

**Annual Report**

Contemporary Art Galleries Association

2025

# AGAC

## Contemporary Art Galleries Association

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

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

# Annual Report 2025

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## Word from the Chair



It is with great enthusiasm and gratitude that I take on the role of Chair of the Board of Directors of the Contemporary Art Galleries Association (AGAC) this year. I would first like to warmly thank Andres Duran for his commitment, generosity, and the work accomplished throughout his mandate. It is a privilege to carry this work forward and to continue, alongside AGAC's team and Board of Directors, the development of an organization that plays such an essential role in advancing the Canadian contemporary art market.

Over the past year, AGAC continued its important advocacy and representation work on behalf of the sector, both locally and nationally. Our active involvement within the Front commun pour les arts, the Alliance sectorielle pour les arts (ASAA), as the new relationships initiated with the Canada Council for the Arts, reflect our commitment to actively contributing to the discussions shaping the future of the sector.

We also had the opportunity to connect with several peer associations, including the Art Dealers Association of America (ADAA), the Art Dealers Association of Canada (ADAC), and the New Art Dealers Alliance (NADA), in order to strengthen ties between our communities and share common concerns.

This year also marked AGAC's 40th anniversary, an important milestone that allowed us to highlight the association's history, achievements, and impact through a variety of communications initiatives. At the same time, we continued implementing our strategic plan with the goal of consolidating the organization's accomplishments while actively preparing for its future.

I would like to sincerely thank our members, staff, partners, and collaborators whose contributions support our mission and the success of our projects. Finally, I would like to acknowledge the essential contribution of SODEC, whose support enables AGAC to continue advancing its key initiatives and actively supporting its members in promoting contemporary art across Canada.

Soad Carrier  
Owner and Director, McBride Contemporain

## Word from the Director



This year marked an important milestone in the development and consolidation of initiatives led by AGAC. As the Plural Fair continues to strengthen its position as a leading event for contemporary art in Canada, we are also continuing to plan and implement important strategic projects that will help shape the future of the Association, notably through the upcoming web platform The Galleries and the AGAC Foundation.

Indeed, 2025 proved to be a pivotal year for the Foundation. The launch of its very first annual campaign helped increase its visibility and further promote its mission to new audiences. We also continued important structural work to ensure stronger and more sustainable alignment between AGAC and its Foundation. We have laid the groundwork that will allow it to gain greater autonomy and pursue its mission with ambition in the years ahead.

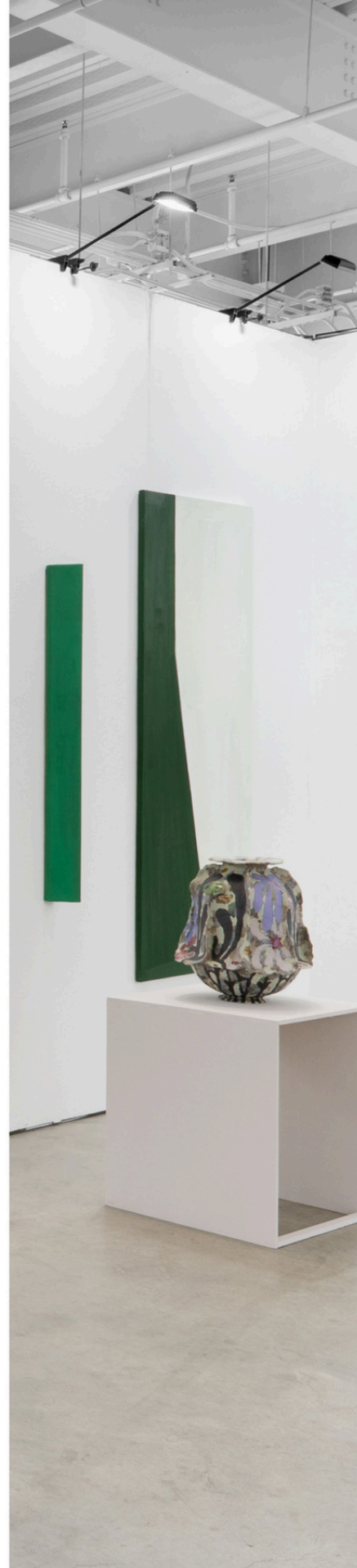
AGAC also celebrated a particularly strong edition of Plural, marked by significant attendance and strong sales. I am especially pleased by the presence of a major delegation of guests from outside Quebec, as well as the sustained participation of corporate collections and museum institutions. These strategic presences reflect the growing interest in our artists and galleries, while reaffirming Plural's role as an essential event for contemporary art in Canada.

Finally, I would like to warmly welcome our new Chair of the Board, Soad Carrier. Director and owner of McBride Contemporain, Soad brings an in-depth understanding of the visual arts sector and the contemporary art market. Her commitment, vision, and understanding of the realities of the sector will be invaluable assets as AGAC continues into its next phase of development.

Anie Deslauriers  
General Director

# 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 Montreal, Quebec, Ottawa, Toronto, Halifax and Vancouver. The Association actively contributes to the dissemination and promotion of Canadian artists via exhibitions and other major events organized in Quebec, 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

## The AGAC Team



**Anie Deslauriers**  
General Director



**Amanda Brownridge**  
Assistant Director,  
Finances, Membership



**Simone Rochon**  
Director, Communications  
and Marketing



**Marie Joly**  
Communications and Content  
Coordinator



**Chloé Laframboise**  
Project Manager



**Marie-Jeanne Gagnon**  
Logistics and Programming  
Coordinator



**Laurianne Lalonde**  
Digital and Cultural  
Development Agent (ADN)



**Alexandra Dagenais**  
Philanthropic  
Development Officer

# AGAC

## Board of Directors

### Chair

Soad Carrier  
McBride Contemporain

### Vice-chair

Andrés Durán  
Duran Contemporary

### Treasurer

Emily Robertson  
Galerie Robertson Arès

### Secretary

Antoine Ertaskiran  
Bradley Ertaskiran

### Board Members

Julie Côté  
Pangée

Dominique Toutant  
Blouin Division

Nicolas Robert  
Galerie Nicolas Robert

Claire Christie  
Christie Contemporary

### Independent Board Members

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

Pierre Bernard Dow-Blanchet  
Senior Strategic Advisor

Pierre Paquin  
Strategic Advisor and  
Corporate Director

## Committees

In 2025, five committees were active within the Association:

- Plural Committee
- The Galleries Committee
- Digital Transformation Committee
- Sustainability Committee
- Privacy and Confidentiality Committee

Made up of representatives from member galleries, AGAC staff, members of the Board of Directors, and occasionally invited experts, these committees support the Association's work on key issues. Acting in an advisory capacity, they help inform decision-making, deepen discussions on specific topics, and contribute to the development and implementation of strategic initiatives.

# AGAC Members

Art Mûr (Montreal)  
Blouin Division (Montreal and Toronto)  
Bradley Ertaskiran (Montreal)  
Chiguer art contemporain (Quebec and Montreal)  
Christie Contemporary (Toronto)  
\*de Montigny Contemporary (Ottawa)  
Duran Contemporain (Montreal)  
ELLEPHANT (Montreal)  
Equinox Gallery (Vancouver)  
Feheley Fine Arts (Toronto)  
Franz Kaka (Toronto)  
Galerie C.O.A (Montreal)  
Galerie Eli Kerr (Montreal)  
Galerie Hugues Charbonneau (Montreal)  
Galerie Nicolas Robert (Montreal and Toronto)  
Galerie Robert Poulin (Montreal)  
Galerie Robertson Arès (Montreal)  
Galerie Simon Blais (Montreal)

Galleries Bellemare Lambert (Montreal)  
General Hardware Contemporary (Toronto)  
Lacerte art contemporain (Montreal)  
McBride Contemporain (Montreal)  
Pangée (Montreal)  
Patel Brown (Toronto and Montreal)  
PATRICK MIKHAIL (Montreal)  
Paul Petro Contemporary Art (Toronto)  
Pierre-François Ouellette art contemporain (Montreal)  
Stephen Bulger Gallery (Toronto)  
Susan Hobbs Gallery (Toronto)  
The Blue Building (Halifax)  
\*TIAN Contemporain (Montreal)  
United Contemporary (Toronto)  
Yves Laroche Galerie d'art (Montreal)  
ZALUCKY (Toronto)



\*New members for 2025.

# AGAC Members

## Member galleries in numbers

AGAC brings together a diverse network of members, from emerging spaces to long-established galleries, reflecting the depth and vitality of Canada's contemporary art scene. The following statistics highlight key trends observed among member galleries in 2025:

34

member galleries

6

Canadian cities

109

fair participations

22

average number of represented artists

46%

average percentage of women artists represented

3,2

average number of art fairs each gallery participated in



Visitors at Patel Brown Gallery in Toronto

# Annual Revenues

The AGAC revenue breakdown presented here corresponds to cumulative revenues from January 1 to December 31, 2025.

Support from public partners and government bodies was essential, both for the Association's operations (13.9%) and for the production of new projects and events (18.4%: 15.8% Plural, 2.6% other projects). Revenue from grants accounted for 32.3% of AGAC's annual revenues in 2025. The Association saw a significant increase in grants for the fair (\$175,000 from SODEC in 2025, compared to \$133,000 in 2024), as well as a major \$300,000 grant from SODEC for the digital platform project The Galleries. A modest portion of this grant (\$26,390) is allocated to the 2.6% dedicated to other projects mentioned above, while the majority has been deferred to 2026 and 2027, during which the project will be under development and the grant funds will appear in the Association's financial statements.

Self-generated revenues from the production of the Plural Contemporary Art Fair, held in April 2025, represent a major portion of AGAC's revenues, at 44.7%. Sponsorships related to the fair represent 9.8% of the Association's revenues.

Other event-production revenues (1.9%) come from the secretariat for the Pierre-Ayot and Louis-Comtois awards. Previously, the Gallery Weekend event was included in this section.

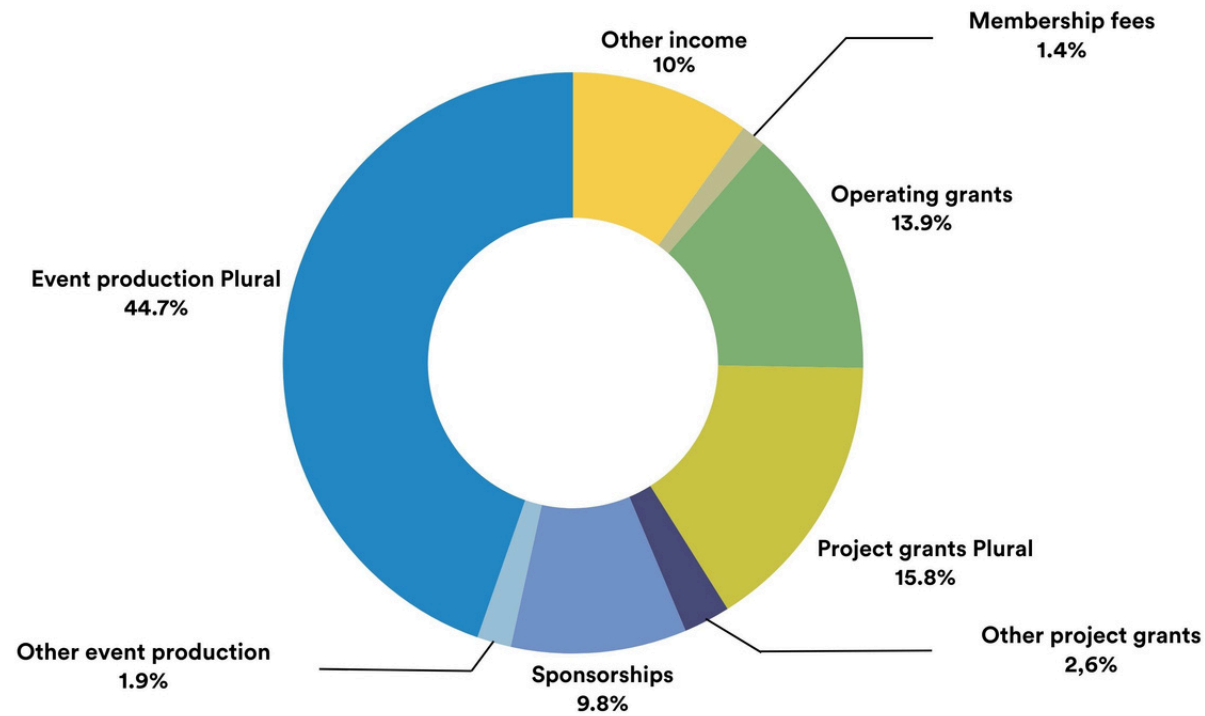
The Association's other revenues, representing 10% (4.4% in 2024), are generated primarily through wall rentals, investment income, and interest revenue. It is important to note a significant increase in wall rental revenues, which rose from \$44,000 in 2024 to \$62,500, a revenue stream the Association hopes to continue growing each year. The increase from 4.4% in 2024 to 10% in 2025 also results from the inclusion of reimbursements paid to the Association by the AGAC Foundation for salary-related expenses. Beginning in 2026, these expenses will be fully managed by the Foundation.

Annual membership fees represent 1.4% of the Association's revenues.

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

# Annual Revenues

## Breakdown of AGAC finances



# Digital Initiatives

## AGAC's digital advances

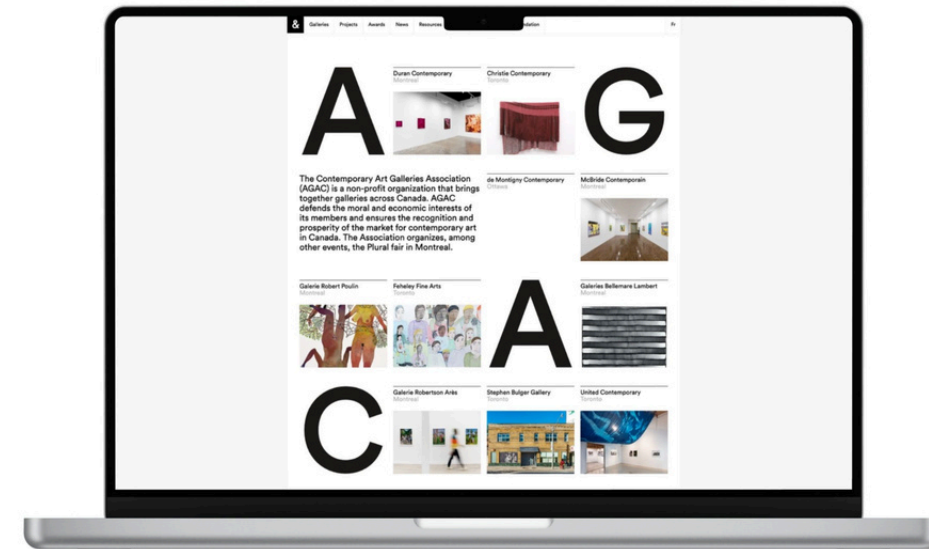
Since 2019, AGAC has received support from SODEC to employ a Digital and Cultural Development Agent (ADN) whose mandate is to accompany the Association and its members in their digital transformation.

In 2025, AGAC continued its efforts to strengthen its infrastructure, document governance, and the security of its digital tools.

A digital document management strategy was initiated through the restructuring of the Association's cloud file architecture, the update of documentation management tools, and the planning of web archiving for AGAC's websites. This work aims to preserve the traces of visual identities and digital content produced across different project editions, contributing to the organization's institutional memory. A review of AGAC's website was also undertaken to optimize SEO.

AGAC also continued its efforts in data governance and regulatory compliance, notably by completing procedures and registers related to the implementation of Law 25. In parallel, a cybersecurity audit was conducted to identify areas for improvement and strengthen the Association's digital security practices.

Finally, in an effort to frame the emerging use of digital technologies, AGAC initiated ongoing monitoring of artificial intelligence, including the drafting of an internal policy to guide its use within the organization.



# Sustainability

## Adoption of a sustainable development policy

Whereas the previous year was dedicated to diagnosis and analysis, this year provided an opportunity to formalize these reflections. In 2025, AGAC adopted a sustainable development policy, approved by its Board of Directors, which now structures the Association's commitments and will guide its actions to integrate sustainability principles across all areas of its operations. This policy makes it possible to document the actions already undertaken by the organization and to implement new initiatives.

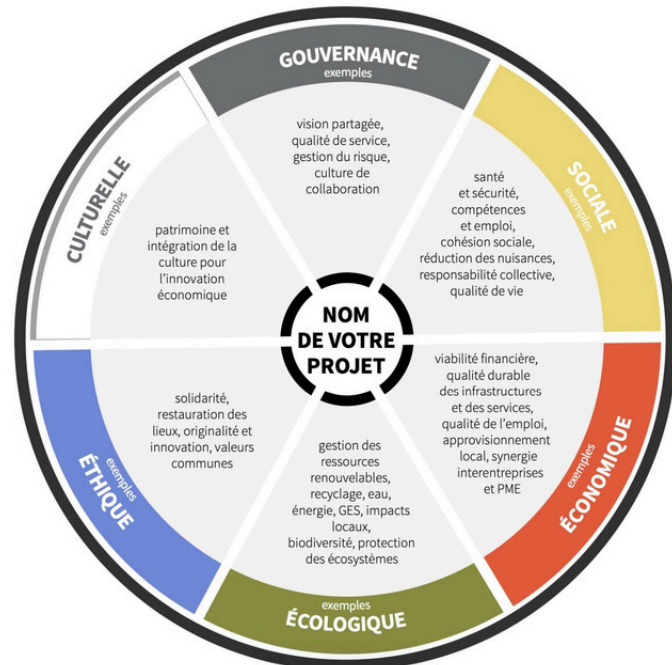
Taking into account the six dimensions of sustainable development (ethical, governance, economic, environmental, social, and cultural), AGAC's policy is built on four guiding principles:

**Eco-responsible events:** AGAC is committed to planning and delivering its events in ways that minimize their environmental footprint.

**Accessibility and inclusion:** AGAC ensures that its activities, spaces, and programming are inclusive and accessible to all.

**Digital sobriety:** AGAC is committed to adopting ethical practices aimed at reducing the environmental impact of its digital activities.

**Knowledge sharing:** AGAC promotes the dissemination and transmission of knowledge and sustainable practices within the cultural sector.



# Sustainability

## Eco-responsible practices

For the past seven years, AGAC has been committed to an eco-responsible approach, integrating sustainable and environmentally conscious practices across all its projects, particularly in the planning of the Plural Fair. Thanks to ongoing awareness among staff and the production team, several sustainable practices have been maintained and strengthened this year.

- Construction materials for the fair are reused each edition: exhibition walls, display furniture, plinths, etc.
- Most equipment used during the fair is rented: lighting, furniture, tableware, electrical installations, audiovisual equipment, plants, etc.
- Wine bottles are recycled, and cans are returned for deposit.
- No single-use plastic water bottles are distributed on-site during the fair.
- All suppliers are selected within a 70 km radius of the event to significantly minimize greenhouse gas emissions and support the local economy.
- Single-use printed materials (signage, documentation, tickets, etc.) are kept to an absolute minimum.

**New:**

**More sustainable signage:** AGAC has invested in PVC-cut signage that can be reused year after year, reducing the use of foam core boards.



PVC-cut signage used at Plural 2025

# Representation

Throughout the year, AGAC takes part in numerous events and implements several initiatives aimed at showcasing its members and projects. These activities allow the Association to assert its expertise in the art market and position itself as a dynamic organization on the national art scene.

Here are a few examples of outreach activities carried out by AGAC's General Director, Anie Deslauriers, in 2025:

- Participation on the jury for the 2025 cohort of the Art Volt Collection;
- Hosting guided tours highlighting AGAC member galleries during Art Toronto and Luxembourg Art Week fairs;
- Participation in meetings with the Quebec Government Offices in Paris, London, and the Benelux region as part of the Plural delegation;
- Participation in meetings with the new leadership of the Conseil des métiers d'art du Québec to explore potential partnerships;
- Visit of Édifice Belgo member galleries with Ms. Ericka Alneus, then member of the Ville de Montréal executive committee;
- Participation in the annual general meetings of Tourisme Montréal and Compétence Culture;
- Moderation of a workshop on new realities in international art shipping, presented by AGAC in collaboration with the Art Dealers Association of Canada (ADAC);
- Contribution to the interview "L'art de gâcher le tableau : la guerre tarifaire s'invite au vernissage," with Émilie Dubreuil on Radio-Canada;
- Attendance at various major sector events, including MOMENTA, artch, the Baie-Saint-Paul Contemporary Art Symposium, the La Caisse Prize in Contemporary Art ceremony, the François-Houdé Prize ceremony, and the Montreal Museum of Fine Arts' Après-Bal;
- Participation in several exhibition openings at key institutions and venues across Quebec, including the Montreal Museum of Fine Arts, the Musée national des beaux-arts du Québec, the Galerie de l'UQAM, among others.

AGAC is also a member of various associations and organizations working in the cultural, events, tourism, and business sectors. This involvement helps build connections with new partners and provides access to valuable resources that support the Association in the development of its projects:

- Compétence Culture
- Tourisme Montréal

# Representation

## Art Toronto

October 23 to 26, 2025

AGAC was present at the 26th edition of Art Toronto to represent and promote the Association and its activities to the public and Toronto collaborators. 25 AGAC member galleries participated in this edition, including 17 from Quebec. AGAC took this key opportunity to highlight their presence through various initiatives, such as hosting a guided tour and sharing dedicated content across its social media platforms.

### A dedicated tour to highlight AGAC members

On the Friday of the fair, AGAC's Director Anie Deslauriers led a guided tour of Art Toronto, featuring several AGAC member galleries, predominantly based in Quebec. This initiative offered Toronto audiences an opportunity to discover the richness and diversity of the practices presented by the Association's galleries.

### Promotional campaign on Instagram

Prior to the fair, AGAC produced a short promotional video showcasing the list of 25 member galleries participating in Art Toronto. Throughout the fair, AGAC strengthened its on-site presence by sharing Instagram Reels daily, two of which were sponsored and targeted to Toronto audiences. The focus was on capturing the fair's atmosphere and the artworks on display.

4

reels

42,000+

views

962

interactions

437

new followers

27,000+

accounts reached



AGAC's Director Anie Deslauriers leading a guided tour at Art Toronto 2025



# Representation

## Luxembourg Art Week

November 18 to 23, 2025

In November 2025, AGAC was present at Luxembourg Art Week as part of a special Montreal Focus, an important first that offered a significant strategic platform for Quebec's art sector. The Focus included a dedicated section at the fair showcasing booths by four AGAC member galleries. The Association seized this opportunity to highlight the presence of its members through on-site and digital initiatives.

### A panel and guided tours at the heart of the Montreal Focus

As part of the focus, AGAC's Director Anie Deslauriers was invited to take part in a panel bringing together important actors from the Montreal visual arts community, as well as to lead two guided tours highlighting the presence of the four member galleries participating in the fair. These activities helped raise the profile of AGAC and Quebec galleries among an international audience. Approximately sixty people attended the conference, while around twenty participants joined the guided tours.

### Amplifying gallerists' voices on social media

AGAC also took advantage of its presence to document member participation and produce content for its social media channels. Coverage took the form of short interviews with gallerists, highlighting booth concepts as well as the artists presented. In total, five Reels and several stories were shared, including a promotional video sponsored and targeted at Luxembourg audiences.



Montreal Focus panel discussion during Luxembourg Art Week

5

reels

39,000+

views

911

interactions

205

new followers

21,000+

accounts reached



# Lobby

## Mobilization within the visual arts sector

In 2025, AGAC continued its significant work of consultation and advocacy for the visual arts sector with a range of institutional, associative, and governmental partners. The Association notably maintained its involvement in the Front commun pour les arts and the Alliance sectorielle pour les arts actuels (ASAA), actively contributing to discussions on key structural issues facing the sector.

## Meetings and consultations with public instances

In 2025, the Association held numerous meetings with political representatives and cultural stakeholders to advocate for the realities and needs of galleries and the contemporary art market. These included a meeting with the Member of the National Assembly for Robert-Baldwin, Brigitte Garceau, regarding the 2025 provincial budget, as well as a meeting with the Minister of Culture and Communications, Mathieu Lacombe, alongside other cultural stakeholders, following the government's cultural budget announcements.

The Association also took part in the Annual General Meeting of the Canada Council for the Arts in March 2025, as well as in the advisory committee for the Plan d'action sur la diffusion des arts actuels of the Conseil des arts et des lettres du Québec (CALQ). In the fall, AGAC participated in a meeting organized by the Ministry of Culture and Communications following the release of CALQ's dissemination plan, focusing in particular on issues related to cultural philanthropy, the dissemination of the arts, and youth access to culture.

Finally, AGAC participated in a consultation led by Stéphane Lavoie, political advisor to Ensemble Montréal, as part of the development of the party's cultural platform in view of the municipal elections.

## Impacts of tariffs on the gallery sector

In the context of tariffs imposed on certain trade exchanges, AGAC continued its advocacy efforts in collaboration with several partner associations, including the Art Dealers Association of Canada (ADAC), the Art Dealers Association of America (ADAA), and the New Art Dealers Alliance (NADA), in order to assess the impact of this situation on the gallery sector. A joint AGAC-ADAC report on tariff-related issues was also submitted to the Ministry of Industry.

# Member Services and Benefits

## Professional recognition

To become an AGAC member, a gallery must meet several rigorous criteria and receive a majority of votes from regular members in favor of its admission. This admission process fosters peer recognition, whether from fellow galleries, professional artists, curators, or funding bodies. Members must adhere to a code of ethics and are recognized for their best practices within the visual arts community.

## External communications: promoting AGAC's members

On the communications front, AGAC promotes its members' activities year-round through its social media platforms and its newsletter. AGAC's websites also provide members with an outstanding showcase to reach new audiences. For more details on communications, see pages 20 to 22.

## Internal communications: launch of the Member Resources page on Notion

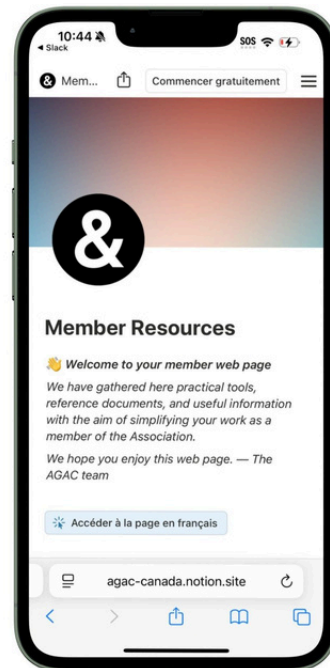
In 2025, AGAC continued sending its monthly newsletters to member galleries. Additionally, a Member Resources page was developed on the Notion platform to centralize various useful tools and information, including a calendar of important Association dates, reference documents, and a calendar listing the dates of various art fairs. The digital bulletin board using Instagram's "Close Friends" feature also continued to be used to share reminders and relevant resources.

## Professional development for members

In October 2025, AGAC, in collaboration with the Art Dealers Association of Canada (ADAC), presented a workshop for its members on the new realities of international artwork shipping, featuring two experts in the field. Throughout the year, digital toolkits were also shared through short newsletters to provide galleries with simple and practical tips on topics such as SEO and GEO optimization, as well as Instagram data analytics.

## Service agreements and exclusive member discounts

Among the partnerships developed, AGAC members benefit from preferential rates with the art transportation company Artys Transit, as well as with the following hotels during the Plural fair: Hotel Monville, Hôtel Gault, Le Saint-Sulpice, and Alt Hotel. Member galleries also benefit from preferential rates when participating in Plural.



2,400

emails sent to members via Mailchimp

87%

member newsletter open rate

# Communications

## A communication strategy aligned with the Association's objectives

In 2025, the Association adopted a communications plan dedicated to its own channels, distinct from its project-based communications, in order to ensure consistency between the content shared and the organization's medium- and long-term strategic orientations. This process resulted in three main priorities: democratizing contemporary art and educating audiences on issues related to the art market and art collecting, increasing AGAC's notoriety, and promoting the activities of its members.

This communications plan outlines the various initiatives and actions deployed by AGAC across its different channels, both for external and internal audiences, including social media, press releases, AGAC newsletters, and member newsletters. It will be reviewed twice a year to ensure the relevance and effectiveness of the content produced.

## Newsletters: a cornerstone of AGAC's communications

In 2025, AGAC sent nearly 170,000 emails to its 8,000 Mailchimp subscribers to share updates about its activities and projects. The Association offers tailored content through targeted mailing lists, an effective strategy reflected in an impressive 60% open rate.

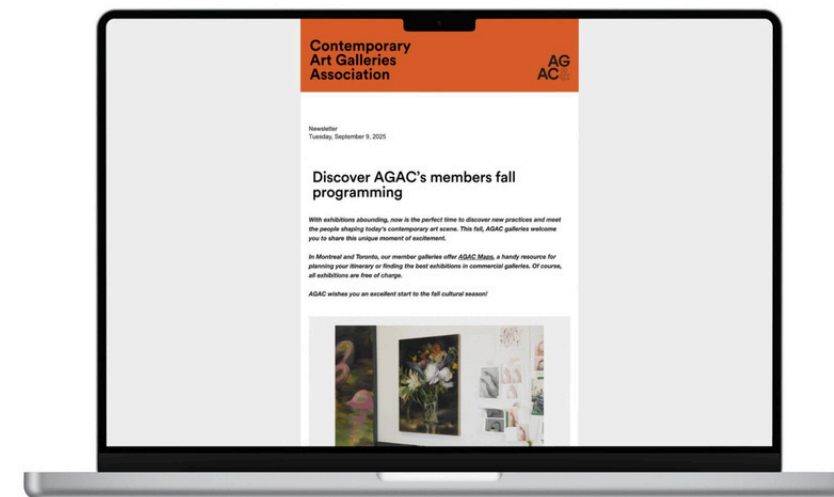
Among the new initiatives implemented this year, the Association sent a newsletter dedicated to its members' fall programming, highlighting the rich cultural offerings of the September season.

8K

newsletter subscribers

169 984

emails sent via Mailchimp



# Communications

## Highlighting AGAC member galleries' presence on the international stage

Throughout the year, AGAC actively monitors the activities of its members and is committed to highlighting their presence on the international art scene.

The Association issued press releases highlighting the participation of contingents of member galleries in fairs in New York and Basel in spring 2025, as well as at Miami Art Week in December. Another release, sent in the fall, celebrated the visibility of several AGAC members at fairs including Enter Art Fair in Copenhagen, Paris Photo, Positions in Berlin, 1-54 Contemporary African Art Fair, Frieze in London, and The Armory Show in New York.

Each press release was accompanied by a carousel shared on AGAC's Instagram and LinkedIn account, showcasing artworks by the various artists presented by member galleries at the relevant fairs.

31

art fairs in which member galleries participated

100+

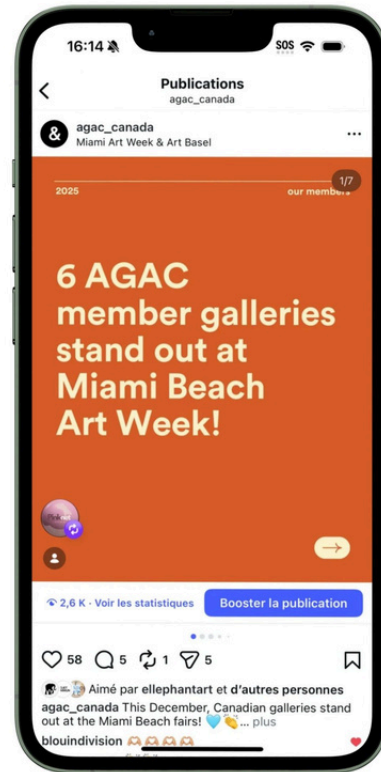
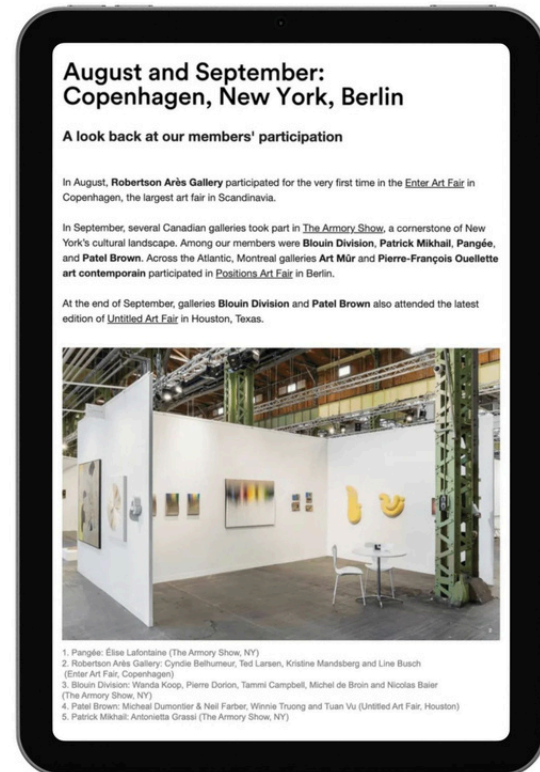
fair participations

3

press releases

12,000+

impressions on Instagram



# Communications

## AGAC on social media: a tool for visibility and democratization

Throughout the year, AGAC leveraged its social media channels to strengthen its visibility and promote its projects to its followers. Through an active presence across its platforms, the Association successfully maintained strong community engagement while reaching new audiences.

In 2025, AGAC posted daily on its social media platforms to highlight both its own activities and those of its member galleries. Notably, 128 exhibitions presented by member galleries were shared on AGAC's Instagram account over the course of the year.

Several new initiatives were also introduced, including Reels promoting the new AGAC maps, as well as content highlighting an exhibition dedicated to the key role of gallerists. Excerpts from Plural Forum panels were shared over the summer to promote this programming and maintain activity on the Plural account during a quieter period. Other initiatives continued, such as the Art Market Q&A series, aimed at raising awareness and educating audiences about the mechanisms of the art market and collecting.

Finally, the Association maintained its active informational watch, regularly sharing news and resources of interest related to the international art scene and art market, thereby reinforcing its role as a strategic information hub within the sector.

## AGAC on social media

@agac\_canada  
@foireplural

57K

followers on Instagram, Facebook, TikTok and LinkedIn

700+

posts, all platforms combined

5,394

new followers, all platforms combined



# & AGAC's 40th anniversary



## AGAC's 40th anniversary

### AGAC marks its 40th anniversary

*A year of celebration*

2025 marked an important milestone for AGAC, celebrating 40 years since its founding in 1985. To highlight this anniversary, several initiatives were rolled out throughout the year, including visual retrospectives and testimonials shared on AGAC's social media channels and newsletters, new printed maps listing AGAC members in Montreal and Toronto, as well as a special booth and dedicated panel discussion at the 2025 edition of the Plural Fair.

### Plural 2025: a retrospective through a booth and a panel discussion

To mark this anniversary, AGAC presented a special booth at Plural 2025 featuring a timeline highlighting key moments in its history, accompanied by visual and photographic archives. A panel discussion also took place within the Plural Forum, bringing together Jean-François Bélisle, Anie Deslauriers, Julie Lacroix, and Mark Lanctôt, all former directors of AGAC, to reflect on the organization's major milestones, defining moments, and challenges.



The panel discussion "40 ans de l'AGAC : réflexions et perspectives" presented at Plural 2025

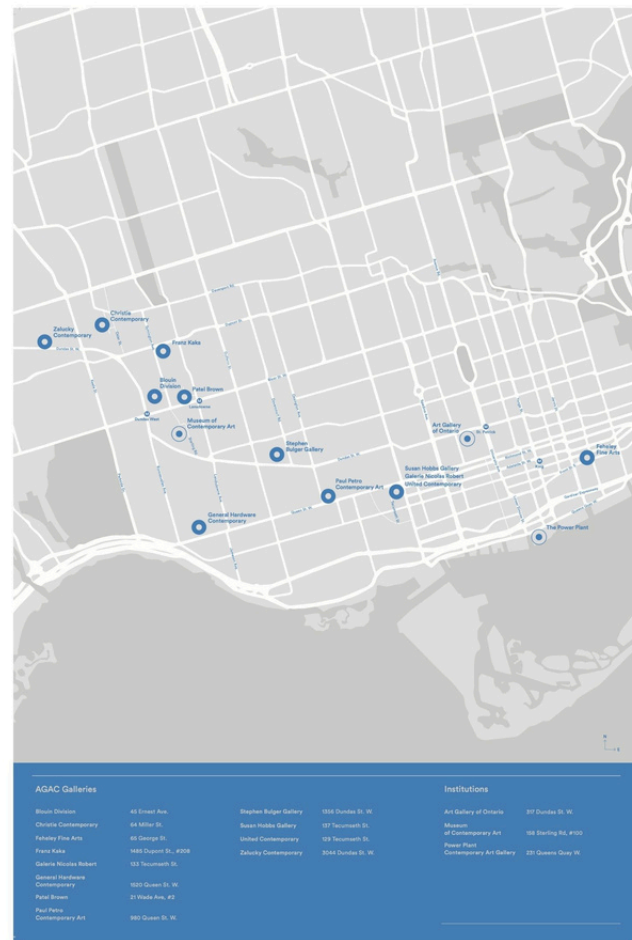
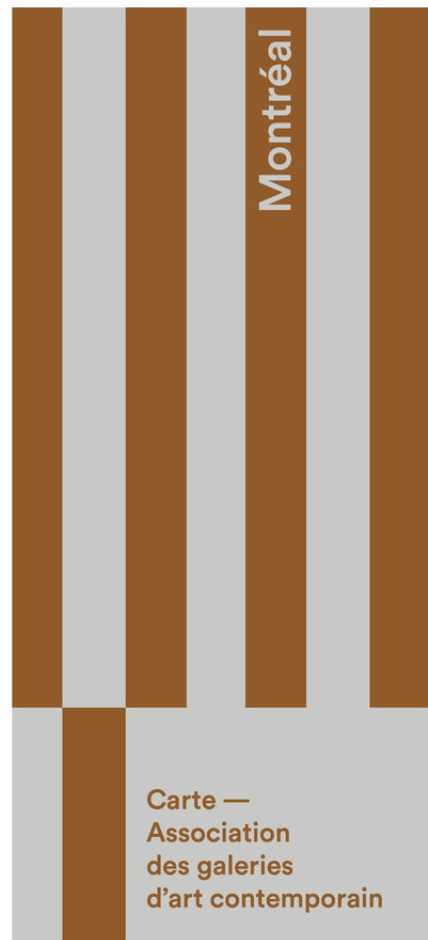
# AGAC's 40th anniversary

## AGAC Maps: a tool for discovering member galleries

Following its 40th anniversary, AGAC launched two printed maps designed to facilitate the discovery of its member galleries in Montreal and Toronto. Both elegant and practical, the AGAC Maps serve as a reference tool for exploring the richness of exhibitions in commercial galleries. A list of all AGAC members across all cities is also included on the maps.

Initially available exclusively at the Association's 40th anniversary booth at Plural 2025, the AGAC Maps are now accessible across all member galleries in Montreal and Toronto, as well as digitally on AGAC's website.

10 000  
printed maps



The Montreal AGAC Map

The interior of the Toronto AGAC Map

# AGAC's 40th anniversary

## Archives and testimonials at the heart of communications

In addition to the initiatives deployed at Plural and the launch of the AGAC Maps, a series of newsletters and social media posts punctuated this anniversary year.

Two newsletters revisiting key projects from the Association's first 20 years and its most recent 20 years were notably sent out. These highlighted archival photographs from AGAC's records, as well as testimonials from individuals who contributed to the organization's defining and unifying moments.

In parallel, a series of social media posts helped showcase archival video content from past projects and trace the evolution of the Association's visual identity over the decades.

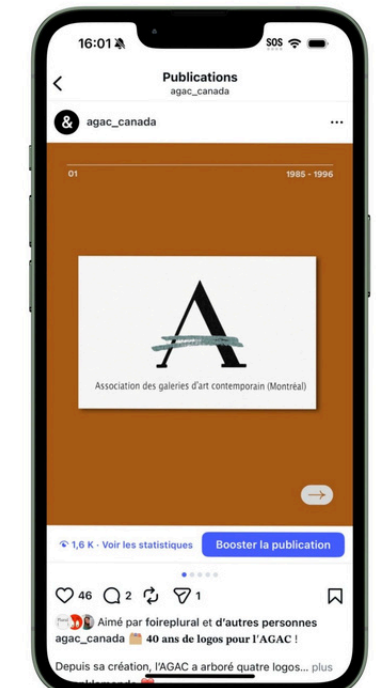
The 40th anniversary of the Association was also the subject of a dedicated article in the visual arts publication *Vie des arts*, shedding light on and demystifying AGAC's role within its ecosystem.

14  
newsletters and posts

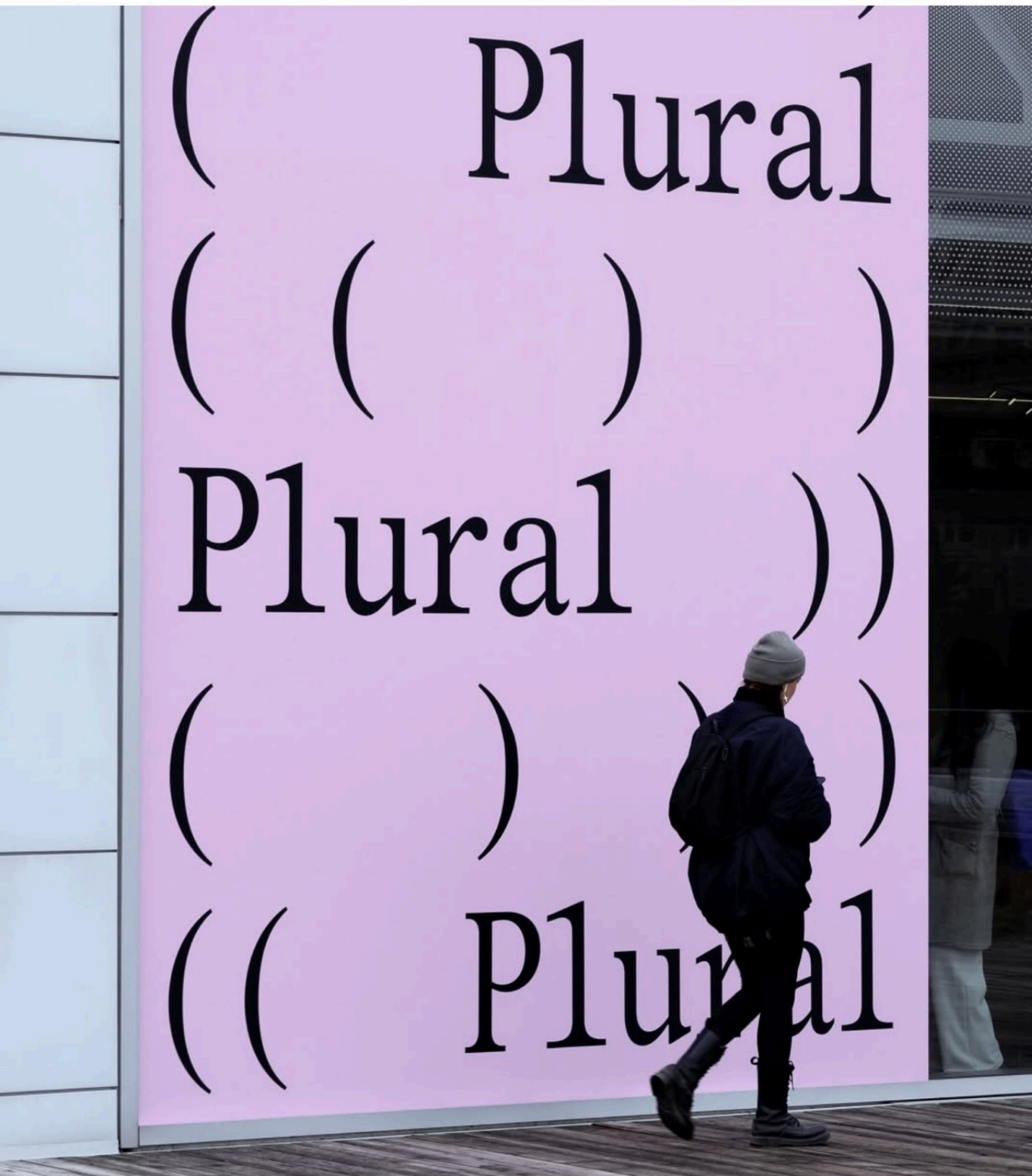
10 000+  
impressions



The article "L'AGAC, au cœur du marché de l'art contemporain depuis quarante ans" in *Vie des arts*



A lookback on AGAC's different logos on Instagram



## Plural 2025

**April 10 to 13, 2025**  
**A remarkable third edition!**

The third edition of the Plural Fair took place from April 10 to 13, 2025, at the Grand Quay in Montreal's Old Port. Following 15 editions of the Papier Fair and two successful editions of Plural in 2023 and 2024, the 2025 event brought together 44 exhibitors from 7 Canadian cities, presenting the work of more than 500 artists.

The event welcomed more than 10,100 visitors, who had the opportunity to discover, admire, and acquire an impressive selection of artworks presented across two floors, alongside an engaging educational and VIP program and numerous new features showcased through elegant scenography.

Plural has now established itself as the leading contemporary art event in Quebec and a true hub of attraction for the Canadian arts community. Both accessible and prestigious, the fair successfully brings together a wide cultural audience, collectors looking to acquire works, and professionals attending to network and exchange with their peers.

**10 100**  
visitors

**20 000**  
unique visitors  
on plural.art

**44**  
Canadian exhibitors

**500+**  
exhibited artists



Visitors in ELLEPHANT's booth during Plural 2025

# Plural 2025

## Stable artwork sales

The 2025 edition of the Plural Fair concluded with \$1.75M in artwork sales, representing a slight decrease compared to the previous edition (\$2M in 2024), but an increase compared to earlier years (\$1.5M in 2023 and 2022), demonstrating sustained interest in contemporary art.

As in previous years, private collectors accounted for the majority of acquisitions, although slightly lower than before, at 68% of total sales. Corporate buyers generated 14% of sales, while 18% of artworks were acquired by public or museum institutions, a strong indicator of recognition for the artists presented at Plural.

**\$1.75 M**

in artwork sales

**4 %**

of visitors made an acquisition at the fair

**14 %**

of VIP guests made an acquisition at the fair



Visitors in TIAN Contemporain's booth during Plural 2025

# Plural 2025

## Plural Forum: an inclusive platform for dialogue on contemporary art issues

The fair's educational program offered seven discussions addressing current issues within the contemporary art world. These panels adopted a critical approach, exploring topics such as abstraction through a decolonial lens, accessibility and disability in contemporary art, as well as ceremonial-political practices.

The guided tours allowed the public to explore the fair while observing specific trends, such as "storytelling," which highlighted Indigenous artworks, the mastery of material-based practices such as ceramics and textiles, as well as the passage of time, represented in the fair's installations.

Once again this year, the Forum included three workshops aimed at the professional artistic community, offering guidance on various aspects of the industry, such as exhibition production, building an artist website, and art collecting among young adults.

Recordings of the panel discussions and interviews remain available online on [AGAC's YouTube channel](#).

**7**

panel discussions

**3**

professional development workshops

**6**

guided tours

**36**

professionals from the arts milieu



Facilitators Lise Fraïssé and Sarah Kitzy Gineau Delyon for the workshop "La production d'une exposition, les outils de base" presented by arch during the Plural Forum

# Plural 2025



Exhibition view of "The past tense is always longer", Plural 2025's Pavilion exhibition

## The Pavilion: a panorama of the Canadian art landscape

A bright space with an stunning view of downtown Montreal, the Pavilion hosted, in addition to the Plural Forum's panel discussions and workshops, a curated exhibition, the Project Spaces, an AGAC 40th anniversary booth, as well as several partner booths. Among them were PHI, Le Livart, and Loto-Québec x artch.

### An exhibition curated by Anaïs Castro bringing the fair into focus

Upon their arrival at Plural, visitors were able to wander through the special exhibition "The past tense is always longer" curated by Anaïs Castro, which explored the inextricable relationship between contemporary art and memory. Bringing together works by 11 Canadian artists, this poetic exhibition invited reflection on the fluidity of memory; how it is woven, fragmented, and constantly reinvented.

**11**  
artists represented  
by participating  
galleries

# Plural 2025



Visitors in Plataforma ArtBase's booth in Plural's Pavilion

## Project Spaces: spotlight on emerging and alternative practices

For the 2025 edition, AGAC decided to redefine the eligibility criteria for the former Pavilion section, renamed Project Spaces in 2025. As a result, the Pavilion hosted seven exhibitors from Montreal and Toronto. Located on the second floor of the Grand Quay, the smaller-format booths allowed each exhibitor to present the work of one or two artists, fostering clear and innovative curatorial proposals.

This initiative helped highlight emerging voices and practices that are less represented within traditional circuits, while enriching the visitor experience.

**7**  
Project Spaces

# Plural 2025



Installation view of "Like rain drops rolling down new paint" by artist Karen Tam

## Captivating and immersive installations

The 2025 edition featured five special installations, expanding the range of contemporary practices represented at the fair. Works by Aaron McIntosh, Elisabeth Perrault, Jim Holyoak, Marvin Luvualu Antonio, as well as the duo Sarah Wendt and Pascal Dufaux, punctuated the Grand Quay, offering moments of contemplation and reflection for visitors amid the effervescence of the fair.

AGAC was also pleased to present the work of the two laureates of the 2024 Pierre-Ayot and Louis-Comtois Awards: Fatine-Violette Sabiri and Yann Pocreau.

Finally, visitors were able to discover the universe of Karen Tam through the large-scale installation "Like rain drops rolling down new paint" presented in the National Bank Space. Bringing together objects, furniture, suspended scrolls, and more than 400 ink drawings of birds floating from the ceiling, the installation created an immersive and captivating atmosphere at the heart of the fair.

**5**  
special installations

**2**  
artworks from the  
Pierre-Ayot and Louis-Comtois  
Awards laureates

**1**  
installation presented  
by National Bank

**9**  
artists

# Plural 2025



Plural's spokesperson, actress Karine Vanasse, in conversation with curator Florence-Agathe Dubé-Moreau at the fair

## Communication strategies

To ensure the fair's visibility both in the metropolitan area and across Canada, AGAC developed a diversified promotional plan with several components:

- Media coverage: Thanks to the public relations agency Rugicomm, Plural 2025 benefited from good media coverage.
- A renewed presence on social media: Collaborations were developed with three content creators specializing in contemporary art based in Toronto, as well as two local influencers with a strong presence on TikTok, who were invited to visit the fair and produce content. 33% of visitors reported having heard about the event through social media, a number that has continually increased since 2023.
- Strengthened digital marketing efforts: A campaign across Meta platforms and Google Ads was led by the digital agency Cardigan, alongside advertisements on La Presse+ and ledevoir.ca, generating more than 3.2 million impressions.
- Partnerships and visibility exchanges: Multiple partnerships with artistic institutions and visual arts publications were renewed and concluded, allowing us to reach a clientele interested in arts and culture.
- A dedicated spokesperson: Actress Karine Vanasse once again lent her voice to Plural, generating increased visibility in mainstream media. A video capsule produced at the fair with curator Florence-Agathe Dubé-Moreau was also shared with her followers, generating strong engagement among new audiences.

**36 700+**  
followers on our social media

**250+**  
publications on Instagram,  
Facebook, TikTok and LinkedIn

**262 000+**  
users reached

**3 200 000+**  
impressions across all digital  
platforms

**7**  
full page ads in art and design  
magazines

**5**  
large-format advertisements  
displayed in downtown metro  
stations

# Plural 2025



Visitors in ZALUCKY's booth during the VIP Evening

## Visitors

**34 %**

visited Plural for the first time

**87 %**

own one or more artworks

**67 %**

came to Plural by public transport, bicycle or walking

**53 y.o.**

average age of regular visitors

## VIP guests

**16 %**

attended the VIP Evening for the first time

**96 %**

own one or more artworks

**154 K**

average household income of VIP guests

**47 y.o.**

average age of VIP guests

# & Pierre-Ayot and Louis-Comtois Awards



# Pierre-Ayot and Louis-Comtois Awards

## AGAC organizes the excellence awards ceremony

On November 26, 2025, the Ville de Montréal, in partnership with AGAC, presented the prestigious Pierre-Ayot and Louis-Comtois Awards during a ceremony held at the Chaufferie of UQAM's Coeur des sciences.

The Pierre-Ayot Award, presented to asinnajaq, promotes excellence among emerging 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. Finalists included My-Van Dam and Maggy Hamel-Metsos.

The Louis-Comtois Award, presented to Leisure (Meredith Carruthers and Susannah Wesley), consolidates the recognition of a mid-career artist and recognizes the high quality of their production in the field of contemporary art in Montreal. The award comes with a \$7,500 bursary. Finalists included Chun-Hua Catherine Dong and Malena Szlam.

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



Master of ceremonies Charles Bender; laureates Meredith Carruthers and Susannah Wesley; finalist Maggy Hamel-Metsos; laureate asinnajaq; finalist My-Van Dam; Anie Deslauriers, AGAC's General Director; finalist Malena Szlam; Ms. Andréanne Moreau, Executive committee member - Responsible for culture, heritage, design and the french language at the Ville de Montreal; finalist Chun-Hua Catherine Dong; Soad Carrier, Chair of AGAC's Board of Directors.

## Jury members

**Anne Roger**  
Curator of the Desjardins Collection,  
Mouvement Desjardins

**Ariane de Blois**  
Contemporary Art Curator,  
Musée d'art de Joliette

**Cheryl Sim**  
Director and Chief Curator, PHI

**Jonathan Shaughnessy**  
Director, Curatorial Initiatives,  
National Gallery of Canada

**Milly A. Dery**  
General and Artistic Director,  
Fonderie Darling

# Pierre-Ayot and Louis-Comtois Awards

## Leisure

### Louis-Comtois Award winner

Leisure is a collective founded in 2004 by Montréal-based artists Meredith Carruthers and Susannah Wesley. Their research-driven practice explores feminist cultural history, working through friendship, and children's right to creativity. Their solo exhibitions include *Chrysalis and Butterfly* (Optica, 2025), *Having Ideas by Handling Materials* (Oakville Galleries, 2023), and *How one becomes what one is* (Musée d'art de Joliette, 2018). Wesley and Carruthers are currently working on a collaborative PhD, creating a new precedent at Concordia University.



*Leisure, Chrysalis and Butterfly, 2025*

## asinnajaq

### Pierre-Ayot Award winner

asinnajaq works through observation, by living attentively and listening to the experiences that mark or transform. Her practice is rooted in a family lineage—an inheritance of curiosity, ingenuity, and playfulness passed down through both her maternal and paternal lines. For asinnajaq, the reason to live and create is simple: to do her best to have the best life possible and to pass on to future generations the tools and means to continue living. Life is a collaboration, and that is also her aim as an artist.



*asinnajaq, where you go, i follow, 2022*



& The Galleries



# The Galleries

## Key progress in the development of the new The Galleries web platform

In 2025, The Galleries reached several key milestones in preparation for its launch. Efforts focused on securing funding and developing collaborations with various visual arts organizations across Quebec and Canada in order to foster partnerships and ensure the project's integration within the cultural ecosystem.

AGAC also continued the project's operational development through the collaboration of senior web consultant Frédéric Meunier, mandated on an hourly basis to support the development of the project specifications. This work helped clarify the future platform's functional, technical, and organizational needs.

At the same time, several project management tools were developed to structure the next phases of implementation, including a risk management plan, a communications management plan, and stakeholder management mechanisms.

These advancements led to a major milestone for the project with the official approval of its launch by the Board of Directors in November 2025. Following this approval, a contract was signed in December 2025 with the office design Deux Huit Huit for the development of the project's brand identity.

# AGAC in the media

## Plural

### Television

Julie Jasmine Boudreau, [Segment on Plural](#), L'info maintenant, RDI, April 11, 2025

Johane Despins, [Segment on the fair](#), Culture club, ICI Première, April 12, 2025

### Press · Magazines

Florence-Agathe Dubé-Moreau, [Mention of Plural in "Radar avril"](#), Elle Québec, April 1st, 2025

Chantal L'Heureux, [Interview with Sophie Poirier and Nicolas Beaudoin](#), In Situ, Radio Centre-Ville, April 12, 2025

Amélie Revert, [Coup d'œil dans le rétroviseur à Plural](#), Le Devoir, April 10, 2025

Sonali Karnick, [Interview with Anie Deslauriers](#), All in a Weekend, CBC, April 12, 2025

Jean Siag, [D'abord pour le plaisir des yeux](#), La Presse, April 11, 2025

### Radio

Pénélope McQuade, [Mention of Plural in an interview with Laurent Duvernay-Tardif and Florence-Agathe Dubé-Moreau](#), Pénélope, ICI Première, March 19, 2025

Claudia Hébert, [Interview with Karine Vanasse](#), Tout un matin, ICI Première, April 10, 2025

Ariane Monzerolle, [Interview with Anaïs Castro](#), Sous le radar, CIBL, April 11, 2025

Rose St-Pierre, [Interview with Anie Deslauriers](#), Le 15-18, ICI Première, April 11, 2025

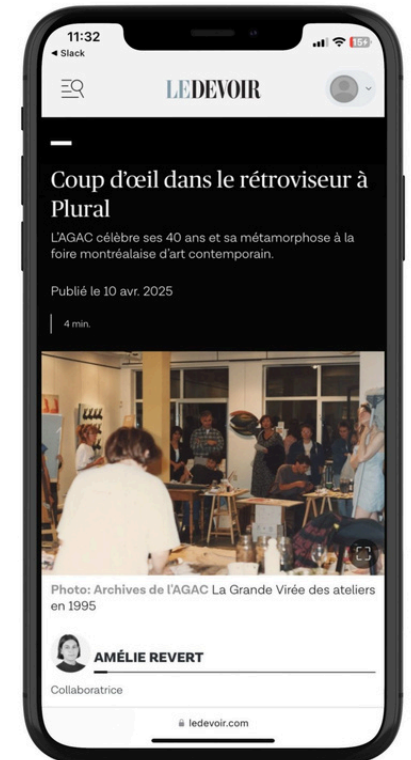
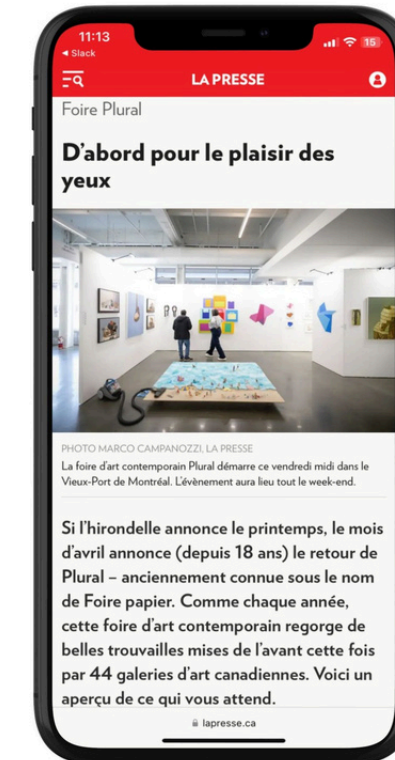
Gabrielle Sabourin, [Interview with Patel Brown's Director Roxane Arsenault](#), À échelle humaine, ICI Première Toronto, April 12, 2025

### Web

Magali Jolin, [Article on Karine Vanasse's return as spokesperson](#), Nightlife, March 15, 2025

Alex Marsolais, [17 activités à faire en avril](#), Mitsou Magazine, March 28, 2025

Cindy Dormoy, [Plural célèbre les 40 ans de l'AGAC](#), Passion MTL, March 31, 2025



# AGAC in the media

## Plural

### Web

Présence québécoise à la Foire d'art contemporain Plural, Actualités UQAM, April 1st, 2025

Discover, admire and acquire artworks by over 500 artists at the Plural Contemporary Art Fair, The Montrealer, April 2, 2025

Juliette Perron, Interview with Anie Deslauriers, Atuvu, April 3, 2025

Normand Boulanger, Plus de 40 ans pour l'AGAC, Gentologie, April 3, 2025

Lysa, Plural 2025 | Still Breaking Frames and Boundaries!, Best Kept Montreal, April 7, 2025

Équipe éditoriale, Karen Tam's Ink Bird Installation Lands at Plural Contemporary Art Fair 2025, Fête chinoise, April 10, 2025

Amélie Lapointe, Une troisième édition haute en expressions pour Plural, Magazine Saison, April 10, 2025

Hannah Walti, Article on the fair, Montreal Secret, April 11, 2025

Marie Berdin, PLURAL : Foire d'art contemporain, Notre Montrealité, April 11, 2025

Perlina Rossi-Brown, La foire d'art contemporain Plural de retour du 11 au 13 avril!, Nightlife, April 11, 2025

## AGAC and its members

Article and short video on celebrity attendance at the fair, QUB, April 11, 2025

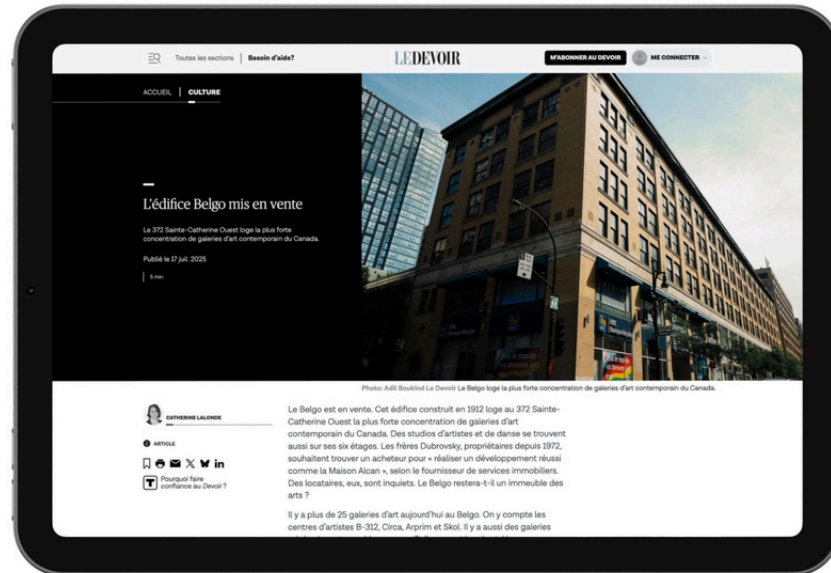
Mention of the fair in weekly picks, Urbania micromag, April 12, 2025

Leah Collins, Mention of two artists presented at the fair, CBC Art newsletter, April 13, 2025

Keven Mawn, Karine Vanasse et plusieurs stars sur le tapis rouge de l'événement Plural, Ton Barbier, April 23, 2025

Émilie Dubreuil, L'art de gâcher le tableau : la guerre tarifaire s'invite au vernissage, Radio-Canada Info, April 12, 2025

Catherine Lalonde, L'édifice Belgo mis en vente, Le Devoir, July 17, 2025



# About the Foundation

The Contemporary Art Galleries Association (AGAC) Foundation supports the Association's initiatives in consolidating the role of art galleries as essential pillars of the Canadian cultural ecosystem.

The Foundation aims to promote education in collecting and contemporary art by offering educational programs to guide art lovers on their journey, while highlighting the impact of art on culture. The Foundation sets up flagship events, such as Plural Art Fair's Opening & Benefit Evening, and fosters strategic partnerships, prizes, bursaries and educational content with the aim of raising the profile of Canada's art ecosystem by actively supporting AGAC's activities. Its goal is to make contemporary art accessible and encourage artistic innovation.



# AGAC Foundation

## The AGAC Foundation team



**Anie Deslauriers**  
General Director



**Alexandra Dagenais**  
Philanthropic Development  
Officer

## Board of Directors

### Chair

Rhéal Lanthier  
Art Mûr Gallery

### Treasurer

Gareth Brown-Jowett  
Patel Brown Gallery

### Secretary

Sarah Mashaal  
Art Consultant

### Board Member

Catherine Julien  
Director, Philanthropic  
Development and Major  
Campaign · MACM

# AGAC Foundation

## Benefit Evening in support of the AGAC Foundation

This prestigious cocktail event, organized in support of the AGAC Foundation, offers a unique opportunity to preview the very best of Canadian contemporary art. It brings together gallerists, artists, collectors, and professionals from the cultural and business sectors in a vibrant and inspiring setting.

VIP ticket holders enjoy privileged access to an exclusive program featuring visits to artists' studios, private and corporate collections and museum exhibitions, as well as special activities at the fair and in galleries.

AGAC warmly thanks everyone who attended the 2025 edition of the event, along with its valued VIP partners, whose support directly contributes to the visibility of the Foundation and its mission.

**1 400**

guests at the VIP Evening,  
300 more than in 2024

**\$130,000**

amount raised



Visitors in the Pavilion's curated exhibition during the VIP Benefit & Opening Evening

# AGAC Foundation

## A new prize honoring Montreal collector Michel Cohen

In 2025, the AGAC Foundation officially launched the Michel Cohen Prize, named in tribute to Montreal collector Michel Cohen, founder of the Montparnasse Collection. This award aims to actively support young contemporary art galleries in the early stages of their development.

Awarded annually, the Michel Cohen Prize offers a gallery that is five years old or less the opportunity to participate in the Plural Fair by covering its participation costs. Designed to encourage emerging Canadian gallerists, it provides a valuable platform to increase visibility among the public, collectors, and key actors in the visual arts sector. The first call for applications for the Michel Cohen Prize was launched alongside registrations for Plural 2026 in September 2025.

This initiative was made possible thanks to the generous support of the Cohen family, as well as the commitment of all its donors, whom the AGAC Foundation warmly thanks.

**\$6,655**  
donations raised



The collector Michel Cohen, founder of the Montparnasse Collection

# AGAC Foundation

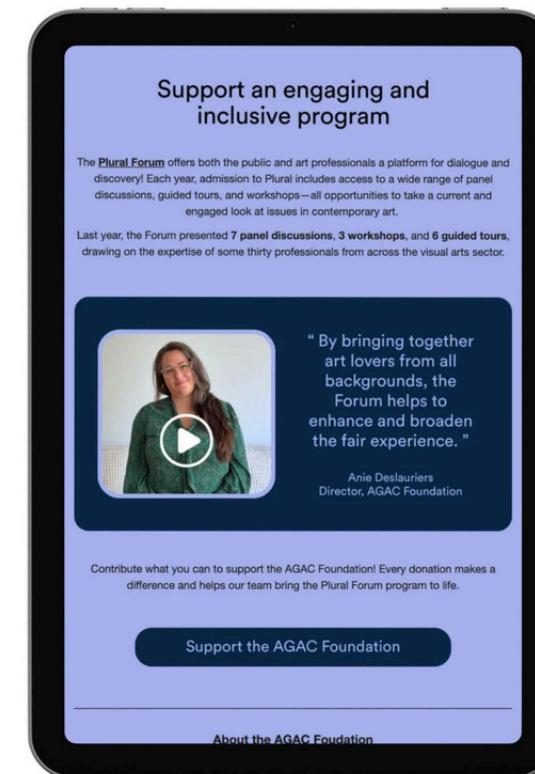
## The AGAC Foundation launches its first annual campaign in support of the Plural Forum

In October 2025, the AGAC Foundation launched its very first annual fundraising campaign, marking an important milestone in the deployment of its mission and the development of its initiatives. Designed to ensure the growth and sustainability of the projects led by the Foundation, the campaign aims to mobilize the Association's audiences to support the Plural fair's educational program, the Plural Forum.

The annual campaign takes the form of newsletters and monthly social media capsules shared across AGAC's channels, highlighting testimonials from ambassadors engaged with the Foundation's work.

In 2025, testimonials from the following ambassadors were shared via the Association's channels:

- Anie Deslauriers, Director of AGAC and its Foundation
- Rhéal Lanthier, Chair of the AGAC Foundation Board of Directors
- Yann Pocreau, professional artist and former Forum panelist



Launch newsletter of the 2025-2026 campaign



Short video with artist Yann Pocreau

# AGAC Foundation

## Essential support for the visibility and accessibility of the Plural Forum

Funds raised through the annual campaign have a tangible impact on the development and visibility of the Forum, notably through the recording and online broadcasting of panel discussions. They also make it possible to ensure compensation for contributors (moderators, panelists, mediators, and facilitators), strengthen accessibility measures to provide a more inclusive experience, and support logistical needs related to participants' travel and accommodation, thereby fostering national and international exchange.

Thanks to the generosity of its donors, the AGAC Foundation is able to continue developing its initiatives with ambition, while enhancing the accessibility, reach, and vitality of the Plural Forum.



The panel "Discussing from Cripistemologies: Access / Embodying / Caring & Resistance" presented during the 2025 Forum

# Thank you to our partners and benefactors!

## AGAC and its projects



### Plural 2025

Presenting Partner

Major Partners



Public Partners



VIP Partners

Collaborating Partner

Main Media Partners



Media and Cultural Partners



Plural Forum Presenting Benefactor

Accessibility Initiatives Benefactor



AGAC and its Foundation warmly thank all their collaborators, donators and volunteers!

**Photo credits:**

**Jean-Michael Seminaro**

**Vivien Gaumand (Plural)**

**Alexis Monet (Plural)**

**Mathieu Sparks (Pierre-Ayot and Louis-Comtois Awards)**

**Ryley Remedios (AGAC members)**

