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**IMMATERIALITY AND ART FAIRS. A HISTORICAL APPROACH**

This paper investigates the concept of immateriality in relation to art fairs, by analyzing the recent phenomenon of the Online Viewing Rooms. For this reason, this topic will be examined through an interdisciplinary and historical perspective, including studies on the art market as well as literature by art critics, philosophers, and academics.

The recent significant and sudden shift in the way people experience and collect art in the digital realm is not new. Therefore, this study demonstrates that Viewing Rooms and hybrid art fairs are based on previous exhibition modalities, open displays and some precursor website experiments.

From a qualitative perspective, this research topic will be developed into different sections concerning some major events like: Denis Diderot's renowned *Salons* from a conceptual point of view; the superb exhibition *Les Immateriaux* that took place in 1985 at the Center Pompidou, curated by the philosopher Jean-François Lyotard and the design theorist Thierry Chaput, in which a deconstruction of the "exhibition medium" has been conceived, giving shape to a farsighted approach between art and technology; the pivotal moment of 1996, a year when not only *Art Basel* launched its website but also other online databases such as the Italian *Art Diary Internet* were conceived; the debut of the 2011-2012 online-only *VIP Art Fair* (Viewing in Private).

*#viewingroom #fairs #hybridfairs #digital #lesimmateriaux #vipartfair #artbasel #internet #salons*