

“A book is like a total work of art.
It has an architecture,
the characters are like the stones,
the paper is its material,
and the illustrations are the decorations
of this edifice.”

— Aimé Maeght



Joan Miró, Untitled, lithograph, *Derrière le miroir* (164, 165), 1967.
1969.1.15.69

Further Reading

Nicholas Watkins, *Behind the Mirror. Aimé Maeght and His Artists. Bonnard, Matisse, Miró, Calder, Giacometti, Braque* (London: Royal Academy of Arts, 2008).

Acknowledgments

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Cover: Alexander Calder, Untitled (detail), lithograph, *Derrière le miroir* (173), 1968.
1969.1.15.77

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DERRIÈRE LE MIROIR

Modern Prints
and Promotion

September 3 – February 19, 2011

THE TROUT GALLERY / DICKINSON COLLEGE

DERRIÈRE LE MIROIR

Aimé Maeght (1906–1981), founder of the famed Galerie Maeght in Paris (pronounced *mahg*), transformed the sale and promotion of modern art in post-war France. Among his innovations, he made fine print and book publishing an important artistic

and promotional feature among the artists he represented. In 1946, the Galerie published the first volume of *Derrière le miroir* (*Behind the Mirror*), a beautifully designed modern art periodical that accompanied each of the Galerie's exhibitions and included original prints, usually lithographs, by featured artists. Over the next thirty-five years, the Galerie produced 253 issues of *Derrière le miroir*. In addition to the fine prints, the publication included essays, poetry, and art criticism by leading contemporary writers. The issues were produced by Aimé and his son Adrien, both accomplished lithographers. As Adrien's daughter, Yoyo recalls:

It was too difficult at the time to take photos to illustrate the works in the show, in any case, the paintings were often not finished two days before the exhibition. What my father wanted was to preserve the memory of the exhibition. An original lithograph is not a reproduction of a drawing or a painting. Even if it is small, you retain "le geste"—the movement of the hand of the artist—at the right scale, even if it is very simple. It is better than the reproduction of a painting in a book. The artists all loved this idea because they could create something.

Aimé and Adrien worked with the finest graphic workshops in France, including Imprimeurs Mourlot, to produce the early issues of *Derrière le miroir*. However, father and son soon recognized the advantages of working directly with the artists. Eventually they established their own printmaking studio where they would collaborate with the artists for the prints in *Derrière le miroir* and other book projects. Yoyo adds:

The artists used to go into my father's printmaking studio and do whatever they wanted. There was no mock-up, no approval from my grandfather. My father



Georges Braque, *Untitled, lithograph, Derrière le miroir (115), 1959.*
1969.1.15.32

printed them and my grandfather gave them complete authority. [The prints are] a direct record of what they were doing at that moment, with no filter. And all 253 issues are original creations: the layout, the way the paper is folded, the way it is printed—sometimes in relief, sometimes on glossy paper, sometimes with the text in the middle of a drawing, sometimes a very simple page with only one word. For each exhibition, copies always arrived just a few hours before the opening. Everyone in the gallery—even my grandfather—saw the issue for the first time then!

The mutual dialogue compelled artists to develop personal ways of working in this media. Alberto Giacometti credits the Maeghts for developing ways of creating prints that evoked his fleeting drawing style, while Alexander Calder worked with them to create printing plates from cut and welded metal, which was more suitable to his working manner. The Maeght's personal approach to working with artists challenged time-honored boundaries between dealers and artists and resulted in one of the century's most important art publications, as well as a source for inexpensive original prints by modern masters.

In 1964, André Malraux, the Minister of Cultural Affairs, inaugurated the opening of the Fondation Maeght in Saint-Paul de Vence (Côte d'Azur), an extraordinary museum and sculpture garden that recognizes the Maeght's contribution to modern art in France. The final issue of *Derrière le miroir*, number 250 (1968), was created as a homage to Aimé and Marguerite and the artists they worked with over the course of their career. Galerie Maeght Paris is directed today by their granddaughter, Isabelle Maeght, and represents a number of artists with whom her grandfather worked.

Exhibition Checklist

All works gift of Drs. Meyer P. '32 and Vivian O. Potamkin

SHUSAKU ARAKAWA (Japanese, 1936–2010)
Cover and untitled, lithographs
Derrière le miroir (252), 1982
1986.2.5.1

GEORGES BRAQUE (French, 1882–1963)
Cover and untitled, lithographs
Derrière le miroir (115), 1959
1969.1.15.32

ALEXANDER CALDER (American, 1898–1976)
Untitled, lithograph
Derrière le miroir (141), 1963
1969.1.15.52

Cover and untitled, lithographs
Derrière le miroir (173), 1968
1969.1.15.77

MARC CHAGALL (Russian/French, 1887–1985)
Cover, lithograph
Derrière le miroir (27, 28), 1950
1969.1.15.2

Cover (*Paris*) and untitled, lithographs
Derrière le miroir (66, 67, 68), 1954
1969.1.15.10

ALBERTO GIACOMETTI (Swiss, 1887–1947)
Cover, lithograph
Derrière le miroir (127), 1961
1969.1.15.42

VASSILY KANDINSKY (Russian, 1866–1944)
Cover, lithograph
Derrière le miroir (101, 102, 103), 1957
1969.1.15.23

ELLSWORTH KELLY (American, b. 1923)
Cover and untitled, lithograph
Derrière le miroir (149), 1964
1969.1.15.57

Untitled, lithograph
Derrière le miroir (110), 1958
1969.1.15.27

FERNAND LÉGER (French, 1881–1955)
La Partie, 1955, lithograph
Derrière le miroir (121, 120), 1960
1969.1.15.38

JOAN MIRÓ (Spanish, 1893–1983)
Cover, *Sur 4 Murs*, lithograph
Derrière le miroir (107–109), 1958
1969.1.15.26

Untitled, lithograph
Derrière le miroir (112), 1958
1969.1.15.29

Untitled, lithograph
Derrière le miroir (123), 1961
1969.1.15.39

Cover and untitled, lithographs
Derrière le miroir (164, 165), 1967
1969.1.15.69

PABLO PALAZUELO (Spanish, 1917–2007)
Cover, lithograph
Derrière le miroir (73), 1955
1969.1.15.12

Cover and untitled, lithograph
Derrière le miroir (137), 1963
1969.1.15.49

JEAN-PAUL RIOPELLE (Canadian, 1923–2002)
Riopelle 79, 1979, lithograph poster
1989.1.100

Cover, *Poetes, Peintres, Sculpteurs*,
lithograph
Derrière le miroir (119), 1960
1969.1.15.36

SAUL STEINBERG (American, 1914–1999)
Cover, photolithograph
Derrière le miroir (157), 1966
1969.1.15.64

Cover, *Hommage à Aimé et Marguerite
Maeght*, photolithograph
Derrière le miroir (250), 1982
1986.2.4.1

PIERRE TAL-COAT (French, 1905–1985)
En Grimant, lithograph
Derrière le miroir (119), 1960
1969.1.15.36

Cover and *Fumure*, lithographs
Derrière le miroir (131), 1962
1969.1.15.46

ANTONITÀPIES (French, b. 1923)
Cover, lithograph
Derrière le miroir (168), 1967
1969.1.15.72



Joan Miró, *Derrière le miroir* (164, 165), 1967.
1969.1.15.69