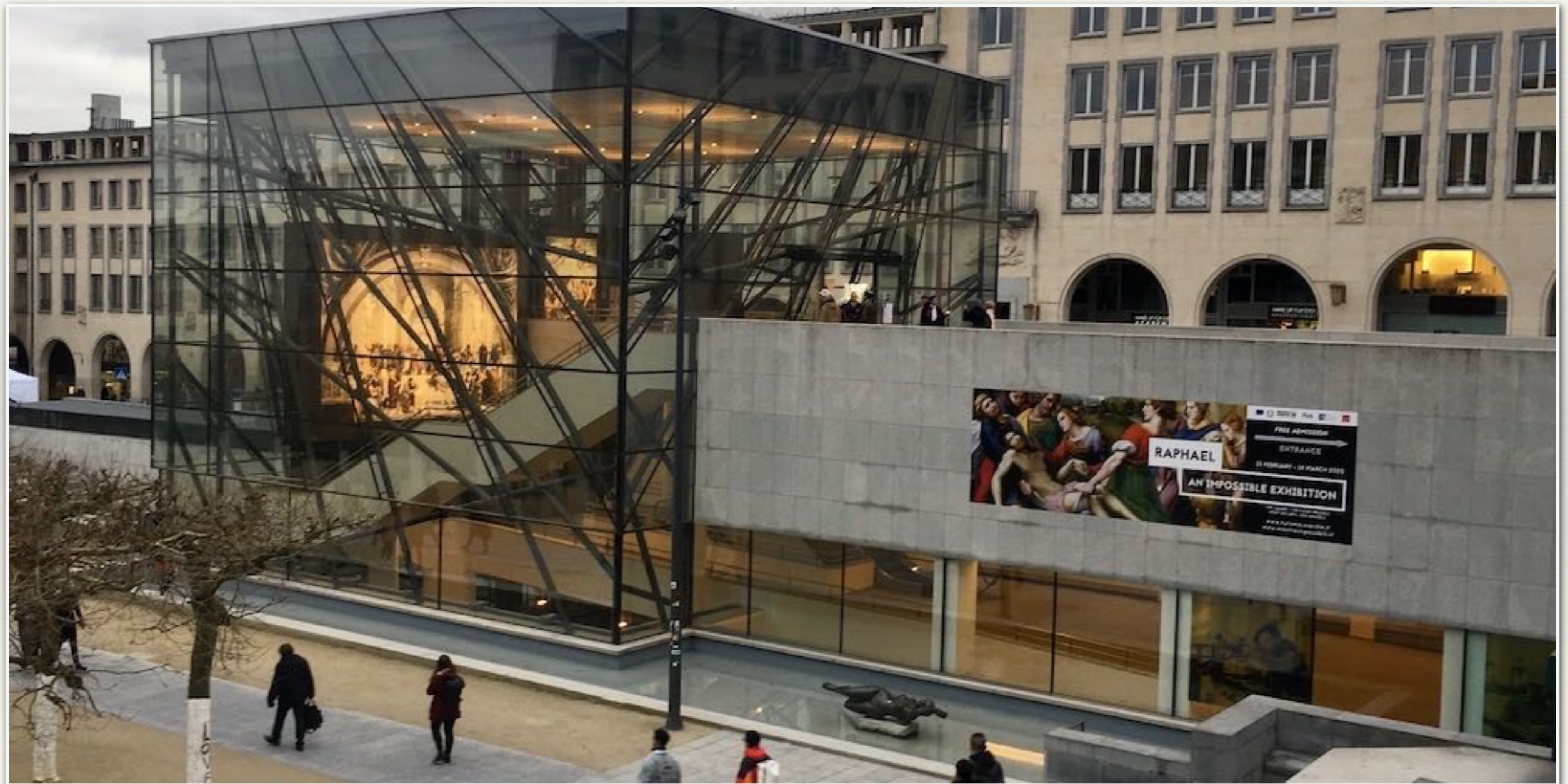
**Bruxelles**, European Union Spinelli Palace

**Urbino**, Collegio Raffaele

**Fano**, Fanocenter

**Loreto**, Bastione Sangallo

Authoritative art historians of international renown have supported and, in some cases, curated *Le Mostre Impossibili*: Salvatore Settis, Ferdinando Bologna, Denis Mahon, Claudio Strinati, Dominique Fernandez, Vittorio Sgarbi, Nicola Spinosa, Philippe Daverio.



*Bruxelles (2020)*



# IMPOSSIBLE EXHIBITIONS IN SHOPPING MALLS

The philosopher Marc Augé defines airports, freeways and shopping malls as *non-places* because they are not very convivial and lack identity and history. There is truth in this reflection which should, therefore, be interpreted as an exhortation to encourage the osmosis between these microcosms and the territory that hosts them by promoting, within them, initiatives that nurture social interaction, the sense of community and the knowledge of the historical and artistic heritage by the citizens.

*Salerno (2003)*



In this sense, the words of Hans Georg Gadamer are encouraging. He was one of the great philosophers of the twentieth century, according to whom philosophy was born on the shores of the Mediterranean and not elsewhere thanks to the markets that were held in port cities: places of animated discussions, conversations and comparisons between people of different cultures, civilizations and ways of reasoning.



*Fanocenter (2020)*



*Fanocenter (2020)*

**A PRECEDENT:  
THE IMPOSSIBLE EXHIBITION  
OF RENAISSANCE MASTERPIECES IN THE FANOCENTER**

In the fall of 2020, an Impossible Exhibition was held in the Ceetrus Shopping Center in Fano, a town near Urbino, the birthplace of Raphael. The exhibition featured 30 masterpieces by 19 great Italian Renaissance painters. The success of this exhibition is a very encouraging sign: the public welcomed a cultural event rich in substance and rigorous in form; an event far removed from the worn-out "special effects" and cheap "multimedia".



*Fanocenter (2020)*

From the comments of the public, one can sense the pleasure of not only feeling like a customer-consumer but also like a visitor to an art exhibition, to the point that, by word of mouth, many people came to the Fanocenter to visit the Impossible Exhibition before making purchases.



*Fanocenter (2020)*



Stopping in front of the famous paintings, the visitors got in touch with each other exchanging comments on the paintings, on their beauty, on their meaning: a sign of spontaneous conviviality hardly appreciable inside the austere institutional museums. The appreciations were widely echoed on social networks.



Fanocenter

11 dicembre alle ore 12:00

Le Mostre Impossibili sta per terminare! Scarica l'audioguida gratuita <https://bit.ly/33AruDa>, vieni al Centro e ammira i capolavori dei Maestri italiani del Rinascimento fino al 30 novembre!

225 Commenti: 11 Condivisioni: 9

Mi piace Commenta Condividi

Più pertinenti



Sonja Kim Thosi  
Vista oggi, molto bella.

Mi piace · Rispondi · 2 sett.



Pierina Natalia Garbinato  
Bellissima...! ho rivista per la seconda volta due giorni fa....Complimenti

Mi piace · Rispondi · 2 sett.



Zina Mariani  
Vista ieri bella davvero fatta bene che quadri! Anche se sono copie fanno sognare, ben fatto

Mi piace · Rispondi · 2 sett.



Micaela Cappelli  
Peccato era una iniziativa splendida, da ripetere!!!

Mi piace · Rispondi · 2 sett.



Zina Mariani



Marinella Lacerra  
Esiste una percentuale altissima di persone che nei musei non ci ha mai messo piede... lo penso che questa iniziativa potrebbe servire ad invogliarli ad ammirare gli originali dei quali magari non hanno mai visto neanche l'ombra

Mi piace · Rispondi · 4 sett.

1 risposta



Marina Mancini  
Il museo virtuale che va verso il pubblico



Fanocenter

7 Dicembre alle ore 12:35

Ehi tu! Cosa aspetti? Hai tempo solo fino a questa domenica per vedere da vicino i capolavori del Rinascimento italiano! Clicca qui <https://bit.ly/33AruDa>, scarica l'audioguida gratuita e vieni al Centro entro il 13 dicembre !!

298 Commenti: 19 Condivisioni: 19

Mi piace Commenta Condividi

Più pertinenti



Antonella Brunetti  
Bellissima iniziativa!!!! Grazie

Mi piace · Rispondi · 3 sett.



Letizia Olivieri  
Bellissima iniziativa...!

Mi piace · Rispondi · 2 sett.



Elvino Tagliabracci  
Di grande esempio

Mi piace · Rispondi · 3 sett.



Eva Safiejko



---

# PROSPECTS

---

The success of the exhibition at the Fanocenter shows how many extraordinary opportunities, still unexplored, can be offered by Le Mostre Impossibili in shopping centers.

Think, for example, of the visits of groups of students from primary and secondary schools in the province; or the guided tours by an expert art historian organized for employees and managers of local businesses and public administration.

*Mexico City (2015)*





The Impossible Exhibition is a typical example of *edutainment*: an event that allows visitors to learn while having fun, to come into contact with the most beautiful masterpieces of all time outside of institutional art venues. This aim is definitely in tune with the perspectives of the most innovative shopping centers and sensitive to the refinement of consumers' taste and style.



Vinci (2014)

*Church of Santa Croce, where Leonardo was baptized*

# THE PROJECT

*Loreto (2021)*



From these considerations, the project *Le Mostre Impossibili nei Centri Commerciali* (Impossible Exhibitions in Shopping Centers) was born, a project that aims to create a circuit of traveling exhibitions that alternate between different centers, in Italy and abroad.



The idea is to set up Impossible Exhibitions, even simultaneously, in 4-5 Shopping Centers, dedicating each one to the pictorial work of a great artist (Leonardo, Raffaello, Caravaggio) or to genres and themes such as portraits, feelings, virtues, beauty, jewelry, costumes, landscapes, myths.

Each exhibition, including 30-45 works, including paintings, altarpieces and frescoes, would last two-three months. The visitor will be able to have on their smartphone

- ❖ a rich multimedia didactic apparatus;
- ❖ an original game with prizes for guessing which works belong to which details that appear on the smartphone;
- ❖ a rich documentation on the website [www.mostreimpossibili.it](http://www.mostreimpossibili.it) and on the FB pages of the exhibition.

*Fanocenter (2020)*



# RENTING THE IMPOSSIBLE EXHIBITIONS



Setting up an Impossible Exhibition is simple. The cost of renting is not at all comparable to that of an exhibition with original works. Moreover: no special transport, no insurance, no expensive alarm systems, no rooms with constant temperature and humidity, no guards in every room and no fences because the paintings of the Impossible Exhibitions can be touched. The philological correctness of the reproductions is certified by authoritative art historians, curators of the rich didactic and multimedia apparatus.

## TURNKEY RENTAL

The rental of an Impossible Exhibition can be "turnkey"; therefore, it includes transport, assembly-dismantling, design and implementation of the set-up and the communication campaign. Alternatively, Shopping Centers can rent the exhibition, taking charge of the transport and the setting up ("nail to nail" rental).

Management is always the responsibility of the shopping center.



*Fanocenter (2020)*

## IN CONCLUSION



*Città del Messico (2015)*

The cinema became more popular than the theater because one had to go to the theater, while it was the cinema that went to the spectators, who welcomed it in the squares, in the parishes. Moreover, unlike the theater, the cinema was ubiquitous because the same film could be projected simultaneously in different places. Thus a new kind of audience was born, one that was more popular and a thousand times more numerous than the theatrical one. In the same way, Impossible Exhibitions are to the museum as cinema is to the theater.



In keeping with this metaphor, the project envisages the creation of a distribution circuit of Impossible Exhibitions in chains of shopping centers. The Centers would host and exchange the exhibitions in order to provide customers-visitors with a rich annual calendar of art exhibitions dedicated to the great Italian painters of the Renaissance.





Shopping Centers, in the course of their evolution, will be called upon to perform, more and more, tasks of public and social interest. We are pleased to think that in this new role they can contribute to the knowledge and diffusion of art, its history and its masterpieces, establishing themselves as the art galleries of the 21st century.

## Contacts

Renato Parascandolo (CV)

CEO

[info@mostreimpossibili.it](mailto:info@mostreimpossibili.it)

[www.mostreimpossibili.it](http://www.mostreimpossibili.it)

Project Manager

for GCC Middle East:

Maria Bossolasco

Mob. +39 3496929747

[maria.bossolasco@bossolasco.eu](mailto:maria.bossolasco@bossolasco.eu)

*le* MOSTRE  
IMPOSSIBILI

L'OPERA d'ARTE  
nell'EPOCA della sua  
RIPRODUCIBILITÀ DIGITALE