Further Reading

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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“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
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 recalls:

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 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. 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.