

GUY DE MALHERBE

Autres Rivages

EXHIBITION - PARIS

April 16 - June 7, 2026

OPENING RECEPTION

Thursday, April 16, 2026, 6-9 pm

**A J
S D EVENT**

«Jeudi des Beaux-Arts» Late Opening

exceptionally on Wednesday, May 6, 2026, 6-8 pm

Meeting with the artist



Guy de Malherbe, *Falaises*, oil on canvas, 114 x 146 cm, 2025, © Bertrand Michau

SUMMARY

- | | |
|---|-------|
| 1. Press release | p. 1 |
| 2. Guy de Malherbe Monograph, Skira Editions with a preface by Olivier Kaepelin | p. 2 |
| 3. Exhibition visuals | p. 5 |
| 4. Biography of Guy de Malherbe | p. 10 |
| 5. Practical information | p. 12 |

From 16 April to 7 June 2026, Galerie La Forest Divonne presents a new solo exhibition by painter Guy de Malherbe. On this occasion, the public will also be able to discover the recent and significant monograph published by Skira Editions.

This monograph is enriched with two critical essays: one by Pierre Wat, art historian, critic and curator, and the other by Cyrille Sciamia, Director of the Impressionism museum of Giverny, as well as a preface by Olivier Kaepelin.



Guy de Malherbe in his studio © Studio Vanssay

1. PRESS RELEASE

Entitled « Autres Rivages », the exhibition will bring together around thirty recent paintings, ranging from small canvases painted *en plein air* to large, monumental formats, most of them inspired by the shorelines that Guy de Malherbe tirelessly explores. The cliffs of the Pays de Caux, from Étretat to Varengeville, are one of the essential sources of inspiration for his work. Guy de Malherbe regularly stays there to immerse himself in the powerful spectacle of the sea crashing against the impressive walls of white chalk.

The shoreline, where this constant clash of the elements unfolds, is a privileged site for an awareness of nature and the issues that concern it; it gives a sense of time and space and brings us back to an awareness of finitude.

To paint *en plein air* is to become one with this shoreline and to attempt the mad undertaking of fixing what is in motion, the current, the light, the erosion.

In a second stage, back in the studio, Guy de Malherbe uses the small format paintings brought back from the shoreline to “make painting.”

In these new canvases, he interprets the landscape, blending the memory of other shores, those of the coves of Cadaqués or the colored ice cliffs of the Perito Moreno glacier in Argentina.

Thus, the painter appropriates the landscape, turning away from description in order to let it emerge.

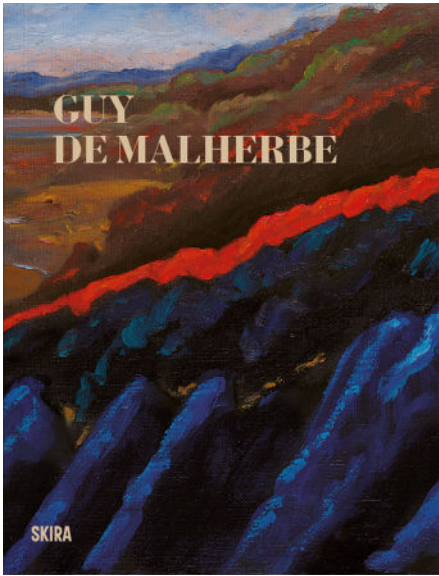
The motif then becomes an enigma to be resolved. Anthropomorphic rocks, floating bodies and incandescent cliffs form so many visions in which the visible opens onto the imaginary.

The exhibition invites visitors to **explore these shores of Guy de Malherbe and to share the world revealed by his painting**, where the emotion of color and material blends with the unconscious and with dreams.

Guy de Malherbe’s works are held in French national collections including the CNAP, the Manufacture Nationale des Gobelins and the Ministry of Foreign Affairs, and are also part of major **private collections**.

Numerous museums have devoted solo exhibitions to his work, including the Musée du Mans, the Musée d’Évreux, the Musée de Trouville, the Abbaye de l’Épau and the Chartreuse de Villeneuve lès Avignon. His work has been regularly exhibited in the United States. He is represented in Switzerland by Galerie Ditesheim-Maffei, and in France and Belgium by Galerie La Forest Divonne.

2. MONOGRAPHIE GUY DE MALHERBE, ÉDITIONS SKIRA



Skira Editions
184 pages, 100 reproductions
Bilingual English-French
Published in October 2025
Price: €42 including tax

Preface by Olivier Kaepelin, texts by Pierre Wat and Cyrille Sciamia

The monograph covers Guy de Malherbe's work from the 2000s, with a focus on the period 2015-2025, thus continuing from the previous monograph *Guy de Malherbe*, published in 2016 by Éditions Corlevour.

Les auteurs :

Olivier Kaepelin

Exhibition curator and art critic, he has held positions including Director of Visual Arts at the French Ministry of Culture, Project Director of the Palais de Tokyo, and Director of the Maeght Foundation. He was the initiator of the Monumenta at the Grand Palais, and curator of exhibitions by Giacometti, Immendorf, Sophie Calle, Fabrice Hybert, and Richard Deacon.

Pierre Wat

Art historian, critic, and exhibition curator (recently the major Nicolas de Staël retrospective at the Musée d'Art Moderne de la Ville de Paris), and author of reference works on Turner, Constable, Viallat, Buraglio, Eugène Leroy, Marküs Lupertz, Hans Hartung, among others, Pierre Wat is a Professor of Art History at the Sorbonne.

Cyrille Sciamia

Director of the Impressionism museum in Giverny, where he fosters a dialogue between contemporary art and the masters of the 19th century. Former Director of the Musée des Beaux-Arts de Nantes. Curator of the exhibitions Monet / Rothko and more recently Impressionism and the Sea.

PREFACE BY OLIVIER KAEPELIN

To look at the works of Guy de Malherbe is to sense a secret that emerges in a roundabout way. What I see first reassures me, because I believe that I am carrying on a casual dialogue with reality, with recognisable objects: ‘reliefs’ – the remains of a meal, the contours of a beach or those of a woman’s body. Are these ‘reliefs’ tangible forms? Not in the least. They do not ignore sculpture; they confound it. In front of me are the voids and masses of a rock and the undulations of a dune that, shaped by shadow and light, I imagine approaching. Illusions, accentuated by brushstrokes, shift reality from one medium to another, thereby enabling us to escape it. Rather than emphasising density, they weaken it by creating gaps and openings from which the abyss or void sometimes emerges.

By degrees, the painting comes together and comes apart. This is not an authoritarian injunction, but a dance from one foot to the other. While the ‘reliefs’ here are volumes, they are also remains – the remains left behind by time, tides and erosion – that reveal a strange anima, of chaos and the ambivalence between life and death, embodied in the captivating and melancholic figure of the stele. A keen poetry reader, Guy de Malherbe chooses his words with care. Like the views he depicts, his titles open up territories for his work. He plays with multiple meanings and forms using vocabulary that is deliberately neutral and ‘open’ to painting and, as in Markus Lüpertz’s work, the induced paradoxes blur the lines, preserving the puzzle. A landscape is never what it appears to be. Nothing can be assumed; everything is open to interpretation. He invites me to abandon the appearance of things, to wake up and to surrender myself with wonder to the business of contemplation. A contemplation that is happy to escape the snare of blinding repetition. Everything seems familiar, but the painter sows clues on the surface of the visible to entice me to take the risk of venturing into the depths of what can be seen: the lines, the values, the unfinished forms, the antagonism of orientations, the collapse of figures, as well as the inversions of top and bottom and the disorder of the ground held in check by the rectilinear order of the cliffs. That is where the secret lies, for what we thought we had seen in the genres of art history, and in the codes and colours, becomes a world in which memory, the unconscious and chimeras are given free rein. There emerge interpretations of beings, distant worlds, dreamlike lights, obscure nights, dark matter challenged by the whiteness and orderliness of the cliff walls, asserting their solidity.

Although Guy de Malherbe sometimes creates ‘ruptured’ perspectives with sharp edges that open up the background of the painting, or steeply inclined verticals that encourage us to look up, his spaces are more usually shaped by the intensity and quivering of the horizontals. He waits for something to emerge from the horizontal lines that structure his canvases.

During a conversation, he confessed to me that he was haunted by a desire to paint Ophelia, the body emerging from a form that the painting revives on the horizon. I imagine a future painting that will resemble the vivid and complex lines of poetry penned by Apollinaire:

«You float on nocturnal waves
The flame is my own heart reversed Coloured as that comb's tortoiseshell
The wave that bathes you mirrors well»

Guillaume Apollinaire, «Vitam impendere amori» (Trans. A.S. Kline)

Olivier Kappaelin
Preface to Guy de Malherbe's Monograph, published by Skira Editions



Guy de Malherbe, *Rochers et ombre portée (lumière orange)*, Cadaqués, oil on canvas, 65 x 81 cm, 2025

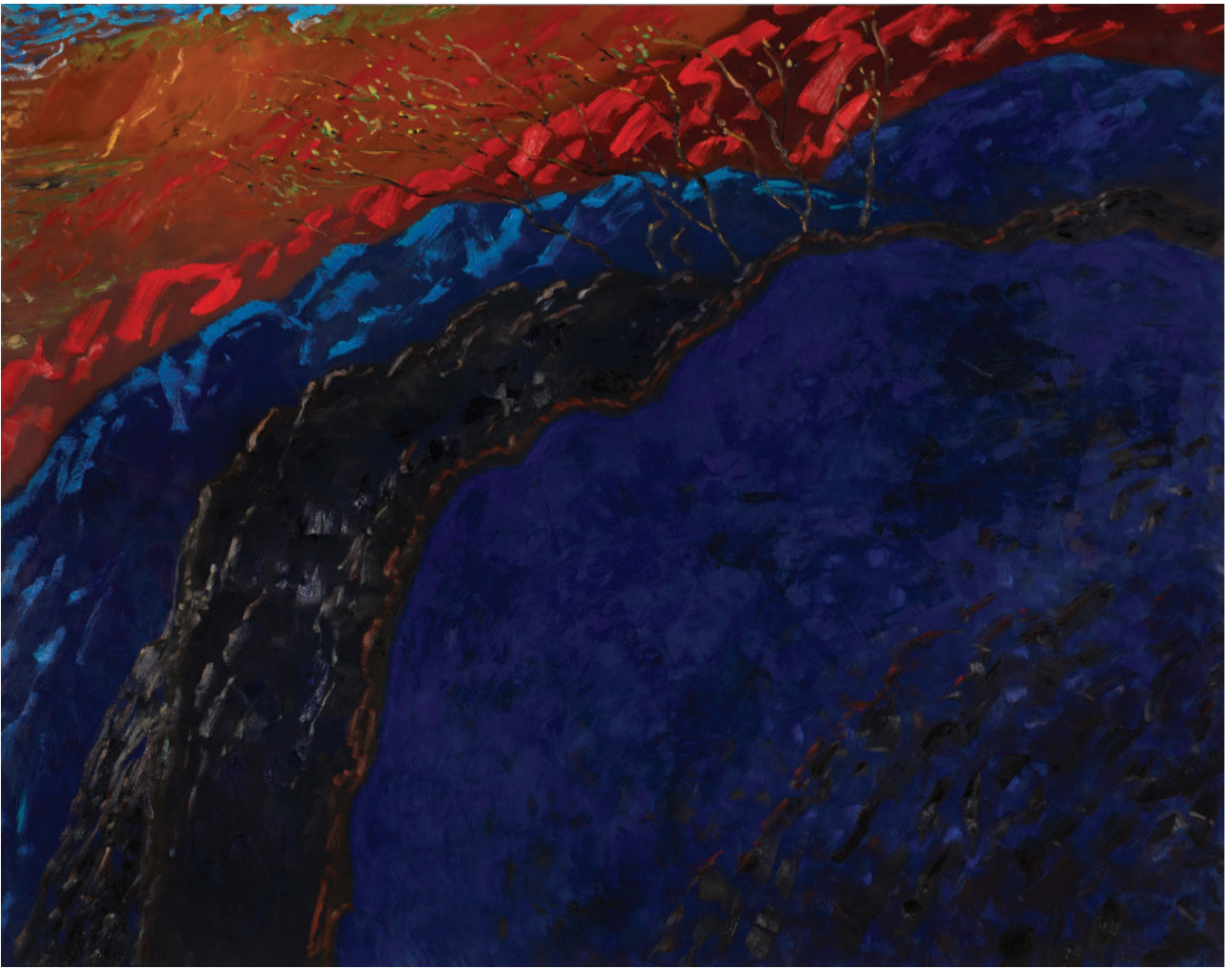
3. EXHIBITION VISUALS



Guy de Malherbe, *Marée basse I*, oil on canvas, 130 x 195 cm, 2019



Guy de Malherbe, *Rivages*, oil on canvas, 65 x 81 cm, 2025



Guy de Malherbe, *Rouge flamboyant*, oil on canvas, 190 x 250 cm, 2024



Guy de Malherbe, *Fractures, ombres et lumières*, oil on canvas, 195 x 97 cm, 2025



Guy de Malherbe, *Sur le motif, Varengeville*, oil on canvas, 40 x 40 cm, 2024

4. BIOGRAPHY OF GUY DE MALHERBE

Born in 1958 to an Argentine mother and a Franco-British father, Guy de Malherbe lives and works between his two studios in Paris and the Vallée du Loir.

RECENT SOLO EXHIBITIONS (2016-2026)

- 2025 Dans les roches traversées, Galerie La Forest Divonne, Brussels, Belgium
- 2024 Personal exhibition, Galerie La Forest Divonne, Paris, France
Retrospective, Grand Manège, Vendôme, Vendôme, France
- 2023 Pierres d'attente, Galerie La Forest Divonne, Brussels, Belgium
Peintures de 2015 à 2022, Galerie Ditesheim&Maffei Fine Art, Neuchâtel, France
- 2020 Reliefs, Galerie La Forest Divonne, Paris, France
- 2019 Reliefs, Galerie La Forest Divonne, Brussels, Belgium
- 2018 Galerie du Canon, Toulon, France
Galerie Plein Jour, Douarnenez with Alexandre Hollan, France
Centre des Arts André Malraux with Alexandre Hollan, Douarnenez, France
- 2017 Vers la mer, Galerie La Forest Divonne, Paris, France
Venus toujours recommence, Evreux Museum of Art, History and Archaeology, France
Dépaysage, Musée du Mans, Collégiale Saint-Pierre-La-Cour, France
- 2016 Galerie Mathieu et Pome Turbil in association with the CIC, Lyon, France
Rivages normands, villa Montebello Trouville, France
Le Pied de la falaise, Galerie La Forest Divonne, Brussels, Belgium

PUBLIC COLLECTIONS

Fond National d'Art Contemporain (FNAC)
Mobilier National, Manufacture des Gobelins
Ministère des Affaires Étrangères
Musées du Mans
Musée d'Avranches
Musée des Années 30 Boulogne-Billancourt
Conseil Général de La Sarthe
Fondation Colas
Brittany Ferries

DISTINCTION & ORDERS

- 2010-2011-2012 Guest in residence at Chartreuse de Villeneuve-lez-Avignon, France
2009 Oratory of the Clinique Bizet, Paris (altar, stained glass, paintings)
2008 Visiting Professor, École des Beaux-Arts de Nîmes
2001 Prix Saint-Germain-des-Prés
1986 Prix de l'Académie du Maine

BIBLIOGRAPHY

- 2025 Monograph, texts by Cyrille Sciama, Pierre Wat and Olivier Kaepelin, Skira Editions
2020 *Reliefs*, Catalog, conversation with Pierre Wat, text by Luis Mizón, Galerie La Forest Divonne
2016 *Guy de Malherbe*, monograph, text by Pierre Wat, Corlevour Edition and Galerie La Forest Divonne
Dépaysages, Catalog, text by Claude Frontisi, Collégiale Saint-Pierre-la-Cour, Le Mans
2015 *Brèches*, Catalog, text by Olivier Delavallade, Corlevour Edition and Galerie La Forest Divonne
2013 *Revue Nunc 29*, text by Réginald Gaillard and Franck Damour, drawings by Guy de Malherbe, Corlevour Edition
2012 *Chaos*, text by Pierre Wat and Luis Mizon, Galerie Vieille du Temple Edition
Corps blessés couronnés par des algues, poem by Luis Mizon, illustrations by Guy de Malherbe, Rivières Editions
2010 *Répliques*, text by Alain Bonfand, Galerie Vieille du Temple Edition
2008 *Sextet*, exhibition catalog, Musée des Beaux-Arts de Lönström, Rauma, Finlandia, text by Pierre Wat, Galerie Vieille du Temple Editions
Derelicts, text by Alain Bonfand, Galerie Vieille du Temple Editions
Je ne peux donner à voir ce que je tais, text by Patrick Cloux, unique collection, Rehauts Editions
2006 *Tableaux noirs*, text by Pierre Wat Galerie Vieille du Temple Editions
2003 Catalogue de l'Exposition au Musée du Mans, textes de Françoise Chaserant, Olivier Kaepelin, Pierre Wat
2001 Catalogue de la Fondation Colas, acquisition 2001
1998 *Le Temps de Peindre*, Patrick Cloux, Éditions Natives
1997 Illustration du Missel des Dimanches, Édition des Éditeurs de Liturgie
1992 Catalogue de l'exposition, Édition Galerie Vieille du Temple, Jean-Paul Dumas-Grillet.
1990 Catalogue de l'exposition, Abbaye de l'Épau, Maurice Ménard, Jean-Paul Dumas-Grillet
1985 *Les signes du temps et l'art moderne*, René Huyghe, Éditions Flammarion

5. PRACTICAL INFORMATION

EXHIBITION - PARIS

April 16 - June 6, 2026

OPENING RECEPTION

Thursday, April 16, 2026, 6-9 pm

GALERIE LA FOREST DIVONNE - PARIS

12, rue des Beaux-arts
75006 Paris

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PRESS CONTACT

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AVAILABLE FILMS

Screening at the gallery:

2024: *Vers la mer*, Atelier Malakoff, directed by Illés Sarkantyu

Duration: 10 min 50

2023: *Rivages*, Atelier Poncé-sur-le-Loir, directed by Illés Sarkantyu

Duration: 9 min 30



Guy de Malherbe, *Falaises*, oil on canvas, 89 x 65 cm, 2025