

## Cecilia Brunson Interviews: Marc Fassiatty

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**CB: When do you think a selection of art works, or videos, becomes a proper collection? Where is that turning point located in your collection?**

MF: One can answer in two ways. 1 / A selection of works becomes a true collection when the number of acquisitions becomes substantial. 2 / A selection of works becomes a true collection when the number of acquisitions becomes important, but also and especially, when the collection as a whole makes sense, when the entirety is very personal, singular, reflects a certain coherence, a certain line, often done unconsciously by the acquirer.

The turning point in my collection was the day when I had the opportunity to exhibit a selection of videos around a theme chosen by me. That was in 2013, at the Martine Aboucaya Gallery in Paris: it was called "A Presentation"; the issues revolved around the Seven Deadly Sins.

**If you had to critically review your collection what do you think would be its strengths and what would be its weakness?**

The weakness, of not owning works by artists renowned today. But that is also its strength, because it is also a choice on my part. Instead I make gambles on the future. I take intellectual risks.

I have just one regret, it is not having works by Nam June Paik in my collection. In my opinion, this is what is missing in my acquisitions.

**What was the last purchased you made? Where were you? And what made you think this was a piece that had to enter your collection no matter what?**

Wermke/Leinkauf: *Die neonorangene Kuh* 2005 and *Zwischenzeit* 2008.

I was in Paris. The thing that determined my choice is the important question posed by the artists: "Who does public architecture belong to?". All of their work seems to me to be of great singularity in the staging.

**Why do you think you have become a collector?**

I am not very keen on the term collector, it is a bit pathological. It's very easy to accumulate work. I am rather an amateur, I prefer this term because it evokes instead the passion rather than the accumulation.

**Can you tell us about the music you like? And why?**

Music is a subject that plays a very big part in my life. So, I like all music provided that it is interesting and good. But nevertheless, I have a predisposition to appreciate British music.

It starts with Purcell (Dido & Aeneas, ...). Then we take a giant step to arrive in the 1960s/1970s with all the big British rock groups (Rolling Stones, Van Der Graff Generator, Pink Floyd, Led Zeppelin, King Crimson...) to then arrive at the Industrial Music at the end of the 70s beginning of the 80s (White House, Throbbing Gristle, ...), the Black Metal (Venom), the electronic music of the 90s (Autechre) arriving at today, with the revival of British rock (The Wytches). I like all that energy.

**What first drew you to Moussa Sarr's work? Where did you first see the artist's work and what was the process for your selection of works of his for the collection?**

Initially, instinctively, it's the power of the videos that attracted me. The first work that I saw was *L'Orgasme du Singe*; it was on the Internet.

His works have entered my collection because they are firstly the opposite of lukewarm, because they are tinged with a certain universality -the issues that emerge are often the inspiration for artists (writers, filmmakers): human nature, oppression of the small by the powerful, the commonplace...

Finally, what really interests me and what was determinant in the process



of my choices, it is the fact that the light is neutral, the decor is minimalist (most often, there is no catching sight of an outside view but a focus only on the studio). You will almost always find these elements in the videos that I have acquired.

And finally, I find it to be rigorous work, which gets to the essentials; in 180 seconds on average, everything is said. Not everyone can do the same.

**As with other artists in your collection, you now have a considerable number of works by Moussa Sarr in your collection. Can you discuss this element of your collection?**

I do not like the sample "collections". The act of possessing several works by the same artist is entirely natural for me. One is not enough. So I want to be able to, privately, make a kind of retrospective. If I encounter an artist whose work I like, I dream about having the best. And then, that's a collection. It's not full of works by lots of different artists. I like to take intellectual risks. You see, I'm not talking about financial risk but intellectual risks.

**People always ask how video collectors live with their collection. How do you live with yours?**

So, I absolutely do not physically live with my video "collection". No work is exhibited at home. In fact, I keep my masters on external hard drives. When I want to look at a work, I use these files to broadcast them on my computer or my television.

**What exhibitions of art / video art have had the most profound effect on you?**

Eric Duyckaerts in 2011 at MacVal, near Paris.

**At what point did you decide to focus your collection on video art?**

At the start of 2001, at the time of my first acquisition. □