

**Annual Report**

**Contemporary Art Galleries Association**

**2022**

# AGAC

## Contemporary Art Galleries Association

329-372, Sainte-Catherine W.  
Montréal (Quebec) H3B 1A2  
Canada

t 1 514 798-5010  
w [www.agac.ca](http://www.agac.ca)  
c [info@agac.ca](mailto:info@agac.ca)

## Annual Report 2022

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## Word from the Co-Chairs



As 2022 draws to a close, AGAC looks forward to finally turning the page on the pandemic. Looking back, the Association and its members have navigated this period of uncertainty with agility and resilience, despite all the changes to their exhibition and project agendas. For its part, AGAC mobilized quickly after the fair in November 2021 to confirm the dates of Papier in August 2022, knowing that its members preferred this unconventional time window to the idea of having to wait more than a year for the next fair. Papier's summer edition in August 2022 was a success, characterized by a festive atmosphere and the pleasure of being able to bring together again all the stakeholders in the visual arts community.

Then, the Association rallied again to secure the dates of the fair at the end of April, a challenge considering that AGAC has to take into account the calendar of international fairs in which many of our members participate. The year 2022 was therefore a very busy period, shaped on the one hand by the frequency and multitude of projects, and on the other by the start of Papier's rebranding.

On the associative front, AGAC is proud to welcome five very diverse galleries to its ranks, strengthening our pan-Canadian vocation: Central Art Garage (Ottawa), Lalani Jennings (Guelph), Parc Offsite, Eli Kerr (Montreal), Patel Brown (Montreal and Toronto) and Susan Hobbs (Toronto). We are also delighted to welcome Pascal Nadeau, Executive Vice President, Chief Strategy Officer and Partner, as an independent administrator on our Board of Directors.



We also wish to thank the members of the Board for their essential involvement: Antoine Ertaskiran, Julie Côté, Soad Carrier, Andrés Durán, Christine Redfern, Claire Christie, Nicolas Robert and Pierre Paquin. We must also acknowledge the exceptional work of the AGAC team, which enables our members and their artists to shine even brighter, both here and across the country.

Abdelilah Chiguer  
Director, Chiguer art  
contemporain

Dominique Toutant  
Director, Galerie Blouin Division

## Word from the Director



This year, we are changing the period usually covered by this report (from one AGM to the other) to coincide with our financial year. The year 2022 has been at the heart of a transition period in which our calendar of activities has been turned upside down as a result of the pandemic. This year was marked by a festive late-summer fair, where visitors enjoyed a lovely sun-filled terrace.

The year 2022 saw us reflect on the fair's new value proposition and brand identity. After a survey, consultation and scoping exercise, we held workshops to determine its new positioning. Our fair is no longer limited to paper, but what is its essence, its singularity? We chose four main axes on which to base our value proposition, detailed on page 30.

In this word, I'd like to address one of these axes, the distinctive feature of our fair, which is that it is organized by and for galleries, rather than by a private company. Plural speaks of our association, of the fact that this fair is conceived and produced by and for the galleries. Despite the competition inherent to the art market sector, we wanted to focus on collaboration, to inspire and instill a sense of confraternity that would mobilize our community. By multiplying collaborations, we will elevate practices and increase the outreach and success of artists and galleries. This name is a nod to the horizon of possibilities that emerges when a group comes together.

We're currently in the midst of a period where the close frequency of fairs is monopolizing the team almost entirely devoted to this key project. After reflecting on our fair, the coming year will be one of reflection on the Association. We'll be taking the time to rethink and redefine the vision and broad outlines of AGAC's collective mandate. These are important projects that will set the course for the years to come.

I'd also like to take this opportunity to thank SODEC for its support in the repositioning of the fair, as well as all of our partners who continue to believe in us. This community is richer thanks to all of you.

Julie Lacroix  
Director

# The AGAC

## The AGAC Team



**Julie Lacroix**  
Director



**Amanda Brownridge**  
Assistant Director,  
Finances, membership



**Simone Rochon**  
Communications and  
Marketing Director



**Marie-Christine Dubé**  
Digital and Cultural  
Development Agent



**Chloé Laframboise**  
Project Manager



**Marie Joly**  
Program Coordinator



**Karol Couture**  
Coordinator, Partnerships and  
Communications

**Princesse Feussouo (2022)**  
Intern

## Board of Directors

**Co-chair**  
Abdelilah Chiguer  
Chiguer art contemporain

**Co-chair**  
Dominique Toutant  
Blouin Division

**Vice-chair**  
Antoine Ertaskiran  
Bradley Ertaskiran

**Treasurer**  
Soad Carrier  
McBride Contemporain

**Secretary**  
Julie Côté  
Pangée

**Board Members**  
Andrés Duran  
DURAN MASHAAL

Christine Redfern  
ELLEPHANT

Claire Christie  
Christie Contemporary

Nicolas Robert  
Galerie Nicolas Robert

**Independent Board Members**  
François Côté  
Associate  
Norton Rose Fulbright

Pierre Paquin  
Strategic Advisor and Director

Pascal Nadeau  
Executive Vice President, Chief  
Strategy Officer and Partner  
Archipel

# About the Association

The Contemporary Art Galleries Association (AGAC) is a non-profit organization whose primary mandate is to further develop the recognition and prosperity of the contemporary art market in Canada. Today, AGAC regroups galleries in Halifax, Montreal, Quebec, Ottawa, Toronto, Calgary and Vancouver. The association actively contributes to the dissemination and promotion of Canadian artists via exhibitions and other major events organized in Québec, Canada and around the world. Beyond defending the moral and economical interests of its members through a rigorous code of ethics, the association also fosters the public's interest in visual arts and encourages the emergence of new contemporary art collectors.

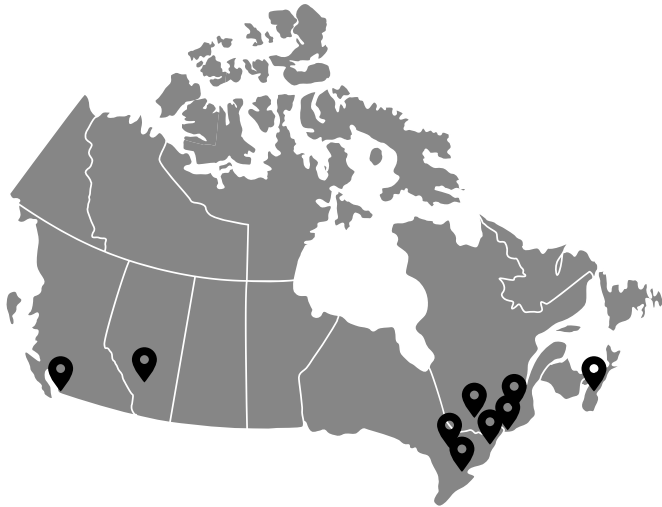




# AGAC Members

- Art45 (Montréal)
- Art Mûr (Montréal)
- Beaux-arts des Amériques (Montréal)
- Blouin Division (Montréal)
- Bradley Ertaskiran (Montréal)
- \*Central Art Garage (Ottawa)
- Chiguer art contemporain (Montréal et Québec)
- Christie Contemporary (Toronto)
- Duran | Mashaal (Montréal)
- ELLEPHANT (Montréal)
- Equinox Gallery (Vancouver)
- Feheley Fine Arts (Toronto)
- Franz Kaka (Toronto)
- Galerie Bernard (Montréal)
- Galerie C.O.A (Montréal)
- Galerie Éric Devlin (Montréal)
- Galerie Hugues Charbonneau (Montréal)
- Galerie Jean-Claude Bergeron (Ottawa)
- Galerie Michel Guimont (Québec)
- Galerie Nicolas Robert (Montréal et Toronto)
- Galerie Robertson Arès (Montréal)
- Galerie Robert Poulin (Montréal)
- Galerie Simon Blais (Montréal)
- Galerie Youn (Montréal)

- Galerie.a (Québec)
- Galleries Roger Bellemare et Christian Lambert (Montréal)
- General Hardware Contemporary (Toronto)
- Lacerte art contemporain (Montréal)
- \*Lalani Jennings (Guelph)
- Laroche/Joncas (Montréal)
- McBride Contemporain (Montréal)
- Patrick Mikhail (Montréal)
- Paul Petro Contemporary Art (Toronto)
- Pierre-François Ouellette art contemporain (Montréal)
- Pangée (Montréal)
- \*Parc Offsite, Eli Kerr (Montréal)
- \*Patel Brown (Montréal et Toronto)
- Stephen Bulger Gallery (Toronto)
- Studio 21 Fine Art (Halifax)
- \*Susan Hobbs Gallery (Toronto)
- TrépanierBaer Gallery (Calgary)
- United Contemporary (Toronto)
- VIVIANEART (Calgary)
- Yves Laroche Galerie d'art (Montréal)
- Zalucky Contemporary (Toronto)



\*New members for 2022

# A

Beaux-arts des Amériques  
Montréal



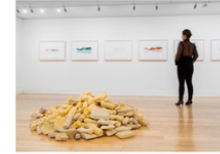
Franz Kaka  
Toronto



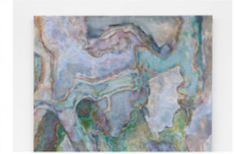
# G

L'Association des galeries d'art contemporain (AGAC) est un organisme à but non lucratif qui regroupe des galeries à travers le Canada. L'AGAC défend les intérêts moraux et économiques de ses membres et assure la reconnaissance et la prospérité du marché de l'art contemporain au Canada.

Galerie Robertson Arès  
Montréal



Galerie Nicolas Robert  
Montréal et Toronto



Galerie Michel Guimont  
Québec



Galerie Simon Blais  
Montréal



# A

Parc Offsite, Eli Kerr  
Montréal

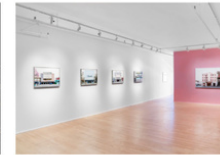


# C

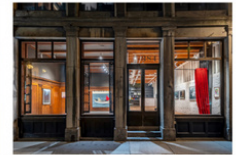
Patrick Mikhail  
Montréal



Laroche/Joncas  
Montréal et Montréal



Galerie Youn  
Montréal

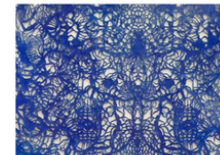


Galleries Roger Bellemare et  
Christian Lambert  
Montréal



# &

Pierre-François Ouellette art  
contemporain  
Montréal



VIVIANEART  
Calgary



# AGAC Annual Revenues

The AGAC revenue breakdown shown here represents cumulative revenues from January 1, 2022 to December 31, 2022. As the last annual report covered six of these twelve months, the following analysis shows certain similarities with the previous report.

Once again, the support of public partners and government bodies was essential, both for the operation of the Association (22%) and for the production of new projects and events (26%). Income from grants represents 48% of AGAC's revenues. There was a significant 12% increase in operating grants, thanks to the restructuring of the SODEC's "Programme d'aide aux associations et aux organismes à mandat collectif."

The finances covered in this report relate to the August 2022 edition of the Papier Fair. Sponsorships account for 9% of the Association's revenues, and income from the fair's production accounts for a substantial 31%.

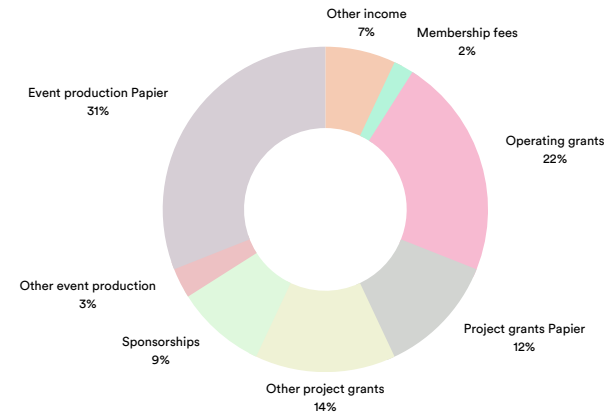
The remaining event related revenues (3%) come from the Gallery Weekend events and the secretariat for the Pierre-Ayot and Louis-Comtois awards. The second editions of Gallery Weekend Montreal and Toronto demonstrate the project's strong potential, generating 56% of other event production revenues, a figure that could rise as the project evolves.

# AGAC Annual Revenues

There was a 5% increase in the Association's other income (7% compared with 2% previously), mainly due to the withdrawal of investment income and the rental of exhibition walls. With the move to larger storage space and better infrastructure in place, we expect to see an increase in these revenues in the coming years. Sales from the AGAC Collection and the Collecting Guide also contribute to this income. No new edition of the AGAC Collection was launched in 2022 and the Guide is to be updated. These represent a potential source of future income. Membership fees represent 2% of revenues.

AGAC warmly thanks all of its members, partners, sponsors, collaborators and donors for their unwavering support. Thanks to them, the Association is able to 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



# Digital

Since 2019, AGAC has been supported by a Digital Development Agent (ADN) thanks to the program linked to measure 120 of Quebec's Digital Cultural Plan. The role of the ADN is to accompany AGAC and its members in their digital transformation. The salary grant program for the hiring of our ADN has been renewed until 2024.

Our ADN assists us on many levels within the Association and is now a fully integrated member of the team. She participates in team meetings as an advisor in all areas of AGAC activities. She maintains an active watch on digital issues and best practices in our industry, but also regarding management and collaboration tools for the day-to-day organization of internal work. She maintains a keen interest in pursuing training courses organized by the ADN Network in order to benefit our team and its members. She regularly writes reports on the digital training courses she attends to share with the team and members when relevant. She is actively involved in the Network, taking part in annual meetings and more particularly in the Data Culture workshop. She does not hesitate to consult her peers to find solutions to our various challenges. She is involved in all AGAC digital projects.



## Collecting app

A final development phase was completed to add new functionalities to the augmented reality application. Still in collaboration with dpt., AGAC enhanced the application by adding functionalities such as the ability to create collections, in addition to revising the platform's aesthetics.

# Digital

## AGAC's projects focus on digital technology

The Association has decided to seize the opportunities offered by this digital effervescence to incorporate digital initiatives into some of its projects. Here are the initiatives launched this year:

- Papier 2022 (virtual exhibition in collaboration with Galerie Galerie)
- Customized statistical reports for participants and partners
- Development of an API (linking the Papier website and the Collecting app)
- Research and development for a digital hub
- Finalization of the Collecting app
- Participation in various training sessions and digital conferences
- Development of a diagnosis of the organization's data
- Development of the digital hub project, supported by a digital strategist



A preview of artist Juliette Dupont-Duchesne's work presented as part of the virtual exhibition *Glâneuse, Papier 2022*

# Representation

Throughout the year, AGAC participates in numerous events and undertakes many initiatives to showcase its members and projects. These activities enable the association to assert its expertise in the art market and position itself as a dynamic organization on the national art scene.

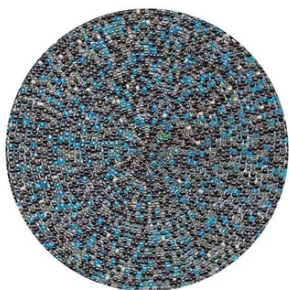
The AGAC is a member of various associations and organizations that work in the cultural, event, tourism and business sectors. This involvement allows us to forge links with new partners and gives us access to various resources that help the Association in the development of its projects:

- Compétence Culture
- Destination Centre-ville
- Tourisme Montréal

## A strong presence at events and on the web

### National Bank Open August 5 to 14, 2022

As part of the National Bank Open, held at the IGA Stadium in August 2022, AGAC organized an exclusive exhibition in the National Bank Private Banking 1859 Platinum Club Lounge. A selection of works curated by the Association was on view for the duration of the event, and featured two artists represented by our Montreal galleries: Chih-Chien Wang (Pierre-François Ouellette art contemporain) and Nadia Myre (Art Mûr).



Nadia Myre, *Political*, 2012



Chih-Chien Wang, *What You Found Only Exists in Another World: Tree*, 2018

# Representation

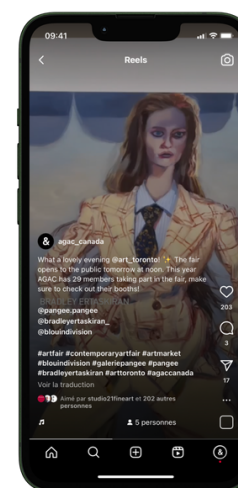
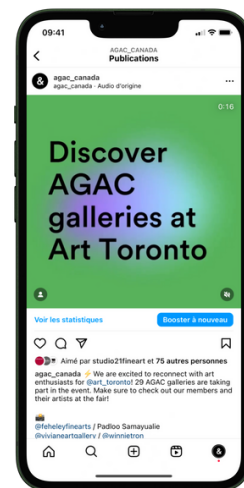
### Art Toronto October 27 to 30, 2022

AGAC was present at the 23rd edition of Art Toronto to represent and promote the Association and its activities to the public and to our Toronto collaborators. 29 AGAC member galleries took part in this edition, including 18 Quebec galleries. We took advantage of this major event to highlight the presence of our galleries through several digital initiatives, including three video animations, seven reels and multiple stories during the fair.

### Multiple digital initiatives for AGAC members

Prior to the fair, AGAC produced three short promotional videos featuring the 29 AGAC member galleries at Art Toronto. The animations featured a rhythmic interplay of color and text, and were published via Instagram.

Every day of Art Toronto, the AGAC team enhanced its presence at the fair by posting reels on Instagram. These videos were a window into Art Toronto, allowing our followers to experience the fair as if they were there. The focus was on the atmosphere and the works, rather than on booth documentation.



## The campaign in numbers

### Instagram

**3**  
promotional videos

**7**  
reels during the fair

**18 318**  
views

**794**  
likes

**35**  
dedicated stories

**14 000+**  
followers reached

# Representation

## New York Art Week May 5 to 8, 2022

As part of New York Art Week 2022, a contingent of 7 of our member galleries participated in the various fairs taking place in the city. AGAC made the most out of this major contemporary art event to promote the presence of our members through a video animation on Instagram, as well as a press release. These efforts paid off, given that in the days leading up to the start of the fairs, an article highlighting the participation of Canadian galleries at New York Art Week was published via La Presse+.

7

AGAC members in New York

1

dedicated article in La Presse+

9

Canadian artists featured on the occasion

4

fairs in which our member galleries took part

## AGAC gift certificates Since December 2022

In 2022, AGAC has set up a gift certificate service to encourage the purchase of artworks from our member galleries. These certificates can be given as gifts to loved ones or employees, helping them to acquire an artwork from one of our members. These certificates have been on sale on the Association's online boutique since December 2022. We were able to take advantage of the excitement surrounding the holiday season to launch this new initiative and promote it to our public. To this effect, a festive video animation was published via our Instagram account.



# Lobby

This year was the year that the end of the pandemic was declared. However, the impacts of this crisis remained tangible and AGAC is slowly recovering and catching up on activities that were put on hold during this time.

AGAC aims to raise public awareness of art acquisition at every opportunity, and one of our objectives is to encourage the creation of initiatives to achieve this goal. Unfortunately, our phase-two project for the Retrouvez l'art d'ici campaign, which invited the general public to find and acquire artworks, failed to take shape. However, we are continuing to monitor the situation and are keeping this objective at heart.

AGAC also took part in a consultation with Patrimoine Canada on the implementation of resale rights. AGAC made recommendations to ensure that Canada does not have to deal with the unfortunate consequences of this law, as witnessed in certain European countries.

In light of the disrupted schedule, AGAC held a consultation with its members regarding the August fair. This was followed by a repositioning consultation during which we received numerous positive comments concerning the summer edition of the fair. However, despite our representations, the Cruise Terminal can only welcome us from November to April. We will therefore be returning definitively to our spring time slot.

One of the Association's objectives is to advocate on behalf of its members to Canadian museum institutions, in order to ensure favourable conditions for acquisitions. It was with this in mind that AGAC communicated its concerns to the National Gallery of Canada and to Patrimoine Canada during the media crisis that followed the departure of several of the museum's curators. Museum acquisitions are crucial to our members, and following these representations, we were assured that the latter would not be impacted by such upheavals.

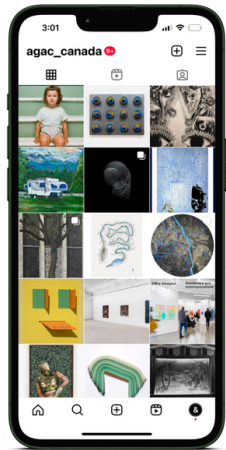


# Communications

## Social media, a valuable promotion platform for members

Throughout the year, AGAC used its social media networks to increase visibility and awareness among its 45,000 subscribers on Facebook, Instagram and LinkedIn. Through its presence on these platforms, the Association has succeeded in developing and maintaining a lasting engagement with its various audiences, mainly made up of art enthusiasts. In 2022, the Association used social media on a daily basis to promote its member galleries' exhibitions, communicate various information related to its activities, or share relevant content related to the arts community or the Canadian art market.

This sustained presence on social media networks, whether in the form of stories, reels, video animations or regular publications, helps to boost AGAC's digital presence, reinforce its brand image, generate traffic to its websites, and increase its web referencing. It is worth noting that around 70% of our publications are in French. The Association also maintains an information watch, sharing news and articles of interest related to the art market and the international art scene with its subscribers throughout the year.



## AGAC on social media

@agac\_canada  
@foirepapier  
@galleryweekend\_canada

45K

followers across all platforms

454

posts on our social channels

# Communications

## Newsletters, a key tool for reaching AGAC audiences

Over the course of 2022, AGAC sent nearly 100,000 emails to its 8,000 Mailchimp subscribers (including members) to share information about its activities and projects. AGAC offers personalized content to its various mailing lists, a strategy that has paid off, reflected in an excellent open rate. In fact, the open rate of the newsletter for members is 86%, compared with an average of 57% for other audience categories.

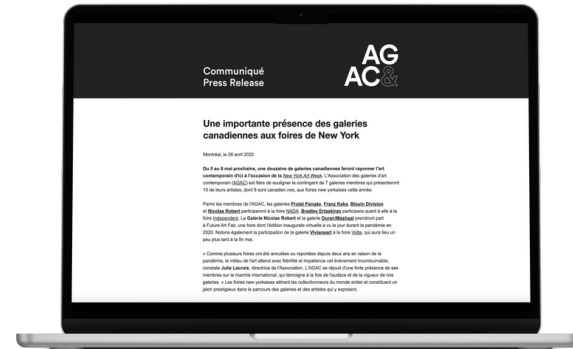
## AGAC newsletters in numbers

8K

newsletter subscribers

96 446

emails sent via Mailchimp





## Galeries Weekend Montreal

### June 16 to 19, 2022

Following the outstanding reception of its first editions in Montreal and Toronto, the second iteration of Galeries Weekend Montréal was held from June 16 to 19, 2022 in 20 member galleries of the Association in Montreal.

### A second edition completed

Despite the gloomy weather, the Association was pleased with the turnout for this year's Galeries Weekend. Under the trajectory of the 4 routes, at the whim of the galleries and the programming of special activities, more than 2,000 visitors participated in the success of the 2022 edition.

### A printed leaflet designed by Principal

In order to promote Galeries Weekend to residents of targeted neighborhoods, AGAC produced a circuit map in collaboration with the design firm Principal. In the weeks leading up to the event, 6,000 copies of the leaflet were distributed to participating galleries and various businesses throughout the city.

4  
days

4  
routes

20  
galleries

25  
exhibitions

75+  
artists to discover

26  
special activities

2 000+  
participants





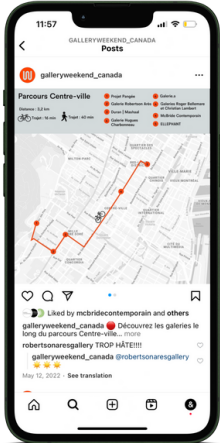
# Galleries Weekend Montreal

## A vibrant atmosphere around arts and culture in Montreal

After years of concern for the arts sector, the beginning of summer 2022 marked a “return to normal” as many festivals and summer events resumed their activities. With this effervescence around culture and the arts, Galleries Weekend was an opportunity for local galleries and artists to showcase their work to a wide range of audiences.

## A varied and dynamic promotional campaign

In order to promote the 2022 edition of Galleries Weekend, we decided to capitalize on the notoriety of the Retrouvez l'art d'ici campaign and to take advantage of the fact that the advertising material was already produced to further promote our event. A full-screen ad from the campaign appeared in the Arts section of La Presse + during the week of June 6-12, generating 135,000 impressions. Press articles, a television segment and an engaging social networking campaign also marked the week of the event.



A visitor at Duran / Mashaal during Galleries Weekend Montreal





## Papier 2022

**August 25 to 28, 2022**

**A summer edition that sparked excitement!**

The 15th edition of the Papier Contemporary Art Fair took place from August 25 to 28, 2022 at the Grand Quay of the Port of Montreal. The elegance of the venue and the summer vibe of an August edition charmed visitors, who were able to enjoy an airier layout and a huge terrace offering a spectacular view of the city and the St-Lawrence river.

Although these new summer dates were appreciated, they presented a challenge for the organizer who had to deal with new timeframes imposed by the pandemic. In this context, AGAC is very proud to have welcomed more than 8,000 visitors, who were able to discover, admire and acquire the works presented by 39 Canadian galleries. In addition to these numbers, more than 23,000 unique visitors experienced the virtual fair on papiermontreal.com from August 19 to September 11, 2022. Throughout the weekend, the public was also on hand to attend the many panel discussions and guided tours that made up the educational program.

**8 150**

visitors

**23 062**

unique views on  
papiermontreal.com

**39**

Canadian  
galleries

**400+**

exhibiting artists



# Papier 2022

## Art Sales: Key Highlights

AGAC is delighted to have surpassed \$1.5 million in sales of artworks at the close of the fair. Considering that the event was overlapping the vacation season, the Association is proud to have reached an amount identical to the sales made in November 2021. For AGAC, these figures attest to the importance of Papier as a significant driving force in the Canadian contemporary art market.

Following trends observed since 2018, the Association notes that 75% of acquisitions were made by private collectors, while acquisitions made by corporations and museum institutions respectively accounted for 14% and 11% of sales.

**1,5 M \$**

in artwork sales

**9 %**

of visitors made an acquisition at the fair

**13 %**

of VIP guests made an acquisition at the fair



A visitor at the United Contemporary gallery booth during the fair.

25

# Papier 2022

## A current and conscious educational program

The fair program featured nine discussions on current issues in the contemporary art world. From the place of women in art - to the challenges of opening an independent exhibition space in the midst of a pandemic - these critical exchanges were led by a range of panelists including researchers, art critics, curators, artists and art market experts.

This year also marked the return of guided tours after a two-year hiatus imposed by the pandemic. Six friendly and dynamic guided tours were offered, giving visitors the opportunity to learn more about a plurality of artistic practices.

The panel discussions and conferences remain available online on [AGAC's Youtube channel](#).

**9**

panel discussions

**33**

panelists and guest speakers

**6**

guided tours



Artist Moridja Kitenge Banza in conversation with curator Mark Lanctôt

26



# Papier 2022



Dexter Barker-Glenn, *Even Now as it Devastates*, 2022

## Special Projects

To highlight this summer's edition, Papier 2022's special projects offered visitors the opportunity to discover five bold, large-format installation works from current artistic practices. Project-spaces by Kyle Alden Martens, Dexter Barker-Glenn, Clara Cousineau, Nicholas Crombach and Michelle Forsyth marked the fair in a distinctive way.

AGAC was also delighted to collaborate with La Maison Simons to present a textile project by artist Karen Kraven. The fair also showcased a kinetic installation by artist Dean Baldwin Lew, activated on the Grand Quay's terrace for the VIP Opening Evening, made possible thanks to the financial support of the National Bank.

**7**  
special  
projects

# Papier 2022



Our spokesperson Karine Vanasse with Julie Lacroix, AGAC Director

## Communication Strategies

In order to ensure that Papier gains exposure both in the city and across Canada, AGAC has developed an extensive, multi-faceted promotional plan:

- Media coverage: With the help of press relations agency RuGicomm, Papier 2022 benefited from excellent media coverage - 15% of visitors had heard about the event via various media (TV, radio, newspapers, etc.).
- A stepped-up presence on social media: Over 200 publications on Papier's Instagram, Facebook and LinkedIn accounts. As of September 2022, the fair's social channels had over 27,000 subscribers.
- Partnerships and visibility exchanges: Multiple partnerships with art institutions and visual arts publications were renewed and concluded, allowing us to reach a clientele interested in arts and culture.
- An outdoor advertising campaign: 5 large-format ads were displayed in downtown metro stations in the month leading up to the fair, along with some 20 outdoor posters on street hoardings.
- Devoted spokespersons: our invaluable collaborators, Karine Vanasse and Éric Bujold, lent their voices to Papier with passion, generating increased visibility in the mainstream media.

**27 000+**  
followers on our social media

**200+**  
publications on Instagram,  
Facebook and LinkedIn

**269 000+**  
followers reached

**1 000 000+**  
impressions on the digital  
platforms of La Presse and Le  
Devoir

**6**  
full page ads in art and design  
magazines

# Papier 2022



## Visitors

**59 %**  
visited Papier for  
the first time

**84 %**  
own one or more  
artworks

**66 %**  
made an  
acquisition at  
the fair

**33 %**  
of guests are  
between 25  
and 44 years  
old

## VIP Guests

**48 %**  
of guests  
attended the  
VIP Evening for  
the first time

**95 %**  
own one or more  
artworks

**95 %**  
made an  
acquisition at  
the fair

**54 %**  
of guests are  
between 25  
and 44 years  
old

# The fair revamps its brand identity

## Papier becomes Plural

Seeking to better reflect the event's changing direction in recent years, AGAC has proceeded to the strategic repositioning of the Papier Fair in 2022. Following a long process of reflection and consultation with key players in the art world, the Association opted for the name Plural, chosen for its simplicity, uniqueness and evocative character.

### Created by and for galleries, the Plural Contemporary Art Fair :

- presents and brings together the plurality of voices and artworks in contemporary art in Canada ;
- elevates Canadian contemporary art market practices;
  - through a rigorous selection of galleries presenting carefully chosen artists and works
  - through programming that addresses current issues and questions in contemporary art
- celebrates Canadian excellence and fosters the discovery of new talents and forms of expression in leading contemporary art;
- cultivates a sense of community within the Canadian contemporary art milieu.



View of the Grand Quay Pavilion





## Gallery Weekend Toronto

**September 22 to 25, 2022**

Over the course of four days, 26 galleries, both emerging and established, opened their doors to the general public, offering visitors the opportunity to discover 29 exhibitions, and enjoy 16 special activities. It was an opportunity for visitors from all walks of life to meet and talk with gallerists, artists and other industry figures in a true celebration of contemporary art in Toronto.

AGAC is proud to confirm that the Toronto edition of Gallery Weekend was a great success for the second consecutive year. During the 4 days of the event and along the 3 routes, nearly 5,000 exhibition visits were counted. Prominent digital media articles, radio mentions and television interviews provided Gallery Weekend Toronto with increased visibility.

### A unifying event for the gallery community

New this year: on Friday, September 23, the first Gallery Weekend launch party was held at the Arsenal Toronto. Galerists and members of the arts community were invited to celebrate the opening of the event in full swing with the Association. The opening featured a video installation by artist Caroline Monnet.



### The AGAC team in Toronto

Once again this year, AGAC staff travelled to Toronto during the event to produce engaging and dynamic content for our social media platforms. An array of stories and reels highlighting the ambience of the various galleries were shared with our followers to encourage them to make a gallery visit.

**4**  
days

**3**  
routes

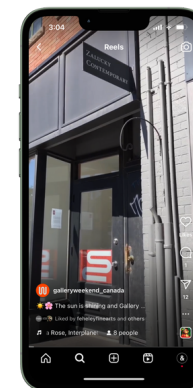
**26**  
galleries

**29**  
exhibitions

**55**  
artists to discover

**16**  
special activities

**4 700**  
participants at Gallery  
Weekend Toronto



## & Pierre-Ayot and Louis-Comtois Awards



## Pierre-Ayot and Louis-Comtois Awards

### AGAC organizes Awards of Excellence ceremony

On December 1, 2022, the City of Montreal, in partnership with AGAC, presented the prestigious Pierre-Ayot and Louis-Comtois Awards during a ceremony held at UQAM's Cœur des sciences Pavilion.

The Pierre-Ayot award, awarded to Michelle Bui, promotes excellence among new visual artists in Montreal, supports the exhibition of their works, and recognizes the efforts of exhibitors who encourage artists under the age of 35. The winner receives a \$5,000 bursary.

The Louis-Comtois award, awarded to karen elaine spencer, 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 City of Montreal also purchases one of their works for its municipal art collection.

### Jury members

**Mojeanne Behzadi**  
Curator, research and programming -  
Artexte, and director of Art Speaks

**Mary-Dailey Desmarais**  
Chief Curator, Montreal Museum of  
Fine Arts

**Nadia Myre**  
Artist and winner of the Louis-  
Comtois Award 2021

**Jean-Michel Quirion**  
Co-Director and Artistic Director -  
programming, CLARK Centre for the  
Arts, author, independent curator  
and cultural worker

**Laurent Vernet**  
Director of the Université de  
Montréal Exhibition Center



*Finalists Nelson Henricks, Mathieu Beauséjour and winner karen elaine spencer; Julie Lacroix, Director of the Contemporary Art Galleries Association (AGAC); Ms. Ericka Alnéus, city councillor in the Étienne-Desmarreau district of the Rosemont-La Petite-Patrie borough and responsible for culture and heritage on the Ville de Montréal executive committee; Abdelilah Chiguer, co-chair of the AGAC board of directors; winner Michelle Bui and finalists Trevor Baird and Lucie Rocher.*



# Pierre-Ayot and Louis-Comtois Awards

## karen elaine spencer Louis-Comtois Award winner

spencer's approach centers on the intersection of her subjective world and the myriad conditions and experiences she encounters as a body navigating space. This is the starting point for a methodology that is principally focused on the performative. She engages in a traditional studio practice that moves into the public arena, and returns to the studio. Through this deliberately slowed-down attention, she hopes to navigate the gap existing between the world she encounters and the one she attempts to construct.



karen elaine spencer, *how many is too many*, cardboard, ink, new york city, body time, 2014

## Michelle Bui Pierre-Ayot Award winner

Bui's photography reveals the processes of accumulation and decomposition that influence our relationship with objects. Her works are sensual, and highlight the link between our identities and consumerism. At a time when our visual interactions are consumed rapidly on small screens, Bui is interested in the idea of sensory overload by images that also reflect our insatiable desire to accumulate.

The artist is represented by McBride Contemporain in Montreal.



Michelle Bui, *Promise Of Pleasure (Glitter)*, 2019



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Beauchamp, Catherine. [Suggestion culturelle du Weekend.](#) Le Québec Maintenant, 98.5 COGECO, August 25, 2022

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# Thank you to our partners!

## AGAC and its projects

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## Papier 2022

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### Presenting partner



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Association des galeries  
d'art contemporain  
Contemporary Art  
Galleries Association