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Contemporary Art in France: A Guide For Canadian Exporters

*prepared by
Teritori, under the leadership of Patricia Heuilliet*

*for the Embassy of Canada in Paris
and the Department of Canadian Heritage*

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The content of this guide comes from primary and secondary sources, and therefore is provided for information only and is subject to correction.

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LIST OF INITIALS AND ACRONYMS

Admical	Association pour le développement du mécénat industriel et commercial
AFAA	Association française d'action artistique
ATA	Admission temporaire/Temporary Admission
CALQ	Conseil des arts et des lettres du Québec
CCI	Centre de création industrielle
CCFC	Chamber of Commerce France-Canada
Cipac	Congrès interprofessionnel de l'art contemporain
CNAP	Centre national des arts plastiques
CPGA	Comité professionnel des galeries d'art
CRAC	Centre régional d'art contemporain
DAEI	Department of European and International Affairs
DAP	Délégation aux arts plastiques
DMF	Direction des musées de France
DOM-TOM	Départements d'outre-mer et territoires d'outre-mer
DRAC	Direction régionale des affaires culturelles
FIAC	Foire internationale d'art contemporain
Fiacre	Fonds d'incitation à la création
Ficep	Forum des instituts culturels étrangers à Paris
FNAC	Fonds national d'art contemporain
FRAC	Fonds régional d'art contemporain
FRAM	Fonds régional d'acquisition des musées
OFQJ	Office franco-québécois pour la jeunesse
PACA	Provence-Alpes-Côte d'azur
SARL	Société à responsabilité limitée - limited liability company

Introduction

The primary goal of the *Contemporary Art in France: A Guide for Canadian Exporters* is to help the Canadian exporter to better understand the nuts and bolts and the issues of the art market in France. For that purpose, the exporter will have access to practical information on the network of art galleries, the trade shows, the shows and other national events, as well as on the patronage and foundations.

This guide provides useful advice on how to deal with the specialized art media and explains the administrative procedures to follow in order to export artworks in France, for example, insurances, transport, customs, applicable taxes, etc. Finally, it provides other information on material considerations such as accommodations and the establishment of an art gallery, and on the financial assistance from different departments and public and private organizations.

We hope this guide will help promote and enhance the artistic trades between Canada and France, and that it will reinforce the success of Canadian companies exporting contemporary artworks in France.

1. THE CULTURAL POLICY IN FRANCE

The French cultural policy is based on initiatives by the Ministry of Culture and Communication, in partnership with the territorial communities. Its main goal is to assist and disseminate new French and foreign creation both in Paris and in the regions.

Since 2000, the Ministry of Culture and Communication carries on its role of assisting world trade through its public service mission statement for the contemporary art institutions, which is to better inform on the government policy by reinforcing the capacity of art schools, regional contemporary art funds and art centres.

The information contained in this guide will allow Canadian artists and gallery owners to promote their activities in France while taking advantage of all the resources made available to them, such as getting to be known, the different assistance available, the exhibits and the sales.

In order to better understand and facilitate access to the national structure of contemporary art in France, we will present in the following pages relevant information on the cultural and artistic institutions, the services offered and the contact persons.

2. THE INSTITUTIONAL STRUCTURE

2.1 Paris – Île-de-France

2.1.1 Délégation aux arts plastiques

Under the direct control of the Ministry of Culture, the Délégation aux arts plastiques (DAP) defines and implements the government policy in the plastic art sector by the following means:

- creation incentive;
- assistance to creators, gallery owners and editors, and training of the latter concerning acquisitions and orders;
- dissemination of every form of plastic art to the public, such as painting, sculpting, graphic arts, photography, arts and crafts, design, industrial creation, fashion, videograms and computer synthesized images, comic strips, etc.

DAP is especially responsible for the procedure of public commissions, the issues related to plastic art professions, the planning and implementation of the training policy, as well as the pedagogic monitoring of the plastic art educational institutions. It works with private and public stakeholders in the plastic art sector.

Délégation aux arts plastiques

3, rue de Valois

75001 Paris

Tel.: 01 40 15 73 28

Fax: 01 40 15 74 99

Website: <http://www.cnap.culture.gouv.fr>

Delegate: Olivier Kaepelin

2.1.2 Centre national des arts plastiques

The Centre national des arts plastiques (CNAP) is the public agency that manages the intervention credits that come under the DAP. It acts on behalf of the State for the purchasing and commissioning of artworks and provides financial assistance to the Fonds national d'art contemporain. It also engages in the operation of national art schools and allocates funding to assist contemporary art creation as well as technique transmission and development.

2.1.3 Fonds national d'art contemporain

The Fonds national d'art contemporain (FNAC) is the biggest international collection of living arts in France. This collection has been established in the past two centuries through purchases and commissions by the State from evolving artists and it includes about 70,000 artworks, from plastic arts to photography, decorative arts and design. The FNAC is located in a 4,500 m² building under the Défense à Puteaux's esplanade. The artworks are not exhibited and are exclusively earmarked to be stored in museums and administrations or to be loaned for exhibits in France or in other countries.

The first objective of the FNAC is to establish a living heritage for the State. To do so, it has a budget of about 4.7 millions dollars [3.2 millions euros]¹ which allows the purchase of between 600 and 1,000 artworks from contemporary artists and creators of all nationalities. Please note that the FNAC's budget has not changed since 1998. However, more items were purchased. A total of 632 artworks have been purchased from 257 creators and are distributed as follows:

- 154 paintings, sculptures and graphic art items;
- 257 photos;
- 221 decorative art, design and craft items.

The FNAC purchases 60% of its artworks through private galleries and 20% are from abroad; also, two foreign galleries have bought artistic photos.

From 1998 to 2002, 22 artworks were purchased from 11 Canadian artists (Alloucherie, Arden, Collyer, Farley, Gehry, General Idea, Graham, Racine, Riopelle, Snow and Wallace). Half of these artworks were artistic photos. To date, the FNAC collection includes 191 artworks from 49 Canadian artists.

Purchase procedure

The purchasing propositions are examined by consultative commissions, depending on the field, that meet a few times a year under the chairmanship of the plastic art delegate. These commissions, which are renewed every three years, are made up of four administration representatives (five for photography) and nine members (two artists and seven public figures) appointed by the minister of Culture and Communication.

¹ Overall, the euro values were converted in Canadian dollars using the average rate of 2002, i.e. €1 = Can\$ 1.4832. This conversion rate originates from the Bank of Canada and can be checked on the following page: <<http://www.banqueducanada.ca/pdf/nraa02.pdf>> (accessed on November 14th 2005). Moreover, the Canadian currency values were generally rounded.

There are two types of acquisition sessions of artworks:

- the "open" sessions take place once a year and are limited to individual propositions;
- the "closed" sessions, in the case of artworks presented by rapporteurs.

It is important to note that the FNAC is the only institution where an artist can sell an artwork on his own account, which is not the case for the regional and museum contemporary art funds.

Fonds national d'art contemporain

Bureau des achats

70, voie des Sculpteurs

92 800 Puteaux

Tel.: 01 46 93 02 50

Fax: 01 49 00 01 12

Email: joaquina.andre@culture.gouv.fr

Website: <http://www.fnac.culture.gouv.fr>

Director: Claude Allemand-Cosneau

Office Manager: Geneviève Pesson 01 46 93 02 54

Assistant: Martine Patureaud 01 46 93 02 55

Purchases, plastic arts: Marielle Bonnand 01 46 93 02 57

Purchases, design: Danielle Catherine 01 46 93 02 56

Purchases, photography: Sylvie Vitrouille 01 46 93 02 59

2.1.4 Direction des musées de France

The Direction des musées de France (DMF) proposes and implements the State policy for museographical heritage. It also ensures the collaboration of different public authorities in the sector. For each location, important collections of contemporary art have been established according to specific criteria (thematic, geographic and cultural) thanks to the assistance of the Direction des musées de France and the Fonds régionaux d'acquisition pour les musées (FRAM).

Direction des musées de France

6, rue des Pyramides

75001 Paris

Tel.: 01 40 15 34 51

Fax: 01 40 15 36 50

Website: <http://www.culture.fr/culture/dmf.htm>

Director: Francine Mariani-Ducray

2.1.5 Musée national d'art moderne, Centre Georges-Pompidou

From 1998 to 2002, 12 artworks from four Canadian artists (Balch, Guston, Snow, and Sterbach) entered the Centre Georges-Pompidou's collection and three of them were purchased through two private galleries.

Between 1989 and 1999, the Musée national d'art moderne (MNAM) purchased 14,000 artworks, from which only 6% were bought from private galleries; 2.5% of which were foreign galleries. The MNAM purchased 72 Canadian artworks and 204 American artworks.

Musée national d'art moderne

Centre Georges-Pompidou

75191 Paris Cedex 04

Tel.: 01 44 78 12 33

Fax: 01 44 78 12 18

Website: <http://www.centrepompidou.fr>

Director: Bruno Racine

2.2 The Regions

2.2.1 Directions régionales des affaires culturelles

The Directions régionales des affaires culturelles (DRACs)' mandate is to enforce the cultural policy described by the government and implemented by the Ministry of Culture under the authority of the region's prefect and the department prefects. Here are some of the main objectives of the DRACs:

- spearhead the State's cultural action;
- ensure consistency in the regional level of the public interventions in relation to cultural development;
- propose and implement actions adapted to the regional context.

The DRACs award grants for exhibits, workshops and publications. They also ensure the credit distribution for the purchase of artworks by museums. These decisions are made by the Fonds régional d'acquisition des musées (FRAM)'s committee, whose funding is jointly covered by the State and the regional council.

The plastic art advisor plays an important role, under the authority of the regional director of cultural affairs. He implements, on the regional level and in his field of expertise (painting, sculpture, graphic arts, design, decorative arts, photography, audiovisual and new imaging technologies), the State's policy for plastic arts.

Furthermore, he delivers advice and information to creators, examines the grant applications and monitors the activities of the art centres and the Fonds régionaux d'art contemporain, as well as promoting them. Finally, he fosters the collaboration between the different stakeholders in the contemporary art world in his region and beyond.

To find out the contact information of the directors of cultural affairs and of the plastic art advisors, please refer to the *Guide-annuaire de l'art contemporain* available on the website <http://www.cnap.fr/annuaire.php>.

Direction régionale des affaires culturelles

98, rue de Charonne

75011 Paris

Tel.: 01 56 06 50 00

Fax: 01 56 06 52 48

Emails: jean-yves.bobe@culture.gouv.fr; cid-idf@culture.gouv.fr

Website: <http://www.culture.fr/culture/regions/dracs/idf/>

Director: Jean-François de Canchy

Plastic art advisor: Jean-Yves Bobe

Tel.: 01 56 06 50 12

Isabelle Vierget-Rias

Tel.: 01 56 06 50 13

2.2.2 Fonds régionaux d'art contemporain

Established in 1982, the Fonds régionaux d'art contemporain (FRAC) can be found in all the metropolitan regions of France, as well as in Martinique and in Reunion Island. Originally established as contemporary art acquisition funds, they became essential tools to support creation and dissemination. In certain regions, they even represent the critical dissemination driver. They are funded equally by the State (through the DRACs) and the region.

The FRACs play a decisive role in the art market upturn and the assistance of young artists. They are composed of 15,000 artworks produced by 3,000 artists. Since 1998, a new FRAC has been established, which brings the total to 26. Furthermore, the 2001 budget was improved by 33% compared to the 2000 budget, thanks to the allocation by the DAP of an art acquisition credit of 4.4 million dollars [3 million euros], which represents an average cost of about \$27,000 [€18,000] per artwork².

More and more artworks from foreign artists are purchased through the FRACs. From 1998 to 2002, 10 artworks were purchased from six Canadian artists (General Idea, Lisa

² More information can be found on the FRACs budget in Annex 1 of this guide entitled Table on the Evolution of the Delegated Budget for the FRACs from 1988 to 2000 on page 108.

Milroy, Michael Snow, Ian Wallace, Serge Clément and Robin Collyer). Globally, 390 artworks made by 85 Canadian artists were purchased for the full spectrum of French public collections (FNAC, FRACs, museums, etc.).

Purchase procedure

The FRACs have a technical acquisition committee responsible to the board for the propositions of artwork acquisitions. The technical acquisition committees include five to seven members: the FRAC's director, a representative of territorial communities and four to six outside volunteer members chosen for the expertise (e.g. curator, arts critic, structure director, and collector). These volunteer members are appointed for a three year mandate. Artists are very seldom appointed to sit on those committees.

The FRAC's director manages the technical acquisition committee, is responsible for the secretariat and compiles the acquisition propositions that he will then present to the board.

In general, the artworks are purchased from galleries but sometimes directly from the artists. It is essential to contact the FRACs directors and the plastic art advisors who are open to international purchases.

The list of the FRACs and their addresses can be found on the website <http://www.cnap.fr>.

Videomuseum is another reference for useful information on the French collections mentioned above. Its website presents a database that identifies all the French public art collections of the 20th century, which is often updated.

Videomuseum

6, rue Beaubourg

75004 Paris

Tel.: 01 42 71 61 39

Fax: 01 42 71 62 90

Website: <http://www.videomuseum.fr>

Contact persons: Jean-François Depelsenaire and Maria-Sofia de Fouchier

2.2.3 Contemporary art centres

The contemporary art centres are institutions that usually have the association status (act of 1901), and their first goal is to be used as experimental labs and as creation and artwork production spaces. Their mandate is limited to contemporary art, especially its most actual form. The total budget of 2001 for the contemporary art centres was 7.1 million dollars [4.8 millions euros].

The contemporary art centres, across 16 regions of France, went from 29 to 38 and four of them specialize in photography. There are also two national art centres: the Centre national de la photographie and la Galerie du Jeu de Paume, both located in Paris.

The art centres do not have permanent collections. However, they publish catalogues and artist books, which allows for a good dissemination of the art among the media. They also organize exhibits, conferences, seminars and meetings with artists, commission more and more and monitor the artwork production. Some of them even provide a residency program for artists.

Participating to a collective exhibit or being part of the program schedule of an art centre contributes to greatly revitalize an artist's career.

CONTEMPORARY ART CENTRES ACTIVE IN PRESENTING CANADIAN ARTISTS AND EXCHANGING WITH THEM	
<p>Le Creux de l'Enfer Vallée des Usines 85, avenue Joseph Chaussat 63 300 Thiers Tel.: 04 73 80 26 56 Fax: 04 73 80 28 08 Email: info@creuxdelenfer.net Website: http://www.creuxdelenfer.net Contact person: Frédéric Bouglé</p>	<p>Centre régional d'art contemporain – Le 19 19, avenue des Alliés 25 200 Montbéliard Cedex Tel.: 03 81 94 43 58 Fax: 03 81 94 61 51 Email: dix-neuf.crac@wanadoo.fr Website: http://www.le-dix-neuf.asso.fr Contact person: Philippe Cyrournik</p>
<p>Centre d'art de Basse Normandie – Wharf 7, passage de la ext. BP 59 14 203 Hérouville Saint Clair Tel.: 02 31 95 50 87 Fax: 02 31 95 37 60 Email: wharf@noos.fr Contact person: Gilles Forest</p>	<p>Centre régional d'art contemporain Languedoc Roussillon-Septimanie 26, quai Aspirant-Herber 34 200 Sète Tel.: 04 67 74 94 37 Fax: 04 67 74 23 23 Email: craclr@wanadoo.fr Contact person: Noëlle Tissier</p>
<p>Le Consortium – L'Usine 16, rue Quentin 21 000 Dijon Tel.: 03 80 68 45 55 Fax: 03 80 68 45 57 Email: leconsortium@wanadoo.fr Website: http://www.leconsortium.com Contact persons: Xavier Douroux and Franck Gautherot</p>	<p>La Villa Arson 20, avenue Stephen Liégeard 06 105 Nice Cedex 2 Tel.: 04 92 07 73 73 / 04 93 84 41 55 Email: bouillon@villa-arson.fr Website: http://www.villa-arson.org/ Contact person: Laurence Gateau</p>

**CONTEMPORARY ART CENTRES ACTIVE IN PRESENTING CANADIAN ARTISTS AND
EXCHANGING WITH THEM**

Le Centre d'art contemporain Passages 9, rue Jeanne d'Arc 10 000 Troyes Tel.: 03 25 73 28 27 Fax: 03 25 73 25 95 Email: cac.passages@wanadoo.fr Website: http://www.art-contemporain.eu.org/passages Contact person: Françoise Gibert-Balboni	
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3. PROPOSED ASSISTANCE

The public purchasing policies in France play a critical role for artists and private galleries because they support new creation that could disappear without government assistance. The Délégation aux arts plastiques acknowledges the primary role played by the galleries for artists in relation to their work development in supporting them for the first exhibit, the first catalogue or to participate to foreign trade shows.

In the following pages, we will present different ways of assistance, some of which have just been recently introduced.

3.1 Fonds d'incitation à la création

The Fonds d'incitation à la création (Fiacre), an organization under the control of the Ministry of Culture (Délégation aux arts plastiques), has had the mission, for more than ten years, to allocate selective funds to artists and professionals in all fields of contemporary creation.

In 2001, the total budget of the Fiacre was 1.25 million dollars [0.84 million euros]. The assistance provided through that fund can take various forms.

3.1.1 Research Assistance

This type of assistance allows the allocation, through the Fiacre national consultative commission, of selective and specific allowances for research in fields of contemporary creation, from video to new media, to design and decorative art, graphic design and comic strips.

This assistance is intended for artists and creation professionals, as well as for foreign artists that have a mailing address in France. For example, 18 research allowances were allocated in 2001, for a total of \$239,685 [€161,600].

For more information, visit the CNAP website <http://www.cnap.culture.gouv.fr>.

3.1.2 First Exhibit Assistance

This assistance is intended for the contemporary art galleries that organize a first exhibit of artworks by plastic art artists, photographers, designers or creators using new technologies. To receive this assistance, you must be a French or a foreign artist with some professional background and you must not have participated in an exhibit for at

least five years in France or elsewhere. The assistance can also be granted to a group of artists as long as it is a formal group and that the members exhibit and sign under the same name.

The commission responsible for taking the decisions related to the grant allocations meets twice a year and is composed of certain members of the Comité professionnel des galeries d'art (CPGA), of CNAP and DAP representatives and of art critics. The total of the allocated grant cannot exceed 50% of the total cost of expenses.

3.1.3 Editing Assistance

This assistance is intended for publishing contemporary art documents and for producing joint editions of collections.

The assistance can be allocated for the publication of the first catalogue of an artist or group of artists working together and signing under the same name. It is intended for French and foreign artists who have had a contract with a gallery for at least two years and who never had a catalogue in France or elsewhere. This catalogue must be bilingual (in French and in one of the official languages of the artist's country) and include a text review from an author. The minimum edition is 1,000 runs.

3.1.4 International Tradeshows Assistance

To promote the presence of French galleries in other countries and promote their artists, assistance is allocated to participate in the trade shows in Bâle, Chicago, Cologne and New York. The amount varies from \$4,450 to \$11,420 [€3,000 and €7,700] per exhibit and must be used to pay half the cost of renting a stand (of 60m²); the galleries must devote half of that stand to French artists or creators living in France.

In 2001, 31 galleries³ obtained that assistance, for a total amount of \$296,240 [€200,000].

3.1.5 Professional Artist Shows Assistance

In 2001, the total amount allocated by the DAP to professional artist shows was \$2,333,480 [€1,573,274]. Here are the shows that benefited from that assistance:

- Salon de la jeune création
- Salon de Mai
- Réalités Nouvelles
- Salon d'Automne

³ To refer to a list of those galleries, see Annex II, Assistance for the Attendance of French Artists during International Trade Shows at page 109.

- Salon des Indépendants
- Grands et jeunes d'aujourd'hui

Le Fiacre

Tour Atlantique

1, place de la Pyramide

92 211 Paris La Défense

Tel.: 01 46 93 06 50

Email: francoise.brezet@culture.gouv.fr

Website: <http://www.cnap.fr>

Contact person: Denis Roche

3.2 Centre de ressources du Centre national des arts plastiques

This is the official DAP's website established in 2001 and intended for artists, art professionals and the general public. Updated daily, the Centre de ressources is an information tool on visual arts designed for the stakeholders of the contemporary art sector in France.

Easy to access, the Centre de ressources has a wealth of useful information on the activities of the plastic art sector. It publishes thematic journals, e.g. "123 questions on the social, fiscal and legal status of the plastic art artists". It includes the following information and documents:

- Contemporary art calendar
- Directory of the contemporary art centres, including more than 1,500 addresses and listings
- Directory consolidating all locations, institutions, associations and professionals of the contemporary art sector
- Institutional news briefs
- Fiacre's registration form
- Support procedures for the creation and acquisition of contemporary artworks, as well as their dissemination
- News and press section
- Artists status
- Schooling – international interschools
- Training and research in visual arts

Centre de ressources du Centre national des arts plastiquesEmail: silvanareggiardo@culture.gouv.frWebsite: <http://www.cnap.culture.gouv.fr>

Contact person: Silvana Reggiardo

3.3 External Structures Assistance

There is different search assistance provided by DAP to external structures advocating a specific artistic production executed using new media.

3.3.1 Centre international de recherche et de création sur le verre et les arts plastiques

In 2001, the Centre international de recherche et de création sur le verre et les arts plastiques (CIRVA), located in Marseille, welcomed 20 French and foreign artists. For example, the Canadian artist Jana Sterbak and glassblowers from the Quebec glass centre came to that centre for internships.

Plastic art artists, designers and architects of all countries who work on a creation project using glass as a medium can apply. Their application will be examined according to the feasibility of the proposed project.

Centre international de recherche et de création sur le verre et les arts plastiques

Tel.: 04 91 56 11 50

Fax: 04 91 91 11 04

Email: cirva@wanadoo.frWebsite: <http://www.d-c-a.org>

Contact person: Françoise Guichon

3.3.2 Centre de recherche sur les arts du Feu et de la Terre

The Centre de recherche sur les arts du Feu et de la Terre (CRAFT), in collaboration with industrials, welcomes plastic art artists and designers of all nationalities who work with ceramics. It also maintains constant relationships with galleries, museums and art centres at the regional, national and international levels.

Centre de recherche sur les arts du Feu et de la Terre

Impasse Becquerel

87000 Limoges

Tel.: 05 55 49 17 17

Fax: 05 55 05 11 15

Email: contact@craft-limoges.orgWebsite: <http://www.craft-limoges.org>

Contact person: Nestor Perkal

Two new art centres were recently established in Paris. They are the Palais de Tokyo and Le Plateau, an art centre associated with the FRAC.

3.3.3 Le Palais de Tokyo

Inaugurated on January 22nd 2002, this new contemporary creation site is open from noon to midnight. It is dedicated to current creation of all forms and is 8,700m² big, with 5,000m² of open space for the public and 3,500m² intended for exhibits.

Its mission is to encourage the production and dissemination of the artworks of living artists of all nations. The artists can come to produce their artwork and the exhibit period can vary from one day to a few months.

The Pavillon is a space allocated to the art critics, creators and artists with the objective of exchanging ideas, doing research and work, but it does not constitute a residency. The registration fees to the Pavillon are \$667 [€450]. The artists who meet the selection criteria will benefit from a \$1,038 [€700] grant per month for eight months.

Palais de Tokyo

13, avenue du Président Wilson

75116 Paris

Tel.: 01 47 23 54 01

Fax: 01 47 20 15 31

Email: info@palaisdetokyo.com

Website: <http://www.palaisdetokyo.com>

Directors: Jérôme Sans and Nicolas Bourriaud

3.3.4 Le Plateau

Inaugurated in January 2002, Le Plateau is an art centre associated to the FRAC Île-de-France. It has a 600m² space divided in five rooms and is located in a popular district of East Paris at Buttes Chaumont. It presents an overview of the different trends and influences and is open to international artists.

Part of the acquisition budget of FRAC Île-de-France is used to the production of artworks intended for Le Plateau.

An artistic joint project around common exhibits between Le Plateau, the Palais de Tokyo and two associative and multidisciplinary galleries, Mains d'œuvres and Immanence, is being considered.

Le Plateau

FRAC Île-de-France

33, rue des Alouettes
75019 Paris
Tel.: 01 53 19 88 10
Fax: 01 53 19 88 19
Email: info@fracidf-leplateau.com
Website: <http://www.fracidf-leplateau.com>
Directors: Bernard Goy and Caroline Bourgeois

3.4 Congrès interprofessionnel de l'art contemporain

The Congrès interprofessionnel de l'art contemporain (Cipac) is an association uniting professionals helping artists and contributing to the dissemination or mediatization of contemporary art in France. Fourteen professional associations are members of Cipac.

Cipac's mission is to help develop and support contemporary art in France, encourage the recognition of its professional sector by distributing its work and propositions, to professionalize its crafts and structure the production and dissemination sites. As a permanent platform of reflection, exchanges and propositions around essential issues for the contemporary art players, Cipac has organized three congresses since 1996. Attending those congresses can be very useful to better understand the French art market.

Congrès interprofessionnel de l'art contemporain
15, rue Martel
75010 Paris
Tel.: 01 44 79 10 85
Fax: 01 44 79 10 86
Email: cipac@cipac.net
Website: <http://www.cipac.net>
Contact person: Mathieu Ducoudray

4. THE INTERNATIONAL TRADE

The development of international trade led the DAP, in conjunction with the Department of European and International Affairs (DAEI), to sign, in 2000, a framework convention aimed at reinforcing international action. The signing of this convention had the following benefits:

- a more important representation of artworks from the FRACs and FNACs abroad; e.g. in 2001, the FRAC Pays de la Loire presented a series of artworks by French artists during the exhibit entitled "Regards croisés" that was held in Montreal;
- the publication of bilingual documents;
- the visit of institutions officials, critics and exhibit commissioners during various events such as the FIAC, the Biennale d'art contemporain (Lyon) and the Rencontres internationales de la photographie (Arles);
- hosting francophone professionals working in the contemporary art sector (five in 2001) in some FRACs, art centres or art schools through a program of the DAEI;
- supporting an higher number of foreign artists exhibits in France; in 2001, about a third of the artworks sold to the FNACs and FRACs came from foreign artists.

International trade would not be possible without the contribution of the Ministry of Foreign Affairs and the Association française d'action artistique (AFAA).

4.1 L'Association française d'action artistique

Founded in 1922, the Association française d'action artistique (AFAA) has the mandate to promote the international artistic trade, with the assistance of various French cultural organizations abroad (cultural centres, French institutes, French alliances) and the private sector. The AFAA encourages the presentation of foreign productions in France under bilateral agreements by organizing the "seasons", of which it ensures the business development, the logistics and the communications. Twenty percent of the budget of their program schedule (22 million dollars [15 million euros]) is used for visual arts, architecture and heritage.

As for the Ministry of Foreign Affairs, it allocates grants to foreign artists and professionals who wish to reside in France, and the AFAA is responsible for hosting the recipients in France.

For more information, we recommend to contact the Embassy of France in Canada (<http://www.ambafrance-ca.org>).

In order for the stakeholders of the art sector to keep pace with its activities, the AFAA publishes professional magazines such as *Rézo international* and *Chroniques de l'AFAA*.

4.1.1 Programme Les Inclassables

This is a Franco-Quebecker exchange program established by the Office franco-québécois pour la jeunesse (OFQJ) and the Conseil des arts et des lettres du Québec (CALQ). Each year, two French artists who are less than 35 years old are welcomed at the Studio Cormier, in Montreal, for a period of six months, and three Quebec artists are invited to complete a residency in France. This program involves all disciplines and new technologies.

The applications must be received at the beginning of July.

4.1.2 Cité internationale des arts à Paris

Two studio-apartments are offered as part of the projects chosen by the cultural services of the Embassy of France. The duration of the stay varies from three to six months and the application files must be received six months before the beginning of the stay.

4.1.3 Programme Saisons étrangères

Under that program, foreign artists can be invited by the AFAA. For example, the Canadian season "Le Printemps du Québec" in France was held in 1999.

Association française d'action artistique

1bis, avenue de Villars

75327 Paris Cedex 07

Tel.: 01 53 69 83 00

Fax: 01 53 69 33 00

Email: info@afaa.asso.fr

Website: <http://www.afaa.asso.fr>

Director: Olivier Poivre d'Arvor

Contact person: Jean-Christophe Olier

5. KEY NUMBERS ON THE TRADE OF ARTWORKS IN FRANCE

The global budget of the French Ministry of Culture and Communication is 3,361 million dollars [2,266 million euros], for all disciplines, from which 65.1 million [43.9 million] are allocated to plastic arts.

5.1 Imports and Exports of Artworks on the French Market

In 2000, the artworks exportations from France to Canada accounted for 10.5 million dollars [7.1 million euros], whereas the importations accounted for \$1,437,220 [€969 000].

From 1998 to 2000, France saw an increase of 72% of the exports and an increase of 40% of the imports.

In the following pages, we will present the data on the International Table of Imports and Exports⁴.

⁴ From the document entitled *Statistiques de la culture, Chiffres clés 2001*, Éditions La documentation Française, section Commerce extérieur, p. 179.

FOREIGN TRADE OF ARTWORKS DATA FOR 2000						
EXPORTS (IN THOUSAND OF DOLLARS)						
	Total of artworks	Paintings	Engravings	Sculptures	Specimens	Antiques
European Union	76,340	43,357	7,720	8,380	1,066	16,418
Germany	12,665	7,075	2,711	869	273	1,735
Austria	1,706	1,424	237	25	10	7
Belgium and Luxembourg	9,903	5,816	798	1,060	279	1,952
Denmark	630	129	329	80	1	90
Spain	6,219	3,118	804	1,608	16	675
Finland	303	4	145	145	-	7
Greece	58	36	-	1	10	9
Ireland	228	200	12	-	-	16
Italy	2,749	1,891	144	417	27	1,597
Netherlands	4,077	2,028	273	479	18	1,959
Portugal	865	808	-	24	-	33
United Kingdom	34,785	20,771	,2,114	3,643	432	7,827
Sweden	743	58	151	27	-	507
Switzerland	239,835	140,545	1,744	18,903	8,640	70,003
Canada	10,532	3,972	90	1,869	346	4,257
United States	703,020	406,723	17,181	47,676	14,187	217,253
Japan	112,465	100,628	3,849	5,153	1,280	1,557
Total	1,201,205	725,148	31,534	88,596	32,077	323,434
<p>Complete type of categories: Canvas, paintings, hand drawings – Engravings, prints, original lithography – Original productions of the statutory art and sculpture – Collections and specimens – Antiques more than a hundred years of age.</p> <p>Sources: Douanes et Département des études et de la prospective.</p>						

FOREIGN TRADE OF ARTWORKS DATA FOR 2000						
IMPORTS (IN THOUSAND OF DOLLARS)						
	Total of artworks	Paintings	Engravings	Sculptures	Specimens	Antiques
European Union	76,013	38,539	1,695	4,978	6,464,	24,335
Germany	9,501	6,222	316	1,026	638	1,298
Austria	553	257	-	159	-	138
Belgium and Luxembourg	8,106	2,600	341	414	59	4,691
Denmark	722	610	27	1	9	74
Spain	2,973	1,795	162	486	-	485
Finland	28	4	-	-	6	16
Greece	27	-	-	-	18	7
Ireland	178	159	-	21	-	-
Italy	14,503	1,755	169	1,455	4,758	6,364
Netherlands	3,058	1,338	98	28	160	1,436
Portugal	380	21	-	282	-	77
United Kingdom	29,424	17,336	559	1,086	817	9,627
Sweden	6,603	6,440	22	21	-	120
Switzerland	69,340	31,524	949	7,171	4,261	25,432
Canada	1,437	506	59	466	156	251
United States	114,252	67,153	1,461	16,023	8,874	20,743
Japan	11,499	6,071	98	3,600	55	1,676
Total	357,982,	196,582	5,654	41,159	25,631,	88,956
Complete type of categories: Canvas, paintings, hand drawings – Engravings, prints, original lithography – Original productions of the statutory art and sculpture – Collections and specimens – Antiques more than a hundred years of age.						
Sources: Douanes et Département des études et de la prospective.						

For more information, please refer to Annex III, Table on the Evolution of the Cultural Expenses of the Ministry of Culture from 1960 to 2001, at page 110, and to Annex IV, Table on the Exports and Imports of Cultural Properties from 1990 to 2000, at page 111.

6. THE MARKET OF PLASTIC ARTS IN FRANCE – THE GALLERIES

The art gallery plays an essential role on the plastic art market in France by operating as an intermediate between artists, collectors and the institutions; moreover, 60% of the artworks are purchased from galleries.

There are 479 art galleries in France, and that number includes the art dealers. In the regions, there are 105 galleries.

There are two types of galleries: promotion galleries and traditional galleries. Promotion Galleries (contemporary and avant-garde art) represent and serve living artists by purchasing or stocking their artworks, but also sometimes by funding their production. Considering the great financial means required for art creation using new technologies (video, photo, installations, etc.), the State finances part of these investments through public purchases.

Promotion galleries, which are more open to the international market, market and exchange artworks from foreign artists by relying on the global network of galleries and by attending foreign trade shows. A third of those galleries make 50% of their sales through the sale of artworks by foreign creators. Despite some efforts towards the international promotion, the exports are still modest in this area.

As for traditional galleries (modern and contemporary art), most of them are managed by art dealers whose marketing strategy is based on the secondary art market. They buy artworks from other galleries, auction sales or private collectors. They then resell them with a percentage, thus promoting the primary market which is a more risky activity on the economic level.

Those galleries receive little assistance from the State (2% of their sales) and they earn 85% of their sales volume through private collectors. We should point out that their sales are higher for exportation because they have been around longer and, consequently, they are better known and benefit from a larger network abroad.

6.1 Art Galleries in Paris

The art galleries in Paris are concentrated in the following four districts: Beaubourg-Marais, East Paris/Bastille, Rive droite-Matignon et Rive Gauche. Depending on the district, they may be promotion or traditional galleries.

6.1.1 Promotion Galleries

The promotion galleries (contemporary and avant-garde art) are located for the most part in the Beaubourg-Marais (1^{er}, 2^e, 3^e and 4^e arrondissements) and East Paris/Bastille (11^e arrondissement), and carré Louise Weiss (13^e arrondissement) districts, where the avant-garde trend is best represented.

MAIN ART GALLERIES IN PARIS

BEAUBOURG-MARAIS	EAST PARIS/BASTILLE
<p><i>Carré Beaubourg</i></p> <p>Chantal CROUSEL AIR de PARIS 40, rue Quincampoix 75004 Paris 01 42 77 38 87 Email: galerie@crousel.com</p> <p>Marian GOODMAN 79, rue du Temple 75003 Paris 01 48 01 70 52 Email: parisgallery@mariangoodman.com</p> <p>Ghislaine HUSSENOT 5bis, rue des Haudriettes 75003 Paris 01 48 87 60 81 Email: ghislaine.hussenot@wanadoo.fr</p> <p>Nathalie OBADIA 5, rue du Grenier Saint Lazare 75003 Paris 01 42 74 67 68 Email: info@galerie-obadia.com</p> <p>Daniel TEMPLON 30, rue Beaubourg 75003 Paris 01 42 72 14 0 Email: info@danieltemplon.com</p> <p>Anne de Villepoix 43, rue de Montmorency 75003 Paris 01 42 78 32 24 Email: info@annedevillepoix.com</p>	<p><i>Carré Louise Weiss</i></p> <p>AIR de PARIS 32, rue Louise Weiss 75013 Paris 01 44 23 02 77 Email: fan@airdeparis.com</p> <p>ART: CONCEPT 16, rue du Chefdelaville 75013 Paris 01 53 60 90 30 Email: antoliv@galerieartconcept.com</p> <p>PRAZ-DELAVALLADE 28, rue Louise Weiss 75013 Paris 01 45 86 20 00 Email: gallery@praz-delavallade.com</p> <p>Almine RECH 127, rue du Chevaleret 75013 Paris 01 45 83 71 90 Email: a.rech@galeriealminerech.com</p> <p>Suzanne TARASIEVE 171, rue du Chevaleret 75013 Paris 01 45 86 02 02 Email: suzanne.tarasieve@wanadoo.fr</p>

BEAUBOURG-MARAIS	EAST PARIS/BASTILLE
<p>ZURCHER 56, rue Chapon 75003 Paris 01 42 72 82 20 Email: info@galeriezurcher.com</p>	
<p><i>Carré Marais</i></p> <p>Corinne CAMINADE 14, rue du Perche 75003 Paris 01 42 72 27 04 Email: corinnecaminade@wanadoo.fr</p> <p>Valérie CUETO 10/12, rue des Coutures St-Gervais 75003 Paris 01 42 71 91 89 Email: contact@valeriecueto.com Website: http://www.valeriecueto.com</p> <p>Dominique FIAT 16, rue des Coutures St-Gervais 75003 Paris 01 40 29 98 80 Email: contact@galeriefiat.com</p> <p>Emmanuel PERROTIN 76, rue de Turenne 75003 Paris 01 42 16 79 79 Email: info@galerieperrotin.com Website: http://www.galerieperrotin.com</p> <p><i>Carré Beaubourg</i></p> <p>Karsten GREVE 5, rue Debelleye 75003 Paris 01 42 77 19 37 Email: g-kartsten-greve@wanadoo.fr</p> <p>Bernard JORDAN 57, rue de Bretagne 75003 Paris 01 42 77 19 61 Email: galerie.bernard.jordan@wanadoo.fr</p> <p>Yvon LAMBERT 108, rue Vieille du Temple 75003 Paris 01 42 71 09 33</p>	<p><i>Carré Bastille</i></p> <p>DURAND DESSERT 28, rue de Lappe 75011 Paris 01 48 06 92 23 Email: lm.durand-dessert@wanadoo.fr</p> <p>GUIGON 39, rue de Charenton 75012 Paris 01 53 17 69 53 Email: info@galerie-guigon.com</p> <p>Alain GUTHARC 47, rue de Lappe 75011 Paris 01 47 00 32 10 Email: gutharc@free.fr</p> <p>Yvonamor PALIX 13, rue Keller 75011 Paris 01 48 06 36 70 Email: yapalix@aol.com</p>

BEAUBOURG-MARAIS	EAST PARIS/BASTILLE
<p>Email: paris@yvon-lambert.com</p> <p>LES FILLES DU CALVAIRE 17, rue des Filles du Calvaire 75003 Paris 01 42 74 47 05 Email: info@fillesducalvaire.com</p> <p>RABOUAN- MOUSSION 121, rue Vieille du Temple 75003 Paris 01 48 87 75 91 Email: rabouan@noos.fr</p> <p>Thaddaeus ROPAC 7, rue Debelleye 75003 Paris 01 42 72 99 00 Email: galerie@ropac.net</p> <p>CHEZ VALENTIN 9, rue Saint-Gilles 75003 Paris 01 48 87 42 55 Email: galeriechezvalentin@noos.fr Website: http://www.galeriechezvalentin.com</p>	
<p><i>Carré I et II</i></p> <p>F+A. PAVIOT 57, rue Sainte Anne 75002 Paris 01 42 60 10 01 Email: gfp@paviotfoto.com</p>	

6.1.2 Traditional Galleries

Many traditional galleries are located in the Rive droite-Matignon (8^e, 9^e, 16^e and 17^e arrondissements) district; actually, 66% of the galleries in Matignon exhibit figurative art.

For their part, the galleries of Rive Gauche district (5^e, 6^e, 7^e and 14^e arrondissements) are dedicated to modern art (1874-1950) and contemporary art (1950 to date), and especially to paintings.

Note that there are as many traditional galleries as promotion galleries in Saint-Germain.

MAIN ART GALLERIES IN PARIS

RIVE DROITE-MATIGNON	RIVE GAUCHE
<p><i>Carré Haussmann</i></p> <p>Louis CARRE 10, avenue Messine 75008 Paris 01 45 62 57 07 Email: louiscarré@wanadoo.fr</p> <p>LELONG 13, rue de Téhéran 75008 Paris 01 45 63 13 19 Email: galerie-lelong@wanadoo.fr</p>	<p><i>Carré VIIème</i></p> <p>Denise RENE 196, bd Saint-Germain 75007 Paris 01 42 22 77 57 Email: info@deniserene.com</p> <p>Jean FOURNIER 22, rue du Bac 75007 Paris 01 42 97 44 00 Email: galerie.jeanfournier@free.fr</p>
<p><i>Carré Matignon</i></p> <p>Enrico NAVARRA 16, avenue Matignon.75008 Paris 01 45 61 91 91 Email: navarra@club-internet.fr</p> <p>Jérôme de NOIRMONT 38, avenue Matignon 75008 Paris 01 42 89 89 00 Email: info@denoimont.com Website: http://www.denoimont.com</p> <p>RX 6, avenue Delcassé 75008 Paris 01 45 63 18 78 Email: info@galerierx.com</p>	<p><i>Carré rue de Seine</i></p> <p>APPLICAT-PRAZAN 16, rue de Seine 75006 Paris 01 43 25 39 24 Email: applicat-prazan@wanadoo.fr</p> <p>DI MEO 9, rue des Beaux-arts 754006 Paris 01 43 54 10 98 Email: contact@dimeo</p> <p>Galerie 1900-2000 8, rue Bonaparte 75006 Paris 01 43 25 84 20 Email: info@galerie1900-2000.com</p> <p>LOEVENBRUCK 40, rue de Seine 75006 Paris 01 53 10 85 68 Email: contact@loevenbruck.com</p> <p>Kamel MENNOUR 60, rue Mazarine 75006 Paris 01 56 24 03 63 Email: kmennour@noos.fr</p> <p>G-P et N. VALLOIS</p>

RIVE DROITE-MATIGNON	RIVE GAUCHE
	<p>36, rue de Seine 75006 Paris 01 46 24 61 07 Email: ggpvn@wanadoo.fr</p> <p>Aline VIDAL 70, rue Bonaparte 75006 Paris 01 43 26 08 68 Email: gal.alinevidal@wanadoo.fr</p> <p>LARA VINCY 47, rue de Seine 75006 Paris 01 43 26 72 51 Email: galerielaravincy@wanadoo.fr</p>

6.2 Art Galleries in the Provinces

There are 105 art galleries in the provinces and they are distributed in 19 regions of France on a total of 22 regions (outside DOM-TOMs). These are rather contemporary and figurative art galleries with an economic component similar to those of the Parisian galleries; few of them present avant-garde art.

Almost half of the provincial art galleries are located in the following important regions: Provence-Alpes-Côte-d'azur (PACA) and Midi-Pyrénées (30%), and Rhône-Alpes (20%). This situation can be explained by the integration in the bigger provincial cities on the institutional level by the regional public infrastructures, resulting in a dynamic and close collaboration, especially with art centres.

Main cities of the regions PACA and Midi-Pyrénées		Main cities of the region Rhône-Alpes	
Aix-en-Provence	DRAC	Grenoble	Le Magasin
	École supérieure d'art		École supérieure d'art
Marseille	FRAC PACA	Lyon	DRAC
	École d'art		Museums
	MAC		Biennale d'art contemporain
	CIRVA		
	Cypres		
	Institut de la mode		
Nice	MAMAC	Saint-Étienne	Museum
	Villa Arson		École d'art
	CNAC		Biennale du design
	École pilote d'art		
	Septembre de la photo		
Toulouse	FRAC-DRAC Midi-Pyrénées	Villeurbanne	FRAC
	Museum		Nouveau Musée
	Contemporary art centre		

MAIN PROVINCIAL ART GALLERIES

<p>Île-de-France Barbizon 01 60 69 23 12 Suzanne Tarasiève Email: suzannetarasieve@aol.com</p> <p>Aquitaine Bordeaux Decimus Magnus Art 05 56 56 40 26 Email: decimus@mollat.com</p> <p>Bourgogne Chagny PietroSparta 03 85 87 27 82 Email: galeriepietrosparta@wanadoo.fr</p> <p>Bretagne Quimper Patrick Gaultier 02 98 95 69 40 Email: patrickgaultier@wanadoo.fr</p> <p>Rennes Oniris 02 99 36 46 06 Website: http://www.galerie-oniris.com</p> <p>Rhône-Alpes Lyon Le Réverbère 04 72 00 06 72 Email: galerie-le-reverbere@wanadoo.fr</p> <p>Bouches-du-Rhône Marseille Roger Pailhas 04 91 54 02 22 Email: contact@rogerpailhas.com</p>	<p>Languedoc-Rousillon Montpellier Hélène Trintignan 04 67 60 57 18 Website: http://www.officieldesarts.com</p> <p>Lorraine Nancy Art Attitude Hervé Bize 03 83 30 17 31 Email: arthbize@club-internet.fr</p> <p>Provence-Alpes-Côte d'Azur Nice Françoise Vigna 04 93 62 44 71 Email: francoise.vigna@wanadoo.fr</p> <p>Saint-Paul-de-Vence Catherine Issert 04 93 32 96 92 Email: catherine@galerie-issert.com</p> <p>Alsace Strasbourg Kahn 03 88 32 27 32 Email: galerie.kahn@noos.fr</p> <p>Midi-Pyrénées Toulouse Sollertis 05 61 55 43 32 Email: sollertis@sollertis.com</p> <p>Rhône-Alpes Villeurbanne Georges Verney-Carron 04 72 69 08 20 Email: info@art-entreprise.com</p>
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6.3 Virtual Contemporary Art Galleries

A new communication mode emerges with the Internet. It allows visiting a given gallery to create virtual events, personal artist sites and contemporary art portals presenting artists who do not necessarily exhibit in a gallery. Here are some of those sites:

- Galerie Magda Danysz, <http://www.gomipark.com>
- Galerie virtuelle, <http://www.galart.com>
- Galerie de Noirmont, <http://www.denoirmont.com>
- Éric Dereumaux, <http://www.artcom.tm.fr>
- Jean Daviot (artiste), <http://www.daviot.net>

6.4 Alternative Networks

6.4.1 Artist Collectives and Associative Galleries

In parallel to the private galleries, and to deal with the development of new plural artistic practices and the lack of dissemination sites, the collectives and associative galleries are expanding in different ways.

There can be exhibit spaces managed by young artists who wish to develop new artistic practices and to reach a new public for contemporary art in France and abroad. International meetings are organized in Europe in relation with Attitudes (<http://www.attitudes.ch>), in Geneva.

Those spaces are supported by institutions and some museums with which they collaborate to organize collective exhibits (e.g. the ZAC exhibit at the Musée d'art moderne de la ville de Paris).

Immanence is an association founded in 2000. It organizes four exhibits a year: monographic, collective, free hand and extramuros.

<http://www.tram-art.org>

<http://www.art-immanence.org>

The main associations of the alternative networks to remember are Accès local, Bless, Bonaccini/Fohn/Fourt, Büro, Infozone, Kolkoz, Labomatic, Périphériques, Purple Institute, Rodi designers and Toasting Agency.

The Fiches are another example of collectives that do not have access to institutional networks. They propose to artists to create a particular project on site in reorganized sites. Among them, there are Rakan, in Nîmes and Le Confort moderne, which is part of

the TransEurope-Halles European network (<http://www.teh.net>) and brings together 27 independent and multidisciplinary culture sites.

For more information, please refer to the following websites <http://www.artfactories.net> and <http://www.lafriche.org>.

6.5 Practical Information on Art Galleries

For all information on galleries and private structures in Paris, you can contact the Comité professionnel des galeries d'art (CPGA). Its mandate is to advocate and provide professionals and individuals information and advice on all aspects of the art market.

Comité professionnel des galeries d'art
83, rue du Faubourg Saint Honoré
75008 Paris
Tel.: 01 42 66 66 62
Fax: 01 42 66 66 21
Email: comitedesgaleriesdart@wanadoo.fr
President: Anne Lahumière

To locate the art galleries in France, please refer to the *Guide des galeries Paris – Régions, art moderne et contemporain*, 5^e édition, which includes more than 600 listings. It costs 27 euros.

BILL'ART 2004
Tel. et Fax: 01 40 50 60 98
Email: billart@billart.org
Websites: <http://www.billart.org> ; <http://www.officieldesarts.com>

To find out the dates and exhibit locations in Paris, the following programs are distributed for free in most galleries and they include addresses and location plans:

6.5.1 Paris Beaubourg/Paris Rive Gauche

Updated five times a year, this program is provided by the galleries member of the Association des galeries that brings together 130 galleries, institutions and contemporary art centres d'art in Île-de-France.

<http://www.associationdesgaleries.org>

6.5.2 Galeries Mode d'emploi

You can get this program, which is published six times a year, in more than 30 art galleries of the Marais-Bastille member of the collective "Galeries Mode d'emploi".

<http://www.espacepaulricard.com/artsidere.html>

<http://www.espacepaulricard.com>

6.5.3 Contemporary Route: Rive Gauche Saint-Germain

Published five times a year, this new program is available in 14 galleries of the Carré de Seine and at the neighbourhood art school.

galerielaravincy@wanadoo.fr

Tel.: 01 43 26 72 51

info@loevenbruck.com

Tel.: 01 53 10 89 08

site.odeon5@wanadoo.fr

Tel.: 01 44 41 05 05

6.5.4 PARISArt

PARISArt is a semimonthly guide on the openings and exhibits of private galleries and cultural centres, and it's free.

6.5.5 Itinéraire Bis

Itinéraire Bis is a calendar available for free that gathers a series of structures and initiatives devoted to plastic and visual arts.

<http://itinerairebisparis.free.fr>

7. CANADIAN ARTWORK PROMOTION IN FRANCE

7.1 Artwork Circulation

The artwork and artist's circulation and the organization of exhibits are essential to encourage and enhance the exchange. The artists can be known abroad if their notoriety is fostered at the international level.

This is no easy task and it would be difficult to start with a personal exhibit in a French gallery, even in Paris. Consequently, participating in a collective exhibit is the best strategy to approach this market.

7.2 General Advice

Here is some advice intended to anyone interested in promoting artworks in France:

- Get a strong knowledge of the market and its main stakeholders (gallery owners, dealers, artists, persons in charge of organizing exhibits, etc.) by using the different tools proposed in this guide.
- Determine the galleries in line with your artistic and aesthetic field.
- Build a file on the information collected on different websites in relation to the contemporary art world in France.
- Plan a stay in France corresponding with a major artistic event such as the opening of an important museum exhibit or the opening of an international show, during which most of the artistic community will be there. Going to a show is an excellent way to establishing contacts and detecting the new trends.
- Make an appointment by phone or email directly with the directors of the targeted galleries during a trip to France.

It's important to note that in France, the gallery director is THE decision maker and in fact, often times the gallery is named after its director. He is an important contact because he is responsible of the artists and the relations with the collectors and critics.

7.3 Preparing and Sending a Case File

Before sending a file by mail or email, it is best to confirm the name and title of the person in charge of the applications. You should send a file by fax only if asked to do

so. It is also better to send a file by mail with a prepaid return envelop (for people living in France) otherwise the file may be "stored" or even discarded.

A file that includes photographic documents, copies of 35 mm slides (with the name of the artist, title, technique and dimensions of the artwork) with quality color photocopies are sufficient for a first contact.

The best time to send files is the end of October, beginning of November (after the shows, which are very busy for galleries) and February, where the schedule for the next season is established.

The file must include the following elements:

- the complete resume of the artist(s);
- the list of personal and collective exhibits;
- digital photos of artworks to send by email (you should use them judiciously and they should be of impeccable quality);
- the list of publications on the gallery or the artist artworks;
- the press clippings and critics of the exhibits;
- the website links or the gallery where the work or the artists can be seen;
- the presentation of the gallery: the artists presented, the present and future exhibits, the presence and participation to other events such as international shows and museum exhibits;
- a cover letter explaining why you chose this gallery and the way the artist can intervene in the programming or in the chosen collective exhibit.

The contacts, whether by phone or written (mail), must be established in advance because of the exhibit programming. You must consider at least six months to a year for a private gallery and two years for a public organization.

7.4 Suggested Approach

The following activities may contribute to developing links with the different players of the artistic environment (curators, artistic advisors, artists, journalists or art critics). They can also result in a recommendation to a gallery, an institution or a magazine. Do not overlook the importance of interpersonal relationships and the existence of networks by artistic affinity in this field. It is thus recommended:

- to make appointments with different galleries, institutions and targeted art centres;
- to go to conferences and participate in seminars with art experts (critics, journalists, curators, etc.);

- to visit open workshops;
- to visit galleries by districts, attend openings, especially the ones common to different districts in Paris, the most popular being Louise Weiss in the 13^e arrondissement, le Marais, Saint-Germain-des-Prés, avenue Matignon and Faubourg Saint-Honoré, and the oldest in Carré Rive Gauche, between rue de l'Université and la rue de Beaune.

It is not guaranteed that this will result in an exhibit within a year but it is important to consider that the sale of artworks by foreign artists in private galleries in France represent 30% of the sales of those galleries. Most artworks are sold by recently founded galleries. Furthermore, the exchange exhibits between French and Canadian artists occur mainly through the institutional sector (DAEI, AFAA, DAP, FRACs and regional art centres) and the associative sector during international shows, and exceptionally through private galleries.

On that subject, let us note a federative and international cultural initiative in Paris: the creation, on April 11th 2002, of the Forum des instituts culturels étrangers à Paris (Ficep).

7.5 Insurance

7.5.1 Canadian Artwork Exhibit and Sale

There are different conditions to insure Canadian artworks in a private gallery in France:

- the Canadian gallery owner asks for an extra protection to his insurance company, if it's an international gallery, to insure the artworks during the exhibit;
- the French gallery owner insures the displayed artworks (property in care), without any fee to the Canadian gallery owner, in accordance with a predetermined agreement ;
- the French gallery owner raises, as appropriate, the amount of his insurance for the duration of the exhibit according to the price of the artworks. He can then pass on that amount to the Canadian gallery owner during the sale of an artwork or in accordance with a predetermined agreement.

7.5.2 Trade Show or International Show

As a rule of thumb, the promoter insures his and the exhibitors' civil liability. The exhibitor must insure its artworks "nail to nail" through an addendum to his insurance policy; otherwise he can rely on the insurer of the show host to cover his property during the event.

In all cases, the exhibitor shall provide the insurers with a list of the artworks and their estimated unitary value. This insurance also covers the damages that could arise during the loading or unloading of the artworks, when the transportation is the responsibility of the exhibitor. However, if the exhibitor deals with a public carrier, it is best to insure the artworks as declared value with the carrier, unless he gets an extra protection for this with his insurance company. The fee is based on a rate set according to the declared value of the works, which varies from an insurance company to another.

In case of a loss, the organizer must be sent a written notice immediately. Then, he must send to the insurer the standard form provided to the exhibitor, by registered mail, in the following five days, making sure to describe the circumstances of the loss and the approximate amount of the damages. In the case of a theft, this delay is 24 hours and a claim must be filed at the police station.

Here are the main insurance companies in France:

<p>AXA ART 61, rue de Courcelles 75008 Paris Tel.: 01 44 15 85 85 Fax: 01 42 67 20 79 Website: http://www.axa.fr Contact persons: MM. Rome and Alain Gilbert</p>	<p>GRAS SAVOYE 2, rue Ancelle 92200 Neuilly/Seine Tel.: 01 41 43 50 00 Fax: 01 41 43 69 58 Website: http://www.grassavoie.com</p>
<p>GENERALI FRANCE 7, boulevard Haussmann 75009 Paris Tel.: 01 58 38 32 35 Fax: 01 58 38 50 28 Website: http://www.generalifrance.fr Contact person: Terence Burton</p>	<p>EURCAP 25, rue Faidherbe BP 185 59029 Lille Cedex Tel.: 03 20 74 33 33 Fax: 03 20 74 84 62 Email: patricia.depuydt@eurcap.fr Contact person: Patricia Depuydt</p>

7.6 Standard Agreement and Cost Estimate

In France, the written exclusivity agreements with artists and the international exclusivity agreements are not common. However, the international dissemination is conducted through agreements with foreign galleries.

Although relations between galleries or between galleries and artists are based on partnerships and reciprocal trust, different agreements can be reached whether it is a personal or collective exhibit in a gallery or a show.

7.6.1 Individual or Collective Exhibit in a Private Gallery

Basic information

- Gallery's name and address
- Exhibit type and title
- Dates and duration of the exhibit
- Artist's presence: dates and duration
- Number of artworks in stock
- Price of artworks
- Percentage of the exhibiting gallery (usually between 30 and 50% of the price of the artwork)

Estimated expenditures

- Packing and shipping of the artworks round trip
- Transportation and accommodation expenses for the artist
- Framing (to be done or mounted in situ)
- Artwork reparation
- "Nail to nail" insurance
- Media kits
- Invitations
- Publicity
- Media relations
- Catalogue
- Reproduction fees
- Royalties (critical)
- Determine the net price, the payment dates and conditions
- Maximum amount of the discount
- Storage

7.6.2 Individual or Collective Exhibit during a Show or Trade Show**Basic information**

- Name and address of the show or fair
- Name and address of the represented gallery
- Name of the artist exhibited
- Dates and duration of the show or fair
- Number of artworks in escrow⁵
- Price of artworks
- Percentage of the exhibiting gallery (usually between 30 and 50% of the price of the artwork)
- Media Kit and catalogue (slides, artist's file, bibliography, existing catalogues)

Estimated expenditures

- Transportation and accommodation expenses for the artist
- Packing and shipping of the artworks round trip
- Framing or installation of artworks

⁵ Refer to Annex V, "Escrow Order" and Annex VI, "Exit Order" on pages 112 and 114.

- Insurances
- Artwork storage, in the case where the artist and the gallery decide to extend the artwork escrow
- Extension, towards the transit agent or customs, of the "temporary admission" of the artworks with a renewal of the guaranteed commitments

Here's a reference address for framing artworks:

MARIN S.A.

70, avenue Gabriel Péri

94110 Arcueil

Tel.: 01 47 40 04 20

Fax: 01 47 40 93 99

Email: marin@marinbeauxarts.com

Contact person: Philippe Marin

8. NATIONAL EVENTS RELATED TO PLASTIC ARTS

8.1 Contemporary Art Shows

The contemporary art shows are mainly intended for young artists wishing to market themselves to professionals and amateur collectors looking for new talents.

The artistic production advocated, which is more classic in view of the materials used, gives a more traditional aspect of these events than found during international shows. These shows still represent a good way to introduce young artists.

We also observe the growth of shows on photography and visual arts, in Paris and in the regions, which reflects the increasing interest of collectors and dealers in that field. This is an interesting market for young Canadian artists who choose more and more that art form.

Here is a list of art shows, festivals and contact persons.

ART SHOWS	FESTIVALS AND BIENNIALS
MAC 2000 Contact person: Concha Bénédicto Website: http://www.mac2000-art.com	Rencontres internationales de la photographie (RIP) Every year at the beginning of July in Arles Email: hebel.arles@noos.fr Contact person: François Hébel Website: http://www.rencontres-arles.com
Salon d'Automne Contact person: Marie-Line Collé Website: http://www.salon-automne-paris.com	Le Printemps de Septembre (e.g. Cahors) Visual arts festival in Toulouse at the end of September Exhibits distributed in six exterior sites and eight interior sites Website: http://www.printempsdeseptembre.com Contact person: Marta Gili
Salon Réalités nouvelles Tel.: 01 43 54 35 23 Contact person: Louis Nallard	Rencontres Vidéo arts plastiques: Centre d'art contemporain de Basse-Normandie Festival in Hérouville Saint-Clair at the end of November Email: wharf@noos.fr

ART SHOWS	FESTIVALS AND BIENNIALS
<p>Salon de la figuration critique Email: jane@chello.fr Contact person: Jane Toussaint</p>	

8.2 Contemporary Art Trade Shows

Being important international events, the contemporary art trade shows are now considered as inescapable rendez-vous for galleries, mainly for promotion galleries.

These shows are part of the new artistic expression modes. They are growing and their boom creates new possibilities for young galleries.

There are different reasons why a gallery should definitely participate in international shows:

- notoriety, corporate image and the gallery's recognition;
- promotion and notoriety of exhibited artists;
- communication and information gathering;
- meeting with foreign collectors;
- meeting with decision maker in the artistic field and with artists.

However, the financial investment required to attend can be a disadvantage to certain galleries since the economic value is not always immediate and comes in the longer term. A sustained presence in that context is thus recommended. For that purpose, the Canadian government established a financial assistance program intended for Canadian galleries.

Here are some other important international shows in Europe which are recommended:

- Art Basel, in Bâle (Switzerland)
- Art Brussels, in Brussels (Belgium)
- Art Köln, in Cologne (Germany)
- Art Forum Berlin, in Berlin (Germany)
- ARCO, in Madrid (Spain)
- Artissima, in Turin (Italy)

LIST OF THE MAIN SHOWS

CONTEMPORARY ART TRADE SHOWS	ORGANIZERS CONTACT INFORMATION
FIAC (October) Paris Expo, Porte de Versailles Hall 4 et Hall 5.1 Artistic Director: Jennifer Flay	Reed exposition France 11, rue du Colonel Pierre Avia BP 571 75526 Paris Cedex 15 Tel.: 01 41 90 47 47 Fax: 01 41 90 47 89 Email: fiac@reedexpo.fr Website: http://www.fiac-online.com
ART PARIS (March-April) Carrousel du Louvre 99 rue de Rivoli 75001 Paris Artistic Director: Henri Jobbé-Duval	France Conventions – Art Paris 55, avenue Kleber 75784 Paris Cedex 16 Tel.: 01 56 26 52 16 Fax: 01 47 55 19 31 Email: contact@artparis.fr Website: http://www.artparis.fr
PARIS PHOTO (November) Carrousel du Louvre 99 rue de Rivoli 75001 Paris Artistic Director: Rik Gadella	Reed exposition France 11, rue du Colonel Pierre Avia BP 571 75526 Paris Cedex 15 Tel.: 01 41 90 47 70 Fax: 01 41 90 48 77 Email: parisphoto@reedexpo.fr Website: http://www.parisphoto.fr
ST'ART (January) Parc des Expositions de Strasbourg Hall 20 67000 Strasbourg Artistic Director: Olivier Billiard	Strasbourg Expo-Congrès Place de la Foire Exposition BP 256 R/7 67007 Strasbourg Cedex Tel.: 03 88 37 21 21 Fax: 03 88 37 37 95 Email: info@strasbourg-expo-congres.com Websites: http://www.st-art.com http://www.strasbourg-expo-congres.com

8.3 Parisian Trade Shows

8.3.1 Foire internationale d'art contemporain

The Foire internationale d'art contemporain (FIAC), main art market in France, is a show that not only advocates modern and contemporary art, but that is also resolutely avant-garde. Less buoyant than Bâle or Chicago, this is without a doubt THE event in

France, with 169 international galleries attending, distributed in five sectors: *one man show*, *group show*, Perspectives, Édition and Vidéo Cube.

The Perspectives sector is a business development space intended for young gallery owners and supported by a private partner (currently the Espace Paul Ricard). The French and foreign collectors attending the FIAC nominate a winner of the Prix Ricard S.A. among the artists presented. An artwork worth \$14,832 [€10,000] purchased from the winner is offered to the Centre Georges-Pompidou, which will be exhibited during the next FIAC.

The Vidéo Cube is a space reserved to creative artworks and projects in the video field. The prize Vidéo Cube, to the amount of \$10,382 [€7,000], was awarded to an Argentinean artist represented by a gallery in Berlin.

Note that in 2002, 42 new foreign galleries were chosen to attend the FIAC. Canada was represented by six artists, whose artworks were exhibited by galleries from France, Germany and Luxembourg.

The media coverage is very important, both in France and abroad. Here are some operations of public relations and communications that were very successful:

- *Parcours privé* – intended for collectors with previews, private visits in museums and new institutions.
- *Café des Arts* – forum, conference and meeting space between the public and the artistic world for the whole duration of the show.
- *Le quotidien de la FIAC* – newspaper (with surveys, portraits, analysis) intended for gallery owners and collectors, published daily during the FIAC.

FIAC's numbers – annual edition

Date: from October 24th to October 28th 2002 (29th edition)

Duration: 5 days

Number of exhibitors: 169

Attendance: 70,000 (same number of visitors as in 2001)

Price of the artworks sold: between \$51,912 and \$148,320 [€35,000 and €100,000] of contemporary art; with a few between \$222,480 and \$296,640 [€150,000 € and €200 000] of modern art; more than 148 320 \$ [€100 000 €], few buyers except for outstanding work.

Registration

To attend the FIAC, the modern art, contemporary art and current art galleries must have at least three years of existence (except if exempted and for the Perspectives sector).

The application must be sent before the end of March and include the following information:

- the history of the gallery (date of establishment, opening hours, etc.);
- the programming of exhibits organized by the gallery (catalogues, brochures, etc.);
- the list of artists presented in the gallery;
- the detailed program planned for the stand (choice of artworks presented, catalogues, etc.);
- the biography of artists for personal exhibits (catalogues, etc.);
- three visual representations on CD-ROM or sent by email.

This file will be submitted to COFIAC (FIAC's selection committee), which meets during the second semester.

Contact persons

Martin Bethenod, Commissioner General
Email: martin.bethenod@reedexpo.fr

Jennifer Flay, Artistic Director
Email: jennifer.flay@reedexpo.fr

Yumna Chabro, Exhibitors Supervisor
Email: yumna.chabrol@reedexpo.fr

Attending this show, subject to the acceptance of your application by the COFIAC under very strict selection criteria, still represents an important financial investment. The FIAC is mainly intended for galleries with international reputation, and for young avant-garde galleries.

Operating costs in 2003

Exposition personnelle sector, group or thematic

Application fees (new galleries)	\$148 [€100] duty free
Stand's cost per m ²	\$334 [€225] duty free
Extra partition (+5% corner)	
Mandatory registration fees	\$267 [€180] duty free
Catalogue double page	\$1,060 [€715] duty free
Compulsory insurance	\$74 [€50] duty free
Cost for a 50m ² stand	\$18,236 [€12,295] duty free

The costs for electricity, transportation, accommodation and "nail to nail" insurance for the artworks must be added to the cost of the stand.

Édition sector

Stand's cost per m ²	\$317 [€214] duty free (plus the same fees as for the previous sector)
Cost for a 50m ² stand	\$17,272 \$ [€11,645] duty free

Perspectives sector

The 14 stands are 30m², for a prescribed fee of \$7,661 [€5,165] duty free, which includes the registration fees, a catalogue double page and the insurance. Add \$384 [€259] duty free for a corner.

8.3.2 Art Paris

In 2002, during its fourth edition, Art Paris found its niche. This event is held almost at the same time as the FIAC. However, its geographic and artistic locations do not result in a competitor or dissident of the FIAC. It is rather a complementary international show of its own right.

Art Paris is held at the heart of Paris, in the Carrousel du Louvre, which constitutes a great asset. This human show is less impressive than the FIAC. However, the artworks presented are more classical. New means of expression, such as video, photography and installations, are not exhibited much.

Focussing more on modern and contemporary art, it is intended for a less knowledgeable but larger public than the FIAC.

A total of 85 galleries are attending and 20% are foreign galleries (Canada was represented by two galleries in 2002).

The conjunction of the dates allowed visitors to go to both shows and to have access to a larger number of galleries and artists. This complementarity with the FIAC could only be beneficial to the exhibitors; nevertheless, the 2003 edition will be presented 10 days apart from the FIAC.

Note that the creation of a sector on the prints was very successful.

Art Paris' Numbers – annual edition

Dates: from October 25th to October 28th 2002 (4th edition)

Duration: 4 days

Number of exhibitors: 85 (65 galleries for the first edition)

Attendance: 28,000 (27,000 in 2001)

Price of artworks sold \$4,450 and \$22,248 [€3,000 and €15,000] in contemporary and modern art; some exceptional works at \$222,480 [€150,000]

Registration

The application must be sent for the beginning of September and include the following information:

- the history of the gallery (date of establishment, opening hours, etc.);
- the programming of exhibits organized by the gallery (catalogues, brochures, etc.);
- detailed information on the artists whose artworks will be exhibited (catalogues, biographies, slides, etc.);

This application will be submitted to the selection committee in March and June.

Contact persons

Henri Jobbé-Duval, Artistic and Commercial Director

Email: contact@artparis.fr

Pascaline Zarifian, Relations with Exhibitors

Email: pzarifian@artparis.fr

Attending this show, subject to the acceptance of the application, is now recommended. The committee's selection is more open than the FIAC; it focuses more on the quality of galleries and artists presented. There is a strong desire to have more foreign galleries attend in the next editions. Important gallery owners, such as Durand-Dessert, Maeght and Caminade attended. The media, which was also present, covered the event extensively.

Operating costs in 2003

Stand's cost per m ²	\$349 [€235] duty free
Extra partition	\$133 [€90] duty free
50m ² stand fully equipped	\$17,428 [€11,750] duty free
Registration fees	\$452 [€305] duty free

The cost of the stand includes the compulsory insurance (civil liability), the partitions, the carpet, the catalogue listing, two catalogues, badges, posters, invitations and VIP passes. However, it excludes transportation, accommodation and "nail to nail" insurance costs. A 50m² stand requires an average budget of \$52,000 [€35,000]; consequently, you have to anticipate sales that will double that amount to be cost effective.

8.3.3 Paris Photo

Annual show focusing on ancient, modern and contemporary photography, Paris Photo is an international meeting of the photography market gathering all trends and attracting many collectors, institutions, gallery owners and international dealers. A video program has also been introduced to the public two years ago.

Note that the sector intended for young creation, *Statement*, presents personal exhibits of young artists from the invited country every edition.

Paris Photo's numbers - annual edition

Dates: from November 14th to 17th 2002 (6th edition)

Duration: 4 days

Number of exhibitors: 100 galleries and editors

Attendance: 40,000

Price of artworks sold: between \$445 and \$297,000 [€300 and €200,000]

Registration

Paris Photo is a show intended for modern and contemporary art galleries of the 19^e arrondissement, in particular:

- the galleries exhibiting photography exclusively or in part;
- the private dealers of photography;
- the editors of books of photos or the editors of magazines on photography or art.

The application must be sent before the end of February and include the following information:

- the history of the gallery (date of establishment, opening hours, etc.);
- the programming of exhibits organized by the gallery (catalogues, brochures, etc.);
- the list of artists presented in the gallery;
- the detailed program of the exhibit project (choice of artworks presented, catalogues, etc.).

This application will be submitted to the selection committee which will, three months before the show, choose the galleries that will attend.

Contact persons

Valérie Fougeirol, Commissioner
Email: valerie.fougeirol@reedexpo.fr

Annabelle Constant, Supervisor of Exhibitors
Email: annabelle_constant@reedexpo.fr

Attending this show is recommended for galleries specializing in photography because it attracts an impressive number of prominent collectors.

However, the fees can be an impediment since the cost of the space per square meter is the same as for the FIAC.

Operating costs in 2003

Dimensions of the stand for galleries	25m ² – 35m ² – 50m ²
Dimension of the stand for booksellers, book merchants and editors	10m ²
Stand's cost by m ²	\$356 [€240] duty free
Registration fees	\$267 [€180] duty free
Catalogue double page	\$912 [€615] duty free
Insurance	\$74 [€50] duty free
Forfeiting stand foyer 4m ²	\$2,395 [€1,615] duty free

The cost of the stand includes the registration fees, a catalogue double page and the insurance, but excludes the transportation, accommodation and "nail to nail" insurance costs.

8.4 Regional Trade Shows

In response to the FIAC, many shows were created in France to attract a new public, especially from regions, and to open the market to other cultures.

8.4.1 ST'ART – Strasbourg's Trade Show

The Strasbourg's Trade Show is a good example. Its delocalization allowed an opening to foreign countries due to its proximity to Germany, Switzerland and Benelux (Belgium, Netherlands and Luxembourg), as well as to the European Parliament. In 2002, the attendance of collectors from those countries resulted in good sales for 65% of the exhibitors, and 83% of them established new contacts. In short, most galleries wanted to come again in 2004.

Note that the stands must reserve a third of their space to a "*one man show*". Different promoting activities are proposed, including:

- VIP: invitation of collectors to the show, accommodation and breakfast included, free admission in certain museums, etc.;
- daily round table on the art market, where public figure of the arts world (journalists (H. Bellet), critics (F. Monin), institution representatives (FRAC Alsace)) participate in the forum;
- presentation of the award of the Club de la presse;
- space intended for the edition of art books.

ST'ART's numbers - annual edition

Dates: from January 31st to February 3rd 2003 (6th edition)

Duration: 4 days

Number of exhibitors: 73, from which 29 foreigners with 13 countries represented

Attendance: 27,000 (+11% compared to 2002)

Value of the artworks sold: from \$2,970 to \$11,900 [from €2,000 to €8,000]; some major works were sold and a gallery established sales of \$445,000 [€300,000].

Registration

The application must be sent for the beginning of December and must include the following elements:

- the contact information of the gallery and its main orientations;
- the artists exhibited in permanence at the gallery;
- the programming of the exhibits organized by the gallery and of the future exhibits;
- the exhibit proposed for the show (name of the artists, techniques);
- the complete file on the artworks and artists presented, with the iconographic file.

The application will be submitted to three sessions of the advisory committee.

Contact persons

Olivier Billiard, Artistic Director
01 40 50 60 98 / 06 20 30 21 15

Philippe Meder, Show Director
Email: pmeder@strasbourg-expo-congres.com

To be commercially successful, you have to attend this show many times. This event allows the creation of new contacts with collectors from Benelux and Germany.

Operating costs in 2004

Dimensions of the stand for galleries	minimum 30m ²
Stand's cost per m ²	\$205 [€138] duty free
Corner	\$445 [€300]/angle
Catalogue double page	\$667 [€450] duty free
Insurance	\$92 [€62] duty free
Registration fees	\$371 [€250] duty free

The cost of the stand includes the partitions, carpet, spot, electrical outlet, two catalogues, two badges, invitations, privilege cards and free admissions. However, it excludes transportation, accommodation and "nail to nail" insurance costs. A 50m² stand requires an average budget of \$25,000 [€17,000]; consequently, you have to anticipate sales that will double that amount to be cost effective.

8.4.2 ARTÉNIM – Nîme Trade Show

This is a contemporary art show focusing on painting, sculpture, glass, ceramics, photo, installations and art edition. It brings together 74 exhibitors (gallery owners and art editors), from which just 10 are foreign galleries.

Nîmes is an important artistic city, where you can find, among others, the Carré d'Art, l'École supérieure des Beaux-Arts, the movement Assistance-Surface, Féri'Art, the Artothèque, the Biennale and many artist associations. Its location in the south of France allows for an opening to the Mediterranean world.

Important points

- A prestigious exhibit space devoted to an artist (Henri Goetz in 2002)
- A website in relation to the Officiel des arts
- A contest "Talents à découvrir"
- A media kit (one page per gallery) sent to 500 journalists, art critics, columnists, news agencies in France and abroad

ARTÉNIMM's numbers – annual edition

Dates: from September 26th to 30th 2002 (3rd edition)

Duration: 5 days

Number of exhibitors: 74

Attendance: 12,000 (+ 30% compared to 2001; 5% of foreign visitors)

Price of the artworks sold: from \$1,190 [€800]

Registration

The application must be sent at the end of June and include three application files with the following information:

- name and presentation of the gallery;
- presentation of the artists exhibited at ARTéNim;
- commercial record;
- extra technical benefits.

Contact persons

Didier Vesse, General Commissioner

Tel.: 04 67 09 39 75

Cell.: 06 07 37 68 51

Karine Boyer, Organization

Email: karine-boyer@nimes.cci.fr

This show, which only had three editions so far, presents galleries that are not well known in general, while exhibiting also reputable artists such as Michel Haas, Velickovic and Di Rosa. For now, it focuses mainly on French artists. Note the attendance of the gallery H el ene Trintignant and of  ditions Pasnic.

Operating costs in 2003

Registration fees	\$326 [�220] duty free
18m ² space	\$2,343 [�1,580] duty free
Mandatory catalogue and website registrations	\$593 [�400] duty free
Extra four-color process double page in the catalogue	\$341 [�230] duty free
Extra module of 9m ²	\$905 [�610] duty free
Standard stand	\$3,604 [�2,430] duty free

It excludes transportation, accommodation and "nail to nail" insurance costs. An 18m² stand requires an average budget of about \$11,900 [ 8,000]; consequently, you have to anticipate sales that will double that amount to be cost effective.

The VAT must be paid by foreign exhibitors and they can get a refund from the French fiscal services after the event. Please contact the:

Ministry of Economy, Finances and Industry

VAT Refund Department

10, rue d'Uzès

75080 Paris Cedex 02

Tel.: 01 44 82 25 40

Fax: 01 40 41 05 36

8.5 International Trade Shows in Basel and Brussels

8.5.1 Art Basel

Art Basel 2003 reinforces its leadership with this 34th edition and maintains his title of first international modern and contemporary art show in the world. It presents artworks from more than 1,500 artists of the 20th and 21st centuries. All current artistic trends are represented: painting, drawing, sculpture, installations, video art, digital art, photography, edition and multiple proofs.

A total of 270 galleries are represented, from which 25 new galleries from 20 different countries of the European, American, Oceanian and Asian continents.

Note the attendance of two Canadian galleries from Toronto and Montreal, as well as of the artist Jana Sterbak, representing Canada at Venice Biennial in 2003.

Art Basel is composed of different sectors:

- *Art Galleries* – space intended for modern and contemporary art galleries, as well as the ones specializing in photography (total of 270).
- *Art Unlimited* – 12,000m² space created in 2000 and devoted to special projects. Among the 65 artworks presented, there are monumental sculptures, installations, big paintings, video projections, performances and digital artworks. Those artworks, proposed by the gallery owners, are chosen by curators.
- *Art Statements* – space dedicated to personal exhibits by young artists. The stands are subsidized in part by the show. Only 17 projects "expressing positions difficult to access for the general public" where chosen from the 245 presented for this section. Two prizes "Groupe Bâloise" of \$25,200 [€17,000] each are awarded to two artists.
- *Art Edition* – sector dedicated to graphic artworks and multiple proofs (a total of 18 editors).
- *Art Magazines* – space dedicated to contemporary art magazines.

- *Art Films* – presentation at the Stadtkino Basel, an outdoor cinema, of films and videos produced by artists and on artists.

The main asset of Art Basel is its geographic location in Bâle, at the heart of Europe, at the crossroads of Germany, France and Switzerland. It is one of the most important cities of Switzerland, because it's not only the economic metropolis of the upper part of the Rhin, but it is also the second economic centre of the country. There are many head offices of a world-class chemical industry (Novartis, Roche, Ciba SC and Clariant), as well as other important companies such as the Bank for International Settlements, UBS (main sponsor of the show for 10 years), La Bâloise (which awards two prizes for young artists of the *Art Statements* sector), Danzas or Panalpina.

Art Basel is the main annual rendez-vous for the professionals of the art world. The representatives of the biggest museums in the world, and well-informed and influential collectors from all over the world come to purchase artworks worthy of their collections; the works presented are all of exceptional quality. Moreover, this event benefits from a very important media coverage, with more than 1,500 journalists of 50 different countries coming for the occasion. For all those reasons, the Art Basel rendez-vous is unique, particularly for the galleries which have the privilege and the means to exhibit during the event.

Promotion activities in place and public locations

In situ

- VIP program: exclusive visit in preview of *Art Unlimited*
- Opening and different receptions with public figures from the art world
- Visits of temporary exhibits in many art museums and foundations
- *Art Club*: bar, lounge, discotheque
- Shuttle and limousine services, free public transportation
- *Art Lobby*: forum and meeting platform where artists, curators, collectors and gallery owners can share ideas and opinions with the public
- *Backstage, artists lounge*: private location created by the magazine *BeauxArts*, where artists exhibiting at the show can bring their clients
- *Art Bookshop*: exhaustive bookstore
- *Art Kids*: kindergarten
- *Zone Wellness*: rest area for visitors
- Daily guided tours of the show

Outside the premises

- Many temporary exhibitions are organized in the biggest museums and foundations of the city (about thirty)
- Liste 03: the "off" off show close to Messeplatz, where the rising starts of the contemporary art scene exhibit

Art Basel's numbers - annual edition of 2003

Dates: from June 18th to 23rd 2003 (34th edition)

Duration: 6 days

Number of exhibitors: 270

Attendance: 50,000 (+19% more visitors)

Price of artworks sold: most of them between \$7,400 and \$74,000 [€5,000 and €50,000].

That year, the gallery owners had marked the artworks of less than \$7,400 [€5,000] by a yellow dot, which represented 27% of the total of artworks exhibited. Many were between \$74,000 and \$740,000 [€50,000 and €500,000]. There were many sales of more than \$148,000 [€100,000] in the sector *Art Unlimited*. The *Jeff Koons*, for example, was sold for 1,4 million dollars. Many reached more than \$740,000 [€500,000].

Registration

Only the art dealers and galleries that have regular activities and that organize exhibits in their own space can register to Art Basel.

The application, which will include the registration and the general conditions, can be printed from the website (<http://www.ArtBasel.com>) filled and returned by mail or email to the following addresses:

<i>By mail</i>	<i>By DHL, Fedex</i>
ART 34 Basel MCH Basel Exhibit Ltd. PO Box CH-4005 Basel	ART 34 Basel MCH Basel Exhibit Ltd. Messeplatz CH-4005 Basel

The application will be submitted to the *Art Committee*, the international selection committee of Art Basel, which is composed of six members: Victor Gisler (Zurich), David Juda (London), Claes Nordenhake (Stockholm), Esther Schipper (Berlin), Xavier Hufkens (Brussels) and Gianfranco Verna (Zurich).

- *Experts of the Jeunes artistes sector:* Florence Bonnefous (Paris) and Toby Webster (Glasgow)
- *Expert of the Édition sector:* Angel Samblancat (Barcelona)
- *Expert of the Photographie sector:* Alain Paviot (Paris)
- *Art Basel Ambassador in Canada:* Robert Landau, from Landau Fine Art (Montreal)

The stringent choice of exhibited galleries is done according to certain criteria:

- the quality of the artworks exhibited
- the quality of the artists represented;
- the quality of the gallery’s program (publications and general activities);
- the quality of the exhibits and presentations at the stand.

Note that from the 930 galleries that submitted an application, 270 were chosen, which represents less than a third.

ORGANIZATION IN SWITZERLAND	ORGANIZATION IN THE UNITED STATES
ART Basel Messeplatz 10 CH-4005 Basel Tel.: +41/ 58 200 20 20 Fax: +41/ 58 206 26 86 Email: info@ArtBasel.com Website: http://www.ArtBasel.com	US Office Art Basel Fitz&co 535 West 23 Street # S10H Tel.: +1 212 627 1654 Fax: +1 212 627 0654 Email: usoffice@ArtBasel.com

Contact persons

Director Art Basel	Samuel Keller	Tel.: + 41 58 206 22 44 Fax: + 41 58 206 31 30 Email: info@ArtBasel.com
Logistics Director	Olivier Tschirky	Tel.: + 41 58 206 27 30 Fax: + 41 58 206 31 32 Email: olivier.tschirky@ArtBasel.com
Show Director	Eva-Maria Hausler	Tel.: + 41 58 206 27 28 Fax: + 41 58 206 26 86 Email: Eva - maria.haeusler@ArtBasel.com
Project Director	Ursula Diehr	Tel.: + 41 58 206 22 34 Fax: + 41 58 206 26 86 Email: ursula.diehr@ArtBasel.com
Director Responsible for the Exhibitors	Ljiljana Jovic	Tel.: + 41 58 206 22 44 Fax: + 41 58 206 26 86 Email: ljiljana.jovic@ArtBasel.com
Director Responsible for the VIPs	Alexandra Nikitin	Tel.: + 41 58 206 26 46 Fax: + 41 58 206 31 30 Email: Alexandra.nikitin@ArtBasel.com

Operating costs in 2003

<i>Art Unlimited</i> Sector:	
Cost of the space: set price per gallery	\$8,158 [€5,500] duty free
<i>Art Galleries</i> Sector:	
Stand's cost per m ²	\$415 [€280] duty free
For 50m ²	\$20,765 [€14,000] duty free
<i>Statements</i> Sector:	
For 28 m ²	\$9,641 [€6,500] duty free
<i>Art Edition</i> Sector:	
Cost per m ²	\$415 [€280] duty free

The cost of those spaces includes assembling and disassembling the stand, the partitions, a sport, exhibitors' cards, VIP invitation cards and catalogue registration. It excludes transportation, accommodation and "nail to nail" insurance costs.

This requires an average budget of \$52,000 [€35,000] for an *Art Galleries* stand of 50m², and consequently, double the sales to be cost effective. For a young gallery exhibiting in the *Art Statements* sector, the budget would be approximately \$28,000 [€19,000].

General observations

If a gallery decides to exhibit in **only one** show per year, it should choose Bâle. It is THE reference and is acknowledged as the most important global platform for contemporary artistic creation. But not everybody can be presented there. The selection is very strict and the committee, implacable.

A third of the applications are accepted according to three criteria: a great professionalism, a talent to recognize the "artists of the future" and the recognition of peers.

Attending this show is recommended for galleries with substantial means or for young galleries wishing to enter the European market through the big door. In fact, some artworks from young unknown artists were also sold. To attend, your application needs to be accepted by the *Art Committee*, and it has a reputation of being very strict. The quality of the event is at stake.

This show, very open to the world of international collectors, art dealers and museum directors who come to buy, and attended by an educated and motivated public, presents an excellent artistic quality. There are many transactions and they concern artworks that, for the majority, are from a high price range (from \$7,400 [€5,000] to more than \$740,000 [€500,000]). Some galleries did their annual sales whereas others, having sold everything they had on the first day, established contacts during the rest of the week.

Note also the quality of the relations that can be established during this show. Art Basel is a unique professional meeting point in the world. Even if the gallery owner or the artist does not participate in the exhibit, visiting it is very important since it not only offers the largest spectrum imaginable in terms of new trends in visual arts in the world, it is also an ideal place to meet with public figures of the art world.

For starters, it is best to attend as a visitor, to establish and maintain a network of contacts and then, depending on the means or the funding granted, to fill out an application with the possibility of being denied.

8.5.2 Liste 03 – the "off" show

This show, which takes place near Messeplatz in an industrial building, was created in 1996. Forty-seven galleries from 19 countries were chosen for 2003, from a total of 180 applications. The eighth edition of this show took place from June 17th to the 22nd 2003.

All new media of the new artistic trends are represented. Almost half of the galleries present had an artist who exhibited at the Venice Biennial 2003. About a third of the galleries that attended the Liste are now represented in the *Art Statements* sector of Art Basel.

This show can be a take-off for young galleries and artists who can benefit from the visit of collectors and professionals of the art world, due to the concordance in dates with Art Basel.

Registration

To be eligible, the galleries must respect certain criteria:

- they can't be more than five years old;
- the artists must be less than 40 years old;
- the participation is limited to three or four shows.

Liste 03 – The young Art Fair in Basel

Lindenberg 19
CH-4058 Basel
Tel./Fax: + 41 61 692 20 21
Email: info@liste.ch
Website: <http://www.liste.ch>

Contact person

Peter Bläuer
Director of the Show
Tel.: + 41 / 61 692 20 21
Fax: + 41 / 61 693 34 38

8.5.3 Art Basel Miami Beach

This is a new international show created a year ago and a twin of Art Basel. More than 30,000 visitors attended in 2002, and the gallery owners present had great sales. The American collectors are numerous, as well as the curators, administrators and donors of important museums.

Five hundred galleries applied, from which 93% were present during the last edition. A hundred and sixty world-class galleries are present and they come from Latin America, North America, Europe, Asia and Africa. A new sector, *Art Nova*, was established where galleries can exhibit artworks created during the past two years.

It would be interesting to follow the evolution of this new show, since the market and geographic proximity of that show could attract certain Canadian galleries. Three of them already attend: Arcore Gallery (Toronto), Corkin/Shopland (Toronto) and Landau Fine Art (Montréal).

Art Basel Miami Beach

The International Art Show – La Exposicion Internacional de Arte
PO Box, CH-4005 Basel
Fax: + 41 /58 206 31 32
Email: MiamiBeach@ArtBasel.com
Website: <http://www.ArtBasel.com>

8.5.4 Art Brussels

Art Brussels, created in 1968, reasserts itself in 2003 during its 21st edition as an international contemporary art show. A hundred and fifty galleries are attending, from which 74% are foreign galleries representing 20 different countries (including 34 German exhibitors). Note the presence of a Canadian gallery from Toronto.

It also reinforces its reputation of an avant-garde art forum since the organizers focus on the most current creation most of the time advocated by young dealers.

A *Young Galleries* sector is proposed to young galleries so that they can promote new artists (all stands are 25m²).

The main asset of Art Brussels is its geographic location at the heart of Europe. Belgium, country known for its many contemporary art collectors, attracts visitors from all over the world and a range of professionals of the art world.

The artworks presented are of very high quality and the main trends are painting and photography. Furthermore, this event benefits from an important media coverage, in Belgium as well as abroad.

Different promotion activities are conducted:

- the *Company Club* – space exclusively intended for companies interested by contemporary art who wish to promote their activities, establish contacts with the public and organize receptions;
- the VIP program is intended for 300 collectors and includes a shuttle service, free accommodation, a VIP card and the visit of three contemporary art museums;
- daily guided tours of the show;
- a "*Ladies's Day*", i.e. free admission for a day for women.

Art Brussels' numbers – annual edition of 2003

Dates: From April 4th to the 8th 2003 (21st edition)

Duration: 5 days

Number of exhibitors: 150

Attendance: 31,000 (30% more visitors than in 2002)

Price of the artworks sold: most between \$1,500 and \$15,000 [€1,000 and €10,000]; some of them between \$30,000 and \$60,000 [€20,000 and €40,000]

Registration

Any contemporary and avant-garde art gallery of at least 1 year of existence is eligible for Art Brussels.

The application, which will include the registration and the general conditions, can be printed from the website <http://www.artexis.com>. It must be fully filled and sent by fax

or mail before the end of September. It will be submitted to the international selection committee of Art Brussels, which meets at the end of November and confirms the selection at the beginning of December. For a year, the committee has been composed of members from Germany, Italy, Netherlands, France and Switzerland. The selection of the galleries depends on four criteria:

- the availability of the exhibit space;
- the good balance of the content of the show;
- the variety of artworks exhibited at the show;
- the adequacy between the show's and the gallery's direction.

Art Brussels

Brussels Expo

Hall 11 & 12

Place de Belgium, 1

1020 Brussels

Organizing committee:

Artexis NV

Art Brussels

Bd Louis Schmidt 97

B-1040 Brussels

Email: artbrussels@artexis.com

Website: <http://www.artexis.com>

Contact persons

Director of the Show	Karen Renders	Tel.: + 32 (0)2 740 10 20 Fax: + 32 (0)2 740 10 25 Email: karen.renders@artexis.com
Direction Assistant	Judith Hellers	Tel.: + 32(0)2 740 10 21 Email: judith.hellers@artexis.com
Supervisor of VIP Events	Marleen Palmaers	Tel.: + 32(0)2 740 10 26 Email: marleen.palmaers@artexis.com

Operating costs in 2003

Stands

Galleries Sector:	
Cost per m ²	\$185 [€125] duty free
For 75m ²	\$13,905 [€9,375] duty free
For 50m ²	\$9,270 [€6,250] duty free
Young Gallerie Sector:	
For 25m ²	\$4,635 [€3,125] duty free
One Man Show Option. This extra option, at the request of the exhibitor, is annexed to the main stand with a limited surface of 25m²:	
Stand of 25m ²	\$4,635 [€3,125] duty free

This cost includes the assembly and disassembly of the stand, the partitions and the electrical installation with electric box and neon tubes (2,200 watts).

Fixed costs

"package plus" Option:	
Stand of 75m ²	\$1,098 [€740] duty free
Stand of 50m ²	\$920 [€620] duty free
Young Galleries Sector	\$564 [€380] duty free

The "package plus" option includes:

- the application fees and the civil liability insurance;
- the daily cleanup of the stand;
- the free invitations (invitation cards, openings and VIP cards);
- posters and label stamps;
- an invitation for two VIP collector couples living outside Belgium, for the 75 and 50m² stands;
- an invitation for a VIP collector couple living outside Belgium, for the 25m² stands.

Catalogues and website: \$927 [€625]

A catalogue presence consisting of a four-color process double page of 22 x 22 cm. The website <http://www.artexis.com> presents all the catalogue pages.

The transportation, accommodation and "nail to nail" insurance costs for the artworks are added to the cost of the stand. This requires an average budget of \$30,000 [€20,000] for a 50m² stand, and thus, double the sales to be cost effective. For a young gallery, the budget would be about \$15,000 [€10,000].

The VAT in Belgium is 21%.

Attending this show, subject to the application acceptance by the selection committee, is highly recommended. For those who wish to enter the European market, Art Brussels provides great opportunities on the strategic and economic levels. This show, very open to the international collectors' world and attended by an educated public, is of excellent artistic quality. The transactions are numerous, which attracts artworks that are, for the main part, of average prices. Furthermore, note that the fixed costs and location fees of a stand compare to those of a regional show in France.

9. PATRONAGES AND FOUNDATIONS

9.1 Patronages

The cultural corporate patronage in France expanded tremendously since the 1980s despite a decline at the beginning of the 90s, imputable to the international social and economic crisis, giving special weight to the humanitarian patronage and solidarity actions.

The budget published by the Association pour le développement du mécénat industriel et commercial (Admical) is still pretty encouraging. In 2000, the corporate patronage represented a total of 506 million dollars [341 million euros], that is a 5,3% increase compared to 1998.

Culture is leading with 294 million dollars [198 million euros] (193 millions [130 millions] for solidarity actions). Some 1,200 patronage companies supported 2,800 cultural patronages, an increase of 6% compared to 1996. The latter are mainly concentrated in Île-de-France, the PACA regions and Rhône-Alpes.

The plastic arts, which account for 21% of the total amount of actions, are second after music (29%), which always gets the larger support from patronages. Architecture and design are last with 2,5%.

The fiscal incentive policy, implemented in 1987 and enacted under the *Loi sur les Foundations d'entreprise* of 1990, played an important role and allows companies, even the ones in deficit, to deduct the bonds granted to associations and foundations. The companies usually associate their names to the events they support. Through these measures, the companies show more motivation.

Here is the profile, by decreasing order, of the companies that offer corporate patronage:

- lending institutions;
- press and communication companies;
- new technology companies;
- superstores.

9.2 Foundations

Here is the list of some important foundations to take into account for cultural patronage in France:

Fondation Altadis Tel.: 01 44 97 61 50 Email: anne-marielassalle@altadis.com Website: http://www.altadis.com	Caisse des Dépôts et Consignation Email: anna.hiddleston@caissedesdepots.fr Website: http://www.caissedesdepots.fr
Fondation Cartier pour l'art contemporain Email: vania.merhar@fondation.cartier.com Website: http://www.fondation.cartier.com	Fondation Colas Email: communication@colas.fr Website: http://www.fondationcolas.com
Fondation d'entreprise espace écureuil pour l'art contemporain Caisse d'épargne Midi-Pyrénées Contact persons: Sylvie Corroler and Evelyne Artaud Email: fondationentreprise@cemp.caisse-epargne.fr Website: http://www.caisseepargne-art-contemporain.fr	Espace Edf Electra, Fondation Électricité de France Email: nathalie.bazoche@edf.fr Website: http://www.edf.fr
Fondation de France Email: fondation@fdf.org Website: http://www.fdf.org	Fondation d'entreprise, Gaz de France Email: elisabeth.delorme@gazdefrance.com Website: http://www.gazdefrance.com
Fondation d'art contemporain, Daniel et Florence Guerlain Email: FDG2@wanadoo.fr	Fondation d'entreprise Hewlett-Packard Email: courrier@fondation-hpf.com Website: http://www.fondation-hpf.com
Fondation Icar Email: Info@icarfoundation.org Website: http://www.icarfoundation.org	Fondation Maeght Email: contact@fondation-maeght.com Website: http://www.fondation-maeght.com
MontmArtFund Contact person: Michèle Worms Email: contact@montmartfund.org	Espace Paul Ricard Contact person: Colette Barbier Email: espacepaulricard@ricard.fr Website: http://www.espacepaulricard.com
Fondation pour l'art contemporain, Claudine et Jean-Marc Salomon Email: info@fondation-salomon.fr	Société Générale Email: webmaster.sg2@socgen.com Website: http://www.socgen.com/mag
Fondation Taylor (Association des artistes peintres, sculpteurs, architectes, graveurs, dessinateurs) Tel.: 01 48 74 85 24 Fax: 01 48 74 98 01 Email: fondationtaylor@wanadoo.fr	Fondation Hachette Email: fondhach@lagardere.fr Website: http://www.fondation-hachette.org/

Fondation CCF pour la photographie Email: chantal.nedjib@ccf.com Website: http://www.ccf.com	
Fondation d'entreprise NSM Vie/Abn-Amro pour la photographie contemporaine Email: fondation@nsm-vie.fr Website: http://www.nsm-vie.fr	

Note: The Pinault Foundation will open its museum on the Séguin Island on the outskirts of Paris, and its collection currently includes 1,500 artworks.

To get more information on corporate patronage, contact Admical, the association created in 1979 that aims to promote the corporate patronage in France, especially in the fields of culture, solidarity and environment.

Admical

16, rue Girardon

75018 Paris

Tel.: 01 42 55 20 01

Fax: 01 42 55 71 32

Email: contact@admical.org

Website: <http://www.admical.org>

You can also refer to the *Répertoire du mécénat d'entreprise*, which is published every second year by Admical and which lists 1,000 patronage companies. For \$117 [€79], you can get the repertory on line through <http://www.admical.org>. Admical also publishes *L'Actualité du mécénat d'entreprise*, which is updated each semester and this publication is available on line at <http://www.admical.org> for \$150 [€100].

9.3 Sponsorship

Here are some companies that offer cultural sponsorship in France:

- LVMH
- Pinault-La Redoute
- Cartier
- AXA
- GAN
- Absolut Vodka
- Nicolas Feuillate (partner of FIAC Champagne)

- Francesco Smalto (partner of Art Paris)

And the new dissemination modes are:

- the fashion boutiques which integrate videos of artists and artwork exhibits (e.g. Boutique Colette);
- the department stores with space allocated to contemporary art (e.g. the Galeries Lafayette, Bon Marché or BHV);
- the fashion designers: intervention in the creation of designs (e.g. Casteljac, Armani and Pucci).

To get the list of the Canadian companies in France or of the ones interested in investing, refer to:

Le Guide des affaires franco-canadiennes 2003-2004

Chamber of Commerce France-Canada

9 - 11, avenue Franklin D. Roosevelt

75008 Paris

Tel.: 01 43 59 32 38

Fax: 01 42 56 25 62

Email: ccfc@ccfc-france-canada.com

Website: <http://www.ccfc-france-canada.com>

Sources: *Statistiques de la culture – Chiffres clés de 2001*, Éditions La documentation Française and *Guide-annuaire de l'art contemporain*, <http://www.cnap.fr/annuaire.php>.

10. COMMUNICATIONS AND PRESS

10.1 Daily Press

<p>Le Figaro 37, rue du Louvre 75002 Paris Tel.: 01 42 21 62 00 Fax: 01 42 21 28 01 Emails: jmtasset@lefigaro.fr ; mnuridsany@lefigaro.fr Website: http://www.lefigaro.fr Contact persons: Jean-Marie Tasset and Michel Nuridsany</p>	<p>Le Journal du Dimanche 149/151, rue Anatole-France 92000 Levallois Perret Tel.: 01 41 34 60 00 Fax: 01 41 34 70 76 Email: mstouvenot@hfp.fr Contact person: Michelle Stouvenot</p>
<p>Le Monde 80, bd Auguste Blanqui 75013 Paris Tel.: 01 57 28 20 00 Fax: 01 57 28 21 21 Website: http://www.lemonde.fr Contact persons: Geneviève Breerette, Philippe Dagen, Harry Bellet and Frédéric Edelmann</p>	<p>Libération 11, rue Béranger 75003 Paris Tel.: 01 42 76 17 89 Fax: 01 42 76 16 43 Email: noce@liberation.fr Website: http://www.liberation.com Contact persons: Vincent Noce and Henri-François Debailleux</p>

10.2 Magazine Press

<p>AD 56 A, rue du Faubourg Saint-Honoré 75008 Paris Tel.: 01 53 43 60 00 Fax: 01 53 43 61 70 Email: adarnoux@condenast.fr Contact person: Alexandra d'Arnoux</p>	<p>AIR France Madame 5, rue d'Aguesseau 75008 Paris Tel.: 01 53 43 60 00 Fax: 01 53 43 61 90 Email: françoisemonnin@aol.com Contact persons: Françoise Monnin and Anne Boulay</p>
<p>DS 5, rue du Cirque 75008 Paris Tel.: 01 56 88 98 00 Fax: 01 56 88 98 37 Emails: clellouche@groupe-ayache.com; cperruche@groupe-ayache.com Contact persons: Corinne Lellouche and Céline Perruche</p>	<p>Elle 149/151, avenue Anatole-France 92534 Levallois Perret Cedex Tel.: 01 41 34 60 00 Fax: 01 41 34 74 92 Contact person: François Baudot Send mail only</p>

<p>L'Express 17, rue de l'Arrivée 75733 Paris Cedex 15 Tel.: 01 53 91 11 11 Fax: 01 53 91 12 05 Email: acolonnesari@lexpress.fr Contact person: Annick Colonna Cesari</p>	<p>Le Figaro Magazine 83, rue Montmartre 75002 Paris Tel.: 01 42 21 62 00 Fax: 01 42 21 63 81 Email: vprat@lefigaro.fr Contact person: Véronique Prat</p>
<p>Figaroscope 37, rue du Louvre 75002 Paris Tel.: 01 42 21 62 00 Fax: 01 42 21 69 29 Email: jpinte@lefigaro.fr Contact persons: Jean-Louis Pinte and Christine Lombardo</p>	<p>Gala 15, rue Galvani 75017 Paris Tel.: 01 56 99 47 00 Fax: 01 56 99 51 50 Email: cbabert@prisma-presse.com Contact person: Caroline Babert</p>
<p>Madame Figaro 12, rue du Mail 75002 Paris Tel.: 01 42 21 62 00 Fax: 01 42 21 28 11 Emails: jpinte@lefigaro.fr ; mouillefarine@yahoo.fr Contact persons: Jean-Louis Pinte and Laurence Mouillefarine</p>	<p>Marie-Claire Maison 10, bd des Frères voisins 92792 Issy-les-Moulineaux Cedex 9 Tel.: 01 41 46 88 88 Fax: 01 41 46 84 36 Email: jpbillaud@gmc.tm.fr Contact person: Jean-Pascal Billaud</p>
<p>Le Nouvel Observateur 10/12, place de la Bourse 75002 Paris Tel.: 01 44 88 34 14 Website: http://www.nouvelobs.com Contact person: France Huser</p>	<p>L'Officiel des Spectacles 17, rue du Colisée 75008 Paris Tel.: 01 42 25 57 84 Fax: 01 45 61 04 00 Contact person: Exhibit Department Send mail or fax only</p>
<p>Paris Match 149/151, avenue Anatole-France 92534 Levallois Perret Cedex Tel.: 01 41 34 60 00 Fax: 01 41 34 71 23 Email: cschwaab@hfp.fr Contact persons: Pepita Dupont, Agathe Godard and Catherine Schwaab</p>	<p>Pariscope 151, rue Anatole-France 92 598 Levallois-Perret Cedex Tel.: 01 41 34 71 84 Fax: 01 41 34 73 26 Contact person: Anne Blondelot Send mail or fax only</p>

<p>Plurimédia Tel.: 01 53 35 72 26 Fax: 01 53 35 72 20 Email: florence.patrie@plurimedia.fr Contact person: Florence Patrie (Section Expositions-agenda culturel)</p>	<p>Le Point 74, avenue du Maine 75014 Paris Tel.: 01 44 10 10 10 Fax: 01 44 10 10 76 Email: jpierrard@lepoint.tm.fr Contact person: Jean Pierrard</p>
<p>Télérama 36, rue de Naples 75008 Paris Tel.: 01 55 30 55 30 Fax: 01 55 30 57 27 Email: cena.o@telerama.fr Contact person: Olivier Cena</p>	<p>Valeurs actuelles 10, Place du Général Catroux 75017 Paris Tel.: 01 40 54 11 00 Contact person: Valérie Collet</p>
<p>Vogue 56A, rue du Faubourg Saint-Honoré 75008 Paris Tel.: 01 53 43 60 00 Fax: 01 53 43 60 60 Contact person: Olivier Lalanne Send mail or fax only</p>	<p>VSD 5, rue Galvani 75017 Paris Tel.: 01 56 99 47 00 Fax: 01 56 99 51 27 Email: fjulien@vsd.fr Contact person: François Julien</p>
<p>Zurban 133, rue de Turenne 75003 Paris Tel.: 01 56 89 91 80 Fax: 01 56 89 91 92 Courriel: zurban@zurban.com</p>	

10.3 Specialized Press

<p>Art Actuel 44, avenue George V 75008 Paris Tel.: 01 49 52 14 00 Fax: 01 49 52 14 41 Email: mail@artactuel.info Contact persons: Jean-Pierre Frimbois and Chloé Raveau</p>	<p>L'Art Aujourd'hui 3, rue Michel Peter 75013 Paris Tel.: 01 45 08 96 96 Fax: 01 45 08 96 99 Email: t.bisson@artaujourd'hui.com Contact person: Tiphaine Bisson (agendas)</p>
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<p>ARTFORUM 11, rue Ancelle 92200 Neuilly/seine Email: melaniefacchetti@wanadoo.fr Website: http://www.artforum.com Contact person: Mélanie Facchetti</p>	<p>Art Press 8, rue François-Villon 75015 Paris Tel.: 01 53 68 65 65 Fax: 01 53 68 65 85 Email: r.leydier@art-press.fr Website: http://www.artpress.com Contact person: Richard Leydier</p>
<p>BeauxArts Magazine Tour Maine Montparnasse 33, avenue du Maine 75755 Paris Cedex 15 Tel.: 01 56 54 12 34 Fax: 01 45 38 30 01 Email: emma.lequeux@free.fr Contact person: Emmanuelle Lequeux, ext. 52</p>	<p>Blast 58, rue Charlot 75003 Paris Tel.: 01 48 87 48 87 Email: redaction@blast.fr Contact persons: Julien Millanvoie and Audrey Maiscina</p>
<p>La Gazette de l'Hôtel Drouot 10, rue du Faubourg Montmartre 75009 Paris Tel.: 01 47 70 93 00 Fax: 01 47 70 93 94 Contact person: Lydia Harambourg Send mail or fax only</p>	<p>Les Inrockuptibles 144, rue de Rivoli 75001 Paris Tel.: 01 42 44 16 16 Fax: 01 42 44 16 00 Email: arts@inrocks.com ; agenda@inrocks.com Website: http://www.lesinrocks.com Contact person: Jean-Max Colard (Exhibits)</p>
<p>Le Journal des Arts (published semimonthly) 21, rue Leriche 75015 Paris Tel.: 01 48 42 90 00 Fax: 01 48 42 90 01 Email: pregnier@artclair.com Contact persons: Philippe Régnier and Alain Cueff</p>	<p>L'Oil 21, rue Leriche 75015 Paris Tel.: 01 48 42 90 00 Fax: 01 48 42 90 01 Email: gmorel@artclair.com Contact person: Guillaume Morel</p>
<p>Purple 9, rue Pierre Dupont 75010 Paris Tel.: 01 40 34 14 64 Fax: 01 40 34 27 55 Email: oz@purple.fr Contact person: Olivier Zahm</p>	<p>Zerodeux-Zoo Galerie Tel./Fax: 02 40 35 41 55 Email: zooline@worldnet.fr</p>

10.4 Main Art Critics and Specialized Journalists

The following list shows the important publications and persons that can be critical to the gallery, the exhibit and the artist.

10.4.1 Art Critics and Daily Press Journalists

Le Figaro	Michel Nuridsany Jean-Marie Tasset
Libération	Henri- François Debailleux Elisabeth Lebovici
Le Monde	Harry Bellet Geneviève Breerette Philippe Dagen

10.4.2 Trade Publication Art Critics and Authors of Work on Contemporary Art

Judith Benhamou-Huet	Nicolas Bourriaud
Fabrice Bousteau	Jean-Luc Chalumeau
Catherine David	Catherine Francblin
Jacques Leenhardt	Catherine Millet
Stéphanie Moisdon Trembley	Jean-Louis Pradel
Alain Quemin	Philippe Régnier
Jérôme Sans	Eric Troncy
Isabelle de Wawrin	

To contact these persons, you must send a file to the specialized magazines they work for. To get their contact information, refer to:

- *Art Diary International*, an annual publication listing the important names and contact information– artists, galleries, critics, cultural institutions, agents, etc. You must pay to register to that international reference. Being part of that repertory is highly recommended;
- The Association internationale des critiques d'art (AICA) is an association bringing together the main art critics, with the objective to promote the critic disciplines related to art and to protect the moral and professional interests of its members by facilitating the international trade.

Art Diary International

Giancarlo Politi editor

Tel.: + 39 02 688 73 41

Fax: + 39 02 6680 12 90

Email: politi@interbusiness.itWebsite: <http://www.flashartonline.com>**Association internationale des critiques d'art**

c/o Accès local

15, rue Martel

75010 Paris

Tel.: 01 47 70 17 42

Fax: 01 47 70 17 81

Email: office.paris@aica-int.org – publishes a repertory of its 300 members in FranceWebsite: <http://www.aica-int.org> – publishes a repertory of its 4,300 international members**10.5 Directory of Press Files**

Access to those files is available through a monthly and thematic subscription.

Email: nzaoui@argus-fichiers-presse.frWebsites: <http://www.argus-fichiers-presse.fr> ;**10.6 Communication Firms through Art**

Claudine Colin Communication Email: ccc@claudinecolin.com
Catherine Dufayet Communication Email: catherine.dufayet@wanadoo.fr
Agence Heymann Renoult Email: info@heyman-renoult.com
Relations médias: Catherine Philippot Email: cathphilippot@photographie.com Website: http://www.photographie.com
Agence Platypus – Jérôme Mauvernay Email: platypus@aol.com

* Source: *Le marché des arts visuels en France*, 2002 edition.

Advice and contact persons

Here are some websites on artistic news which contains information on the markets and purchases on line:

<http://www.artaujourd'hui.com>

<http://www.artcomnews.com>
<http://www.artprice.com>
<http://www.gazette-drouot.com>
<http://www.officieldesarts.com>
<http://www.od-arts.com>
<http://www.exporevue.com>
<http://www.paris-art.com>
<http://www.synesthesie.com>

10.7 Communications with the Press

During a collective or individual exhibit, it is essential to establish a communication strategy. The relations with the press must be supported by an updated file of journalists, art critics, periodicals and magazines. It is useful to be included in all agendas and to benefit from an editorial advertising or an article signed by a famous critic. You can either use the services of a press agent (whose compensation is usually high and without guarantee), or keep your file added on by different repertories, guides and specialized magazines yourself.

Files and press releases should be sent three months before the expected exhibit. For a presence in the agenda or calendar, a month is enough.

10.7.1 Press Release

It should be short and efficient, mentioning the main information regarding the exhibit, i.e. the location, date, duration, the artist(s) exhibited and a short editorial advertising the theme of the exhibit and the artwork. Journalists usually publish the press releases as is. You can send them by email.

10.7.2 Media Kit

The information must be as complete as possible and provided as a kit preferably sent by mail. The biography, path of the artist(s), press clippings, artwork reproductions in a slide format, ektas or CD-ROM are welcome. Do not forget to follow-up with the contacted persons after you sent your media kit to make sure they receive the documents.

11. LOGISTICS AND FEES

11.1 Transport and Forwarding Agents

For the transportation of artworks abroad for an exhibit in a gallery or a trade show, it is important to establish a balanced budget. Either the artist or gallery does it by its own means, or resort to a forwarding agent.

11.1.1 Original Artwork Transportation by a Forwarding Agent

The forwarding agent can take full charge of your merchandise round trip, Canada-France-Canada. To cut on costs, we recommend hiring that forwarding agent from France.

At the outgoing in the country of origin, it is best to deal with a correspondent on site for the packaging, pick up and transportation of artworks to the airport for air transport. Thus, the French forwarding agent would take care of the following operations:

- customs transit between the airport in France and the customs warehouse;
- transportation between the airport and the warehouse;
- customs clearance;
- acknowledgments of bonds;
- delivery on site;
- unpacking and installation.

Upon return:

- artworks pick up;
- packaging the artworks;
- clearance at French customs;
- shipping to the airport.

FORWARDING AGENTS AUTHORIZED BY THE CUSTOMS OFFICE IN FRANCE	OTHER SUGGESTED CARRIERS
<p>André Chenue S.A. 5, boulevard Ney 75018 Paris Tel.: 01 53 26 68 52 Fax: 01 40 37 22 28 Email: commercial@chenue.com Contact persons: Marie-Dominique Capillon and Valérie Abrial</p>	<p>ABX logistics (formerly Dubois International) Département Art et Spectacles 62, boulevard Ney 75018 Paris Tel.: 01 44 65 16 01/ 02 /03 Fax: 01 44 65 16 00 Email: log.spectacles@abxlogistics.fr Contact person: Françoise Bodevin</p>
<p>L.P. Art 29, boulevard Ney 75018 Paris Tel.: 01 55 26 14 14 Fax: 01 55 26 14 10 Email: info@lpart.fr Contact person: Xavier Irigaray</p>	<p>ART TRANSIT 2, rue de Miromesnil 75008 Paris Tel.: 01 44 56 98 00 Fax: 01 44 56 98 19 Email: contact@art-transit.com</p>
	<p>TMH 29, avenue Béthunes 95310 Saint Ouen l' Aumône Tel.: 01 34 49 90 00 Fax: 01 34 40 90 01 Email: mortelette@wanadoo.fr Contact person: Hervé Mortelette</p>

11.2 Customs, Conditions and Clearance

Any original artwork entering a country is subject to customs clearance. It is essential to know the procedures to follow in order to deal with the conditions inherent to a temporary importation for an exhibit or a trade show. There are two types: the temporary importation of artworks for an exhibit with no sales anticipated and compulsory return under ATA Carnet or temporary admission of bill of entry, and the temporary importation of artworks for an exhibit with sales anticipated under temporary admission of bill of entry.

11.2.1 Temporary Importation of Artwork under ATA

Thanks to the agreement signed between France and Canada, the artist or gallery can use an ATA Carnet (admission temporaire/temporary admission) for exportation (reimportation) and temporary admission of artworks. These artworks must only be intended for the exhibit, without resale and with compulsory return.

The ATA Carnet is offered in the chambers of commerce and industry of the country of origin and is on and in effect from the date of issue. It must be filled by the user and certified by the chamber of commerce delivering it and the customs authorities. It includes many sheets that must be carefully filled:

- general list – artwork description (name of the artist, title, date, technique, dimension and duty free commercial value);
- sheet on temporary exportation – to be certified by customs at departure from the country of origin;
- sheet on temporary importation – to be certified by customs at arrival in France;
- sheet on reexportation – to be certified by customs at departure from France;
- sheet on reimportation – to be certified by customs upon return;
- sheet on transit.

For artworks intended for shows and exhibits, you must add four sheets for transit, and the clearance must be filled at the customs office on the premises of the event.

The ATA Carnet must be obtained from the sponsoring organization:

Canadian Chamber of Commerce

ATA Carnet Services

350, Sparks Street, Suite 501

Ottawa, Ontario K1R 7S8

Canada

Tel.: 1 613 238 40 00

Fax: 1 613 238 76 43

Contact person: Robert J. Keyes

Email: bkeyes@chamber.ca

Website: <http://www.chamber.ca>

11.2.2 Temporary Importation of Artwork under Temporary Admission of Bill of Entry – Temporary Admission Eligibility Requirements

The artworks imported by the dealers who wish to resale them can take advantage of the temporary admission of bill of entry in full relief for potential exhibit and sale. The duration of the stay for the artworks is limited to six months, but extensions are possible.

Documents the Canadian gallery must provide

For temporary admission:

- pro forma invoice issued to the recipient specifying the artwork and the reason for the temporary importation (for eventual exhibit and sale or for exhibit only with compulsory return);
- list of bundling (number of crates, dimensions, weight, content of each crate);
- two sets of photos of each artwork.

For consumption:

- final invoice issued to the buyer specifying the artworks sold

Documents the importer must provide

For temporary admission:

- request issued to the customs collector asking for a temporary importation of the artworks specifying the reason, the date and location of the exhibit.

For consumption:

- request issued to the customs collector asking for the final importation of the artworks sold.

Before dealing with customs formalities of consumption, the buyer will have to pay the value added tax (VAT) from the customs administration. The VAT rate applied on original imported artworks is 5.5%. For photos, if they are not consistent with the regulation on original artworks, they will be considered as reproduced work and in that capacity, subject to a 19.6% VAT. The payment of the temporary admission is done:

- either by reexportation of artworks,
- or by their consumption, if sold, with the payment of 5.5% of VAT on the value of the artwork + 1/1,000. For photos, the customs duties are 1.2%. This VAT must be paid to the customs administration when the buyer is dealing with the formalities.

For more information, please contact the following institutions:

Customs Office
Paris-République
11, rue Léon Jouhaux
75010 Paris
Tel.: 01 40 40 60 24

Contact person: Madame Neagu

Centre de renseignements réglementaires douaniers de Paris

Ministère des Finances

84, rue d'Hauteville

75010 Paris

Tel.: 0825 30 82 63

Email: crd-ile-de-france@douane.finances.gouv.fr

Ministry of Economy, Finances and Industry

Direction générale des douanes et droits indirects

Bureau de l'information et de la communication – Douanes

23 bis, rue de l'Université

75007 Paris

Tel.: 01 40 04 04 04

Fax: 01 44 63 25 25

Website: <http://www.douane.gouv.fr>

12. SALE OF ORIGINAL ARTWORKS

12.1 Fees and Rights

In the course of a sale of an original artwork by a gallery owner or during an auction, the artist collects fees. There are different forms of fees and rights.

12.1.1 Copyright

The copyright is an integral part of the "literary and artistic property ". It allows the artist to authorize the exploitation of its artwork in different forms and to receive compensation by the adjudication of propriety rights: reproduction rights, performance rights and resale rights. It also recognizes a moral right that allows him to protect his work.

12.1.2 Reproduction Right

This right allows the artist to present his work to the public through different forms and supports: photography, casting, etc.

12.1.3 Performance Right

This right allows the artist to present his work to the public through a medium such as television.

12.1.4 Resale Right

This right applies only to graphic and plastic art artists. It allows the artist to continue to control the use of his work after its sale. The artist, or his estate, collects 3% of the resale price of his artwork during public auction sales or sales by a dealer. This percentage must be paid by the seller and is paid out (after deduction of the administrative costs of collecting bodies) to the artist or his successors for 70 years after his death. The resale right is collected from a minimal sale of \$4,450 [€3,000]. It goes from \$6,000 to \$74,000 [€4,000 to 50,000] at 0.25% above \$740,000 \$ [500,000]. The total amount of fees collected is capped at \$18,540 [€12,500]. The resale right is only transferred to the estate.

12.1.5 Moral Right

It grants the artist the respect of his name, quality and artwork. It is "inalienable, unremitting and imprescriptable". Contrary to proprietary rights, the artist cannot disclaim it or transfer it to others. It is transferred to his estate.

12.2 Applicable Taxes

Any original artwork entering the countries of the European Union from a third country is subject to VAT. In France, that tax rate is 5.5%.

If the object is intended for sale, it can be in temporary importation free of customs duty and taxes, and the VAT is due and payable at the sale outcome. The length of stay for that artwork, under the temporary admission for possible exhibit or sale, is two years maximum and it allows not paying this tax if the object is purchased by a foreigner and reexported. The VAT on the sale of artworks is paid by the buyer.

12.3 Certificates or Expertise

During the sale of an original artwork, a certificate of authenticity can be requested. It must include the description or title of the work, the name of the author, the date, dimensions, technique and all other particulars relating to the object, such as the number of copies for a bronze or its time for photography. It is issued by the artist, if he's still alive, or by his successors.

According to the rules of descent, the successors are the heirs or persons who obtained the rights when the artist was still alive, or his testamentary heirs. An expert can also be consulted to authenticate and estimate an artwork. His fees represent between 2 and 3% of the estimated amount.

12.3.1 List of Art Expert Organizations

Chambre européenne des experts-conseils en œuvres d'art (CECOA)

Website: <http://www.cecoa.com>

Chambre européenne des experts en art (CEEA)

Tel.: 01 42 97 53 53

Fax: 01 42 97 44 56

Chambre nationale d'experts spécialisés (CNES)

Website: experts-cnes@wanadoo.fr

Fédération nationale d'experts professionnels spécialisés en œuvres d'art (FNEPSA)

10, rue de la Paix

75002 Paris

Tel.: 01 42 61 56 08 / 01 40 20 98 98

Email: fnepsa@fnepsa.fr

On line: Artnet expertises

12.4 Banking Procedures

No banking arrangement can be made for a limited length of stay since no bank opens a "foreign account" for non residents. The only solution is to be an account holder from a bank in Canada that has international subsidiaries, particularly in France. It is thus best to ask your banker in Canada.

13. AUCTION SALES

13.1 Auctioneers and Showrooms

13.1.1 List of the Main Auctioneer Offices

<p>Étude Binoche 5, rue de la Boétie 75008 Paris Tel.: 01 42 65 79 50 Fax: 01 47 42 87 55</p>	<p>Étude Briest-Poulain-Le Fur Hôtel des ventes du Palais des Congrès de Paris 2, place de la Porte Maillot 75017 Paris Tel.: 01 58 05 06 07 Fax: 01 58 05 16 28</p>
<p>Étude Cornette de Saint Cyr 44, avenue Kléber 75016 Paris Tel.: 01 47 27 11 24 Fax: 01 45 53 45 24 Email: cornette@auction.fr</p> <p>This firm is very active in the modern and contemporary art sector. We can find the artworks of young artists in showrooms.</p>	<p>Espace Tajan 37, rue des Mathurins 75008 Paris Tel.: 01 53 30 30 30 Fax: 53 30 30 31 Email: info@tajan.com Website: http://www.tajan.com</p>

For more information:

Chambre nationale des commissaires-priseurs

13, rue de la Grange Batelière
75009 Paris
Tel.: 01 47 70 89 33

13.1.2 Important Showrooms

<p>Drouot Richelieu 9, rue Drouot 75009 Paris Tel.: 01 48 00 20 20 Website: http://www.drouot.fr</p>	<p>Drouot Montaigne 15, avenue Montaigne 75008 Paris Tel.: 01 48 00 20 80 Website: http://www.drouot.fr</p>
<p>Christie's France SA 9, avenue Matignon 75008 Paris Tel.: 01 40 76 85 66 Fax: 01 40 76 85 65 Website: http://www.christies.com</p>	<p>Hôtel Dassault/Artcurial 7, rond-point des Champs-Élysées 75008 Paris Tel.: 01 42 99 20 20 Fax: 01 42 99 20 21 Email: briestpoulainlefur@artcurial.com Website: http://www.artcurial.com</p>
<p>Sotheby's 76, rue du Faubourg Saint-Honoré 75008 Paris Tel.: 01 53 05 53 05 Fax: 01 47 42 22 32 Website: http://www.sothebys.com</p>	

The auction sales in France also represent a means to make the artists known to another type of collectors. The sales figure of the auctioneers in France has been increasing in the past five years.

The new July 2001 law on the statute of auctioneers resulted in the French market entry of Anglo-Saxon auction houses. In fact, the firms that were up until then assimilated to a public department under the authority of an officer of justice became private companies.

The positive aspect of the involvement within these important houses of groups such as LVMH (Phillips) and Pinault (Christie's) resides in possible contacts with a new network of collectors.

These houses also implement a new development strategy based on different activities: organizing exhibits in collaboration with galleries, redeeming galleries funds, funding artist projects.

In 2001, Sotheby's, Christie's and Phillips secured 79% of the auction sales of artworks in the world.

13.2 Procedure for the Auction Sale of an Artwork

You can just contact either the office of an auctioneer whose sales are interesting, or a showroom, and present the artwork for estimation. Then, you have to establish the reserve price (minimum price decided with the vendor under which the item can't be sold). If that price is not met, the object is returned and can be put back for sale. You have to sign a receipt called "sale request" or "sale requisition", which, at the end of the sale, allows collecting the amount of the adjudication, after deducting the fees.

Sales fee can amount to 22% and can be negotiated before the sale. These fees include:

- standard sales fees;
- the auctioneer's fees, the catalogue, the marketing, the photos, the sale (deposit, custody, lot presentation and sale follow-up) and the insurance;
- the occasional fees (transportation, expert fees, VAT, resale rights, restoration).

While purchasing an artwork during an auction sale, the buyer pays, on top of the adjudication, the main price plus legal fees, that is 10.854%. He's also responsible for the transportation fees.

At the time of purchase, the buyer who doesn't reside in the EU must indicate that he wishes to export and must submit the appropriate documents within 30 days.

The expert and auctioneer are jointly liable and they personally commit their sales for 10 years.

13.3 Internet Sales

The commission rate is lower at 5%, which is beneficial compared to conventional ways of selling. However, there are still unresolved problems concerning the security of transactions, confidentiality and expertise. Here are some auction sale websites:

<http://www.iencheres.com>

<http://auctions.yahoo.com>

<http://www.e-Bay.com> (Great Collections)

<http://www.icollector.com>

Website of auction sale house Sotheby's

<http://www.sothebys.com>

Website to get information on the future sales and the result of adjudications:

<http://www.artprice.com>

Public French auction sale website (catalogues, results):

<http://www.auction.fr>

Website of the magazine on art news, services, program and sales results:

<http://www.gazette-drouot.com>

14. RECEPTION, RESIDENCES AND ACCOMMODATIONS

14.1 General

Since 1996, the number of artist residences has greatly increased in all regions of France; they went from 40 to about 100. This type of service is intended for any French or foreign plastic art artist.

Each structure provides its own operations and rules and can exclude accommodation. To choose the best arrangement for the artist, we recommend referring to the guide *Résidences d'artistes en France* and the website of the Centre national des arts plastiques. We also recommend contacting directly the supervisor of the place.

To get a job, technical and financial assistance, you have to establish a recruitment record including the following information:

- the artist project;
- his biography, mentioning his abilities in the French language, at least spoken;
- documents about his work (photos, etc.);
- a letter of interest;
- the expected dates or duration of the stay.

From time to time, some foreign artists can be invited directly by the supervisors of the residences, depending on artistic affinity or previously established relations.

The guide *Résidences d'artistes en France* is the critical tool. It includes all the contact information and other practical information on the residences and costs \$13 [€9].

Éditions 00h00

24, rue Feydeau

75002 Paris

Tel.: 01 42 36 61 61

Fax: 01 42 36 83 34

Website: <http://www.00h00.com> (to download payable guide)

Another useful guide is *L'annuaire de l'art contemporain 2002* which identifies 1,000 places of dissemination and resources for contemporary art in France (including all artist residences). You can consult it on the Centre national des arts plastiques website at <http://www.cnap.fr>. Downloading it costs \$9 [€6] and you can get a paper copy for \$43 [€29].

14.2 Residences in Île-de-France

There are eight. Only the Cité internationale des arts, La Caserne and CREDAC offer accommodation. The reference in *intra-muros* Paris is still the Cité internationale des arts which has been welcoming and hosting artists from all over the world since 1965. It has two locations:

- Rue de l'Hôtel-de-ville, in front of Saint-Louis Island, Pont Marie metro
- Rue Norvins in Montmartre, metro Abbesses/Lamarck Caulaincourt

Fifteen thousand artists already took advantage of the 297 workshops. The duration of the stay ranges from two months to a maximum of one year (renewable once).

- Work space: furnished studio-apartments (including bed sheets, etc.) from 20 to 40m² including a kitchenette and a bathroom, depending on the selected fields.
- Average amount of benefits: \$417 [€281].

The application is submitted either by the country or institution, or by the artist directly to the Cité internationale des arts, and will then be transferred to admission commissions according to the field (plastic arts, photography, video, music or dance).

Dates of commissions: Plastic arts: February, June and October
Photography: April, November

Cité internationale des arts
18, rue de l'Hôtel-de-Ville
75180 Paris Cedex 04
Tel.: 01 42 78 71 72
Fax: 01 42 74 36 93
Website: <http://www.citedesartsparis.net>
Supervisor: Madame Brunau

The program "Les Inclassables" is part of the Franco-Quebecer exchange agreements. The disciplines involved are visual and performing arts. Applicants must be French or foreign artists who have been living in France for at least five years. The duration of the stay is six months, from January to June or July to December. The deadline to submit the applications to the Association française d'action artistique is beginning of June and the response will be sent by mail only.

Les Inclassables – AFAA
Tel.: 01 53 69 83 00
Fax: 01 53 69 33 00
Email: lucie.portehaut@afaa.asso.fr

Website: <http://www.afa.asso.fr>

14.2.1 Nature of the Assistance for Quebec

- The AFAA allocates a living expense allowance of \$11,300 [€7,600].
- The OFQJ supports a complementary allowance as well as a round trip, Paris-Montreal, plane ticket.
- The CALQ makes available the Studio Cormier, which consists of a furnished apartment and a studio of 67m².

OFQJ

11, passage de l'Aqueduc

93200 Saint-Denis

Tel.: 01 49 33 28 50

Website: <http://www.ofqj.org>

Supervisor: Jany de Chambrun

CALQ

500, place d'Armes

Montréal (Québec) H2Y 2W2

Tel.: 001 514 864 33 50

Websites: <http://www.calq.gouv.qc.ca>

http://www.villa-arson.org/centre_dart/residences/

Supervisor: Francine Royer

14.2.2 Nature of the Assistance for France

- Accommodation and production sites are offered to Quebec artists selected according to the nature of their projects.

14.2.3 Other Residences in Île-de-France

<p>Credac Tel.: 01 49 60 25 06 Fax: 01 49 60 25 07 Email: credac@worldnet.fr Website: http://www.credac-and-co.com Supervisor: Claire Le Restif</p>	<p>Unesco-Aschberg Fonds international pour la promotion de la culture 1, rue Miollis 75015 Paris Email: Dir.aschberg@unesco.org</p>
<p>Villa Medicis hors les murs – AFAA Tel.: 01 53 69 83 00 Fax: 01 53 69 33 00 Email: lucie.portehaut@afaa.asso.fr Website: http://www.afaa.asso.fr</p>	

14.3 Regional Residences

There are 88, from which 13 welcome foreign artists and establish exchanges with them.

Aquitaine	<p>Association Pollen, artistes en résidence à Monflanquin Tel.: 05 53 36 54 37 Fax: 05 53 36 54 35 Email: artistes.en.residence.monflanquin@wanadoo.fr</p> <p>Image/Imatge, photographie Tel.: 05 59 69 13 56 Fax: 05 59 69 41 12 Email: info@image-imatge.org Website: http://www.image-imatge.org</p>
Bourgogne	<p>Musée Nicéphore Niepce Tel.: 03 85 48 41 98 Fax: 03 85 48 63 20 Email: contact@museeniepce.com Website: http://www.museeniepce.com</p>
Centre	<p>Atelier Calder Tel.: 02 47 45 29 29 Email: atelier.calder@wanadoo.fr</p>

Champagne Ardenne Aube	Camac Tel.: 03 25 39 20 61 Fax: 03 25 39 20 61 Email: camac@camac.org Website: http://www.camac.org
Languedoc- Roussillon Herault	Villa Saint-Clair Tel.: 04 67 74 37 07 Fax: 04 67 74 95 36 Email: villastclair@free.fr
Lorraine-Moselle	Ateliers internationaux d'Alsace et de Lorraine (Association Acte) Tel.: 03 87 24 41 41 Fax: 03 87 24 40 36
Normandie Manche	Centre régional de la photographie de Cherbourg-Octeville Tel.: 02 33 22 99 23 Fax: 02 33 22 96 66 Email: crco@wanadoo.fr
Provence- Alpes-Côte d'Azur Bouches-du-Rhône	The Camargo Foundation Tel.: 04 42 01 11 57 Website: http://www.camargofoundation.org Centre interculturel de pratiques, recherches et échanges transdisciplinaires (Cypres) Tel.: 04 91 08 21 71 Website: http://www.cypres-artech.org Triangle France, Friche belle de mai Tel.: 04 91 11 42 44 Website: http://www.lafriche.org/triangle
Rhône-Alpes Drôme	Art 3 Tel.: 04 75 55 31 24 Fax: 04 75 55 01 42 Email: art3.valence@wanadoo.fr Moly-Sabata Tel.: 04 74 84 28 47

14.4 Accommodation Assistance

Financial assistance for accommodation can be obtained through the Ministry of Foreign Affairs at the following address:

Association française d'action artistique

1 bis, avenue de Villars

75327 Paris Cedex 7

Tel.: 01 53 69 83 00

Fax: 01 53 69 33 00

Website: <http://www.afa.asso.fr>

Established by the Cagac and supported by the Department of European and International Affairs of the Ministry of Culture and Communication, the website <http://www.artistes-etrangers.com> provides information to foreign artists and professionals in France concerning legal, fiscal or social aspects and it is really useful for their subsequent administrative approach.

In terms of Canada, you can get more information on accommodation assistance through the Canada Council for the Arts.

Here are some useful website addresses to find accommodation in Paris and be in the midst of it all. These sites identify the hotels according to neighbourhoods and their category as well as residential hotels.

Websites presenting a hotel guide for business people:

<http://www.voyages-d-affaires.com/>

The two following sites present a selection of hotels everywhere in France, as well as a description of the region and details on museums, transportation and shows.

<http://www.citadines.com>

<http://www.hotels.fr>

Average hotel rate

	<u>3 star hotel</u>	<u>2 star hotel</u>
Single room	\$178 [€120]	\$119 [€80]
Double room	\$193 [€130]	\$148 [€100]

15. OPENING A GALLERY IN FRANCE

Some art dealers might wish to open their own gallery in France. There is no specific constraint to do so.

15.1 Registre du commerce et des sociétés

French law makes provisions for many types of companies:

- the SNC (general partnership),
- EURL (one-person limited company),
- the SARL (limited liability company),
- the SA (business corporation).

The SARL suits small companies best. To establish one, you have to register to the Registre du commerce et des sociétés (RCS):

Greffe du Tribunal de commerce

1, quai de Corse

75181 Paris Cedex 4

Tel.: 01 44 41 54 54

Website: http://www.greffier-de-tribunal-de-commerce.fr/fiches/le_registre_du_commerce_et_des_slbis.htm

For that purpose, the applications are received at the Centre de formalités des entreprises (CFE) from which the company depends geographically. For an art gallery, you have to contact the following organization:

Chambre de commerce et d'industrie

Bourse de Commerce

2, rue de Viarmes

75001 Paris

Tel.: 01 53 40 48 48 or 46 00

Website: <http://www.ccip.fr>

15.2 Visa and Private Label Card

To personally operate an art gallery in France, you need a long-term visa. You have to concurrently submit an application for a private label card and an application for a long-term visa. For more information, visit the website of the Embassy of France in Canada.

<http://www.diplomatie.fr/venir/visas/doc.asp?doc=33&langue=français&PaysExt.s=397>

The Ministry of Economy, Finances and Industry provides information on the eligibility requirements of the private label card of the foreign dealer.

<http://www.finances.gouv.fr/formulaires/DECAS/ident/nident.htm>

15.3 Banking Procedures

Information and documents to provide in order to open an account:

- SIREN identification number (every company is identified by a unique identification number: the SIREN) and SIRET number (the SIRET® number identifies the *establishment* of a company in terms of a geographically located entity; it is thus changed if the location changes);
- civil status for a personal business;
- status for a company;
- registration to the Registre de commerce et des sociétés or the Registre des métiers – pouvoirs des mandataires sociaux;
- contingent power of attorney(s);
- in the case of a foreign national, they can ask for the passport, visa and domicile evidence (phone or electricity bill, rent receipt, accommodation certificate, etc.).

To find out more, you can consult the very useful reference document published by the Fédération bancaire française.

<http://www.fbf.fr/Web/Internet/Intermain.nsf/Cat3?ReadForm&RestrictToCategory=59PEBN>

15.4 Legal and Accounting Advice

We strongly recommend retaining the services of a lawyer and an accountant to open a gallery in France. There are many law and accounting firms in France. Many are enumerated in the repertory of the Chamber of Commerce France-Canada (CCFC) in Paris. You can get a list of the members in the *Guide des affaires franco-canadiennes 2003-2004* by contacting the CCFC at the following address:

Chamber of Commerce France-Canada

9, avenue Franklin D. Roosevelt

75008 Paris

Tel.: 01 43 59 32 38

Fax: 01 42 56 25 62

Website: <http://www.cfc-france-canada.com/>

The accounting policies vary substantially between Canada and France. Again, some Canadian accounting and management firms have offices in France and are registered at the Chamber of Commerce France-Canada. You can also visit the website of the Conseil supérieur des experts-comptables of France.

<http://www.experts-comptables.fr/>

15.5 Other Sources of Useful Information

- Agence pour la création d'entreprises: <http://www.apce.com/>
- Infogreffe: <http://www.infogreffe.fr/>
- Cagac: <http://www.artistes-etrangers.com>

16. MAIN CONTACT PERSONS

16.1 Contacts and Official Intermediates for Canada

<p>Ministry of Foreign Affairs Arts Promotion 125Sussex Drive Ottawa, Ontario, K1A 0G2 Website: http://www.dfait-maeci.gc.ca/arts/promo-en.asp</p>	<p>Canada Council for the Arts 350 Albert Street Ottawa, Ontario, K1P 5V8 Website: www.canadacouncil.ca/home-e.htm</p>
<p>Department of Foreign Affairs and International Trade Business Development – Arts and Cultural Industries 125, Sussex Drive Ottawa, Ontario, K1A 0G2 Website: http://www.dfait-maeci.gc.ca/arts/development-en.asp</p>	<p>Canadian Embassy 35-37, avenue Montaigne 75008 Paris Tel.: (011-33) 1 44 43 29 00 Fax: (011-33) 1 44 43 29 98 Email: france-td@international.gc.ca Website: http://www.international.gc.ca/canadaeuropa/france/</p>
<p>Embassy of France in Canada 42, Sussex Drive Ottawa, Ontario, K1M 2C9 Tel.: (613) 789-1795 Fax: (613) 789-0279 Website: http://www.ambafrance-ca.org</p>	<p>Canadian Culture Centre 5, rue de Constantine 75007 Paris Tel.: (011-33) 1 44 43 21 90 Fax: (011-33) 1 44 43 21 99 Website: http://www.canada-culture.org</p>
<p>Department of Canadian Heritage Trade and Investment Development Directorate Trade Routes 25, Eddy Street, 13th floor Gatineau, Quebec K1A 0M5 Tel.: (819) 994 0440 Fax: (819) 997 5367 Email: traderoutescommerciales@tch.gc.ca Website: http://www.canadianheritage.gc.ca/routes/index_e.cfm</p>	

16.2 Federal Programs and Services Assisting the Plastic Arts Sector in Canada

16.2.1 Assistance to Canadian Professional Gallery Owners in Contemporary Art (Pilot Program)

Tel.: 1 800 263-5588, ext. 5268 (toll free)
(613) 566-4414, ext. 5268

Fax: (613) 566-4332

Website: <http://www.canadacouncil.ca/visualarts/default.htm>

16.2.2 Assistance to Visual Art, Fine Crafts and Architecture Organizations

Tel.: 1 800 263-5588, ext. 4095 (toll free)
(613) 566-4414, ext. 4095

Fax: (613) 566-4332

Website: <http://www.canadacouncil.ca/visualarts/default.htm>

16.2.3 Outreach Program

Tel.: 1 800 263-5588, ext. 4118 (toll free)
(613) 566-4414, ext. 4118

Fax: (613) 566-4332

Website: <http://www.canadacouncil.ca/visualarts/default.htm>

16.2.4 Grants for the Creation and Production and Travel Grants to Professional Artists – Visual Arts

Tel.: 1 800 263-5588 (toll free)
(613) 566-4414, ext. 5265 (for artists in their mid-career)
(613) 566-4414, ext. 5094 (for artists starting their career)

Fax: (613) 566-4332

<http://www.canadacouncil.ca/visualarts/default.htm>

16.2.5 Grants for Foreign Artists and Professionals

<http://www.ambafrance-ca.org>

16.3 Contacts and Official Intermediates for France

<p>Ministry of Culture and Communication 3, rue de Valois 75001 Paris Tel.: 01 40 15 80 00 Fax: 01 40 15 80 72 Website: http://www.culture.gouv.fr</p> <p>Centre de ressources du Centre national des arts plastiques Tel.: 01 40 15 73 04 Fax: 01 40 15 74 34 Email: silvanareggiardo@culture.gouv.fr Website: http://www.cnap.culture.gouv.fr/ Contact person: Silvana Reggiardo</p> <p>Department of European and International Affairs 182, rue Saint-Honoré Tel.: 01 40 15 80 00 Fax: 01 40 15 37 40 / 41</p> <p>Direction régionale des affaires culturelles – Île-de-France 98, rue de Charonne 75011 Paris Tel.: 01 56 06 50 00 Fax: 01 56 06 52 48 Director: Jean-François de Canchy Plastic Art Advisors: Jean-Yves Bobe Tel.: 01 56 06 50 12 Email: jean-yves.bobe@culture.gouv.fr Isabelle Vierget-Rias Tel.: 01 56 06 50 13 Website: http://www.culture.fr/culture/regions/dracs/idf</p> <p>DRACs and Plastic Art Advisors Website: http://www.cnap.fr</p> <p>Fonds régionaux d'art contemporain Website: http://www.cnap.fr</p>	<p>Association française d'action artistique Ibis, avenue de Villars 75327 Paris Cedex 07 Tel.: 01 53 69 83 00 Fax: 01 53 69 33 00 Email: info@afaa.asso.fr Website: http://www.afaa.asso.fr Director: Olivier Poivre d'Arvor Contact person: Jean-Christophe Olier</p> <p>Délégation aux arts plastiques 3, rue de Valois 75001 Paris Tel.: 01 40 15 73 28 Fax: 01 40 15 74 99 Website: http://www.cnap.culture.gouv.fr/ Delegate: Olivier Kaepelin</p> <p>Direction des musées de France 6, rue des Pyramides 75001 Paris Tel.: 01 40 15 34 51 Fax: 01 40 15 36 50 Website: http://www.culture.fr/culture/dmf.htm Director: Francine Mariani-Ducray</p> <p>Fonds national d'art contemporain 70, voie des Sculpteurs 92 800 Puteaux Tel.: 01 46 93 02 50 Fax: 01 49 00 01 12 Email: joaquina.andre@culture.gouv.fr Website: http://www.fnac.culture.gouv.fr Director: Claude Allemand-Cosneau</p> <p>Musée national d'art moderne Centre de création industrielle Centre Georges-Pompidou 75 191 Paris Cedex 04 Tel.: 01 44 78 12 33 Fax: 01 44 78 12 18 Website: http://www.centrepompidou.fr Director: Bruno Racine</p>
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17. USEFUL INTERNET SITES

<p>Insurance</p> <p>http://www.axa.fr http://www.assurances.generali.fr/ http://www.grassavoye.com</p>	<p>Collectives</p> <p>Associative galleries http://www.art-immanence.org http://www.attitudes.ch http://www.icono.org/glassbox http://www.tram-art.org</p> <p>Friches http://www.lafriche.org http://www.artfactories.net http://www.teh.net</p>
<p>Foundations</p> <p>Fondation Altadis http://www.altadis.com</p> <p>Caisse Dépôts et Consignation http://www.caissedesdepots.fr</p> <p>Fondation Cartier http://www.fondationcartier.com</p> <p>Fondation Colas http://www.fondationcolas.com</p> <p>Fondation d'entreprise espace écureuil art contemporain http://www.caisseepargne-art-contemporain.fr</p> <p>Espace EDF Electra http://www.edf.fr</p> <p>Fondation de France http://www.fdf.org</p> <p>Fondation Gaz de France http://www.gazdefrance.com</p> <p>Fondation Hewlett-Packard http://www.fondation-hpf.com</p>	<p>Virtual galleries/agendas/repertoires</p> <p>Virtual galleries http://www.gomipark.com http://www.galart.com http://www.denoirmont.com http://www.artcom.tm.fr http://www.daviot.net</p> <p>Contemporary art agenda http://www.agendaexpo.com/</p> <p>Opening program and gallery's blueprint http://www.associationdesgaleries.org</p> <p>Guide des galeries d'art Paris-régions http://www.billart.org</p> <p>Opening Program "Galeries Mode d'emploi" http://www.espacepaulricard.com/artsidiers.html http://www.espacepaulricard.com</p> <p>Contemporary art agendas http://itinerairebisparis.free.fr http://www.officieldesarts.com</p> <p>Online edition of art books http://www.00h00.com</p>

<p>Fondation Icar http://www.icarfoundation.org</p> <p>Fondation Maeght http://www.fondation-maeght.com</p> <p>MontmArtFund http://www.montmartfund.com</p> <p>Espace Paul Ricard http://www.espacepaulricard.com</p> <p>Société Générale http://www.socgen.com/mag</p> <p>Fondation CCF pour la photographie http://www.ccf.com</p> <p>Fondation Hachette http://www.fondation-hachette.org</p> <p>Fondation d'entreprise NSM Vie/Abn –Amro http://www.nsm-vie.fr</p>	<p>Repertory of art critics http://www.aica-int.org</p> <p>Argus of press files http://www.argus-fichiers-presse.fr</p> <p>Repertory of contemporary art http://www.cnap.fr</p>
<p>Accommodation</p> <p>Artist residences http://www.afa.asso.fr http://www.camac.org http://www.camargofoundation.org http://www.citedesartsparis.net http://www.cnap.fr http://www.credac-and-co.com http://www.cypres-artech.org/ http://www.image-imatge.org http://www.lafriche.org/triangle http://www.villa-arson.org/centre_dart/residences/ http://www.museeniepce.com http://www.ofqj.org</p> <p>Sites for gallery owners http://www.voyages-d-affaires.com/ http://www.citadines.com http://www.hotels.fr</p>	<p>Private organizations</p> <p>Admical, carrefour du mécénat d'entreprise http://www.admical.org</p> <p>Association of Art Critics http://www.aica-int.org</p> <p>Agence pour la création d'entreprise http://www.apce.com</p> <p>Chambre européenne des experts-conseils en oeuvres d'art http://www.cecoa.com</p> <p>Fédération bancaire française http://www.fbf.fr/Web/Internet/Intermain.nsf/Cat3?ReadForm&RestrictToCategory=59PEBN</p> <p>Public organizations</p>

<p>http://www.vivreaparis.com</p> <p>Welcoming foreign artists in France http://www.artistes-etrangers.com</p>	<p>Embassy of France in Canada http://www.diplomatie.fr/venir/visas/doc.asp?doc=33&langue=français&PaysExt.s=397</p> <p>Canadian Chamber of Commerce http://www.chamber.ca</p> <p>Chamber of Commerce France-Canada http://www.cfc-france-canada.com/</p> <p>Chambre de commerce et d'industrie http://www.ccip.fr</p> <p>Conseil supérieur des experts-comptables de France http://www.experts-comptables.fr</p> <p>Grefe du Tribunal de commerce http://www.greffier-de-tribunal-de-commerce.fr/fiches/le_registre_du_commerce_et_de_s_s1bis.htm</p> <p>Infogrefe http://www.infogrefe.fr</p> <p>Ministry of Economy, Finances and Industry http://www.finances.gouv.fr/formulaires/DECAS/ident/nident.htm</p> <p>Customs formalities http://www.douane.gouv.fr http://www.minefi.gouv.fr</p>
<p>Public institutions</p> <p>Ministry of Foreign Affairs http://www.afa.asso.fr</p> <p>Centre national des arts plastiques en France http://www.cnap.fr</p> <p>Centre de ressources du CNAP http://www.culture.gouv.fr/culture/dap/dap/</p> <p>Inter Professional Contemporary Art Congress</p>	<p>Press and communication</p> <p>ARTFORUM http://www.artforum.com</p> <p>Art Press http://www.artpress.com</p> <p>Art Diary International http://www.flashartonline.com</p> <p>Le Figaro</p>

<p>http://www.cipac.net</p> <p>Centres d'art http://www.d-c-a.org</p> <p>Direction des musées de France http://www.culture.fr/culture/dmf.htm</p> <p>Direction régionale des affaires culturelles IDF http://www.culture.fr/culture/regions/dracs/idf/ Fond National d'Art Contemporain http://www.fnac.culture.gouv.fr</p> <p>Centre Georges-Pompidou http://www.centrepompidou.fr</p> <p>Le Plateau http://www.fracidf-leplateau.com</p> <p>Palais de Tokyo http://www.palaisdetokyo.com</p> <p>Videomuseum http://www.videomuseum.fr</p>	<p>http://www.lefigaro.fr</p> <p>Libération http://www.liberation.com</p> <p>Les Inrockuptibles http://www.lesinrocks.com</p> <p>Le Monde http://www.lemonde.fr</p> <p>Le Nouvel Observateur http://www.nouvelobs.com</p>
<p>Shows</p> <p>MAC 2000 http://www.mac2000-art.com</p> <p>Salon d'Automne http://www.salon-automne-paris.com</p> <p>Salon européen des jeunes créateurs http://www.ville-montrouge.fr http://www.sejc.com</p> <p>Salon de la jeune création http://www.jeunecreation.org</p> <p>Festivals d'art</p> <p>Rencontres internationales de la photographie http://www.rencontres-arles.com</p>	<p>Auction Sales</p> <p>Future sales and adjudication results http://www.artprice.com</p> <p>French public auction sales (catalogues, results) http://www.auction.fr</p> <p>Magazine on art news, services, agenda, sale results http://www.gazette-drouot.com</p> <p>Sites to visit to find information on the ratings of artworks and the adjudication results of some sales http://www.artaujourd'hui.com http://www.artcomnews.com http://www.exporevue.com http://www.od-arts.com http://www.officieldesarts.com http://www.panoplie.org</p>

<p>Le Printemps de Septembre http://www.printempsdeseptembre.com</p> <p>Biennial</p> <p>Biennale de Lyon http://www.biennale-de-lyon.org</p> <p>Contemporary art trade shows</p> <p>Art Paris http://www.artparis.fr</p> <p>Arténim http://www.expo-nimes.com</p> <p>FIAC http://www.fiac-online.com</p> <p>Paris Photo http://www.parisphoto.fr</p> <p>ST'ART http://www.st-art.com http://www.strasbourg-expo-congres.com</p> <p>Art Basel http://www.ArtBasel.com</p> <p>Art Brussels http://www.artexis.com</p>	<p>http://www.paris-art.com http://www.synesthesie.com</p> <p>Online sales</p> <p>http://www.e-Bay.com Great Collections http://www.icollector.com http://www.iencheres.com http://auctions.yahoo.com/</p> <p>Showrooms</p> <p>ARTCURIAL-Hôtel Dassault http://www.artcurial.com</p> <p>Espace Tajan http://www.tajan.com</p> <p>Drouot Richelieu http://www.drouot.fr</p> <p>Christie's France SA http://www.christies.com</p> <p>Sotheby's http://www.sothebys.com</p>
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18. USEFUL GENERAL INFORMATION

18.1.1 From Canada to France

- A valid passport is a sufficient identity paper.
- One Canadian dollar was worth an average of 0.71 euro in October 2005.⁶
- The time difference is six hours.
- To contact someone by phone in France, you must dial 0 11 33 followed by the area code (e.g. 1 for Paris), and the local phone number.
- The climate is temperate.
- The electric current is 220 volts; thus you must bring a transformer and connector.
- The VAT is included in the marked price.
- The tip is included in the bill.

18.1.2 From France to Canada

- A valid passport is a sufficient identity paper.
- One Euro was worth an average of 1.42 CND in October 2005.
- The time difference is six hours.
- To contact someone by phone in Canada, you must dial 00 1 followed by the area code (e.g. 514 for Montreal), and the local phone number.
- The climate is continental.
- The electric current is 110/220 volts; thus you must bring a transformer and connector.
- The VAT is not included in the marked price. You must add about 15% to that price.
- The tip is not included in the bill.

⁶ According to the average of 20 days for the exchange rates of the Bank of Canada. You can check the information at the following address, which was accessed on November 14th 2005:

<<http://www.banqueducanada.ca/pdf/nrma05-10.pdf>>.

19. BIBLIOGRAPHY

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APPENDICES

APPENDIX I

TABLE ON THE EVOLUTION OF THE DELEGATED BUDGET FOR THE FONDS RÉGIONAUX D'ART CONTEMPORAIN FROM 1988 TO 2000

ACQUISITION AND OPERATION BUDGET* – DISSEMINATION (in thousands of Canadian dollars)													
	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Total	7,725	8,730	9,897	10,706	11,183	9,432	10,577	10,273	12,202	12,667	12,972	15,410	16,191
Country	3,226	3,764	4,375	4,647	4,884	4,014	4,684	4,355	5,550	5,458	6,173	7,306	7,056
Regions	4,500	4,966	5,522	6,060	6,299	5,418	5,893	5,919	6,652	7,208	6,800	8,104	9,135

ARTWORKS ACQUIRED THROUGH PURCHASES AND DONATIONS							
Region	From 1982 to 1999	1999		Region	From 1982 to 1999	1999	
		Acquired artworks	Number of artists			Acquired artworks	Number of artists
All regions	13,930	–	–	Lorraine	383	–	–
Alsace	855	47	13	Midi-Pyrénées	666	18	13
Aquitaine	766	23	15	Nord-Pas-de-Calais	542	50	–
Auvergne	215	13	8	Basse-Normandie	881	46	20
Bourgogne	376	89	17	Haute-Normandie	375	46	24
Bretagne	1,146	25	9	Pays de la Loire	630	19	–
Centre	1,352	92	9	Picardie	840	35	–
Champagne, Ardenne	384	33	11	Poitou-Charentes	636	36	10
Corse	132	16	10	Provence-Alpes-Côte d'Azur	546	57	27
Franche-Comté	278	33	19	Rhône-Alpes	1,220	28	14
Languedoc-Roussillon	616	1	1	Martinique	67	–	–
Limousin	882	–	–	La Réunion	142	–	–

* Data from the Ministry of Culture and Communication, Délégation aux arts plastiques, Département des études et de la prospective. The amounts do not include the grants from departments, cities and others (3.78 million dollars [2.55 million euros] in 2000).

Source: *Statistiques de la culture – Chiffres clés 2001*, Éditions La documentation Française, section Arts plastiques, p. 46.

APPENDIX II
ASSISTANCE FOR THE ATTENDANCE OF FRENCH ARTISTS DURING INTERNATIONAL
TRADE SHOWS

BALE'S SHOW 2001	CHICAGO'S SHOW 2001	COLOGNE'S SHOW 2001	NEW YORK'S SHOW 2001
Galerie Anne de Villepoix Galerie Vallois Galerie Franck Bordas Galerie Chantal Crousel Galerie Daniel Templon Galerie Putman Edition Galerie Denise René Galerie Gabrielle Maubrie Galerie Lahumière Galerie Evelyne Canus Galerie Roger Pailhas Galerie Durand Dessert Galerie de France Galerie Item Edition Galerie Air de Paris Galerie Yvon Lambert	Galerie Xippas Galerie Marion Meyer Galerie JGM Galerie Sollertis Galerie Pietro Sparta Galerie Papillon Fiat Galerie Yvonamor Pallix	Galerie Michel Rein Galerie Polaris Galerie Peyroulet Galerie Jean Fournier	Galerie Art Concept Galerie-Emmanuel Perrotin Galerie Nathalie Obadia Galerie Praz-Delavallade

Source: Délégation aux arts plastiques, Centre national des arts plastiques, *Rapport d'activités 2001*, annexe 11, p. 130.

APPENDIX III

TABLE ON THE EVOLUTION OF THE CULTURAL EXPENSES OF THE MINISTRY OF
CULTURE FROM 1960 TO 2001

APPROVED BUDGET OF THE MINISTRY OF CULTURE*									
(in millions of dollars)									
Year	Total**	Current expenditures	Cash credits	Authorizations bills***	Year	Total	Current expenditures	Cash credits	Authorizations bills
1960	50	34	16	19	1981	673	488	185	214
1961	58	37	21	24	1982	1,356	1,015	340	441
1962	61	40	21	27	1983	1,581	1,210	371	814
1963	68	43	24	39	1984	1,820	1,301	519	616
1964	76	47	28	44	1985	1,937	1,298	639	841
1965	77	50	28	46	1986	2,176	1,284	893	949
1966	82	53	28	47	1987	2,033	1,313	719	501
1967	104	61	43	52	1988	1,995	1,373	621	452
1968	123	74	49	59	1989	2,251	1,620	632	742
1969	138	86	52	59	1990	2,370	1,728	642	811
1970	132	90	43	50	1991	2,737	1,832	905	1,302
1971	151	105	46	56	1992	2,929	1,919	1,010	1,284
1972	191	122	70	88	1993	3,125	2,014	1,111	1,106
1973	243	145	98	108	1994	3,054	1,944	1,109	831
1974	301	172	129	126	1995	3,066	2,065	1,001	845
1975	329	208	120	116	1996	3,512	2,533	979	874
1976	363	277	86	125	1997	3,420	2,702	718	697
1977	423	334	89	110	1998	3,425	2,650	774	838
1978	504	389	116	128	1999	3,552	2,747	805	799
1979	535	390	145	157	2000	3,637	2,830	805	838
1980	601	441	160	215	2001	3,781	2,947	834	893

* Data from the Ministry of Culture and Communication, Délégation aux arts plastiques, Département des études et de la prospective.

** Include the current expenditures and the cash credits.

*** Authorization bills are expenditure initiations for equipment in the future. These initiations are in the form of annual cash credits.

Source: *Statistiques de la culture – Chiffres clés 2001*, Éditions La documentation Française, section Commerce extérieur, p. 179.

APPENDIX IV

TABLE ON THE EXPORTS AND IMPORTS OF CULTURAL PROPERTIES FROM 1990 TO 2000

EXPORTATIONS*											
(in millions of dollars)											
	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Press	673.5	714.8	741.2	626.5	686.4	707.5	687.3	796.3	788.9	777.3	875.2
Books	477.3	482.3	479.4	496.3	484.3	619.5	558.0	580.4	622.9	646.5	657.4
Phono-videograms	203.3	211.7	224.7	221.1	236.3	250.8	289.4	318.9	226.6	250.4	272.0
Musical scores	4.4	4.7	5.6	7.4	8.8	8.8	10.7	14.2	7.9	7.9	6.5
Musical instruments	100.6	96.3	111.5	111.5	115.8	118.7	123.3	132.7	138.1	141.3	147.9
Art objects**	1350.2	750.6	662.7	485.0	535.4	469.1	552.2	657.8	699.2	774.4	1200.8
Total	2809.5	2260.4	2225.2	1947.9	2067.1	2174.5	2220.9	2500.4	2483.6	2597.8	3159.8

IMPORTATIONS*											
(in millions of dollars)											
	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000
Press	737.6	784.3	761.8	664.3	727.2	804.3	785.8	756.3	776.9	782.8	874.6
Books	522.5	529.8	519.9	393.5	428.1	503.1	455.6	524.6	586.8	602.6	678.6
Phono-videograms	324.1	318.6	349.1	373.3	393.9	473.7	408.3	468.5	414.9	378.2	477.1
Musical scores	7.3	8.2	8.3	10.7	13.1	13.5	13.3	11.7	9.5	9.3	9.8
Musical instruments	257.8	251.7	227.4	237.2	237.9	218.6	225.9	204.8	206.5	208.7	226.6
Art objects**	948.1	487.7	288.3	297.8	225.0	192.8	196.5	180.5	254.8	269.8	357.9
Total	2797.2	2380.2	2163.7	1976.7	2025.0	2206.1	2085.4	2146.5	2249.4	2251.3	2624.5

* Data from Customs and the Département des études et de la prospective.

** Include collections and specimens.

Source: *Statistiques de la culture – Chiffres clés 2001*, Éditions La documentation Française, section Commerce extérieur, p. 174.

APPENDIX V
EXAMPLE OF A DEPOSIT FORM

Gallery:

Address:

Tel./Fax:

Email:

Internet:

Name of the lender/owner:

Address:

- 1) Artist
Title of the artwork
Date
Technique
Dimensions
Public sale price
Net price for the lender/owner

Terms and conditions

The gallery can grant a maximum discount of ___% of the public price of the artwork as agreed with the lender/owner before the sale.

Duration of the loan: _____ extension if required as agreed with the lender/owner.

The gallery is responsible for all artwork damage or loss during this period.

The lender/owner certifies that he is the owner or the authorized agent of the artwork and that the gallery can sell the artwork in accordance with the above terms and conditions.

Artworks landed for exhibits and potential sale

Signed at _____, on _____

Gallery _____

Lender/owner _____

APPENDIX VI
EXAMPLE OF A REQUISITION FORM

Gallery:
Address:
Tel./Fax:
Email:
Internet:

Name of the lender

Address

- 1) Artist
Title of the artwork
Date
Technique
Dimensions
Public sale price

Signed at _____, on _____

Gallery

Lender
Received that day

APPENDIX VII MAP OF THE REGIONS OF FRANCE

