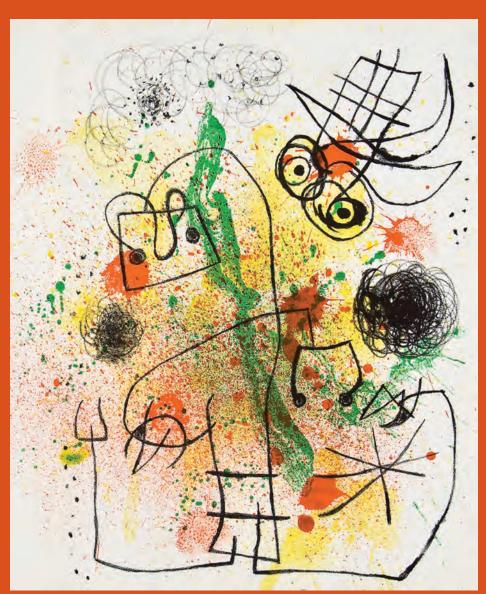
"A book is like a total work of art.

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

Photography by Andrew Bale

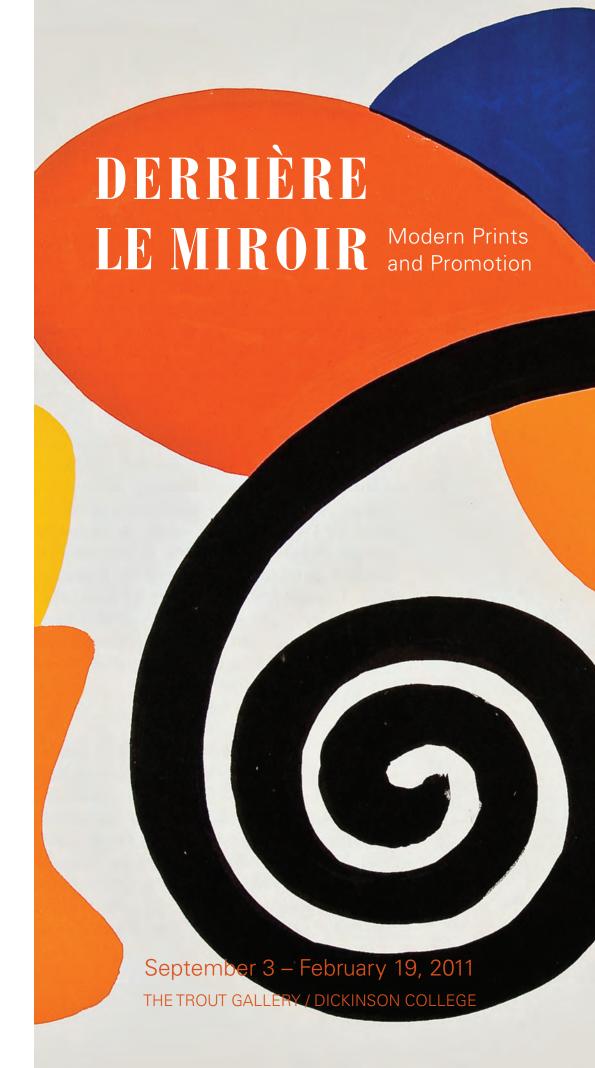
Graphic design by Kimberley Nichols & Patricia Pohlman, Dickinson College Office of Publications

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

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## 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.



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

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. Fore 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

Untitled, lithograph

Derrière le miroir (112), 1958
1969.1.15.29

1969.1.15.26

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 Grimpant, 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