

# Annual Report

Contemporary Art Galleries Association

2017

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2018

# AGAC

## Contemporary Art Galleries Association

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## Annual Report 2017-2018

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## Word from the President



After serving as President for a year and member of the Board of Directors for almost ten years, I find that AGAC has made tremendous progress. In recent years, the Association has built on its achievements while reflecting actively on its future. And since it once again began accepting members last August, following a strategic planning process, eight new members have joined the organization!

AGAC has increasingly sought out and developed numerous partnerships for its projects in order to present cutting-edge contemporary art. It has established bridges with large organizations and major cultural institutions such as the Albright-Knox Art Gallery in Buffalo, the Brigade Arts Affaires de Montréal, the Contemporary Native Art Biennial, and the DHC/ART Foundation for Contemporary Art.

In closing, I would like to emphasize the enormous success of the 11th edition of the Papier Art Fair. The Fair's sales again set a new record, as sales continue to increase year over year, a testament to the vitality of our market. The event drew a large number of visitors, even though an entry fee was charged for the first time in a decade. I congratulate AGAC's team, which rose to the challenge with flying colours!

A handwritten signature in black ink that reads "François Babineau". The signature is fluid and cursive, with a long horizontal stroke at the end.

François Babineau  
President of the Board of Directors

## AGAC, a Dynamic Pan-Canadian Association

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

AGAC's membership comprises thirty-eight galleries from across Canada, including some of the country's most important contemporary art galleries. In addition to defending the economic and moral interests of its members through a strict code of ethics, the Association serves the public by ensuring its members adopt good business practices.

Over the years, the Association's numerous initiatives and collaborations have contributed to the promotion of contemporary art and the development of business opportunities for AGAC members. AGAC has participated in a number of international projects, while keeping a high profile at home by organizing various large-scale events such as contemporary art fairs, which highlights AGAC's unique expertise among non-profit organizations in Canada's cultural sector.

## The AGAC team



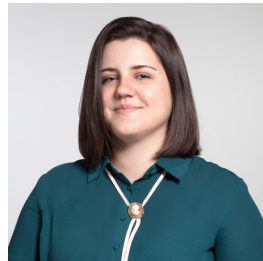
**Julie Lacroix**  
Director



**Colin Gilbert-Lapointe**  
General Coordinator



**Linakim Champagne**  
Membership and  
Programming Coordinator



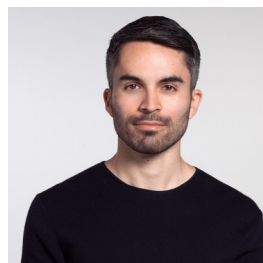
**Catherine Lafranchise**  
Project Coordinator



**Simone Rochon**  
Communications Manager



**Laurence Gagnon**  
Assistant, Coordination  
and Communications



**Steven Smith Simard**  
Coordination Assistant

**Nikolaos Karathanasis  
(2017-2018)**  
Director

**Charline P. William (2018)**  
Ticketing Coordinator

**Théo Duby (2018)**  
Intern

## The Board of Directors

**François Babineau**  
Galerie Simon Blais  
President

**Patrick Mikhail**  
Galerie Patrick Mikhail  
Vice President

**Megan Bradley**  
Parisian Laundry  
Treasurer

**Antoine Ertaskiran**  
Galerie Antoine Ertaskiran  
Board Member

**Émilie Grandmont Bérubé**  
Galerie Trois Points  
Board Member

**Dominique Toutant**  
Galerie Division  
Board Member

**Virginie Riopel**  
Galerie René Blouin  
Board Member

**Véronique Arsenault**  
President and Media Strategist  
Exponentiel Conseil  
Independent Board Member

**François Côté**  
Partner  
Norton Rose Fulbright  
Independent Board Member

**Pierre Paquin**  
Associate Partner  
E3 Service Conseils/Sia Partners  
Independent Board Member

**Art Mûr** (Montréal/Berlin)

**Beaux-arts des Amériques** (Montréal)

**ELLEPHANT** (Montréal)

**dc3 Art Projects** (Edmonton)

**Equinox Gallery** (Vancouver)

**Feheley Fine Arts** (Toronto)

**Galerie 3** (Québec)

**Galerie Antoine Ertaskiran** (Montréal)

**Galerie Bernard** (Montréal)

**Galerie d'art Yves Laroche** (Montréal)

**Galerie D'Este** (Montréal)

**Galerie Division** (Montréal/Toronto)

**Galerie Éric Devlin** (Montréal)

**Galerie Hugues Charbonneau** (Montréal)

**Galerie Jean-Claude Bergeron** (Ottawa)

**Galerie Michel Guimont** (Québec)

**Galerie Nicolas Robert** (Montréal)

**Galerie Patrick Mikhail** (Montréal)

**Galerie René Blouin** (Montréal)

**Galerie Robert Poulin** (Montréal)

**Galerie Simon Blais** (Montréal)

**Galerie Trois Points** (Montréal)

**Galerie Valentin** (Montréal)

**Galerie Youn** (Montréal)

**General Hardware Contemporary** (Toronto)

**Georgia Scherman Projects** (Toronto)

**La Castiglione** (Montréal)

**Lacerte art contemporain** (Montréal)

**LANTERN** (Winnipeg)

**Laroche/Joncas** (Montréal)

**Lisa Kehler Art + Projects** (Winnipeg)

**Parisian Laundry** (Montréal)

**Paul Petro Contemporary Art** (Toronto)

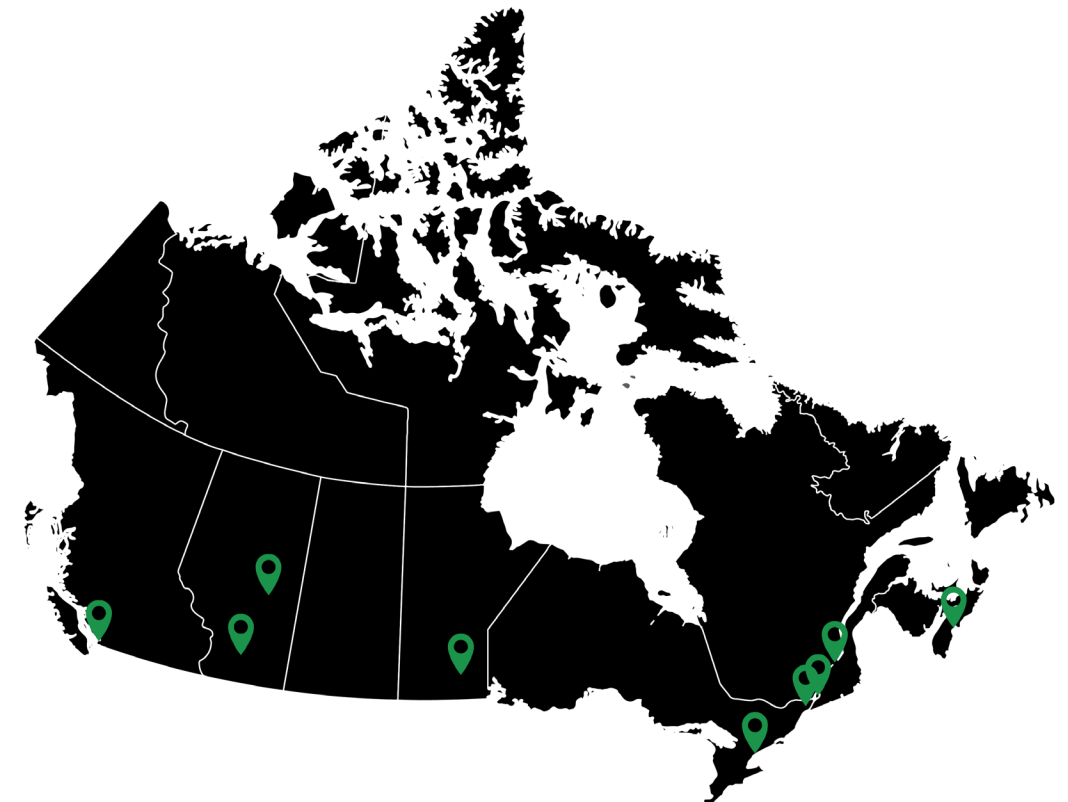
**Pierre-François Ouellette art  
contemporain** (Montréal/Toronto)

**Projet Pangée** (Montréal)

**Studio 21 Fine Art** (Halifax)

**TrépanierBaer Gallery** (Calgary)

**VIVIANEART** (Calgary)



# New Member Galleries

Following a two-year strategic exercise, 2017–2018 marked the Association’s reopening of membership. AGAC is proud to have welcomed eight new galleries over the past twelve months, bringing the total number of members to thirty-eight. The addition of these new galleries from across Canada eloquently attests to AGAC’s visibility and influence on the national scene.

AGAC’s Board of Directors, team, and members extend a warm welcome to the new galleries:

- Studio 21 Fine Art** (Halifax)
- Galerie 3** (Québec)
- ELLEPHANT** (Montréal)
- Galerie Youn** (Montréal)
- La Castiglione** (Montréal)
- Projet Pangée** (Montréal)
- LANTERN** (Winnipeg)
- VIVIANEART** (Calgary)



# Revenue

The figure below shows a breakdown of AGAC’s total revenue between June 1, 2017 and May 31, 2018. Papier is without a doubt the Association’s economic engine, since this event alone accounts for 80% of AGAC’s revenue.

48% of AGAC’s revenue results directly from the organizing of Papier, while 13% comes from sponsorship and 12% from grants received specifically for the Fair. The increase of certain project grants (by roughly 5% compared to 2016–2017) had a noticeable impact on the Association’s revenue.

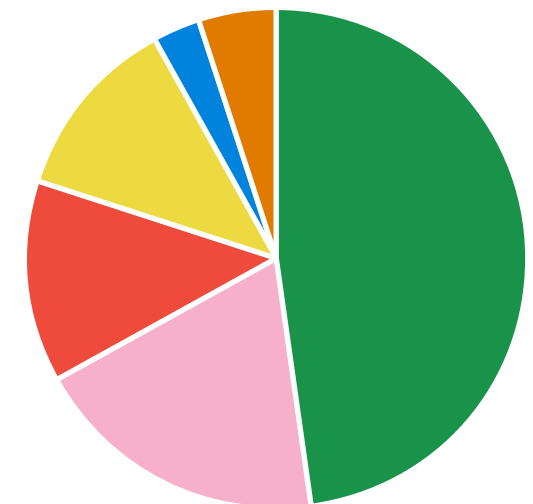
Self-generated revenues—totalling 69% of AGAC’s revenue as opposed to 67% last year—are vital in enabling the Association to carry on its operations. These revenues come mainly from the Papier Art Fair, but also from other smaller sources, such as sales of the *Collecting* guides, the administration of the Pierre-Ayot and Louis-Comtois awards for excellence in visual arts, and rentals of its modular exhibition walls.

Support from public partners, which is essential for both the Association’s operations and the production of its events, represents 31% of financing sources.

AGAC extends a warm thanks to all its members, partners, sponsors, collaborators, and donors for their unwavering support. Because of them, the Association can pursue its mandate of supporting contemporary art galleries in the promotion and dissemination of artistic creation, while energizing the art market through its various events.

AGAC’s revenue

<span style="color: green;">■</span> Project generated income	48 %
<span style="color: pink;">■</span> Project grants	19 %
<span style="color: red;">■</span> Sponsorships	13 %
<span style="color: yellow;">■</span> Operating grant	12 %
<span style="color: blue;">■</span> Membership fees	3 %
<span style="color: orange;">■</span> Other income	5 %





# Representation

Throughout the year, AGAC takes part in numerous events to showcase its members and their artists. Through these activities and initiatives, the Association demonstrates its art market expertise and positions itself as a dynamic organization on the national art scene.

AGAC is a member of various professional associations and organizations in the fields of culture, event planning, tourism, and business. This involvement allows AGAC to forge links with new partners and gives it access to different resources that aid the Association in the development of its projects.

- Chamber of Commerce of Metropolitan Montréal
- Tourisme Montréal
- Regroupement des festivals engagés de Tourisme Montréal
- Compétence Culture

## A notable presence

### Rogers Cup

August 9 to 13, 2017

For the Rogers Cup, held at Montréal's Uniprix Stadium in August 2017, AGAC organized an exclusive exhibition in the Salon Club Platine Banque Nationale Gestion privée 1859. Works selected by the National Bank were exhibited for the duration of the tennis event and showcased several of our Montréal galleries: Art45, Art Mûr, Beaux-arts des Amériques, Galerie Antoine Ertaskiran, Galerie Bernard, Galerie D'Este, Galerie Patrick Mikhail, and Pierre-François Ouellette art contemporain.

### edition/ Art Book Fair

October 27 to 30, 2017

AGAC participated in the international 2/edition Art Book Fair, which took place at the Metro Toronto Convention Centre. The Association presented its two versions of *A Guide to Collecting*, as well as a selection of publications and artists' books from its member galleries. To showcase its members participating in the Art Toronto fair that was also being held at the Convention Centre, AGAC produced an elegant promotional brochure with information on its mission, as well as a map of its members' booths. Additionally, the Association helped organize a brunch at Georgia Scherman Projects, which was attended by collectors, gallerists, and visual arts professionals.

### SéminArts Talk

March 7, 2018

AGAC takes advantage of various opportunities that arise to share its expertise in collecting with art lovers and professionals in the field. At a talk on corporate collections organized by SéminArts, Catherine Lafranchise, Project Coordinator at AGAC, presented the results of a study on corporate collections conducted with twenty-four Quebec corporations as part of her Master's Degree in Management of cultural organizations at HEC Montréal.

### Chromatic Pro 2018

May 28, 2018

At the Chromatic Festival 2018, AGAC acted as moderator for the roundtable on corporate collections. The speakers—Simon Robert (Loto-Québec), Marilène Baril (Cirque du Soleil), and Christine Routhier (Observatoire de la culture et des communications du Québec)—discussed the issues and challenges for corporate collections in the areas of conservation, acquisition and dissemination.

### Le Rallye des galeries

May 30, 2018

AGAC joined forces with the Brigade Arts Affaires de Montréal (BAAM) for the Rallye des galeries. Among the three routes offered, two AGAC galleries were included: ELLEPHANT and La Castiglione. This activity allowed the Association to reach out to a public of young professionals involved in the Montréal art scene.



Panel Discussion *Les collections d'entreprises – Conservation, acquisition et diffusion, quels enjeux?*, Chromatic Pro 2018

# Guides to Collecting

## A new guide on corporate collecting

There is a keen interest in corporate art collections, which are growing in popularity. With a view to encouraging this trend, AGAC conducted a study of Quebec businesses in the winter of 2017 to gather statistics on art collecting, since little information was available. *A Guide to Collecting – Corporate Edition* was born out of this study and is intended for entrepreneurs and organizations seeking to start a collection.

The first of its kind in Canada, this publication aims to introduce managers to art collecting and help them get started. It highlights the many benefits and advantages of acquiring works of art. The guide provides information and advice on building a corporate art collection, along with testimonials from member gallerists and corporate collectors.

Three festive launches took place in the fall of 2017 to celebrate the guide's publication: at the Galerie Simon Blais (Montréal), the Galerie Michel Guimont (Quebec City), and the Musée d'art de Joliette. The guide was well received by the public and by businesses. Some corporate collectors have even used the guide to educate their employees about the importance of artworks in the work environment.

Since its publication in the fall of 2017, 400 copies of the guide have been sold.

## Art collecting, a hot topic

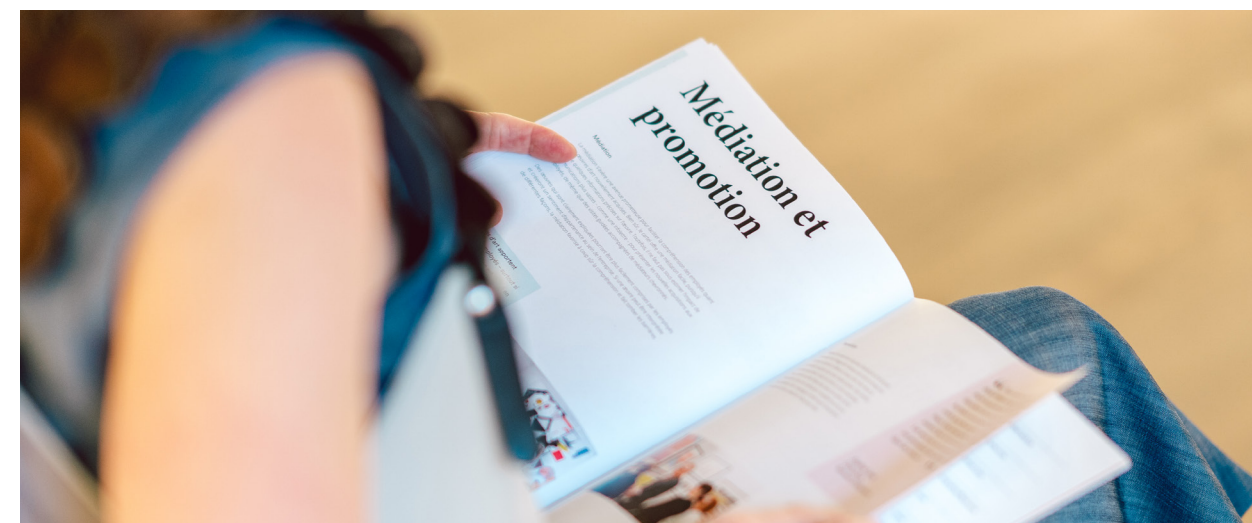
Recognized for its expertise in the art market, AGAC remained proactive throughout the year to promote art collecting. Taking advantage of the recent publication of *A Guide to Collecting – Corporate Edition*, the Association generated significant media coverage by making its voice heard in feature articles. Two special reports were published on the topic: “The rules of art” in *Journal Les Affaires* and “The art of collecting” in *La Presse+*. In addition to including interviews with AGAC's management and members, the articles cited the guides as key resources for future collectors.

## New edition of *A Guide to Collecting*

*A Guide to Collecting* is aimed at new collectors and answers many questions on collecting, demystifying a practice that excites increasing interest.

Following the first edition's publication in the spring of 2016, the enthusiasm for the guide was so great that in less than a year, AGAC was already out of stock. Hence a second edition of the guide—improved, updated, and supplemented with testimonials from our member galleries—was published in December 2017.

The guides are available for purchase across Canada, on the AGAC website, and at the Montréal Museum of Fine Arts Boutique and Bookstore.





# 2017 Pierre-Ayot and Louis-Comtois Awards

On December 7, 2017, the visual arts awards of the Ville de Montréal were presented at a ceremony held at the Musée d'art contemporain de Montréal and attended by 150 guests and arts professionals. The Ville de Montréal, in close collaboration with AGAC, awarded the Prix Pierre-Ayot to artist Celia Perrin Sidarous and the Prix Louis-Comtois to artist Sophie Jodoin.

The Prix Louis-Comtois, which comes with a \$7,500 bursary, recognizes the high quality of work by an artist who has been professionally active in Montréal's contemporary art scene for more than fifteen years. The Prix Pierre-Ayot, which provides a \$5,000 bursary, promotes excellence among new visual artists in Montréal, supports the exhibition of works by younger artists, and recognizes the efforts of exhibitors that encourage artists in the early stages of their careers.

In addition, the awards give each recipient \$2,500 to organize a solo exhibition in Montréal and include the Ville de Montréal's purchase of a work from each winning artist for the municipal art collection.

Artists Dominique Pétrin (Galerie Antoine Ertaskiran) and Karen Tam (Galerie Hugues Charbonneau) were finalists for the Prix Louis-Comtois, while Simon Belleau and Andréanne Godin (Galerie Nicolas Robert) were finalists for the Prix Pierre-Ayot.

## Jury members

**Caroline Andrieux**  
Founder and Artistic Director  
of the Darling Foundry

**Marie-Ève Beaupré**  
Curator of the Collection at the  
Musée d'art contemporain de  
Montréal

**Marie-Ève Charron**  
Art critic at *Le Devoir*  
and independent curator

**Clément de Gaulejac**  
Artist and author

**Anne Philippon**  
Assistant curator at the  
Galerie de l'UQAM

## Celia Perrin Sidarous Recipient of the Prix Pierre-Ayot

The artist's photography and installation practice is closely connected to still life and characterized by the encounter of images and found objects assembled in a collage. The jury members recognized the great delicacy of her approach, evident in both the carefully considered compositions and the methods of display used. With an economy of means, the artist skillfully investigates the construction of history and its material and visual representation.

Celia Perrin Sidarous is represented by Parisian Laundry.



Celia Perrin Sidarous, *Femme marine*, 2016

## Sophie Jodoin Recipient of the Prix Louis-Comtois

This recognition was awarded to Sophie Jodoin for her sustained way of integrating drawn and textual elements into installations that examine the invisible regimes of power acting on the body in the social and private lives of women. Marked by great restraint, her work is compelling.



Sophie Jodoin, *Autoportrait*, 2016



Christine Gosselin, member of the Executive Committee of the Ville de Montréal, responsible for culture, heritage and design; Celia Perrin Sidarous, laureate; Sophie Jodoin, laureate; Nikolaos Karathanasis, Director of AGAC (2017-2018).



# Papier 2018

## An 11<sup>th</sup> edition crowned with success!

AGAC concluded the 11th edition of the Papier Art Fair with an extremely positive outcome. The Fair, which took place from April 19 to 22, 2018, drew 11,000 visitors to the spaces of Arsenal Contemporary Art Montréal.

The Association was delighted to see that the public, composed of art enthusiasts and collectors alike, came out in full force to enjoy the festive and inclusive atmosphere, in the Fair's first year to charge an entrance fee. And once again, gallery sales reached a new record, attesting to the visibility and vitality of the event.

Papier 2018 brought together 40 major Canadian art galleries and the works of over 300 talented artists. Over the course of the last decade, the Fair has become a key contemporary art cultural event. Papier is a place for meeting and sharing, for members of the general public, art lovers, collectors, and visual arts professionals.

## Papier in numbers

**11,000**

visitors

**300**

artists

**9 + 3**

panel discussions  
and guided tours

**1,000**

VIP guests

**1.2M\$**

in sales

**40**

Canadian galleries

**40**

partners

**12**

VIP activities



## Record sales of \$1.2 million

This year, artwork sales reached \$1.2 million by the Fair's close. This set a new record and exceeded last year's sales by 17%. With this positive result, AGAC sees its efforts and expertise bearing fruit: today, Papier is a major driving force of the Canadian contemporary art market. On the one hand, the revenue generated at the Fair directly supports artists, who typically receive 50% of sales of works on the primary market. On the other hand, this revenue is vitally important to the private galleries that play an indispensable mediating role in championing the work of their artists and making the Canadian art market more dynamic.

## Acquisition commitments

The participation of corporate collectors and museum institutions that committed to acquiring works at the Fair contributes to the vitality of the contemporary art market and the prestige of Papier. AGAC is proud to count the National Bank, Hydro-Québec, Balcop Limited, the Prêt d'oeuvres d'art collection of the Musée national des beaux-arts du Québec, and the Montréal Museum of Fine Arts' Young Philanthropists' Circle among the corporations and institutions that made important acquisitions.

## Profile of visitors

**42 %**

of visitors were attending Papier for the first time

**20 %**

of visitors intended to make an acquisition at the fair

**25 %**

of visitors come from outside the city of Montréal

**46 %**

of visitors are 25-44 years old

**9 %**

made an acquisition during their visit

**86 %**

of visitors have a university education



# Papier 2018 VIP Evening

## A prestigious opening evening

The VIP opening and benefit evening is an opportunity to preview the works presented by the most important contemporary art galleries in Canada. This year, a record number of guests took part in the evening, alongside gallerists, artists, collectors, and business and culture professionals. This major cultural event is the one and only fundraiser organized by the Association.

## Exclusive VIP programming

From the very beginning of Papier, the VIP program has offered a look behind the scenes of Montréal's contemporary art world. Besides providing an invitation to the opening and benefit evening, the VIP, Philanthropist, and Patron tickets allow access to an exclusive program outside the Fair.

Among the places visited were:

- 3 artist's studios
- 2 private collections
- 2 corporate collections
- 4 museums

## Profile of VIP visitors

VIP visitors work mainly in the culture, communications, and finance sectors.

**77 %**

of VIP visitors are regulars of the fair

**94 %**

of VIP visitors own one or more original artworks

**23 %**

of VIP visitors made an acquisition during the VIP evening

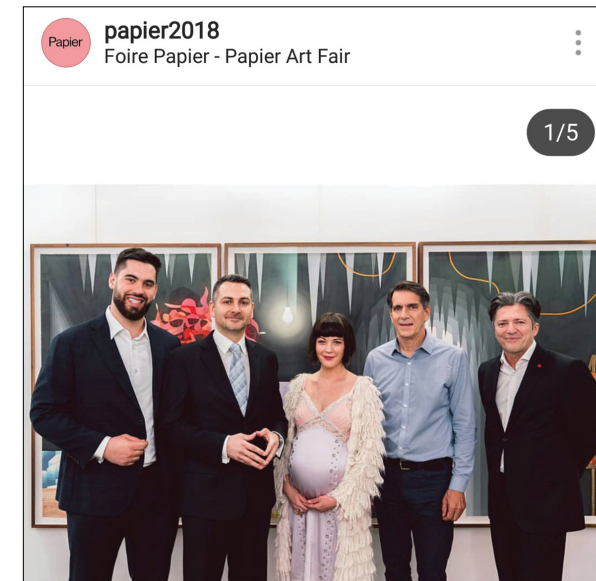
**52 %**

of visitors are 24-44 years old



# Papier 2018 Marketing and Social Media

## #Papier2018



9,500  
followers

2,400  
average reach per  
publications



4,900  
followers

1,700  
average reach per  
publications

## The campaign in numbers

**1,467,000**

impressions generated by the advertising campaign

**175,000**

impressions generated by the promotional video campaign on Facebook and Instagram

**26,000**

unique visitors on papierMontréal.com from March 1<sup>st</sup> to May 1<sup>st</sup>, 2018

**20,000**

copies of the promotional postcard

**13**

promotional and educational videos

**5,000**

copies of the Papier catalogue

## Awards and distinctions

### Grand Prix Grafika

The visual identity of Papier 2017 was awarded a Grafika 2018 Grand Prize—the highest annual distinction in the graphic design industry in Quebec. For the 10th edition, AGAC had commissioned a redesign of the fair's visual identity from Studio Principal. The identity was elegant and simple on printed communication pieces, but also on the event site and on its website.

### Bizbash – Top 100 Events in Canada

*Bizbash magazine*, a resource for event planners in North America, included Papier 2017 in its listing of the top 100 events in Canada. AGAC is delighted that the fair is now considered to be among the most influential Canadian events, one that constantly challenges norms and engages effectively and meaningfully with its audience.





# Papier 2018

## A Vibrant Educational Program

As part of its 11th edition, the Papier Art Fair presented an engaging educational program to raise visitors' awareness of contemporary art and explore current issues in the field. Contributing to the Fair's excitement, art experts gave three guided tours and conducted nine roundtable discussions, which addressed subjects such as the role of paper in the history of digital art, the limitations of the paper medium, the position of women in the art scene, and the role of controversy in contemporary art. The roundtable discussions were recorded and can be consulted on Papier's website. In addition, Tina Rivers Ryan (Albright-Knox Art Gallery) and Cheryl Sim (DHC/ART Foundation for Contemporary Art) wrote two essays on subjects discussed in the roundtables, which were then included in the Papier catalogue.



Panel Discussion *Les collections d'entreprises : enjeux et défis*, Papier 2018

### Prestigious partners

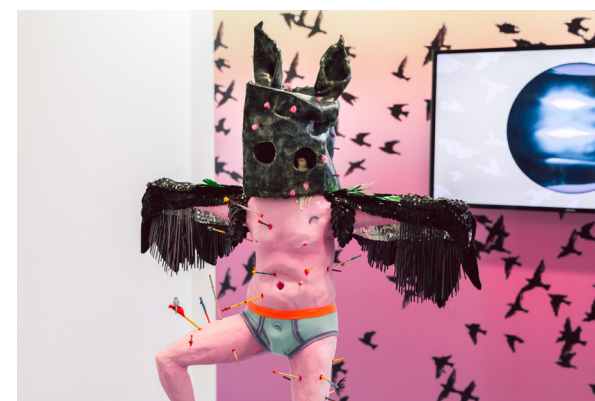
This year, the Association is honoured to have collaborated with major stakeholders such as the Albright-Knox Art Gallery, the Montréal Museum of Fine Arts, the Brigade Arts Affaires de Montréal, Canadian Art magazine, the DHC/ART Foundation for Contemporary Art, Les éditions esse, and the Contemporary Native Art Biennial.

The educational program partner—the Albright-Knox Contemporary and Modern Art Foundation Canada—provided major support for this remarkable and enhanced program, while Les éditions esse—the main visual arts media partner—presented three guided tours. Thanks to the involvement of these partners, AGAC was able to offer a rich and diverse educational program.

### Innovative special projects

The special projects are a unique opportunity for visitors to discover innovative works and installations. Set up outside the booths, these installations allow visitors to engage with and contemplate the works from a different perspective.

The selected special projects were created by artists Elisabeth Picard (ELLEPHANT), DaveandJenn (TrépanierBaer Gallery), Frédéric Cordier (Laroche/Joncas), Laura St.Pierre (VIVIANEART), and Milutin Gubash (Galerie Trois Points).



DaveandJenn, *Blind Date in Paradise*, 2015-2018, represented by TrépanierBaer Gallery



Elisabeth Picard, *Rainbow Mountains*, 2015, represented by ELLEPHANT

# Papier 2018

## An solid reputation

Spokesperson Vanessa Pilon and ambassador Laurent Duvernay-Tardif shared their passion for the Fair with an ever growing public. Thanks to their eloquence and conviction, they were able to pique many people's interest in contemporary art, while also helping to ensure that the event drew an exceptional number of people.



**Vanessa Pilon**  
TV host

“Every time I visit Papier, it's an enriching and fulfilling experience and I feel more open-minded and curious. I believe that Papier has become a not-to-be-missed event over the years, undoubtedly thanks to the variety and quality of the works presented, but above all thanks to its accessible, unifying, relaxed, and festive nature.”

**Laurent Duvernay-Tardif**  
Professional football player

“I attend Papier every year, and this is how I've discovered artists that I love. It's an affordable fair and the focus on paper makes it more accessible. Art has allowed me to access multiple points of views, while expanding my horizons. Art leads me to think differently.”

**Valérie Plante**  
Mayor of Montréal

“The quality of the works presented, just like the opportunity to meet with passionate artists and gallerists, are key ingredients to the success of the Papier Art Fair with both collectors and the general public. Thank you to all the members of the AGAC team for their commitment to making the Papier Art Fair a world-class international event.”

# 2018-2019 Prospects



After a three-year absence, I am delighted to take over as Director of AGAC again. In my eyes, the Association's team, its members, and its partners form a big, beautiful family, and it gives me great pleasure to once again be part of the family.

I note that the Association has professionalized in recent years. The statutes and regulations were reviewed in order to keep pace with the professional reality of gallerists, and two distinct membership categories were created. In addition, after two years of strategic reflection, the Association is pleased to welcome eight new members from across Canada, whose presence reaffirms the inclusive aspect of the Association.

This strategic exercise positions AGAC as an active association, focused on looking to the future and providing services for its members. The Association's strategic directions are to represent its members with political bodies and to organize community-building events, while reaching out to new publics with the aim of increasing business opportunities for its members. AGAC thus reflects the dynamism of the community of galleries that it represents.

I am equally pleased to find that for the Papier Art Fair, AGAC's flagship project, the Association's team works to perfect every aspect so as to make this major event of the Canadian art market a continued success and one that will continue to grow in the coming years. The resounding success of the recent edition sets the bar high for next year, and we are excited and eager to begin preparing for Papier 2019.

The AGAC team, in close collaboration with its dedicated Board of Directors, will develop new initiatives to promote the work of its members, as it continues to stimulate the art market and encourage collecting. The new year ahead promises to be exciting!

Julie Lacroix  
Director



# AGAC in the Media

## AGAC

« 2017 Edition - Unveiling of the Prix Pierre-Ayot and Prix Louis-Comtois Award Finalists ». *Benzinga*, 16 novembre 2017.

« 7 bonnes raisons de collectionner des oeuvres d'art ». *La Presse +*, 4 novembre 2017

« Dévoilement des finalistes du prix Pierre-Ayot et du prix Louis-Comtois ». *Cision*, 16 novembre 2017.

« Remise des prix Pierre-Ayot et Louis-Comtois 2017 ». *Le Devoir*, 8 décembre 2017.

« Voyons Voir, Montréal expose sa collection ». *Les Actualités*, 2 septembre 2017.

Clément, Éric. « Un avocat à la défense de l'art ». *La Presse*, 3 janvier 2018.

Delgado, Jérôme. « Trois galeries d'art disparaissent : celles de taille moyenne écotent les premières ». *Le Devoir*, 12 août 2017.

Gruwel, Marieke. « Prix Pierre-Ayot et Louis-Comtois : cinq finalistes diplômés de Concordia, dont deux lauréates ». *Concordia.ca*, 23 novembre 2017.

Leroux, Barbara. « Collection d'art pour entrepreneur ». *Facteur Matinal*. ICI Radio-Canada, Trois-Rivières, 15 août 2017.

Roux, Martine. « Les règles de l'art ». *Les Affaires*, mars 2018.

## Papier 2018

### Television

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