

ABOUT THE WORKS

## **SUCRERIES DOUCES**

by Marc Alberghina

At VGO Associates

AUTOPRODUCTION PIECES- ONE OF A KIND

Sweet and tempting sweets with starry, mandorled or egg-shaped orifices, Marc Alberghina's latest works are presented as shameless flowers whose skin in the shape of a thirsty soil contrasts with the shape of a slippery and wet crater. Do the explicit reference to the sexual organs coupled with the cracks and the shiny enamel of these sculptures make them "bad taste" works, "kitsch" works? These proposals echo the commercial ceramic productions of Vallauris from the 1950s, those holiday souvenirs that one would buy on the spot. They feed on this famous "kitsch", the fruit of a time and a cheerful popular taste that protects, here, the benevolent trick of the second degree. The history of art has been built on an uninterrupted series of denigrations and rejections of previous styles to establish the legitimacy of the new fashionable temple built on the ruins of a so-called "bad taste", the fruit of weariness and aesthetic dead ends. Thus, in the 16th century, the walls covered with reptiles, shells, mollusks, fish and algae of the Tuileries cave in Paris, commissioned by Catherine de Medici from Bernard de Palissy, fell into ruin shortly after his death in 1590. His research on enamels, his know-how disappeared due to political upheavals, a change in fashion and for lack of having been transmitted. These "rustic figulines", prestigious works were destroyed, forgotten, victims of the relentless change of taste. It was only in the 19th century that artists with fresh eyes restored their status as treasures to these sublime survivors. Is the Vallaurian heritage following this path? Is the city of Vallauris doomed to lock itself into this same vicious circle? To challenge us on this subject, Marc Alberghina invests the field of the grotesque. The French language reduces this term to a negative value judgment. Yet this is denying its true dimension in the field of arts and literature: denouncing the vices of its time in the guise of a deep and multifaceted, playful or disturbing discourse whose constitutive and essential value is political ethics and protest, unlike kitsch. Its objective is to shake up the established order. Through this visual provocation, born from the attraction for this land offered in the seduction of its enamel and the surprise to see these sexual orifices open in the exaggeration of their corollas, Marc Alberghina uses the ethics of grotesque language to question the painful relationship of the Vallaurian community to the artisanal heritage of its city. Alberghina's plastic explorations, with their claimed forms, revive this Vallaurian heritage memory which is gradually fading away. They defend the technical research of local ceramists - empirical scientists -, the richness and popularity of their enamels, their shapes, the earthiness of their creations. The stake is therefore indeed political: to use an exaggerated language to pay homage by ensuring the transmission of know-how through a contemporary dimension, by sensitizing a new generation of young artists. As history constantly tells us, the political awareness of the protection of heritage must be made before the programmed disappearance of its memory. The artist also questions us about our relationship to another, sacred heritage, that of sex, the source of Mystery. It invites us to reflect on a more intimate territory, yet shared by all, the object of political, social and religious enslavement: our spiritual relationship to the representation of sex, and more particularly to that of women. The female orifices, by their physical contiguity and by a more or less invasive fleece, have long evoked in man the animal nature and "indomitable" of the beast. Who is hiding behind these humid and fragrant brambles? A toothed monster who is going to devour him sees him and deprive him of his human condition? The mystery of the arcana of the female cave remains anchored in the collective unconscious beyond anatomical knowledge. "I reached the threshold of a large cave, in front of which I stood for a moment stunned, in the presence of an unknown thing [...]. After a while two feelings came over me: fear and desire, fear of the dark and threatening cave, desire to see if it does not contain some extraordinary wonder" wrote Leonardo da Vinci. Man remains fascinated by the female sex, a crucible where the semen is swallowed to be transmuted into life. Faced with this inaccessible crypt, it is fears that close access to its depths, to its darkness shrouded in mysteries. The artistic appropriation of the female sex by men, to serve their social, political and religious purposes, or to express their primary fears, is omnipresent in history

DESCRIPTION OF EACH PIECE

*SUCRERIES DOUCES 1*



160 x 50 cm

Available

*GLAZED CERAMIC*

*PRICE 9.000 EUROS*

*SUCRERIES DOUCES 2*



60 x 45 cm

Available

*GLAZED CERAMIC*

*PRICE 4.000 EUROS*

*SUCRERIES DOUCES 3*



60 x 45 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**

*SUCRERIES DOUCES 4*



50 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**

*SUCRERIES DOUCES 5*



60 x 45 cm

Available

**GLAZED CERAMIC**  
**PRICE 4.000 EUROS**

*SUCRERIES DOUCES 6*



50x40 cm

Available

**GLAZED CERAMIC**  
**PRICE 4.000 EUROS**

*SUCRERIES DOUCES 7*



60x60 cm

Available

***GLAZED CERAMIC***  
***PRICE 5.000 EUROS***

*SUCRERIES DOUCES 8*



60x50 cm

Available

***GLAZED CERAMIC***  
***PRICE 4.000 EUROS***

*SUCRERIES DOUCES 9*



40x40 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**

*SUCRERIES DOUCES 10*



60x50 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**

*SUCRERIES DOUCES BLUE*



53x40 cm

Available

*GLAZED CERAMIC*

*PRICE 4.000 EUROS*

ABOUT THE WORK

**LA MERE**

by Marc Alberghina

At VGO Associates

ONE OF A KIND PIECE

Swan necks, through the feminine-masculine polarity of their symbolism, express desire. A primary desire, masculine, active and sexual, creative coupled with that, feminine, giving birth to the egg of the world. To participate in the birth of another world, to give this possibility, to give to think, to glimpse and, finally, to see, to reflect, to challenge urgently, that is the challenge of the artist's work, of the fruitful gesture of this shaman, this magician that he is. Using artifice, it allows us to see beyond the deceptive appearances of reality, of this matter which obstructs thought and puts us in relation with a truth that we are not or no longer able to apprehend by ourselves. themselves. The morbid and the toxic invite themselves into this fruitful image, by the use of this color, this violet like gas jets dear to Des Esseintes by Joris-Karl Huysmans in his work "A rebours" published in Paris in 1884. This purple, like a poison, spreads insidiously and destabilizes this frontal and powerful vision. With poisonous splashes, it disturbs our reasoned perception of the work and poisons our consciousness, our reason. Shoved, we are confronted with this mystery which pushes us to delve into our subconscious and to give voice to what is most deeply buried in our mind. We fully live the experience offered by Marc Alberghina and we initiate, through him, to mysteries in their Gothic meaning, that is to say popular and dramatic, to the fabulousness of his own fantastical visions. This anguished vision also speaks of the pain, frustrations, disappointments and other sadness, anger and guilt of the artist faced with the absolute need to do and to say but also to share, in the face of the risk of the disaster that rationality represents. asphyxiating which, under the guise of morality, invades the field of thought and creation and whose rampant fascism threatens through a sterile productivism which is the result of the outside world, outside the mystery of man and yet surprisingly born of him.

**LA MERE**



h.220 x 70 cm

*Available On Request 5 Weeks*

**GLAZED CERAMIC**

**PRICE 14.000 EUROS**

ABOUT THE WORKS

**CANIS LINGUA 1/2 / 3**

by Marc Alberghina

At VGO Associates

ONE OF A KIND PIECES



**CANIS LINGUA 1**

38 X 29 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**





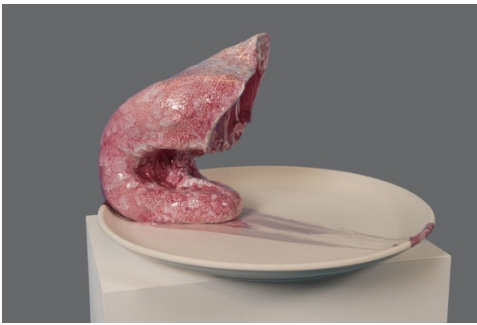
**CANIS LINGUA 2**

44 X 28 cm

Available

**GLAZED CERAMIC**

**PRICE 4.000 EUROS**



**CANIS LINGUA 2**

60 X 37 cm

Available

**GLAZED CERAMIC**

**PRICE 5.000 EUROS**

“With this “Canis Lingua” exhibition, organized in Madoura, Place of Art, History and Creation, Marc Alberghina surprisingly goes beyond the only fascination that we spontaneously feel for the strange formal beauty of this organ, both so captivating and repulsive, that is language. A beauty that he was able to orchestrate with oversized works with a sculptural aspect, to summon through them both a rich semantic universe, a rare but powerful imagery long anchored in the collective unconscious and related issues. the modes of representation of the latter, without forgetting the aspect, the sociological role of the object "incriminated". Latin is very practical today in that, very little studied, to be honest less and less, which is never spoken, it takes on a very special aura. That of an intellectuality which makes pass for cultivated people, all those who, without effort, with the help of one of these small handy dictionaries, very inexpensive and, moreover, quite easy to find - or thanks translation sites available on the internet manage to retain a few dozen words in a row quite easily. So it was with undisguised pleasure and a mocking air that I arrived that morning at Marc Alberghina's, proud of my find. It must be said that for the past few days, he and I were very bored. How not to offend the overly sensitive souls who would await us at the turn of a morality with a decidedly very variable geometry. The solution was all found. Latin would therefore be adopted, pretty snub.” Yves Peltier - 2015

## ABOUT THE ARTIST

# MARC ALBERGHINA



Born in Laval in 1959, lives and works in Vallauris. Marc Alberghina took courses at the Ecole des Métiers de la Céramique in Cannes. Visual artist and sculptor, the artist, with an atypical background, is currently developing a whole reflection on his ontological relationship to creation ceramic by work on vanities, which becomes a veritable epitaph dedicated to this historic center ceramics that is Vallauris. Works of the artist are currently presented at the International Biennale de Céramique de Vallauris and at the Musée des Arts Décoratifs in Paris. works acquired by La Piscine de Roubaix, Keramis Ceramics Center La Louvière in Belgium, as well as the Sèvres museum, among other institutions.

### Exhibitions

2018

Madoura Vallauris  
Exposition Saint Patrons

2017

Musée Cocteau (Menton)  
Prix de la Biennale de l'UMAM  
Keramis La Louvière (BEL)  
Acquisition du triptyque Canis Lingua.  
Galerie Dupré et Dupré. Béziers (FR)  
10 mars - 15 avril  
XVIII Biennale Internationale de Céramique de Chateauroux  
8 juillet - 17 septembre 2017

2016

XXIV Biennale Internationale Création Contemporaine et Céramique de Vallauris 2 juillet - 31 octobre 2016  
Grand prix de la ville de Vallauris.  
Acquisition de l'oeuvre « Autocombustion spontanée »  
Musée d'Art et d'Industrie « La Piscine ». Roubaix (FR)  
3 décembre 2016 - 28 janvier 2017.  
Acquisition de l'oeuvre « Autoportrait »  
Galerie Le Fil Rouge. Roubaix (FR)  
3 décembre 2016 - 28 janvier 2017

2015

Keramis. Inauguration du musée. La Louvière (BEL)  
8 mai 2015  
Canis Lingua Madoura Vallauris (FR)

19 décembre 2014 - 20 mars 2015

2014

Biennale Umam. Château Grimaldi, Cagnes sur mer (FR)  
7 juin - 22 novembre 2014

2013

Muséum of Art and Design (MAD), « New Figurative Ceramics », New York (US)

- 23 Septembre - 23 Mars 2014  
24 Biennale Internationale de Céramique contemporaine, Châteauroux, (FR)  
25 8 juin - 1 septembre 1er prix et acquisition de l'oeuvre » Le Corbeau « .

#### 2012

- » [plus c'est moins][moins c'est plus] « , Galerie Helenbeck, Nice (FR)
- » Céramistes » des années 1950 à 2011, Galerie à Rebours, Paris (FR)

#### 2011

- » Reliques « , Chapelle de la Miséricorde, Vallauris (FR)
- » Le décor est planté « , Fondation Bernardeaud, Limoges (FR)
- » Mondes céramiques « , Chapelle des pénitents Noirs, Aubagne (FR)
- » S'imbriquer / Autour de la brique « , Maladrerie St Lazare, Beauvais (FR)
- » Il futuro nelle mani. Artieri domani « , Officine Grandi Riparazioni, Esperienza Italia 150°, Turin (IT)
- » Le dîner du Crime « , avec Patricia Glave et Farida Le Suavé, Galerie Favardin & De Verneil Paris (FR)
- » Circuit céramique aux Arts Décoratifs. La scène française contemporaine « Musée des Arts Décoratifs, Paris (FR)

#### 2010

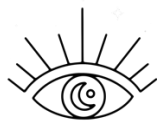
- » Biennale Internationale de Création Contemporaine et Céramique « , Vallauris (FR)

#### 2009

- » Prospection & perspective. Pt 1 « , Galerie Favardin et De Verneuil, Paris (FR)
- » Prospection 1 - Créations contemporaines céramiques « , vente aux enchères, Maison Camard & Associés, Drouot, Paris (FR)

#### 2008

- » Désir mimétique « , Galerie Vision Future, Nice (FR)
- » Le Fonctionnaire « , Galerie Vision Future, Nice (FR)
- » La part belle « , Concours au Prix Matisse, Nice (FR)



*grateful*