

ALL MASTERPIECES,
CRAFTED OBJECTS OF
QUALITY, TO COVETABLE
WITH ELEGANCE AND
REFINED STATEMENT
IRRATION FROM ACROSS
ES, AND GENERATIONS;
E WITH THE UNERRING
ORICAL MOTIFS WITH
TIES; TO ALL THAT'S
DUCED SMALL-BATCH,
URE THE ARTISTIC
PAST; HERE'S TO THOSE
ECTIBLES AS ALLURING
LE; TO THOSE SILENT
ANIONS THAT BOLDLY
E SPECTACLE.

A DECADE
of VISION

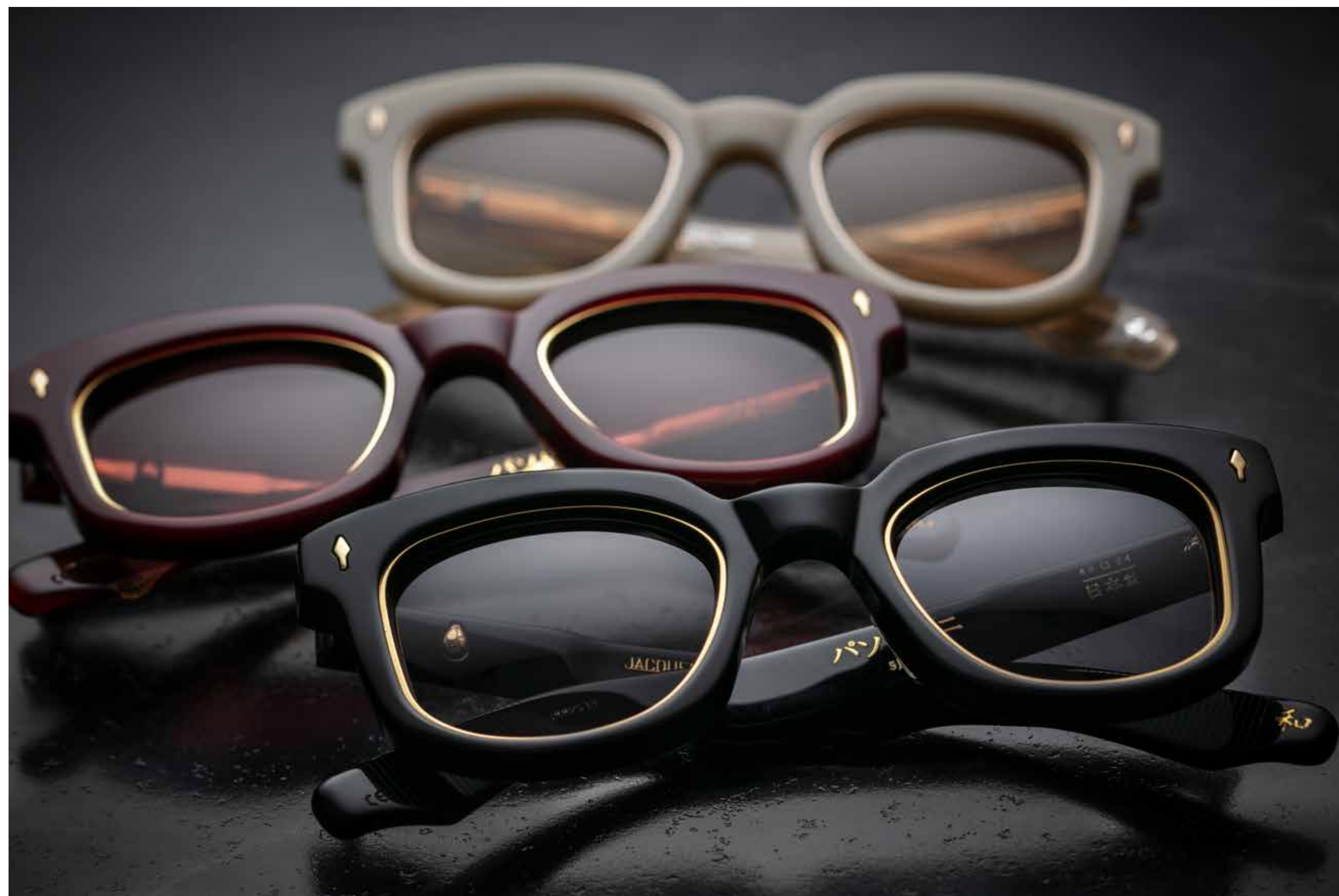
JACQUES MARIEMAGE
LOS ANGELES

To commemorate our 10-year anniversary, Jacques Marie Mage (JMM) proudly presents a very special edition of Jacques Revue, one that highlights key campaigns from our past alongside *“A Decade of Vision,”* a new portfolio of portraiture photographed by Ezra Petronio, accompanied by interviews with him, Patti Smith, Benoît Magimel, Lou Doillon, and JMM founder and creative director, Jérôme Mage – each of them in discussion with journalist and author Françoise-Marie Santucci regarding the nature and experience of *“vision.”*

The JMM vision has remained singular since first conceiving of the brand in 2014. To quote Mr. Mage from an early interview, *“At the time, what I felt was most lacking in fashion was a point of view. Especially when it comes to luxury, an industry segment in which skills and traditions are disappearing.”* That’s why the heart of JMM has always been in craftsmanship and creativity, tradition and innovation; a passion fueled by the belief that by combining historically-inspired design and leading-edge production methods, we might create rare and timeless heirlooms that exemplify the balance of form and function that we seek in the world.

In pursuing this mission, our roots have grown wide and deep. With ateliers in Japan, Italy, and the United States; offices in Hollywood, Paris, and Sabae; and a growing number of JMM Galleries across the world, our community intimately connects the lackadaisical luxury of Los Angeles with the artisanal ethos of Japan, the rich history of arts and fashion in France with the natural vitality and traditional crafts of the American West, uniting all in a provocative constellation that spans continents and cultures.

The culmination of a decade’s worth of exploration and experimentation, it is with much gratitude that we celebrate our ability to carve a vital and vibrant space for limited-edition, handcrafted luxury. Vigorously embracing the opportunities of the present, we look excitedly toward introducing our discerning collectors to future projects that exemplify our commitment to artistry and artisanship.





HOPPER GOODS BY JACQUES MARIE MAGE PHOTOGRAPHED BY DIMITRI COSTE - 2016



DARA ALLEN WEARING THE YVES IN DECADE



PAUL HAMELINE WEARING THE WALKER IN DUN



JULES MAGE WEARING THE JULES IN EMPIRE



LANGLEY FOX HEMINGWAY WEARING THE WALKER IN ROVER

A DECADE OF VISION PHOTOGRAPHED BY EZRA PETRONIO - 2025



“VISION IS ABOUT INSIGHT—
STARTING WITHIN ONESELF
BUT ALSO LOOKING FORWARD
WITH THOUGHTFULNESS.
IT’S IMAGINING THE FUTURE,
THE WORLD YOU WANT TO
SEE. VISION ISN’T ABOUT THE
PAST; IT’S ABOUT THE PRESENT
AND WHAT’S IN FRONT OF
YOU—WHETHER IT’S NATURE,
A PERSON, AN EXPERIENCE,
LOVE, OR LAUGHTER. IT’S ALL
EXPERIENCED THROUGH VISION.”

AMBER VALLETTA, MODEL AND ACTRESS





ADESUWA AIGHEWI WEARING THE BORODINO IN DUN



ERIN WASSON WEARING THE JAGGER IN DECADE



MATT MCCORMICK WEARING THE BORODINO IN DECADE



SUZI DE GIVENCHY WEARING THE ENZO IN DECADE



“VISION IS SOMETHING
BEYOND SIGHT.”

YASIIN BEY, RAPPER AND ACTOR





WINDS DESCENDING FROM
THE GREAT MOUNTAINS
SPEAK IN LOW VOICES OF
ELDER EDENS,

A SWEET MADNESS THAT
BECKONS LIKE A BALLAD
ACROSS THE EVENING
BREEZE,

OSCILLATIONS OF
BOUNTY AND LOSS FREELY
WHISPERING
OF THE GAINS AND COSTS OF
THE PASSING SEASON,

UNTIL THE HEART LISTENS TO
THE GROANS OF THE TREES
AND THE SIGNS OF THE STARS
AS IF THEY WERE REASON



JÉRÔME JACQUES MARIE MAGE

WE HAVE A MEETING SET FOR A SATURDAY EVENING IN DECEMBER 2024, IN A PARIS HOTEL. PRODUCT DESIGNER JÉRÔME MAGE HAS BECOME A REGULAR THERE DURING HIS SPELLS IN FRANCE, BETWEEN LOS ANGELES, WHERE HE LIVES A LOT LESS THAN HE USED TO; WYOMING, WHICH HE LOVES FOR ITS WILD LANDSCAPES, AND JAPAN, WHERE HE MAKES REGULAR TRIPS TO OVERSEE PRODUCTION OF JACQUES MARIE MAGE EYEWEAR. JÉRÔME MAGE HAS JUST LANDED FROM MILAN, WHERE HE WAS MAKING THE FINAL TOUCHES TO HIS FIRST EUROPEAN GALLERY AHEAD OF MORE STORE OPENINGS IN 2025, IN LONDON, PARIS AND TOKYO. HOT OFF THE DAZZLING SUCCESS OF A LIMITED EDITION COLLECTION INSPIRED BY *2001: A SPACE ODYSSEY*, AND JUST AS TEN LEGENDARY ARCHIVAL STYLES ARE ABOUT TO BE REISSUED TO MARK THE 10TH ANNIVERSARY OF THE JACQUES MARIE MAGE BRAND, ITS CREATOR OPENS UP MORE THAN EVER.

Written by Françoise-Marie Santucci

DOES IT FEEL LIKE THE FIRST 10 YEARS OF JACQUES MARIE MAGE HAVE GONE BY QUICKLY?

Yes, very quickly. It's been a swift ramp-up at every level, in terms of my work, the number of projects I've taken on and the amount of traveling I've done. But the world around us is also a lot faster, in the way we communicate, and the way we're more and more connected. I've felt like time was speeding up doubly fast.

HAVE YOU HAD A CHANCE TO TAKE STOCK AND LOOK BACK AT EVERYTHING YOU'VE ACHIEVED?

No, not yet — although one recent event particularly struck me. We sponsored an exhibition of photographs of wolves by the well-known photographer Ronan Donovan, which opened in October 2024 at the Natural History Museum in Los Angeles. On the opening night, it was crazy to see so many people from all over the United States, and even Mexico. It made me realize that in ten years we'd come far enough to be able to support an exhibition like this in Los Angeles, an exhibition that wouldn't have been possible without us.

AFTER FOUR GALLERIES IN CALIFORNIA, YOU'VE RECENTLY OPENED ONE IN MILAN, WHICH WILL BE FOLLOWED BY OTHERS IN LONDON, PARIS AND TOKYO IN 2025.

Perhaps the opening of our eyewear galleries will be an opportunity to look at just how far we've come... Because, for a brand like ours to open four galleries in eight months in cities like these, is dizzying.

WHERE WILL THE PARIS GALLERY BE?

On Rue de la Paix, next to Tiffany's and opposite Cartier, in a store very much inspired by Empire style. We are working with Jacques Garcia, an architect who represents what I would describe as 'classic' French taste and style, which he knows how to make modern.

COULD YOU HAVE EVER SEEN YOURSELF DOING THINGS LIKE THIS TEN YEARS AGO?

You can't achieve exceptional things without dreaming them first. And I started out by dreaming, but to see those dreams come true is more than moving, it's sometimes quite disturbing. Sometimes I'm afraid to take responsibility for my success, for fear of damaging it or changing it. Maybe it's a kind of forward-looking fight-or-flight reaction; I feel like if I spend time looking back I might run the risk of slacking off, I might be too happy with what I've got.

IS THAT A FORM OF SUPERSTITION, TOO?

Yes, absolutely. I believe that success is a form of continuous movement; a kind of rhythm needed for creativity, a musical energy that I don't want to interrupt, even for a moment.

WHAT DOES THE JACQUES MARIE MAGE BRAND REPRESENT TODAY?

Experts tell me that we have achieved phenomenal success in an ultra-competitive market that was thought to be highly regulated and already saturated. Perhaps I have been able to redefine the world of eyewear, the way in which we set projects up and sell products. I believe our brand is one of the finest in the luxury world today.

YOU'VE BUILT A STRONG IDENTITY THAT BLENDS DIFFERENT WORLDS AND INTERESTS THAT ON THE FACE OF IT ARE POLES APART, LIKE THE AMERICAN WEST, THE NAPOLEONIC ERA, ART DECO, '60S DESIGN, YOUR OWN PARTICULAR IDEA OF ROCK, FOR EXAMPLE. YOU DO THIS SO WELL, THAT THE JMM BRAND SEEMS MUCH MORE ESTABLISHED THAN YOU MIGHT THINK TEN YEARS IN. HOW DO YOU DO THIS?

I can't explain it. There's a certain magic, an energy that I can't really describe. Erin Wasson recently told me that she was charmed by Jacques Marie Mage because she felt like it was a house with a long history.

A DECADE AGO, DID ANYONE WARN YOU ABOUT THE RISKS OF COMBINING ALL THOSE DIFFERENT INFLUENCES?

Yes. I was actually lucky in that I didn't find any investors right at the start, so for the first six years, I had complete freedom to express myself however I liked. Then, when people started telling me to do a bit less of this or that, the machine had already been set in motion and I didn't listen to them, because I knew they were wrong. Even more recently, my team wasn't sure about the *2001: A Space Odyssey* project and the mask-helmet I designed... But the collection has been received with a lot of enthusiasm! And people are buying the mask as a cult item, a collector's piece, a symbol; not necessarily to wear, but because it represents this super optimistic idea of the future that we had in the '60s, even if that wasn't what the film was about. For many people, including those who haven't seen it, *2001* is still symbolic — the logo, the music... Personally, not only have I seen it three times, but I was also lucky enough to study it for two months in my final year philosophy class, where I discovered the film's immense conceptual richness.

Coming back to the influences, it's the way you treat them that makes the difference. At Jacques Marie Mage, we are passionate, authentic and sophisticated.

DO YOU THINK THAT "PASSIONATE, AUTHENTIC, SOPHISTICATED" DEFINES YOU?

They are three key words, for sure. But there's also the American West, Napoleonic period, Art Deco, rock and '60s design, and I've made all these worlds my own as well. They're my obsessions, treated in a way that's both identical and unique, and that's why people have no trouble going from Diamond Cross Ranch, in Wyoming, to *2001*... I sometimes think that I have a lot in common with the Japanese, in wanting to express the

essence of things through unusual objects that fire people's imaginations. But in many luxury houses, despite their rich history, management and marketing take up a lot of space. At Jacques Marie Mage, marketing doesn't exist — even though we've been trying for years to recruit a marketing manager. But we just can't manage it. Because we're not marketing anything, we're not trying to sell at any price; that's not our approach. Our approach is excellence, seeing things through properly to their conclusion. Maybe that's a kind of madness in itself.

MADNESS?

Yes, it's almost an illness. We often talk about this with Jeremy (Strong). He calls himself a 'method actor,' and I call myself a 'method designer'. In a way, my work is similar to that of a director or writer, who can deal with relatively disparate subjects, whereas in general, a fashion house or luxury brand will tend to be more restrictive.

YOU SHOW THAT EXUBERANT INSPIRATION AND SHARP EXECUTION CAN COEXIST.

Yes, but I've spent 30 years sharpening my creativity and honing my eye, like it's a steel blade, or a Samurai sword. I love people who make you dream, but who have cracks to them, like Yukio Mishima. Anyone who knows Mishima and his work loves him; he should have won the Nobel Prize for Literature. I'm also very fond of Oscar Wilde, but I haven't yet found a way to get to grips with him. Artists like Mishima, Wilde, Stanley Kubrick, Hunter S. Thompson and Dennis Hopper all share something different that moves me and draws people in — like human resonance in an increasingly robotic world.

PERHAPS WHAT FASCINATES YOU ABOUT THEM IS THE MIXTURE OF SOLITUDE, DANDYISM AND ELEGANCE.

Yes. Take Oscar Wilde. He was a Catholic and an aesthete. But in Victorian society, you couldn't be both. No one understood this 'good & evil' position, and that hasn't changed much. Yet these contradictions were so true of him that they were his truth.

ARE YOU FASCINATED BY ARTISTS WHO WALK THAT FINE LINE?

Yes, and that line exists in everything I do. In Mishima, Wilde and the others, I recognize my brother, my family. I don't need to do any research, I can feel it straight away. Because I'm also someone who lives through contradiction.

CONTRADICTION WITH OTHERS, WITH YOURSELF, OR WITH THE WORLD? HOW DO YOU EXPERIENCE CONTRADICTION?

In all those ways, yes. But I can also live it in silence; spend a whole dinner without saying a word and be completely absent. I also like to contradict myself. That's one of the things I most admire about Napoleon; once he'd made his point, he would defend the opposite opinion to see what his ministers would think. I find that fascinating creatively, as someone who runs a company like Jacques Marie Mage. I love contradiction and what it brings to life, this way of exhausting all possibilities, this teeming that gives things depth. It's also why I'm fascinated by Dylan, by Bowie, by characters who constantly reinvent themselves. When Bob Dylan was asked to play folk, he formed an electric band; when he was asked to play electric, he went pop; once he was pop, he went back to the roots of folk, and from there he released an album of Christmas songs... It's the same with David Bowie, he showed the world an ever-changing face.

DOES CONTRADICTION EVER LEAD YOU TO MAKE A MISTAKE?

Not really, no. It may sound egocentric, but I do things with such intensity, such faith, that I can only ever make a mistake through enthusiasm, and my enthusiasm has no half measures. And if a project doesn't work out, I have no regrets because I started it in the most authentic way possible.

WYOMING HAS BECOME AN ANCHOR FOR YOU, AND YOUR LOVE OF LOS ANGELES IS WANING. IS OPENING GALLERIES AROUND THE WORLD A SIGN OF A SHIFT IN JACQUES MARIE MAGE'S CENTER OF GRAVITY?

I think so. Although I still love California, the idea of going to live in Japan for a few years really appeals to me. Over there, my creativity is different, my energy feels even stronger... I'm fascinated by the idea of travel as a trigger for creativity. Bowie's Berlin period, Bowie's California period... It's also about the appeal of the unknown. To go somewhere else is to make a leap into the void. What would become of me in Japan? What would I discover about artists or my own creativity, and how would that change my point of view?

YOU LIVE ON SEVERAL CONTINENTS AT ONCE. HOW WOULD YOU DEFINE YOURSELF, CULTURALLY AND EMOTIONALLY?

Let's just say that I'm always moving. The way I define myself changes a lot as I move around the world and between continents. I feel like I have lots of different characters living inside me, from different countries and of different ages. I'm a six-year-old child, a 17-year-old teenager, a 22-year-old man, a 36-year-old man and the person I am today. I collect places, artists, images — in fact, I think I collect myself (laughs).

AND YOU'RE NEVER THE SAME ANYWHERE?

I couldn't possibly be. And that would bore me too much! But my real problem is boredom, hence the need to invent characters, worlds, and reinvent myself.

WHEN YOU SPEND TIME IN WYOMING, THOUGH, WE THINK OF YOU AS CONTEMPLATIVE.

I am contemplative, I contemplate the nature, the animals and, quite simply, the beauty around me. Wyoming is known as 'God's Country' because the nature is so beautiful there that it's like looking at a Walt Disney painting. And I use the emotional charge, the wild force at the heart of nature, as fuel; I transform it into creative energy.

AREN'T YOU AFRAID THAT IF YOU MOVE TO JAPAN YOU'LL LOSE THAT LINK WITH NATURE? OR ARE YOU LOOKING FOR THE ENERGY OF A CITY?

I'm looking for neither nature nor the city. I'm looking for my own limits. It's like a spiritual quest; to see how far I can push myself in a country that excels in the art of pushing to the limit.

A SORT OF PURIFICATION?

Yes, it's almost philosophical; the idea of total devotion to one's passion and work. This obsession only exists in Japan. When I'm there, I feel I can go much further.

DON'T YOU EVER FEEL SATISFIED?

No.

EVEN WITH EVERYTHING THAT'S COMING UP IN 2025?

Not at all, but that's what keeps me going. Because I'm still dreaming. That sounds very naive, doesn't it?

AMONGST THE ICONOGRAPHY OF JACQUES MARIE MAGE ARE THE LATIN WORDS 'NEC PLURIBUS'. THIS WAS LOUIS XIV'S MOTTO, WHICH HAS BEEN TRANSLATED IN VARIOUS WAYS: 'ANYTHING IS POSSIBLE', 'LIKE NO OTHER', 'I'M SUFFICIENT FOR SEVERAL WORLDS', OR 'ABOVE EVERYTHING'. WHICH DO YOU PREFER?

'Like no other', for the implications of surpassing yourself and excellence.

DO YOU THINK EXCELLENCE IS DISAPPEARING?

It still exists, as we have seen with the renovation of Notre-Dame. We can all achieve absolutely incredible things if we're motivated by real projects. When we explain to people that the idea of Jacques Marie Mage is to be the best possible, they enjoy surpassing themselves.

IN THE DECADE COLLECTION YOU ARE REINTERPRETING AND REISSUING TEN ICONIC MODELS. WHY DID YOU DO THIS?

I wanted to rethink my original line, with all the experience of these past ten years, and also to think about the next decade of Jacques Marie Mage. This project was a kind of overdrive for me; I've revisited the original colors, shapes and materials.

LIKE A MUSICIAN ON STAGE, CONSTANTLY REINVENTING HIS SET LIST.

Exactly, we wanted to go back to our greatest hits. And I found that whole process as beautiful as it was exciting. Honestly, in the luxury market it's a very rare thing to do. And when it does happen, it's to make the pieces trendier, easier to sell, which was not my aim, quite the opposite. Production was so difficult!

PARTICULARLY WITH TITANIUM AND ACETATE?

Yes. For the acetate for example, we worked with 12mm blocks instead of 10mm, which was very difficult. We set out to make modifications that might seem like details, but which led to almost insurmountable problems.

DO YOU CHALLENGE YOUR CRAFTSMEN IN JAPAN?

First of all, I challenge myself (laughs). But yes, I go to Japan and I have to convince them to do more and more incredible things. It works because I think they understand my immense love for their craftsmanship, as well as my vision that can take them further. We've developed a mutual respect that's quite unique. What's more, I visit the factories every three months, whereas most other designers hardly ever go. They know I'm invested in it, so they are prepared to give me more.

ONE OF THE MODELS IN THE 'DECADE COLLECTION' IS THE BORODINO, WHICH REFERENCES NAPOLEON'S LAST GREAT VICTORY IN RUSSIA, BEFORE THE DEFEAT OF THE GRANDE ARMÉE. WHY THIS CHOICE, ESPECIALLY OF A RUSSIAN NAME, WHEN IN FRANCE AND ELSEWHERE, THE BATTLE IS KNOWN AS THE BATTLE OF MOSKOVA?

This battle fascinates me, it's a swan song. It also marks the beginning of the military madness that would lead to the First and Second World Wars. At Borodino/Moskova, you can feel the fear and sense the headiness, with tens of thousands dead on each side.

WHAT DOES IT MEAN TO YOU TO NAME A PAIR OF GLASSES AFTER THIS?

It's a frame designed to represent excess. With these huge titanium fins that open and close on the side, and a whole titanium chassis that fits around the acetate frame, it's probably one of the most maximalist designs I've ever created. Immediately after I drew it, I made the connection with this battle, which for me represents Napoleonic excess. Thinking of the charges of Caulaincourt give me shivers down my spine, the way the riflemen charged forwards that day, the thousands of dead, and then the next day, when the French army saw the steeples of Moscow. I was also struck by the great melancholy that must have reigned, and the extreme beauty of the uniforms on the battlefield. Then came the retreat from Russia, and the French army in hastily made uniforms at Waterloo... But at Moskova, everything is still shiny and flashy. And I chose the Russian name for the battle, Borodino, because I thought it was more poetic.

WOULD YOU DESCRIBE YOURSELF AS NOSTALGIC?

Very much so. And at the same time I would say 'futuristic', to continue the contradiction. I'm a man of the 19th century, yet a child of the '70s.

DO YOU DRAW BY HAND OR ON A COMPUTER?

Only by hand. Because the most important thing in a pair of glasses is the tension of the line. The excellence of the line defines its beauty, and this tension is extremely complicated to create. The best way to achieve it is to play on the tension created between the lead pencil and the paper. And while my drawing can be transcribed onto a computer, the reverse is impossible because the level of excellence would be different. It's like photographers who say to me: *"Jérôme, I'm not going to shoot with film, I can do it digitally and you won't see the difference!"* That's a lie, of course, because the random chemical and metaphysical nature of photographic film can't be transcribed into pixels. That's why I have to draw everything by hand. And since I'm on this bewildering quest for excellence, the search for the right paper and pencil was just as important. It took me years.

HOW DO YOU WORK? DO YOU HAVE DEADLINES?

I don't really. I don't set any deadlines for completing a project. I can be working on around 15 projects at the same time, because I know I have to give each one the time it deserves to reach maturity.



JEFF GOLDBLUM FOR JACQUES MARIE MAGE PHOTOGRAPHED BY LUIS ALBERTO RODRIGUEZ - 2023



ILLICIT PHOTOGRAPHED BY ALISTAIR TAYLOR-YOUNG - 2024

FOR THE ENZO MODEL, FOR EXAMPLE, HOW LONG DID IT TAKE YOU FROM THE FIRST LINE ON PAPER, TO THE MOMENT WHEN YOU KNEW YOU COULD SAY TO YOURSELF 'THAT'S IT'?

It's actually one of the designs I came up with the quickest, it only took a few days. And I sent it to Japan straight away because I just felt that the frame was perfectly 'right'. But every project takes its own time, just as every child grows up in his or her own way. In today's fast-paced world, it's complicated to maintain this distanced relationship with time. People put pressure on me, they talk to me about schedules. But my work is not on a timetable. I have to be very careful about that.

YOU WEAR A LOT OF RINGS. WHAT'S THE STORY BEHIND THEM?

It's a long story. First of all, each hand means something different. As I'm left-handed, my left hand is for my creations, so my rings are Jacques Marie Mage. They illustrate two of my key inspirations: the American Southwest and decorative art, and are all sterling silver and turquoise, for which we work with Jonathan McKinney, an artist from Acoma Pueblo in New Mexico. These rings and my bracelet feature the arrow that also appears on our glasses, the wolf that stands for Yellowstone, and the iconic thunderbird. I used to wear rings from the American West on these fingers, created by Zuni, Navajo or Hopi artists. On the right, it's different; that hand is devoted to decorative art from the 1920s and 1930s, including my grandfather's signet ring. There's another signet ring, which I've just bought from Dary's on rue Saint-Honoré in Paris, and which looks very similar to my grandfather's, with a tank design inspired by the First World War. Then there's the Cartier *Trinity*, a vintage ring from the 1990s that I wear on my pinky finger like Cocteau — I love Jean Cocteau, and we're currently working on a project about him.

DO YOU SHARE YOUR INTEREST WITH PEOPLE CLOSE TO YOU, OR DO YOU KEEP THEM TO YOURSELF? BECAUSE YOU DON'T OFTEN FIND PEOPLE INTERESTED IN —

— Napoleon, Mishima, motocross and running? No, you don't (smiles). And my friends are sometimes surprised by my choices, or by my projects for Jacques Marie Mage. But I don't really miss sharing. It's also about keeping my 'secret garden'.

DO YOU FEEL THAT YOU'VE SURPASSED THE AMBITIONS YOU HAD WHEN YOU USED TO DREAM OF DESIGNING, BACK IN CLERMONT-FERRAND?

Yes. Unfortunately, I was a very ambitious child because I had a fascination for history. When I was five or six, I was surrounded by books about Napoleon, Alexander and Caesar. I didn't want to be like them, but my dreams have taken me far enough.

MOST OF OUR CREATIVE EMOTIONS CRYSTALLIZE WHILE WE'RE YOUNG. DOES THAT INCLUDE YOUR CURRENT OBSESSIONS?

Absolutely. But new things do interest me, despite everything. I discovered Corsica this summer; it's so wild, a bit like Wyoming by the sea, with wild boar, foxes and hares. But I don't think my tastes have changed much since I was 30. It's as if I already knew what I liked and what I didn't like by that point. But I also believe that passions need to crystallize. And that can take time. Right now I'm working on a project that I've been thinking about for 12 or 13 years.

WHAT CAN YOU TELL ME ABOUT IT?

It takes place in the surfing world and includes a character who is completely crazy, like a demigod in that scene, which has always fascinated me. The project wasn't really ready in my head before. Now it is.

DO YOU BELIEVE IN A FORM OF HIGHER WISDOM? DO YOU THINK THAT THINGS HAPPEN WHEN THEY'RE SUPPOSED TO?

I think it's a question of destiny. I rarely force anything. I dream during the day rather than at night, and when I dream, I get carried away, I fly, I escape. I believe that dreams anchored in everyday reality change the creative, temporal and spiritual dimension of things. I sleep intensely and deeply at night.

YOU'RE A NOSTALGIC PERSON, AND YOUR WORK INCORPORATES A LOT OF HISTORICAL REFERENCES. HOW IMPORTANT IS VINTAGE TODAY?

That's a complicated question. Almost all designers, whether that's in literature, art, design or even politics, are inspired by an earlier era. The world is still chasing the idea of the perfect democracy dreamt up by the Greeks. Painting is still caught between abstraction and realism. When Toulouse-Lautrec received Chinese porcelain wrapped in Japanese paper, it led him towards a more naïve style. In fact, it is almost impossible to invent ex-nihilo, in a void, especially in an increasingly interconnected world. But the challenge facing artists in 2025 is not the same as it was in 1975 or 1925; back when you could be in the right place, belong to the right group of artists, or when someone would inject something liberating into a creative practice, which meant that others could free themselves to a greater or lesser extent from what was going on and create an artistic, philosophical or conceptual dynamic that was specific to that time and place.

Now, even though there are many artists creative in the world today, something like what happened culturally in Vienna in the 1900s, Paris in the 1920s, or New York in the 1950s and 1960s would be impossible, simply because of the acceleration of time, and the way in which everyone is 'tiktokized' and 'instagramized'.

Otherwise, I like what vintage pieces evoke; when I wear a '70s Saint Laurent vest and jacket with a pair of modern Celine boots and Wranglers, I love the idea that each of these pieces tells a specific story. And there are so many other examples!

SUCH AS?

Take the Empire style; Napoleon returned from his Egyptian campaign and suddenly Percier and Fontaine were designing sphinx chairs. Or neoclassicism, which arrived after the French Revolution, because we'd just come out of such a brutal period that we needed something soothing and reassuring. Or the famous Saint Laurent fashion show of 1971; that all started because Loulou de la Falaise and her girlfriends went hunting for pieces from the '40s. The most famous Saint Laurent show in fashion history is vintage — but with a modern twist.

PRECISELY. BACK THEN, THE WORD VINTAGE DIDN'T EXIST. AND EVEN IF ARTISTS WERE INSPIRED BY THE PAST, THEY WANTED TO CREATE SOMETHING NEW FOR THEIR TIME.

Indeed, that's the big difference. And when there were references to the past, only the designer and his team knew what they were. Today, looking to the past it's all part of marketing, it's a way of doing business. My approach is historical, not vintage. I have no interest in recreating old glasses; I design modern eyewear, inspired by history.

ARE YOU CURIOUS ABOUT THE DESIGNERS OF TODAY, WHO DO EXPRESS A FORM OF MODERNITY?

I really like the work of Hedi Slimane. His work is always modern, with very precise historical references for each of his shows. He's not backward-looking or dusty, and people of all ages wear his pieces. Generally speaking though, I'm more interested in designers from the past, particularly those from the '70s. Actually, I think that artists are often drawn to the years around when they were born, don't you think? People in their 30s and 40s are fascinated by the 90s, as a kind of nostalgic melancholy.

YOUR LOOK IS VERY DISTINCTIVE, WITH YOUR MOHICAN, THE WAY YOU DRESS AND YOUR RINGS. DO YOU LIKE THAT PEOPLE CAN TALK ABOUT YOU AS AN ECCENTRIC?

I never think about that, because I don't know how else to be. I look a very particular way because it reflects my interests, my passions and my intentions.

KARL LAGERFELD EXPLAINED THAT HIS APPEARANCE WAS LIKE A MASK, AND THAT HAVING A UNIFORM WAS ALSO A VERY EASY WAY OF HIDING.

Of course it is. Oscar Wilde said: 'It is when he speaks for himself that Man is least himself, give him a mask and he will tell you the truth'. But I don't know if I camouflage myself completely behind my look because I'm too naïve and authentic to construct a persona. On the other hand, some people change radically. Steve Jobs for example, in his early days at Apple, wore very expensive suits and had more of a maximalist look. Then he was fired from his own company, and the way he represented himself at Apple was very different. He became a minimalist, like a purist reinvention of himself.

ANOTHER PERSON WHO HAS CHANGED COMPLETELY IN RECENT MONTHS IS MARK ZUCKERBERG. HE WEARS TRENDY T-SHIRTS, DOES MMA, COLLECTS RARE WATCHES... IT'S LIKE HE'S TRYING TO BE COOL.

All the nerds in America want to be cool, but they never will be, Mark Zuckerberg included. It's a very American phenomenon, this ultra-fast reinvention of the self. Like instant coffee.

DO YOU GO BACK TO CLERMONT-FERRAND, THE TOWN WHERE YOU GREW UP? IF SO, DOES IT MAKE YOU FEEL NOSTALGIC?

From time to time, yes. But there's no nostalgia. It's important to understand where I come from, it forces me into a form of humility and allows me to realize how far I've come and how far I still have to go, but I try not to stir up the past too much. My aim is to stir up the future.

WHERE WILL JACQUES MARIE MAGE BE IN TEN YEARS' TIME?

It's difficult to answer. I already have to look two or three years ahead because of the business, and that's as far as I can go. That said, I know very well where I'd like to be in ten years' time. But I don't talk about it, because if I do, I feel like my vision won't be able to take shape. I'm convinced that an idea, until it's ready to blossom, is so fragile that a misplaced opinion or look could destroy it... It's a bit like a child. I have dreams for this child, but I can't let myself talk about them.

PATTI SMITH

SHE’S AN ARTIST WHO NEEDS NO INTRODUCTION. A MUSICIAN, POET, ROCK ICON AND, IN RECENT DECADES, WRITER; PATTI SMITH IS ALSO PREPARING FOR A NEW COLLABORATION WITH JACQUES MARIE MAGE, SET FOR RELEASE IN LATE 2025, AS SHE CELEBRATES THE 50TH ANNIVERSARY OF HER FIRST ALBUM, *HORSES*.

Written by Françoise-Marie Santucci

WHEN DID YOU AND JÉRÔME MEET?

Very recently. Just before that, I came across a pair of my favorite sunglasses, and realized they were Jacques Marie Mage. It turns out I was already wearing his frames without making the connection, so I was all the more delighted to meet him. Jérôme is a true visual artist as well as a designer. And his work is magnificent.

YOU’RE CURRENTLY WORKING ON A JACQUES MARIE MAGE EYEWEAR PROJECT TOGETHER.

Yes, because I really liked his vision of what a collaboration can be. We started it as a very joyful design project, which was all the more important because it’s very, very rare that I work with a brand. But we’re in sync on everything: the shape, the packaging, a few words written in my own hand, right down to the cleaning cloth, with a magnificent photo of wild *horses* that I gave him. For me, this collaboration has been like writing a song with another person, except that this time, it’s about our visual and design sense coming together to create something unusual. I hope people will like it.

YOU’RE AN AMERICAN WHO LOVES FRANCE, AND JÉRÔME IS A FRENCHMAN LIVING IN LOS ANGELES. DID YOU ENJOY THIS PARALLEL AS WELL?

Of course. I’m enjoying our project even more, because it’s bringing France and the United States together. What we’re trying to create has an elegance that’s ‘so French’, which I’m delighted about because I’ve always been drawn to French culture — the books, the people, the films, the poetry and the architecture. The fact that Jérôme lives in California has tinged his French aesthetic with a very raw kind of spirit that represents the best of America; whereas I’m American with raw style, influenced by the French aesthetic. So we’ve blended perfectly (laughs). And everyone I’ve met on his team has been fantastic. I should add that another reason I wanted to work with Jérôme, was because I wear glasses myself.

HAVE YOU ALWAYS WORN SUNGLASSES?

Yes, and when I look back at photos from around the time that *Horses* came out, when we were on tour, I was almost always in shades! Of course, they were the same as the ones Bob Dylan wore, whom I admired so much. But I had a head injury in the late ’70s, which meant I had to wear special contact lenses, and more recently, prescription lenses. Some people say they hate wearing glasses, but I’m very grateful that they’re there because they mean I can see! Dark glasses, prescription glasses and me, is kind of a natural fit.

AREN’T YOU ALSO REFERENCING SUNGLASSES AS THE ULTIMATE ROCK STAR ACCESSORY?

To be honest, I hadn’t thought about it like that. It’s all about the fact I love dark glasses. When I was young, it was so normal — they made you look very European. I remember film stars like Marcello Mastroianni with his dark glasses — he was so cool. But they also allowed you to mix with people and keep a certain amount of anonymity and intimacy. You can be shy, or sad. At a funeral, they hide your tears. For me, all the symbolism of dark glasses is positive.

THE 50TH ANNIVERSARY OF YOUR FIRST ALBUM, *HORSES*, HAS A VERY STRONG LINK WITH ARTHUR RIMBAUD.

Yes, I love Rimbaud so much, I’ve studied everything about him and I’ve even written about him... In the song “*Land*” from *Horses*, I sing: “*Go Rimbaud, go Rimbaud, go Rimbaud, oh, go Johnny, go!*” Speaking of which, I’ll tell you a story. *Horses* was due to come out in the US on October 20, 1975. That’s Rimbaud’s birthday. I’d chosen the date on purpose, and was very excited about my first album being released on that day. But because of the oil crisis in 1974, there were oil shortages at the time, and we needed oil to make records. Anyway, one day I got a phone call from Clive Davis, the chairman of my record company, who said: ‘Oh, Patti, I’ve got some bad news for you. The record won’t be ready on October 20, which I know was so important to you...’ Of course I was hugely disappointed. I asked him when the album would be released, and he replied: ‘November 10’. I was delighted and also a little shocked, because November 10 is the date Rimbaud died, so it suited me just as well. I took it all as a manifestation of fate. In a way, Rimbaud was still with me.

IS IT TRUE THAT YOU BOUGHT THE RUINS OF RIMBAUD’S HOUSE IN THE FRENCH ARDENNES?

It was actually his mother’s land. The house where Rimbaud grew up, the original farmhouse, was bombed by the Germans during the First World War. But the family rebuilt a smaller house with what they were able to salvage from the original, on the same land. And yes, I bought it because a descendant of the family had to leave, someone very old who didn’t want the house to be knocked down or a block of flats to go up there. So I bought it for a good price, because the lady didn’t care about the money, she just wanted to make sure it was protected. I promised that no-one would ever touch it, I was hoping to work with the French government to turn it into an artists’ residency, but with the pandemic, the project got pushed back. I’m still thinking about how to preserve it, and I know I’ll find a way to make it useful, maybe with a museum.

WHAT DO YOU FEEL THERE?

Incredible things. It’s the land, not the house, that I value. Just sitting there, and thinking that Arthur might have lain there looking at the stars, or might have fallen asleep in the grass... It was on this land that he wrote *A Season in Hell*, Verlaine visited the family there — for me, this little piece of land has immense significance.

WHAT DOES THE WORD ‘VISION’ MEAN TO YOU?

You can look at vision in many different ways. Personally, I see it in two ways. One is practical; it means that I can see, that I can read a book, that I can look at my children’s faces, that I can communicate directly with people, look them in the eye. But there is also the other aspect of vision, which is the ‘ability’ to see. The ability of the visionary, whether they’re an artist, mathematician, architect or poet, to formulate a singular idea. Vision means seeing what others do not see.





SPRING 2015 PHOTOGRAPHED BY DIMITRI COSTE - 2015



CONNOR TINGLEY WEARING THE DEVAUX IN DECADE



GEORGE CORTINA WEARING THE DEALAN IN ROVER



KIM GORDON WEARING THE ZEPHIRIN IN DECADE



JEREMY STRONG WEARING THE DEVAUX IN EMPIRE

A DECADE OF VISION PHOTOGRAPHED BY EZRA PETRONIO - 2025



JOHNNY CASH BY JACQUES MARIE MAGE PHOTOGRAPHED BY COLLIER SCHORR - 2023

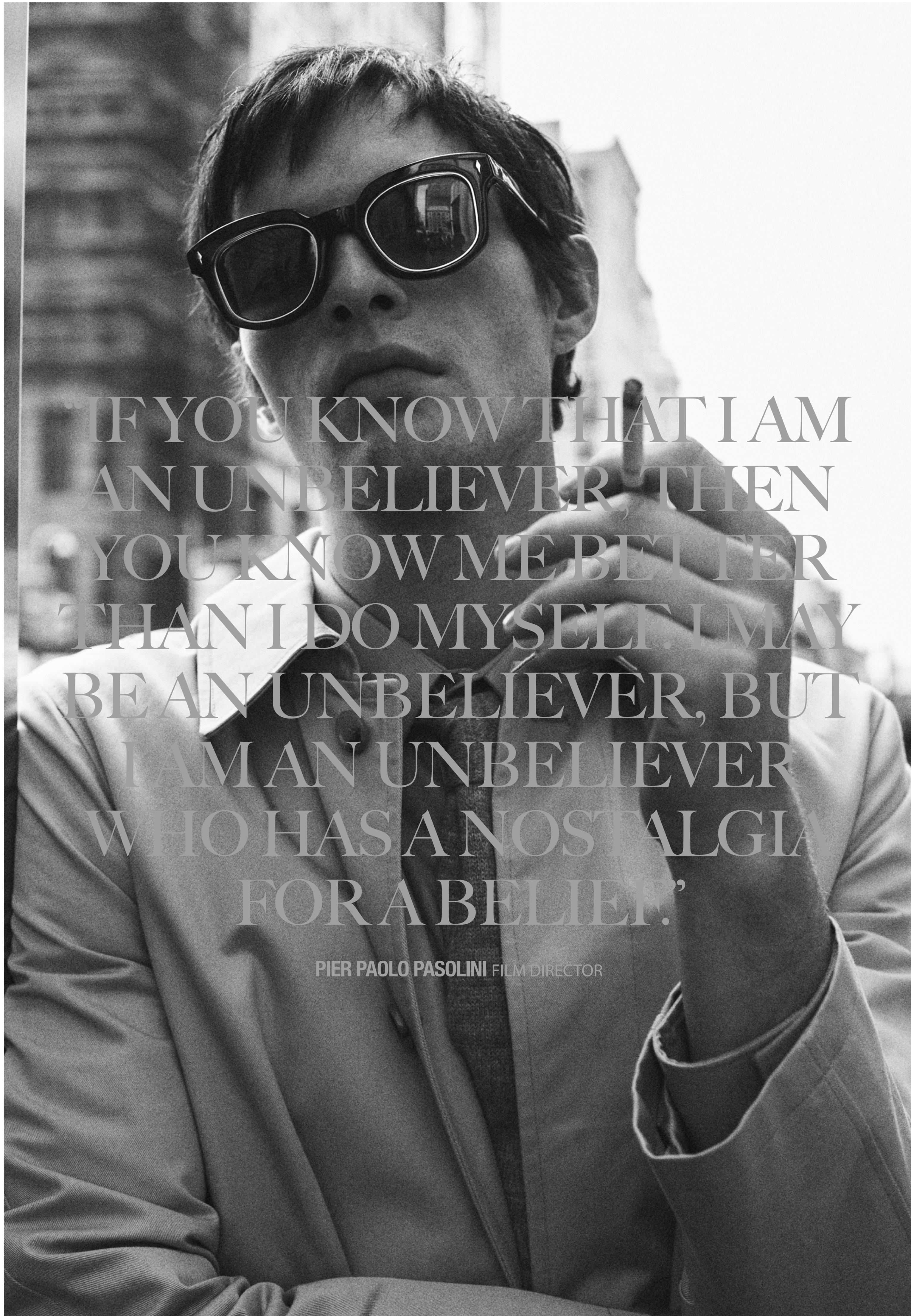


VICIOUS – THE VELVET UNDERGROUND BY JACQUES MARIE MAGE PHOTOGRAPHED BY COLLIER SCHORR - 2023

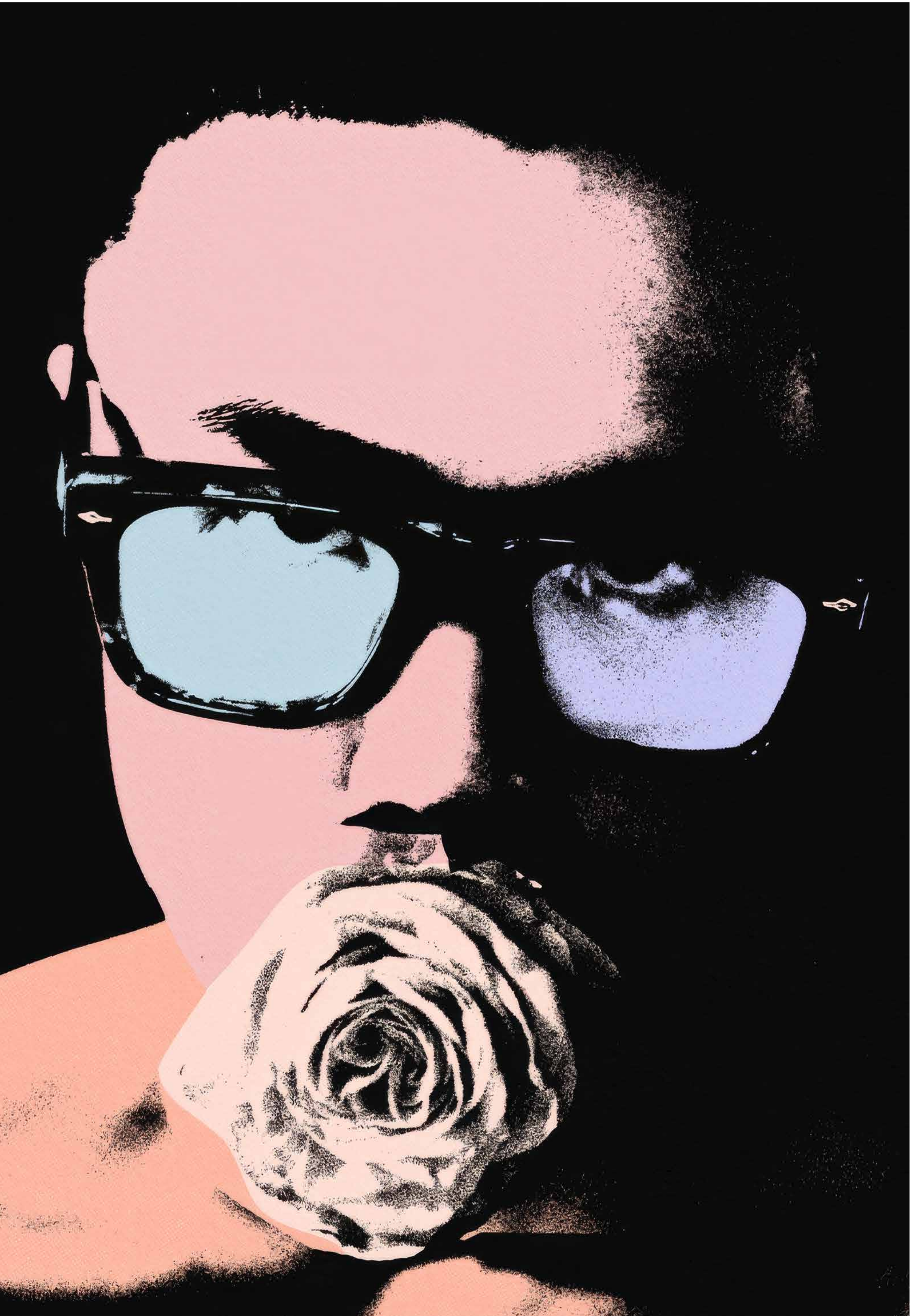


“VISION IS THE ART OF NOT
ONLY SEEING BUT TRULY
BELIEVING IN WHAT’S
NOT THERE YET—UNLESS
YOU’RE HALLUCINATING,
IN WHICH CASE, CARRY ON.”

GREG DACYSHYN, CREATIVE DIRECTOR



5 YEAR ANNIVERSARY OF THE PASOLINI PHOTOGRAPHED BY ANDREW ARTHUR - 2021



MISHIMA – THE KYOSHO SERIES PHOTOGRAPHED BY TAKASHI HOMMA - 2022

LOU DOILLON

AS A MULTI-FACETED ARTIST WHO HAS SUNG, DRAWN, AND ACTED SINCE SHE WAS A CHILD, LOU DOILLON WAS DELIGHTED TO TEAM UP WITH JÉRÔME MAGE, ON AN EYEWEAR COLLABORATION THAT PROVIDED PLENTY OF LAUGHS ALONG THE WAY.

Written by Françoise-Marie Santucci

WHEN DID YOU FIRST MEET JÉRÔME MAGE?

We met after at least two years of trying on his part! He really wanted to meet me, which was all very nice, but we couldn't find a time and date. And I knew next to nothing about the world of eyewear. When I finally looked into what he does, I liked what I saw and we ended up doing our first shoot together with Craig McDean, four or five years ago. It went really well and he suggested we work together. I didn't really know what designing a pair of glasses would involve, but the way he described all the work that goes into it, the way they're made, sealed the deal — as soon as passion and craftsmanship are involved in something, I'm in. It fires my imagination.

HOW DID THE PROJECT GO?

I thought it was going to be complicated when we started out, with manufacturing in Japan, him in the United States and me in Paris. But in reality, even though it took a while, it all went very smoothly and with absolute trust on both sides. I made sketches and tried to make him understand what I wanted. For example, I wanted to have a case for the glasses — but make it like lens cases from the 1950s. And not only did he go along with it, we pulled it off! Oh, and I also wanted a carabiner, because losing eyewear-cases in bags is a realpain. And as I'm a big fan of gold and silver together — and have been since I was a child, despite it being the height of tackiness — hen I asked him if we could use gold and silver, he said yes straight away, and we did.

WHAT WILL STAY WITH YOU FROM YOUR COLLABORATION?

Plenty! I'd had a baby a month before, and it was the first shoot I'd agreed to after the birth of my second child. He laughed his head off when I was breast-feeding on-set. We had loads of fun. And it was the same at the launch a few months later; I had a fantastic time alongside people I adore.

DO YOU SEE A LOT OF EACH OTHER?

Not as much as I'd like. But we know lots of people in common. Whenever Jérôme mentions someone's name, it's always someone I know and love. The latest was Elie Top; I said to Jérôme: *"But I love Elie!"* Every time, I get the feeling that there's a really natural fit to this team he's built up over time. They're all really lovely people. And it's also great to see someone who made a crazy dream come true, like Jérôme. He's our little French American Dream — he did it!

HE LEFT FRANCE WHEN HE WAS YOUNG, AT AN AGE WHEN PEOPLE ARE SOMETIMES TRYING TO FIND THEMSELVES.

He knew exactly what he wanted. I love people like that; the Astier de Villatte family — who I also work with — are the same. They go against the grain because they want the object they make to be as beautiful as possible, rather than for all the publicity around it. These days, a lot of brands are more obsessed with publicity than with design. What I admire about Jérôme is that he's always on the ball; not to mention his obsessive pursuit of excellence. And not only is that something rare, it's something to which very few people will admit.

DO YOU WEAR YOUR JMM GLASSES OFTEN?

I love beautiful things but I don't really take care of them. I'm very messy. And I don't know how he made these glasses, but they've been at the bottom of my bag for two years, they've had a billion knocks and there's still not a scratch on them. He loves his pieces so much that I don't dare tell him, but it makes a great real-world test.

WHAT DOES THE WORD 'VISION' MEAN TO YOU?

There's huge energy behind that word. It's the idea of something that stands out, something that carries you away... But it's always the vision of a single person, a single eye. And you have to be pretty damn brave to own your vision. I think that might be the most beautiful thing you can do as a human being: embrace your vision; whether that's a vision of love, or a creative vision.





LONELY SOULS PHOTOGRAPHED BY CRAIG MCDEAN - 2021



AYMELINE VALADE WEARING THE YVES IN EMPIRE



JUSTIN O'SHEA WEARING THE JAGGER IN ROMA

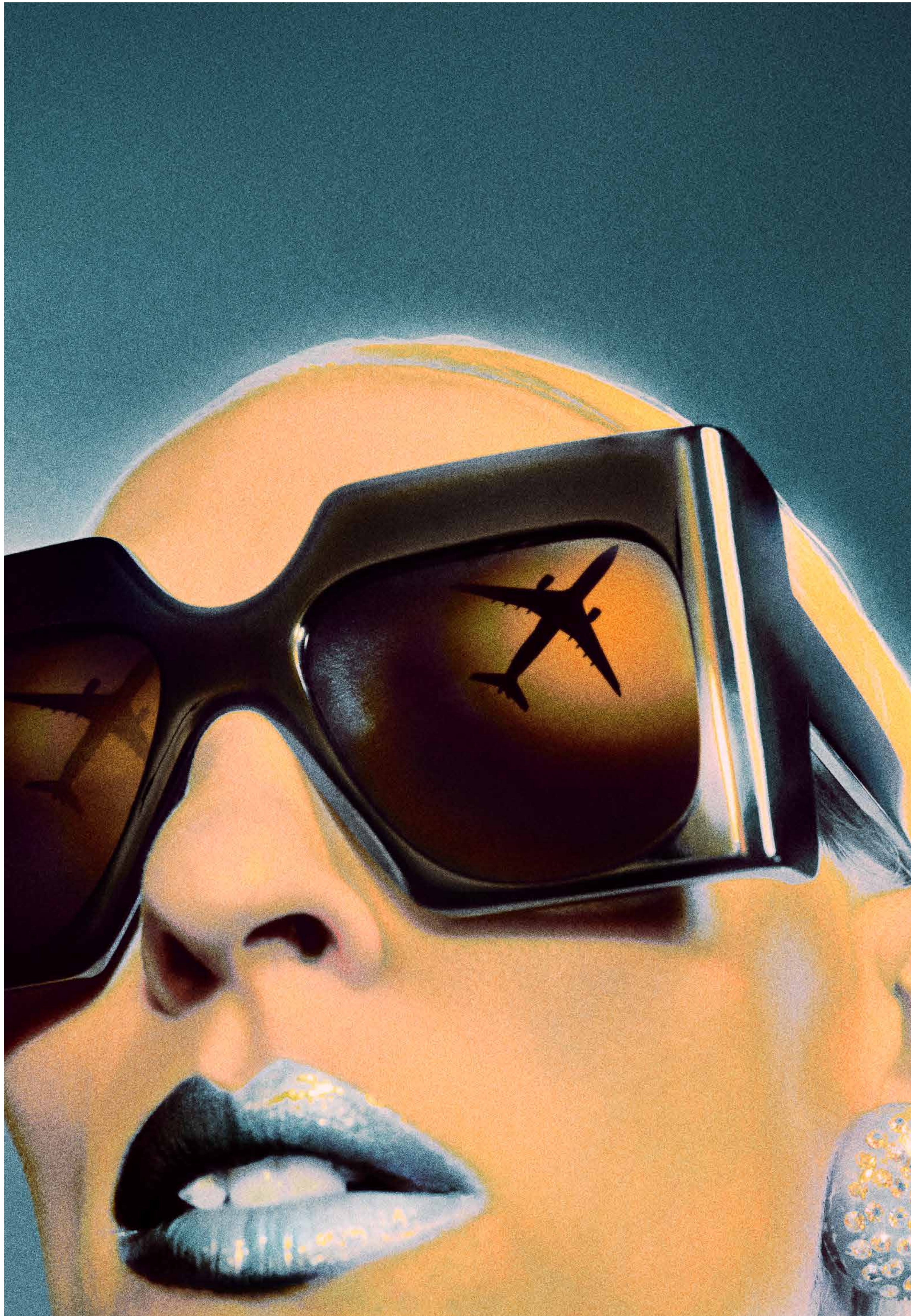


MICHEL GAUBERT WEARING THE WINDSOR IN DECADE

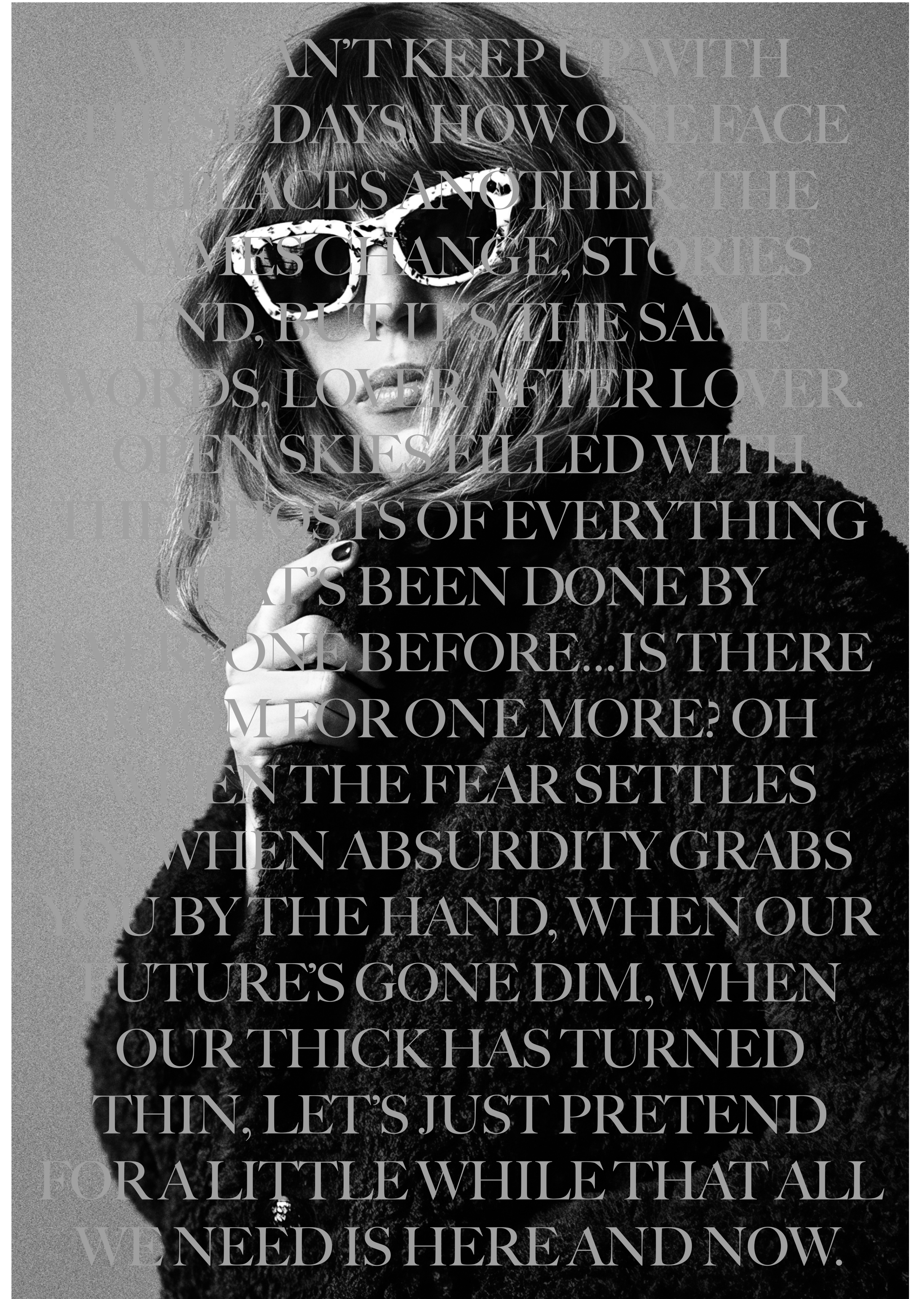


ISABELLE ADJANI IS WEARING ENZO IN DECADE

A DECADE OF VISION PHOTOGRAPHED BY EZRA PETRONIO - 2025



EUPHORIA PHOTOGRAPHED BY ELIZAVETA PORODINA - 2023



LOU DOILLON FOR JACQUES MARIE MAGE PHOTOGRAPHED BY GREG KADEL - 2022



EZRA PETRONIO

BORN IN NEW YORK AND RAISED IN PARIS, THE CELEBRATED PHOTOGRAPHER AND ART DIRECTOR STARTED HIS OWN AGENCY IN 1993, SWIFTLY FOLLOWED BY *SELF SERVICE* MAGAZINE, KNOWN FOR ITS SKILLFUL BLEND OF STYLE AND CULTURE. HE’S WORKED FOR SOME OF THE BIGGEST NAMES IN FASHION (SAINT LAURENT, CHANEL, PRADA) OVER THE YEARS, DURING WHICH TIME HE’S BEEN ABLE TO CAPTURE THOUSANDS OF STARS WITH HIS POLAROID. FOR HIS LATEST COLLABORATION WITH JACQUES MARIE MAGE, HE LENSED THE DECADE CAMPAIGN IN CELEBRATION OF THE BRAND’S 10TH ANNIVERSARY.

Written by Françoise-Marie Santucci

WHEN DID YOU MEET JÉRÔME?

We met about two years ago, on a Parisian café terrace on the Left Bank, to discuss doing a project together for *Self Service*. I was blown away by his aura, his presence, his very singular look, by the way he told us about his journey, and by his vision. He has this intense energy. I’ve come across a lot of designers over the last three decades, but it’s rare to find someone who embodies his project to such an extent.

DID IT TAKE A LOT OF DISCUSSION TO DEFINE THE STYLE YOU WANTED FOR THE DECADE CAMPAIGN?

Yes, we met several times. The idea was to do a series of portraits similar to my Polaroid work; very intimate one-on-ones with each person to capture their authenticity. That’s why it was so important to create the set-up, and find dates that suited everyone — which was complicated in itself, as you can imagine! So we decided to shoot in two sessions, one in Paris and one in New York. Photographically, I was very happy to use a real Polaroid, which I think gives unparalleled soul to the image — you can’t get further away from the super sharp and smooth digital images used in traditional advertising campaigns. Here, the idea was to capture a feeling, to show a gallery of portraits of Jérôme’s friends, who are all very different — actors, personalities, people from both the avant-garde and the establishment, musicians, and visual artists — while illustrating how rich his world is. We really wanted to get across the feelings of this diverse group of friends who stand for the values of Jacques Marie Mage.

ARE THERE ANY ARTISTS IN THE GROUP WHO WERE NEW TO YOU?

There were a few. But you know, my work as a portrait artist began almost 25 years ago, and I’ve photographed over 4,000 people in all. That said, even with the ones I did know we had a super fun, special time on the shoot!

WHO’S YOUR FAVOURITE?

I have to say I have a soft spot for Patti Smith. I first photographed her 20 years ago, but in my eyes, today her beauty runs even deeper. The shoot was unforgettable. She’s an incredible artist and creative, and what’s more, she has such grace. And she’s so generous! She arrived with a suitcase full of clothes and very kindly showed me what she’d brought, and asked what I thought. She was very comfortable during the shoot itself, and happy to let her guard down. And she paid me one of the best compliments ever: as I was asking her to move in a certain way, she said that I reminded her of Robert Mapplethorpe! That shot turned out to be very natural.

DO YOU HAVE ANY OTHER STORIES YOU’D LIKE TO SHARE?

Yes, Mos Def — I love his music! He came into the studio and instead of looking at me, he sat straight down and started playing. He went into a sort of musical trance, it was quite an unusual situation that really made us all laugh. Charisma and sex appeal make Isabelle Adjani, who I have photographed a lot in the past, even more beautiful. Her beauty is effervescent.

WHAT’S YOUR FAVOURITE PAIR OF JACQUES MARIE MAGE GLASSES?

I love the Cleavon 57, it’s quite a retro frame that suits me well. I particularly like its iconic, uncluttered look.

WHAT DOES THE WORD ‘VISION’ MEAN TO YOU?

Vision is the very instinctive and intuitive way in which you encapsulate a deeply held emotion, so as to translate it into something to which you aspire.



THE LAST FRONTIER VI PHOTOGRAPHED BY ALISTAIR TAYLOR-YOUNG - 2024



VALENTINO ROSSI FOR JACQUES MARIE MAGE PHOTOGRAPHED BY GAVIN BOND - 2024



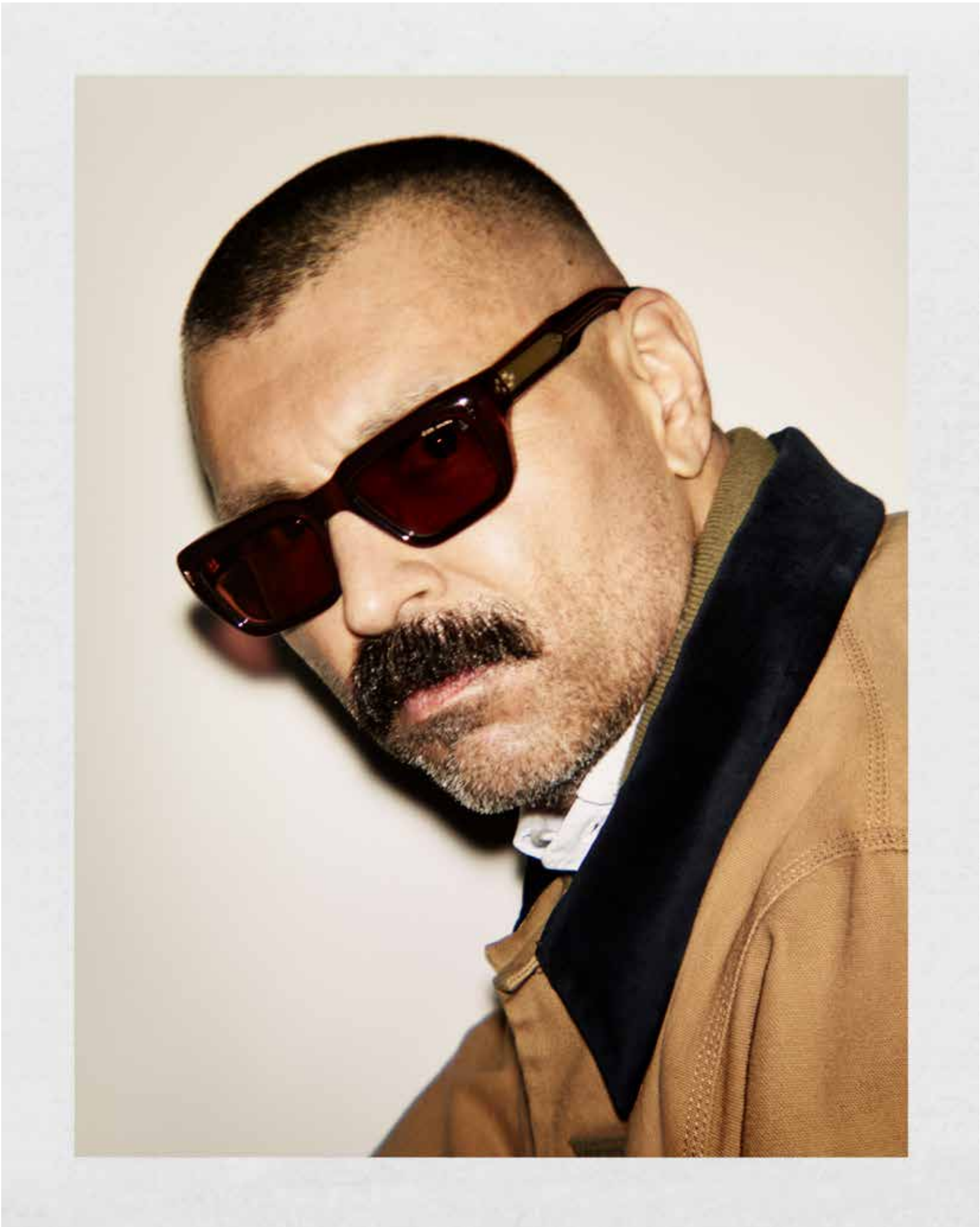
ILLICIT PHOTOGRAPHED BY ALISTAIR TAYLOR-YOUNG - 2024



PATTI SMITH WEARING THE DEALAN IN DECADE



ELIE TOP WEARING THE JAGGER IN ELECTRUM



RYAN AGUILAR WEARING THE WALKER IN EMPIRE



ALESSANDRO SQUARZI WEARING THE ENZO IN DUN



2001: A SPACE ODYSSEY - STANLEY KUBRICK BY JACQUES MARIE MAGE PHOTOGRAPHED BY ALISTAIR TAYLOR-YOUNG - 2024

BENOÎT MAGIMEL

HE ALREADY HAS A CANNES FILM FESTIVAL PALME D'INTERPRÉTATION AWARD, A CÉSAR AWARD FOR BEST SUPPORTING ACTOR AND TWO MORE FOR BEST ACTOR – AND SOON, A LEADING ROLE IN AN APPLE+ SERIES. AT 50, BENOÎT MAGIMEL MIGHT JUST BE FRANCE'S GREATEST ACTOR, AND HE'S ALSO A PASSIONATE EYEWEAR COLLECTOR.

Written by Françoise-Marie Santucci

WHERE DOES YOUR LOVE OF GLASSES COME FROM?

From the cinema. I think that when actors wear glasses, it gives them mystery and charisma. In fact, it's often artists who have made particular models iconic, so I started to enjoy collecting when I was looking for frames for my roles.

DIDN'T YOU WAIT FOR THE PROPS MASTER TO SUGGEST HIS CHOICE FOR EACH FILM?

Yes. But over time, you realize that you're your own best stylist. And it's rarely the directors who ask for this sort of thing; often it's the actors who make suggestions when it feels right for a character. It's become a pleasure for me to work with very specific frames, which help me to build a strong identity. For *Pacifiction*, for example, I suggested to the director Albert Serra that my character should wear glasses with slightly smoked lenses. We did an initial trial, and Albert asked me to keep them for the whole shoot, because they brought something special to the film.

JUST LIKE THE JACQUES MARIE MAGE FRAMES WORN BY JEREMY STRONG IN THE LAST SEASON OF SUCCESSION?

Yes, a character's whole identity is shaped by the frames they wear. Those glasses aren't necessarily the most stylish, but they add character and tell us something else, something more vulgar, sexy and mysterious.

HOW DID YOU MEET JÉRÔME JACQUES MARIE MAGE?

As an eyewear enthusiast, I came across some of his designs on the internet, and thought they were extraordinary and unique in the way the materials, frames, lenses and thickness were all thought out and worked. For the first time, glasses were moving away from being a utilitarian object and becoming more of a design piece. I was really intrigued. Then some people I know put us in touch.

WHAT DO YOU PARTICULARLY LIKE ABOUT JMM?

They are real design pieces. These days, some brands overuse the term 'handmade,' when only the last stage is actually carried out by a human being. With Jérôme, there's real work put into the curation, materials and execution.

WHEN YOU WEAR GLASSES, THEY'RE OFTEN THE FIRST THING THAT OTHER PEOPLE NOTICE ABOUT YOU.

Absolutely. And you have to pay attention to them. There was a time when I didn't dare wear dark glasses for fear of disrespecting the people I was talking to, because my eyes were hidden. Then I switched to tinted lenses.

DO YOU WEAR THEM OFTEN?

Yes, to protect my eyes, to put some distance between myself and the outside world, even though you can still see my eyes. I also love this kind of lens because when I was looking for them, no-one else was wearing them. I'd found frames where I could change the lenses as I pleased, and people would often ask me where they were from. I also collect everything from old frames held together with string, to pieces I find in Asia. While I was over there, I met a craftsman who still worked with a flame to shape the acetate, just like in the old days.

HOW MANY PAIRS OF GLASSES ARE IN YOUR COLLECTION?

Two hundred, they are all carefully hung on a wall in my office. And now I'm starting to have a pretty extensive range; I enjoy giving them to my friends and trying to work out which pair will suit which face.

WHAT ARE YOUR FAVORITE JMM MODELS?

Almost all of them. I really like the Zephirin, the Jagger as well. They're very bold, very powerful, and you have to be able to take them on and fully own them when you're wearing them. When I was young, it was difficult; at that age, you're more subject to fashion and what people will say, but as time goes by, I think it's great to fully assume your choice of glasses every day!

DO YOU COLLECT ANYTHING ELSE?

Apart from glasses, I have a weakness for watches, hats and jewellery.

WHAT DOES THE WORD 'VISION' MEAN TO YOU?

It's obviously something that's unique to everyone. I'm very moved by people who have come up with a new vision of things, like a different way of looking at eyewear, for example.





SUCCESS IS
WHEN THE
CHECKS
DON'T
BOUNCE

ANDY WARHOL



GEORGE CORTINA FOR JACQUES MARIE MAGE PHOTOGRAPHED BY INEZ AND VINOODH - 2024

JACQUES ÉDITIONS
Jacques Marie Mage, Inc. © 2025

A Decade of Vision Photography: Ezra Petronio
Art Direction: Philippe Galowich
Interviews: Françoise-Marie Santucci
Brand Poetry: Andrew Pogany

Special thanks to Jérôme Jacques Marie Mage



ON THE HUNT PHOTOGRAPHED BY JEFF BRENNER - 2021

HERE'S TO THE SMA
TO THE PRECISELY C
IMPRESSIVE PHYSICA
GOODS DESIGNED W
INGENUITY, TO THE P
PIECES DRAWING INSP
CONTINENTS, CULTUR
TO THAT CUSTOM PIECE
ABILITY TO MIX HISTO
MODERN SENSIBILI
HANDMADE AND PRO
WHICH RECONFIG
MOVEMENTS OF THE P
HANDCRAFTED COLLE
AS THEY ARE INDELIB
AND TIMELESS COMPA
EMBRACE TH

