

Writing a new chapter in the history of **ANALOG INSTANT PHOTOGRAPHY**

It all began in October 2008 when Florian Kaps (CMO), André Bosman (COO) and Marwan Saba (CFO) launched an Impossible Project with one concrete aim: *To keep the magic of analog Instant Photography alive by inventing and producing new instant film materials for Vintage Polaroid cameras.* The mission was not to re-build Polaroid film but to develop a new product with new characteristics.

Therefore Impossible saved the last Polaroid production plant in Enschede (NL), acquired the machinery from Polaroid, signed a lease contract with the new owner of the site for Building North (14,000 m²) for a duration of 10 years and engaged the most experienced team of Integral Film experts worldwide. In order to carry Instant Film production into the 21st century Impossible's team had to find new solutions for replacing and upgrading problematic or unavailable components.

In March 2010 Impossible introduced its first, brand new analog Instant Film materials – monochrome Silver Shade films for Polaroid 600 and SX 70 cameras, consisting of 31 new components. In July 2010, a Silver Shade version of the larger, integral film format for Image, 1200 & Spectra Cameras was introduced, as well as the first, experimental color generation of the PX 70 Color Shade film for SX 70 cameras.

Impossible's ambitions do reach far beyond the production of instant films. Several cooperations and projects are dedicated to support and promote Instant Photography amongst artists and photographers. Impossible has also opened Project Spaces in New York City (USA), Tokyo (Japan) and Vienna (Austria). They serve as a vivid hub for analog instant photography - beyond carrying all available analog films and cameras, exhibitions of a wide range of artistic projects inspire the Project Spaces.

Since its start Impossible faced a huge interest from worldwide press. Stories about this venture have - amongst numerous others - been featured in The New York Times, The Independent, National Post, The British Journal of Photography, The Observer, Financial Times, Wired, Le Monde or Wallpaper – every single one of them proving how vivid and fascinating the magic of Instant Photography still is.