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07-10 April 2022
Grand Palais
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INTRODUCTION

THE ART MARKET IN FRANCE

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France's position in the global art market is getting stronger

After Brexit, London has become more insular and Paris more attractive. The city of lights has recently attracted major international galleries while hosting and preparing for a number of large-scale projects, from the recent opening of the Pinault Collection at the Bourse de Commerce, to the ongoing renovation of the Grand Palais.

Meanwhile France's position in the global art market is also changing as a number of living French artists hit the international stage and its capital hosts an impressive number of exhibitions and major fairs (including Art Paris). Indeed the latter showed particular agility during the health crisis, attracting the support of several influential collectors, as well as the passion and commitment to art of a vast population of art professionals and enthusiasts.

Artprice is also seeing these positive developments reflected in French auctions. In an ultra-competitive and constantly changing global context, the French art market has never been as robust as it is today. Slowed by the pandemic in 2020, its growth resumed with renewed vigor in 2021 setting a historic annual auction turnover record above one billion dollars for the first time in its history.

So is this a structural trend or just a short-term dynamic? The figures concerning the volume of transac-

tions would suggest the former. With more than 91,000 works sold at auction in 2021, France is actually a richer purveyor of art than its turnover figures might suggest. Indeed, this astonishing performance makes France the densest and most diversified market place in the world after the United States. While this artistic windfall concerns all price ranges, prestige sales are developing, with no less than 114 results above the million-dollar threshold in 2021. This new record for France is clearly still a long way behind the 604 results hammered in the USA, but it is nevertheless a new record in the history of the French art market.

The solidity of the French art market is primarily based on exchanges involving some of the best creations of the Modern and Post-War periods (two works by René Magritte and another by Vincent Van Gogh exceeded 14 million dollars last year at Christie's and Sotheby's in Paris). But it also depends on a few old masters (Fragonard, Chardin, etc.) and above all, on more Contemporary artists whose works are collected well beyond France's borders. From Georges Mathieu to Pierre Soulages, from François-Xavier Lalanne to Invader, from Bernar Frize to Claire Tabouret... some French artists are now establishing themselves on the art market's global stage, their works passing through New York sales and, with even greater success, through Hong Kong sales.

Céline Moine
Artmarket by Artprice.com

Auction transactions: the most dynamic countries (2021)

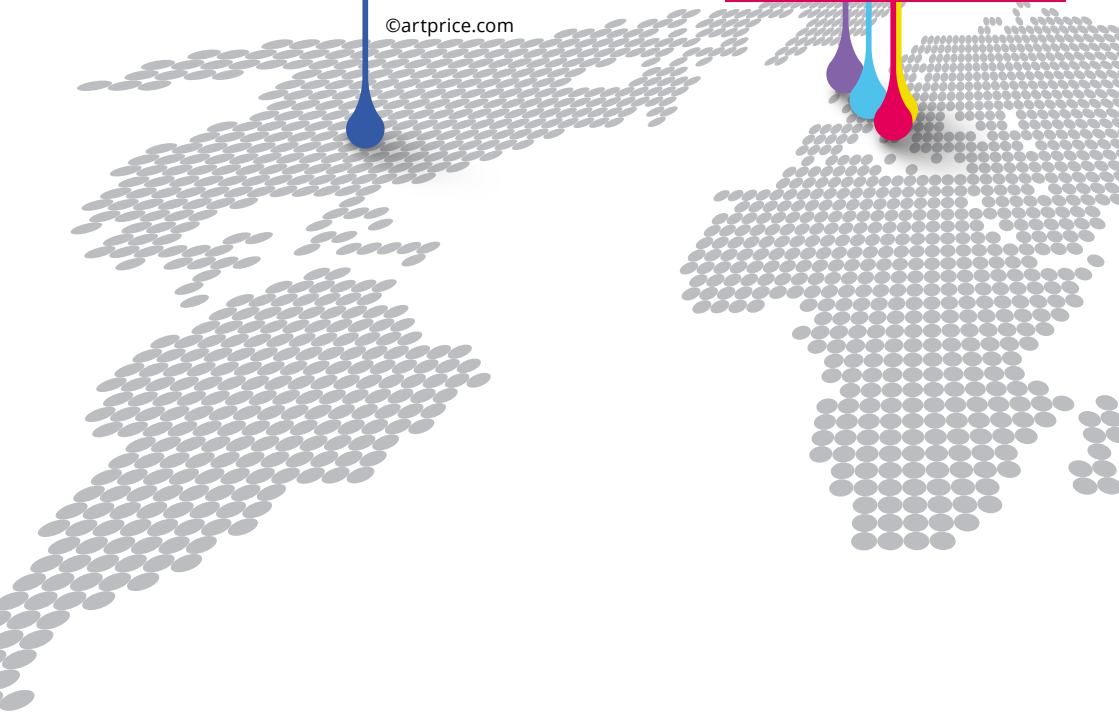
UNITED STATES
138,662
works sold

UNITED KINGDOM
84,660
works sold

FRANCE
91,692
works sold

ITALY
39,535
works sold

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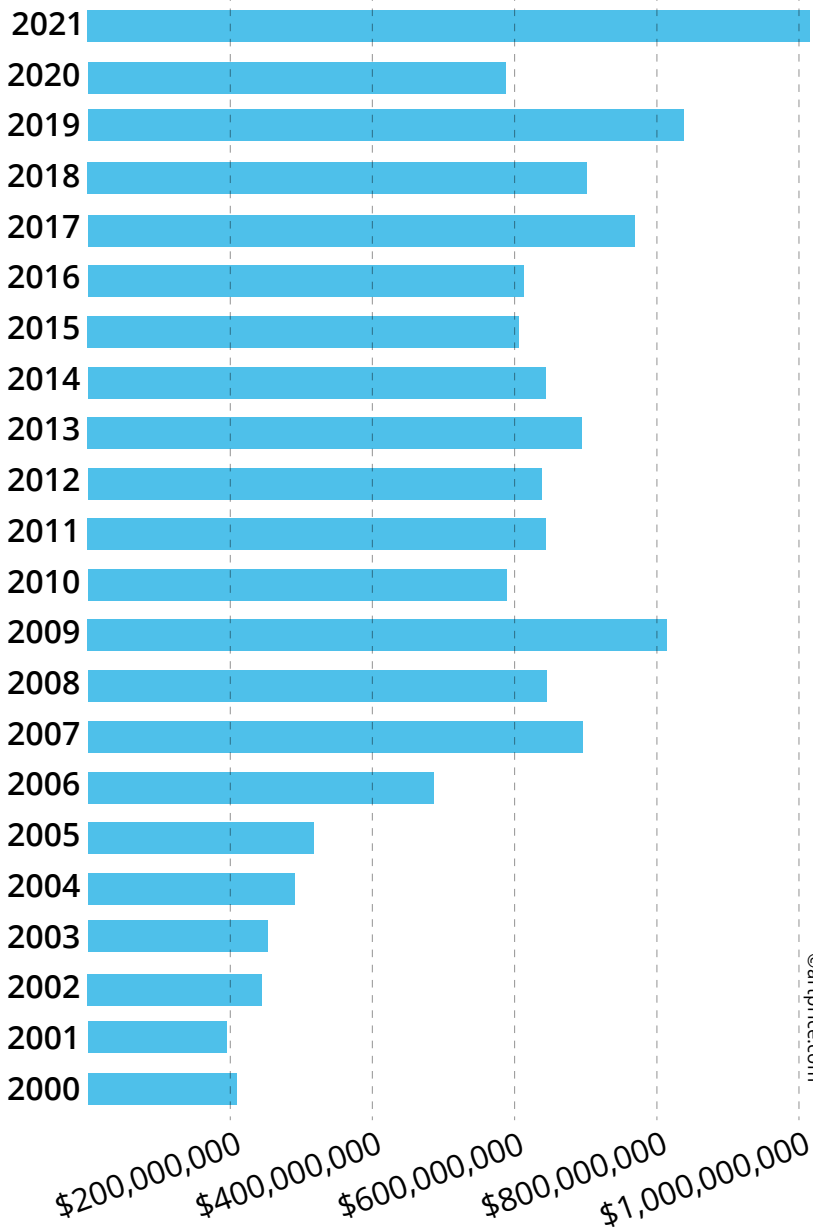


GERMANY
45,250
works sold

CHINA
63,400
works sold

Over 91,000 fine art lots sold at auctions in France, making it the densest and most diversified marketplace in the world after the United States. The country sells twice as many artworks as its immediate neighbor, Germany.

Evolution of fine art auction sales in France





4th

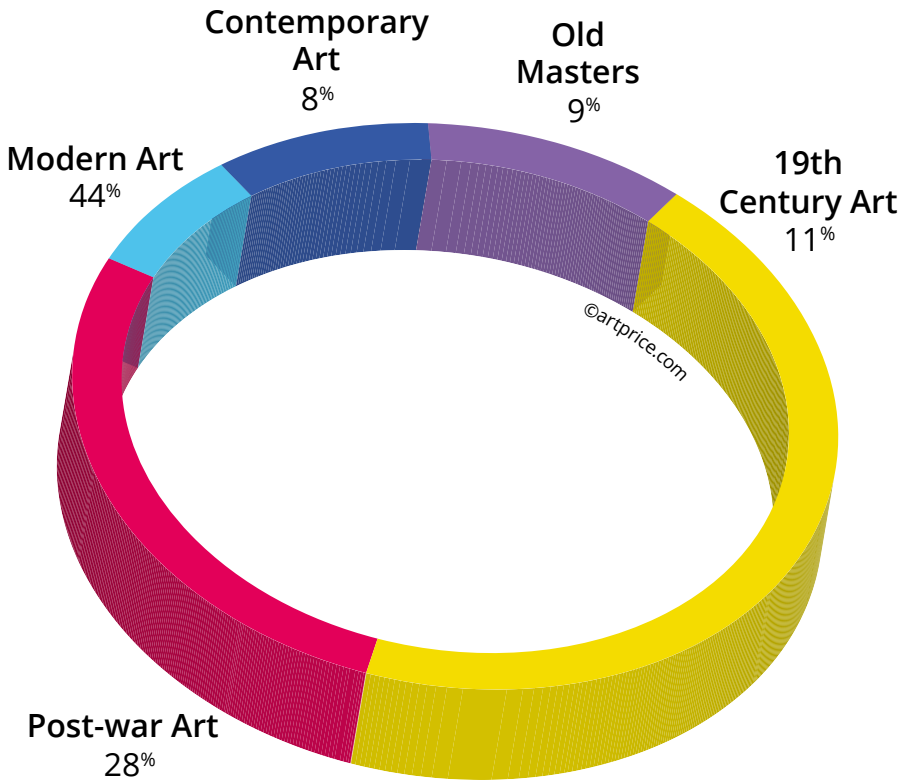
Ranked fourth in the world, in 2021 France's secondary art market hammered over one billion dollars for the first time in its history.

Its growth, constant between 2015 and 2019, then slowed by the pandemic in 2020, resumed with renewed vigor to set a historic record while the UK market decelerated.

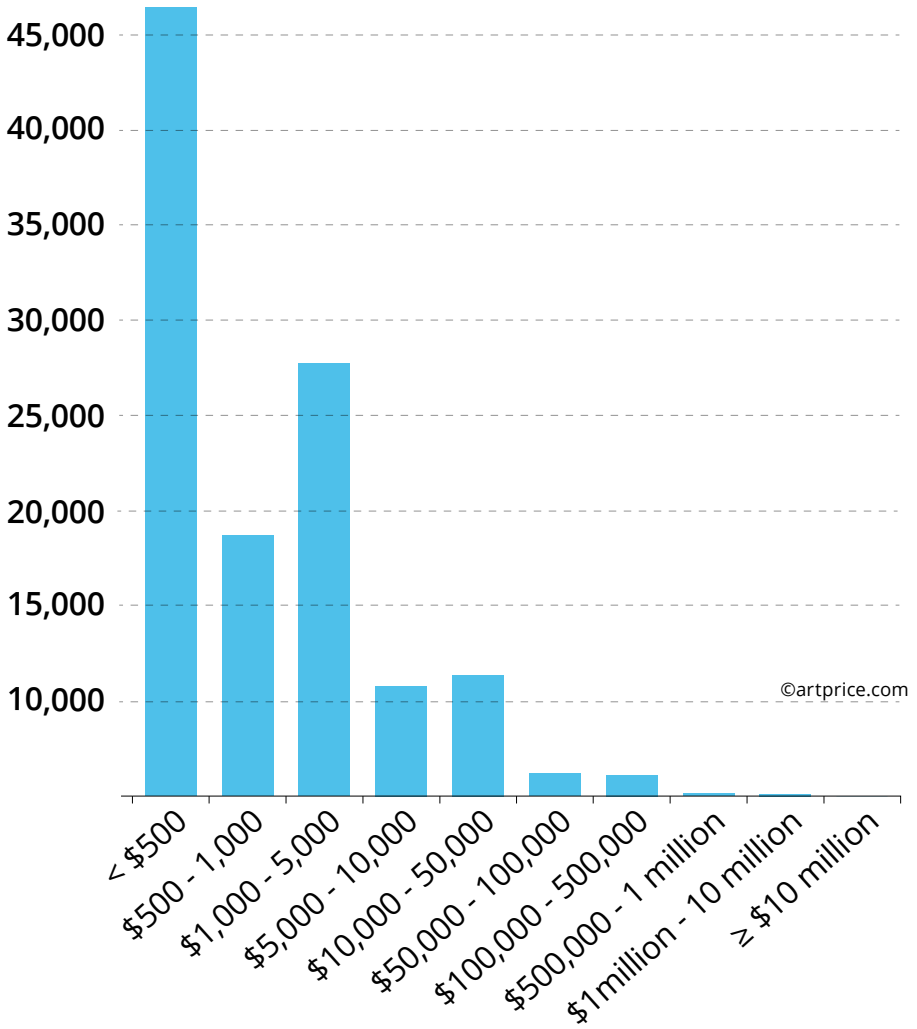


SEGMENTATION OF THE ART MARKET IN FRANCE

Auction sales turnover by period of creation (2021)



Breakdown by price range of fine art lots sold in France (2021)





TOP RESULTS IN 2021

Top 20 living French artists by annual auction turnover in 2021

	Artist	Sales turnover	Lots sold	Record
1	Pierre SOULAGES	\$67,087,224	165	\$20,141,700
2	Robert COMBAS	\$6,977,846	198	\$311,006
3	INVADER	\$5,849,355	220	\$555,749
4	Claire TABOURET	\$5,800,958	20	\$870,000
5	André BRASILIER	\$4,287,891	135	\$470,251
6	Françoise GILOT	\$3,186,628	53	\$1,307,555
7	Bernar VENET	\$2,773,088	80	\$877,000
8	Julie CURTISS	\$2,597,734	13	\$466,200
9	Richard ORLINSKI	\$2,213,416	97	\$681,020
10	Bernard FRIZE	\$2,036,814	29	\$340,990
11	Jean-Pierre CASSIGNEUL	\$1,972,445	95	\$206,058
12	Jean Jacques SEMPÉ	\$1,575,792	62	\$82,818
13	Martial RAYSSE	\$1,532,697	15	\$1,450,216
14	MR BRAINWASH	\$1,279,010	291	\$70,473
15	Claude VIALLAT	\$1,154,227	65	\$90,700
16	Daniel BUREN	\$786,559	21	\$196,944
17	Gérard GAROUSTE	\$565,433	26	\$84,820
18	DRAN	\$537,401	37	\$185,862
19	Gérard SCHLOSSER	\$526,521	30	\$61,963
20	Jacques VILLEGLÉ	\$454,569	49	\$41,358

Top 10 fine art auctions in France in 2021

	Artist	Artwork	Price	Date	Auction house
1	René MAGRITTE	<i>La Vengeance</i> (1936)	\$17,244,247	30/06/2021	Christie's, Paris
2	Vincent VAN GOGH	<i>Scène de rue à Montmartre</i> (1887)	\$15,414,619	25/03/2021	Sotheby's & Mirabaud-Mercier, Paris
3	René MAGRITTE	<i>L'art de conversation</i> (1950)	\$14,435,544	26/10/2021	Sotheby's Paris,
4	François-Xavier LALANNE	<i>Léopard I</i> (2005)	\$9,610,569	04/11/2021	Sotheby's, Paris
5	François-Xavier LALANNE	<i>Le Minotaure</i> (2004)	\$9,212,539	04/11/2021	Sotheby's, Paris
6	Jean-Honoré FRAGONARD	<i>Un philosophe lisant</i>	\$9,175,177	26/06/2021	Petit Antoine, Epernay
7	Domenico GNOLI	<i>Unbuttoned button</i> (1969)	\$9,087,876	02/12/2021	Millon & Associés, Paris
8	Jean-Baptiste Siméon CHARDIN	<i>La fontaine</i>	\$7,997,029	22/11/2021	Christie's, Paris
9	François-Xavier LALANNE	<i>Gorille de Sûreté I</i> (2006)	\$7,222,389	04/11/2021	Sotheby's, Paris
10	WU Guanzhong	<i>Hong Kong Night</i> (1987)	\$6,866,873	14/04/2021	Cornette de Saint-Cyr, Paris



ART PARIS 2022

GUILLAUME PIENS

ALICE AUDOUIN

ALFRED PACQUEMENT

answer Artprice questions



Photo: Chiara Santarelli, NH COMM

GUILLAUME PIENS

An art historian by training, organizer and artistic director of cultural events, but also an art collector, Guillaume Piens has worked, among others, for Paris's International Contemporary Art Fair (the FIAC) and the Paris Photo art fair, for which he organized a series of three spotlights between 2008 and 2010 (Japan in 2008, the Arab world and Iran in 2009, and Central Europe in 2010).

In 2011, he created his own cultural events production company *Culture Squad Communication*. He was the artistic advisor of the first Saint Germain des Prés Photo Festival from 2011 to 2013. Since 2012, he has been the General Curator of Art Paris, Art Fair, the spring-time leading event for modern and contemporary art at the Grand Palais in Paris. He is also a member of the Jury of the *Camera Clara Prize* for view camera photography.

The ecological impact of the art market is at the heart of this latest edition of Art Paris.

Yes indeed, both in terms of the content presented – with two complementary themes, one titled *Natural histories, a Focus on the French scene* curated by Alfred Pacquement,

and the other titled *Art & Environment* curated by Alice Audouin – and the manner in which it is presented, i.e. with the development of an eco-design for the implementation of 'sustainable' art fairs, a first for art fairs in Europe.

Do you consider that the art world is lagging behind in terms of sustainability?

As far as environmental issues are concerned, the art world does not have a very good track record. However, lots of more sustainable initiatives are emerging both in France and abroad. In line with the rest of society, a widespread and profound awareness of ecological issues is emerging across the art sector, an awareness that has been amplified by the Covid pandemic.

What measures have you taken this year to foster a more eco-friendly fair and what messages do you want to convey?

Karbone Prod, founded by Fanny Legros, will join forces with environmental consultants Solinnen and Art of Change 21 to assist Art Paris with the implementation of a sustainable approach based on Life-Cycle Assessment (LCA).

Whether the subject of consideration is a product, a service or a process, every stage of its life-cycle is considered to establish an inventory of the relevant inputs and outputs from cradle to grave: extraction and processing of raw materials (including energy sources), manufacturing, distribution, usage and end-of-life disposal, not forgetting the various phases of transport.

This pioneering initiative is supported by the French environmental agency ADEME. In the longer term, the aim is to develop a tool for designing environmentally friendly art fairs.

The fair will focus on artists working on the themes of nature and ecology through selections curated by Alfred Pacquement and Alice Audouin. How do these two selections differ and complement each other?

Alfred Pacquement's selection primarily concerns artists from the French scene, both historic, like Gilles Aillaud and Etel Adnan, and contemporary, like Johan Creten, Eva Jospin and Philippe Cognée. It focuses on how these artists see the natural world and how plants and animals have once again found their place in the contemporary aesthetic. Alice Audouin's *Art & Environment* selection focuses on a young generation of artists whose works tackle environmental issues such as global warming and the loss of biodiversity. They include Elsa Guillaume, Noémie Goudal, Vincent Laval, Capucine

Vever and Lou Ros, as well as some of the first artists to have explored these environmental themes like Fabrice Hyber and Lucy + Jorge Orta.

Is there already a market with specific requests from collectors for ecological art or art committed to the environment?

The environment and its major issues are increasingly asserting themselves as major themes in contemporary creation. Artists are increasingly integrating ecological concerns into their day-to-day operations. For example, Anthony Gormley has instructed his gallery that his sculptures should no longer be transported by air freight. At the same time, the museum world is intensifying its focus on environmental issues through exhibitions such as *La Fabrique du vivant* in Beaubourg, *Nous les Arbres* at the Cartier Foundation, *Jusqu'ici tout va bien* at the Cent-quatre Paris, *Anthropocène Monument* at the Abattoirs of Toulouse, *Broken Nature* at the last Milan Triennale, *Post Nature* at the last Taipei Biennial. In April 2022, the Palais de Tokyo in Paris will be launching a new season on the theme *Reclaiming the land* while Lille 3000 will host *Novacène* at the Saint-Sauveur train station as part of its *Utopia* season devoted to environmental themes. There is no doubt that collectors will follow this movement by building collections focused on ecological and environmental issues, the great cause of the 21st century.



Photo: J. Martin

ALICE AUDOUIN

Independent curator of exhibitions specializing in the environment and founder of the association Art of Change 21, Alice Audouin highlights a selection of 17 artists whose practices take on environmental issues such as climate change and diminishing biodiversity.

How was Art of Change 21 born and what are the major issues?

I have been working on the links between contemporary art and the environment since 2004 and I created the association Art of Change 21 ten years later in 2014. In a certain way it brings together the various different strands of my activities with, on one side, a very international dimension such initiatives at some of the biggest world events like the Climate Change COP, and, at a more local level, a sustained collaboration with artists, but also a dimension that interfaces with the general public via participatory projects accessible to all such as Maskbook. As regards environmental issues, we are very concerned about global warming, but also about the loss of biodiversity and about pollution. Last September, I curated a contemporary

art exhibition, Biocenosis21, at the IUCN World Congress in Marseille which focused on the disappearance of flora and fauna. It brought together 14 artists, including Tomàs Saraceno and Camille Henrot and was presented within the framework of one of the world's biggest international meetings for nature researchers. The congress also attracted thousands of visitors. Last November, we focused on global warming at the COP 26 in Glasgow with a premiere, the monumental work Flare (Oceania) by John Gerrard in the public space in front of the facade of the University of Glasgow, and a participatory action by Lucy + Jorge Orta.

Art of Change 21 collaborates with major artists, starting with our sponsor Olafur Eliasson, and works to make young committed artists known. It also mobilizes citizens, constantly defending the same vision: art participates in the transformation of the world, and today, this transformation is ecological!

Have you noticed that more and more artists are taking up the question of ecological urgency?

Yes, it's unprecedented what is currently happening! When I began to

specialize in 2004 and organized the first international event on the subject in France, at Unesco – *The artist as a stakeholder* – I conducted a search for artists that took months! At the time, there were thousands of “green” artists, but very few were contemporary artists. In 2021, Art of Change 21 created a prize to support young contemporary artists living in France who integrate environmental issues into their work, with the patronage of Maison Ruinart. We received 260 applications in record time. We awarded 2,000 euros to 21 artists, i.e. 42,000 euros in all, and the winners welcomed this collective approach saying they preferred to receive less money, but be more numerous, to be united rather than being in competition. Being conscious of the ecological emergency also means challenging the modus operandi of art and its habits. This new generation is well represented in my *Art & Environment* selection and is evolving in a new field of values that are not only more ecological, but more eco-centric and more collaborative.

Another indicator of this evolution is the rapidly growing number of artists and contemporary art exhibitions dealing with such issues all over the world. I see this growth every month through my monthly *Impact Art* News bilingual blog and newsletter on contemporary art and the environment.

But what is particularly interesting is the way ecological motivations work both as artistic themes, and of course as ways of changing production processes, with the rise of eco-design for example. More and

more artists are measuring the impact of their works and their studios and talking about ecological issues with their galleries or the museums that exhibit their work. For example, Tomas Saraceno asked his new gallery Neugerriemschneider to change its opening hours to save energy! Not to mention Olafur Eliasson who transported his works from Berlin to Tokyo without using air transport for his exhibition *Sometimes the river is the bridge!*

I started my database of artists working on environmental themes in 2004. It now includes nearly 2,500 contemporary artists. When I think that I had trouble identifying 100 in 2004!

What forms can the encounter between art and the environment take in contemporary art?

Multiple forms! Just looking at the artists in my *Art & Environment* selection from Art Paris, I can see several trends. First of all, there is a phenomenon of direct contact with the living, of immersion, of knowledge, of fusion with nature; I am thinking particularly of Suzanne Husky and Vincent Laval. I also notice the expression of environmental problems that directly affect artists, either where they live/work, or in the context of their passions like diving or hiking. The proliferation of plastic bags is a central theme of work by Pascale Marthine Tayou; the melting of glaciers in work by Douglas Mandry, and overfishing in that of Elsa Guillaume.

I also see ambitions that extend to a societal scale, i.e. which aim to change the world, to create a new

way of living together, to set up a new paradigm. This is very apparent in the work of Michelangelo Pistoletto with his *Third Paradise*, and in work by Lucy + Jorge Orta with their *Antarctica Passport*. Then there is, for example, the case of Fabrice Hyber who planted a forest and who is also part of my selection. His real-life initiatives go far beyond his canvases. More and more artists, like Yinka Shonibare and Otobong Nkanga, are creating foundations to act concretely in favor of ecology and local development. Often the artist and the activist are one and the same person.



Photo Tadzio

ALFRED PACQUEMENT

Alfred Pacquement was the Director of the Galerie Nationale du Jeu de Paume, the Delegate for Visual Arts at the Ministry of Culture, Director of the École Nationale Supérieure des Beaux-Arts (National Academy of Fine Arts) in Paris and of the National Museum of Modern Art at the Center Pompidou from 2000 to 2013. Presently an independent curator and cultural consultant, he gives his view of the French scene via a selection titled 'Natural histories, a Focus on the French scene'.

Why focus on nature?

The theme *Natural histories, a Focus on the French scene* seemed relevant to me having noticed that numerous artists today (and indeed in the past as well) are working on subjects resulting from their approach to nature in all its aspects. One might think that painting flowers, depicting animals, capturing landscapes, etc. belong to a bygone era, before modernity. But these themes are in fact everywhere today. You just have to go around the exhibitions of the moment to realize this. Nature, a major subject of our time, is at the heart of civic, socio-

logical and philosophical concerns, and artists are no exception. While reflecting on this focus, I kept on realizing how many artists of different generations have worked on 'natural' themes using extremely varied and open artistic means. But what strikes me the most is that these themes are now coming back with tremendous force. It is probably no coincidence that in this era of uncertainty and questioning, the natural world is once again becoming a major subject.

How did you select the works?

The exercise consisted in selecting twenty artists, without any criteria of generation or notoriety, but all belonging to the French scene and, of course, represented by galleries participating in Art Paris. These were fairly easily surmountable constraints given the abundance of artistic proposals. I immediately had in mind certain artists that I hoped to include in the selection, such as Etel Adnan (sadly deceased since) or Gilles Aillaud, both born at the same time, in the 1920s. I am glad to have had the opportunity to find their works in the proposals of the galleries associated with the upcoming edition of Art Paris 2022.

Some of the artists present are well-known and have long exhibition histories, including in the most prestigious institutions and museums; others, all generations combined, are more “to be discovered or re-discovered”. It should be noted that most of these artists do not have oeuvres exclusively oriented towards “natural histories”. For example, Philippe Cognée and Anne + Patrick Poirier. The Art Paris team therefore insisted with the galleries that the works presented at the fair meet our expectations. The diversity of the artists chosen creates, I hope, a real dynamic. The focus offers the discovery of works which take as their theme the non-human living world, through the second half of the 20th century and up to the most current creation. Young artists like Justin Weiler (b. 1990), who works a lot on the relationship of light to indoor plants, and Hugo Deverchère (b. 1980), who looks at the cosmos and the universe, seemed very welcome within the framework of these ‘natural’ themes.

Are there aesthetic trends specific to the French scene within this focus on nature?

Rather than “aesthetic trends” that might be specific to the French scene, which always seems quite artificial to me, I think I can discern a couple of sub-themes in this context. For example, the collection and inventory of natural elements used by artists in their works; the sheer wonder at contemplating a landscape, a forest, a flower, often with quite remarkable and unexpected artistic results; and lastly, a focus on our relationships with animals.

The dialogue between art and nature is rich in meaning, because it is both part of the history of art, sometimes central to the major genres (landscapes, still life, etc.), but it is also fully in line with contemporary creation, to the point that I myself was surprised to realize, after having had this idea, that so many artists are investing these areas today. I keep discovering more!

C15
SECTEUR GÉNÉRAL

GALERIE PACT
PARIS

C14
SOLEIL, NEIGE
FOCUS ACNEE FEMININE

C13
SECTEUR GÉNÉRAL

C12

C11

D12

D13

MASSIMO OSCARLO
DIPLOMA DI PIAZZA
DIPLOMA DI PIAZZA

D14
SECTEUR GÉNÉRAL

GALERIE
MEDITERRANEO
PARIS

D15
SECTEUR GÉNÉRAL

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2021 Global Art Market Report

The global health crisis finally had positive repercussions on the structure of the secondary art market and on the quality of exchanges by considerably accelerating the art market's digital transformation. The global market's key indicators are now all pointing towards a renewed momentum in global auctions.

Artprice and its exclusive partner Artron are proud to provide a free global analysis and interpretation of the art market's key transformations in 2021.

The annual report contains Artprice's famous ranking of the world's 500 most sought-after artists, as well as a month-by-month review of the main events in the recent NFT phenomenon and an essential glossary of its key terms.

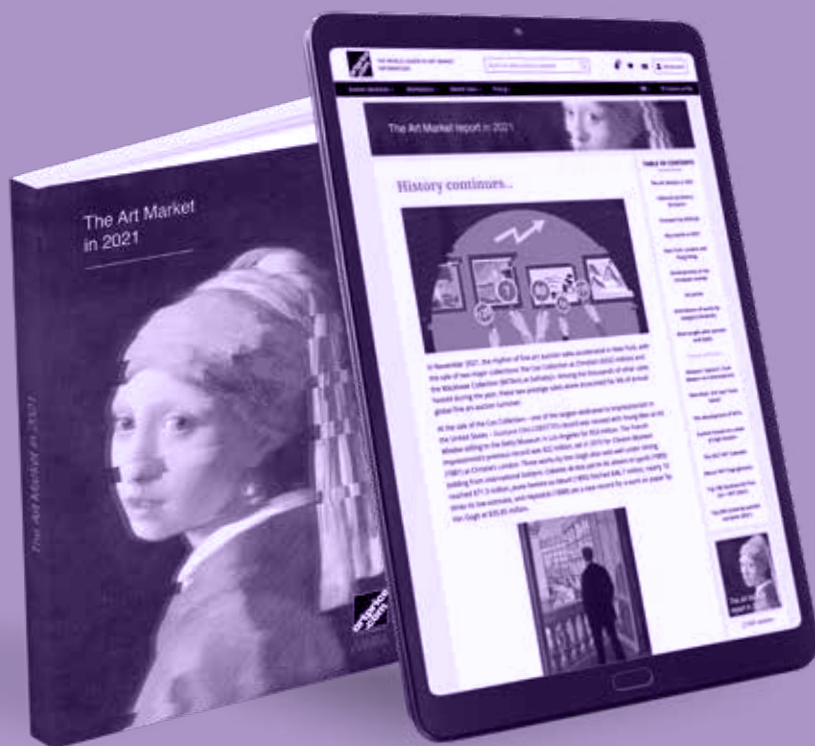
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