

ANNUAL REPORT

Contemporary Art Galleries Association

2016

2017

AGAC

Contemporary Art Galleries Association

372 Sainte-Catherine Street West, office 318
Montreal, Quebec H3B 1A2
Canada

t 1 514-798-5010
w www.agac.ca
e info@agac.ca

AGAC MEMBERS

Art45 (Montreal)
Art Mûr (Montreal/Leipzig)
Battat Contemporary (Montreal)
Beaux-arts des Amériques (Montreal)
dc3 Art Projects (Edmonton)
Equinox Gallery (Vancouver)
Feheley Fine Arts (Toronto)
Galerie Antoine Ertaskiran (Montreal)
Galerie Bernard (Montreal)
Galerie d'art Yves Laroche (Montreal)
Galerie D'Este (Montreal)
Galerie Division (Montreal/Toronto)
Galerie Dominique Bouffard (Montreal)
Galerie Éric Devlin (Montreal)
Galerie Graff (Montreal)
Galerie Hugues Charbonneau (Montreal)
Galerie Jean-Claude Bergeron (Ottawa)
Galerie Joyce Yahouda (Montreal)
Galerie Michel Guimont (Quebec)
Galerie Nicolas Robert (Montreal)
Galerie René Blouin (Montreal)
Galerie Robert Poulin (Montreal)
Galerie Simon Blais (Montreal)
Galerie Trois Points (Montreal)
Galerie Valentin (Montreal)
Georgia Scherman Projects (Toronto)
Katzman Contemporary (Toronto)
Lacerte art contemporain (Quebec/Montreal)
Laroche/Joncas (Montreal)
Lisa Kehler Art + Projects (Winnipeg)
Monte Clark Gallery (Vancouver)
Parisian Laundry (Montreal)
Patrick Mikhail Gallery (Montreal/Ottawa)
Paul Petro Contemporary Art (Toronto)
Pierre-François Ouellette art contemporain (Montreal/Toronto)
Republic Gallery (Vancouver)
Susan Hobbs Gallery (Toronto)
TrépanierBaer Gallery (Calgary)

AGAC members at December 31, 2016

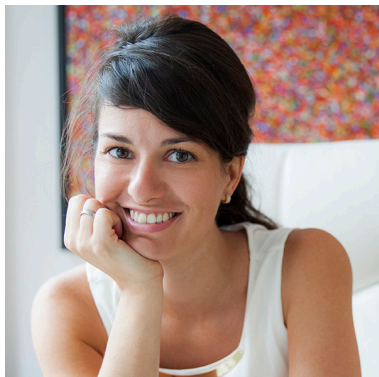
PRESENTING AGAC

Since 1985, the Contemporary Art Galleries Association (AGAC) has been contributing to the dissemination and promotion of Canadian artistic creation by initiating the public to contemporary art and by encouraging the emergence of new collectors.

AGAC regroups some forty-member galleries throughout Canada, some of which are among the greatest contemporary art galleries in the country. In addition to defending the economic and moral interests of its members, the Association is a public servant, as it ensures that its members have good business practices by adopting a strict code of ethics.

Throughout the years, a great number of initiatives and collaborations have enabled the Association to contribute to the promotion of contemporary art and the development of business opportunities for its members. AGAC has participated in numerous international collaborations, all the while asserting its presence on Canadian soil thanks to various major projects, such as fairs, a unique expertise in Canada for a non-profit organization.

WORD FROM THE PRESIDENT



As I am about to step down from the presidency of the AGAC Board, I proudly look back at our achievements of the past four years. We have put forward audacious projects, defended our political stands, held internal debates that were somewhat heated at times, and further established the Papier Art Fair in Montreal's cultural space.

Yet what I am most proud of unfolded behind the scenes, away from the public eye. We have made enormous strides with respect to governance; an organization can be less appealing, yet its importance can be tremendous. We have streamlined our rules and procedures, reorganized our finances, ensured transparency throughout all our undertakings, and brought the focus back on consultation and listening regarding our actions. We faced the challenges that come with significant growth and came through with flying colours.

We have become a genuine professional association.

It is thanks to our terrific team that has been working two years under Christine Blais that we have been able to move forward and work wonders every year. As always, we have been able to rely on the availability and unwavering commitment of the members of our board of directors. By opening the door to our amazing independent directors, we benefitted from their objectivity, their support, and their competencies, and we are extraordinarily grateful for this.

I thank you all for your support and am confident that together we will continue to grow our association.

A handwritten signature in black ink, appearing to read 'É. Grandmont Bérubé'.

Émilie Grandmont Bérubé
President of the Board of Directors

ADVOCACY

One of AGAC's mandate is to be the voice of its members. During the 2016–2017 period, many efforts were undertaken with the governmental authorities to defend the significant role visual arts play in Canada's cultural economy. Besides, this industry could drive the economy even more powerfully if the art market had more support, both morally and financially.

Canadian Heritage

This year, we have joined voices with the Art Dealers Association of Canada (ADAC) and discussed two important issues:

- Review of the Artist's Resale Right in Canada (C-516): the Bill allows the artists or the artist's heirs to benefit financially from sales of works on secondary markets. In its present form, a resale royalty is imposed on works that are resold. AGAC and ADAC have repeatedly expressed their concerns regarding this additional tax, which will possibly have an adverse effect on the visual arts economy and which could be detrimental to some markets.
- Canadian Heritage is currently carrying out a study to have a better understanding of the Canadian art markets' contribution and of the realities faced by its stakeholders. AGAC has provided some information to Canadian Heritage in order that it be more familiar with gallerists' work and the challenges they face.

Renewal of Quebec's Cultural Policy

In spring 2016, the Ministère de la Culture et des Communications du Québec launched a reflection process on the next cultural policy.

Surprised by the meagre place visual arts had in the policy, the Association prepared a brief and met with the Minister during a public consultation held on June 21, 2016, to demonstrate the importance of ensuring the market's prosperity and of fostering the emergence of collectors, whether they be private or corporate collectors. The following recommendations were presented:

- That the Ministère consider initiatives to stimulate the art market as one of the focuses of its new cultural policy;
- That the Ministère encourage citizens to purchase works produced locally and distributed by professional providers (recognized art galleries);
- That the Ministère support the associations whose mandate is to promote the quality of Quebec artistic practices and to encourage the emergence of new collectors through innovative and promising projects.

The 2017–2022 Montreal Cultural Development Policy:
Savoir conjuguer la créativité et l'expérience culturelle citoyenne à l'ère du numérique

In March 2017, the Commission permanente sur la culture, le patrimoine et les sports conducted a public consultation regarding the adoption of the new cultural development policy of the Ville de Montréal. Though the Commission undeniably agrees with some of the policy's focal points, such as maintaining and fostering support for the contemporary arts and enabling the entire population to access, participate, and contribute to the cultural life, AGAC was once again disappointed with the lack of importance given to visual arts and the total absence of measures aiming to provide tangible support to galleries. A brief was once again drawn up and outlined the following recommendations :

- That the Ville de Montréal be attentive to the reality of cultural entrepreneurs in terms of digital development;
- That the Ville de Montréal reinforce its support to existing businesses whose needs are urgent, and that it support the commercialization of artworks;
- That the Ville de Montréal encourage the business community to act as a patron by supporting the acquisition of contemporary artists' works through initiatives that go beyond philanthropy.

In addition to the recommendations made to the Ministère de la Culture et des Communications du Québec, possible solutions and points to consider, some of which are inspired by measures in force at the international level, were also presented.

WORD FROM THE DIRECTOR



Review of 2016–2017

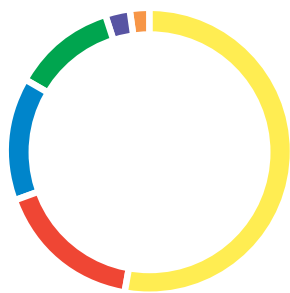
After several years of explosive growth with an extended team to develop two fairs (one in Quebec and the other in Ontario) and to organize and collaborate in numerous projects, the 2016–2017 year will have been a pivot year for the Association, as it was a one of consolidation.

As a matter of fact, this period has been marked largely by the completion of the strategic thinking process in which two-thirds of the members participated from the onset of the consultations two years ago. This important process enabled us to bring forward a clear vision, to set priorities, and to establish strategic directions that will guide the Association's actions from this point forward. Among these priorities is the organization of fairs and other group events that are intended to promote its members, as well as the necessity to act as a consultant with the numerous bodies to foster the development of the art market, as well as the financial and moral support related thereto.

This professionalization and planning process is part of the strategic plan and is also the cornerstone of major work accomplished to ensure the Association's sustainable operational and financial management. Hence, certain projects were completed—such as the Feature Art Fair, whose mandate was brilliantly fulfilled after two memorable editions—while others have further emerged as driving forces behind the Association—such as the Papier Art Fair that brings together an ever-increasing number of exhibitors and visitors. The Fair, whose 10th edition took place at Arsenal Contemporary Art from April 21 to 23, 2017, is undoubtedly the Association's flagship event.

Since its creation in 2007, Papier has not only contributed to the boom of the art market—an issue central to the mandate of this type of event—but has also allowed the Association to become self-sufficient by generating an important portion of the funds required for its yearly operations. This year, our mission was accomplished, as the proceeds from self-financing (including the amounts related to the production of events, sponsorships received for Papier, and other revenues) totalled 67 % of AGAC’s revenues. The SODEC and Emploi-Québec, the only public partners directly supporting the organization’s operations, contribute up to 17 % of AGAC’s operating budget. Self-generated revenues, coming mainly from the Papier Art Fair, but also from much smaller sources, such as the publication of the Guide to Collecting and the presentation of the Prix Pierre-Ayot and the Prix Louis-Comtois for excellence in visual arts creations, are thus vital to enable the Association to pursue its activities.

AGAC’s revenue



■	project-generated income	54%
■	operating grants	17%
■	project grants	14%
■	sponsorships	12%
■	membership fees	3%
■	other income	2%

The breakdown above shows revenue recorded from June 1, 2016 to May 15, 2017.

Prospects for 2017–2018

For the upcoming year, the Association aims at maintaining responsible budgets and growth and to continue to offer its support to its members and the contemporary art industry in order to be able to address the issues and meet the major challenges of the art market. In light of the strategic directions set out following the strategic reflection, AGAC will pursue the following objectives :

- Offer group events that address the needs of its members, which will help the Association consolidate its financial position by diversifying its revenue streams.
- Pursue its flagship project: the Papier Contemporary Art Fair, the only fair of its kind in Canada and the largest in Quebec, whose 11th edition will be held at the end of April 2018 at the Arsenal Contemporary Art for the second consecutive year.
- Strengthen its advocacy work to stimulate the art market and foster the emergence of new collectors, and thus vitalize the visual arts industry and ensure the galleries’ sustainable development.

It is in this context of a stabilized organization that I am passing on the torch to the next executive director, who I am convinced, will successfully continue to consolidate and grow this major and vibrant association.

On behalf of the entire team, I extend a heartfelt thanks to the Board of Directors and its president, whose commitment, passion, and vision have actively driven the Association forward. I also thank the members, sponsors, partners, donors, and investors who, by supporting the Contemporary Art Galleries Association, have contributed to the dissemination and promotion of Canadian artists.

Christine Blais
Director

THE 2016 PRIX PIERRE-AYOT AND PRIX LOUIS-COMTOIS

On December 8, 2016, artists **Nicolas Grenier** and **Aude Moreau** were awarded the Prix Pierre-Ayot and the Prix Louis-Comtois, respectively, during an evening held at the Musée d'art contemporain de Montréal. Both awards are annual rewards given to visual artists by the Ville de Montréal, in partnership with the Contemporary Art Galleries Association.

The Prix Pierre-Ayot promotes excellence among new visual arts creators and is intended for artists who are in the early stages of their career. It also comes with a \$5,000 bursary. As for the Prix Louis-Comtois, it recognizes the work of an artist who has distinguished himself or herself in Montreal's contemporary art scene throughout the past 15 years, and features a \$7,500 bursary. In addition, the recipients of both awards each receive \$2,500 to organize a solo exhibition in Montreal. The Ville de Montréal also purchases one of their artworks.

For this edition, artists **Guillaume Adjutor Provost** and **Karen Kraven** were also finalists for the Prix Pierre-Ayot, while **Mathieu Beauséjour** and **Nelson Henricks** were finalists for the Prix Louis-Comtois. The finalists and recipients are selected by an independent jury made up of five experts of the visual arts community.



Nicolas Grenier, recipient; Aude Moreau, recipient; Manon Gauthier, member of the executive committee and responsable de la culture, du patrimoine, du design, d'Espace pour la vie et du statut de la femme; Normand Biron, curator, Prix d'excellence et Relations culturelles internationales.

The Prix Pierre-Ayot

“Appreciative of a rigorous approach that formally transposes the paradoxes of the contemporary social, economic, and political systems, and that questions their underlying principles as well as the power relations that govern them, and desirous to underscore an artist’s ability to skillfully combine the visual and the theoretical, the philosophical and the poetic, the jury selected Nicolas Grenier.”

Nicolas Grenier is represented by the Galerie Antoine Ertaskiran in Montreal.

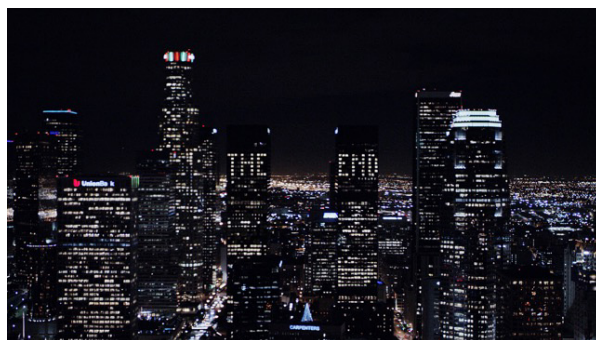


Nicolas Grenier
Things Are Gonna Change I Can Feel It
2012, 2014, ...
Oil and acrylic on canvas and on wood
244 cm x 112 cm x 41 cm
Ville de Montréal's art collection

The Prix Louis-Comtois

“Desirous to reward a bold artist for her path, an artist who has reinvested the symbolic space occupied by the city as well as the physical experience of land, and who has portrayed the economy written in light, and desirous to highlight the involvement and incredible critical thought of a woman who creates diversion, who denounces the showbiz society, the privatization of public space, and the dominance of economic powers on the state of today’s world, the jury selected Aude Moreau.”

Aude Moreau is represented by the Galerie Antoine Ertaskiran in Montreal.



Aude Moreau
The End in the Background of Hollywood
2015
HD video
13 minutes 31 seconds
Edition 2/3 + 2 AP
Ville de Montréal's art collection

AGAC'S TWENTY YEARS OF COLLABORATION WITH THE VILLE DE MONTRÉAL

The year 2016 marks 20 years of collaboration between AGAC and the Ville de Montréal in the framework of the Prix Pierre-Ayot and of the Prix Louis-Comtois. The creation of the former marks the beginning of this collaboration, whereas the later had been established by AGAC a few years before, in 1991.

Recipients of the Prix Pierre-Ayot

2016	Nicolas Grenier
2015	Jon Rafman
2014	Julie Favreau
2013	Kim Waldron
2012	Jacynthe Carrier
2011	Olivia Boudreau
2010	Alana Riley
2009	Gwénaél Bélanger
2008	Etienne Zack
2007	Patrick Coutu
2006	Raphaëlle de Groot
2005	Emmanuelle Léonard
2004	Jérôme Fortin
2003	Pascal Grandmaison
2002	Michel De Broin
2001	Nathalie Grimard
2000	Nicolas Baier
1999	Emmanuel Galland
1998	Marc Séguin
1997	Stéphanie Béliveau
1996	Nadine Norman

Recipients of the Prix Louis-Comtois

2016	Aude Moreau
2015	Nicolas Baier
2014	Patrick Bernatchez
2013	Manon LaBrecque
2012	Jean-Pierre Gauthier
2011	Marie-Claude Bouthillier
2010	Valérie Blass
2009	Daniel Olson
2008	Massimo Guerrera
2007	François Morelli
2006	Alexandre David
2005	Claire Savoie
2004	Stephen Schofield
2003	Richard-Max Tremblay
2002	Alain Paiement
2001	Roberto Pellegrinuzzi
2000	Guy Pellerin
1999	Sylvie Laliberté
1998	Rober Racine
1997	Pierre Dorion
1996	Marie-France Brière

PAPIER 2017

The Contemporary Art Galleries Association is proud to report the remarkable success of the 2017 Papier Art Fair, which took place at the Arsenal Contemporary Art from April 21 to 23, and which showcased 39 Canadian galleries and nearly 300 artists. AGAC is delighted to see that the Fair has attracted a large audience composed of art enthusiasts and fervent collectors alike.

It is with maturity and sophistication that Papier's 10th edition was launched and held in a place entirely dedicated to the promotion of contemporary art—Arsenal Contemporary Art. The Fair revealed a new visual identity and a refined design worthy of the most important international fairs, and gave the opportunity to discover the exceptional quality of artworks from both emerging and established artists from all over Canada, whose innovative work produced on paper or materials inspired by it reveal the wealth and versatility of this medium that comes in a multitude of forms.

A Major Driver of the Canadian Art Market

In 2007, the Papier Art Fair was founded and showcased 17 exhibitors presenting works on paper to the visitors gathered in the hall of 1 Westmount Square. For this first edition, Papier recorded \$100,000 in artwork sales. Since then, sales have steadily increased and, ten years later, have reached \$1 million. This is an all-time record for this accessible event that is offered year after year to an ever-expanding and enthusiastic audience.

Knowing that generally 50 % of sales of works on the primary market go directly to the artists, these numbers show the extent to which the purchase of a work of art directly and tangibly supports the art community as a whole, and thereby reinforces the importance of the Association and Papier's mission.



An Enhanced Educational Program

Papier 2017's educational program was made possible thanks to a record number of collaborations with cultural partners, such as DHC/ART Foundation for Contemporary Art, the Regroupement des artistes en arts visuels, the Montreal Fine Arts Museum and Les éditions esse, who came to share their expertise with the public. Overall, six roundtable discussions and five guided tours were offered to allow visitors to discover and rediscover contemporary art and to learn more on the art market. The roundtable discussions addressed leading edge topics, such as performance and curatorial work, digital art, or topics of interest such as art therapy. As they are important educational tools, the lectures were recorded for the very first time and are now available for free on Papier's website.

VISITORS' PROFILE

The prospective art buyers are mostly private collectors, though the artworks of over a quarter of the exhibitors have found their way into corporate collections, such as that of the **National Bank** and **Hydro-Québec**, and could be integrated into museum collections, such as that of the **Montreal Fine Arts Museum**. For the 2017 edition, 24 % of acquisitions were made by new collectors and 29 % by young professionals.



Visitors' profile on public days

- 63 % women, 37 % men
- 74 % of visitors are 40 years or older
- 82 % of visitors have higher education
- 82 % of visitors already have at least one work of art at home
- For 39 % of visitors, it was their first visit at the Papier Art Fair, which represents an increase compared to the previous edition (11.1 % in 2016). Papier thus reaches an ever-wider audience from one edition to the next.
- 22 % of participants were from outside Montreal. Nearly 64 % of these visitors were in the city for an overnight stay or more. 74 % of them came exclusively for the Fair, which represents an increase compared to the 2016 edition.



Profile of guests at the VIP opening evening and benefit

Young professionals

For the past two years, nearly 30 % (on average) of tickets sold for the VIP opening evening and benefit were bought by emerging professionals aged between 30 and 45.

Business people

Business people are loyal clients that enjoy networking and take advantage of Papier's opening evening to get a preview of the fair. *Average income: \$150,000 or more*

International community

An art delegation of collectors and international experts are invited each year to attend the opening evening, which contributes to increase the event's notoriety and awareness of Canadians' artistic creations beyond the country's borders.

TEN YEARS FOR PAPIER

Papier came into being in one of the impressive buildings designed by the architect Ludwig Mies Van der Rohe—the Westmount Square. The event, which was then part of the *Journées de la culture program*, featured 17 galleries, 2,500 visitors, and 150 guests during its first VIP opening evening and benefit. Over the years, the Papier Art Fair has enjoyed steady growth, bringing together an ever-increasing audience composed of art enthusiasts and fervent collectors alike. Due to its great popularity, Papier has occupied several spaces in the city in order to be able to greet the constantly increasing number of exhibitors and visitors that come year after year.



Papier in 2007



Papier in 2017

Overview of the Papier Fair

2007

Location: 1 Westmount Square
17 galleries
2,500 visitors
Spokesperson: Yanick Villedieu

2008

Location: 1 Westmount Square
19 galleries
3,000 visitors
Spokesperson: Sophie Cadieux
Sponsor: Phyllis Lambert

2010

Location: Black Watch Armoury
24 galleries
More than 6,000 visitors
Sponsor: Bernard Lamarre

2011

Location: De Bleury Street/De Maisonneuve
Boulevard West, Quartier des spectacles
38 galleries
9,000 visitors
Spokesperson: Catherine Pogonat
Sponsor: Roy Heenan

2012

Location: De Bleury Street/De
Maisonneuve Boulevard West, Quartier
des spectacles
38 galleries
10,000 visitors
Spokesperson: Catherine Pogonat
Sponsor: Dr. Diane Vachon

2013

Location: De Bleury Street/Ste-Catherine
Street West, Quartier des spectacles
42 galleries
11,000 visitors
Spokesperson: Catherine Pogonat
Sponsor: Alexandre Taillefer
Sponsor: Dr. Diane Vachon

2014

Location: Esplanade Clark, Quartier des
spectacles
44 galleries
17,500 visitors
Spokesperson: Karine Vanasse
Sponsor: Alexandre Taillefer

2015

Location: Complexe de Gaspé, Mile-End
39 galleries
17,000 visitors
Spokesperson: Karine Vanasse
Ambassador: Bill Clarke
Honorary President: Éric Bujold

2016

Location: Hangar 16, Old Montreal
38 galleries
17,000 visitors
Spokesperson: Karine Vanasse
Ambassador: Bill Clark
Honorary President: Éric Bujold

2017

Location: Arsenal Contemporary Art
39 galleries
Spokesperson: Karine Vanasse
Ambassador: Laurent Duvernay-Tardif
Honorary President: Éric Bujold



"It was a real pleasure for me to be the honorary president of the Papier Art Fair, which celebrated its 10th anniversary this year. The event's longevity reflects the galleries' and visitors' commitment—visitors who are increasingly numerous from one year to the other—and that of the various cultural and business partners. National Bank is proud to take part, alongside the Papier Art Fair, in the development of the Canadian art community."

Éric Bujold
President of National Bank Private Wealth 1859 and Papier's Honorary President



"Like after every edition, I come out of the Papier Art Fair weekend filled with images and emotions that will take weeks to fade, perhaps even months. Impressions left by the works of art are enhanced by the passionate encounters with artists. Year after year, the experience is unique, and it has shaken me once again this year. Papier continues to establish itself as a major cultural event of the Montreal area. The perceptible open-mindedness and excitement with which people leave the event seem to reflect this 10th edition's success!"

Karine Vanasse
Papier spokesperson



"Once again, Papier has surpassed itself! I am extremely proud to have been the ambassador of the 2017 edition! This get-together remains a key event to discover, understand, and enjoy what is done here in the contemporary arts industry. This 10th edition was a great success, and I take my hat off to the entire organization!"

Laurent Duvernay-Tardif
Papier ambassador

MARKETING INITIATIVES

As part of Papier, AGAC has produced a series of short videos in collaboration with Natalie Vansier and Sixteen Pads Films. These videos feature four Canadian artists, emerging and established, who were exposed at the Fair: Myriam Dion, Gabor Szilasi, Dil Hildebrand et Jessica Easton. The videos, which were shared on social media, allow the public to dive into the world of artists and to learn a little more on their artistic practices. They also enable AGAC to appeal to a broad audience all over Canada.



AGAC has also partnered with several new media partners, thereby enlarging its community and network to promote its activities. The Association collaborated for the first time with La Presse and Nouveau Projet, two media organizations that reach an audience of professionals, both young and old, who may be interested visit a gallery and make a first purchase.



Our Partners Foster Art Collecting

Acquiring a work of art helps to financially and morally support the artists and the entire art community. Thanks to the support of committed partners, such as the **National Bank Private Wealth 1859** and **Loto-Québec**, new collectors were able to make their first purchase.

And thanks to a contest launched on Instagram by Loto-Québec, 10 visitors each received \$500 that allowed them to purchase an artwork of their choice at the Fair.

Also, by discovering the National Bank Collection, one visitor was awarded \$5,000 to begin his or her first art collection.

AGAC ON SOCIAL MEDIA

AGAC has a large community of art enthusiasts on social media. By sharing news, activities of its members, and other exclusive content, the Association positions itself as a vibrant organization and as a benchmark in contemporary art. AGAC has stepped up its communication initiatives this year to increase its visibility and to entice new collectors to acquire artworks.

The Association considers social media as a key element to maintain ties with its members, the visual arts community, and the greater public. Every day, the Association shares its members' activities and news related to the art market and the visual arts community. Through the profiles of its different projects, such as the Papier Art Fair, it also shares news of its events, press coverage, artists' profiles, and other initiatives.



SOCIAL MEDIA FOLLOWERS

				Average reach per post
				
11.7K	3.4K	3K		1K

AGAC IN THE MEDIA

AGAC

BIZBASH, *Top 100 Events in Canada 2016 – Art and Design event, 9. Papier Contemporary Art Fair*, September 27, 2016, by Nancy Carr.

LE DEVOIR, *L'Association des galeries d'art contemporain veut faire élargir une mesure fiscale pour stimuler le marché*, April 20, 2016, by Hélène Roulot-Ganzmann.

LE DEVOIR, *La Collection Loto-Québec suspend encore ses achats*, June 8, 2016, by Catherine Lalonde.

TORONTO STAR, *Art Toronto finds a way to redefine itself*, October 26, 2016, article by Murray Whyte.

Prix Pierre Ayot and Louis Comtois

CONCORDIA, *Three Concordians are finalists for the 2016 Prix Pierre-Ayot and Prix Louis-Comtois*, Thursday, November 11, 2016.

LA PRESSE, *Prix Louis-Comtois et Pierre-Ayot: Aude Moreau et Nicolas Grenier récompensés*, Thursday, December 8, 2016, article by Éric Clément.

LA PRESSE+, *Prix Louis-Comtois et Pierre-Ayot 2016; les honneurs à Aude Moreau et Nicolas Grenier*, Thursday, December 8, 2016, article by Éric Clément.

LE COURRIER DU SUD, *L'artiste Nicolas Grenier reçoit le prix Pierre-Ayot*, January 12, 2017.

LE DEVOIR, *Les honneurs pour Nicolas Grenier et Aude Moreau*, December 9, 2016.

PAPIER 2017

TELEVISION

CBC, *CBC News*, Friday, April 21, 2017, interview with Dominique Pétrin on his installation at Papier.

GLOBAL, *Global Morning News*, Friday, April 21, 2017, interview with Megan Bradley of Parisian Laundry and Laurent Duvernay-Tardif.

ICI RADIO-CANADA TÉLÉ, *Tout le monde en parle*, Sunday, March 5, 2017, Guy A. Lepage interviews Laurent Duvernay-Tardif.

ICI RADIO-CANADA TÉLÉ, *Entrée Principale*, Wednesday, April 5, 2017, André Robitaille interviews Laurent Duvernay-Tardif.

ICI RADIO-CANADA TÉLÉ, *Entrée Principale*, Monday, April 17, 2017, column by Tatiana Polevoy.

ICI RADIO-CANADA TÉLÉ, *Téléjournal*, Friday, April 21, 2017, video shot at the Fair's opening.

TÉLÉ-QUÉBEC, *Formule Diaz*, Thursday, March 23, 2017, Sébastien Diaz interviews Karine Vanasse.

TVA, *Salut Bonjour*, Friday, April 21, 2017, Gino Chouinard interviews Karine Vanasse.

TVA, *Accès illimité*, Sunday, April 30, 2017, broadcast on Laurent Duvernay-Tardif, partly shot at the Fair.

WEB AND PRINT

7 JOURS, *Roche, papier et... Art!*, Thursday, April 20.

24 HEURES, *10 ans de foire Papier*, Tuesday, April 18, interview with Karine Vanasse.

BARONMAG, *13 galeries à découvrir à Papier 2017*, Thursday, April 20, photo essay of Leonardo Calcagno.

BARONMAG, *Foire Papier 17 : un avant-goût visuel avec la soirée VIP*, Friday, April 21.

COUP DE POUCE, *À faire : 10 ans de papier*, April.

DAILY PEOPLE NEWS, *Foire Papier 17 : un avant-goût visuel avec la soirée VIP*, Friday, April 21.





ESSE, *Foire Papier*, Thursday, April 20.

FRAGMENTS URBAINS, *Papier 17: rencontre avec trois galeristes*, Sunday, April 23, article by Karine Tessier.

FRAGMENTS URBAINS, *Papier 17: un 10^e anniversaire festif*, Sunday, April 23, article by Karine Tessier.

HOLLYWOOD PQ, *Foire Papier 17: un avant-goût visuel avec la soirée VIP*, Friday, April 21.

HUFFINGTON POST, *Une 10^e édition pour la Foire d'art contemporain Papier 17*, Tuesday, April 4, article by Ismaël Houdassine.

JOURNAL DE QUÉBEC, *10 ans de papier*, Saturday, April 22, column by Agnès Gaudet.

JOURNAL DE QUÉBEC, *Le Weekend de Karine Vanasse*, Saturday, April 15, Louise Bourbonnais interviews Karine Vanasse.

LA MÉTROPOLE, *Événement spécial: Foire d'art contemporain Papier 17*, Thursday, April 20, article by Myriam Lessard.

LA PRESSE, *Foire Papier; les 10 ans fêtés à l'Arsenal*, Saturday, April 15, article by Éric Clément, interviews with Émilie Grandmont Bérubé and Christine Blais.

LA PRESSE +, *Malgré les écrans, la foire Papier fête ses 10 ans*, Saturday, April 15, special report by Éric Clément, interviews with Émilie Grandmont Bérubé and Christine Blais.

LA PRESSE +, *Hommages au papier!*, Monday, April 17, article by Éric Clément.

LA PRESSE +, *Galerie Antoine Ertaskiran: Papier en fête!*, Thursday, April 20, article by Éric Clément.

LE DEVOIR, *Papier 2017, de foire en phase*, Tuesday, April 18, article by Jérôme Delgado.

LE SOLEIL, *10^e foire Papier: cap sur la métropole*, Saturday, April 22, article by Josianne Desloges.

LIEN MULTIMEDIA, *La foire d'art contemporain Papier 17 est de retour, du 21 au 23 avril*, Wednesday, April 19.

MAGAZINE IN SITU, *Du 21 au 23 avril 2017: Le méga événement Papier 17 à l'Arsenal*, Thursday, April 20, article by Chantal L'Heureux.

PIEUVRE, *Le papier sous toutes ses coutures*, Wednesday, April 26, article by René-Maxime Parent.

QUERELLES, *Arts visuels - Les œuvres incontournables de la Foire Papier 2017*, Friday, April 21.

QUI FAIT QUOI, *La foire d'art contemporain Papier 17 est de retour, du 21 au 23 avril*, Wednesday, April 19.

RATSDEVILLE, *Papier17 @ arsenal*, Friday, April 21.

SOFA DÉCO, *Le 10^e anniversaire de la foire d'art contemporain d'œuvres sur papier*, April.

TON BARBIER, *10 activités estivales à marquer au fer rouge dans votre calendrier*, Thursday, April 20, news brief by Alex Proto.

TON BARBIER, *Foire Papier: vedettes, artistes et amateurs d'art pour l'ouverture VIP*, Friday, April 21.

TOURISME MONTREAL, *Things to do in Montreal: April 21 to 27*, Thursday, April 20.

TVA NOUVELLES, *La foire Papier fête son 10^e anniversaire*, Monday, April 17.

VIE DES ARTS, *Voyage culturel: la foire Papier 17*, Saturday, April 22.

VIE DES ARTS, *Réunion de galeristes: Foire Papier 17*, Saturday, April 22.

VERO MAG, *L'art contemporain décortiqué*, April, interview with Karine Vanasse.

VOIR, *Laurent Duvernay-Tardif: La pique de l'art contemporain*, Thursday, April 20, Olivier Boisvert-Magnen interviews Laurent Duvernay-Tardif.

THANK YOU TO OUR PARTNERS

AGAC



Papier

Presenting partner



Major partners



Collaborative partners



Public partners



Cultural partners



AGAC warmly thanks all its numerous partners.

AGAC

AGAC thanks its dedicated Board of Directors, its incredible team, passionate collaborators, and its outstanding trainees who contributed to the Association's projects between June 2016 and May 2017.



THE AGAC TEAM

Christine Blais
Director

Colin Gilbert-Lapointe
General Coordinator

Olfa Driss (2016-2017)
Manager, Partnerships and Development

Simone Rochon
Éloïse Martel-Thibault (interim)
Communications Manager

Catherine Lafranchise
Project Coordinator

Linakim Champagne
Assistant Coordinator

Alice Bellanger (2016)
Arianne Thavixay-Cormier (2017)
Trainees

BOARD OF DIRECTORS

Émilie Grandmont Bérubé
Galerie Trois Points
President

Patrick Mikhail
Galerie Patrick Mikhail
Vice President

François Babineau
Galerie Simon Blais
Treasurer (interim)

Megan Bradley
Parisian Laundry
Board Member

Antoine Ertaskiran
Galerie Antoine Ertaskiran
Board Member

Véronique Arsenault
President and Media Strategist
Exponentiel conseil
Independent Board Member

François Côté
Partner
Norton Rose Fulbright
Independent Board Member

Pierre Paquin
Partner, Vice CEO
E3 Services Conseils
Independent Board Member

Graphic Design
Dominique Rivard

Photo credits
Sébastien Roy
Jean-Michael Seminaro

Copy-Editing and Proofreading
Marie-Ève Lauzon

Translation
Cathy Bellerose



Association des galeries
d'art contemporain
Contemporary Art
Galleries Association