

Annual Report

Contemporary Art Galleries Association

2019

2020

AGAC Contemporary Art Galleries Association

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Annual Report 2019-2020

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Word from the Chairman



About a year ago, I was fortunate enough to step into the position of AGAC's President and Chair of the Board of Directors. After eight years on the Board in every imaginable position, it seemed like the recipe for success would be predictable. Just follow in the impressive footsteps of our previous Presidents, Rhéal Lanthier, Émilie Grandmont-Bérubé, and François Babineau and continue to guide our association along the excellent path they had set. Easy enough. But then, in the blink of an eye, the world changed and we all found ourselves dealing with mind-bending challenges.

The response to the unprecedented turmoil in the art market and the threat to our collective businesses was a classic example of what gallerists instinctively do in uncertain times. They rise to the challenge.

They find ways to innovate, respond, overcome, and continue their mission to advance culture and create paths forward. If "Necessity is the Mother of Invention," then our members certainly demonstrated their inventiveness—putting their energy and resources into innovative projects like viewing rooms, virtual exhibitions, online curating, and using social media to duplicate the real-world energy and ambiance of their galleries. All the while reassuring us that visual arts and culture would continue to thrive and provide a sense of normalcy. I believe our art world will remain forever transformed as a result.

Throughout this annual report, you'll read about all the things we've accomplished this past year as an organization on behalf of our members—from working with our colleagues at the Art Dealers' Association of Canada (ADAC) to lobby the federal government for many of the benefits and funding we're currently using to keep ourselves vibrant, to our push into the virtual world with our elegant new app, Collecting – the App. But I'd like to take the time to highlight our best asset as an organization and a team: the strength we get, and the possibilities we create, from working together.

First and foremost, I'd like to thank AGAC's Director Julie Lacroix for her inspired hard work, commitment, and leadership. It's one thing to dream up ideas, but to bring them to life—and find the resources to do it—in a way that exceeds everyone's expectations, takes true vision and tenacity. Then the AGAC team: Simone Rochon, Catherine Lafranchise, Amanda Brownridge, Zélie Davin, Marie-Christine Dubé, and Andréanne Le Hudon. If ever we needed proof that this is simply the best, most talented group of professionals we just have to consider Papier 2020. In just a few short months, they took our beloved art fair from the realm of the "real" to the "virtual" and made it into a rich, cultural experience that carefully blended commercialism with high-minded, thoughtful discourse and consideration. Throughout all this change, my colleagues on our Board of Directors have been an inspiration and a steady hand. My sincere thanks and appreciation to all of them—Megan Bradley, Julie Côté, Antoine Ertaskiran, Christine Redfern, Virginie Riopel, Dominique Toutant, Véronique Arsenault, François Côté, Pierre Paquin—for being so dedicated to representing our members' interests, for their endless desire to raise the bar, and for their commitment to the ideals of governance and public responsibility. And finally, my gratitude to our member galleries for entrusting all of us at AGAC to take care of your interests and work on your behalf. More than anything, this transformational year has highlighted one important ideal: we are stronger together.



Patrick Mikhail
Chair of the Board of Directors

Word from the Director



The 2019-2020 year was one for new projects and great changes for the Association! We launched a new unifying project - the Art Market Forum - to collectively discuss the current issues that are transforming our sector. To this end, one day of the Forum was dedicated to new horizons for galleries and another to the art market in the digital era. The panel discussion on New Ways to Collect generated strong reactions and discussions from our members. Gradually, the reflection was growing.

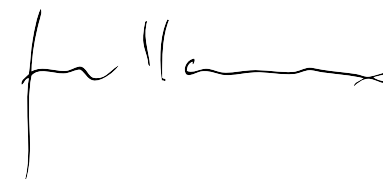
A few months later, after the art market was forced to shut down, we are pleased to see that several galleries have embraced the digital shift by proposing new initiatives to showcase their artists and exhibitions.

In fact, many of them have begun to put the artworks' prices online. For our members, this is a major step forward, especially when we know that price transparency is important for generating acquisitions by new collectors.

With the health crisis, we had to revisit Papier to offer an event that was not only virtual, but also designed to stimulate the art market after several weeks of uncertainty. We have learned a number of valuable lessons from the virtual transformation of the fair. Papier 2020 was our first major step towards enriching the online presence of our member galleries and their artists. We are thrilled to see the positive response from the public, who felt engaged by this new format. It goes without saying that we will be able to improve the fair next year with these new achievements.

In time for the fair, we launched Collecting - the App, a new project that we had been working on for several months. This augmented reality application will enable art dealers to connect with a new audience and expand the reach of their artists beyond their physical space. We look forward to improving it in the upcoming months to provide an essential tool for galleries.

Given the current crisis, our entire sector will have to be inventive in order to stand out and find new ways of doing business differently in the coming year. AGAC will stand by its members and help them face this major challenge, thereby a testimony to our ability to adapt and our constant attentiveness to the market as an Association.



Julie Lacroix
Director

The AGAC Team and Board of Directors

The AGAC Team



Julie Lacroix
Director



Simone Rochon
Communications Manager



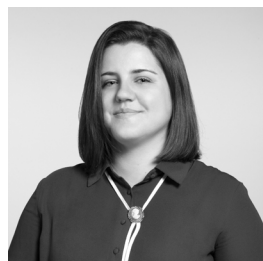
Linakim Champagne
Communications Manager
(maternity leave replacement)



Andréanne Hudon
Communications Assistant
(2020)



Amanda Brownridge
General Coordinator



Catherine Lafranchise
Project Manager



Zélie Davin
Coordination Assistant



Marie-Christine Dubé
Digital Cultural
Development Agent

Board of Directors

Chair

Patrick Mikhail
Galerie Patrick Mikhail

Vice-Chair

Megan Bradley
Bradley Ertaskiran
(end of mandate)

Treasurer

Antoine Ertaskiran
Bradley Ertaskiran

Secretary

Julie Côté
Projet Pangée

Board members

Christine Redfern
ELLEPHANT

Virginie Riopel
Galerie René Blouin
(end of mandate)

Dominique Toutant
Galerie Division

Independent Board Members

Véronique Arsenault
President and Media Strategist
Exponentiel Conseil

François Côté
Partner
Norton Rose Fulbright

Pierre Paquin
Strategic Advisor and Corporate
Director

Colin Gilbert-Lapointe
(2016-2019)
General Coordinator

Lorenzo Béatrix (2019)
Intern

Alexandre Potvin (2020)
Intern

AGAC Members

Art45 (Montréal)
Art Mûr (Montréal)
Beaux-arts des Amériques (Montréal)
Bradley Ertaskiran (Montréal)
*Christie Contemporary (Toronto)
DURAN | MASHAAL (Montréal)
ELLEPHANT (Montréal)
Equinox Gallery (Vancouver)
Feheley Fine Arts (Toronto)
Galerie 3 (Québec)
Galerie Bernard (Montréal)
Galerie d'art Yves Laroche (Montréal)
Galerie D'Este (Montréal)
Galerie Division (Montréal)
Galerie Éric Devlin (Montréal)
Galerie Hugues Charbonneau (Montréal)
Galerie Jean-Claude Bergeron (Ottawa)
Galerie Michel Guimont (Québec)
Galerie René Blouin (Montréal)
*Galerie Robertson Arès (Montréal)
Galerie Robert Poulin (Montréal)

Galerie Simon Blais (Montréal)
Galerie Valentin (Montréal)
Galerie Youn (Montréal)
*Galerie.a (Québec)
*Galeries Roger Bellemare et Christian Lambert
(Montréal)
General Hardware Contemporary (Toronto)
Georgia Scherman Projects (Toronto)
La Castiglione (Montréal)
Lacerte art contemporain (Montréal)
Laroche/Joncas (Montréal)
*McBride Contemporain (Montréal)
*Patel Brown (Toronto)
Patrick Mikhail (Montréal)
Paul Petro Contemporary Art (Toronto)
Pierre-François Ouellette art contemporain
(Montréal)
Projet Pangée (Montréal)
Studio 21 Fine Art (Halifax)
TrépanierBaer Gallery (Calgary)
VIVIANEART (Calgary)



*New members for 2019-2020

AGAC Annual Revenues

The breakdown of AGAC finances below represents the cumulative revenues from July 1, 2019 to June 30, 2020.

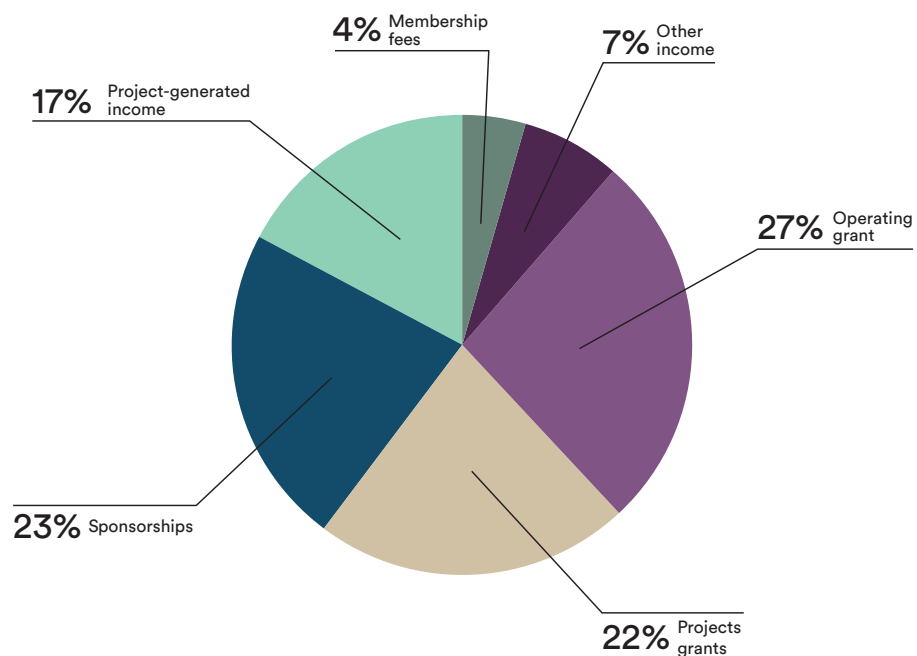
Papier is a major event for the Association, as the fair contributes close to 45% of its revenues: it generates all sponsorship revenues (23%), a portion of event production revenues (11%) and a portion of project grant revenues (10%). However, the current crisis has had a considerable impact, since the revenues generated by Papier usually represent about 80% of the Association's autonomous revenues.

The diversification of the Association's revenues has increased slightly (by 1% over 2017-2018). These modest revenues (7%) are due to the establishment of the AGAC Collection as an annual fundraising campaign as well as the sale of the Collector's Guides, which provides additional income to cover some of the organization's operating expenses.

More than ever this year, the support from public partners was essential, both for the operation of the Association and for the production of its events, and represents 49% of revenues - an increase of 26% over last year - which is due in part to the loss of ticketing revenues from Papier. This significant increase is also due to the creation and funding of two new projects in the past year, the Art Market Forum and Collecting - the app, as well as the hiring of our full-time Digital Cultural Development Agent.

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

Breakdown of AGAC finances



Professionalization

In recent years, professionalization has been at the heart of AGAC's associative role. Over the past year, we have improved our employee training to help us manage our growing projects and thus better assist our members. In addition to this, we have undertaken a digital shift in order to optimize internal management, communication and document sharing.

Training and Coaching with the Parcours C3

The Parcours C3 program aims to develop the skills of entrepreneurs and managers of private companies and NPOs in creative environments, allowing them to better face growth challenges. This exceptional eight-month program includes training, individual coaching, co-development sessions, networking events, as well as meetings with inspiring entrepreneurs.

Since April 2019, AGAC has been able to benefit from the structuring tools provided by the program. Among other things, the Association has been able to develop a five-year plan. As AGAC has experienced a turnover of employees in the last two years, this was an opportunity to strengthen the ties between employees through activities and psychometric analyses.



2019 cohort of Parcours C3

A digital shift at AGAC

Last year, AGAC welcomed Marie-Christine Dubé, our Digital Cultural Development Agent, via the program related to measure 120 of the Quebec Digital Cultural Plan. Her role is to accompany AGAC and its members in their digital transition. She is helping us to develop a digital strategy and action plan, in a context where online art sales platforms are having a growing impact on the art market.

Digital tools to simplify internal management

Over the past year, many measures have been put in place to optimize internal management. From now on, data collection forms for members and audience are exclusively online. This process facilitates the employees' tasks and allows all of the data to be collected in a single place.

AGAC has also adopted a collaborative communication platform to facilitate internal work and information sharing. The Association is considering introducing this platform to its members in order to optimize the sharing of information and noteworthy cultural news with them.

Digital focus in AGAC projects

The Association has decided to seize the opportunities of this digital effervescence to give a digital twist to some of its projects. Here are the initiatives that have been launched this year:

- 360° photo shooting of the booths at Art Toronto
- One day dedicated to digital technology at the Forum
- Pierre-Ayot & Louis-Comtois awards management updated thanks to an online software
- The conception of an augmented reality application to visualize artworks on real walls
- The transformation of Papier into a virtual fair
- A panel discussion at Papier about the discoverability of works online

Many digital initiatives in development

Other projects are also in development to serve members. Following the Art Market Forum, participating members contributed to the ideation of digital projects for the Association. One idea that came up repeatedly was a digital sales platform for Canadian galleries that could serve as a cultural calendar as well as gather critical content. In response to these ideas, the AGAC is currently drafting a request for support to various government authorities to help implement this major project.

In other respects, AGAC has partnered with the Regroupement des artistes en arts visuels du Québec to set up a project for a unique identifier for artworks. A grant from the Canada Council for the Arts has been awarded for the development of this structuring project, in which the AGAC will be a stakeholder at the implementation stage in the broader context of an online sales platform.

Representation

During 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 player on the national arts scene.

AGAC is a member of various associations and organizations in the fields of culture, event planning, tourism and business. This involvement creates opportunities to forge relationships with new partners and access resources that support the Association in developing its projects.

- Compétence Culture
- Destination Centre-ville
- Regroupement des festivals engagés
- Tourisme Montréal

A notable presence

Rogers Cup

August 5 to 11, 2019

For the 2019 Rogers Cup, held at Montreal's IGA Stadium in August, AGAC organized an exclusive exhibition in the Salon Club Platine of National Bank Private Banking 1859. Works selected by the National Bank were exhibited for the duration of the tennis event and showcased finalists for the Pierre-Ayot and Louis-Comtois awards : Adam Basanta (ELLEPHANT), Yann Pocreau (Galerie Simon Blais) and Chih-Chien Wang (Pierre-François Ouellette art contemporain).

Art Toronto

October 24 to 27, 2019

AGAC participated in the 20th edition of Art Toronto to represent and promote the Association and its activities with our Toronto partners and collaborators. Since the Papier registration period was then underway and we were launching the first edition of the Forum, the fair was an opportune time to promote our projects to the exhibitors.



National Bank Private Banking 1859 Salon Club Platine, Rogers Cup 2019

Lobby

One of AGAC's mandates is to be the voice of its members and to defend their interests before the various governments. For the 2019-2020 period, AGAC has focused its efforts on current issues: the representation of the art market in the media and support for the market in this time of crisis.

For a better representation of visual arts in the media

Over the past few years, AGAC has been concerned about the lack of representation of the visual arts in the media. In fact, in 2018, along with a number of important stakeholders in the sector, AGAC met with the executive management of La Presse to discuss this subject as well as the lack of credibility of certain articles published on the visual arts.

Getting involved in the Invisibles movement that started in January 2020, in parallel with the circulation of Benjamin J. Allard's petition calling for a better representation of visual arts at Radio-Canada, AGAC met with Radio-Canada's management, along with several players in the field, to inform them of their uncertainties and to work out solutions together. Dominique Toutant, a member of the Board of Directors, represented the Association at this meeting. In response to this discussion, the Association will create tools to better assist galleries in communicating their press releases to the mainstream media.

Supporting the art market in a crisis period

Due to the economic crisis related to the COVID-19 pandemic, AGAC has been working hard with government representatives and key players in the sector to support its members through this difficult crisis. The Association has been in discussion with Canadian Heritage, the Ministère de la Culture et des Communications du Québec, the SODEC as well as Canadian banks to put in place appropriate and special measures for its members.

Canadian Heritage

In collaboration with the Art Dealers Association of Canada (ADAC), the Association co-signed a letter to the Honourable Steven Guilbeault - Minister of Canadian Heritage - outlining the negative impacts of the crisis on galleries and making requests to expand certain criteria related to grant programs. Among these, we asked that galleries be allowed to use the 75% wage subsidy (CUEC), or other grant programs, to pay dividends to themselves when they substitute for some or all of these programs.

Ministère de la Culture et des Communications du Québec

AGAC has been closely following the developments towards the resumption of activities in the cultural community. We have formulated several questions related to the reopening of the galleries in addition to sitting on the ministry's Covid-19 committee. We also presented initiatives to the MCC to contribute to the post-pandemic revival of the art market:

- Create an acquisition budget of \$3 million per year for the acquisition of works by Quebec artists;
- Exempting the sale of artworks from the QST;
- Create art acquisition policies for all public corporations and encourage private companies to follow the lead;
- Set up a loan program for the acquisition of artworks (inspired by Own Art in England);
- Include the visual arts more often in the public speeches about culture;
- Ensure that SODEC's budgets for the visual arts and the art market are adjusted to the cost of living.

Société de développement des entreprises culturelles du Québec

AGAC has advised SODEC that it would be beneficial that funds not used for export be reinvested in local initiatives. We also suggested that the contribution usually required (50%) from the applicant be adapted to the current reality, and therefore reduced. In mid-June, SODEC confirmed an increase in eligible expenses from 50% to 75% for applications submitted by April 1, 2020.

Canada Council for the Arts

With the transformation of Papier into a virtual fair, we verified with the Canada Council for the Arts that the participating galleries that received financial assistance for the fair were able to keep the funds despite the different format of the event.

Canadian banks

Given the unusual circumstances, the collection managers of Canadian banks meet regularly and want to be attentive to the art community and private galleries. We have provided them with suggestions from our Board of Directors and have insisted on the importance of maintaining, and even improving, acquisition budgets in these difficult times.

Musée d'art contemporain de Montréal

The AGAC and several of its members were part of the consultation that led to the creation of the MAC Supports Quebec Artists campaign. This campaign comes at a time when Quebec visual artists and galleries are directly affected by the economic consequences of the health crisis. As a result, the MAC decided to devote its entire acquisition budget to the purchase of works by established and active artists in Quebec.

Communications

In 2019-2020, AGAC has enhanced its services to members, specifically by providing them with greater visibility through various promotion and representation initiatives. These took the form of campaigns on Facebook, Instagram and LinkedIn platforms, with the objectives of strengthening the Association's editorial position, developing new audiences and expanding the reach of its member galleries.

These new initiatives have also helped to reinforce AGAC's brand image as a proactive professional association while boosting its presence on social networks. Of course, AGAC continued to keep an information watch.

AGAC on social networks

4 600

Facebook followers

3 090

Instagram followers

2 300

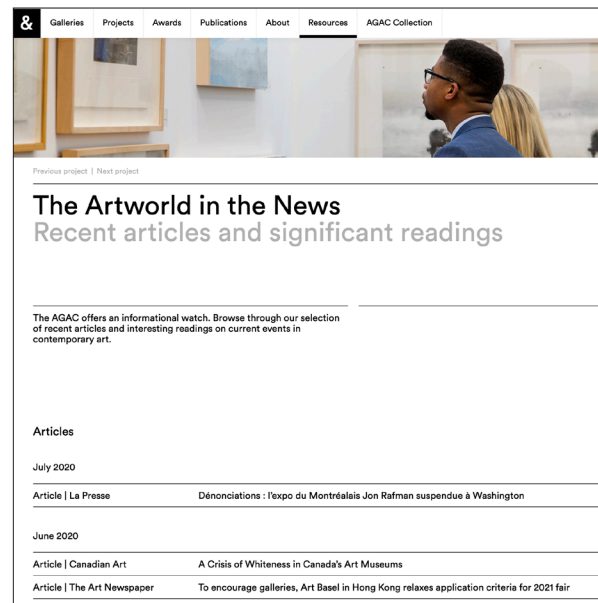
Twitter followers

1 360

Vimeo followers

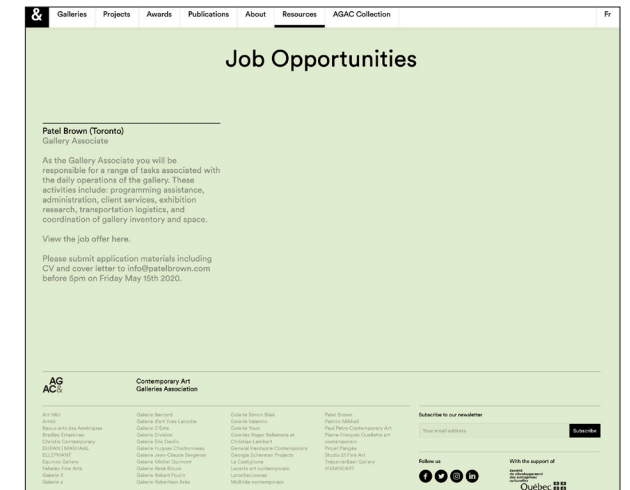
On the lookout for news

Throughout the year, AGAC ensures an informational watch. Whether it is through its newsletter or on its social networks, the Association shares news and articles of interest related to the art market and the national art scene. Since this spring, all this information is also available on AGAC's website in the Artworld in the News section.



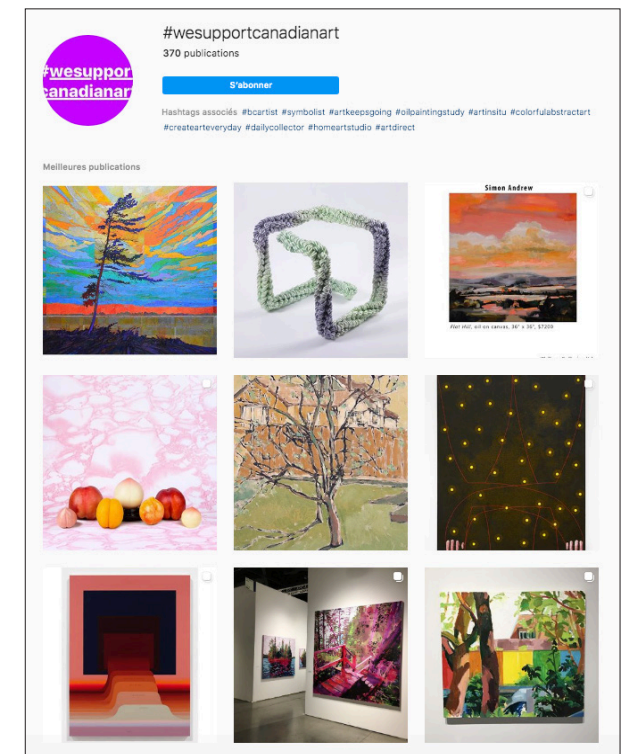
Job opportunities

AGAC has a dedicated page on its website for job opportunities in the Canadian art market sector. The list of vacancies is regularly enriched thanks to the collaboration of its members.



#wesupportcanadianart campaign

Launched in April in partnership with the Art Dealers Association of Canada (ADAC), this new hashtag has helped promote the publications of Canadian artists and galleries during the crisis. By adding the hashtags to their publication (#wesupportcanadianart #soutenonslartcanadien), it was possible to get an overview of the actual Canadian art scene on Instagram.

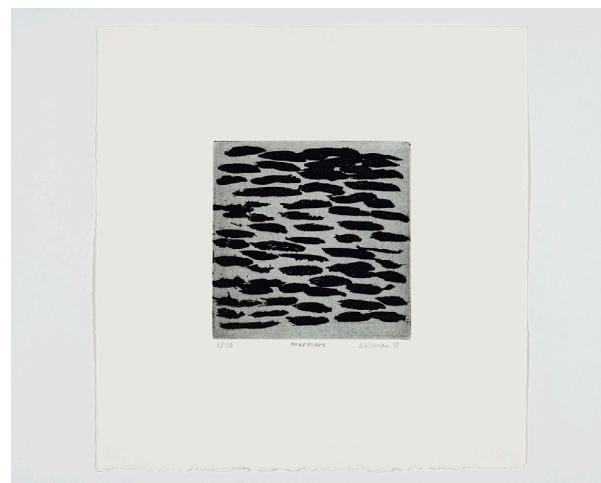


AGAC Collection

AGAC collaborated with artists Carlos & Jason Sanchez and Françoise Sullivan to offer art lovers two outstanding limited editions. This was a wonderful opportunity to acquire art by established Canadian artists, while supporting the Contemporary Art Galleries Association.

The Sanchez brothers and Françoise Sullivan are established Canadian artists, recognized both in Canada and abroad. Their works are included in many institutional, corporate and private collections.

This second edition of the AGAC Collection was enthusiastically received by our public. More than 50% of the works have been sold so far.



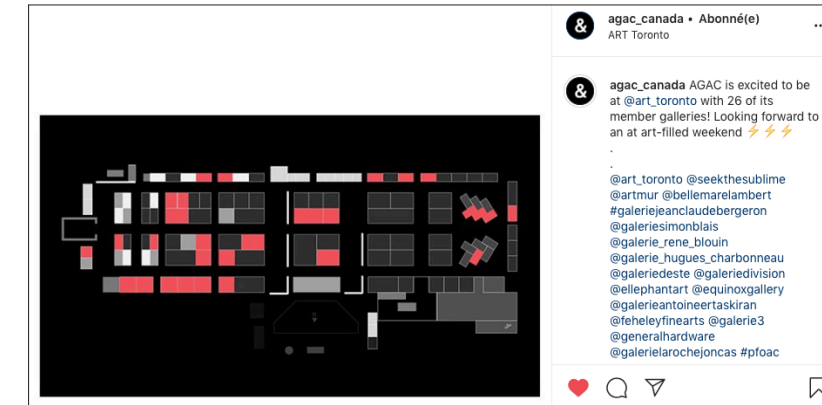
François Sullivan, *Murmures*, 2018



Carlos & Jason Sanchez, *In Protest*, 2015

Art Toronto: Promotional Campaign

The Art Toronto fair was held from October 25 to 27, 2019, in which 25 AGAC members took part. The Association took advantage of this key event to promote the presence of its galleries through several initiatives.



Documenting gallery booths with 360° photography

In an effort to bring the Association into social media trends and to lead a promotional offensive that is part of our digital transformation, AGAC has developed a new initiative that places 360-degree photography — a Facebook feature that is both immersive and interactive — at the heart of its campaign.

This promotional campaign used 360° photography to document the booths of our gallery members during the fair. The interactive images — where you can move your cursor to see the space from all angles to better grasp the scale — were published on AGAC's Facebook page.

Discussion on the collectors' reality in the era of the digital art market

AGAC organized a discussion in the VIP Lounge section of the fair with about 20 collectors - mainly from Ontario and Alberta. The discussion focused on the issues faced by collectors in the digital era. The discussion was moderated by Julie Lacroix and Bill Clarke, a well-known Toronto collector from the Canadian scene. The reflections made during the event gave us food for thought for our new event — the Art Market Forum — as one of the lectures focused on collecting habits in the digital era.

The campaign in numbers

Facebook

397

viewings

8717

followers reached

701

impressions

572

clics

Instagram

27

publications

2506

followers reached

934

impressions

Pierre-Ayot and Louis-Comtois Awards

On December 4, 2019, the Ville de Montréal, AGAC and the Conseil des arts de Montréal unveiled the recipients of the city's awards for excellence in visual arts at the Montreal Museum of Fine Arts.

The Prix Pierre-Ayot promotes excellence among new visual artists in Montreal, supports the exhibition of works of young Montreal artists, and recognizes the efforts of exhibitors that encourage artists aged 35 and under. The winner receives a \$5,000 bursary. The Prix Louis-Comtois consolidates the recognition of a mid-career artist and recognizes the high quality of his or her production in the field of contemporary art in Montreal. The award comes with a \$7,500 bursary.

Both award recipients have access to a \$2,500 budget to organize a solo exhibition in Montreal. The Ville de Montréal also purchases one of their works for its municipal art collection.

We would also like to acknowledge the excellence of the work of the awards finalists: artists David Armstrong Six and karen elaine spencer for the Louis-Comtois award, and artists Guillaume Adjutor Provost and Caroline Monnet for the Pierre-Ayot award.

During the evening, the Conseil des arts de Montréal also presented the Cultural Diversity in Visual Arts Awards to Maria Ezcurra.

The in-house management of the award ceremony

In 2019, AGAC completely overhauled the management of the Ayot-Comtois Awards thanks to a new software that allowed all artists to submit applications and visual files online. On one hand, the forms created with the software optimized the standardization and centralization of data. On the other hand, this way of proceeding was also useful and appreciated by our jury, which was able to consult the applications directly online long in advance. Based on its experience, AGAC plans to use the software to manage some of its projects next year.

Video vignettes

The new feature this year to promote the finalists of the Pierre-Ayot and Louis-Comtois awards was the production and broadcast of 6 individual video vignettes. They aimed to highlight the practice of each of the finalists and announced the ceremony. These vignettes reached 4,516 followers on AGAC's Facebook page and 2,289 followers on AGAC's Instagram account.

Jury members

André Dufour
Managing Partner and Head of the art collection
Borden Ladner Gervais

Daniel Fiset
Education and public engagement
Fondation Phi pour l'art contemporain

Cynthia Girard-Renard
Artist and recipient of the 2018 Louis-Comtois Award

Marie-Claude Landry
Head of the collection
Ville de Laval

Anne-Marie St-Jean Aubre
Contemporary art conservator
Musée de Joliette



Milutin Gubash, recipient of the Louis-Comtois Award and Nadège Grebmeier-Forget, recipient of the Pierre-Ayot Award

Milutin Gubash

Recipient of the Louis-Comtois Award

Milutin Gubash's highly multidisciplinary practice plays with narrative codes of video, sculpture, photography as much as performance. His work has been widely exhibited throughout Canada, United States and Europe, including solo exhibitions at the Musée d'art contemporain de Montréal, the Art Gallery of Alberta and Muzej Vojvodina in Serbia among others. His video work has been shown in France, Germany, Spain, England and Mexico.



Milutin Gubash, *Ordinary Folks* (exhibition view), 2015

Nadège Grebmeier Forget

Recipient of the Pierre-Ayot Award

Nadège Grebmeier Forget holds a bachelor's degree in visual and media arts from UQAM and has been working in the art world for the past ten years. Her engaged performative practice integrates identity issues and questions current (re)presentation, documentation and broadcasting methods. The artist has collaborated on numerous events and exhibitions in Canada, Germany, France and the United States.



Nadège Grebmeier Forget, *The Hungry Ghost Folies [Here's to the Girls]*, 2018

Art Market Forum

AGAC has created a new unifying event — the Art Market Forum 2019 — le Forum sur le marché de l'art 2019 — that aims to foster exchange and knowledge sharing among its members, as well as cultural workers in any field who are interested in the art market.

The two-day event, held in the Wilder Building on November 18 and 19, 2019, offered a rich program including workshops, lectures, panel discussions and a networking event.

Through these activities, AGAC wished to provide participants with the means to deal with new art market trends. The program was developed around two topical themes: *Innovate and Collaborate: New Horizons for Art Galleries* and *The Art Market in the Digital Era*.

Business sector development

The main objective of this event was to develop our business sector. We hope that over the editions the Forum will become the must-attend event for anyone interested in the art market and that it will offer the players of the field a professional space where the stakes of the art market will be addressed.



A prestigious guest: Elizabeth Dee

As part of the Art Market Forum, AGAC presented a lecture by Elizabeth Dee, the art dealer and co-founder of Independent Art Fair in New York and Brussels.

Her lecture focused on the impacts of the current ecosystem on the traditional gallery model. She also examined how the gallery, reinvented as a visionary center, can accommodate structuring innovation and resist in times of political and economic uncertainty.



A successful first edition

For this first edition, which was attended by about sixty players from the art world each day, we are proud of the excitement the event generated among our members and the artistic community.

We are convinced that this first edition has set a solid foundation to develop, strengthen and professionalize our sector. The development of an event of this scope will allow us to affirm the role of AGAC on the Quebec and Canadian art market.



Forum Program

Day 1 : Innovate and Collaborate: New Horizons for Art Galleries

Lab | Innover dans son modèle d'affaires

Animated by Géraldine Dallaire, founder of the Pôle entrepreneuriat culturel et créatif (PECC) and co-founder along with the École des entrepreneurs du Québec (ÉEQ) of Parcours C3

Lunch & Learn | Nouvelles tendances en matière de demandes d'assurances

Animated by Colette Mendenhall and David Mollet from Assurart

Case study | Modèles collaboratifs et initiatives innovantes

Presented by Julie Lacroix, Director of AGAC

Panel discussion | Nouvelles façons de collectionner

Invited collectors: Justin Caisse, Raja Hanna and Suzie Larivée

Lab | Design thinking : penser en dehors du cadre

Animated by Amandine Gauthier, cultural administrator and consultant

Keynote Kecture |The New Gallery

Presented by Elizabeth Dee, CEO and Co-Founder of the Independent Art Fair (New York)



Day 2 : The Art Market in the Digital Era

Workshop | Comment élaborer une bonne stratégie numérique

Presented by Nellie Brière, consultant and lecturer specialized in digital communications and social networks

Panel discussion | New Digital Initiatives in the Art Market

Speakers: Stephen Bulger, Founder and Director of Stephen Bulger Gallery; Mark Mann, editor at Momus and assistant editor-in-chief at Beside; Michael Rattray, Executive and Associate Publisher, Art Canada Institute

Lunch & Learn | Tirer profit des liens entre la culture et le numérique

Mériol Lehmann, digital culture consultant and artist

Case study | Les Libraires.ca

Speaker: Jean-Benoît Dumais, General Director of the Librairies indépendantes du Québec

Lab | Design thinking : vers un projet numérique pour les galeries canadiennes

Animated by Amandine Gauthier, cultural administrator and consultant

Plenary

Animated by Géraldine Dallaire, founder of the Pôle entrepreneuriat culturel et créatif (PECC) and co-founder along with the École des entrepreneurs du Québec (ÉEQ) of Parcours C3

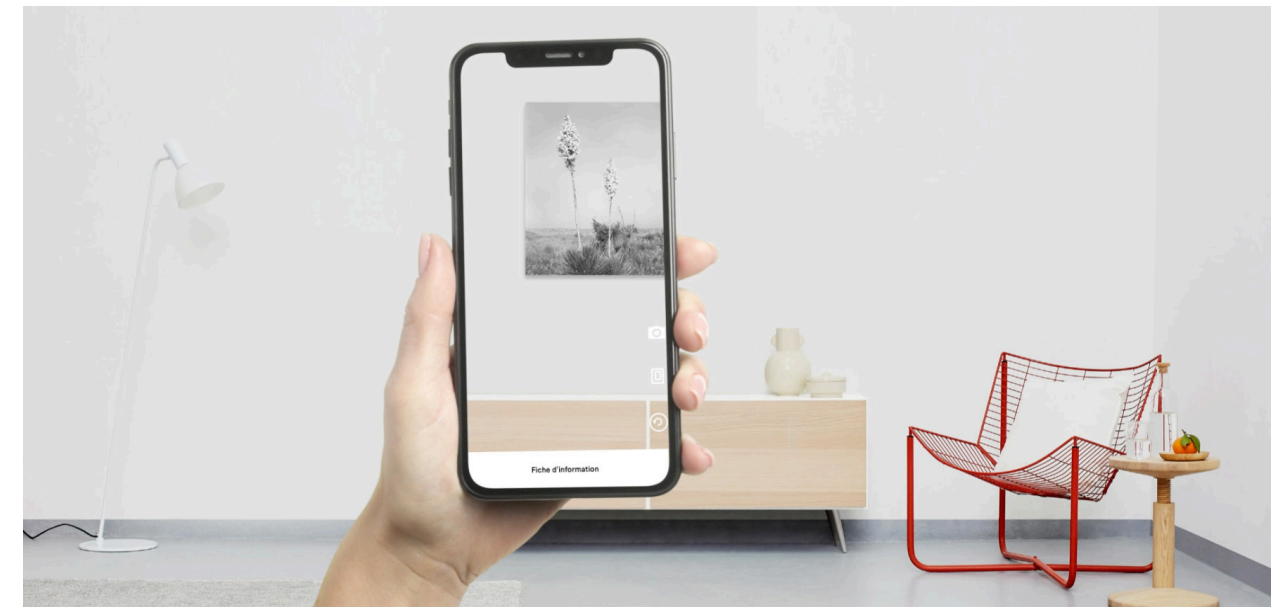
Collectionner the augmented reality app

As part of a grant allocated by the City of Montreal, AGAC has developed an augmented reality application to support galleries in the transformation of the market by offering them tools adapted to help them reach their clientele in the e-commerce era.

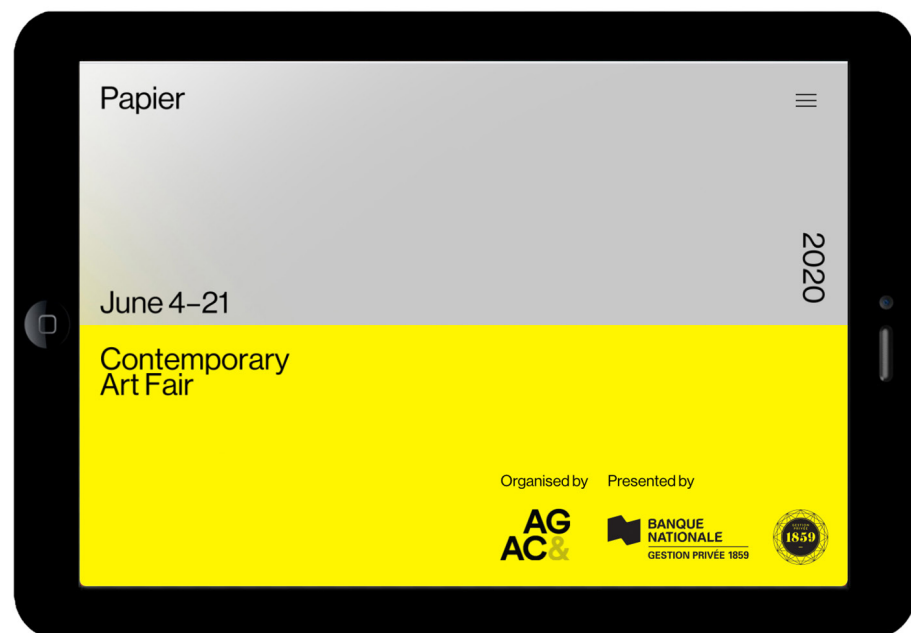
In collaboration with Dpt. - a creative innovation company -, AGAC has designed a digital tool that allows art lovers to visualize artworks at scale on their phones in a given environment through the use of augmented reality. A first version of the application was launched two weeks before Papier. The application was also embedded on the Papier website and allowed visitors to see the artworks from the fair appear virtually on their phones in their space. With the current context, this project was even more relevant since it allowed visitors to view the fair's artworks in the comfort of their own homes.

While launched as part of Papier, *Collecting — the app* is a long-term project that will allow galleries to show their artworks to a pool of collectors, who will then be able to test them on their own walls.

The Association is planning various development phases to improve the application.



Papier 2020



A successful virtual gathering

The 13th edition of Papier Contemporary Art Fair took place from June 4 to 21 and ended after 3 weeks of digital effervescence, during which 44 Canadian galleries presented nearly 1 000 works of contemporary art online.

The AGAC is pleased to note the positive response from the public, who felt engaged by this new formula and observes that 18,000 unique visitors logged on to www.papiermontreal.com during the fair. The Association is pleased to note that despite the particular context of this edition, Papier remains an important gathering where visitors come to discover, admire and acquire artworks. Moreover, art-lovers were always there to attend the many panel discussions and lectures that punctuated the event's educational program throughout the fair.

44

Canadian galleries

33

partners

11

panel discussions

Quantified report

18 000

unique visitors

710 000 \$

worth of artworks sold

600

VIP guests

400 +

artists

2

special projects

Significant online sales confirm a trend

Although a quantified comparison with last year is difficult in this unprecedented context, the Association is pleased to announce that online sales reached \$710,000 by the end of the fair.

For AGAC, these figures confirm a trend observed over the last few years: online art sales are gaining in popularity among both collectors and galleries, who are increasingly using Internet sales platforms.

The Association notes that 69% of the acquisitions were made by private collectors. For galleries, the proportion of sales to new clients was 48%.

A diversified educational program

Addressing themes ranging from the place of women in the art world to the permanence of artists' studios - not to mention the future of the art market - the fair's program explored current issues in the contemporary art world. These critical exchanges were led by a range of panelists including researchers, art critics, curators, artists, and experts from the art market.

Panel discussions and lectures remain available online on the fair's website.



An screenshot of the panel discussion *Pérenniser les ateliers d'artistes : enjeux et perspectives* presented at Papier.

Papier 2020 Special Projects

Every year Papier presents special projects featuring innovative projects and installations. Last year, we innovated by collaborating with two partners who funded the special projects. This year we were happy to partner with Ubisoft who funded the special projects

These projects provide a unique opportunity for galleries to showcase works that reflect different contemporary digital practices. Two special projects were presented as part of the virtual fair: Pascal Dufaux (Galleries Roger Bellemare et Christian Lambert) and Guillaume Lachapelle (Art Mûr).



Pascal Dufaux, *ALIEN PERCEPTION*, 2020



Guillaume Lachapelle, *Vitesse d'échappement*, 2019

Papier 2020 VIP Opening & Benefit

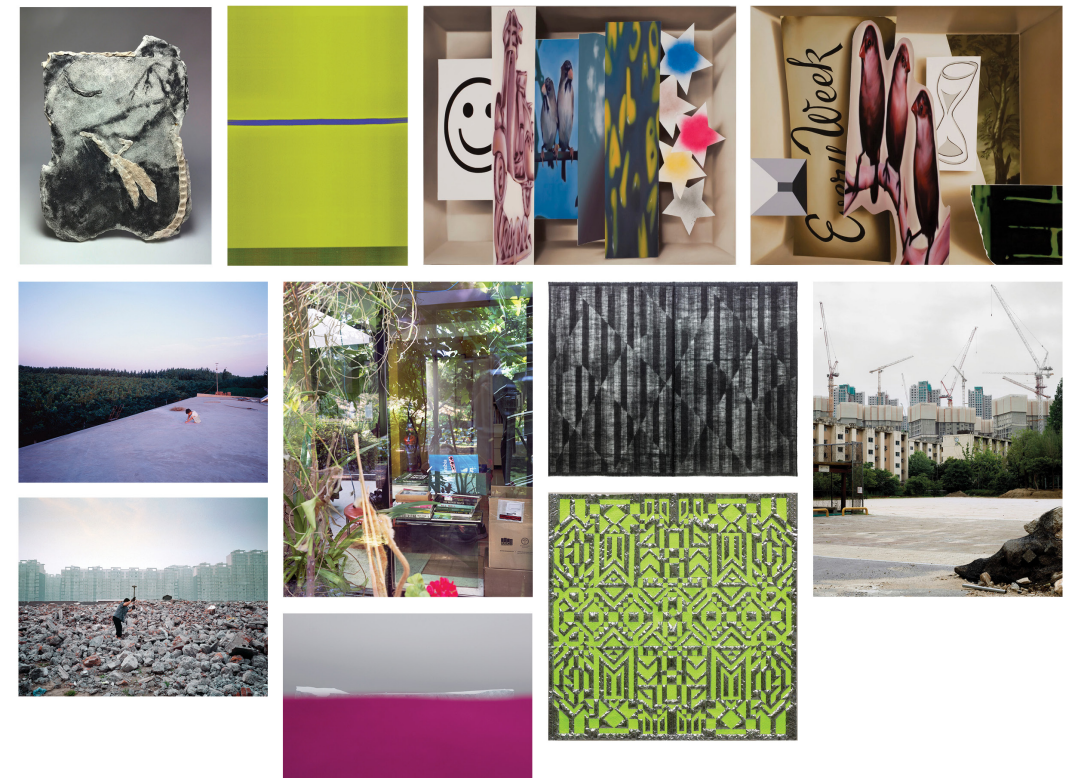
The health crisis has accentuated the precariousness of visual artists in Quebec, who are strongly impacted by the economic consequences. In this context, the Musée d'art contemporain de Montréal decided to devote its entire annual acquisition budget - \$300,000 - to the purchase of artworks by Québec artists. The museum has also launched a campaign to collect donations to increase its acquisition budget.

AGAC contributed to the fundraiser by soliciting VIP ticket holders from former editions to contribute to the MAC acquisition fund. Donations collected by the MAC Foundation as part of this collaboration helped finance the acquisition of works for the Museum's collection presented at Papier.



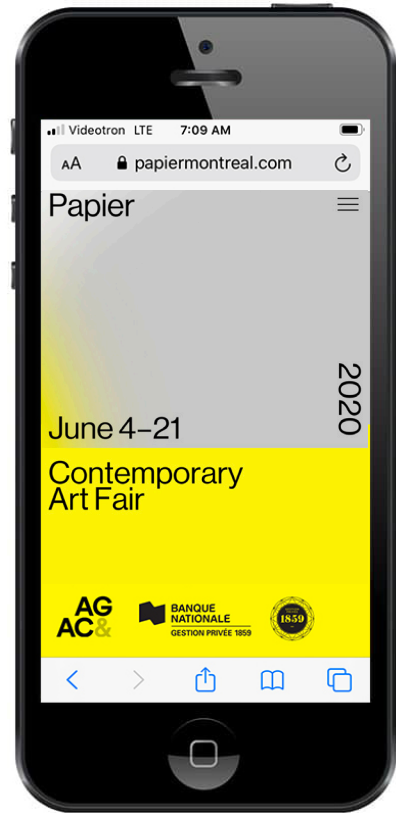
Acquisitions to support the community

Major corporate and museum acquisitions were made by the National Bank, Hydro-Québec, the Musée d'art contemporain de Montréal, the MMFA's Cercle des Jeunes Philanthropes, the MNBAQ's Prêt d'œuvres d'art collection (CPOA) and Desjardins, among others.



An overview of the acquisitions made by corporate collections and museums during Papier 2020

Papier 2020 Communications Overview



Digital marketing in numbers

163 850

webpages viewed

21 800+

followers on social networks

190+

posts on Instagram and Facebook

2 770

followers reached on average for each post

Artwork prices displayed online

The sale of artworks online is gaining in popularity, both among collectors and galleries, who are increasingly using Internet sales platforms. For the fair, this was the first time that prices of works were systematically displayed, an important step when we know that price transparency stimulates acquisitions by new collectors.

Galleries contact form

The website enabled visitors to contact the galleries directly when they were interested in a particular work. An automatic form of interest could be filled out and sent directly to the art dealers about a specific work.

The fair website

From June 1 to 21, 2020, www.papiermontreal.com became the venue for a large gathering, offering art lovers the opportunity to come and discover, admire or acquire works of art.

The virtual tour

One of the elements that we considered important to transpose in this virtual edition was the idea of a path through the fair. As soon as they landed on the fair website, visitors were offered a route that took them on a random visit through the fair's booths (exhibitors and partners). Thus, the visit was generated by an algorithm and was different every time.

Favourites

Visitors were able to navigate freely from one booth to another and select the works they liked by clicking on a dedicated icon, allowing them to consult their favourites.

Papier 2020 Communications Overview

Advertising Campaign

Following the cancellation of the fair at the Grand Quai and in the context of the pandemic, the printed promotional material originally planned was no longer pertinent, however, some of the printed material was distributed prior to the cancellation of the physical fair. As the fair evolved, the promotional campaign focused on digital marketing and media coverage.

Digital marketing

In this context, AGAC has taken several measures to improve and professionalize the management of its social networks in order to increase the number, frequency and scope of publications. As of June 21, 2020, Papier's social networks (Facebook and Instagram) reached more than 21,800 followers.

Printed items in numbers

15 000

postal cards

8

full-page ads in specialized magazines

40

posters

2 000

VIP tickets

1 500

tickets

AGAC in the media

AGAC

Clément, Éric. « Prix Pierre-Ayot et Louis-Comtois : place à la diversité ! ». *La Presse*, December 5.

Delgado, Jérôme. « Le confinement noircit le tableau des galeries d'art ». *Le Devoir*, May 4.

Papineau, Philippe. « Appel à une plus grande place pour les arts visuels à Radio-Canada ». *Le Devoir*, January 16.

Papier 2020

Radio

Brisson, Catherine. « Entrevue de Catherine Lafranchise ». *Puisqu'il faut se lever*. 98,5 FM, June 3.

Charuest, Evelyne. « Mention de la foire Papier ». *Dessine-moi un dimanche*. ICI Première, May 31.

Homier-Roy, René. « Entrevue de Karine Vanasse par René ». *Culture Club*. ICI Première, June 6.

Houde, Paul et Parisien, Thérèse. « Entrevue avec Karine Vanasse ». *Puisqu'il faut se lever*. Cogeco 98,5 FM, May 30.

Lépine-Blondeau, Eugénie. « Chronique et entrevue de Simon Blais ». *Tout un matin*. ICI Première, June 4.

Maletterre, Eddie. « Entrevue de Simone Rochon ». *Culture Montréal, Radio Montréal France*. CIBL, June 12.

Verebely, Katerine. « Mention de la foire Papier ». *Samedi et rien d'autre*. ICI Première, June 6.

Vicrobeck, Alison. « Entrevue de Simone Rochon ». *L'heure de pointe*. ICI Première Toronto, June 16.

Web Medias

Boulanger, Luc. « Laurent Duvernay-Tardif et Karine Vanasse de retour à Papier ». *LaPresse+*, February 7.

Chevrier, Nicolas. « Mention de la foire Papier ». *DanieleHenkel.tv*, June 4.

Clément, Éric. « Des galeristes satisfaits, mais... ». *LaPresse+*, June 25.

Clément, Éric. « La machine redémarre ». *LaPresse+*, June 13.

Clément, Éric. « Une foire Papier 2020 virtuelle et capitale ». *LaPresse+*, June 1.

Clément, Éric. « La foire Papier 2020 se tiendra en ligne ». *LaPresse+*, April 9.

Clément, Éric. « La foire Papier reportée en juin ». *LaPresse+*, March 18.

Cloutier, Valérie. « Fenêtre sur les arts: exposition, balado, musique et histoire! ». *Radio Canada Arts*, June 5.

Delgado, Jérôme. « Événements à (se) réinventer: Papier ». *Ciel Variable*, June 3.

Delorme, Isabelle. « Mention de Papier par Les galeries d'art et la Covid-19: Du réel au virtuel ». *Baron Mag*, June 15.

Desloges, Josianne. « Les galeries rouvrent grand leurs portes ». *Le Soleil*, June 6.

Dostie, Jessica. « Une foire virtuelle pour l'art contemporain ». *Bel Âge*, June 2.

Dunlevy, T'Cha. « Montreal festivals adapt to the times, move online ». *Montreal Gazette*, June 4.

Etienne, Anne-Lovely. « Je reste chez nous ». *Journal 24H*, June 5.

Groleau, Mylène. « Quoi faire cette semaine? ». *MatTV*, May 30.

Mayer, Karl. « Article par La foire Papier 2020 sera virtuelle ». *Fugues*, June 1.

Mercille, Charlotte. « Papier s'expose sur les écrans ». *Baron Mag*, April 23.

Vigneault, Alexandre. « Treize artistes d'ici entrent au Musée contemporain de Montréal ». *LaPresse+*, July 15.

« Le Cercle des Jeunes philanthropes du MBAM célèbre cinq ans d'acquisitions à Papier ». *Lien multimédia*, June 14.

« Foire Papier 2020 ». *Photo Solution magazine*, June 11.

« Papier 2020 - Virtual Contemporary Art Fair ». *The Montrealer*, June 2.

Blogs

Boisclair, Robert. « Coronavirus : mise à jour théâtre, danse et plus ». *Les enfants du paradis bloguent!*, June 6.

Boulay, Nancie. « Deux événements qui t'invitent à y participer autrement ». *Tout un blogue*, May 28.

Tourangeau, Jocelyne. « La foire Papier 2020 sera virtuelle ». *Planète Québec*, May 31.

« Foire Papier 2020 ». *Imoussakova*, June 5.

« 5 conférences virtuelles à voir pendant la foire Papier ». *Ton petit look*, June 3.

TV

Chouinard, Gino. « Mention de Papier ». *Salut Bonjour*. TVA, June 15.

Chouinard, Gino. « Mention de Papier ». *Salut Bonjour*. TVA, March 19.

Perreault, Émilie. « Mention de Papier ». *Cette année-là*. Télé-Québec, March 14.

« Entrevue avec Catherine Lafranchise ». *NVL. V Télé*, June 3.

Printed medias

Barrière-Brunet, Sara. « Foire Papier une édition virtuelle au printemps ». *L'actualité*, April 9.

Dubé-Moreau, Florence. « Papier 2020 ». *Elle Québec*, April.

Sirois, Dominique. « Papier 2020 ». *Esse*, June 15.

Massicollis, Élisabeth. « Point de vue ». *Elle Québec*, May.

« Papier 2020. Exposition numérique ». *7 Jours*, June 12.

« Début de la foire Papier ». *Journal Métro*, June 5.

MONTREAL GAZETTE



Small Box, by Montreal artist David Elliott, in the Galerie Nicolas Robert booth at the online edition of Foire Papier. FOIRE PAPIER

Foire Papier

In little over a decade, the Papier Art Fair — a.k.a. Foire Papier — has become a reference in the visual arts world. When the lockdown was announced, organizers initially rescheduled the event from late April to late June, before realizing a real-life art fair was simply not in the cards this summer.

Papier's 13th edition runs Thursday to June 21 at papiermontreal.com. Bringing together 44 galleries from across the country (half from Montreal), organizers hope to bring a gust of hope — and some welcome business — to the visual arts scene.



Crédit : Christian Côté

Photograph of our spokesperson during an interview with Radio-Canada

« Foire Papier virtuelle ». *Vie des Arts*, April 10.

Collecting — the App

Radio

Maletterre, Eddie. « Entrevue avec Marie-Christine Dubé ». *RMF*. CIBL, May 29.

Verebely, Katerine. « Mention de l'application ». *Samedi et rien d'autre*. ICI Première, May 23.

Web Medias

Côté, Émilie. « Une application

d'œuvres d'art contemporain ». *LaPresse+*, May 19.

Montpetit, Caroline. « Œuvres d'art projetées chez soi ». *Le Devoir*, May 20.

« L'Association des galeries d'art contemporain (AGAC) lance une application de réalité augmentée ». *Culture Laurentides*, May 29.

« Décorez vos murs avec des œuvres d'art grâce à cette application en réalité augmentée ». *Ton petit look*, May 20.

Thank you to our partners!

AGAC



Papier

Presenting Partner



Major Partners



Public Partner



VIP Partners



Educational Program Presenting Partner



Collaborating Partners



Main Media Partners



AGAC thanks its collaborators and volunteers !

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Jean-Michael Seminaro photographe



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