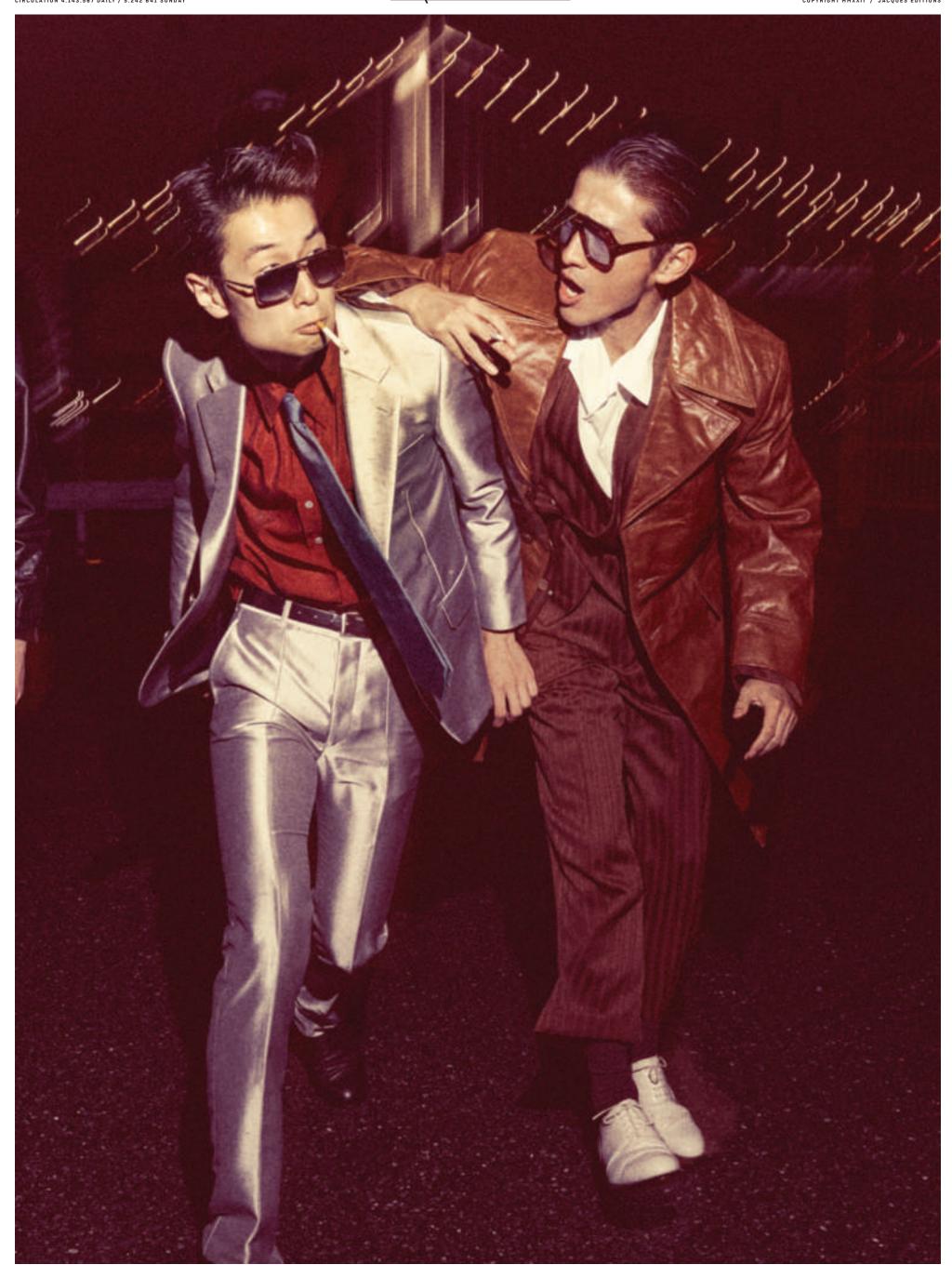
Jacques Reoue

ILLICIT
CIRCULATION 4.143.567 DAILY / 5.242 641 SUNDAY

SPRING / SUMMER 2024
COPYRIGHT MMXXII / JACQUES ÉDITIONS







Ask Jacques

Q:

WHAT IS THE MEANING BEHIND THE NAME "CIRCA COLLECTION"?

A:

The Circa Collection consists of historically inspired eyewear styles influenced by the individuals and eras that have helped shape culture over the last three centuries. The collection began in direct reference to founder Jerome Mage's own extensive library of vintage frames that he accumulated over the last two decades from across the globe. Individually, each pair has a story to tell, re-configuring the aesthetic influences of bygone movements and anti-heroes in wholly contemporary terms that maintain the highest standards of quality and taste.

Q:

WHY CAN'T I BUY OPTICAL STYLES ONLINE?

A:

We love our optical styles, and we want them to fit you and your needs perfectly. To ensure we combine the optimal glasses with the optimal RX lenses, once you've found your desired style online, we suggest you contact a JMM advisor. Depending on your location, we will either refer you to the nearest JMM Gallery or optical retail partner for a proper consultation,.

Q:

I'M SO EXCITED FOR MY NEW PAIR OF JACQUES MARIE MAGE! WHAT'S THE DELAY?

Δ.

We sincerely appreciate your interest in a pair of our limited-edition spectacles. To ensure that each of our glasses exemplify the level of quality, craft, and integrity you've come to expect from us, we apply a meticulous attention to detail to each design. Each JMM frame is handcrafted in Japan and Italy in small batches—sometimes very small batches—and delivery of a batch may sometimes be hampered by any number of variables: unexpected material scarcity, quality issues, shipping delays. Rest assured that we're on the case, ensuring that the look, feel, and experience of our glasses sets the bar for quality, craft, and integrity before landing on your magnificent face.

Q:

WHAT IS THE JMM WARRANTY POLICY?

A:

We guarantee our eyewear for a period of one year from the date of purchase. Under this guarantee, should any part prove defective in either materials or manufacturing, it will be repaired or replaced at no charge. It does not cover lenses scratched due to normal wear-and-tear, nor damage done due to mishandling or accidents. Unfortunately, that means if you accidentally stepped on your glasses or ran into a wall while wearing them, smashed them in a car door or threw them at a business partner, you may need to consider investing in another pair of glasses (and maybe a different occupation).

MIGHT AS WELL JUMP

"He who jumps into the void owes no explanation to those who stand and watch," said Jean-Luc Godard, the philosophical filmmaker who rose to prominence as a pioneer of the French New Wave film movement of the 1960s. Influential works like his film-noir début *Breathless* (1960) and the apocalyptic vision of *Weekend* (1967) provide an understanding of how Godard poignantly manipulated the modern traditions of cinema.

With a reverence for experimentation and disregard for convention, Godard's films serve as a meaningful reminder of our ongoing commitment to resist complacency, to never stop learning, and to always strive for excellence. Like Godard's notion of cinema, our notion of luxury is deeply invested in a studious attention to the details; in believing and investing in processes and developing products—and stories—that last.

While our long term engagement with the works of the Velvet Underground and Stanley Kubrick allow us to engage with some of the richest moments and talented creators of our pop culture history, special ongoing collections like the Last Frontier allow us to share our passion for the many arts and craft traditions of the American West. In its fifth iteration, the collection now offers exceptional eyewear and handcrafted jewelry, the latter enabling us to partner with Indigenous artisans to produce collectibles of remarkable quality, craftsmanship, and artistry.

These stories weave a tapestry that connects our various traditions, influences, and inspirations, providing us with the opportunity to honor our global cultural heritage while encouraging us all to explore the edges of what's possible, to push forward towards new modalities of being and making. For, as Surrealist Louis Aragon noted, "There are other relations besides reality that the mind is capable of grasping, and which also are primary, like chance, illusion, the fantastic, the dream."

1.//w-

- Monsieur Jacques

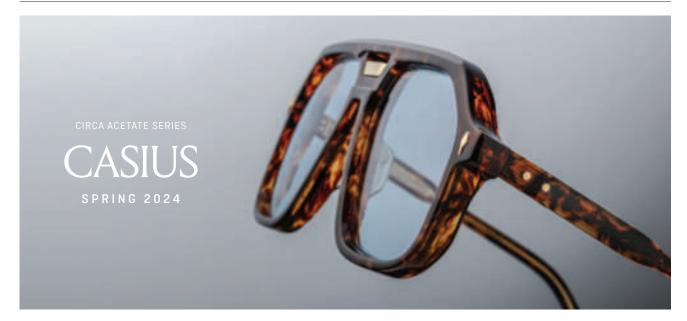






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CAMPAIGN: ILLICIT / PG. 5

Photographed in Tokyo, JPN by Alistair Taylor-Young, featuring actress Tao Okamoto, designer and streetwear pioneer Nobuhiko Kitamura, and many others...



WORLD OF JACQUES / PG. 31
Get a good glimpse at all of Spring 2024's new limited-edition offerings.



 $\label{eq:special projects project} SPECIAL\ PROJECTS\ /\ PG.\ 59$ Exciting collaborations spanning art, film, music, and fashion.



STEWARDSHIP / PG. 53
Contributing our voices and resources to what inspires and sustains us.



ARTS / PG. 77

The fine arts and literature that inspire us to express ourselves with creativity and charisma.



MUSIQUE / PG.83
Critical cultural reference points serving as sonic apparatuses of truth and beauty.



 $\label{eq:VOYAGE} \textit{VOYAGE} \textit{ } \textit{PG. 85}$ Exploring the arts and culture of Phoenix with Framed Ewe founder Christy Kimball.



CINEMA / PG. 67

An international cadre of actors and filmmakers that inform our sense of the exceptional.

JACQUESMARIEMAGE

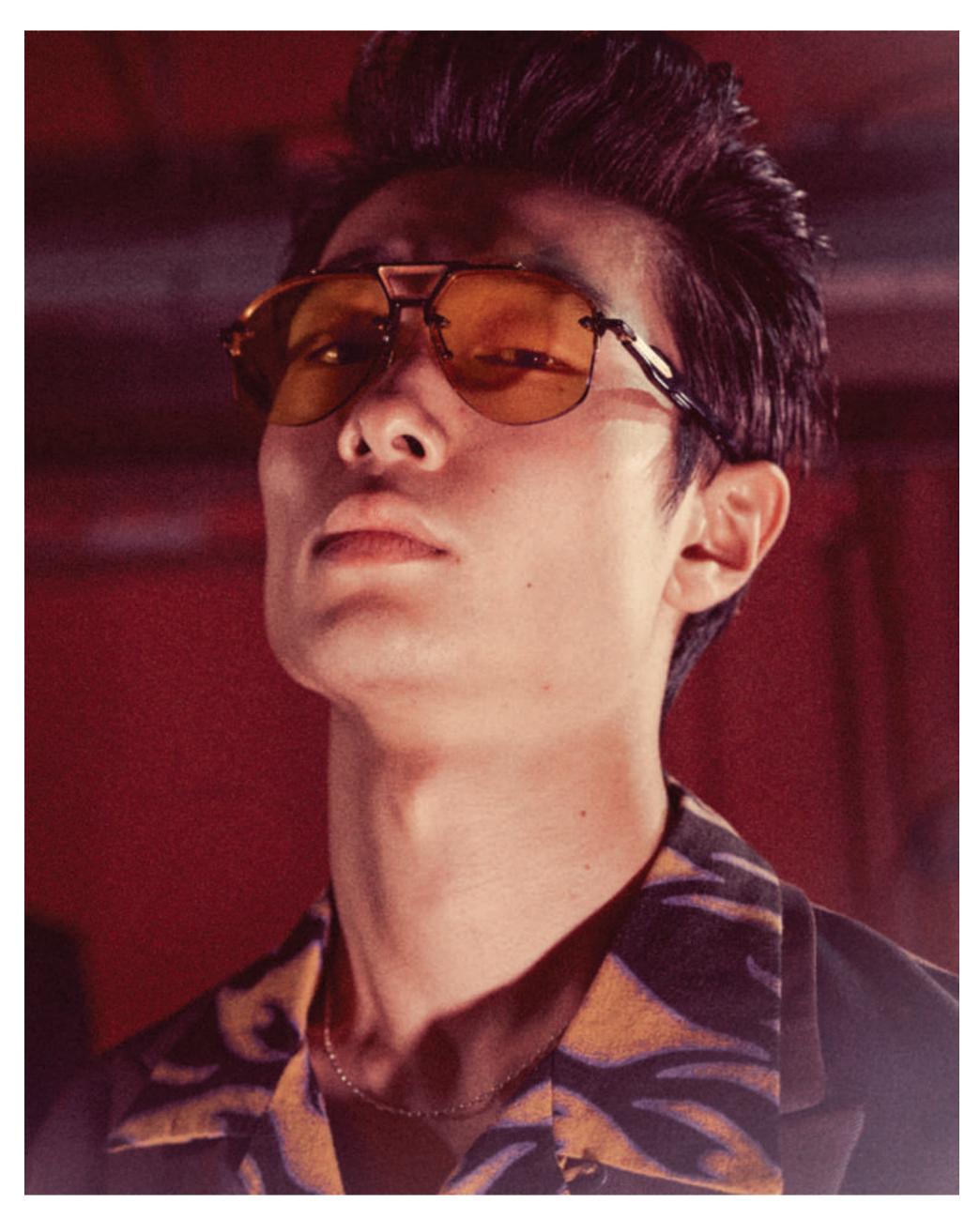
対敵の愛、盗賊の栄冠

LOVE AMONG RIVALS, HONOR AMONG THIEVES





RENTARI 対敵の愛、盗賊の栄冠



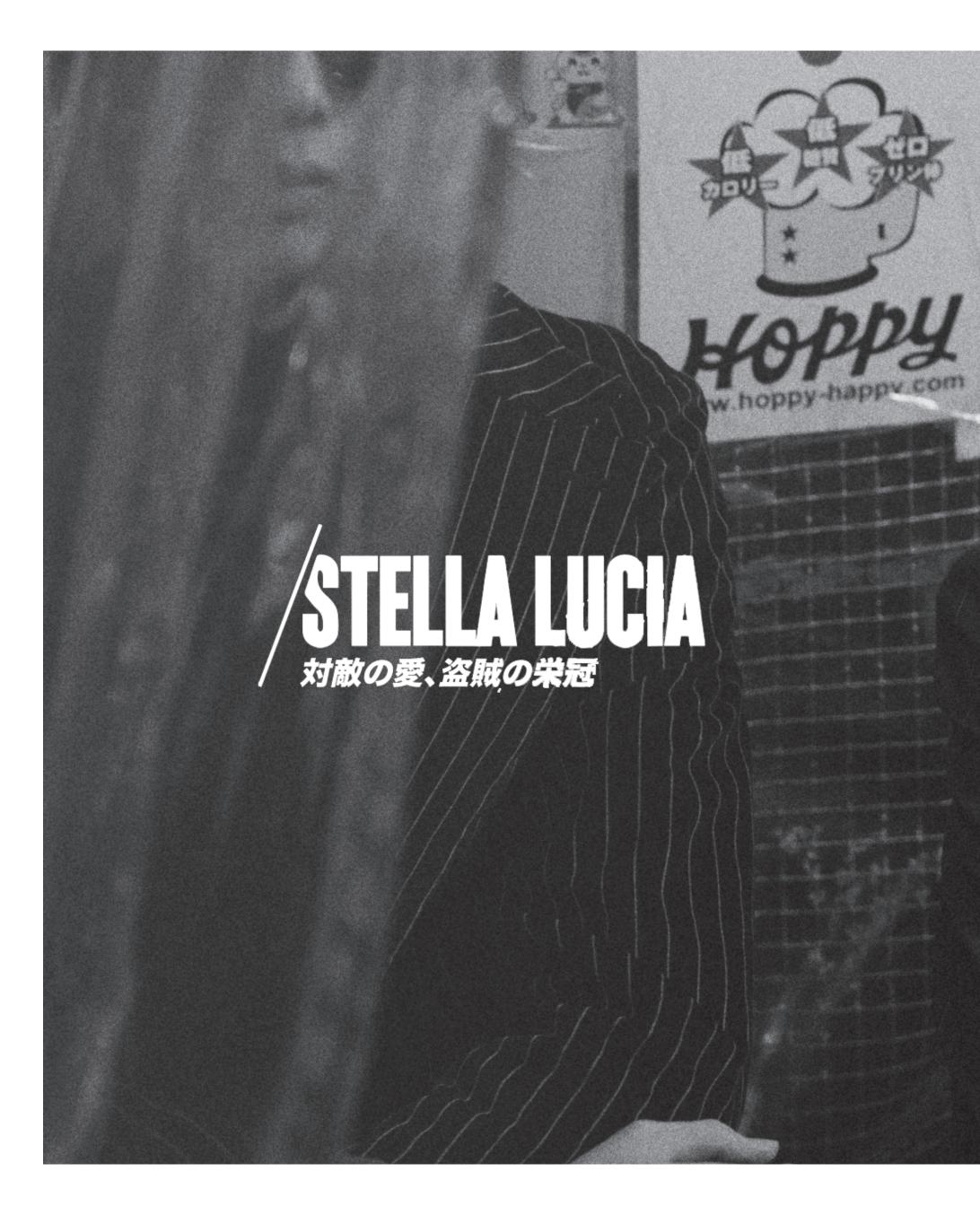
SS'24 / Rentaro Nakayama wearing

the ALTA in BLACK



ss'24 / Rentaro Nakayama wearing

the CASIUS in BELUGA







SS'24 / Stella Lucia Deopito wearing

the LACY in HIMALAYA



ss'24 / Stella Lucia Deopito wearing

the FLYNN in CHAMPAGNE







ss'24 / Daisuke Ueda wearing

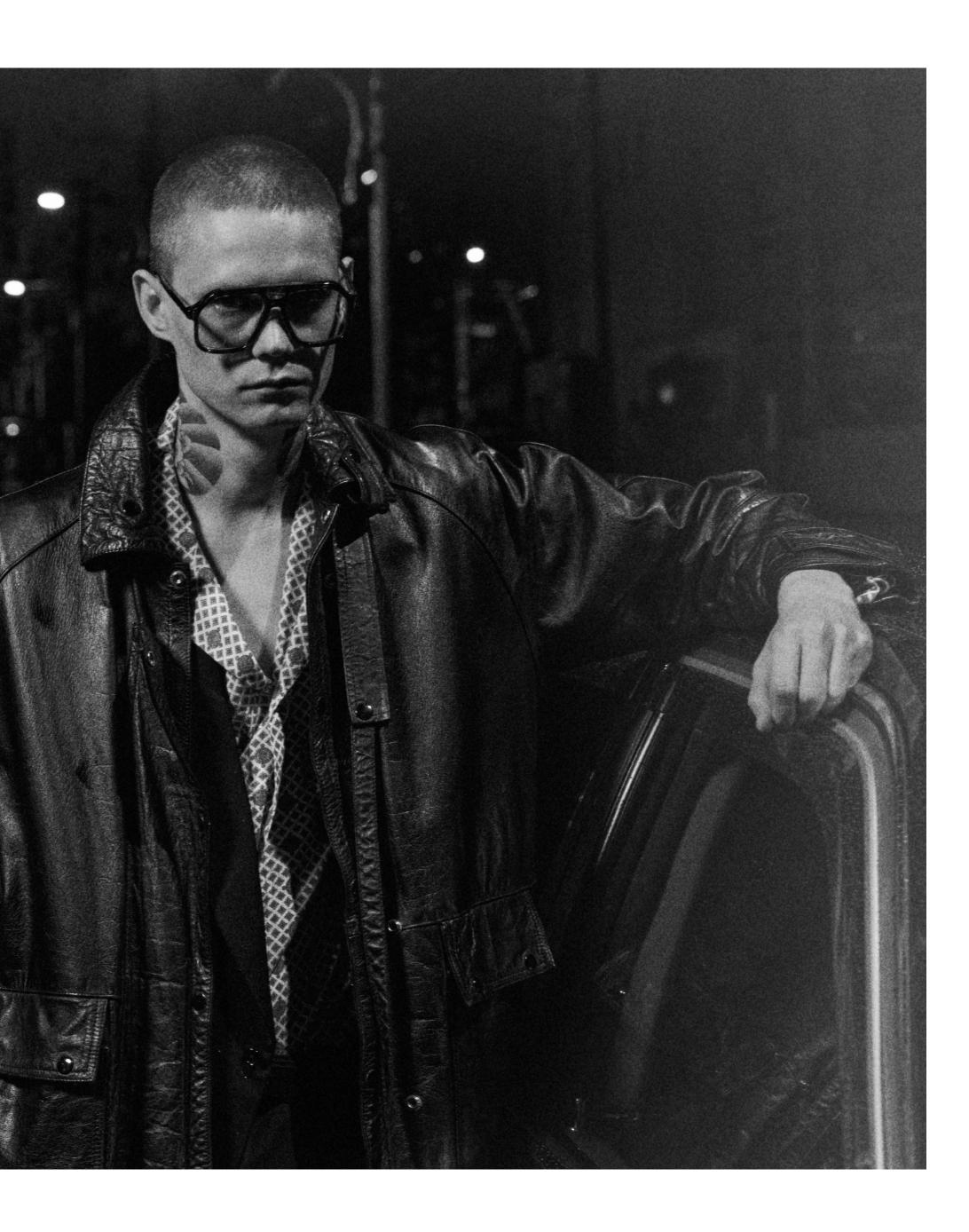
the ALTA in ALTAN



SS'24 / Daisuke Ueda wearing

the ALTA in ALTAN

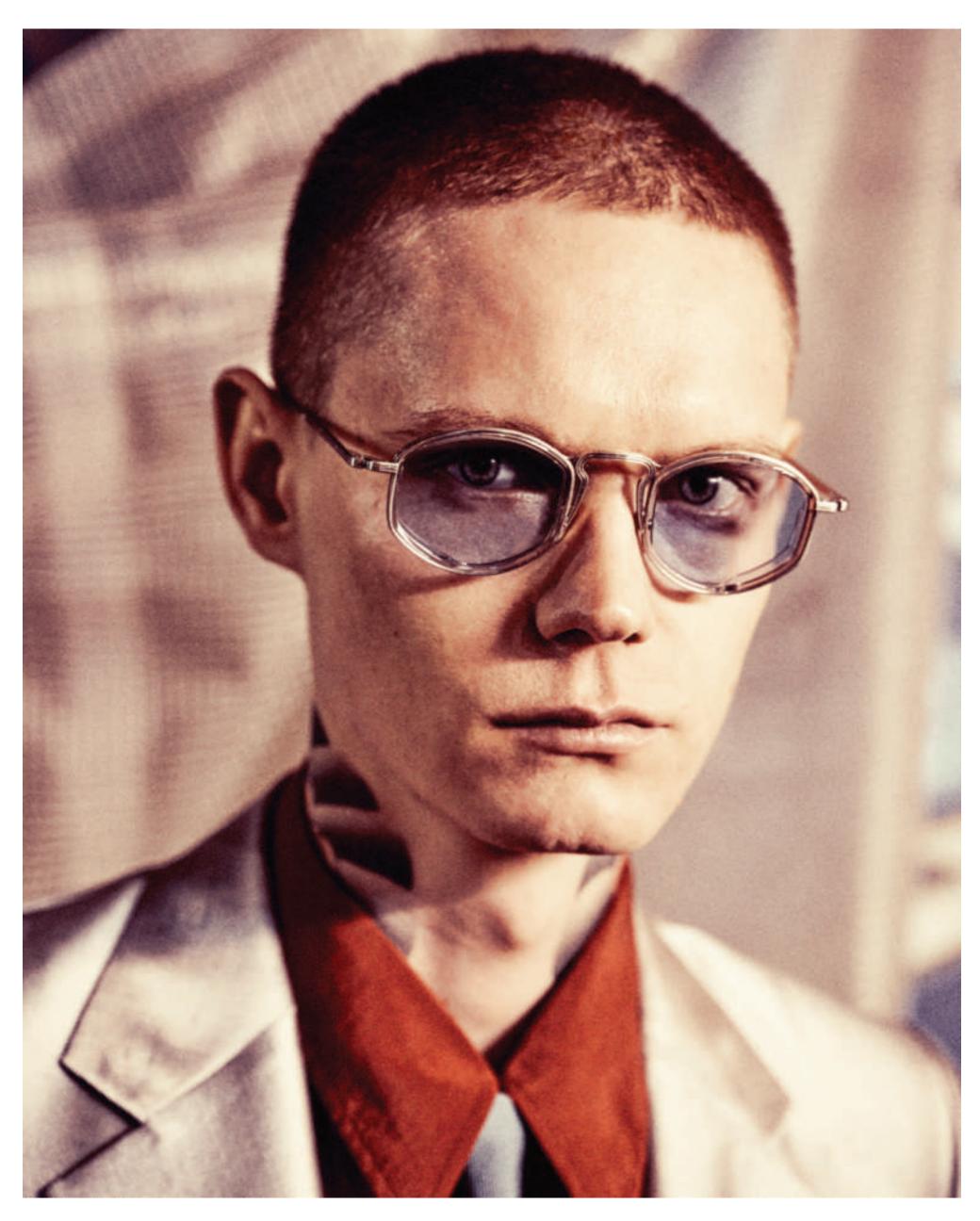






ss'24 / Oleg wearing

the WLKYRIE in ARGYLE

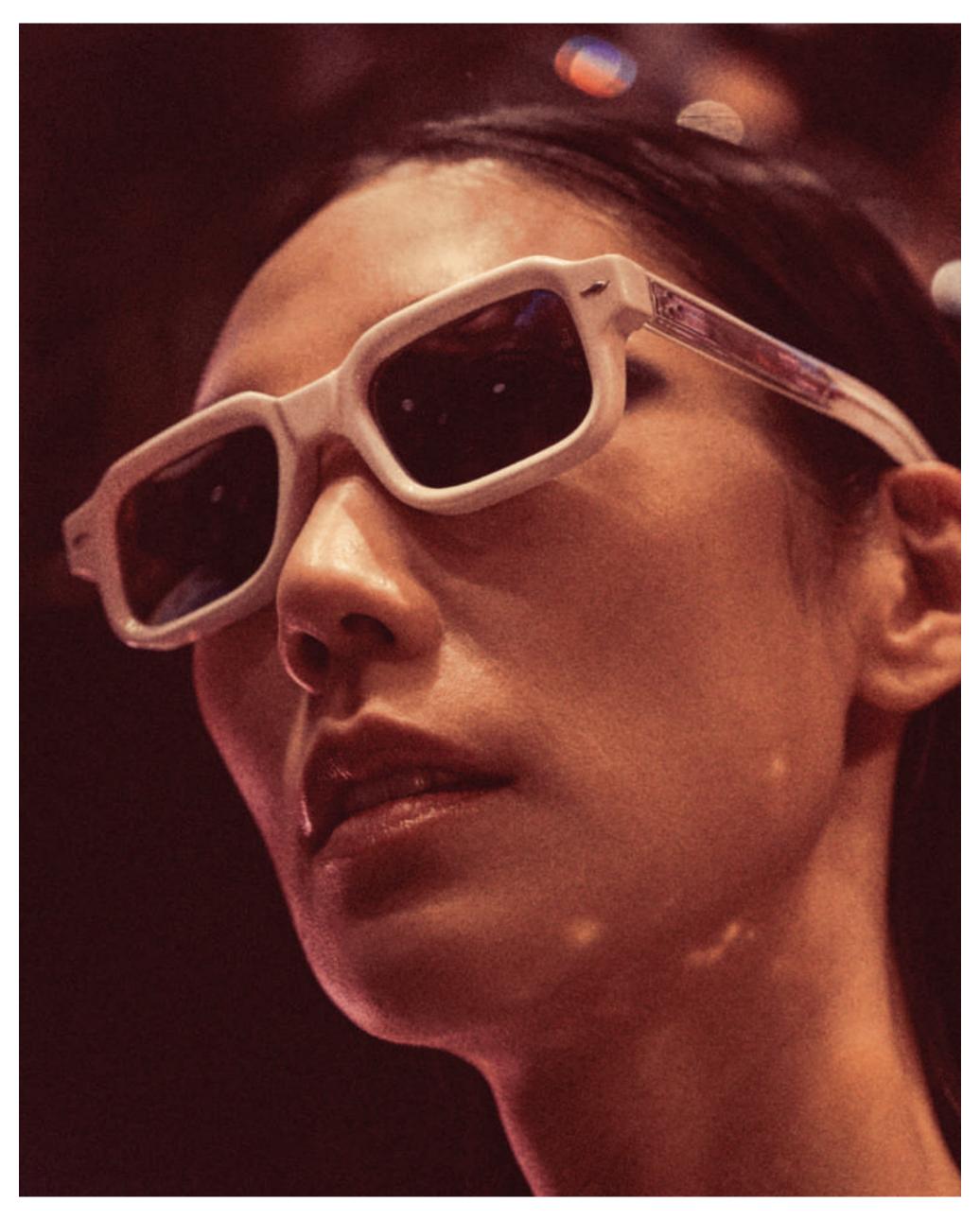


ss'24 / Oleg wearing

the ARAGON in FOG

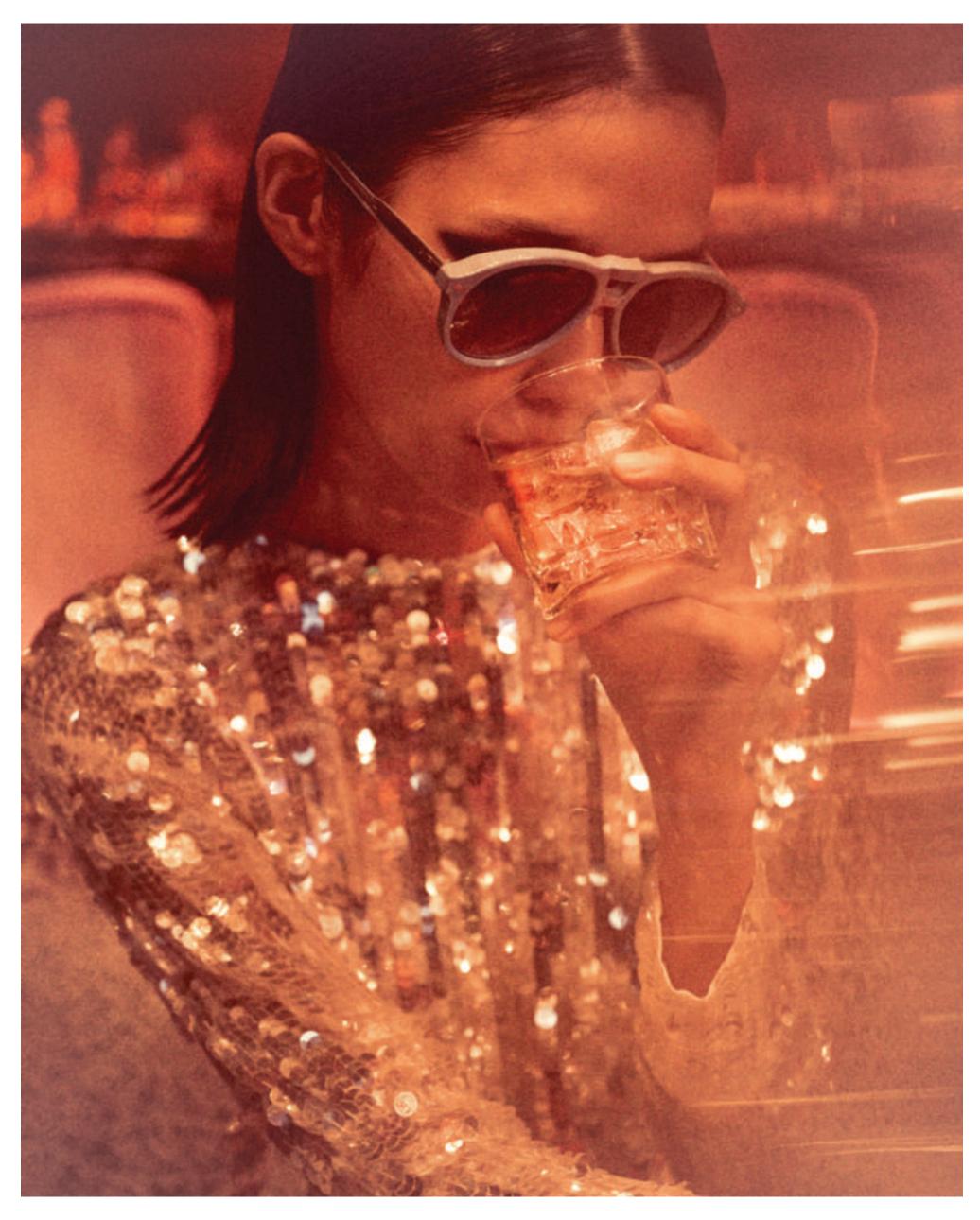






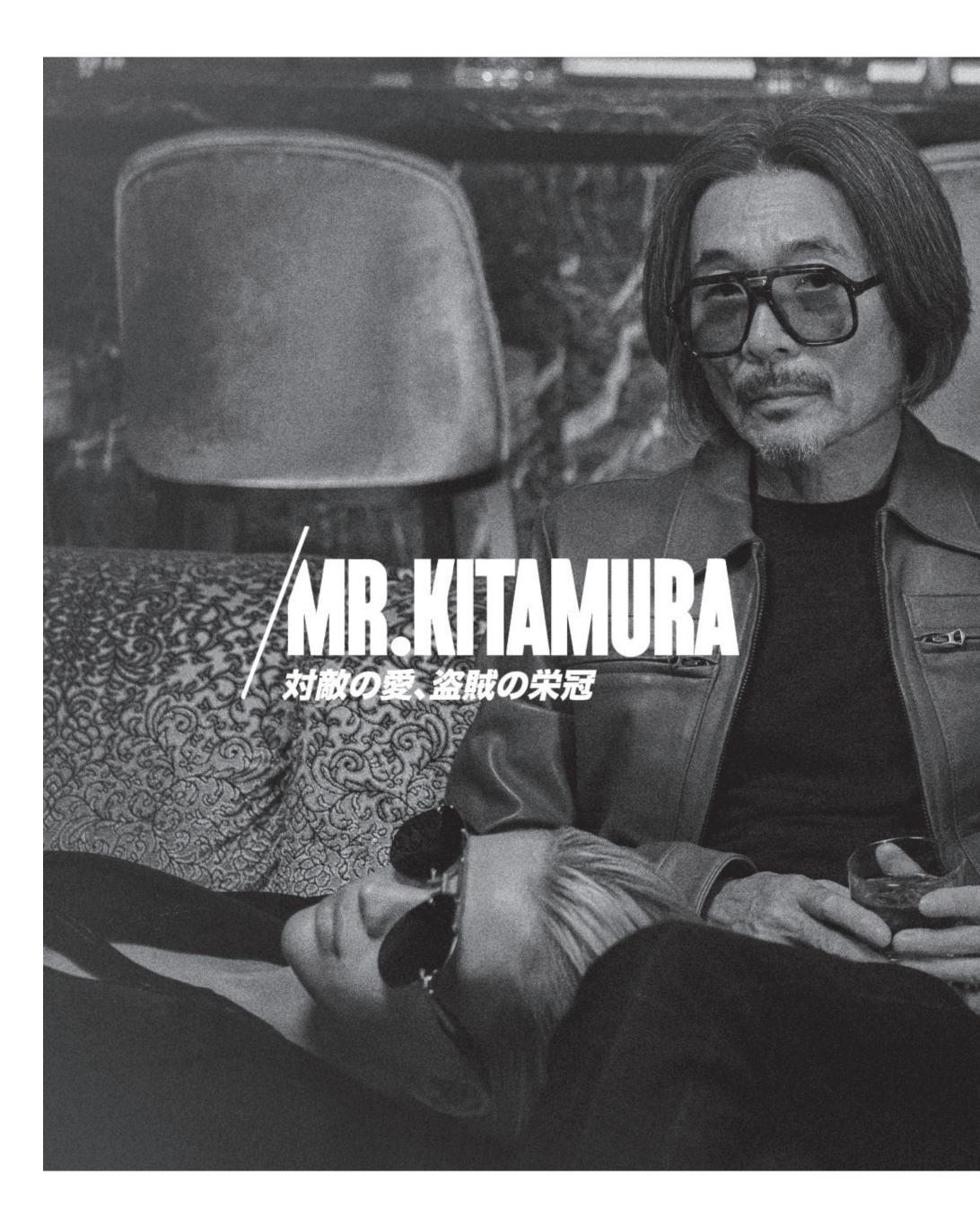
SS'24 / Tao Okamoto wearing

the SANDRO in WHITE



SS'24 / Tao Okamoto wearing

the WLKYRIE in TIGER

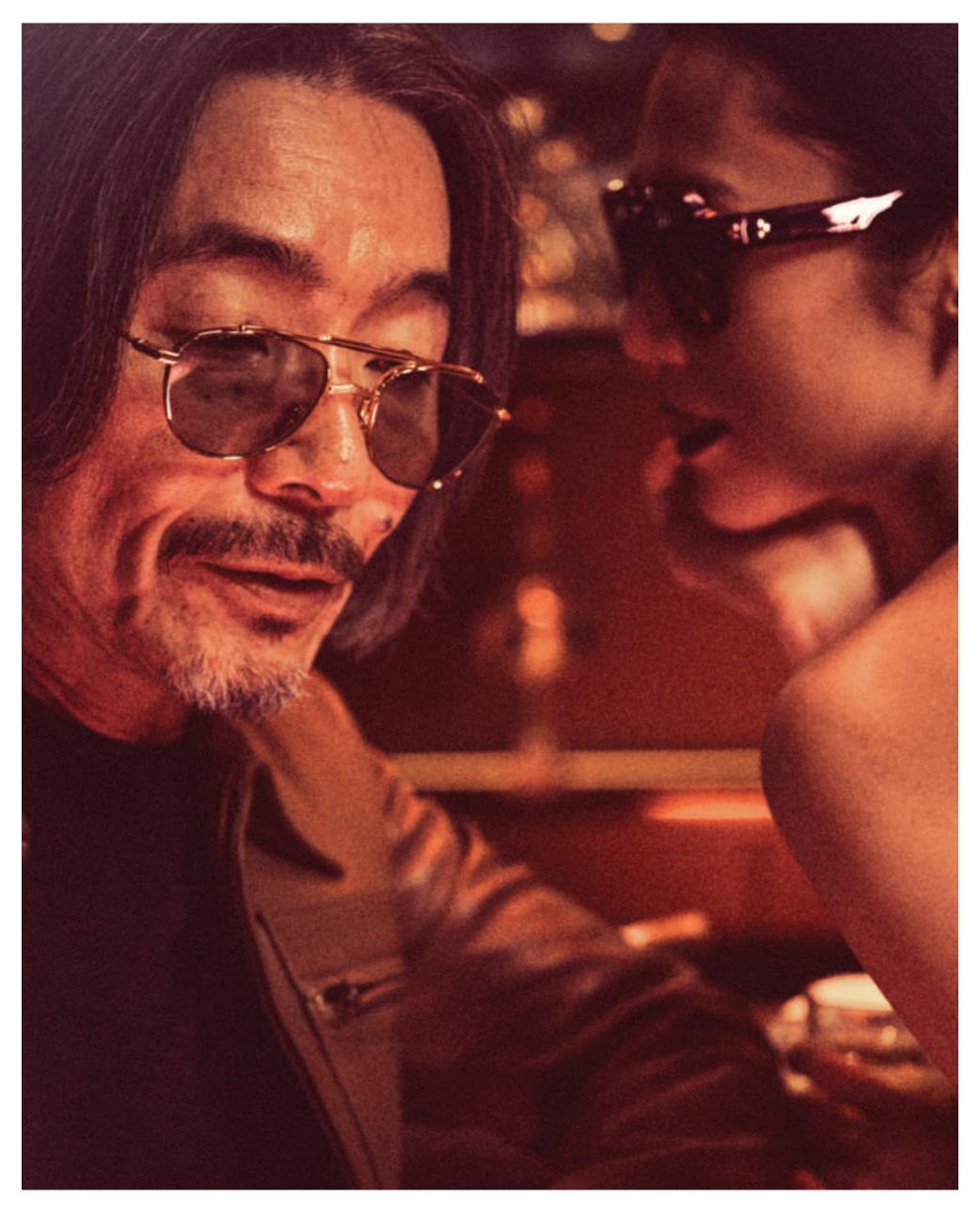




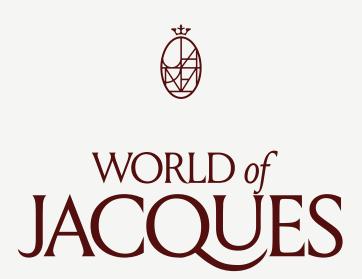


SS'24 / Nobuhiko Kitamura wearing

the RICHARD in NOIR



SS'24 / Nobuhiko Kitamura wearing the FLYNN in GOLD



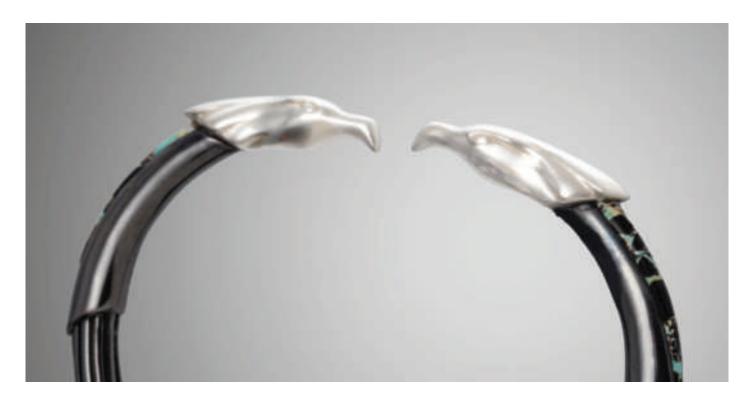


THE VU COLLECTION: HISAO / PG.41 New lightweight optical style with our state-of-the art floating hinge and a crisp modern aesthetic.

THE CIRCA COLLECTION / PG.33
All the iconic, limited-edition spectacles worth embracing.



THE KYOSHO SERIES: SHIBUSAWA / PG.43
Eyewear that engages with the legacy of postwar Japan's foremost literary translator.



 ${\it LAST\ FRONTIER\ V\ /\ PG.45}$ The next exquisite iteration of a collection that honors the traditional arts of the American Southwest.





THE VELVET UNDERGROUND COLLECTION / PG.59
A homage to the counter-cultural cool of one of the most influential bands ever.



LIVIN' JUST TO find EMOTION

Each handcrafted spectacle of the The Circa Collection tells a story, one told through a visual language that draws influences from across disciplines, oceans, and eras. Whether drawing upon the formality and elegance of Art Deco or the rich craft traditions of the American West, these are glasses that revel in the narrative nature of the rarified experience.

Our newest limited-edition eyewear and accessories are as enraptured with the romance of golden-era Hollywood as they are with the avant-garde expressions of French New Wave, as beholden to the surrealist expressions of Parisian provocateurs as they are to the actions of America's obstinate abstract expressionists. Imbued with intrigue and artistry, these are luxury goods capable of supporting an eclectic milieu: that of bohemians and beatniks, idealists and innovators, makers and mavens all working in the service of some glamorous rebellion.

Handcrafted in Japan and Italy using a combination of traditional methods and leading-edge techniques, we continue to refine a range of innovative components and artful embellishments while still focusing on the unique colorways and expressive volumes that have become our hallmark. In our commitment to produce eyewear of the highest taste and quality, we dive ever deeper into the careful aesthetic choices and tasteful experimentation that give our limited-edition collector's items unmistakable and timeless character.



SMALL BATCH PRODUCTION

Representing an unparalleled level of quality, craftsmanship, and integrity, JMM eyewear is handcrafted in Japan and Italy in small batches and sold as limited-edition collectibles that are made to last a lifetime.



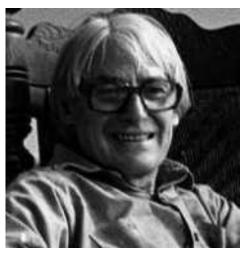
JMM glasses are handcrafted over the course of 18 months, with over 100 hands fine-tuning each frame in a painstaking process that ensures our design vision is brought to fruition and every detail is tweaked to perfection.





ALLESSANDRO PERTINI

As the 7th president of the Republic of Italy, Allesandro "Sandro" Pertini (1896-1990) would come to be recognized by his cherry wood pipe, oversized glasses, and boisterous personality. But his political ascension began half a century earlier as an anti-fascist journalist and activist. Recognized as a person of extraordinary humanity and candor, Pertini would say, "Young people do not need sermons, young people need examples of honesty, consistency and altruism."



WILLEM DE KOONING

A pivotal figure in abstract expressionism, Willem De Kooning (1904-1997) reshaped the landscape of modern art. Born in the Netherlands in 1904, he later immigrated to the United States. De Kooning's dynamic, gestural paintings, characterized by their vibrant colors and frenetic brushwork, captured the essence of post-war America. His work, including the iconic "Woman" series, continues to inspire and provoke thought, solidifying his legacy as one of the 20th century's most influential artists.



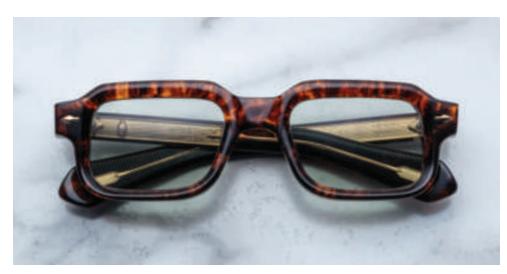
KRASNER

Soft, mid-size cat-eyes with oval lens shape, featuring precious metal double-arrowhead front pins and softly rounded paddle temples.



LUCKNOW

Classy and captivating optical with oversized rectangular lens shape, sculptural volume cuts, and unique wirecore temples with Art Deco details.



SANDRO

A classic '90s-inspired frame reimagined with dynamic volumes and a tapered wirecore with unique hexagonal temple tip.



LEE KRASNER

Lee Krasner (1908-1984) was a groundbreaking American abstract expressionist painter, integral to the New York School. Born in Brooklyn, she married fellow artist Jackson Pollock. A pioneer in her own right, who faced gender biases in the art world, Krasner's work evolved from early figurative pieces to dynamic abstract compositions, her posthumous recognition solidifying her status as a key figure in 20th-century American art.



LOU REED

While the Velvet Underground exuded the fashion, mystique, and counter-cultural cool that would make them one of the most influential bands ever, the solo efforts of Lou Reed (1942-2013) would solidify him as an icon. His second solo album, *Transformer*, brought the artist more than cult status, it offered him mainstream success. With wonderfully spare lyrics and Bowie's production, the songs represented an artistic breakthrough for Reed, one that would eventually become career-defining.



the VALKYRIE

IN ARGYLE

OVERSIZED, '80S-INSPIRED AVIATORS IN BROWN 10MM
ACETATE, FEATURING LIGHT BOTTLE GREEN LENSES, HINGES
AND HARDWARE IN DARK GOLD, AND INNER-EXPOSED
'CLASSIC' WIRECORES WITH HAIRLINE DETAILS.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 450 PIECES

DESIGNED TO a higher FREQUENCY

The Circa Acetate Series by Jacques Marie Mage consists of limited-edition glasses handmade in Japan and Italy using the finest cellulose acetate, a biodegradable, hypoallergenic, plant-based material produced from wood pulp and cotton linters. Nearly all JMM acetate is manufactured by Takiron, a Japanese factory that has been around for nearly a century and is steeped in a rich manufacturing heritage that stems from the golden age of eyewear production. The process of manipulating and customizing the acetate is arduous and complex, as JMM is the only active manufacturer utilizing 10-mm-thick acetate sheets. Using a process that combines state of the art machinery and artisanal practices, we produce heirloom-quality collectibles that appeal to the highest standards of taste, craftsmanship, and social responsibility.



ALFRED

A statement frame with sleek silhouette and incredible volume details, featuring an astonishing sculptural endpiece and exposed wirecore with energetic Art Deco lines.



CASIUS

Boxy and assertive mid-size navigators made for marveling at the world's countless wonders, featuring a double-bridge with a one-of-a-kind titanium embellishment.



VITO

Exquisitely sculpted, 90's-inspired, mid-sized micro-glasses for women, these beguiling beauties feature subtle facets and expressive wirecore details.



JENNIE

Socialize with the socialites in '80s-inspired, Panto-shaped glasses handcrafted in Italy, featuring soft lines and our signature double-arrowhead front pins.



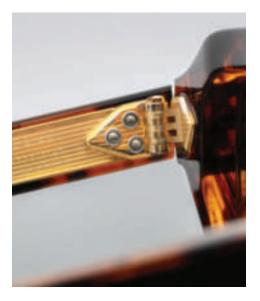
ICONIC ACCENTS

Custom arrowhead hardware cast from sterling silver or 18k gold references the timeless quality of those pointed projectiles used throughout human civilization.



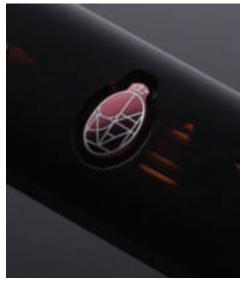
PRECIOUS METAL HARDWARE

Custom spur-shaped hardware rivets made of sterling silver or solid lok gold, designed after the classic 8-toothed wheel fixed onto a horse rider's heel to signify a superior level of skill.



ELEVATED HINGE DESIGN

Our classic hinge design has received a sculptural update, now featuring a three-dimensional, raised V-profile with bevel and refined hairline details.



BRAND INSIGNIA

The domed metal logo found on the inside temple of each spectacle is a heraldic crest created in the fashion of French First Empire cameo jewelry. The crest includes the totality of the letters in our brand name.





the RUSH

IN SHADOW

SLIM AND ALLURING MICRO-STYLE HANDCRAFTED IN BLACK 8MM ACETATE, FEATURING VIOLET LENSES, 7-BARREL HINGES AND HARDWARE IN SILVER, AND EXPOSED 'LEVER' WIRECORES WITH HAIRLINE DETAILS.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 400 PIECES

EVERYBODY WANTS a THRILL

To forge our limited-edition titanium eyewear, our Japanese and Italian ateliers utilizes 100% beta titanium, a type of titanium alloy that has high tensile strength and is especially resistant to corrosion. Strong, lightweight, anti-corrosive, and hypoallergenic, its potential for creating beautiful and steadfast forms seems to have no bounds. With over 300 steps in the production process—from cutting and pressing, to welding and polishing, to a 20-point quality assurance process—a single Circa Titanium Series frame takes nearly five months to create. After all finishing touches are applied, these durable, lightweight, and sophisticated spectacles are modern heirlooms that present a proper testament to artisanship and ingenuity.



FLYNN

These titanium tastemakers are compact and lightweight, pilot aviators handcrafted with an attractive double-bridge and our signature, hand-painted epoxy temple tips.



EARL

Mavericks of design and craft, these sleek '70s-inspired navigators feature unique 4mm titanium lens-rim inserts, a dual-tone brow, and temples with our signature Art Deco embellishments.



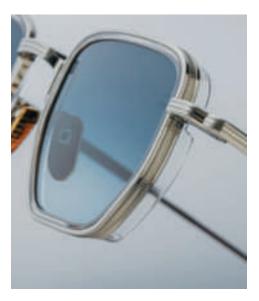
DASAN

Survey the sublime in compact aviators couthly crafted to inspire calm and clarity, featuring an attractive double-bridge with distinct acetate brow bar.



ARAGON

Distinguished titanium spectacles with soft lens shape, featuring a distinct acetate lens-rim insert, unique bridge construction, and hand-painted epoxy temple tips.



4MM WIRE LENS RIM

Titanium eyewear features a custom 4mm-thick wire titanium rim, delicately engraved with our signature Art Deco motif, adding an exciting sculptural dimension to the frame.



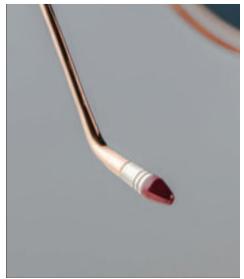
TITANIUM NOSE PADS

Our new beta titanium nose pads feature an ergonomic shape that's lightly engraved with lines for added grip. The JMM crest can be found engraved at the top of the nose pad surface.



SEMILUNAR EDGES

Titanium Series styles such as the Flynn and Dasan feature custom 4MM titanium lens rims with rounded edges and a sculptural, semilunar profile, a unique design detail that's evolved from previous styles like the ICU and Diana.



HAND-PAINTED TEMPLE TIPS

A defining feature of the Titanium Series is the collection's intricate temple tips, a slender metal bevel in silver or gold with hairline-engraved details, holding an elliptical bulb-shaped epoxy tip, handpainted in our signature Bordeaux Empire color story.



the ATA

IN GOLD

A STRIKING NEW ADDITION TO THE RIMLESS SERIES
HANDCRAFTED IN GOLD TITANIUM WITH SILVER
ACCENTS, FEATURING VINTAGE GREEN LENSES AND
ACETATE TEMPLES IN VIPER.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 400 PIECES

FOR YOUR viewing PLEASURE

Distinguish yourself in the newest optical styles from Jacques Marie Mage. Finding inspiration in the legendary photographers, filmmakers, and musicians of the mid-to-late 20th century, who helped shape style and culture as we know it, these are elevated RXs that suffer no semblance of foolishness. Classic silhouettes, subtly and studiously transformed by energetic surfacing and mindful details, include our signature arrowhead pins, spur-shaped rivets, and hairline-engraved wirecore design. Fusing poetic forms with modern moxie, these spectacles were designed for peering into the present with clarity and courage.

For those who seek a comprehensive experience with one of our highly trained opticians at a JMM Gallery, or are looking for an esteemed retail partner near you, please visit us at JacquesMarieMage.com.



RICHARD

Worth at least a thousand words, these mid-sized optical glasses with a modern aviator shape are self-assured expressions of resourcefulness and artistry.



GODARD

Believe in your mind and mind your heart in cerebral and artistic '60s-inspired optical glasses featuring a strong brow line and softly curving and comfortable paddle temples.



LUCKNOW

A confident and contemporary expression with oversized rectangular lens shape, sculptural volume cuts, and unique wirecore temples with Art Deco details.



MANTUA

Simple yet extraordinary optical glasses, mid-sized and modern, featuring a singular lens cut and our signature monoblock hinge with stunning new end piece details.



PRECIOUS METAL DETAILS

Optical styles feature our signature precious metal details in sterling silver or solid gold, including custom single- or double-arrowhead accents on the frame front, as well as spur-shaped hardware rivets designed after the classic 8-toothed wheel.



IOMM ACETATE

Our custom, especially-thick blocks of cellulose acetate allow us to design using a sculptural approach that reveals the natural beauty of this durable, plant-based material capable of colors that are rich in saturation and contrast.



MONOBLOCK HINGE

A unique hinge system forged from a single piece that encapsulates the entire temple, providing secure and stable construction and a clean transition from frontispiece to temple.



LAMINATED WIRECORE

Rather than an "injected wirecore," the season's new optical expressions were produced by sandwiching the wirecore between layers of acetate, allowing us to embellish it with distinctive motifs and craft it into unique shapes that accentuate the frame temples.





the RICHARD

IN ROYAL

MID-SIZED AVIATORS HANDCRAFTED IN NAVY 10MM ACETATE, FEATURING SUPERLIGHT BLUE LENSES, CUSTOM DOUBLE-LAMINATED TEMPLES, AND SIGNATURE HINGES, WIRECORES, AND HARDWARE IN DARK GOLD.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES

DEFENDERS of THE LIGHT

Sleek, sophisticated, and ultra-lightweight, the Vu Collection consists of optical glasses that utilize our most advanced titanium-blend core to craft frames that are both elegant and sculptural. These slender and boldly shaped glasses, inspired by 20th century artists from across the globe, are crafted from especially thick blocks of premium Japanese acetate that are sculpted then hollowed to drastically reduce the frame's weight. Utilizing our state-of-the art floating hinge, the collection represents our most technically advanced temple construction, offering limited-edition spectacles that masterfully combine historical motifs with leading-edge production methods to create a nuanced and modern aesthetic that delivers on strength, balance, and refinement.



HISAO

A masterpiece of balance and beauty, these lightweight and luxurious spectacles tell your story with subtlety and power, a cinematic take inspired by one of the most important and influential filmmakers in the history of cinema.



JENKINS

Able to contain all the phenomena of the visible world, these effortless, '50s-inspired aviators with a distinct keyhole nose shape are a sophisticated expression of balance and flow.



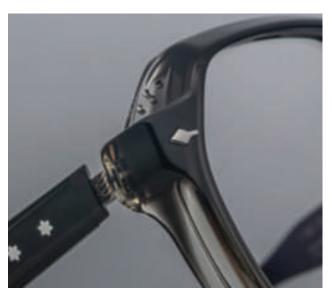
NORMAN

Partake in the rhythmic lines of the perfectly circular lens shape, the contrasting precious metal embellishments, and the artfully engraved wirecore of these refined '50s-inspired artworks.



SABURO

An encounter between the human spirit and the substance of matter itself, these clean, compact, and lightweight navigators resound with the clarity of a creative outburst.



LIGHTWEIGHT CONSTRUCTION

The VU Collection is crafted from especially thick 12mm blocks of premium Japanese acetate that are sculpted then hollowed to create a mold for the ultra-light and slender front chassis.



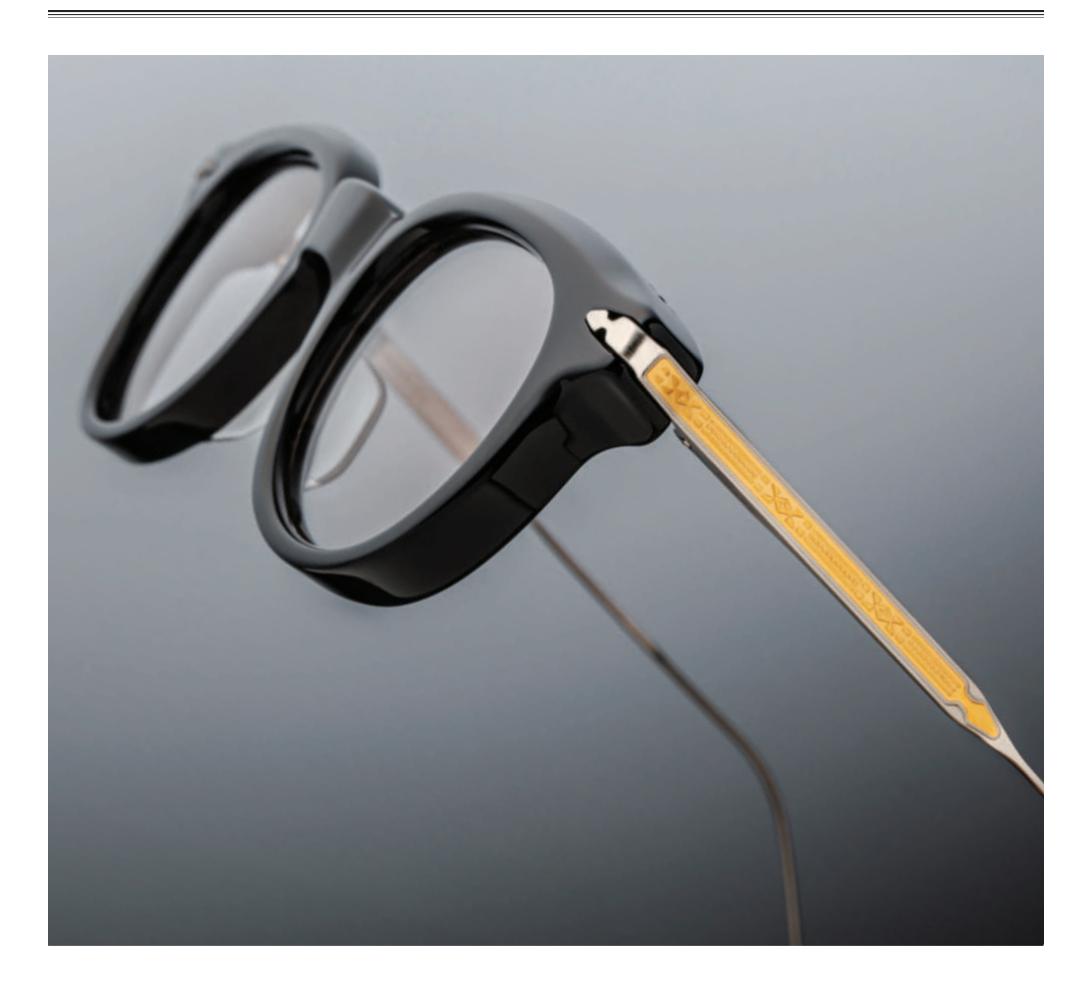
CONCEALED HINGE

Many new styles are equipped with our unique front-pin hinge design, in which our signature arrowhead front pin seamlessly slides behind the lens when the temples are folded, a feat of remarkable style and ingenuity.



FLOATING HINGE

A milestone in modern eyewear manufacturing, our custom floating hinge attaches the front frame and temple allows for a previously unachievable range of upward and outward motion, guaranteeing a comfortable and firm fit for any size face.





IN NOIR

A SMALLER FIT, FEATURING DISTINCTIVE BLACK TITANIUM FRAME WITH BRUSHED SILVER TEMPLES FEATURING REFINED HAIRLINE DETAILS IN GOLD AND EPOXY TEMPLE TIPS HAND-PAINTED IN OUR SIGNATURE BORDEAUX COLOR STORY.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 300 PIECES

GET LOST in TRANSLATION

Japan is a wellspring of inspiration, having at its foundation a long history of traditional crafts that informs not just their workmanship, but their worldview. This spirit of creativity and craftsmanship that pervades Japan expresses itself in diverse forms of artisanship and artistry, whether that be washi making or filmmaking, glass blowing or kimono dyeing. Each of these represents a process that becomes less about the object and more about the love and care from which it manifests. It is this concept of craft that has informed and influenced Jacques Marie Mage since its founding.

The Kyosho Series is a homage to the many achievements of Japan's influential artists. Each particular eyewear style highlights an individual that has elevated the arts and culture with their tremendous talents, personalities, and creative contributions. Not only have they prioritized mastering their craft, they've radically demonstrated that being a maker is as much about engaging the past as it is about shaping the future.

Our most recent subject of focus is Tatsuhiko Shibusawa (1928-1987), a novelist, art critic, and translator of French literature who became a leader in Japan's postwar avant-garde.



SHIBUSAWA

Devote yourself to discovering stories from distant lands in impressively provisioned spectacles inspired by the avant garde literary scene of post-war Japan. Don these dynamic and balanced rectangular frames and unravel the tomes that hide inside the wind, the whispers of worlds written in languages unknown. Imagine what legacies of literature await, what curios of culture you might create, when all becomes wonderfully lost in translation.





CUSTOM BOX SET

Custom monograph box set in burgundy linen, with embossed details in white. Interior includes glasses, eyewear case, cleaning cloth, and authenticity card. Eyewear case comes in leather with moderate grain, finished with hand-painted edges and a microfiber interior.



WASHI AUTHENTICITY CARD

Collection literature and limited-edition serial numbers are beautifully embossed on traditional Echizen washi, an archival-quality paper made in the basin of the Okafuto river of the Echizen region, Fukui prefecture.



COLLECTIBLE CLEANING CLOTH





the SHIBUSAWA

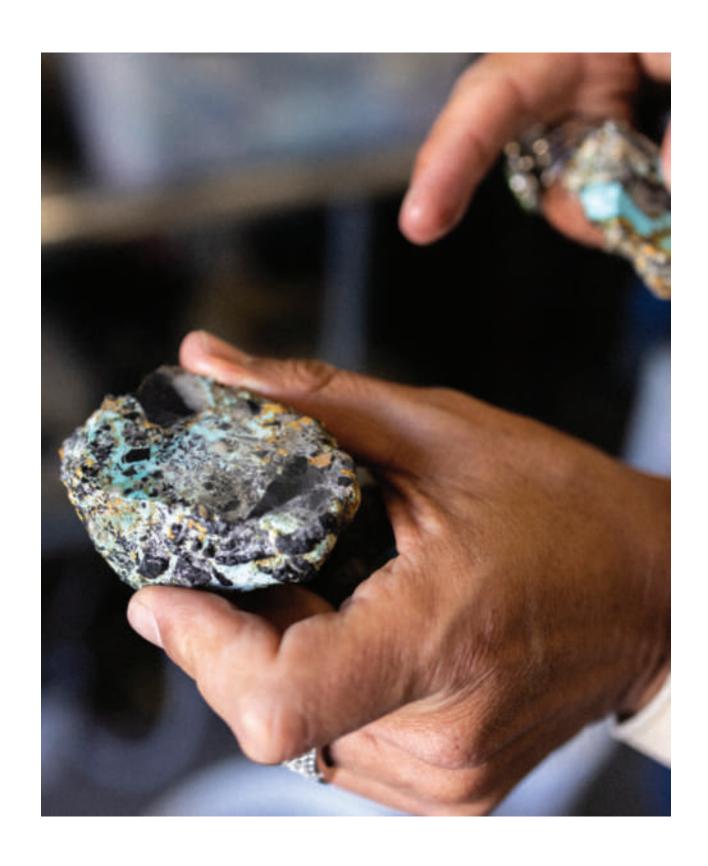
IN NOIR

DYNAMIC RECTANGULAR SPECTACLES WITH BLACK ACETATE FRAME, FEATURING TEMPLES IN TORT, HINGES AND HARDWARE IN DARK GOLD, AND EXPOSED WIRECORES WITH REFINED HAIRLINE DETAILS.

> HANDCRAFTED IN JAPAN. LIMITED PRODUCTION BATCH OF 500 PIECES

"BEHOLDEN to THE MAGNETIC MYTHOS OF the AMERICAN WEST, THESE HANDERAFTED ©LECTIBLES are MODERN HEIRLOMS MADE in PURSUIT of BEAUTY and IN HONOR OF TRADITION."

-JEROME MAGE





An astute sense of decorum and old-world opulence emanates from the newest luxury goods of Last Frontier V (LF V), a limited-edition collection of eyewear, jewelry, and accessories that celebrates the many cultural traditions of the American West. Handcrafted by artisans with deep generational expertise, these are collectibles shaped by a commitment to quality, craftsmanship, and artistry.

In our on-going exploration of classic Americana, LF V continues in its recognition, celebration, and support of the region's many indigenous arts, traditions, and crafts – from jewelry-making to ceremonial dancing, silversmithing to beadwork. As with previous releases, LF V directly partners with Indigenous artisans and supports the efforts of Sage To Saddle, a 501c3 nonprofit dedicated to helping the youth of the Pine Ridge Indian Reservation by connecting them to their Tribe's longstanding traditions and skills of horsemanship and sportsmanship.

EYEWEAR of THE LAST FRONTIER

The LF V eyewear collection introduces fresh editions of Last Frontier classics as well as new, singular $expressions, styles\ shaped\ by\ rigorous\ workman ship\ and\ rugged\ swagger\ into\ objects\ of\ traditional\ craft\ and$ modern beauty. Incorporating iconic motifs, sculptural volumes, and sleek silhouettes to dramatic effect, limited-edition spectacles feature exquisite details in sterling silver and 18k gold, with flourishes of real, $undyed\ turquoise\ and\ other\ responsibly\ sourced\ gemstones\ that\ emanate\ extravagance\ and\ refinement.$



BANDIT

Ride into the future without distraction in these energetic aviators with deep teardrop-shaped lenses, a muscular and motivated expression featuring Chimayo textile-inspired design details and a streamlined thunderbird temple motif reminiscent of classic mid-century auto styling, complete with speckled turquoise inlays.



TRUCKEE

Any way the wind blows doesn't really matter in these cavalier classics, late-'50s-inspired glasses with a subtle cat-eye shape, perfect for taking the long way and exploring the pathless trail, for following the slow and windy river of years and noting how you prevail.



MOJAVE

Wield the beauty of starkness found in oversized, Wellington-shaped glasses featuring expressive precious metal embellishments; the somber and sumptuous expressions forged with elegance, eloquence, and time into spectacles handcrafted to endure the haunting landscapes of heart and mind.



BELVEDERE

Moving beyond what's expected, like a small door opening into a great expanse, you take the chance in strong and sleek rectangular glasses featuring exposed wirecore with hairline-engraved floral design, and bronco cameo with turquoise inlay at the temple tip.



STERLING SILVER

It's believed silversmithing first came to the American Southwest in the mid-19th century. The Navajo are credited with being the first indigenous peoples to work with silver, and are thought to have gained these skills from Mexican or Spaniard blacksmiths, adapting techniques to suitsofter metals. The Navaio people shared their skills with neighboring tribes, and it wasn't long before Native American silver and turquoise work was renowned around the world.



CHIMAYO WEAVING

JMM has partnered with Chimavo weavers to develop a beautiful and intricate yeathrough the American Southwest, who eventually developed their own unique style, dubbed "Chimayo" design.



TUROUOISE

tan leather eyewear case to accompany glasses from the Last Frontier collection, a in the United States. Turquoise has captured the attention of the powerful and the painstaking process that takes over nine months from start to completion. The Chimayo artistic for over 10,000 years now, attracting admirers from Ancient Egypt to China, of New Mexico are descendants of Coronado's infamous expedition (1540-1542) Tibet to Turkey, and all the way to the very inspiration of the LAST FRONTIER collection: the American Southwest.





the TRUCKEE

IN NOIR

LATE-'50S-INSPIRED GLASSES WITH SOFT LENS SHAPE, FEATURING DOUBLE-ARROWHEAD TEMPLE MOTIF AND "BLUE FLOWER" CAMEO WITH TURQUOISE INLAY AT THE TEMPLE TIP.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 150 PIECES

JEWELRY of THE LAST FRONTIER

Jacques Marie Mage proudly presents a limited-edition collection of handcrafted jewelry that honors the rich history of silversmithing and lapidary arts in the American Southwest. Invested in the same rigorous workmanship and astute sense of decorum as the Last Frontier eyewear, we engage with the powerful symbolism of the arrowhead and thunderbird, each a bold and sculptural expression refined with Art Deco subtlety. Produced in Los Angeles by artisans with deep experience in gemology and jewelry arts, these are collectibles shaped by ample amounts of artistry and generational expertise, an expression of our commitment to quality and craftsmanship.



NATRONA RING

The lone arrow of the Natrona Ring points the way to destinations unknown, meticulously handcrafted to reflect the values of the artisan, the spirit of the American West glimpsed in its heroic 6mm cabochon of real, undyed Apache Blue or Blackjack Turquoise, White Buffalo Stone, or responsibly sourced Mookaite; our commitment to craft gleaming from our signature brand placard in 18k Gold.



NATRONA BRACELET

Strong and sophisticated, designed with a Southwest sensibility, the Natrona Bracelet is a limited-edition expression of the classic arrowhead motif handcrafted with Art Deco finesse, featuring a startling 11MM cabochon of real, undyed Apache Blue or Blackjack Turquoise, White Buffalo Stone, or responsibly sourced Mookaite.



ATIAN RING

Asking only that the freedom of flight fills your journeys, this impressive ring of worshipful workmanship features a refined thunderbird head in stunning relief alongside an impressive cabochon of Lone Mountain turquoise secured within a Solid 18k Gold bezel.



ATIAN NECKLACE

An elegant object of beauty and powerful symbol of protection, this handcrafted collectible of Sterling Silver beads features an impressive thunderbird centerpiece with Sterling Silver, Solid 18k Gold, and Lone Mountain Turquoise details, balanced on each side by small solid 18k Gold arrowheads featuring hand-faceted inlays of Lone Mountain Turquoise.



LOCALLY CRAFTED, ETHICALLY SOURCED

The LF V Jewelry Collection is produced using materials that are almost entirely procured within the United States. Each piece is cast of ethically sourced sterling silver and or recycled gold that is certified conflict-free (Dodd Frank Act-compliant) and contains no added lead or cadmium. Jewelry may include natural, undyed turquoise hand-selected specifically for its sharpness, color, and marbling; as well as other responsibly sourced gemstones. Masterfully made, jewelry is meticulously sized, polished, and finished by hand, resulting in modern heirlooms that exceed expectations and standards.



SILVER LININGS

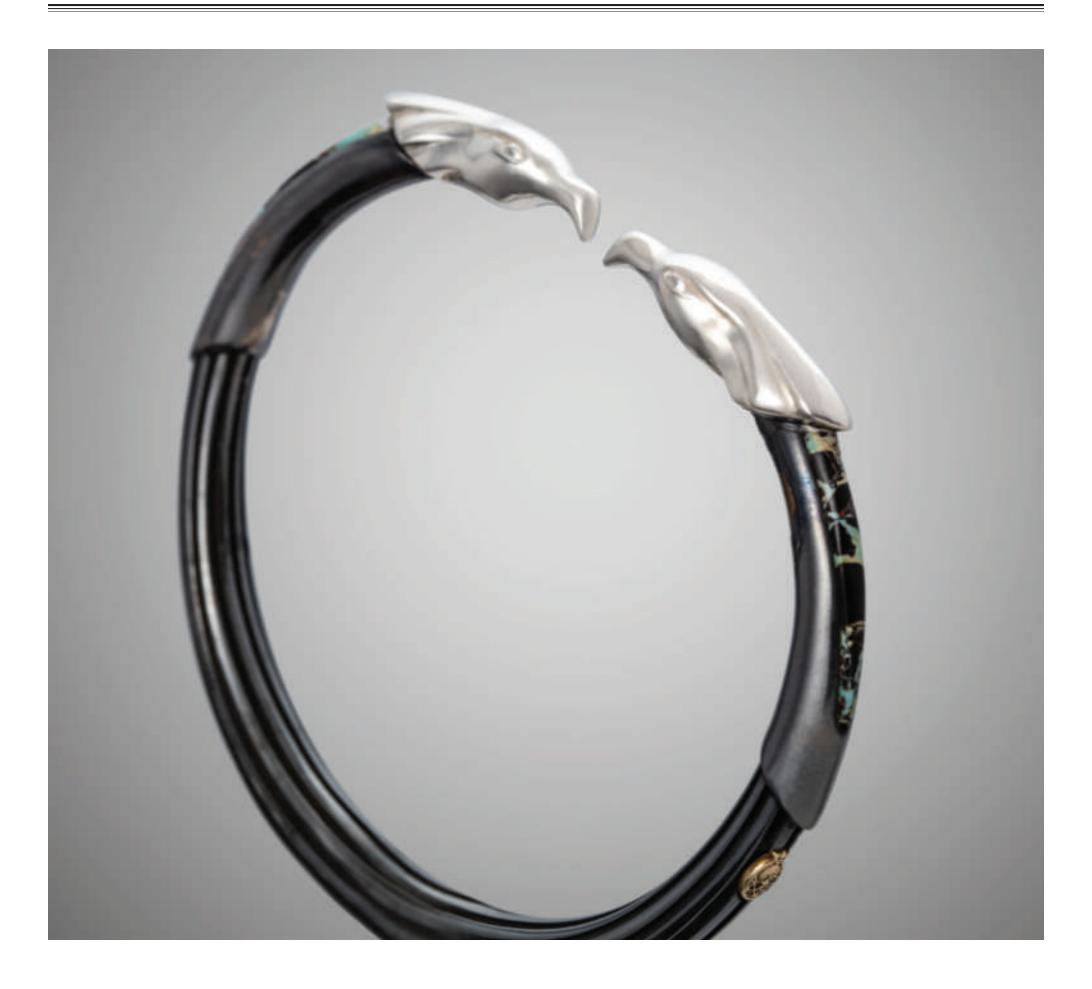
Each luxuriant collectible of LF V Jewelry Collection is handcrafted in Los Angeles by a team of expert jewelers lead by Guillame Pajolec, founder of Spectrum Manufacturing and a veteran of the fashion industry. Bringing over 20 years of experience in gemology and the jewelry arts, Pajolec aptly applies his expertise to bring the JMM vision to life, a process that requires an incredible breadth of knowledge—from materials to manufacturing techniques to finishes—and an unerring meticulousness.



THE ART OF INLAY

For the Last Frontier collection, JMM incorporates different turquoises from some of the oldest and highest producing mines in North America. Every piece is unique, increasingly rare, and has its own story. Turquoise is sourced, cut, shaped, and set by Albuquerque-based jeweler and artist Jonathan McKinney, a second-generation jeweler whose mother was born and raised in Acoma Pueblo, New Mexico, one of the oldest continuously inhabited communities in the United States.





the ATIAN BRACELET

IN BURNISHED SILVER

STUNNING CUFF BRACELET MADE OF BURNISHED STERLING SILVER AND STERLING SILVER, FEATURING HAND-FACETED INLAYS OF UNDYED BLACKJACK TURQUOISE, AND OUR SIGNATURE BRAND PLACARD IN SOLID 18K GOLD.

HANDCRAFTED IN LOS ANGELES, CA AND ALBUQUERQUE, NM LIMITED PRODUCTION BATCH OF 200 PIECES



Photography by Dimitri Coste

DISCUSSING TURQUOISE WITH JEWELRY ARTIST JONATHAN MCKINNEY

THE ART of INLAY

A conversation with second-generation jewelry artist Jonathan McKinney, responsible for the sourcing, shaping, and setting of the gemstones featured in the Last Frontier V jewelry collection.

There is a rich history of silversmithing and lapidary arts in the American West. Though jewelry-making existed long before, it is believed silversmithing first came to the American Southwest in the mid-19th century. The Navajo are credited with being the first Indigenous peoples to work with silver, and are thought to have gained these skills from Mexican or Spaniard blacksmiths, adapting techniques to suit softer metals.

The Navajo people shared their skills with neighboring tribes such as the Pueblo, Zuni, and Hopi, and the number of Native American men and women engaged in silversmithing and lapidary work steadily increased as the twentieth century progressed. By the 1960s, Native American silver and turquoise jewelry was renowned around the world.

Since the launch of the Last Frontier collection, Jacques Marie Mage has incorporated into our eyewear and jewelry different turquoises from some of the oldest and highest producing mines in North America. Long considered a material that brings good health, good fortune, and protection from evil, the stones' tendency to change color (ranging from white to sky blue to navy blue to a yellow-green) depending on the environment, light, dust, and one's skin acidity lends this semi-precious gemstone a mystical, almost sentient quality. Every piece is unique, increasingly rare, and has its own story.

Our turquoise is sourced, cut, shaped, and set by Albuquerque-based jeweler and artist Jonathan McKinney, a second-generation jeweler whose mother was born and raised in Acoma Pueblo, New Mexico, one of the oldest continuously inhabited communities in the United States.

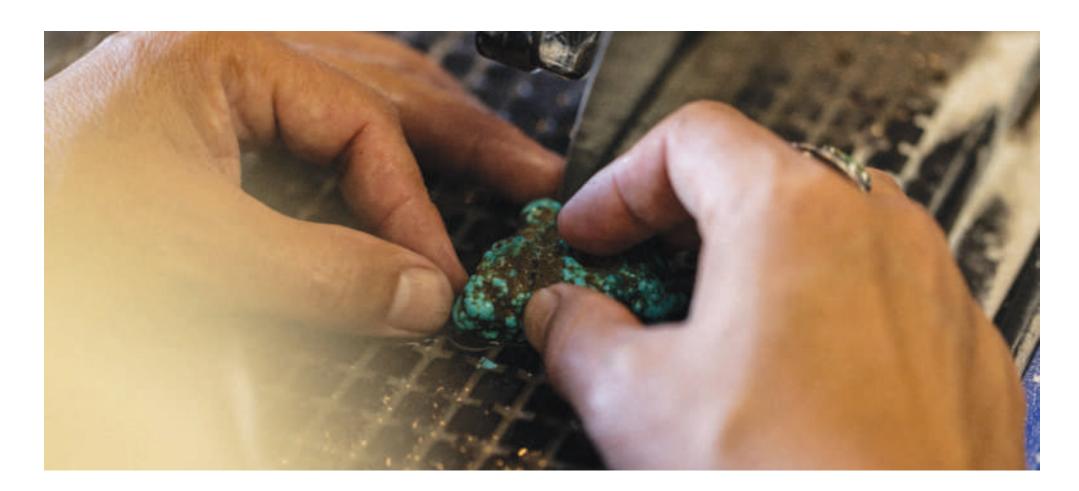
Albuquerque is a unique place with deep history; human settlement in the area has probably spanned 10,000 years. Before the Navajo and Apache arrived in the 15th century, a Pueblo Indian civilization had existed, spanning from 700 AD to the 13th century. The

Ancestral Puebloans lived in a range of structures that included small family pit houses, larger structures to house clans, grand pueblos, and cliff-sited dwellings for defense. They had a complex network linking hundreds of communities and population centers across the present-day Four Corners region, and held a distinct knowledge of celestial sciences that informed their agricultural practices and architecture.

Spaniards from Mexico claimed the area for Spain in the 16th century, explored in 1540 by Francisco Vázquez de Coronado. It became part of Mexico in 1821 and was ceded to the U.S. in 1848 at the end of the Mexican-American War. Today, New Mexico is a blend of multiple cultures—Native American (there are 23 Indian tribes located in New Mexico), Hispanic American, and Anglo-American. "That's kind of like the ever-present reality here," says McKinney. "And each community makes their own cultural contributions to what makes up New Mexico. Yeah, so I definitely grew up in and around that."

McKinney began making Native American jewelry in his teens, taught by his father and inspired by his great-aunt Lucy Lewis (1895-1992), an acclaimed pottery artist from Acoma Pueblo who was instrumental in reviving eleventh-century, Mimbres-style pottery, characterized by black lines on white slip. Lewis's pottery first became known outside the pueblo in 1950, when she received a blue ribbon at the annual Gallup Inter-Tribal Indian Ceremonial in New Mexico, the same event McKinney would participate in many decades later as a young artist.

Now, after stints with Judith Ripka Fine Jewelry and Van Cleef & Arpels, as well as a couple successful family-owned jewelry businesses (one of which he sold to the Navajo Nation), McKinney now occupies a unique space within the world of fine Native American jewelry, his decades of dedication to the beauty of gemstones and the art of the inlay allowing him to drive projects from sourcing through production. Part project manager, part artisan, McKinney not only has in-depth knowledge of North America's great mines, but is capable of using his array of different diamond saws to cut, grind, and shape the stones into beautiful jewelry-ready cabochons; then expertly set them in the jewelry's channel with epoxy; and then carefully hand-polish the gemstone with a polishing lathe.



Here, McKinney reveals the complex nature and delicate process of sourcing and preparing the many different types of turquoise incorporated into the eyewear and jewelry of JMM's Last Frontier collection...

ANDREW POGANY (AP): HOW DO YOU GO ABOUT ACQUIRING TURQUOISE?

JOHNATHAN MCKINNEY (JM): I'll start by kinda figuring out approximately how much material is needed based on the size of the piece and the projected number of pieces that we're gonna need. Then I would figure out if it's realistic – if the material's even available, in what quantities, and what cost. So for instance, with the Kingman Turquoise, that's a really easy, straightforward type of material to source because the mine is fairly prolific, so that type of material is generally readily available either directly from the mine or secondary sources. Now, if you're talking about something like Lone Mountain Turquoise, generally that is only gonna be available directly from the mine, and there's really not a lot of secondary sources. And if you're looking at a secondary source, it's gonna be very, very expensive. That's because in the world of collectible turquoise, Lone Mountain has a very high reputation, like I would say it's in the top five mines around the world.

AP: ONCE YOU HAVE THE TURQUOISE, WHAT'S THE PROCESS OF TURNING IT INTO A CABOCHON?

JM: The first thing that you have to realize is that you have to cut it to shape, and typically you're cutting from an irregular, spherical shape that looks like a meteor. You're trying to cut like a specific round shape or a rectangular shape, so the initial thing that happens is that I'm having to spend a lot of time searching through the stones, making sure that things look right and that I can get the right size for the piece. Then I'll cut the material into flat slabs, and from there, you'll just be cutting again and again to try and fit like a general shape. At that point, you're having to carefully grind away material, hoping that as you remove layers, the stone doesn't lose what makes it special.

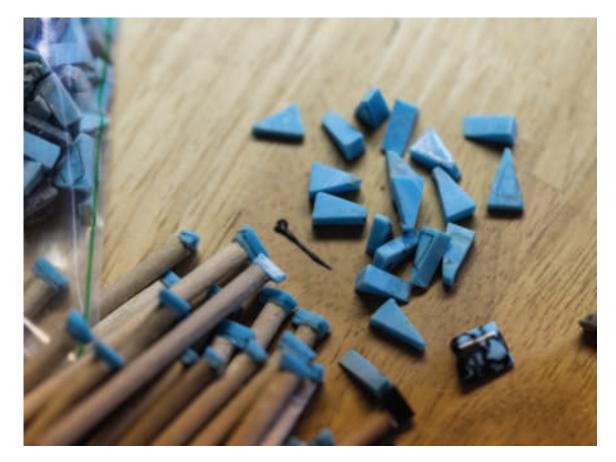
AP: AND WHAT MAKES A SELECTION OF TURQUOISE SPECIAL?

JM: I'm selecting and cutting the material, I'm keeping an eye on what's called the matrix, which is like the interplay between the mother rock and the turquoise. That interplay is what creates the webbing that's prized among collectors, and some turquoises become very expensive because of the mother rock that it's joined to. So when I'm fitting for a project, I'm also looking for a certain fineness, a balance among the materials and the colors of the stone. This is incredibly tricky because as you cut through the material, that balance can change. The layer just half a millimeter below the surface can look drastically different than what's above or below it.

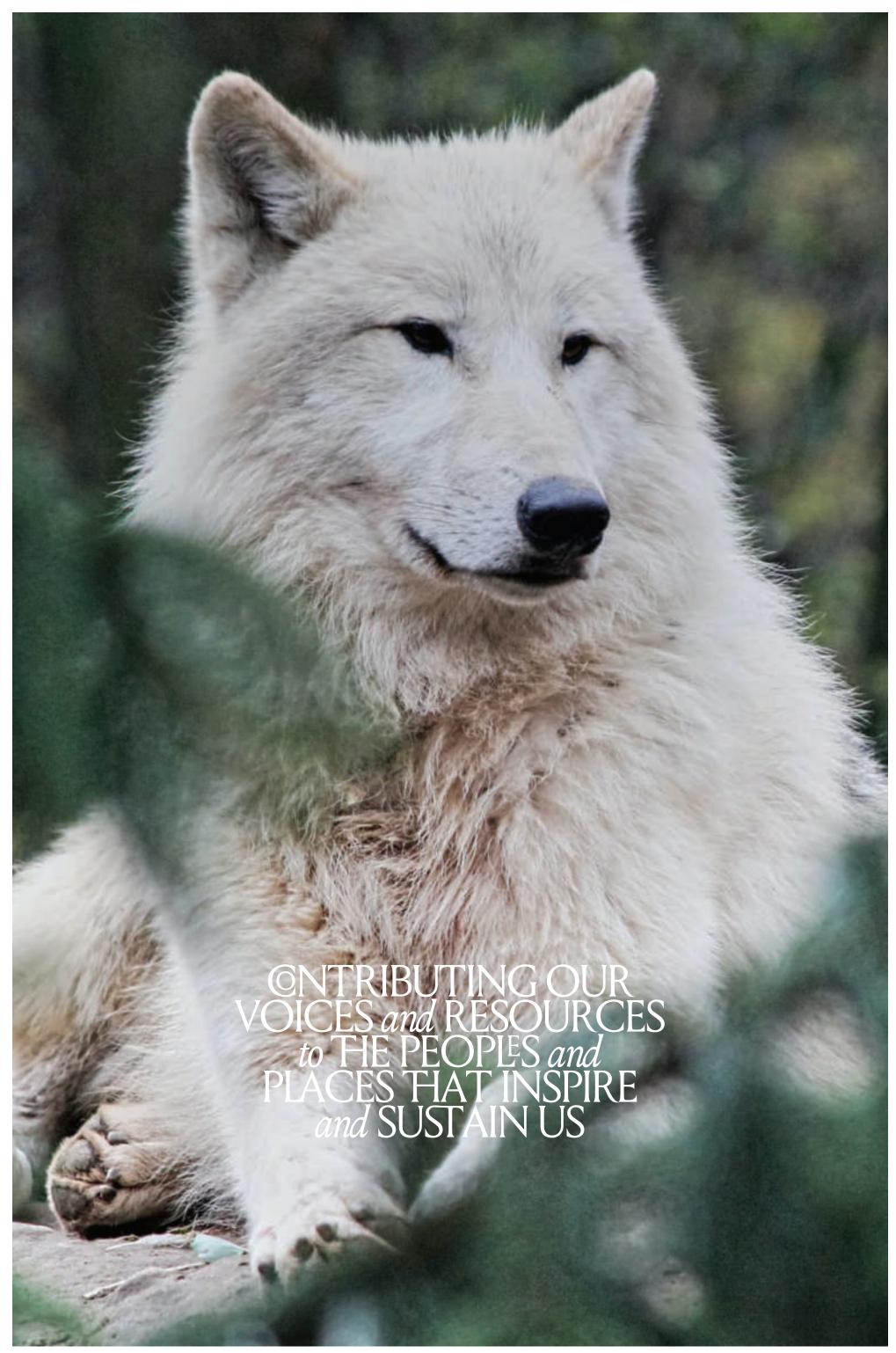
JMM: WHAT MAKES JMM JEWELRY UNIQUE? WHAT MAKES THIS PROJECT SATISFYING FOR YOU?

JM: I think what makes it both unique and satisfying for me is working with someone like Jerome [Mage, founder of JMM] who has a lot of innate skill in designing and like a really authentic passion for culture. And I think that what we have in common is that whatever we're doing, we're trying to push the limits of quality, right? That's a seriously important aspect of the work: making sure that we're using quality materials and that everything is constructed properly. Inlay is kind of a niche skill—not a lot of people can do it right—and it's great to work with a brand that appreciates those skills.

Written by ANDREW POGANY









Photography courtesy of Wolves of the Rockies

THE HEART of JACQUES

Jacques Marie Mage is passionate about working in support of wildlife, wild places, and the Indigenous Peoples who are the original stewards of the landscapes we inhabit today. Wildlife in the West has exerted its influence on JMM since before the brand's creation. As an avid visitor of Yellowstone National Park, founder Jerome Mage drew particular inspiration from his time watching and learning about the park's wolf packs. Highly social and cooperative animals whose success depends on working as a team, wolves have become a model for our business and how we work together. It's in large part why we strive to develop deep partnerships with NGOs and creators who are making this world more vibrant, diverse, and compassionate. By sharing extraordinary stories of stewardship with our friends, supporters, and the public, we seek to go beyond traditional philanthropy and to leverage our impact into something collective.



Photograph courtesy of Yellowstone Forever

YELLOWSTONE FOREVER AND THE VITAL EFFORT TO STUDY AND PROTECT THE WOLVES OF YELLOWSTONE NATIONAL PARK

HE MOST VISIBLE WOLVES in HE WORLD

The reintroduction of gray wolves to Yellowstone National Park is one of the most successful conservation stories in the history of North America, resulting in a cascade of benefits that have reverberated throughout the region's ecosystem.

For one, the return of wolves to their native range in the United States rebalanced elk populations. The willows and aspen, no longer overgrazed, returned to the landscape, in turn stabilizing river banks and creating the conditions for beavers and songbirds to return, along with eagles, foxes, and badgers.

But the reintroduction also allowed for the development of the world's most intensive long-term study on wolves, enabling researchers to document things such as genetic health, social behavior, reproductive success, and predation patterns over a long period of time, producing a data-rich research model that informs wolf conservation efforts worldwide.

"We're in our 28th year of studying Yellowstone wolves since they were reintroduced," says Dan Stahler, lead biologist and project leader of the Yellowstone Wolf Project, among many other research projects that focus on cougar, elk, and endangered species like grizzly bears and lynx. "The wolves' reintroduction was a great opportunity right from the start to build a long-term monitoring program that allowed us to observe them raising families, hunting their prey, and interacting with other species."

Every year since the first wolves were reintroduced to the wilderness of Yellowstone, the project has collected DNA samples from wolves they've collared, dead wolves they've recovered, or wolf scat, allowing them to build deep genetic profiles over the course of three decades. Applying a broad discipline of questions to the project, and utilizing advanced molecular science, scientists have been able to map pedigrees and family

trees, allowing them to explore the nuances of the species' genetics and pack dynamics in ways never done before.

"For instance, our work here has helped us discover the gene that's responsible for the black coat of wolves," says Stahler, regarding Yellowstone's wolf population, which is about half black and half gray-colored. "It's actually a mutated gene that happened in domestic dogs many thousands of years ago in the Old World. When early humans brought dogs across the Bering land bridge about 7 to 8,000 years ago, that gene got mixed into wild wolf populations in North America."

"THE SUCCESS of THE YELLOWSTONE WOLF PROJECT WOULD not BE POSSIBLE if NOT for THE EFFORTS of YELLOWSTONE FOREVER, the PARK'S OFFICIAL NON-PROFIT PARTNER."

We've studied how that gene not only codes for a black coat color, but also influences behavior, mate choice, and disease resistance," he continues. "So we've been able to see that black wolves have a higher survival advantage during disease years, while gray wolves are more aggressive because of how the gene interacts with things like behavior..."

We're only capable of these types of discoveries because of Yellowstone and having data sets that include life history, reproductive success, survival, mate choice, etc. So, that's just





Wolf #10 in Rose Creek Pen; February 1995; Photography by Jim Peaco

one example of the richness of our program here that's really advanced our understanding." The success of the Yellowstone Wolf Project would not be possible if not for the efforts of Yellowstone Forever, the park's official non-profit partner. "Our mission is to protect, preserve, and enhance Yellowstone National Park through education and philanthropy," says Lisa Deikmann, president and CEO of the organization. The organization does that by raising money and offering programs that protect Yellowstone's natural and cultural resources, including highlighting the history of Indigenous peoples from over 27 tribes that have long-standing cultural connections to the Yellowstone landscape.

The gray wolf plays an important role in all of these areas: as a keystone species demonstrably vital to the health of local ecosystems; as an animal of great importance to various Native American traditions; and as a strong contributor to the economic health of the region. In fact, an economic study released in June 2022 found that wolf watching generates an annual average of at least \$82 million dollars for local economies within the three states around Greater Yellowstone (Montana, Idaho, Wyoming).

You would think that these overwhelmingly practical and positive consequences would make life a bit easier for "the most visible wolves in the world" (to use Diekmann's words), but the species' reintroduction has never been without conflict. Many livestock producers, hunters, and rural residents view wolves as a threat, while others view them as an integral part of natural ecosystems. But Yellowstone Forever, and the research projects it supports, aims to remain out of the political crosshairs.

"Our mission and the work that we do is unique," says Diekmann, "in that we fund projects in order to provide them with a margin of excellence that goes above and beyond the basics and allow them to gather good, unbiased information that can inform good decisions, about how wildlife are best managed both in and outside the park."

It's a tough tightrope to walk, especially when state policies for wolves outside of Yellowstone can affect wolves inside Yellowstone. See, there's no wolf hunting inside the park itself, but when wolves set paw over the imaginary boundary into Montana, Wyoming or Idaho, they're fair game, at least during the hunting seasons that states are allowed to establish. In the 2021-2022 season, hunters killed 25 wolves that came from Yellowstone, a whopping 20% of the park's population.

But the political reality is that wolves generate conflict among people with disparate interests and different visions of the human-wolf relationships. Ways to reduce conflict abound, ranging from management systems that proactively protect livestock from wolf predation to financial compensation for livestock losses, but what's needed might require more than a plump carrot at the end of a short stick.

"It's not about saving them anymore," says Stahler. "It's about how to live with them and provide opportunities for them to thrive; it's about how we as a society choose to value them."

Cooler heads on both sides of the wolf issue emphasize that the ongoing success of wolf recovery relies on having a coalition of stakeholders with differing views come together and address their issues in good faith—with consideration, of course, of the best data that conservation science has to offer.

"Instead of fighting over what we disagree on, let's take advantage of the things on which we agree," says Stahler. "Everyone wants wildlife and wild places and clean air and clean water, so let's put our resources into finding solutions to making that happen. The wolves are symbolic of that inherent challenge, but also symbolic of the opportunities."

Written by ANDREW POGANY





Photography by Nate Bressler

TAKE A RIDE WITH NONPROFIT SAGE TO SADDLE AND THE YOUTH OF THE PINE RIDGE INDIAN RESERVATION

IN THE ARENA of HEART & HEAD

The Pine Ridge Indian Reservation in South Dakota is notorious for its numbers. At 2.1 million acres, it's one of the largest reservations in the United States. Only 84,000 of those acres are suitable for agriculture. Of the 19,157 residents, 48.2% live below the poverty line. Oglala Lakota County has the lowest per capita income in the nation, not to mention ranking last regarding quality and length of life. The unemployment rate on Pine Ridge is about 90%. The school drop-out rate, 70%. And with a teen suicide rate 150% higher than the national average, the hard winters are colloquially known as "suicide season." It's a largely forgotten place in the heart of America, less than 100 miles from the bustle and sheen of Mount Rushmore.

Enter Sage to Saddle, the 501(c)(3) nonprofit founded by Nate Bressler that, at face value, teaches horsemanship responsibilities and leadership skills to kids on Pine Ridge. But it's much more than that: In the unforgiving grip of the prairie, Sage to Saddle is a lifebuoy. Bressler, along with Nonprofit Coordinator Angie Smith and worldrenowned horse racing champ Stan Brewer, provides at-risk kids a safe space, fun activities and a range of new —on and off the Reservation

For its first four years, Sage was largely seasonal; there were no indoor heated riding facilities for winter use. But, thanks to donations, help from the community and its leaders, and an astounding amount of grit and determination, this past winter was their first with a working greng on a Reservation that is the size of Rhode Island and Delaware combined. This offers kids and their parents something to see them through the hardest season of the year, in one of the hardest places on earth.

We caught up with Nate Bressler to discuss this exciting new development, the importance of responsibility and sense of self, and what's next for Sage to Saddle.

JACQUES MARIE MAGE (JMM): WHAT HAVE YOU BEEN UP TO SINCE WE LAST SPOKE?

Nate Bressler (NB): January [of 2023] was the first month we were actually in the arena-we purchased the arena last year—so we were able to get in there and work with some of the local high schools and their afterschool programs. So we got up to about 20 kids a day getting in there, you know, and it'd be different kids. But we started getting them in there late January, and word spread like wildfire across the Reservation. And we kept kids coming in there until May, so we got a good few months in there for our first year.

We got a lot more physical, just tribal support from everybody around—the elders saw me coming out for four years now, I'm on my fifth summer, and they knew what I was doing. So that really helped Sage to Saddle in how it was viewed on the Reservation, because it's run by a white man, even though Stan [Brewer] is my partner and is Lakota. I started Sage on August 4th of 2018, and now it's probably ten yearsahead of where I thought it could've been, and I've been able to dedicate myself fully to it.

Going into the arena [during winter months] was a big advantage for us. We bought a 15-passenger van in February because there's always a bus shortage—they've got [Chevy] Suburbans but they're always broken down, the buses don't have heat, they don't have air conditioning. So we bought the van to move the kids around

JMM: YOU GUYS STARTED YOUR OWN RIDE THIS YEAR?

NB: Yeah, the Sobriety Ride. There have been sobriety rides for years, but it's less about making sure the kids are sober for three days; it's more about thinking about your friends and family and people who've died due to addiction. It's about the community acknowledging the tragedies that have happened with addiction. Because the addiction rate [on Pine Ridge] is way higher than the national average.

So we do our Sobriety Ride in the first week of August, and we actually got to kick off the big fair weekend you know, we have one big fair, the pow wow, rodeo, everything—it's the Lakota Nation's fair, and we rode in with 75 kids our first year, and we had more kids show up for that group ride than any other.

JMM:IN TERMS OF GROUP RIDES, WHAT SETS SAGE APART?

NB: With Sage to Saddle, I go on every ride. The kids get to actually ride with the people who put it on, and we're all young and fun and tell jokes and can kid around with 'em. So when we get back to camp, we've already got that bond from going 30 miles on horses during the day, and already had all those laughs. So then if we wanna talk about things more seriously or ask for their involvement, we can get a lot more out of them. You know, it's the first group ride where the people who are putting it on are directly connected to the ride. So that's had a lot of impact out there.

And we're probably gonna do two next summer, we're just gonna keep growing with these group rides. Like I said: 75 kids the first year, and I bet next year we'll have over a hundred, and we'll grow every year. It's something that we're very proud of.

JMM: LET'S TALK ABOUT THE ARENA.

NB: Now that we're running in the arena, we've got 17 kids working for us, off and on. But we're now the biggest employer on the Reservation that's non-governmental.

JMM: WOW.

NB: Yeah. We have more kids, we pay 'em \$13 an hour, we pay some of the older ones a little bit more, especially ones who pay for gas. But they're making almost twice the minimum wage... You know, the unemployment rate out there is staggering, 75% unemployment. There's no industry or anything like that. There's no job opportunities besides government jobs—working for the hospital, working for the schools, driving a plow. Besides the one grocery store, we are the biggest employers out there.

That means a lot to us: we're not just hiring locals, we're hiring kids straight outta high school or in their early twenties who've already come through our program. A lot of these kids are very quiet the first week when they're working for us, but we really develop their leadership skills, encourage them to get their driver's license—well, not even encourage; we make damn sure they do—opening up bank accounts, and of course all the things that come with a job like that, being on time. So we get to make an economic impact out there that I didn't even realize or anticipate at the beginning.

JMM: HOW HAS THE SCOPE CHANGED SINCE SAGE'S INCEPTION?

NB: Well, now we've got parents who come along and are more involved. So when we do a lot of stuff in the arena, we encourage the parents to come so they can be inspired by seeing what their kids are doing.

JMM: AND A FAR-REACHING BENEFIT, TOO, IS THAT THESE KIDS WILL THEMSELVES BE ADULTS SOMEDAY, AND THEY'LL HAVE THIS EXPERIENCE THAT THEIR PARENTS DIDN'T HAVE.

NB: Exactly. That's the whole thing: trying to break that cycle. Everything is cyclical out there. This is one of those things that maybe could actually help give people reasons to keep out of trouble and be more involved and to see there are people out there who are behind them.

I'm hoping that the ripple effect of all this is multi-generational. And, of course, as we go along, these kids become wranglers for us and then they go on and we help them find jobs off the Rez. Unfortunately, as much as we'd wanna keep these kids on the Rez, there's no opportunity there. And my friends [on Pine Ridge], from day one, I was like, What are your goals for this? And they all said, you know, to get these kids out of here and never come back. Which was really hard for me to stomach, at first. But the more people I spoke to and the more I saw, there's nothing out there but addiction and crime and murder and suicide and no work opportunities at all. So why would you want to keep a kid around for that?

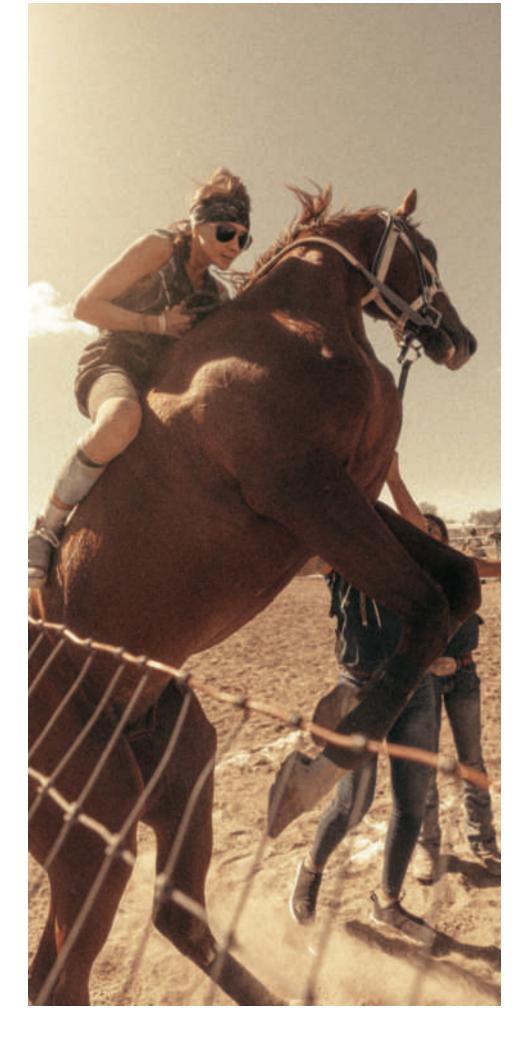
JMM: TELL ME ABOUT YOUR FIRST WINTER IN THE ARENA. HOW'D YOU FEEL?

NB: I thought I was gonna be crying every day this winter because we finally had kids in there. But once it was going full swing, it was already happening and I didn't have time to, like, emotionally draw into it and realize all this hard work coming to fruition. It was just like, now we got the next problem and the next thing to get over and the next hurdle, and they're really responding to this, all right, let's not slow that down, let's start talking to more school boards and more superintendents.

JMM: WHAT'S NEXT?

NB: Ultimately, in the next couple years, we're gonna build a satellite arena that's gonna be not quite as big. But it'll be on the other side of the Reservation, so we can really cover all the kids. There are seven Lakota Nations within South Dakota. So the idea is—and has been from day one—to build at least ten of these. I think we'll have another arena on Pine Ridge in the next year or two, and hopefully we'll have five within the next ten years. You can put that on paper, and I'll stick to it.

Written by ANDREW STARK







JACQUES MARIE MAGE
THE
VELVET
UNDERGROUND
PRESENT
THE VICIOUS

PHOTOGRAPHY BY COLLIER SCHORR







The inner fires of the artist portrayed in a deep and brilliant shade of red-orange that's as magnetic as it is mercurial.

LIMITED PRODUCTION BATCH OF 100.



the load, to shade our delicate souls and protect our open hearts.

LIMITED PRODUCTION BATCH OF 200.



The darkest of dark acetate glasses are here to play their part —to shoulder Relish the mustard of living in the big city with sublime spectacles in a rich and enticing yellow hue that's unafraid to sport some spice.

LIMITED PRODUCTION BATCH OF 100.





concept of mesmerizing dark browns, oxidized reds, tawny oranges, and

LIMITED PRODUCTION BATCH OF 200.



FLUORSCENT

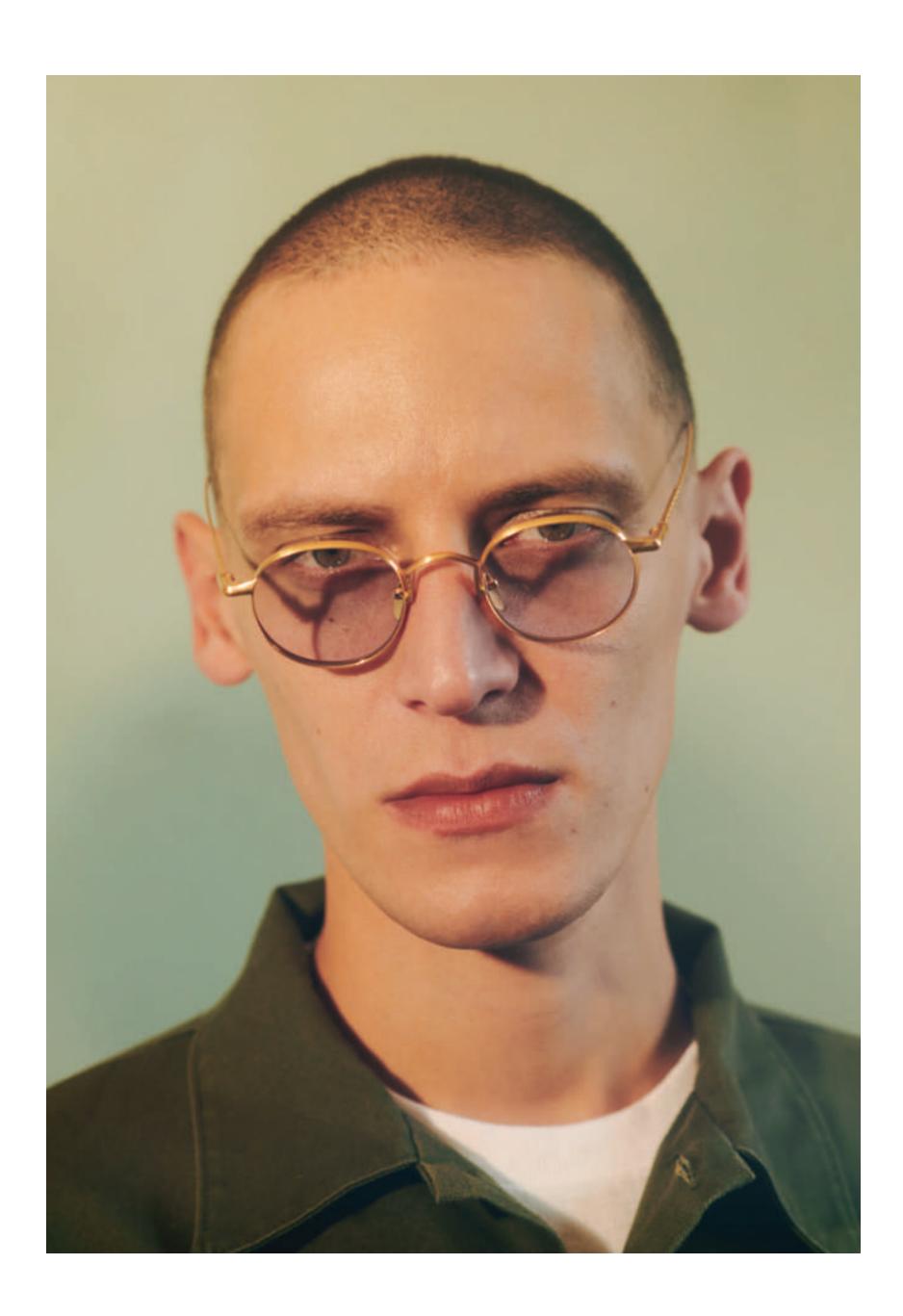
Pounce upon these primal, limited-edition glasses in a provocative color A touch of glam, a pinch of pop, a dash of art-rock, these are limited. The story that lies between a performer and their spectacles, sung edition glasses that fearlessly present an eclectic and carefree point in Polished Black, a sumptuous script that puts on an elegant and

LIMITED PRODUCTION BATCH OF 50.



powerful performance.

LIMITED PRODUCTION BATCH OF 200.



AFTER we ROTATE BACK to THE WORLD

THE SPECTER OF STANLEY KUBRICK'S FULL METAL JACKET

I'm often amused by a test I fall back on to determine if someone qualifies as sine qua non, especially in these days of folks obsessed with the notion of distilling themselves into a brand, a handful of syllables that can be tattooed on our collective subconscious; what happens when you type their names into something like Wikipedia. As soon as you hit the letters that make up "Stanley...", the name "Stanley" pops up. And the next entry after that is, of course, "Stanley Kubrick." He's as enduring an entity as any figure in the history of movies. He hasn't even yet been supplanted by the Negroni swagger of Internet daddy Stanley Tucci.

There's an almost journalistic curiosity about the way Stanley Kubrick followed his characters' lives unfolding. And in this shifting through of details about these inhabitants of his worlds—captured in a variety of lenses and perspectives—that rapt fascination centered on "How much further can these people go?" But the lack of judgment about the people who moved through his works allowed us to make our own decisions about, and investments in, his creations. He wanted us to experience their circumstances in the ways that they did, but without us feeling his hand on the small of our back forcing us into their footfalls. There was a chill confidence in the films, a force so magnetic that audiences found themselves drawn into the orbits of his planets.

Certainly, some of these onscreen psyches were calculating and overheated on their own. But Kubrick's steadiness and cool, dismissed by some as overly deliberate and detached, allowed us to launch ourselves into the spheres in which, often, the absurdities of institutional behavior gained momentum in his films. In *Dr. Strangelove*, it's impossible to forget the look on President Muffley's face—the eyes behind his glasses radiant with common sense—as he tried to peer through the steadily growing insanity, or the decency draining from Captain Mandrake as he takes in a world in which others are eager to unleash weapons of mass destruction. Equally memorable: the look of dawning incredulity on the titular character's face as he beholds his fellow soldiers being picked off on either side of him during the inexorable (literal) death march in an early battle sequence in *Barry Lyndon*.

The outside world in conflict with the military—it turns up in a fairly high number of Kubrick's stories. The characters' battles to hang onto their souls at any price, and the high cost of that hunger, is a continual, roiling flash point, whose lightning bolts leave scorched earth and hearts in its wake. This juggling of satire (so deadpan it verges on cadaverous) and drama reaches its cresting point in *Full Metal Jacket*, Kubrick's 1978 adaptation of Gustav Hasford's "The Short Timers."

The film's opening six minutes stacks up the oppression and surrender involved in being part of the armed forces—which, in archetypal Kubrick fashion, becomes a claustrophobic abstract brought to spirit-crushing life. The film starts with the Marine recruits having their heads shaved of hair; we can almost hear a mirthless chuckle from Kubrick as these innocents have their individuality shorn from their scalps and the metaphor "Like lambs to the slaughter..." virtually blinks on and off over their noggins like a neon dialogue balloon. That turn of phrase and the arbitrariness of the specter of death in Kubrick's film takes on an ominous register, as the group we get to know is bathed in the jet-stream of fetid, angry breath unleashed by the platoon's sergeant (R. Lee Ermey, an actual, former Marine drill instructor who also did time in film, including The Boys in Company C and Apocalypse Now, where he just about played himself).

Because so many of the actors, with the exception perhaps of Matthew Modine as Private Joker, were so little known, we never know who's going to get it. That Kubrickian sweep of fate—as evident in his early film noirs as in his final film, Eyes Wide Shut—here feels especially unnerving. It's an ethos that Steven Spielberg would use over a decade later in Saving Private Ryan, in which he basically stages a war film like a horror movie. And as Full Metal Jacket unfolds, we all learn that anyone's number could be up, in the most bewildering of circumstances—and that war doesn't only take place on the battlefield.

Kubrick's gift for placing us in the shot demanded that we orient our vision to his characters' points of view. He was a teenager when he started to hit the streets and apartments of the five boroughs for *Look* magazine, and in many ways, he still perched himself as if he were catching life

on the fly, often operating the camera. His muscle memory as a peerless street photographer—the director as photojournalist—gave him an unusual grounding in empathy. He could reduce a story to its essence and convey a potent and daring narrative in a single photograph, which taught us to trust his ability to write, produce, direct, and act as his own cinematographer at an early age. I caught an exhibition of his black-and-white magazine shots at a gallery in Venice in 2010 while attending the film festival. The snap and lushness of his work (you could feel his glee in the manipulation of emulsion to capture the glow of skin) was so hard to shake off that I had to drop my plans to run to a screening afterwards. Not many movies could have followed it.

Except perhaps a Stanley Kubrick film, in which he plays with time in such masterly terms. His black-and-white films from the beginning of his career, with their vibrant emotional intimacy, move in such a bold way that we lose track of time. The hardheaded bounce of his noirs, such as *The Killing, Killer's Kiss*, and *Fear and Desire* have their own distinct twitchy ambience—his impatience is evident. (So much so with *Fear* that Paul Mazursky, who starred in it, once told me that Kubrick went out of his way to make sure it was disappeared.) His other black-and-white projects, *Paths of Glory, Lolita*, and *Dr. Strangelove* each have the downward spiral and gravitational finality of noirs, seeing the thing you want most drift away from your grasp.

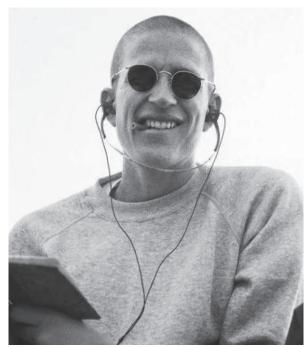
"HIS @MMAND of SHADW and HIS SURE HAND with @LPR NEVER DESERTED HIM, SIPHONING PRIMARY HUES FROM THE LAST SECTION OF 'FULL METAL JACKET' to REFLECT THE SOULLESSNESS of THE ENTERPRISE"

The color films all have an epic ambition, glimpses of which could be seen in *Spartacus*, which falls in the middle of his black-and-white period. It's true that he neither conceived nor initiated the film, but it inherited his bleakness-at-heart. And the scale of the production whetted his appetite and grand emotional chaos, a quality his color films all share. The playfulness of his more austere early period was undeniably evident; his nods to Sergio Leone in *Barry Lyndon* and Mike Hodges' *Terminal Man* in *The Shining* made clear that his humor would surface at the most unexpected times. But it's ironic that this affinity for compression, which served him so beautifully at the beginning of his career, became something that audiences no longer associated with him. His command of shadow and his sure hand with color never deserted him, siphoning primary hues from the last section of *Full Metal Jacket* to reflect the soullessness of the enterprise, or the blasts of scarlet in *A Clockwork Orange*.

Like many, I find something admirable about the films he made with a full palate. But the compact virtuosity of his black-and-white movies, which made sure we could note how claustrophobic those living spaces were, felt like an explosion of taste, style and purview from a talent whose anxiety gave his characters a pulse. In *Full Metal Jacket*, a color film that feels like a black-and-white, Kubrick's approach and accomplishment find their most stark and compelling realization. We're in the shit with those Marines, and though they gain some confidence in their skills, that doesn't lessen the tragedy. There's something that amuses and bemuses Kubrick in flouting the cliché that the acquiring of a skill set has to lead to a happy ending. He could not possibly be less interested in that.

As a result, we can feel Kubrick's hands—like the marines'—tightening as they force the adrenaline shakes out of their systems to concentrate on the task at hand: bringing the emotional complexity of trained killers from a reporter's camera to the big screen.

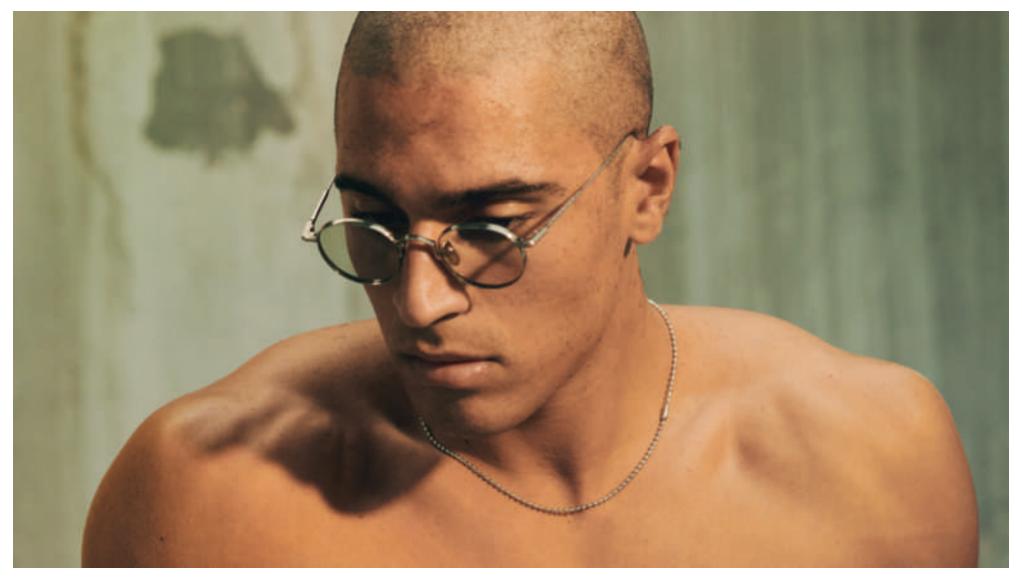
Written by ELVIS MITCHELL



Photograph by Matthew Modine

FULL METAL JACKET

leek and serious, the *Full Metal Jacket* (FMJ) is an elevated reinterpretation of the Windsorshaped glasses worn by Private James T. "Joker" Davis (Matthew Modine) in the Kubrick film of the same name. An iconic style handcrafted using the finest beta titanium, featuring hairline-engraved, Art Deco-inspired styling and epoxy temple tips hand-painted in our signature Bordeaux color story.



Campaign photography by Collier Schorr

Striking circular spectacles handcrafted in the finest beta titanium, accompanied by a commemorative cleaning cloth, eyewear case, and custom stainless steel screwdriver set with enamel details.





SIGNATURE HAIRLINE DETAILS

Handcrafted from 100% beta titanium, spectacles feature slender eyewear temples subtly displaying our signature, Art Deco-inspired hairline details, as well as custom nose pads finely engraved with energetic lines and our brand logo.



COMMEMORATIVE EYEWEAR CASE

Limited-edition spectacles are accompanied by a custom, hardshell, molded leather eyewear case in a vintage camo color story, featuring a reproduction of Mr. Kubrick's signature finely debossed in black.



CUSTOM BOX SET

Monograph box includes a custom eyewear case, a commemorative microfiber cleaning cloth featuring film creative; a custom stainless steel screwdriver set with enamel details, and a letterpress authenticity card featuring limited-edition number and craftsman's signature.





AN INTERVIEW WITH COLLIER SCHORR, THE ACCLAIMED PHOTOGRAPHER BEHIND OUR VICIOUS AND FMJ CAMPAIGNS

JUMP into THE UNKNOWN

American artist and fashion photographer Collier Schorr is best known for her portraits of young men and women that often blends photographic realism with elements of fiction and youthful fantasy.

Born in New York City in 1963 and having studied journalism at the School of Visual Arts in New York City, Schorr began her career as a fashion photographer in the early 1990s, her work quickly being recognized for its exploration of gender, sexuality, and identity. Her photographs often challenge traditional notions of beauty and femininity, offering a complex and nuanced view of adolescence.

Schorr's work is also important for its role in experimenting with the possibilities of fashion photography, her images are often more personal and introspective, offering a new way of seeing the world. A powerful voice in the world of art, Schorr's photographs have been exhibited in major museums and galleries around the world, including the Whitney Museum of American Art, the Museum of Modern Art, and the Tate Modern, and have been the subject of several monographs, such as Collier Schorr (2002) and Forests and Fields (2001).

Here, we catch up with the acclaimed image-maker, who most recently photographed the campaign for the VICIOUS, the newest iteration emerging from our engagement with The Velvet Underground, as well as the campaign for FMJ, the latest addition to our Stanley Kubrick Collection. Schorr candidly discusses her passions and pursuits, as well as the pain and promise of following one's art.

JACQUES MARIE MAGE (JMM): YOU'VE LIVED AND WORKED IN MANY PLACES AROUND THE WORLD. HOW DOES A SENSE OF PLACE INFLUENCE YOUR CREATIVE PRACTICE, IF AT ALL?

Collier Schorr (CS): I've mainly lived in New York City and a small town in Germany—so really polar opposites. I think New York raised me and I could understand who I was by being someplace like Germany where everything about me was unfamiliar. So maybe comfort and discomfort both activate a creative response.

JMM: WHICH ARE YOUR FAVORITE CITIES, AND WHAT ARE THE QUALITIES THAT MAKE THEM SPECIAL?

CS: I love certain cities at certain times of my life. Right now Paris feels good. I love my friends there and I love how Paris loves to be loved. It's a cliche isn't it, but it's true. It's so pretty and makes one feel swept up. I am curious about Antwerp. And I just spent some time in Marfa, Texas which was almost unreal.

JMM:DOES YOUR APPROACH TO SHOOTING "BRAND" OR COMMERCIAL PHOTOGRAPHY DIFFER FROM THAT OF SHOOTING "ART" PHOTOGRAPHY? IF SO, IN WHAT WAYS?

CS: A brand is someone's family. That's how I always think of it. And when you start to collaborate you are being invited in. I love when I get to work over a period of time with a brand because I start to feel all the threads and connections. Art is art. It's forever, it's painful, it's young: it's hard to imagine not feeling vulnerable in making and showing art. That's why I do commercial projects. It's not advisable to feel that vulnerable all the time.

JMM: WHAT WOULD YOU SAY IS YOUR LONGEST STANDING OBSESSION?

CS: Denim, Neil Young, muscle cars, love letters.

JMM: ARE YOU A FAN OF LOU REED? OF THE VELVET UNDERGROUND? WHAT IS YOUR RELATIONSHIP TO HIS/THEIR MUSIC? DO YOU HAVE A FAVORITE SONG, ALBUM, OR PERIOD

CS: I recently read a great piece by Richard Hell on the Velvets vs the Stones. It reminded me of how important Lou Reed was to me as a kid. Way surpassing Mick Jagger. Lou holds a precious mix of self consciousness and conceit. Yes, those can often be found in the same package but his version gathers people and allows for difference in a way that most rock stars don't. Transformer, "Walk on the Wild Side." The Velvets are closer to the Beatles than the Stones. There is a queerness that is sexier to queers. The Jewish hipster poet is always fragile and ambitious. He studied with Delmore Schwartz, after all.

JMM: WHAT WERE YOU GOING FOR IN TERMS OF THE MOOD/VIBE/EXPERIENCE OF THE PHOTOGRAPHY YOU CREATED FOR JMM'S FORTHCOMING LIMITED-EDITION LOU REED/VELVET UNDERGROUND RELEASE?

CS: Because we were shooting Virgile, who is himself a performer, I actually didn't have to think about copying Lou Reed pictures. I was with Lou Reed as much as possible because I was with a kid who sings and looks good and wants to be seen. It's a heritage. I loved especially when we shot the red lens and I could see Virgile's eyes and I thought about the way those glasses open the frame a bit—cool but with emotions shifting



JMM: WHO IS SOMEBODY YOU'VE NEVER WORKED WITH THAT YOU'D LOVE TO PHOTOGRAPH?

 ${\it CS:} \ The \ list is getting \ shorter \ and \ shorter. \ Maybe \ there \ are \ three \ people \ on \ it. \ [Laughing] \ I \ really \ would \ like \ to \ photograph \ Vicky \ Krieps, \ the \ actress.$

JMM: WHICH PHOTOGRAPHER HAS MOST INFLUENCED YOU? WHICH ARTIST (OF ANY MEDIUM)?

CS: Helmut Newton, Irving Penn, Robert Mapplethorpe, Ana Mendieta. I feel like we all say the same names. I think I like to think that when young people are asked that question they have more women photographers to reference.

$\operatorname{\mathsf{JMM}}$: what advice would you give a photographer at the beginning of their career?

CS: Attempt to think of it as not a career. Pretend a career is a lofty idea. And just really want to do it to do it. To say what you need to say. No matter what.

JMM: WHAT SONG WOULD YOU CHOOSE TO DANCE TO AT 5 IN THE MORNING?

CS: "Borderline" by Madonna.

JMM: CAN YOU TELL US THE STORY OF THE LAST TIME YOU FELT "OUT OF YOUR COMFORT ZONE"?

CS: Pretty much every week, every time I'm about to jump into the unknown or a place in which I need to be accountable.

Written by $\mathbf{J}\mathbf{M}\mathbf{M}$



FRAME by FRAME

In this age of unparalleled access to the diverse cinematic creations of storytellers worldwide, we relish the chance, amid the hustle, to revisit timeless classics, unearth hidden gems, and immerse ourselves in influential art house masterpieces that hold a special place in our hearts. With gratitude, we delve into these cinematic treasures, marveling at their impact on cultural norms and traditions. Approaching them with a blend of reverence and curiosity, we navigate the intricate dance between critical analysis and carefree enjoyment, allowing ourselves to drift in the sea of unforgettable images they offer. These, multi-sensory narratives represent a lifetime of passion, shaping our perspectives and enriching our experiences. Here's a curated selection that has played a part in influencing the vision and allure of Jacques Marie Mage's limited-edition luxury.



The Charge of the Light Brigade (1936)

ENJOY WHILE WEARING: THE **FLYNN**

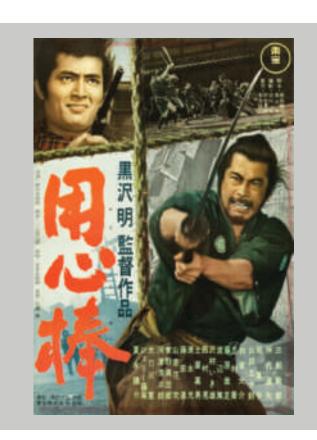
In the 1936 film *The Charge of the Light Brigade*, Errol Flynn takes center stage as Major Geoffrey Vickers, representing Flynn's second venture with co-star Olivia de Havilland (they would co-star on 8 films total between 1935 and 1941). Set against the backdrop of the Crimean War, the film follows Vickers and his comrades as they face betrayal and political intrigue within the British military. Flynn's charismatic and swashbuckling presence dominates the screen, portraying a courageous officer caught in the midst of military machinations. The film captures the tragic yet heroic spirit of the ill-fated *Charge of the Light Brigade*, showcasing Flynn's dashing persona and prowess in action sequences. His performance contributed to the film's enduring legacy and cemented Flynn's status as an action hero, as well as his now legendary pairing with de Havilland.



The Night of the Iguana (1964)

ENJOY WHILE WEARING: THE AVA

Described by *Time* magazine as " one of the best movies ever made from a Tennessee Williams play," this drama directed by John Huston features an amazing cast that includes stars Richard Burton, Ava Gardner, Deborah Kerr, and Sue Lyon. The plot revolves around a defrocked clergyman, Reverend T. Lawrence Shannon, who finds himself leading a group of women on a tour in Mexico. Struggling with his own demons, Shannon seeks refuge at a dilapidated hotel run by the fiery Maxine Faulk, played by Ava Gardner. Gardner's portrayal adds depth to the film as she navigates complex relationships and desires. The narrative unfolds in a sultry, tension-filled atmosphere, exploring themes of lust, redemption, and human connection, with Gardner's powerful performance earning her nominations for best actress from both the Golden Globes and BAFTA.



Yojimbo(1961)

ENJOY WHILE WEARING: THE **HISAO**

Co-written, produced, edited, and directed by Akira Kurosawa, this film of a wily rogue samurai features legendary actor Toshirô Mifune in one of many defining roles, in which he arrives in a town divided between two rival gangs and craftily pits them against each other. The exquisitely crafted scenes and moral ambiguity of the protagonist paved the way for the film to be regarded as one of the best by Kurosawa and one of the greatest films ever made, though the movie might be more familiar to American filmgoers as *A Fistful of Dollars*, the Sergio Leone-directed spaghetti western from 1964, starring Clint Eastwood.



Apocalpyse Now (1979)

ENJOY WHILE WEARING: THE VALKYRIE

Directed by Francis Ford Coppola, *Apocalypse Now* is a cinematic odyssey into the heart of darkness during the Vietnam War. Captain Willard, played by Martin Sheen, embarks on a harrowing journey up the treacherous Nung River to assassinate the rogue Colonel Kurtz, portrayed by Marlon Brando. The film's iconic scene, brilliantly set to Wagner's "Ride of the Valkyries," showcases helicopters swooping over a Vietnamese village in a surreal ballet of destruction. This haunting spectacle is a visceral depiction of war's brutality and the dehumanizing effects on both soldiers and civilians. *Apocalypse Now* remains a powerful exploration of the psychological toll of conflict, blending stunning visuals with a profound narrative that raises profound questions about morality, sanity, and the harrors of war





Errol Flynn and Eve Ashley Riding in Car. Photography: Bettmann.

THE UNCONVENTIONAL LIFE AND CAREER OF ACTOR ERROL FLYNN

A DECENT CHAP NEVER LETS his PUBLIC LOWN

Hollywood's original adventurer, Errol Leslie Thomson Flynn spent the first part of his life embodying the roles he would eventually play on screen. A beacon of charisma and the ultimate playboy, Flynn would come to redefine what it meant to be a male actor during the Golden Age—leaning into a swanky form of rambunctious masculinity that came all too naturally for him.

Born in 1909, in Hobart, Tasmania, Flynn's life unfolded as a riveting adventure that began as far as it possibly could from the silver screen. A rural upbringing shaped his unconventional spirit. He spent most of his time outdoors, with a particular affinity for wild animals (including Tasmanian devils.) A strained relationship with his abusive mother kept him out of the house and at just seven years old Flynn ran away. After a failed attempt to find work at a nearby farm, he returned just days later, in submission. As a teenager he was expelled from school and found companionship in Sydney's notorious "Razor Gang." This was a time period that marked the beginning of a rebellious and criminal streak. He eventually caught a boat to New Guinea in 1926, and while immersed in the rainforest, assumed a series of odd jobs from failed gold prospector to colonial lackey.

"THE PUBLIC HAS ALWAYS EXPECTED ME to BE A PLAYBOY, and A DECENT CHAP NEVER lets HIS PUBLIC DWN."

- ERROL FLYNN

Hollywood beckoned in 1933 when Flynn's lucky break arrived in the form of film industry executive, Joel Swartz. Swartz had traveled to the treacherous Sepik River to shoot B-Roll footage, chartering a boat that Flynn would captain. Swartz immediately took a liking to a young Flynn and cast him in the low budget film, In the Wake of the Bounty. This role opened Flynn's eyes to a new world of possibility—but he would have to travel far to get there. Along with a Dutch Doctor, Flynn left the South Seas embarking on a journey to England where he hoped to start a career as an actor. He used jewels he stole from his rich lover as funds to set foot, and the two worked together scamming their way across the world—from dangerous encounters in Macau to cockfight cheating in the Philippines.

Within two years, Flynn was a full-fledged Hollywood sex symbol. His on-screen charisma and athletic prowess set a new standard for leading men. He found his perfectly suited niche in the action-adventure genre, starring in films such as Captain Blood and The Adventures of Robin Hood. He had a reputation for on-set shenanigans. While filming The Private Lives of Elizabeth and Essex he was famously slapped by actress Bette Davis, who was not keen to be on the receiving end of his antics. His personal life was no different. Under the scrutiny of the public eye, he drifted further into a life of excess—from a string of affairs to alcohol and narcotics. Yet, a number of sexual scandals that ensued only seemed to strengthen his allure and solidify his reputation as Hollywood's unwavering charmer. It's said that the ease with which he reportedly seduced women is the origin for the expression "In like Flynn."

In his later years, Flynn took up a friendship with legendary actor John Barrymore—a struggling alcoholic who liked to stir up trouble at Flynn's iconic Mulholland house. He too would begin to mirror Barrymore's behavior and was even cast to play him in the 1950 biographical film *Too Much, Too Soon*. By 1960 his acting career had peaked and he spent part of the decade prior writing a shockingly blunt autobiography entitled *My Wicked, Wicked Ways*, recounting in great detail his life's seemingly countless escapades.

Flynn would eventually make his way back to the water, spending years on his Yacht Zaca, in the Mediterranean. There he hosted royalty and Hollywood elite, including Rita Hayworth and Prince Rainier of Monaco. He never ceased to enjoy life. Those around him found his larger-than-life demeanor intoxicating. Unsurprisingly, Flynn spent his final years at an estate in Jamaica with his last girlfriend, American actress Beverly Aadland. Flynn's life remains a compelling narrative to study and his legacy lives on through a great body of work that left an indelible mark on the history of cinema. Flynn's unique and unapologetic lifestyle inspired generations of actors who would follow in his daring footsteps.





the FLYNN

IN GOLD

COMPACT AND LIGHTWEIGHT PILOTS HANDCRAFTED IN DARK GOLD TITANIUM, FEATURING LIGHT BOTTLE GREEN LENSES, BLOCK HINGE WITH HAIRLINE DETAILS, AND OUR SIGNATURE, HAND-PAINTED EPOXY TEMPLE TIPS...

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 300 PIECES

PRINTED MATTERS

Analog is still aspirational, and beautifully bound printed matter often leads us to the writers, artists, literature, music, and history that informs our craft and inspires us to create. The sophisticated statement pieces of JMM are inevitably and conscientiously influenced by the ebb and flow of culture writ large, and the especially iconic individuals that have carved an identity from within it. Here, in this rarefied space where visionaries seemingly abound, we find the notable and necessary art and photography books that inform our brand's perspective. Because an image is worth more than a thousand words, which means a monograph of artwork or photography is capable of communicating a novel's-worth of nuanced experience.

The following is a selection of said titles that offer a deeper look into the many inspirations behind our Spring '24 collection.



Modern Women

BY CONNIE BUTLER (EDITOR), ALEXANDRA SCHWARTZ (EDITOR), ET AL. (THE MUSEUM OF MODERN ART, 2010)

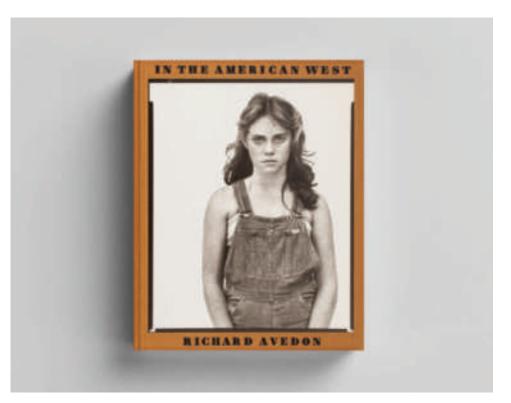
A groundbreaking examination of the Museum of Modern Art's collection, *Modern Women: Women Artists at The Museum of Modern Art* looks at work by the modern and contemporary women artists whose diversity of practices and contributions to the avant-garde movements of the twentieth century have been enormous, if often underrecognized. Fifty essays, written by many of the strongest voices in current thinking on art and gender, examine both canonical figures and lesser-known artists, including Frida Kahlo, Diane Arbus, Lee Krasner, Nan Goldin, and many others. *Modern Women* attempts, in this great diversity of voices and ideas, to address the ways that history might account for the women missing from the familiar narrative of modernism; the ways that women variously fit into, redefine, or turn upside down the usual categories of art and art-making; and the ways that The Museum of Modern Art has been a site of both patronage and protest.



Henri Matisse

BY LOUIS ARAGON.(COLLINS, FIRST EDITION BOX SET, 1972)

First published in French in 1971, this two volume hardback box set collects French poet Louis Aragon's writings on his friend and fellow artist, Matisse. The two first met during the second world war in the south of France, during the occupation of the country by Germany. Aragon admired Matisse's methods and ideas, and his ability to reinvent, and they soon struck a friendship. Nearly three decades'-worth of writings by the poet on the artist are collected here and are generously illustrated, containing insights into Matisse's mind and practice from the perspective of a fellow artist who's fascinated by his peer's methods. Profusely illustrated throughout, including 155 color illustrations, many full-page and some folding, this beautifully-produced book took Aragon twenty-seven years to accomplish.



In The American West

BY RICHARD AVEDON. (ABRAMS, REISSUE EDITION 2005)

Initially released by Abrams in 1985 alongside an exhibition at the Amon Carter Museum in Fort Worth, Texas, the reissue of Richard Avedon's *In the American West* in 2005 commemorated its 20th anniversary, and marked a significant moment in the world of photography. Recognized as the preeminent American photographer of his era, Avedon, who passed away in 2004, embarked on a five-year journey for *In the American West*. During this time, he engaged with and captured the lives of the everyday people of the Western U.S., including ranch workers, roustabouts, bar girls, drifters, and gamblers. The resulting collection features 120 impeccably crafted black-and-white photographs, accompanied by Avedon's essay detailing his working methods and portrait philosophy, a project journal by Laura Wilson, and a new foreword penned by John Rohrbach.



August

BY COLLIER SCHORR. (MACK, 2022)

Titled both as an homage to the great German portrait photographer August Sander, and as a nod to the sun-kissed haze of a sweltering German summer, *August* is the latest installment in the artist's *Forest and Fields* series. The 12-year gap between this installment has seen Schorr's stratospheric rise as a fashion photographer—regularly shooting campaigns for Louis Vuitton, Saint Laurent, and JMM, as well as glossy magazine editorials featuring the likes of Michelle Obama, Lady Gaga, and Nicole Kidman. Consisting of Polaroids that Schorr took as "studies" for the large-format photographs she was taking on film through the 1990s and early 2000s, the book explores the liminal space of images that were never intended to persist beyond the immediate moment. With Schorr's characteristic mix of portraitist, anthropologist, and historian, the artist continues to probe the performative history of fetishism and uniform, and the way history shifts between documentary and fictionalization.





禁忌と闇の探求

戦後日本で表現の自由を提起した文学翻訳者、澁澤龍彦

マーク・カズオ・ロビンズ著 星 友子訳

EXPLORING the DARK and TABOO

LITERARY TRANSLATOR SHIBUSAWA TATSUHIKO EMERGED AS A LEADING PROPONENT OF FREE EXPRESSION IN POSTWAR JAPAN

Written by MARK KAZUO ROBBINS.
Translated by TOMOKO HOSHI.

文学翻訳とは独自の芸術である。使節としての翻訳家は、作品をここではないどこかへと、裂け目の架け橋として繋いでいく。それと同時に、他言語の異種な思考方法を見つけ出し、自国の文化に新しい眼差しを提供している。

多彩な文学翻訳を担った澁澤龍彦は、戦後日本の芸術文化の形成に大きく貢献した。1959年にサディズムの語源となったサド侯爵著の「悪徳の栄え」を翻訳し話題となった。

「悪徳の栄え」は主人公ジュリエットの快楽を第一として追求する生き様と、それに伴う性的暴力と殺人が脈々と描かれている。澁澤の翻訳は日本の社会規範にショックを与え、政府は出版禁止令と共に澁澤を公共わいせつ罪で告訴した。

後の裁判では数多くの著名な作家たちが澁澤の弁護にまわった。最高裁判所では有罪の判決を受けたが、その結果がむしる澁澤の前衛的な芸術と文学の先導者としての地位を確立した。判決後も仏語作家の作品を紹介し続け、エッセー、批評、そして自身の作品を世に送り出した。

反体制主義の先鋒 / A COUNTERCULTURAL ICON

反体制文化の担い手となった澁澤ではあったが、1928年に澁澤龍雄として実業家の家に 生まれている。父親は日本指折りの金融機関の重役であった。

若き日の澁澤は冒険譚を好んだ。高校時には戦争の軍備のために工場で働くこともした。当時、澁澤は仏語とその文学に興味を抱き始め、東京大学に入学する以前から仏語の本を収

集していた。文学雑誌モダン日本で編集に携わり、吉行淳之介などの有名作家と知己を得た。

悪名高いサド侯爵への理解を深めたのは東京大学時代のことだった。卒業論文は「サドの現代性」と銘打たれていた。

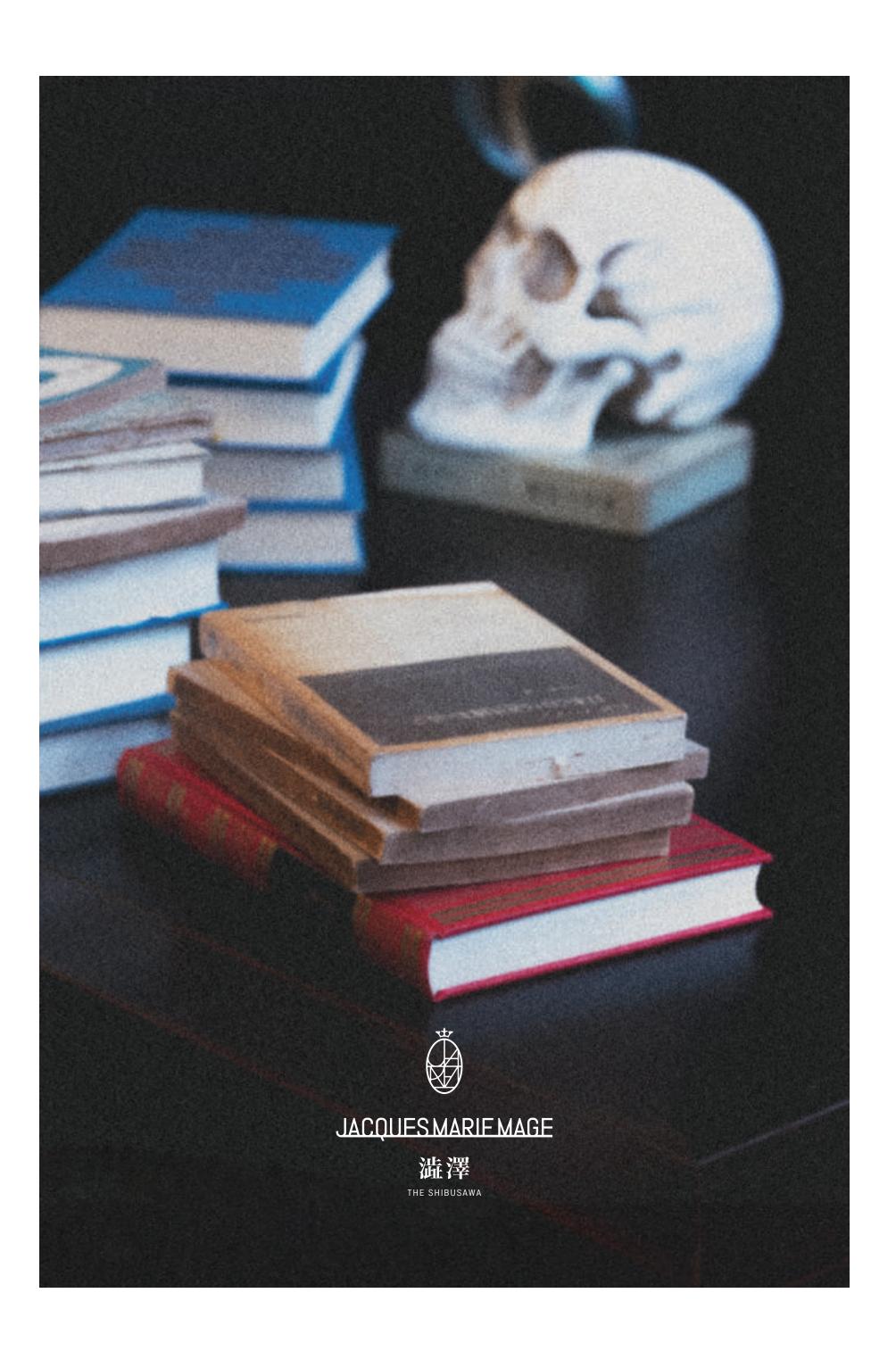
50年代にはフランス文学翻訳家、そして文学と芸術批評家として地位を確立し、数々の雑誌に寄稿していた。ジャン・コクトーの「大胯びらき」(1954)の翻訳の後にサドの「悪徳の栄え」に挑んだ。

日本のモダニズムを先見 / PREDICTING JAPAN'S MODERNISM

現実主義とロマン主義が主流として併存する当時の日本文学界の中で、澁澤は幻想と色情を讃えた。書かれた評論は多くの本に選集され、60年代と70年代の日本の文化大変動の中で大きな影響となった。

澁澤は興味は植物学、動物学、神話学、文化人類学、そして精神分析と多岐にわたり、中世の悪魔研究にも傾倒していた。超現実主義の仏詩人アンドレ・ブルトンの理解者であり、禁忌と闇への興味を共にする三島由紀夫とも親交が深かった。

倒錯者とした裁かれた澁澤の興味は日本の文学の主流を予見していた。彼の作品は近代主義の終わりとより自由な表現の到来を先見した。1987年の晩年に、最後の作品となった「高丘親王航海記」で第39回読売文学賞を受賞している。





Lee Krasner at her home in East Hampton, New York, 1953. Photograph: Tony Vaccaro/Hulton Archive/Getty Images

AN INTRODUCTION TO ARTIST LEE KRASNER'S AMERICAN SAGA

ART, LOVE, & LEGACY

For decades, American artist Lee Krasner was cast aside as a bit player in the art world, better known by her married name, Mrs. Jackson Pollock. Rumors were astir following his 1956 death that the artist's widow secured exhibitions on name alone, besmirching her long, distinguished career. She died at 76 in 1984 just months before her retrospective opened at the Museum of Modern Art, righting so many wrongs she had suffered in life.

"[She] demanded the quality she gave," playwright Edward Albee said at her memorial service held in the Medieval Sculpture Court at the Metropolitan Museum of Art. "Lee always looked you straight in the eye – the same eye, painter's eye, which looked at the world about her and translated it to order," he continued. "She looked you straight in the eye, and you dared not flinch."

Because you can take the girl out of Brooklyn, but she's always going to represent the County of Kings. Born in 1908, Krasner was a first generation Ukrainian Jew who, like so many native New Yorkers, began pursuing her dreams of becoming an artist from a young age. She studied at the Women's Art School of Cooper Union on scholarship, and the National Academy of Design before joining the Works Progress Administration's Federal

The WPA provided Krasner steady work over the next decade, allowing her to focus on her fine art career. In 1937 she studied with artist and theorist Hans Hoffmann at his 8th Street atelier integrating aspects of Cubism into her practice. Here she created the "allover" style that would later inspire Pollock. Of her work, Hoffmann raved, "This is so good, you would never know it was done by a woman."

In 1940, Krasner became a founding member of the American Abstract Artists and was the rare woman in a young coterie including Mark Rothko, Willem de Kooning, Clyfford Still, Franz Kline, and Arshile Gorky. In 1941, she met Jackson Pollock, who then had the style of a regional American painter in the tradition of Thomas Benton, and introduced him to the bohemian scene in Greenwich Village.

"LEE ALWAYS LOOKED YOU STRAIGHT in THE EYE—the SAME EYE, PAINTER'S EYE, WHICH LOOKED at THE WORLD ABOUT HER and TRANSLATED it TO ORDER."

- EDWARD ALBEE

They married in 1945 and moved to a village called Springs just outside East Hampton on Long Island. They were broke, living in an unheated clapboard farmhouse with a view of the Accabonac Creek. In lieu of a car, they rode bicycles through the town and along the beach; cooked, gardened, and pushed themselves to the edge with intense periods of work that spoke to the inevitable collapse of modernism as a rational idea.

"We didn't talk art – we didn't have that kind of a relationship at all. In fact, we talked art talk only in a shop sense, but never in terms of discussions about art," Krasner said in





Combat, oil on canvas by Lee Krasner, 1965.

1964. For one thing, Pollock really felt it. When he did talk it was extremely pointed and meaningful and I understood what he meant."

Assuming the mantle of artist as anti-hero amidst the backdrop of postwar America, theirs was an epic chronicle of art, fame, addiction, and tragedy that cast a long shadow over Krasner in both life and death. As his widow, she remained committed to stewarding his legacy, while continuing to pursue her lifelong passion for elegiac painting rife with intimacy and restlessness, intuiting the hypnotic color fields of French painters Henri Matisse and Pierre Bonnard.

Throughout her life Krasner continuously reinvented her aesthetic, which she described as "breaks," moving from the late 1940s Little Image series to bold, experimental collages in 1955, which renowned art critic Clement Greenberg decreed as one of the most important shows of the decade. In the years following Pollock's death in 1956, Krasner suffered an aneurysm and resumed working on large color canvases in the late 1960s

"I seem to go through a cycle of painting and then a change occurs, I'm not really aware at this point whether such a change has taken place," Krasner said. "I don't feel, for instance, that a painting like this, which is 1960, departs that strongly from what I'm doing now. However, I'd probably be the last one to see it or feel it."

Timing was fortuitous. As the Women's Movement heated up, Krasner was "rediscovered" by feminist art historians in the 1970s. With the 1981 exhibition Krasner/Pollock: A Working Relationship, Krasner's lifelong commitment to her husband's legacy and her own contributions are an incomparable gift to the annals of art history.

Written by MISS ROSEN



Lee Krasner at work, 1981. Photograph: Ernst Haas/Getty Images

BEYOND the FRANE

In our rapidly evolving world, where time seems to accelerate, art stands as an eternal refuge, transcending temporal constraints to offer a gateway into the boundless realm of the infinite. Much like Athena springing forth from the mind of Zeus, art emerges as a tangible manifestation of ideas—an extension of its creator and a distinct entity in its own right. The immutable form of art becomes a universal language, resonating across diverse cultures and centuries, inviting individuals from all walks of life to partake in its profound dialogue.

Driven by an intrinsic truth that demands the articulation of a new visual language, true artists carve unique paths, leaving behind a trail for others to traverse. Across continents and epochs, art becomes a testament to our shared human aspiration to make an enduring impact. Through diverse mediums such as painting, photography, and sculpture, artists weave spells, conjuring portals that connect us to distant places and times. These artistic creations serve as repositories of the soul, leaving indelible imprints on the historical record. In this column, we illuminate a curated selection of artworks, each shedding light on the inspiration behind our iconic glasses, offering glimpses into the enchanting journey of artistic expression.



Portrait In Green (1969). By Lee Krasner

ENJOY WHILE WEARING: THE KRASNER

In the early 1960s Lee Krasner began working on what she called her 'Primary Series'. This body of work included more than sixty paintings whose exuberant colour marked a dramatic break with her earlier series of works which were made predominantly with raw and burnt umber pigment. These highly keyed colors are unmistakable in her work *Portrait in Green*, with its swirling green hues dancing across the canvas and accentuated with white. *Portrait in Green* was immortalised in a famous series of photographs taken by Mark Patiky, showing Krasner making this work in her studio. Fond of painting "within the limits of her body," these photographs show Krasner running at the wall paintbrush in hand, in a whirlwind of gestures, underlining the loose looping shapes featured in the painting.



Dovima with Elephants (1955). By Richard Avedon.

ENJOY WHILE WEARING: THE RICHARD

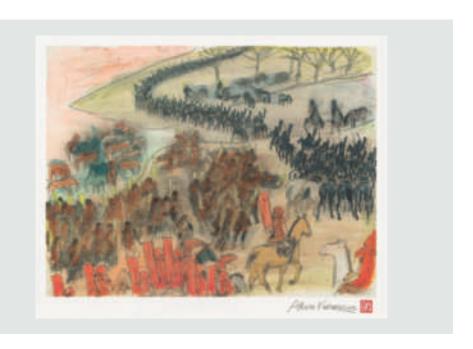
Richard Avedon (1923–2004) had an enormous and fascinating range of subjects, from his widely known *In the American West* series and powerful images of the social justice movement, to his classic portraiture, advertising, and magazine work. To this point, *Dovima with elephants, evening dress by Dior, Cirque d'Hiver, Paris, August 1955* is a stunning example pulled from his extensive fashion portfolio, starring Fifties supermodel Dovima (born Dorothy Virginia Margaret Juba) posing casually with a few raucous pachyderms – an image produced for *Harper's Bazaar* at an especially innovative time for Avedon in which he created some of his most iconic commercial and editorial work.



Wotan takes leave of Brunhild (1892). By Konrad Dielitz.

ENJOY WHILE WEARING: THE **VALKYRIE**

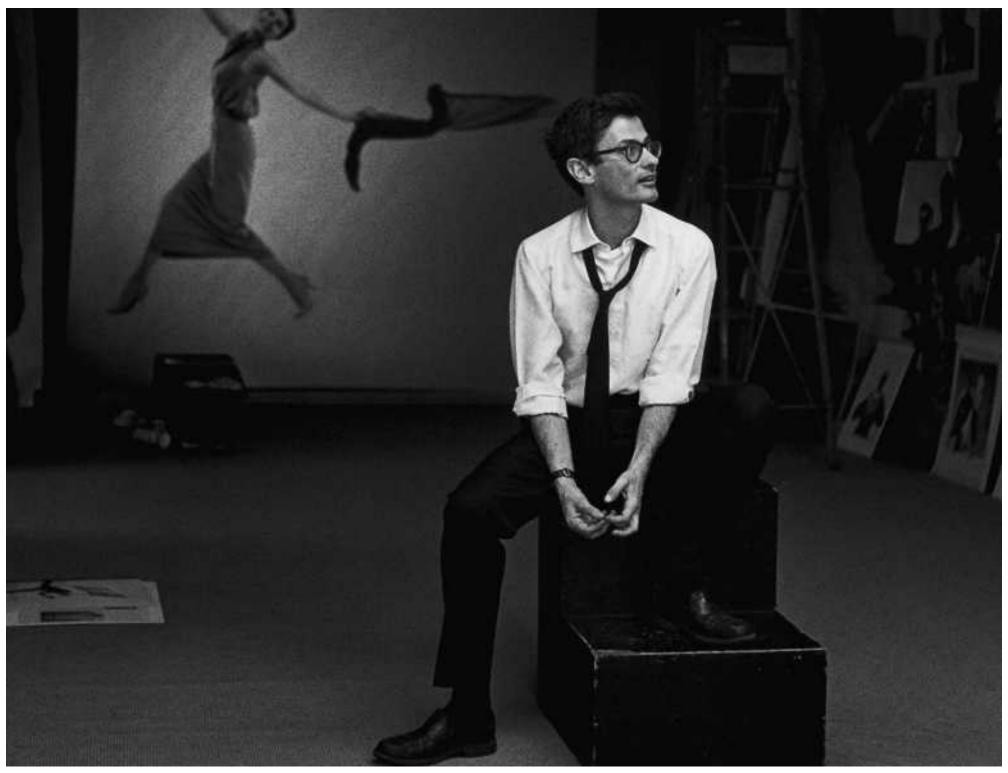
Konrad Dielitz (1845 - 1933) is a German portrait and genre painter of high rank. He was born in 1845 in Berlin, and was the son of a well-known literary man. He made his first stroke of fortune as a portrait painter, and the reputation he thus gained brought him an appreciative public for his genre, historical, and legendary compositions. Dielitz is thoroughly engrossed in Tyrolean mythology, much like famed German composer Richard Wagner. Here the artist takes up the Norse legend of Brunhild, the fairest of the Valkyries (maidens sent to the battlefields to choose the slain who were worthy of a place in Valhalla), whose defiance of her father Wotan (aka the all-father Odin) leads to her exile at the top of a mountain surrounded by a magic ring of fire designed to keep only the most fearless heroes from attempting her rescue.



RAN 乱 (1985). By Akira Kurosawa.

ENJOY WHILE WEARING: THE ${\it HISAO}$

Inspired by his primary school arts teacher, the young Akira Kurosawa first decided to become a painter. After attending art school, his work was exhibited in 1928 when he was only 18; however, he was never able to make a living with his art. Nevertheless, over the course of becoming a world-renowned movie director, Kurosawa continued to paint and draw throughout his life, often creating storyboards to depict desired scenes and communicate the film's narrative arc. Kurosawa's hand-drawn illustrations and paintings would blossom into whole galleries, screening rooms filled with the visualizations of unmade masterpieces. For his 1985 film *Ran*, he spent ten years storyboarding every shot in the film as paintings, publishing the resulting collection of images with the screenplay.



Richard Avedon with collage, 1965. Photograph: Gideon Lewin.

REMEMBERING RICHARD AVEDON'S RADICAL CHIC

REMIXING FANTASY and REALITY

For six decades, Richard Avedon (1923-2004) reigned supreme, reinventing the language of photography across fashion and portraiture. At a time when a hard line was drawn between commercial work and fine art, he masterfully transformed magazines into intimate stages of beauty, fantasy, and glamor, revolutionizing the role of photography across advertising and editorial without ever missing a beat.

A native New Yorker, Avedon enjoyed a prophetic start working with friend and classmate James Baldwin at *The Magpie*, the DeWitt Clinton High School newspaper, in the late 1930s. He went on to study poetry and philosophy at Columbia University for a year before dropping out and working as a photographer for the Merchant Marines. Taking a page from his father who owned and operated Avedon Fifth Avenue, a flourishing women's dress shop, he went into business for himself, opening a photo studio in 1946.

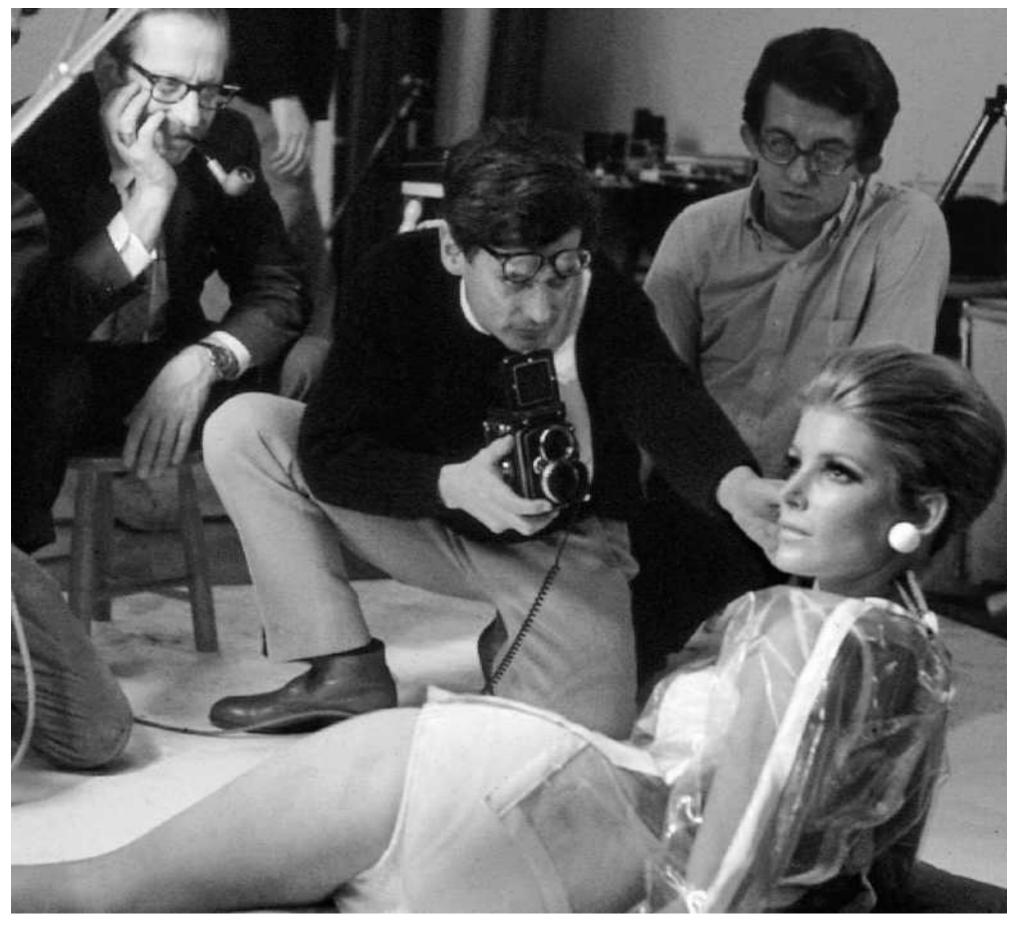
That same year, Avedon got his start at *Harper's Bazaar* with a nod from legendary art director Alexey Brodovitch, who insisted the magazine publish the young photographer's highly unconventional pictures of models frolicking on the beach, with nary a glove, shoe, or stocking in sight at a time when bare feet were simply never shown. "Those candid snapshots were in direct contrast to what was being done. I came in at a time when there weren't any young photographers working in a free way," said Avedon, who went from zero to 100 at record speed.

In Avedon's hands, the camera was more than mere machine: it was an instrument no different from the violin or paintbrush. His vision continuously evolved, reflecting the times in which he lived with the perfect blend of elegance and insouciance. "Fashion is about who you want to be, not who you are, it's therefore artificial" he said. "It's funny and it's sad and it's a little crazy. But I would want those elements to be in any photograph I took."

Avedon's timing was impeccable, arriving on the scene just as fashion was on the upswing against a revolutionary backdrop of the "New Look" sweeping Paris, American sportswear taking root in New York, and modern designs of London's Carnaby Street. With the postwar boom, fashion magazines entered a golden age, introducing the first generation of supermodels, including Dovima, Suzy Parker, Dorian Leigh, and Carmen Dell'Orefice, who skyrocketed to international renown in hi indelible photographs of midcentury luxury and refinement.

By 1957, Avedon's influence had struck Hollywood, with his fame and reputation inspiring the character played by Fred Astaire opposite Audrey Hepburn in the 1957 film *Funny Face*. As chief photographer at *Bazaar*, and then in 1962 staff photographer for Vogue, he crafted the image of American style that was both classic and au courant, elusive and accessible by capturing the transformative powers of motion and emotion on film.





Richard Avedon photographing model Vicki Hilbert for Revlon, 1966. Photograph: Burt Glinn/Magnum.

Recognizing the surface as the subject of the photograph, Avedon understood the inherently fictional qualities of a medium that copies the visible world. Drawn to space where realism and imagination became inextricably intertwined, he began using swirls and blurs of motion to hypnotic effect, capturing the captivating experience of movement within the stillness of a single image.

"FASHION is ABOUT WHO YOU WANT to BE, NOT WHO YOU ARE"

-RICHARD AVEDON

"I began trying to create an out-of-focus world - a heightened reality, better than real, that suggests, rather than tells you," Avedon said. "Maybe the fact that I'm myopic had something to do with it. When I take off my glasses, especially on rainy nights, I get a far more beautiful view of the world than twenty-twenty people get. I wanted to reproduce this more poetic image that I was privately enjoying."

Adopting Brodovitch's masterful use of "white space," Avedon worked in the studio against a white seamless to evoke the limitless possibilities of a painter's canvas. The result became his signature across fashion, advertising, and portraiture that readily lent itself to his gift for distilling crafting archetypes much like his contemporary, Andy Warhol. "I always prefer to work in the studio," Avedon said. "It isolates people from their environment. They become in a sense... symbolic of themselves."

For Avedon, the symbolic realm was an expansive, inclusive space. Working with advertising clients like Calvin Klein, Gianni Versace, and Revlon, he elevated designers and models to the pantheon of celebrity, turning them into household names or even notoriety, as with 15-year-old Brooke Shields, who appeared along the tag line "Nothing comes between me and my Calvins."

But for Avedon, his groundbreaking series, In the American West, proved the most revelatory body of work. Made between 1979 and 1984 as he was approaching 60, he traveled to 189 towns in 17 states and Canada, visiting ranches, rodeos, jails, truck stops, mental hospitals, and slaughterhouses to create a contemporary portrait of the American West that explores the place where mythos and autobiography mingle and merge.

"A portrait isn't a fact but an opinion – an occasion rather than a truth," said Avedon who used the camera to grapple with questions of identity, individuality, love and loss, control, independence, discovery, and expression. His legacy remains unsurpassed, continuing to inspire new generations of artists to craft kaleidoscopic visions of beauty and depth as radical, daring, and chic as the times we live now.

Written by MISS ROSEN

WEAR this PLAYLIST

Music is at the core of our human experience, and has a profound impact in shaping the vision of our limited-edition collectibles. Beyond merely serving as inspiration, it is the musicians and performers who ignite our imaginations with their distinctive styles, thought-provoking lyrics, and unyielding dedication to personal expression. Just as our glasses draw upon a rich tapestry of individuals, events, and movements spanning eras and continents, the music that resonates with us, sparks our creativity, and compels us to dance originates from diverse locales and cultural contexts,

creating a global connection. These are the kind of momentous occasions and swells of emotion we aim to stoke and communicate with each pair of spectacles. The kind of feeling we get when listening to the following songs, albums, and artists that have helped shape our most recent collections.



NOUVELLE VAGUE (1997) by Jean-Luc Godard LISTEN WHILE WEARING: THE GODARD

This is the complete soundtrack – music, dialogue, sounds – of Jean-Luc Godard's *Nouvelle Vague*, which premiered at the Cannes Film Festival in 1990. The double CD marks the beginning of the collaboration between Godard and music publisher ECM's Manfred Eicher, an intertwining of auditory forms into an extraordinary, engaging sonic palette. As Godard has said, "If you 'see' the soundtrack without the images, it will have an even greater impact." Soundtrack includes the voices of Alain Delon, Domiziana Giordano, and other actors, as well as musicians Dino Saluzzi, David Darling, Paul Hindemith, Arnold Schoenberg, Paul Giger, Meredith Monk and Heinz Holliger.



Transformer (1972) by Lou Reed LISTEN WHILE WEARING: THE VICIOUS

A groundbreaking work that embodies the gritty spirit of New York City's underground scene, *Transformer* is Reed's second solo album, produced by David Bowie and Mick Rock. The album defies conventions, fusing glam rock with Reed's distinctive songwriting. The iconic "Walk on the Wild Side" showcases Reed's lyrical prowess, painting vivid portraits of societal outsiders, while the raw honesty and edgy guitar work on tracks like "Vicious" and "Satellite of Love" contribute to the album's enduring influence. Leaving an indelible mark on rock history, *Transformer* solidified Reed as an important solo artist, its experimental spirit and candid narratives solidifying it as a cornerstone of 1970s counter-culture.



Rio (1982) by Duran Duran LISTEN WHILE WEARING: THE ORION

Duran Duran's *Rio* (1982) is a sonic voyage that encapsulates the glamor and energy of the early '80s. The album is a kaleidoscope of synth-pop and new wave, highlighted by infectious hooks and Simon Le Bon's charismatic vocals. "Hungry Like the Wolf" and the title track are anthems of the era, their pulsating rhythms and catchy choruses making them timeless classics. The album's production, marked by innovative use of technology, remains influential. *Rio* is a testament to Duran Duran's ability to merge style with substance, creating an enduring masterpiece that transcends its initial cultural context.



Il Re Teodoro in Venezia (1784) by Giovanni Paisello LISTEN WHILE WEARING: THE *LECLAIR*

Napoleon loved Italian vocal music. He proudly proclaimed, "English music is vile, the worst in the world, and French music is almost as bad as the English. Italians are the only people who can produce an opera, and Italian singing has a charm which is always new." As such, Giovanni Paisiello (1740-1816) was Napoleon's favorite composer, and in 1801 he invited Paisiello to Paris to compose and conduct music for his private orchestra. The elder composer's first French opera Proserpine did not find favor in France and even Napoleon was critical, but its been said that the Emperor couldn't get enough of the second act of *II Re Teodoro in Venezia*, a comic opera about a baron who falls in love with the innkeeper's daughter.





Framed Ewe, Phoenix.

IN the VALLEY OF THE SUN

EXPLORING THE ARTS AND CULTURE OF PHOENIX WITH FRAMED EWE FOUNDER CHRISTY KIMBALL

Interview by ANDREW POGANY

In the heart of Phoenix, Arizona, amidst a bustling hub of budding enterprises, Framed Ewe emerged from humble beginnings. The optical shop first came to life nestled in a closet-sized, 64-square-foot room, founded by Christy Kimball and Stephen Clark. It was in this cozy, compact setting that Kimball discovered a growing desire within the community for the fusion of expert opticianship and finely curated luxury eyewear.

After three years of nurturing their dream within the cozy confines of their original space, it was time to spread their wings. With a growing clientele and a vision for expansion, they made the bold leap to a larger location in Phoenix. Here, they could not only offer eye exams but also expand their product range and assemble a team of opticians dedicated to exceeding client expectations.

Fuelled by a passion for excellence and a drive to connect with communities beyond their Phoenix roots, Framed Ewe ventured into the vibrant landscape of Los Angeles in 2017, partnering with Fred Segal to bring their unique blend of craftsmanship and style to a new audience, and opening doors in Los Feliz two years later.

Here we have the privilege of seeing Arizona's capital through Christy's eyes, who provides us with an insider's guide on how best to experience the "Valley of The Sun."

JACQUES MARIE MAGE (JMM): BRIEFLY DESCRIBE HOW YOU FIRST GOT STARTED IN THE EYEWEAR INDUSTRY AND THE VISION BEHIND FRAMED EWE?

Christy Kimball (CK): My vision for Framed Ewe was always about more than just selling eyewear. I wanted to create a space that championed independent designers and contributed to the local community. The focus on eyewear was somewhat serendipitous. After nearly two years of traveling and returning to Arizona, I was filled with inspiration from some incredible vintage eyewear stores I'd seen in Amsterdam, Barcelona, and beyond. Some of these places were crafting frames right there in their shops, and it struck a chord with me. I saw eyewear as not just a product, but as an art, a medium through which one could express creativity and individuality. It was this revelation that shaped what Framed Ewe is today – a celebration of unique, artisan eyewear, and a nod to those early inspirations from my travels.

JMM: WHERE IN PHOENIX DO YOU GO TO DREAM OR REFLECT?

CK: The Japanese Friendship Garden in Phoenix is a sanctuary. It's a rare gem in the city. It's a place that blends tranquility with the subtle energy of nature – a perfect backdrop for reflection or escaping the fast pace of everyday life as a business owner.

JMM: WHERE DO YOU GO IN PHOENIX TO COMMUNE WITH NATURE?

CK: My partner and I love Liberty Wildlife. This incredible organization is dedicated to wildlife rehabilitation, environmental education, and conservation services in Arizona. What makes it truly special is they rehab and release tens of thousands of wildlife every year, making a significant impact on our local ecosystems. They also offer a unique opportunity to get up close and personal with non-releasable wildlife. You can interact with various species of birds, small mammals, reptiles, and desert creatures.

JMM: WHERE IS THE BEST PLACE (OR TWO) IN PHOENIX TO DANCE ALL NIGHT?

CK: Or 3? Valley Bar, an underground oasis with a speakeasy vibe, is hard to find tucked away in an alley in Downtown Phoenix. It's the perfect place to enjoy indie music and late night dance parties. Valley Bar's design is inspired by the intriguing and dark story of Winnie Ruth Judd, the infamous 1930s 'trunk murderess' of Phoenix. My favorite spot in the bar is the Rose Room, filled with political mementos and named in honor of Arizona's first female governor, Rose Mofford.

The Womack in Uptown Phoenix has a cool and sexy retro ambiance that pays tribute to the historic Phoenix 60's lounge Chez Nous. They have delicious classic craft cocktails as well as live jazz and blues in a dimly-lit lounge most nights.

I absolutely love Dirty Drummer. It's a Phoenix classic, around since '75. It's got that authentic 1970s classic country vibe that's hard to find elsewhere. You'll find wood-paneled walls, live music and DJs most nights, and a jukebox filled with timeless tunes.

JMM: WHICH ONE PIECE OF ART WOULD YOU SUGGEST ANYONE IN PHOENIX GO SEE?

If I had to pick just one, *Her Secret is Patience* by Janet Echelman is a must-see. Playing with light and form the artist was inspired by Phoenix's distinctive monsoon cloud formations – this 145-ft-tall aerial sculpture is a gentle nudge to lie down, look up, and appreciate the pace of nature.

But, if you're in the market for purchasing art, Belhaus is an absolute must-visit. This contemporary gallery is a dynamic hub for the most innovative and emerging artists. We're lucky to share our space with them right here in Phoenix, providing our clients with the opportunity to enjoy our eyewear and a creative moment all in the same spot.





Framed Ewe, Phoenix.



The Womack in Uptown Phoenix

JMM: WHICH HISTORICAL MONUMENT WOULD YOU SUGGEST ANYONE IN PHOENIX GO SEE?

CK: I'd highly recommend taking a little road trip down to Tucson to visit the San Xavier del Bac Mission. It's an incredible piece of history, one of the finest examples of Spanish colonial architecture in the U.S. Situated within the Tohono O'odham Nation reservation, the mission, also known as the 'White Dove of the Desert,' is a stunning symbol of the cultural and spiritual heritage of the area. awaiting you at the Lenbach Haus, a beautiful building in itself that offers a very beautiful garden, too.

JMM: WHERE'S YOUR PREFERRED PLACE TO EXPERIENCE "LOCAL" CUISINE?

CK: Bacanora and Huarachis are hands-down my go-to spots for an epic night out and an authentic taste of classic Sonoran Mexican food. These places are like a portal to the heart and soul of Mexico. Stepping into one of Rene's (the owner) spots is the perfect way to soak up the vibes and savor the flavors that define this rich

JMM: WHAT IS SOMETHING ABOUT PHOENIX THAT MOST PEOPLE DON'T KNOW?

CK: The Hotel San Carlos in downtown Phoenix is featured in the opening of Alfred Hitchcock's Psycho.

JMM: WHAT DO YOU LOOK FORWARD TO THIS SPRING?

CK: I'm looking forward to the delightful weather and the many food and arts festivals. One event that holds a special place in our hearts at Framed Ewe is the Devour Culinary Festival. We've proudly been sponsors for a decade, setting up our own eyewear pop-up shop right at the heart of the event. It's a celebration of $the \ best in \ our \ local \ culinary \ scene, \ an \ annual \ tradition \ that \ we \ eagerly \ anticipate \ and \ wholeheartedly \ enjoy$ year after year.



I'VE ALWAYS WANTED, BASICALY, to IO RESEARCH in THE FORM OF a SPECTACLE.

- JEAN-LUC GODARD