

JACQUES MARIE MAGE

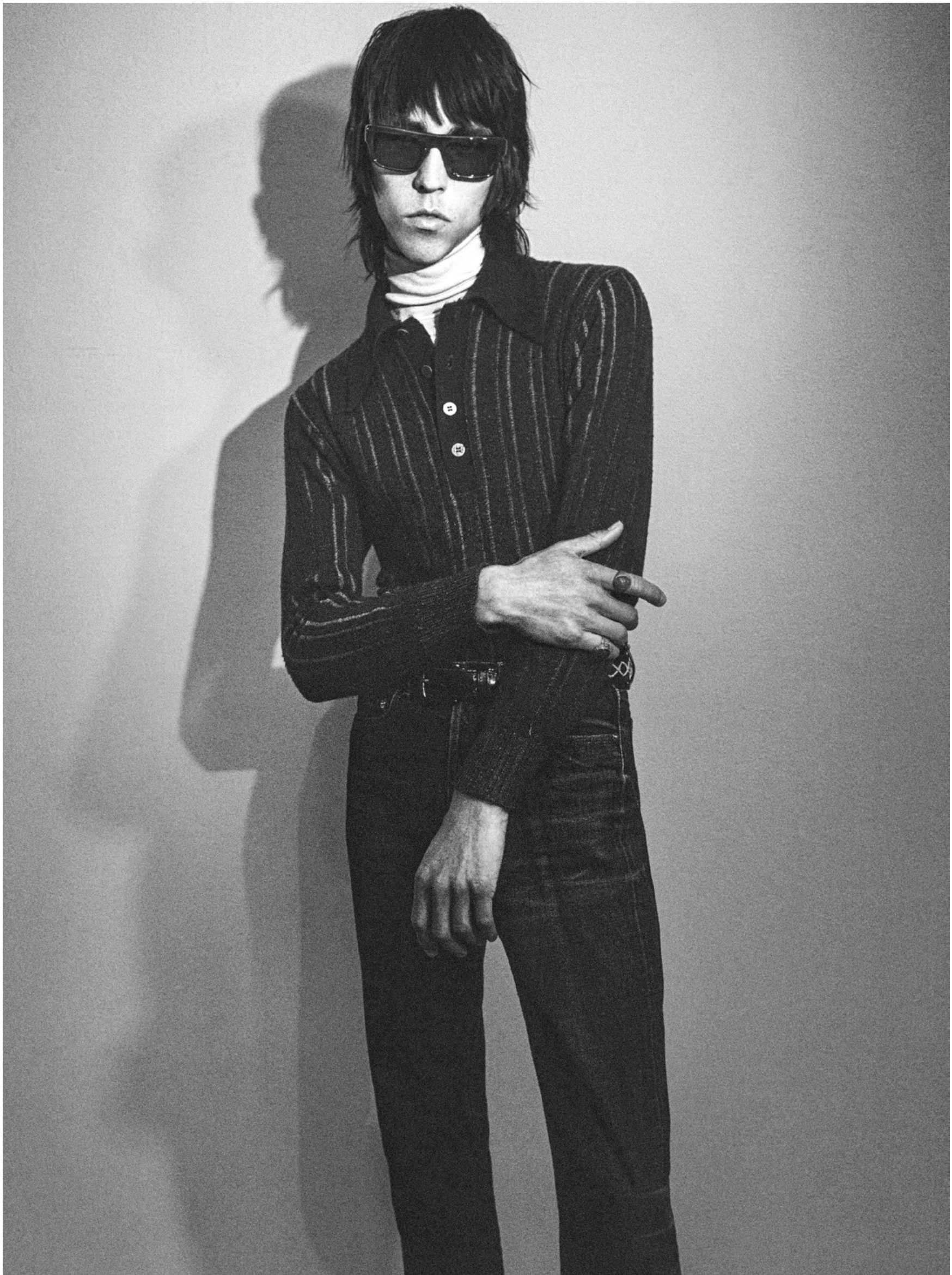
JACQUES REVUE



CIRCULATION 4,000

FALL-WINTER 2024

COPYRIGHT MMXXIV / JACQUES ÉDITIONS



EAST 47TH STREET



ASK JACQUES



Q: HOW WILL YOU
BE CELEBRATING
YOUR FORTHCOMING
10-YEAR ANNIVERSARY?

We're thankful for the opportunity to celebrate a decade of JMM with you. Not to give too much away, but among the many projects and experiences we have planned, you can expect a very special series of limited-edition eyewear and remarkable accessories that commemorate this remarkable milestone. It is with much gratitude and our signature attitude that we celebrate all we've accomplished so far, vigorously embracing the opportunities of the present while looking excitedly toward future projects that exemplify our commitment to artistry, artisanship, and community.

+

Q: DO YOU PLAN ON OPENING
ADDITIONAL JMM GALLERIES?

Yes, we look forward to opening more and more doors to the stories that inspire us. And there's nothing we love better than meeting with our collectors to discuss the importance of handcrafted luxury and the virtue of small-batch eyewear. This Fall will mark the three-year anniversary of our first JMM Gallery located in Venice, Ca., and this Summer marks the exciting opening of our fourth brick-and-mortar expression in Costa Mesa, a unique expression inspired by the stark sophistication of nearby Joshua Tree. Like the many unique venues to come, each JMM Gallery is an invitation for collectors to delve into a curated selection of our limited-edition luxury eyewear, jewelry, accessories, and one-of-a-kind memorabilia. We look forward to seeing you there.

+

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

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, from the fabrication of our custom laminated temples to the casting of our hinges to the functionality of each and every screw. 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 and craftsmanship before landing on your magnificent face.



EDITOR'S LETTER

FROM STRANGE ENVIRONS EMERGE DARING NEW VISIONS

"The FACTORY was a place where you could do ANYTHING. You could talk to ANYBODY. You could become ANYBODY," said ANDY WARHOL of the vibrant, eclectic, and FIERCELY CREATIVE COMMUNITY that emerged from—and sustained—the boundary-less bastion of collective artistry and experimentation that was, essentially, his art studio.

The unique spirit of collaboration and innovation (not unique to Warhol's Factory but certainly exemplified by it) has always informed our endeavors, which are only possible due to a global constellation of movers and makers, passionate individuals and productive hubs that have allowed our roots to spread wide and deep, building relationships with an international cadre of artists and artisans that connect the lackadaisical luxury of Los Angeles with the inspirational artisanal traditions of Japan, the intellectual and artistic rigor of Paris with the rich histories of the American Southwest.

Much like the Factory, our luxury goods serve as a platform for exploration, collaboration, and creative cross-pollination. While core offerings allow us to delve into epics of design and art that helped shape the world, from the Streamline Moderne movement to French New Wave cinema, acclaimed collections like the Last Frontier enable us to partner with Indigenous artisans to produce collectibles that

epitomize the remarkable quality and artistry of their craft traditions. And special partnerships with artists such as Matt McCormick, iconic model Erin Wasson, and racing icon Valentino Rossi pave the way for engaging with some of the most talented individuals

presently working in the world of art, fashion, and sports.

These stories weave a tapestry that connects our various traditions, influences, and inspirations, providing us with the opportunity to explore the edges of what's possible, to integrate past modalities and push forward into new praxes of being and making.

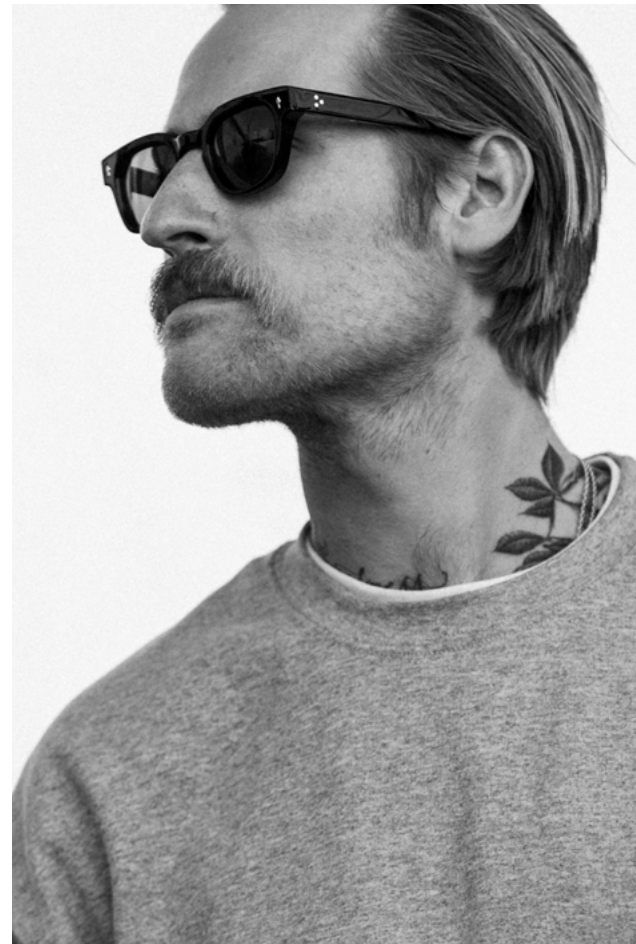
It's in this way that our most recent collection and campaign serves as a testament to the power of collaboration, to the magic that happens when creative minds come together to inspire and challenge one another. And it's in this way that we hope to continue—as iconoclastic French filmmaker Robert Bresson once said—to *"make visible what... might perhaps never have been seen."*

With appreciation,
Jerome Jacques Marie Mage





CAMPAIGN: EAST 47TH STREET



ÉDITIONS SPÉCIALES: MATT MCCORMICK



ÉDITIONS SPÉCIALES: VALENTINO ROSSI



STEWARDSHIP: BUFFALO 101



ARTS: THE FACTORY



WORLD OF JACQUES

⁶
CAMPAIGN: EAST 47TH STREET
Our newest collection of limited-edition eyewear and accessories, photographed in NY, NY by acclaimed image-maker *COLLIER SCHORR*.

²⁰
COLLECTIONS
The once-in-a lifetime experiences, events, and limited-edition offerings of *SUMMER/FALL 2024*.

⁴²
ÉDITIONS SPÉCIALES
Electric and eclectic creative partnerships spanning *SPORTS*, *ART*, and *FASHION*.

⁷²
STEWARDSHIP
Contributing our voices and resources to the inspiring conservationists helping shape our understanding of the *NORTH AMERICAN BUFFALO*.

⁷⁶
ARTS
The fine arts and literature that inspire us to express ourselves with *CREATIVITY* and *CHARISMA*.

⁸⁰
CINEMA
An international cadre of actors and filmmakers that inform our sense of the *EXCEPTIONAL*.

⁸⁴
MUSIQUE
Critical cultural reference points serving as sonic apparatuses of *TRUTH* and *BEAUTY*.

⁸⁶
VOYAGE
Exploring the arts and culture of *SEOUL, SOUTH KOREA* with the founder of *COLLECT*.



CAMPAIGN

EAST 47TH STREET

EXPLODING THE INEVITABLE *with photography*
by COLLIER SCHORR, *film by* KEIICHIRO NAKAJIMA,
styling by HALEY WOLLENS, *and set design*
BY JAVIER IRIGOYEN.

Join the scene at EAST 47TH STREET, the Summer '24 campaign photographed by acclaimed image-maker Collier Schorr. Drawing particular inspiration from the Pop Art scene of Warhol's New York, the campaign showcases our newest collection of limited-edition eyewear and accessories handcrafted in Japan and Italy—luxury goods produced for a new generation of provocateurs looking for the next great creative rebellion.

The reigning pioneer of Pop Art, Warhol had cemented his place in art history long before 1963, the year he founded what would become the Factory, but his greatest cultural impact can largely be traced to that storied institution. The first of four iterations, the Factory located at 231 East 47th Street in Midtown Manhattan is perhaps the most famous, transformed with aluminum and silver metallic paint by Billy Name, a lighting designer who became the artist's live-in lover and the studio's in-house photographer, intimately capturing the misfits, makers, musicians, and starlets that frequented the infamous parties attended by the who's who of the time.

Known as Warhol's Silver Era, it was here, from 1963 to 1967, that Warhol and his team of untiring art-workers produced prints and paintings, shoes, films, sculptures, and work commissioned in various genres to brand and sell items with his name. The Factory's infamous red

couch was sourced by Name as well, a freebie found on the sidewalk that quickly became a favorite place for Factory guests to crash overnight, usually after coming down from speed. It was featured in many photographs and films from the Silver Era, including *Blow Job* (1963)

and *Couch* (1964), and was a focal point for innumerable now-famous photographs taken by a variety of photographers, including Stephen Shore, Nat Finkelstein, and Warhol himself.

The Silver-era Factory was also home to the The Exploding Plastic Inevitable, a series of underground, multimedia art parties organized by Andy Warhol and Paul Morrissey between 1966 and 1967, featuring musical performances by The Velvet Underground and Nico (for whom Warhol served as manager for a time), screenings of Warhol's films, and dancing and performances by regulars, especially Mary Woronov and Gerard

Malanga. The Silver Factory moved from 47th street to the Decker Building in Union Square in 1968, where it simply became The Factory, and was there through 1973. In 1974 it moved to its final location at 860 Broadway, until 1984. Almost every American celebrity and artist of the last third of the 20th century made their way through the doors of some iteration of The Factory as a party guest, art subject, muse, voyeur—or some combination of all the above—and few, if any, left unchanged.

*ALMOST EVERY AMERICAN
CELEBRITY AND ARTIST OF
THE LAST THIRD OF THE
20TH CENTURY MADE THEIR
WAY THROUGH THE DOORS
OF SOME ITERATION OF
THE FACTORY AS A PARTY
GUEST, ART SUBJECT,
MUSE, VOYEUR—OR SOME
COMBINATION OF ALL THE
ABOVE—AND FEW,
IF ANY, LEFT UNCHANGED.*

EAST 47TH STREET
PHOTOGRAPHED BY COLLIER SCHORR
NY, NY

EAST 47TH STREET
PHOTOGRAPHED BY COLLIER SCHORR
NY, NY



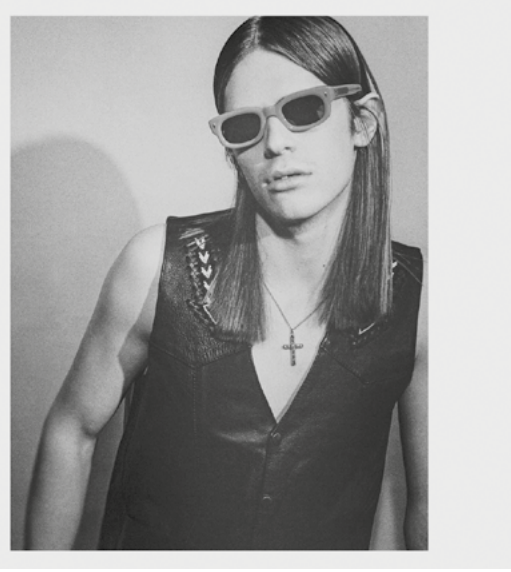
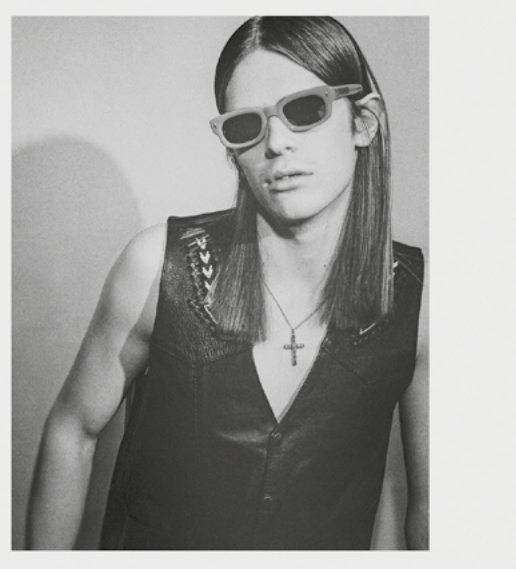
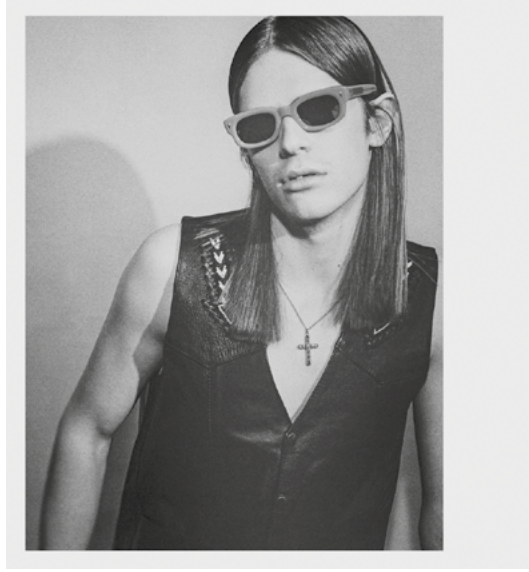
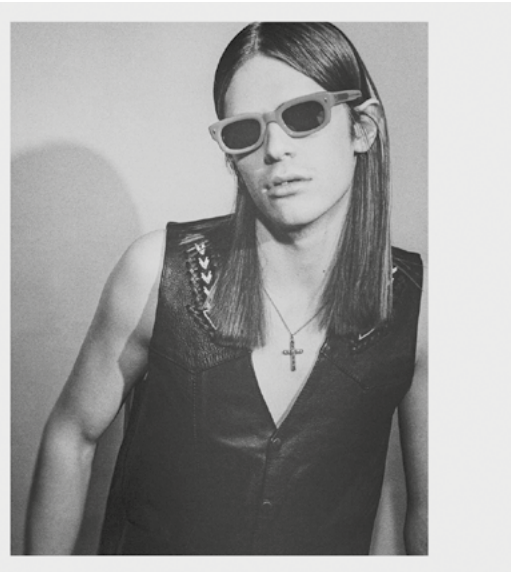
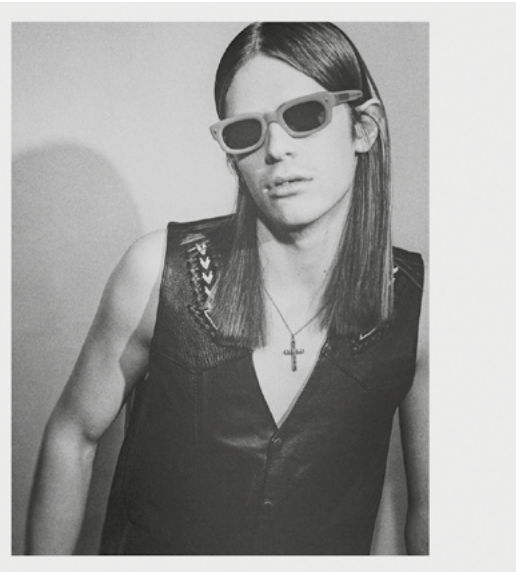
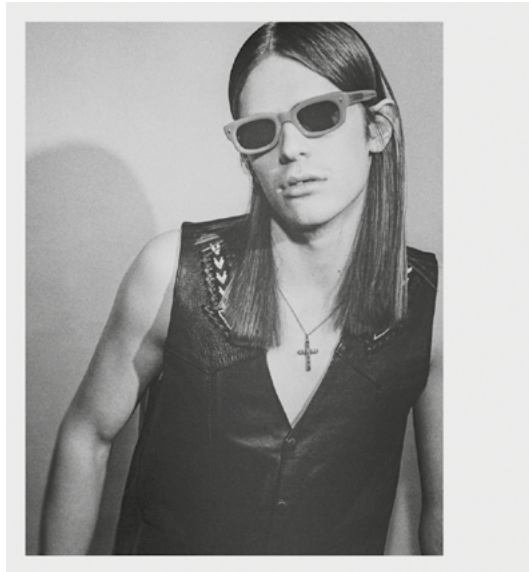
BOGART IN GRIS



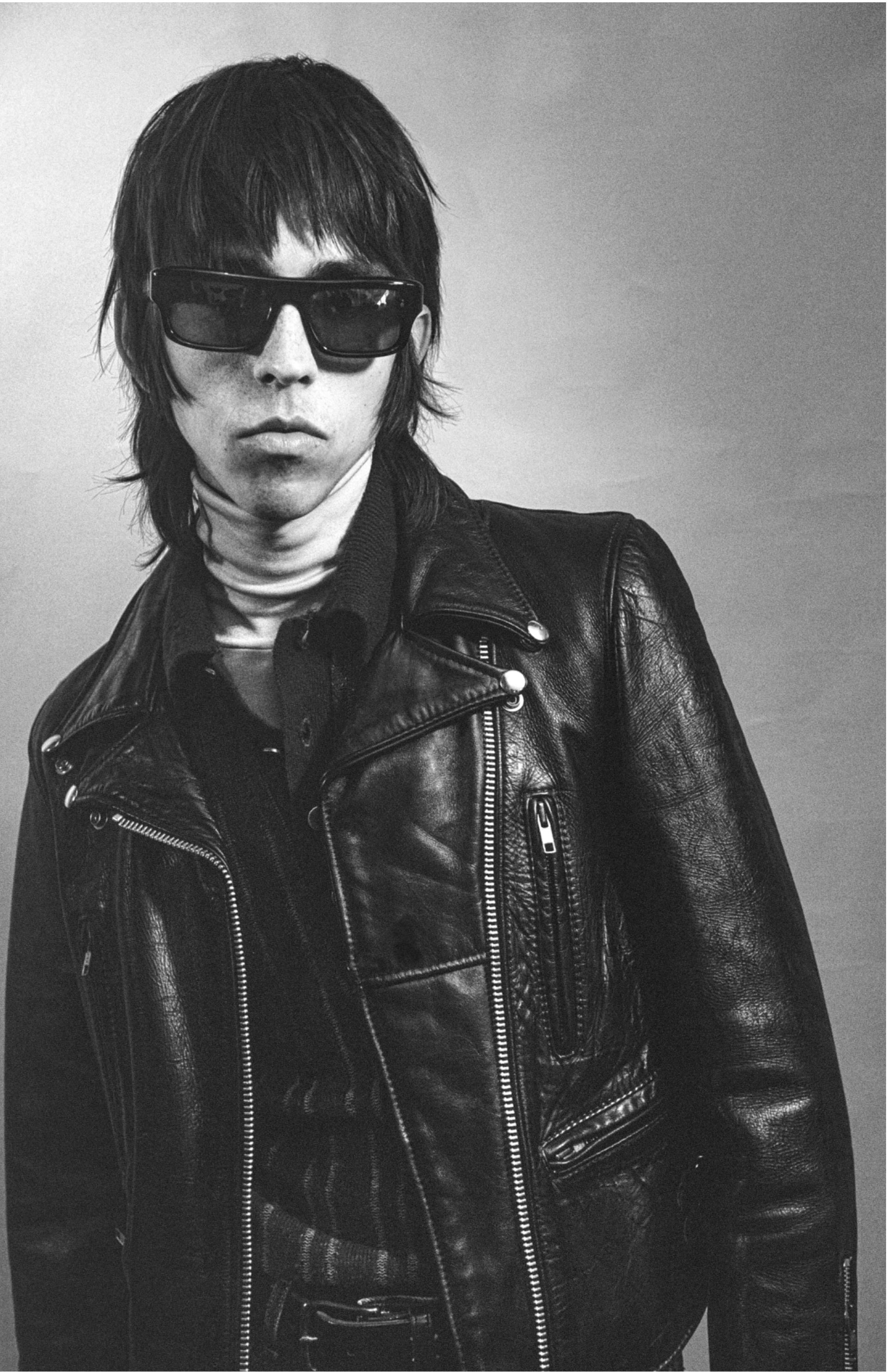
FACTORY IN SULFUR



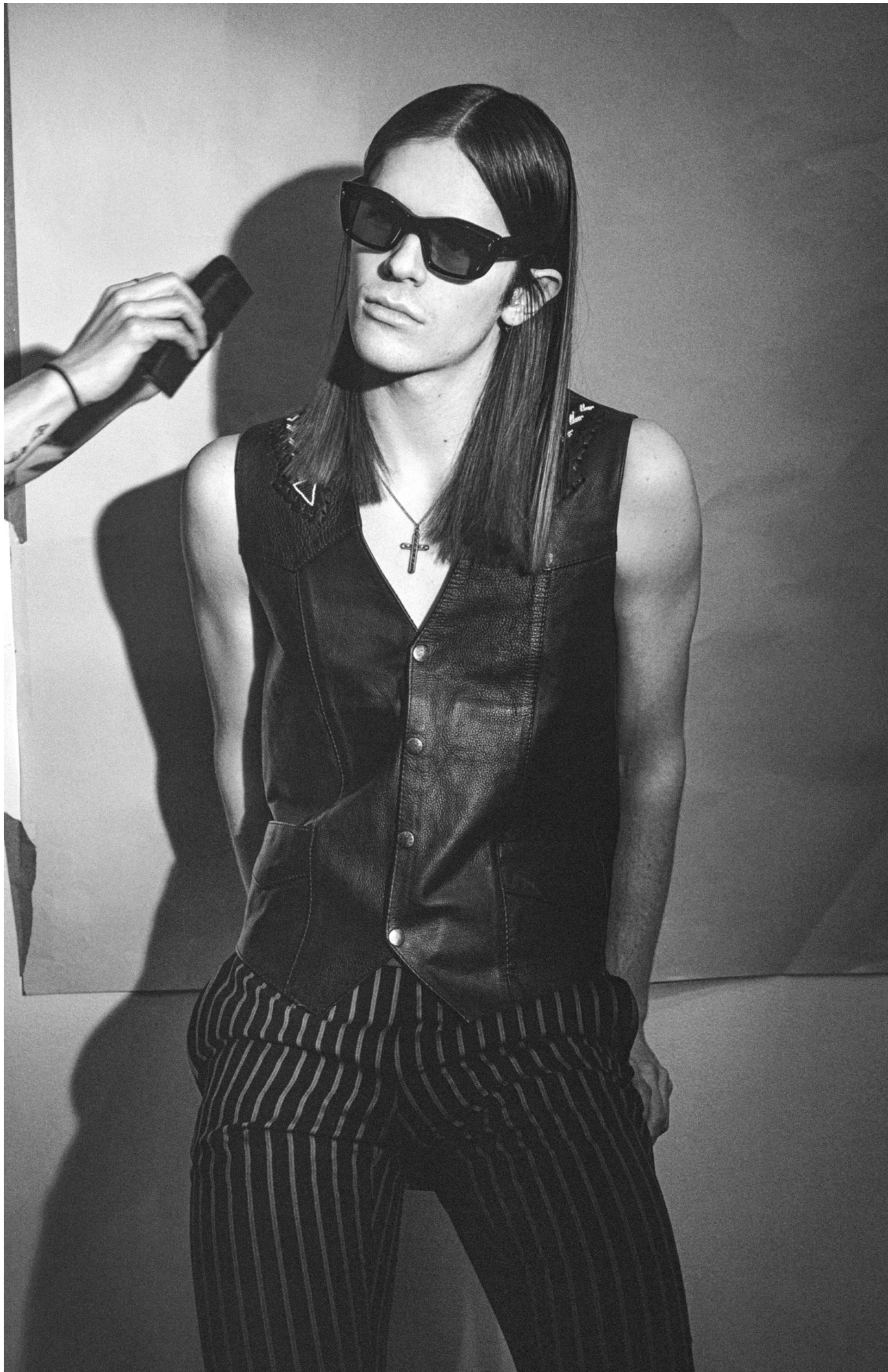
WHISKEYCLONE IN HOT ROD & ROMI IN BLACK



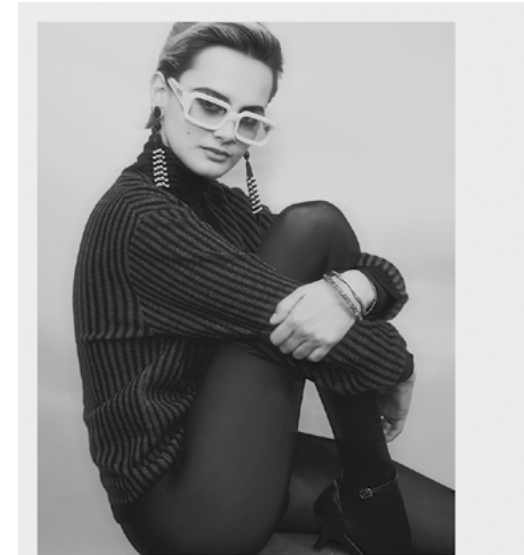
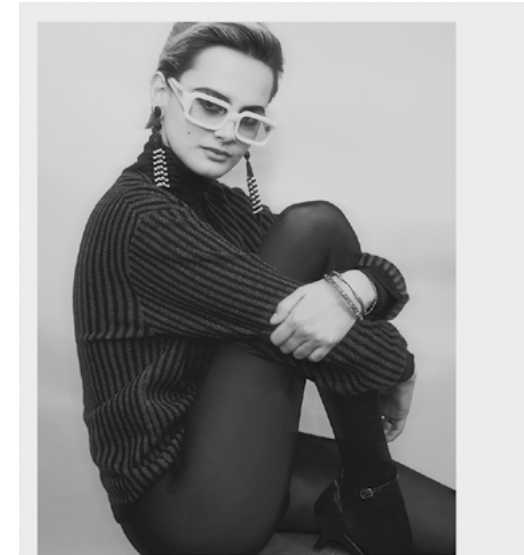
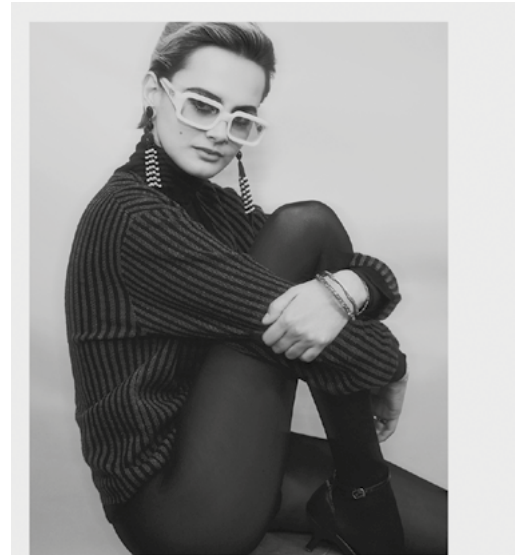
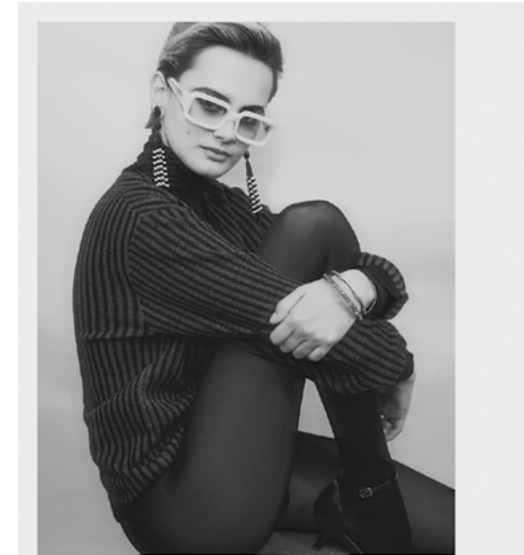
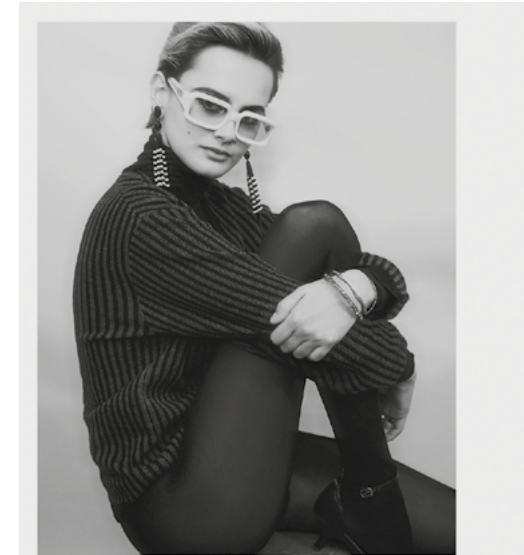
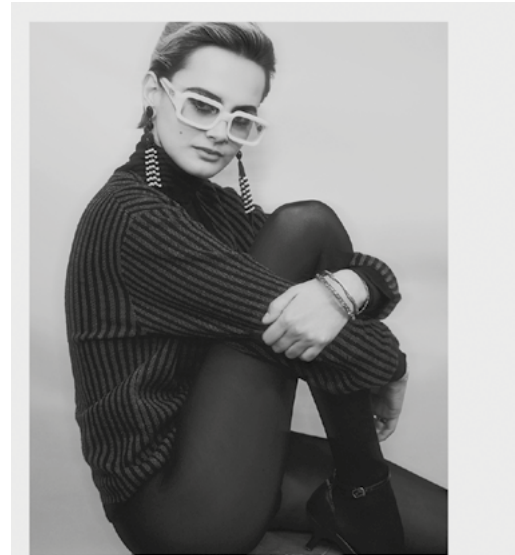
CLEAVON 47 IN ECLIPSE 2



CORNICHE IN NOIR



VERA IN MYKONOS & FACTORY IN BLACK



JACQUES AFFAIRES

In the GARDEN of IDOLS

PHOTOGRAPHY BY PAUL BLIND.

"In lieu of a barbecue, Los Angeles-based eyewear guru Jerome Mage hosted a chic, open-air dinner in Paris [this July 4] with Erin Wasson to celebrate their collaboration on a frame with a rock 'n' roll soul," reported WWD regarding the recent affair honoring the ERIN WASSON FOR JMM collection of limited-edition eyewear accessories.

Inspired by the rich heritage of Marseille, the unequivocal energy of Texas, and the laid-back luxury of Southern California, the collection connects the dots of Wasson's eclectic cultural constellation into a homage to the places she loves and the women she admires. It includes THE SUD, a single, sophisticated style in four limited-edition color stories, as well as THE VIPÈRE, a sumptuous lariat bolo necklace offered in two expressions, Silver or Gold.

"The partnership transpired over the course of many years of Jerome [Mage] and I being friends and sort of seeing what each other was doing," says Wasson. "I've always loved JMM, it feels like a heritage brand, but it's only 10 years old. And that's something that I'm drawn to – things that have a feeling of true, deep identity and historic romanticism."

The celebration took place over an evening spent in the idyllic garden setting of L'Hôtel Particulier Montmartre, with guests including model Maggie Maurer, cinematographer Leco Moura, DJ Agathe Mougin, and actors Vassili Schneider and Nine d'Urso.



NINE D'URSO AND VASSILI SCHNEIDER



ERIN WASSON AND JEROME MAGE



GUESTS AT L'HÔTEL PARTICULIER MONTMARTRE

It's a VANITY affair

PHOTOGRAPHY BY SASKIA LAWAKS.

Earlier in the year, having spent a long and meaningful week in Paris during Spring Fashion Week, Mr. Mage hosted an elegant dinner with friends and collaborators at Ojii, an intimate and luxurious Japanese restaurant tucked away in Saint-Germain-des-Prés. Organized with aplomb by *Vanity Fair* (France), guests included

photographer Collier Schorr, model Suzi de Givenchy, actress Nine d'Urso, designer Elie Top, producer Hugo Ségnac, designer Emma Reynaud, fashion favorite Paul Hameline, influencer Caroline Daura, model-designer Alexa Cheung, and many others...



GAIA WEISS AND NINE D'URSO



NICK FOUQUET AND JEROME MAGE



GEORGE CORTINA AND ALEXIA NIEDZIELSKI



JACQUES AFFAIRES

ALL
TOMORROW'S
PARTIES

The parties and people that keep the WORLD OF JACQUES spinning ROUND and ROUND; the evenings full of reconnection and revelry; the INTIMATE SOIRÉES that serve as the perfect occasions to introduce friends and fiends to our newest LUXURY EXPRESSIONS; to celebrate the milestones of past months while hinting at the amazing projects to come...



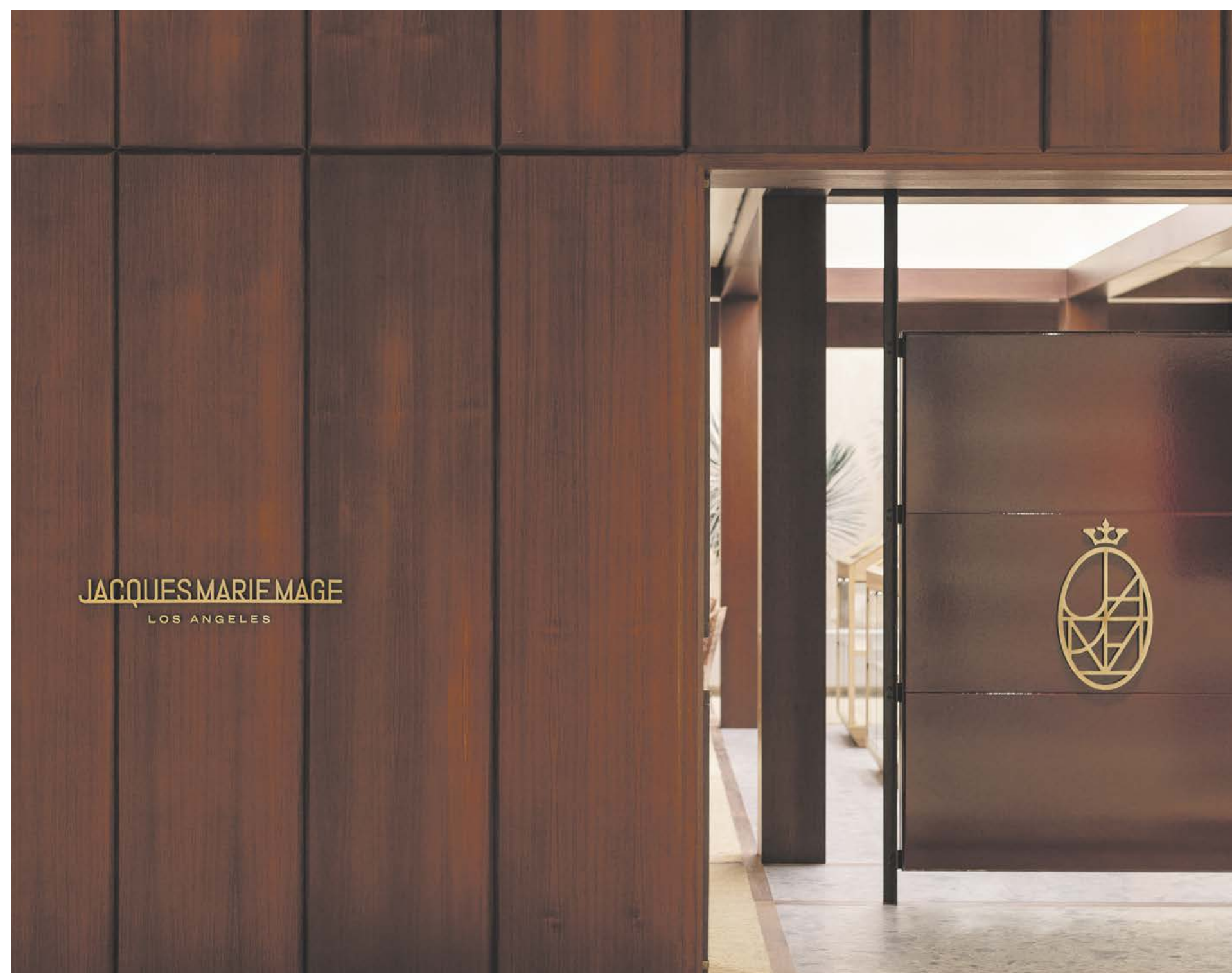
KIKI WILLEMS, COLLIER SCHORR, JONAS GLÖER, AND STEFFY LIZI BAUWENS
PHOTOGRAPHY BY SASKIA LAWAKS.

JACQUES GALERIE

A COSTA MESA OF THE MIND

PHOTOGRAPHY BY DIMITRI COSTE.

JACQUES MARIE MAGE *proudly announces the opening of the new JMM GALLERY in COSTA MESA, a CINEMATIC STUDY of stark sophistication that offers a curated selection of limited-edition EYEWEAR, LEATHER GOODS, JEWELRY, and finely curated ARTIFACTS and MEMORABILIA. Drawing inspiration from the alkaline sands, native flora, and natural serenity of Joshua Tree national park, the gallery carefully curates references from across the JMM galaxy to create a rarified experience that encourages collectors to EMBRACE THE SPECTACLE.*



JACQUES GALERIE

HANDCRAFTED FURNITURE BY HERVET

The organic materials and shapes embodied by the gallery's furnishings are produced for JMM by Paris-based design firm Hervet Manufacturier, known for creating stunning handmade pieces in futurist forms. For the JMM Galleries, this includes iconic armchairs as well as cabinetry display cases handmade in Normandy with responsibly sourced Zebrano and Brazilian Rosewood.

"Nicolas [Hervet] is one of the few who can create modern furniture but with a romantic feel that takes you back to the 19th century," said Mage in a recent *Forbes* interview. *"We both craft things the way they were made 50 to 100 years ago, but we do it with a new...more modern, bold approach."*

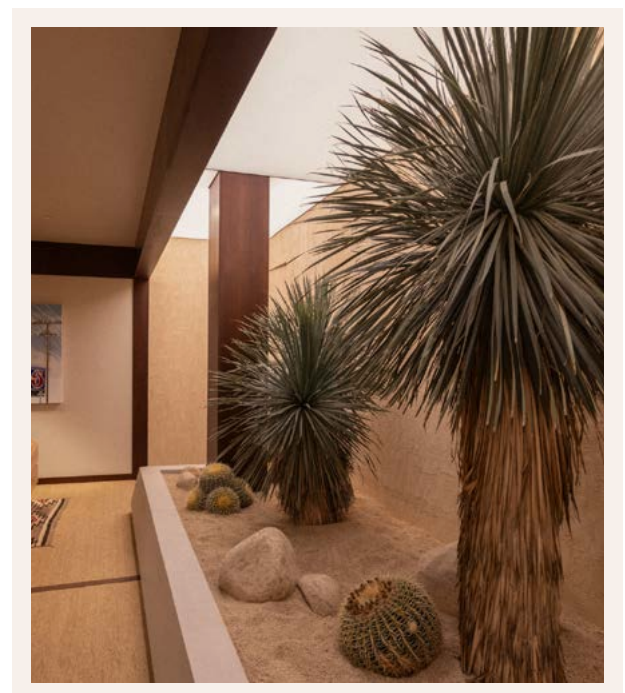
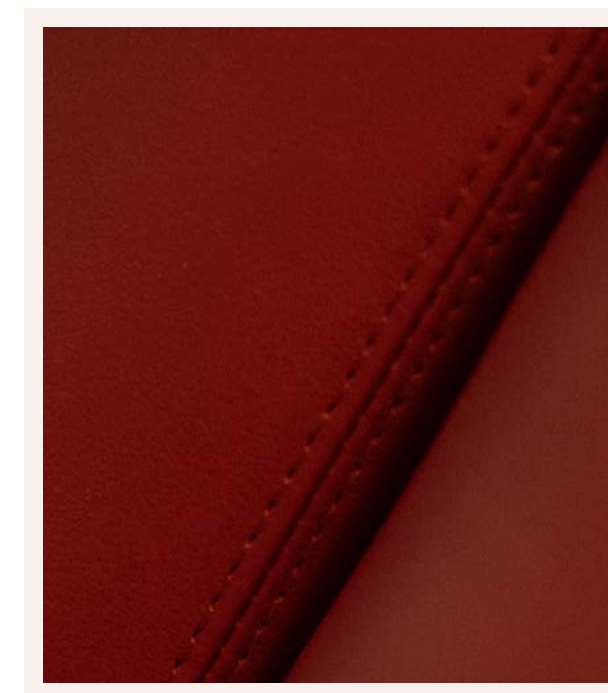
ARTWORK BY CONNOR TINGLEY & MATT MCCORMICK

Hanging honorably upon the gallery's walls is *Just, Notbin'*, an original artwork by Los Angeles-based artist Connor Tingley. Capturing the tension between nature and the commercial landscape of Southern California from the perspective of being inside Los Angeles, *"the periphery of the image juxtaposes oil painting with soft acrylic spray paint, communicating a visual plane of focus, centering on a crisp photo transfer of a losing bingo ticket traveling in the breeze,"* explains Tingley. *"This composition reflects the challenge of finding organic, natural beauty amidst urban clutter in the distraction of a city."*

Across the room hangs *The Watchtowers Song* by Los Angeles and New York-based artist Matt McCormick. A moody and contemplative scene of a nondescript suburban hillside, the painting is one of a series in which McCormick reflects on memory, personal history, and the American experience via his own unique vocabulary of references and symbols. *"As teens we would go into the hills and find places overlooking the valleys to get high,"* says McCormick. *"Hours would be spent sitting around mesmerized by the distant lights. The lights almost acted as a barometer for your state of mind. It wasn't until I was almost an adult that I realized that living on the hills provided that experience all the time. We didn't have to go further than the backyard to see the lights. These paintings aren't any specific place. They're almost everywhere."*

ACOMA POTTERY BY MARIETTA P. JUANICO

The JMM Gallery in Costa Mesa features a collection of hand-selected pottery created by Marietta P. Juanico, a Master Acoma Pottery Artisan recognized for her unique style of inspirational native pottery. Juanico is an educator and artist born and raised on the Pueblo of Acoma Indian Reservation, where she spent much of her time at old Acoma with her grandmother Helen Z. Patricio, who introduced her to the tradition of Acoma pottery-making. Juanico's works are created using all natural earth ingredients consisting of clay, old pottery shards, white slip, and natural color pigments. Surfaces are designed with symbolic shapes and colors using a yucca brush made from the New Mexico yucca plant. Production of these one-of-a-kind vessels are aided by her husband, Melvin Juanico, with whom she has three children and four grandchildren.



CIRCA COLLECTION

EXPLODING *THE INEVITABLE*

Each handcrafted spectacle of the 'THE CIRCA COLLECTION tells a story, one told through a visual language that's historically inspired and informed by interests and 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 evocative realism of FRENCH NEW WAVE, as beholden to the stealth and style of super-'70s sportscar racing as they are to the '80S ARTS SCENE OF WARHOL'S NEW YORK. Deserving of far more than merely fifteen minutes of fame, this collection of aspirational acetate and titanium tastemakers are edgy and elegant expressions designed in the service of some CREATIVE 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 the collection's hallmark. In our commitment to producing luxury goods of the highest quality, we dive ever deeper into the careful aesthetic choices and TASTEFUL EXPERIMENTATION.

LEONARD IN TEAK

Refined '80s-inspired navigators in Brown 10^{MM} acetate, featuring Khaki lenses, signature arrowhead front pins, and exposed 'Vauxhall' wirecores and polished metal details in Dark Gold.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 350



CIRCA COLLECTION

CRITICAL REFERENCES

ANDY WARHOL

An iconic American artist, filmmaker, and leading figure in the Pop Art movement, Andy Warhol (1928-1987) was renowned for his works featuring consumer goods and celebrities, including his famous Campbell's Soup Cans and Marilyn Monroe portraits. Warhol helmed a progressive community of NY-based artists, performers, and eccentrics that coalesced around the artist's studio, famously dubbed The Factory. Challenging traditional boundaries between high and low culture, Warhol was a defining artist of the 20th century who left a lasting impact on contemporary art and culture.

ROMI SCHNEIDER

Renowned Austrian actress Romy Schneider (1938-1982), celebrated for her exceptional talent and significant contributions to European cinema, rose to fame as Empress Elisabeth of Austria in the beloved *Sissi* trilogy, captivating audiences with her charm, beauty, and grace. Schneider's career spanned numerous acclaimed films, including Luchino Visconti's *Boccaccio '70*, Orson Welles' *The Trial*, and Claude Sautet's *The Things of Life*. Her intense and emotive performances garnered critical acclaim and a devoted fanbase. Despite her professional success, Schneider's personal life was marked by tragedy and turmoil, adding a poignant depth to her enduring legacy.

JULIAN KAY

Acclaimed American actor Richard Gere (born 1949), is known for his charm and versatility, having achieved iconic status with his seminal role in *American Gigolo* (1980), where he played Julian Kaye, a suave, high-end male escort in Los Angeles. This role catapulted him to stardom, showcasing his charisma, sex appeal, and dramatic depth, and solidifying his place in Hollywood. Gere's performance in the film remains a defining moment in his illustrious career (which includes notable roles in films such as *An Officer and a Gentleman* and *Pretty Woman*), establishing him as a leading man and a sex symbol of the 1980s and '90s.

ROLLS ROYCE CORNICHE

The Rolls-Royce Corniche is a two-door, front-engine, rear wheel drive luxury car produced by Rolls-Royce Motors as a hardtop coupé (from 1971 to 1980) and as a convertible (from 1971 to 1995 and 1999 to 2002). First developed as the 2-door Saloon versions of the Rolls-Royce Silver Shadow in 1965. The Corniche draws its name from the experimental 1939 Corniche prototype. The name originally comes from the French word *corniche*, a coastal road, especially along the face of a cliff, most notably the Grande Corniche along the French Riviera above the principality of Monaco.

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.



CORNICHE

Celebrate the laid-back and lavish in limited-edition eyewear with a sculptural and streamlined physique, a late-'60s-inspired expression with a softly arched brow, and 'Classic' wirecores with energetic hairline details.



ROMI

A mature and balanced expression capable of inspiring joy and purpose, these rapturous wrap-arounds are compact, mid-'60s-inspired spectacles with oversized temples and 'Canoe' wirecores with intricate hairline details.



KAY

With a worldly sense of presentation and an enviable nonchalance, these '80s-inspired spectacles with softly contoured rectangular lens shape feature our signature arrowhead front-pins and new 'Vauxhall' wirecores with dramatic hairline details.



CIRCA ACETATE SERIES

LEONARD

The cool demeanor of these ‘80s-inspired spectacles comes from the refined navigator lens shape and slim silhouette, complimented by a balanced double-bridge and ‘Vauxhall’ wirecores with signature hairline details.



CHELSEA

A well-appointed and chiseled expression of sharp lines and sleek curves featuring oversized temples equipped with new 7-barrel hinges and unique ‘Cantilever’ wirecores with refined hairline details.



VERA

A highly stylized exploration of visibility and disappearance, these bandeau-shaped wrap-arounds are a precise and profound construction, with boldly beveled lenses and sleek ‘Lever’ wirecores with refined hairline details.



FACTORY

Handcrafted works of exceptional character and meaningful nuance carefully nurtured in the artist’s studio, these oversized, ‘80s-inspired Panto-shaped glasses feature high set temples and new 5-barrel hinges with energetic hairline details.



ASPIRATIONAL ACETATE

ICONIC ACCENTS

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



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.



PRECIOUS METAL DETAILS

Signature hardware includes spur-shaped rivets made of sterling silver or solid 18k gold, as well as custom precious metal wirecores featuring finely engraved designs inspired by the American Southwest.



BRAND INSIGNIA

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



CIRCA ACETATE SERIES

THE DESIRE *FOR SPECTACLE*

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. Combining 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.

CLEAVON 47
IN ECLIPSE 2

Early-’80s-inspired racers handcrafted in Black 8MM acetate, featuring Sienna lenses, 9-barrel hinges and hardware in Dark Gold, and exposed ‘Spiketail’ wirecores with hairline details.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 400



CIRCA TITANIUM SERIES

LICENSED TO THRILL

The Fall/Winter 2024 collection is in large part inspired by the SPIRIT of a POST-WAR ERA during which Golden Hollywood gave way to the realism and experimentation of the French New Wave, and GLOBAL CINEMA RE-SHAPED CULTURE, AND STYLE, AS WE KNOW IT. The TITANIUM SERIES also finds its fuel in the late '70s, the beginning of car racing's modern era. Reflecting our collective love for powerful engines and the pursuit of speed, we pay homage to the gritty allure of this international pastime that has so richly influenced our cultural understanding of DESIGN, SPORT, and STYLE.

BOGART IN GOLD

Late-'50s-inspired spectacles handcrafted in Gold titanium, featuring Sepia lenses, perforated eyeshields, and Dark & Light Gold accents.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 300



CIRCA TITANIUM SERIES

BRESSON

An aesthetic notable for its cinematic approach and meticulous details, these highly regarded, hexagonal spectacles feature a prominent brow bar, perforated eyeshields, and temple tips with dual-tone eyelets.



MELVILLE

One of this generation's brightest lights, these '50s-inspired spectacles are a highly cultured and nuanced expression with an oval lens shape, prominent brow bar, perforated eyeshields, and temple tips with dual-tone eyelets.



ADMIRAL

Masterfully crafted for peak performance, these sleek rectangular self-starters are equipped with unique 6^{MM} titanium lens-rim inserts, dual-tone bridge and temple details, each featuring our signature hairline embellishments.



COMMANDER

Meander or race, but set your own pace in these polished round pilots equipped with unique 6^{MM} titanium lens-rim inserts, dual-tone bridge and temple details, each featuring our signature hairline embellishments.



TIMELESS TOUCHES

4^{MM} WIRE LENS RIM

Titanium eyewear features a custom 4^{MM}-thick wire titanium rim, delicately engraved with our signature Art Deco-inspired motif, adding an emotive sculptural dimension to the frame.



TITANIUM NOSE PADS

Handcrafted titanium spectacles are equipped with new, ergonomic, buckle-shaped nose pads lightly engraved with the JMM crest and an Art Deco-inspired, faux perforation for additional elegance and hold.



MONO-BAR CONSTRUCTION

Limited-edition titanium styles such as the Bresson, Melville, and Bogart feature a sleek and sculptural brow bar consisting of a singular piece of beta titanium featuring expertly shaped end pieces that connect with custom monoblock hinges and finely engraved, Art Deco-inspired linework.



TEMPLE-TIP EYELETS

The temples of many of our new frames feature eyelets, or cut-outs, at the temple tips. Traditionally, used to accommodate eyewear retainers, these are sophisticated and sculptural details highlighted with dual-tone embellishments.



OPTICAL SERIES

STEWART

Limited-edition optical glasses born of a natural efficiency and easy elegance, featuring distinctive ‘Insignia’ wirecores with signature hairline details and a finely engraved brand crest at the diamond-shaped temple tip.



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, featuring our signature hardware and comfortable spatula temple shape.



HOLDEN

Experiment with color and perspective in balanced opticals with a hexagonal lens shape, featuring our signature monoblock hinge, titanium nose pads, and ‘Blow-dart’ wirecores with dramatic hairline details.



GODARD

Believe in your mind and mind your heart in cerebral and artistic ‘60s-inspired optical glasses that offer a strong brow line and softly curving and comfortable paddle temples complemented by our signature precious metal details.



CONSIDERED DETAILS

PRECIOUS METAL
DETAILS

Optical styles feature our signature hardware, including custom single- or double-arrowhead pins on frame fronts, spur-shaped rivets in sterling silver or solid 18k gold, and finely engraved precious metal wirecores.



10^{MM}
ACETATE

Our custom, especially-thick 10^{MM} 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

Many of our optical styles utilize a unique hinge system forged from a single piece that encapsulates the entire temple, providing secure and stable construction and a clean transition from frontpiece to temple.



LAMINATED
WIRECORE

Rather than an “*injected wirecore*,” the season’s new optical expressions are 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.



OPTICAL SERIES

GLIMPSE *THE* VISIONARY

Distinguish yourself in new optical styles that draw CLARITY and STRENGTH from the legacies of those legendary PHOTOGRAPHERS, FILMMAKERS, and ARTISTS of the mid-20th century who helped shape style and culture as we know it. Elevated RXs that suffer no semblance of foolishness, the FALL/WINTER 2024 COLLECTION offers classic silhouettes, subtly and studiously transformed by ENERGETIC SURFACING and MINDFUL DETAILS, including our signature arrowhead pins, spur-shaped rivets, and hairline-engraved wirecore temples. Fusing poetic forms with modern moxie, these spectacles were designed for peering into the present with CARE and COURAGE.

STEWART
IN PEARL

Handcrafted in Argyle 10^{MM} acetate, featuring Superlight Bronze lenses, with signature hardware and exposed ‘Insignia’ wirecores in Light Gold.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 350



VU COLLECTION

LIFE *IS BUT A* SCENE

Seek your FIFTEEN MINUTES OF FAME in the sleek, sophisticated, and ultra-lightweight eyewear of the VU COLLECTION, consisting 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 IN IMPERIA

Distinctive Black acetate frame with Superlight Grey lenses, Moon Gold titanium temples with Silver details, and temple-tips hand-painted in our signature Bordeaux Empire.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 500



VU COLLECTION

ART-FULL INNOVATIONS

LIGHTWEIGHT CONSTRUCTION

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



TITANIUM TEMPLES

Titanium temples are slim and sleek, featuring intricate hairline-engraved designs in a custom filigree style, complemented by our signature, hand-painted epoxy temple tips.



ARROWHEAD MONOBLOCK HINGE

New expressions of the VU Collection incorporate custom arrowhead monoblock hinges, in which our signature arrowhead front pins move with the hinge and temple, serving as a sleek end piece that slides open and away with the cool gull-wing action of DeLorean doors.



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.



WILLIAM

The vitality of modernism gloriously spun into a lightweight and lavish spectacle, offering a classic, soft-angled silhouette with keyhole nose design and hand-painted epoxy temple tips, as if touched by the poetry of the painter's reed.



NORMAN

Partake in the rhythmic lines of the perfectly circular lens shape, the contrasting precious metal embellishments, and the artfully engraved wirecores of refined, '50s-inspired optical glasses highlighted by contrasting precious metal embellishments.



LAST FRONTIER V

BEADED EDITIONS

DESIGNED IN *LOS ANGELES*, HANDCRAFTED
IN *JAPAN*, INSPIRED BY THE ARTS & CULTURES OF
THE AMERICAN SOUTHWEST.

PHOTOGRAPHY BY DIMITRI COSTE.

In its celebration of the many cultural traditions of the American West, LF V returns with an offering of SPECIAL, LIMITED-EDITION glasses featuring intricate, HAND-BEADED temple sleeves produced by KEWA PUEBLO artist FRANCISCO BAILON. Incorporating the finest materials and his unique generational expertise, MR. BAILON has once again helped to shape each of these spectacles into an OBJECT OF BEAUTY AND TRADITION.

As with previous releases, LFV 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.

RAWLINS BEADED EDITION IN HEMATITE

Refined, round optical glasses featuring exquisite hand-beaded temple adornment, and thunderbird cameo with turquoise inlay at the temple tip.

HANDCRAFTED IN JAPAN
AVAILABLE IN A LIMITED EDITION OF 50



LAST FRONTIER V

RAWLINS
BEADED EDITIONS

An exquisitely crafted collectible designed to traverse the pristine plains and ascend the rocky peaks, these refined optical glasses with a classic, round lens shape feature exquisite hand-beaded temple adornments and thunderbird cameos with turquoise inlays at the temple-tips.



THUNDERCLOUD
BEADED EDITIONS

Clearly, this terrain is deserving of survey, requiring limited-edition glasses that feature a soft rectangular lens shape with flat brow, complemented by exquisite hand-beaded temple adornments and thunderbird cameos with turquoise inlays at the temple-tips.



LAST FRONTIER V

ONE *OF* ONE
LFV – BEADED EDITIONS

We are honored to pay homage to the traditional Native American craft of beadwork by offering One of One beaded editions that incorporate intricate hand-beaded temple adornments—each singularly unique in its symbolism and colors—that transform the eyewear into a one-of-a-kind collectible heirloom that achieves new heights of craftsmanship and artistry.



SAVOIR FAIRE

ARTISANAL
CRAFTSMANSHIP

Each hand-beaded sleeve takes two hours to create, a delicate process that begins with stringing a custom loom using three different-sized nylon threads to stabilize and hold the integrity of the beadwork, with a fourth thread used to apply the beads.



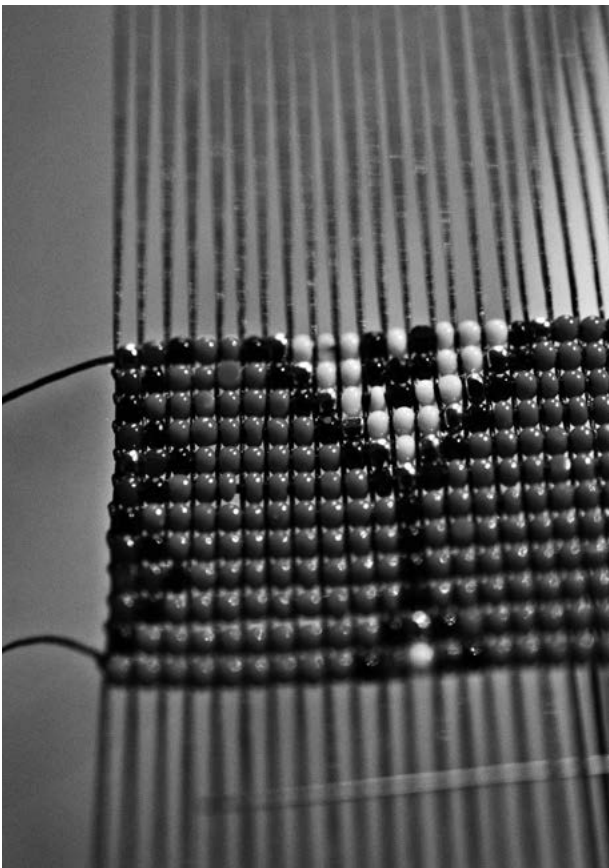
COVETED
MATERIALS

To create our beaded temple sleeves, we use charlotte beads in size 15 (which are 1.7^{MM}, or 54 thousandths of an inch), the rarest of the “true cut” beads that are made in the Czech Republic, which have become increasingly hard to find.



HEIRLOOM
QUALITY

Each temple sleeve design is produced in a 29-bead by 29-bead pattern, and consists of over 840 beads. Once the beaded design has been completed on the loom, thread-ends are cut and secured; the entire piece is sewn onto a fine leather sleeve and fit to the frame.



LAST FRONTIER V

My BEADWORK does the SPEAKING FOR ME

IN CONVERSATION
WITH KEWA PUEBLO ARTIST
FRANCISCO BAILON

WRITTEN BY ANDREW STARK
PHOTOGRAPHY BY DIMITRI COSTE.

Beyond the reach of the sacred rock's winged shadow, almost equidistant between the towns of Waterflow and Rattlesnake, sits Shiprock, New Mexico. Home of the Chieftains. Half an hour from the Four Corners Monument, where New Mexico, Utah, Arizona and Colorado intersect like crosshairs on the American Southwest...

The sacred rock, Tsé Bit'a'í (or Ship Rock, called this because of its scalene resemblance to a 19th-century clipper ship), is a high-desert monadnock standing at 1,583 feet. This rock is ancient and sacred to the Navajo people, and juts from the desert floor like a volcanic cathedral. It is clearly visible from artist Francisco Bailon's front yard.

"You can see it from my backyard, too," he says.

Francisco grew up in Santo Domingo Pueblo, about 200 miles southeast of Shiprock, as the crow flies. *"Since the Spanish [conquistadors] came in the 1600s and named our tribe, we recently reclaimed our original tribe name, Kewa. So it's known as Kewa [Pueblo] now."*

His wife, Fannie, interjects: *"The location of his village is right between Santa Fe and Albuquerque. And his people are about five to ten thousand. Very small."*

English is neither Francisco nor Fannie's first language—Francisco's is Keres, which, being a language isolate, has no discernable relationship to other languages, even those among its six neighboring pueblos. Fannie's native language is Navajo.

"I advertised for a job," she says. "This was back in the late '70s. And, holy moly, this handsome man walked in and I hired him, and the rest is history." She laughs. *"I was his supervisor in the emergency room. He was an ER tech, an ambulance driver."*

Physically, Francisco Bailon is surrounded by a landscape both majestic and devoid—igneous rock, sand, cheatgrass brittle as old bone, arroyo, floodplain, Arches National Park to the northwest with its sunbaked spires like a key's staggered teeth. Metaphysically, however, the true artist occupies that liminal space between inspiration and compulsion; like the rooster who's compelled to crow, it's in his blood. And crowing is, in fact, the rooster's birdsong, his art.

"I learned at home," he says, "making jewelry. I was quite young, and I saw my great-grandfathers doing handmade jewelry; we had an abundant supply of all that raw material. Since it was our only income, I helped my parents do jewelry. And then, in the summertime, we did farming. And hauling wood for the house, because we didn't have no electricity or gas stoves. We had to burn wood. Our trade was shells and turquoise."

"Then, after 25 years of service [as a journeyman machinist with the Los Alamos National Laboratory], I tried to return to

**"AS MY
GREAT-GRANDFATHER
USED TO SAY, 'THINK
IN HARMONY, SPEAK
IN HARMONY, AND
THEREFORE WALK
IN HARMONY. YOUR
ENDEAVORS WILL BE
BLESSED TO HAVE
ABUNDANT LIFE.'"**

making jewelry, but I found that the raw materials were outsourced overseas. So we couldn't get them anymore."

The demand for turquoise used in *"Native-style"* accessories produced by non-Native people is another discussion altogether, and a thorny one. Suffice to say that examples of this misrepresentation can vary between cultural appropriation and downright colonization (not to mention illegal, depending on the degree of mimicry, under the Indian Arts and Crafts Act (Act) of 1990 (P.L. 101-644)).

"So," Francisco says, "I just detoured and started doing fashion beadwork."

Francisco Bailon, then, is just a regular guy—hauling wood, repairing his home's plumbing, which *"went out over Christmas"*—but a regular guy with brilliance running through him like vein copper through stone.

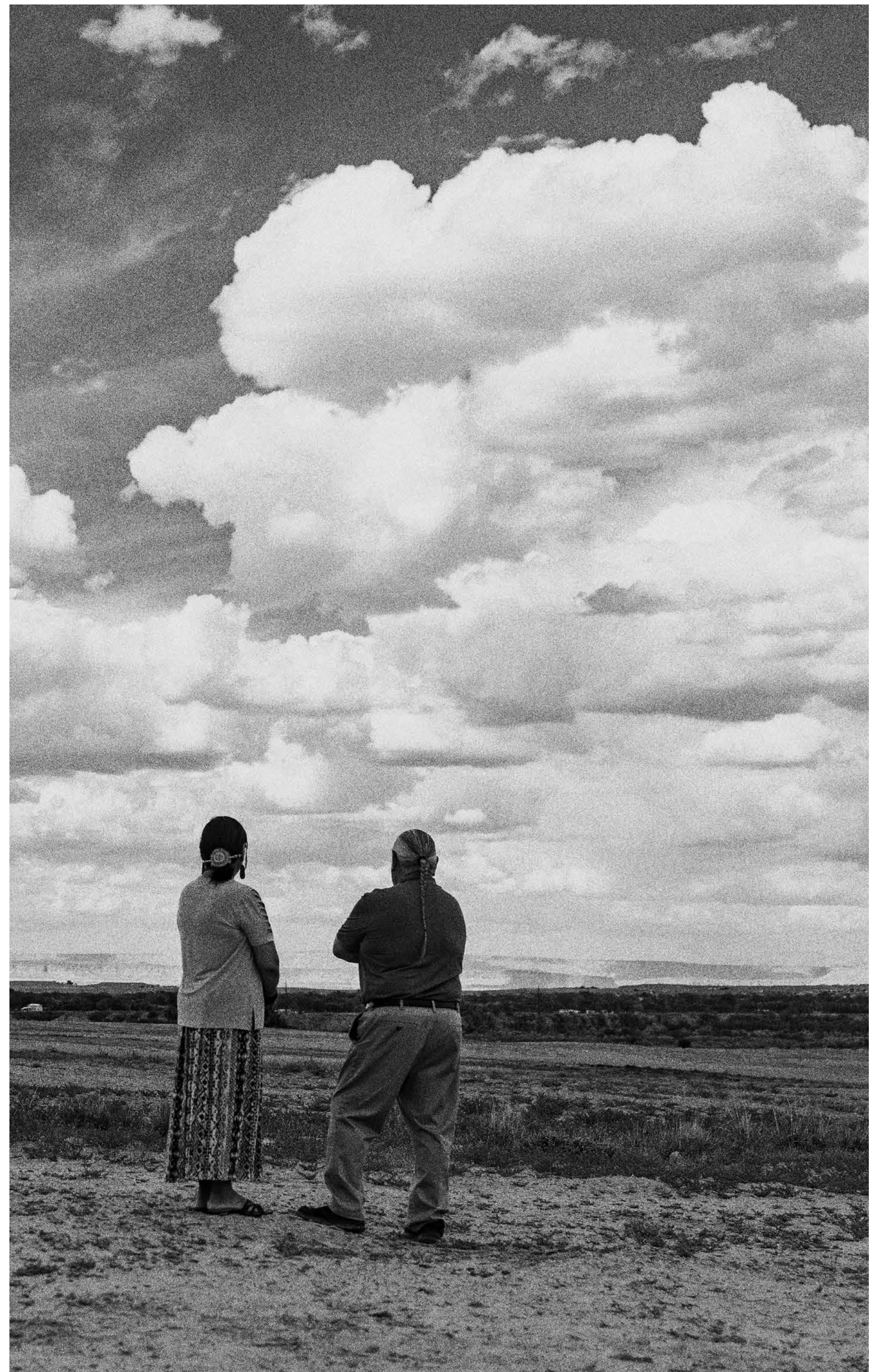
"I started my business, Anasazi Jeweler, in the fall of 2016," he says. "And I started making earrings, bracelets, necklaces and bat bands on the loom and peyote stitch. I prefer size 13 cut beads. They're expensive and in limited supply. But the most rare are size 15s, which are 1.7mm, or 54 thousandths of an inch. I designed Jacques's glasses with size 15s."

Francisco refers here to the hand-beaded temple adornments he produces for The Last Frontier, a special limited-edition collection by luxury eyewear designer Jacques Marie Mage. Each hand-beaded sleeve takes two hours to create, a delicate process that begins with stringing a custom loom using three different-sized nylon threads to stabilize and hold the integrity of the beadwork, with a fourth thread used to apply the beads.

The beads themselves are known as charlotte beads, and size 15, as Mr. Baillon alludes to, are the rarest of the *"true cut"* beads that are made in the Czech Republic, which have become increasingly hard to find. Each temple sleeve design is produced in a 29-bead by 29-bead pattern, and consists of over 840 beads. Once the beaded design has been completed on the loom, thread-ends are cut and secured, and Fannie helps sew the entire piece onto a fine leather sleeve and secures it to the frame.

Like the dazzlingly intricate and one-of-a-kind pieces produced by Anasazi Jeweler, these collections seek to achieve new heights of craftsmanship and artistry. Every frame, with exquisite precious metal and gemstone details and Francisco's signature beadwork, is more than a collector's item—it's an heirloom, crafted with surgical precision.

"My beadwork does the speaking for me," he says, bent to his meditative toil. "As my great-grandfather used to say, 'Think in harmony, speak in harmony, and therefore walk in harmony. Your endeavors will be blessed to have abundant life.'"



LAST FRONTIER V

JEWELRY OF *THE LAST FRONTIER*

PHOTOGRAPHY BY EZRA PETRONIO AND LANA PETRUSEVYCH.

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.*

ATIAN BRACELET IN ELECTRUM

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
AVAILABLE IN A LIMITED EDITION OF 200.



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 6^{MM} 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 11^{MM} 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 Last Frontier 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.



SIGNATURE DETAILS

Each luxuriant collectible of the Last Frontier V Jewelry Collection is handcrafted in Los Angeles to highlight the signature details of JMM, with hand-finished inner band embellishments that include our energetic, Art Deco-inspired linework, our domed JMM heraldic crest or brand placard in 18k Gold, and finely engraved hallmarks that indicate purity, location, and unique serial number.



THE ART OF INLAY

JMM incorporates high-quality gemstones from some of the oldest mines in North America, including Kingman, Lone Mountain, Blackjack, and Apache Blue turquoises. Every piece is unique, increasingly rare, and 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.



JACQUESMARIE MAGE

LIMITED-EDITION LEATHER GOODS

HANDCRAFTED IN ITALY

JACQUESMARIEMAGE.COM



SIGNATURE HAIRLINE DETAILS

Small leather goods highlight the recognizable hallmarks of the Circa Collection, such as signature hairline details that include finely debossed Art Deco-inspired linework and the poignantly placed JMM insignia.



PRECIOUS METAL EMBELLISHMENTS

Reveling in the recognizable details of the Circa Collection, leather goods feature custom metal embellishments in Silver or 24k Gold, adornments that are polished and brushed by hand, and include our signature arrowhead motif.



REFINED CUSTOM LININGS

Offering a refined hand-touch, the interior of leather goods are lined with custom lambskin leather in our signature Bordeaux Empire color.



HAND-PAINTED EDGES

A finishing detail: after the expertly cut and precisely skived leather pieces have been skillfully assembled and sewn, exposed edges are hand-painted and cured seven times over.



ELSTON

Take your acoustic show on the road with this luxuriant leather trifold featuring Silver or 24k Gold-plated metal corners adorned with our hairline-engraved arrowhead motif. Featuring a unique four-slot design with a discreet folded-bill pocket, this scrupulously crafted collectible brings a sense of sophistication and insouciance.



THEODORE

Trust in this comely leather cache of fine quality and lavish construction, featuring three card slots with a flat pocket, and an elegant arrowhead adornment in Silver or 24k Gold-plated metal subtly displaying our signature hairline details. Made wisely and slow, for those who act fast too often stumble.



CASSANDRE

A modern design that exemplifies functional elegance, the slender lines, supple touch, and hand-finished details of this bifold wallet carefully conceal two slots and two interior slip pockets, and features our signature arrowhead accent in Silver or 24k Gold-plated metal.

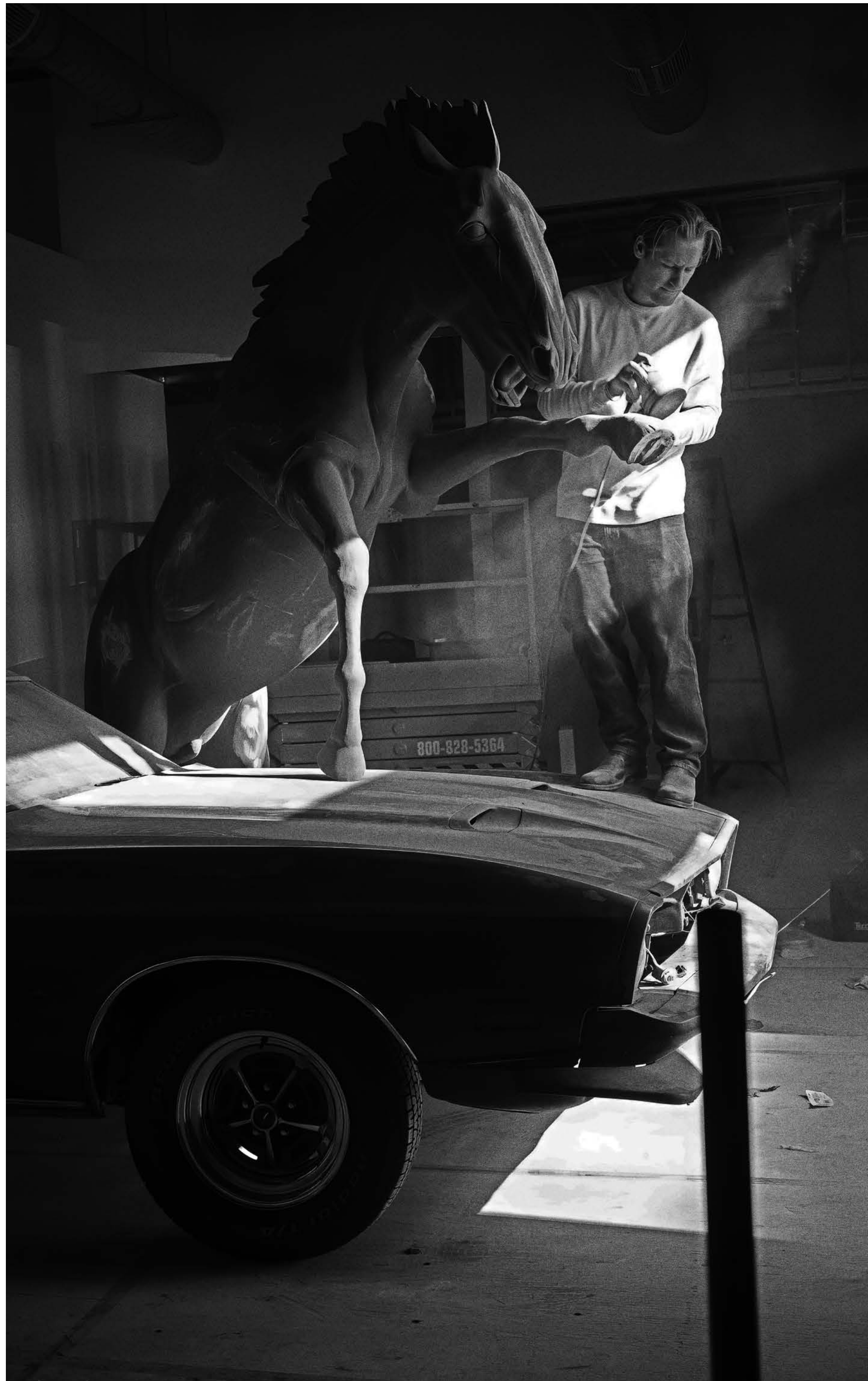


CIRCA LEATHER COLLECTION

PHOTOGRAPHY BY EZRA PETRONIO AND LANA PETRUSEVYCH.

HANDCRAFTED IN ITALY, *the* JACQUES MARIE MAGE *collection of* LIMITED-EDITION LEATHER GOODS *are subtle, historically-inspired* STATEMENT PIECES *that reflect the respect we hold for the* CENTURIES-OLD TRADITIONS *of leathercraft, and our commitment to elevating the intimate objects of everyday life to the status of modern heirlooms. Using only the* FINEST RESPONSIBLY PRODUCED LEATHERS, *each purposeful product is manufactured with distinction, requiring an intensive* ARTISANAL PROCESS *that takes at least six months to evolve from design to finished collectible. Made with a meticulous attention to detail and a timeless sense of sophistication, these luxuriant objects transcend their function to become enduring tokens of personal expression, unique reminders of the endearing romance of* MEANINGFUL ESSENTIALS.





EDITIONS SPÉCIALES

MATT McCORMICK

FOR JACQUES MARIE MAGE

The newest expressions to emerge from our longstanding creative partnership with MATT MCCORMICK, this special collection consists of limited-edition eyewear, artist books, and sculptures inspired by ANOTHER DREAM (Summon The Spirit), the large-scale installation by MCCORMICK that continues the multimedia artist's examination of the American experience. Commissioned in 2022 for permanent placement in the JMM GALLERY and flagship office in Hollywood, this unique reflection upon THE SPIRIT OF THE "MUSTANG" juxtaposes the PHYSICALITY AND POWERFUL SYMBOLISM of TWO OF AMERICA'S MOST RECOGNIZABLE REPRESENTATIONS of FREEDOM AND SPEED.

PHOTOGRAPHY BY JAKE VANDEN BERGE.

MATT MCCORMICK
FOR JACQUES MARIE MAGE

For the eyes of the BEHOLDER

JULIEN *in* NERO

Sophisticated '50s-inspired spectacles in Polished Black with lenses in Dark Tuscan, boasting our signature hinges and hardware in Silver. On the right inner-temple, the tall wirecore showcases the filigree-style engraving of an American Southwest landscape drawn by Matt McCormick; on the left inner-temple, the wirecore features the phrase, "*Take The Dawn of the Day and Give It Away.*"

AVAILABLE IN A LIMITED EDITION OF 100



MATT MCCORMICK FOR JACQUES MARIE MAGE

JULIEN *in* AGAR

Sleek manifestations of poise and purpose rendered in a lavish caramel-and-coffee color concept that dances warmly in the angling light, featuring lenses in Yellow, signature hinges and hardware in Dark Gold, and custom exposed wirecores featuring hairline-engraved "*Mustang*" design by multimedia artist Matt McCormick...

AVAILABLE IN A LIMITED EDITION OF 100



COLLECTION SCULPTURE

ANOTHER DREAM

Reflecting upon the imposing physicality and powerful symbolism of the "*mustang*," the ANOTHER DREAM statue has been handcrafted in Los Angeles from stainless steel, treated with four layers of primer and paint, then hand-distressed and polished by artist Matt McCormick to capture the unique look and feel of the original large-scale installation, *Another Dream (Summon The Spirit)*, commissioned in 2022 for permanent placement in the JMM Gallery and HQ in Hollywood.

PRODUCED IN A LIMITED EDITION OF 25

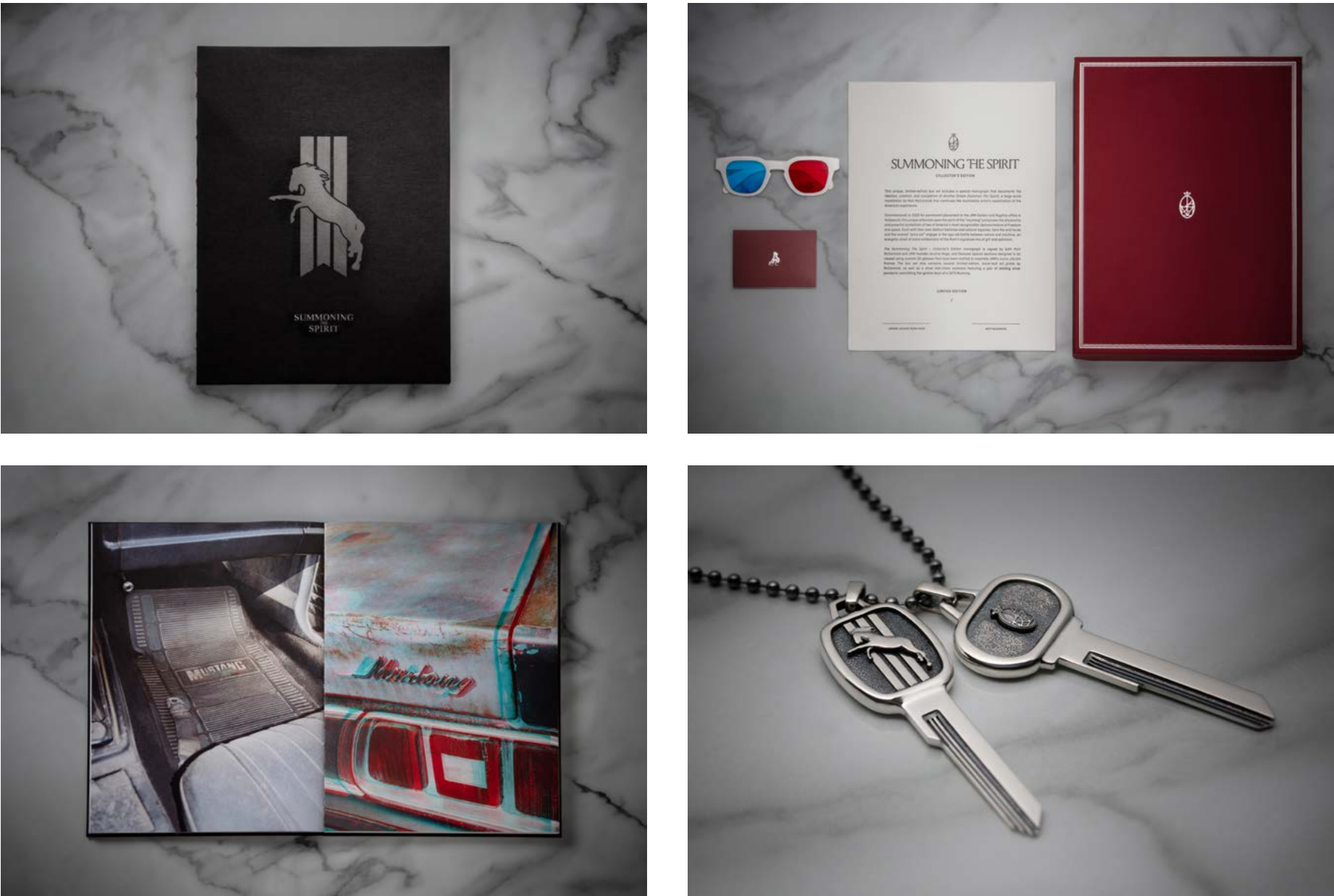


COLLECTION PUBLICATIONS

SUMMONING THE SPIRIT

This unique, limited-edition artist's monograph documents the ideation, creation, and completion of *Another Dream (Summon The Spirit)*, a large-scale installation by artist Matt McCormick emblematic of the West's signature mix of grit and optimism. The handsome hardcover is 9 x 11 inches, 168 pages, and features a Smyth Sewn binding with thread in our signature Bordeaux Empire color story. The *Collector's Edition* of this special artist's monograph is signed by both Matt McCormick and JMM founder Jerome Mage, and features special sections designed to be viewed using custom 3D-glasses that have been crafted to resemble JMM's iconic JULIAN frames. These prized printed matters arrive in a custom box set that also contains a limited-edition, loose-leaf art print by McCormick, as well as a silver ball-chain necklace featuring a pair of sterling silver pendants resembling the ignition keys of a 1973 Mustang.

SUMMONING THE SPIRIT IS AVAILABLE IN A LIMITED EDITION OF 150
COLLECTOR'S EDITION IS AVAILABLE IN A LIMITED EDITION OF 50



ART AND ITS LONE RANGERS

EXPLORING THE AMERICAN PSYCHE WITH ARTIST MATT MCCORMICK.

WRITTEN BY MISS ROSEN.
PHOTOGRAPHY BY DIMITRI COSTE.

Synonymous with independence, adventure, and rugged individualism, the American West occupies a mythic space within the fantastical realms of the American Dream. Nestled within the vast landscape replete with verdant mountains, shimmering deserts, and fields of tall grass where the buffalo roam, lies buried treasures of oil and gold. For centuries, countless men and women have risked it all to find fame and fortune in the Wild West, whether hitting the trail to become cowboys, prospectors, or Hollywood stars.

Throughout his career, multimedia artist Matt McCormick has devoted himself to an ongoing exploration of the American psyche as shaped by the spirit of the West. Drawn to wild horses and muscle cars alike, McCormick embraces archetype and paradox with equal panache. He carefully considers the relationship between nostalgia and history, examining the ways in which desire and longing recast the past in a glittering patina of fable and fantasy that stands in sharp contrast to harsher realities embedded in centuries of land conquest, settler colonialism, and rapid industrialization of the natural environment.

McCormick's work, *Another Dream (Summon the Spirit)*, a custom installation at the JMM Gallery in Hollywood, features a sculpture of two Mustangs — one horse, one car — locked in the age-old battle of “*Man vs. Machine*.” Working in fiberglass, aluminum, bondo, rubber, glass, lead, copper, magnesium, plastic, leather, and steel, McCormick sources materials that reflect that physical reality of the open terrain. Flanked by two oil paintings of the same theme, McCormick considers both sides of an enduring struggle for power that has long shaped American life.

“The two subjects of the work have been referenced throughout my practice in different series in many separate ways, but have never clasped as they do so literally within this piece,” says McCormick. *“As an observer and participant of a society that is constantly and continuously going down a highway of intense polarization, I couldn’t help but take pleasure in creating a work that questioned each side of the divide without taking an obvious stance on the issues they raise.”*

Drawn to multi-layered narratives that reveal the complexities, contradictions, and contrasts of our culture amid its most revered symbols of freedom and strength, here McCormick shares his journey to create this singular work that looks at two sides of the same coin, locked in a timeless battle for domination.

MCCORMICK'S WORK,
*ANOTHER DREAM
(SUMMON THE SPIRIT)*,
A CUSTOM INSTALLATION
AT THE JMM GALLERY
IN HOLLYWOOD, FEATURES
A SCULPTURE OF TWO
MUSTANGS—ONE HORSE,
ONE CAR—LOCKED IN
THE AGE-OLD BATTLE
OF “MAN VS. MACHINE.”

JMM: How did the concept for Another Dream (Summon the Spirit) come about?

Matt McCormick (MM): About two years ago, I was alone in a room with Walter De Maria's *Bel Air Trilogy*. Here was this classic, brutally American car sitting in a museum in Milan owned by a European luxury fashion house (Prada), and the tire touching the floor jumped out at me in this very beautiful way. Like many objects of design, the tires — and really the entire car — can exist on multiple levels of appreciation, functionality, and general purpose. At their base level, their job is to get you from one place to another but they can become so much more than that. There are entire subcultures built around these worlds, like classic cars, muscle cars, sports cars, trucks, etc. One man's trash is another man's treasure.

When Jerome [Mage, founder of JMM] reached out about making a work I almost immediately thought of this moment and how I could make my own contribution using the elements that stood out to me in *Bel Air Trilogy*.

Anyone who knows me well knows how much of an impact Richard Prince's work has had on me. He was one of the first artists that I gravitated toward when I dove head first into trying to understand how to create artworks. While reading John McWhinnie's essay from *The Fug*, I had an “*aba*” moment when he compared Prince's work to a teenage boy's bedroom walls. His *Hoods* series, where car hoods became beautiful abstract paintings using materials found in a garage, stood out to me on a conceptual and materials level.

With *Another Dream (Summon The Spirit)*, I wanted to take the conversations started by De Maria and Prince, combining elements of their materiality with ideas around society's ongoing venture into machine dependence. For the sculpture, it was important that the two mustangs look the same on a material level so that the viewer would see them as equals in the age-old battle of “*Man vs. Machine*”. One can pick sides; are your bets on the horse or the car — or will you just rubberneck at a car crash?

Alongside the sculpture, there are two oil paintings that I made to complete the work: ‘Here's A Quarter (Call Someone Who Cares)’ and ‘So Begins the Task’. On a base level, they can be viewed as individual propaganda supporting each side in the “*battle*”; on further inspection, they can be viewed as a moment to dissect the sides, finding their strengths and weaknesses to potentially pick a side or just stand to the side and watch the melee.



JMM: What real and symbolic importance do you find in the mustang (horse) and the Mustang (car)?

MM: The horse is an outlier of the animal kingdom. On one hand, they have been highly important in the evolution of man in their domestication. On the other, they have existed within American culture on the same plane as the eagle: a symbolic representation of power and or freedom. In the lineage of travel, it can be argued that the horse is equally as important as the creation of the wheel. For centuries they were the motors that propelled wheeled vehicles as well as the vehicles themselves.

Outside of this sentiment, one can find a majestic quality about them that is hard to put into words. Within American culture they are a transcendent figure, whether as part of the working class and cowboy realm where they serve as a utilitarian participant, or their posh role in the ‘horse and pony show’ of the wealthier class. Like the car, they exist in so many ways, within so many different cultures.

The Mustang car's meaning is similar to that of the horse, just the newer 20th-century forward version. The advancements in cars as a vehicle changed the world and allowed society to push forward as the horses did before them. There are practical purposes attached to them and subcultures built around them. A car can say a lot about someone's personality, as well as their chosen or unchosen purpose and place in this world.

Outside of the practical and historical relevance, I find the connections to subcultures fascinating. From the daily driver to the weekend cruiser, American culture has long been obsessed with their vehicles almost to a fault. They have been a symbol of a divide between social and political classes, as well as a lifestyle accessory. The differences in our choices continue to deepen and it will be a long time before we move on from this.

JMM: How does context come into play in terms of how the piece operates (or takes on meaning) in this specific space?

MM: “I'm always trying to find ways to integrate art into more places and parts of life. Art doesn't only need to exist in galleries and institutions. As much as I respect this part of the viewing experience, there is plenty of room for exploring more ways to engage and present work.”

The meaning of *Another Dream (Summon The Spirit)* doesn't necessarily change depending on where it is placed. The main goal of its placement is to exist where people can interact and connect to it. In alternative locations, there is more of a chance of someone interacting with the work that may have not otherwise. This allows for conversations and experiences with the work that extend outside of the traditional expectations of what is and can be.”



EDITIONS SPÉCIALES

ERIN WASSON

FOR JACQUES MARIE MAGE

The EFFORTLESS ELEGANCE, INFECTIOUS ENERGY, and ARTISTIC IDEALS of model-designer ERIN WASSON inform this focused foray into luxury eyewear and accessories. Inspired by the rich heritage of MARSEILLE, the unequivocal energy of TEXAS, and the laid-back luxury of SOUTHERN CALIFORNIA, the collection connects the dots of WASSON's eclectic cultural constellation into a haute homage to THE PLACES SHE LOVES and the WOMEN SHE ADMIRES.

PHOTOGRAPHY BY DAN MARTENSEN.

ERIN WASSON
FOR JACQUES MARIE MAGE

BLESS YOUR HEART

*AN INTERVIEW WITH THE
CHARMING & DISARMING ERIN WASSON*

WRITTEN BY ANDREW POGANY

Born in Irving, Texas, ERIN WASSON began etching her distinctive blend of edgy elegance and effortless cool into the late-'90s cultural consciousness after winning the Kim Dawson Agency Model Search in 1997. Quickly propelled into the spotlight, WASSON CAPTIVATED MAJOR DESIGNERS AND PHOTOGRAPHERS, leading to high-profile work with top-tier fashion houses like Chanel, Balenciaga, and Givenchy.

Wasson's career blossomed as she graced the covers of prestigious magazines including *Vogue*, *Elle*, and *Harper's Bazaar*. She became a muse for renowned photographers like Mario Testino and Patrick Demarchelier, who admired her unique ability to convey both strength and sensuality. Her versatility on the runway and in print made her a sought-after entity, walking in numerous fashion shows across the globe.

Having emerged as a steady and leading light from the Y2K era, Wasson soon moved beyond just modeling. The designer styled runway shows for Alexander Wang, collaborated with notable brands as varied as RVCA, Zadig & Voltaire, and Lucchese, and in 2015 founded her own jewelry brand, Wasson Fine – a collection of elegant and sculptural pieces that incorporate recycled 18k gold, diamonds, and other responsibly sourced materials. Effortlessly chic and endlessly creative, she continues to influence and inspire.

Now, Wasson brings her authentic approach and infectious energy to bear upon a new limited-edition collection of luxury eyewear and accessories produced in partnership with Jacques Marie Mage (JMM). Inspired by the rich heritage of Marseille, the unequivocal energy of Texas, and the laid-back luxury of Southern California, the ERIN WASSON FOR JMM collection connects the dots of Wasson's eclectic cultural constellation into a homage to the places she loves and the women she admires.

Jacques Marie Mage (JMM): How did the Erin Wasson for JMM collection come about?

Erin Wasson (EW): The partnership transpired over the course of many years of Jerome [Mage] and I being friends and sort of seeing what each other was doing. And I was watching the brand growing while simultaneously doing my own creative endeavors that very much suited the spirit and the essence of JMM. That's what I love about JMM, it feels like a heritage brand, but it's only 10 years old. And that's something that I'm drawn to, things that have a feeling of true, deep identity and, you know, historic romanticism.

JMM: What is the inspiration behind the Erin Wasson for JMM collection?

EW: I've lived in South Texas, Southern California, and the south of France, and during this project I became enamored by this idea of being in places that were all different and yet very similar conceptions of 'South.' I wanted to explore what that connection was and how I could weave a narrative that contained the charming and disarming realness and authenticity of these places that I have called home over the course of my life.

"To me, simplicity is sophistication and subtlety is the highest form of sharing an idea, because it's really just about editing things down to its core so that the central idea can flourish."

JMM: What connections do you see between these places?

EW: Well, Texas has like this unequivocal energy, right? And Texas and Marseille share something really interesting, which is a deep sense of pride. And then you've got southern California, which is a bit like 'la la la la.' It's kind of transient, people come and go. But then having lived in Venice, it was sort of that juxtaposition of Venice Beach being both beautiful and just like disgusting <laugh>. And Marseilles, too, is both beautiful and raw and gritty. And in Texas, people are sort of warm, but also, 'Bless Your Heart' means 'Go Fuck Yourself,' you know what I mean? So, there's all these vibey intersections.

JMM: What is the intention behind the design of THE SUD—the collection's singular eyewear style—and its corresponding color stories?

EW: I really approached this wanting to just make a really timeless frame, first and foremost. And then I thought that there was a really beautiful opportunity to create a narrative around that. We didn't want to be too literal about representing any one place or getting trapped in the nuances. So we kept the frame very classic, very clean.

In terms of the color stories, as a woman that gets an opportunity to do something really beautiful, which is design a pair of gorgeous timeless sunglasses, why not pay homage to other women? Why not make space for the story of these women who are connected to these places as well? That's why we ended up naming each color after a different woman.

We've got Simone [de Beauvoir], for the incredible 20th-century French philosopher and mystic; we've got Emmylou [Harris], the inimitable southern songstress, then there's the French singer Francois Hardy, whose just this masculine-feminine enigma, just so cool; and finally there's Eve [Babitz], an incredible character and chronicler of the SoCal experience. The names add a bit of a cerebral element, maybe a little bit of whimsy, but basically, it's about recognizing that all these women are bad-ass.

JMM: Can you speak to the design of THE VIPÈRE—the unique bolo tie offered by the collection?

EW: I don't like anything that feels exactly like what it's supposed to be. I don't want a tricky frame. I don't want a standard bolo tie. So I thought, what if we took the idea of the bolo tie—something that slides up and down sort of like a lariat—refined it and made it more elegant; bring down the sizing of everything, bring down the size of pendants. So yeah, I wanted it to feel very feminine and less costumey, like something that someone could wear with much more ease and casualness.

To me, simplicity is sophistication and subtlety is the highest form of sharing an idea, because it's really just about editing things down to its core so that the central idea can flourish.





COLLECTIBLE BOX SET
Limited-edition spectacles come in a monograph box in our signature Bordeaux Empire color, with embossed details foil-stamped in silver. Included are a commemorative cleaning cloth, Marine faux-ostrich leather eyewear case handcrafted in Italy; and letterpress authenticity card.

COMMEMORATIVE CLEANING CLOTH
Custom, oversized, double-sided microfiber cleaning cloth featuring original artwork made in collaboration between Erin Wasson and southern Italy-based artist Matteo Perrotta, a painting of Marseille's famous mistral created using dried pasta.

LETTERPRESS AUTHENTICITY CARD
Collaboration details and limited-edition batch number beautifully embossed on letterpress card stock featuring artwork made in collaboration with southern Italy-based artist Matteo Perrotta.

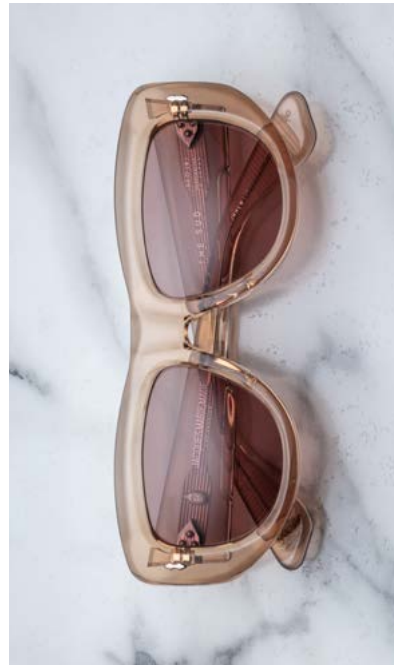
ERIN WASSON
FOR JACQUES MARIE MAGE

Exemplary EYEWEAR

THE SUD

Whether in the south of FRANCE, TEXAS, or CALIFORNIA, this timeless tourer produced in partnership with model-designer ERIN WASSON is designed for long drives, inspired journeys, and intentional music, its soft slopes and refined sculpturality accompanied by our signature double-arrowhead front pins, new 'Cantilever' wirecores with hairline details, and temple-tips with a PRECIOUS METAL CREST OF MARSEILLE.

Available in FOUR LIMITED-EDITION COLOR STORIES named by WASSON after an international cadre of influential women writers, artists, performers, and public intellectuals.



THE SUD IN FRANÇOISE

Named after enigmatic French singer-songwriter Françoise Hardy, this seductive Polished Black color story is complemented by lenses in Jet and our signature metal embellishments in Silver, including double-arrowhead front pins, spur-shaped rivets, and temple-tips with a crest of Marseille.

PRODUCED IN A LIMITED
EDITION OF 500

THE SUD IN EVE

Named after Eve Babitz, the eccentric visual artist and chronicler of Southern California, this rich Dark Walnut color story is complemented by lenses in Choco and our signature metal embellishments in Dark Gold, including double-arrowhead front pins, spur-shaped rivets, and temple-tips with a crest of Marseille.

PRODUCED IN A LIMITED
EDITION OF 350

THE SUD IN EMMYLOU

Named after the inimitable southern songstress Emmylou Harris, this dramatic Tiger's Eye color story is complemented by lenses in Sepia and our signature metal embellishments in Dark Gold, including double-arrowhead front pins, spur-shaped rivets, and temple-tips with a crest of Marseille.

PRODUCED IN A LIMITED
EDITION OF 300

THE SUD IN SIMONE

Named after the incredible 20th-century French philosopher-author Simone de Beauvoir, this Clear Sand color story is complemented by lenses in Bronze and our signature metal embellishments in Silver, including double-arrowhead front pins, spur-shaped rivets, and temple-tips with a crest of Marseille.

PRODUCED IN A LIMITED
EDITION OF 350



ÉDITIONS SPÉCIALES

VALENTINO ROSSI

FOR JACQUES MARIE MAGE

JACQUES MARIE MAGE *proudly presents a limited-edition collection of HANDCRAFTED EYEWEAR produced in partnership with the greatest motorcycle racer of all time, VALENTINO ROSSI.*

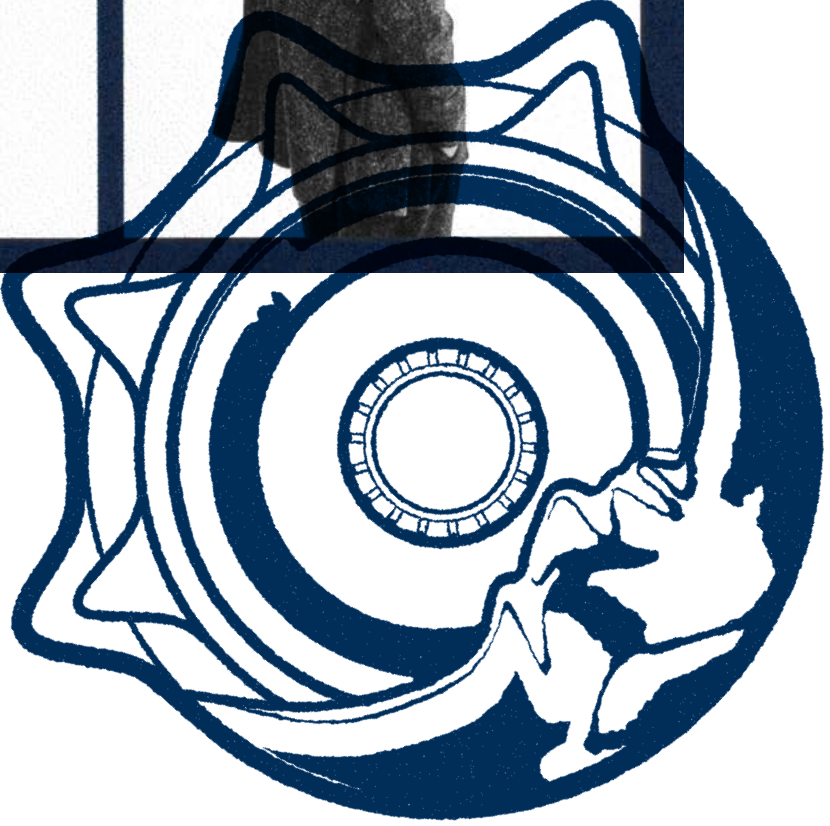
Celebrating the lifetime achievements of the nine-time Grand Prix motorcycle racing World Champion, the collection presents THREE LEAN AND LUXURIOUS DESIGNS that tells the story OF MR. ROSSI'S PASSION, PERSEVERANCE, AND ACCOMPLISHMENTS.

HANDCRAFTED in JAPAN with our characteristic mix of exceptional materials and unparalleled CRAFTSMANSHIP, these exceptional spectacles are like limited-edition trophies that reflect MR.

ROSSI'S PASSION for action and attraction to speed —elite expressions of PASSION, CRAFT, and EXCELLENCE boldly inspired by THE STUFF OF LEGEND.

PHOTOGRAPHY BY GAVIN BOND.





BORN *to* RIDE

IN CONVERSATION WITH RACING ICON,
VALENTINO ROSSI.

WRITTEN BY JOHN SCOTT LEWINSKI.
PHOTOGRAPHY BY DIMITRI COSTE.

IF YOU WERE GOING TO CARVE *a MOUNT RUSHMORE with the GREATEST MOTORCYCLE RACERS of the last 25 years, you might end up with extra space on the hillside and the confident face of VALENTINO ROSSI staring out over the South Dakota plains.*

The nine-time GRAND PRIX MOTORCYCLE (MotoGP) RACING CHAMPION is a SPORTING LEGEND from a country synonymous with speed and a passion for winning. The Italian retired in 2021 after competing with three major manufacturers, winning 89 races in the top level of motorcycle competition and 115 grand prix events OUT OF 400 OVERALL STARTS.

In addition to his many achievements, Rossi was the last MotoGP 500cc champion before 1,000cc engines came onto the scene. He also raced successfully during the crossover between two-stroke and four-stroke engine eras.

Rossi remains a powerful force in motorcycle racing even three years after his official retirement and 15 years after his last title in 2009. He now operates his VR Academy racing school, a training center for Italy's riders. Graduates now compose about 25% of MotoGP's ranks – and Italy claimed the last two world championships with Francesco Bagnaia taking home the trophy.

Unwilling to park a rocking chair anywhere following the end of his motorcycle racing career, Rossi spent the years since his retirement in the four-wheel world. He's driven in the GT World Challenge Europe Sprint Cup, GT World Challenge Europe Endurance Cup and the FIA World Endurance Championship.

Here, we catch up with Rossi to discuss his favorite circuits, motorcycles, and the origins of his special partnership with Jacques Marie Mage...

Jacques Marie Mage (JMM): You've competed in so many places around the world, how does a sense of place influence your preparation performance and overall experience?

Valentino Rossi (VR): Place is important because if you race in a good place, you do better, you are happier.

For example, I always love Barcelona, because you are in Barcelona and it's a good place. But the most important thing is the circuit, the layout of the circuit, if you like the layout of the circuit, and if it's suitable with your driving or riding style. And also the temperature, I mean the weather is important – if

Austin, Texas is good, but also Laguna Seca in California, which is so, so beautiful. I also like to race in Italy, for example.

JMM: You started out racing carts and now race on four wheels today. Does your approach to racing on two wheels versus four wheels differ?

*"THIS FEELING,
THIS ADRENALINE,
IS GREAT.
IT'S THE REASON
WE RACE. "*

the weather is okay, if it's hot or too hot. For example, Malaysia can be a place where there is good weather, and England or Japan, where it rains a lot of the time, can be bad. So all these things make the difference. But, uh, the most important thing is the layout of the circuit.

JMM: Which are your favorite cities, and what are the qualities that make them special?

VR: For me, I always like Barcelona and Spain. Racing in Spain is always good because the tracks are good and they also always have a lot of people. I also like Malaysia – Sepang, which is close to Kuala Lumpur, is a good place. And Phillip Island in Australia, close to Melbourne, is also a good place.

VR: You know, between two wheels and four wheels, there's a lot of difference. But at the same time it is also very similar because in a way, the lines, the circuits, the breaking, is more or less the same. On the bike you have to move more, in the car you have just to drive. But, between two wheels and four wheels, they have a lot of very similar things.

JMM: Describe your special relationship with the Italian racing fans.

VR: I have always had great, great support from Italy, because I love Italy, I live in Italy. But I'm lucky because I have a lot of fans and supporters around the world. But for sure in Italy it's more special, the relationship and the support.

Sometimes it's also difficult because, you know, during the weekend of the race in Mugello, or in Misano,, a lot of people come to take pictures with me. And sometimes it's a bit difficult to manage. But it's also always a great pleasure.

JMM: Whom do you consider your greatest rivals and why?

VR: Ah, my greatest rivals were [Max] Biaggi from the beginning in the 500 and later I have [Casey] Stoner and [Jorge] Lorenzo and [Dani] Pedrosa.

JMM: What is your favorite motorcycle you ever rode -- the machine with which you had the finest chemistry?

VR: I have two favorite bikes: one is the Honda 1005 cylinder of 2003, 'cause it was very great to ride. And also the Yamaha M1, especially the 2005 model. But also the 2008 model and the 2015 model. These are my favorite bikes. But if I had to decide on one, it'd be the M1 of 2005.

JMM: What do you miss most after stepping away from the grind of weekly motorcycle racing?

VR: You know, I miss for sure the feeling of the race, the adrenaline, the pressure of Sunday morning and the feeling that you have when you start and when you race, especially the first lap. This feeling, this adrenaline, is great. It's the reason we race. But anyway, racing with cars is very similar.



JMM: Outside of racing, what would you say is your longest standing obsession?

VR: I like all motor sports. I like motorcycle racing, car racing. I like all the sports. I like to go snowboarding. I like to play soccer. But I don't have a particular obsession except motor sport.

JMM: How would you describe your approach to fashion and style?

VR: I try to have my own style, and I hope that is a good style. It's very personal, but basic. I mean, fashion is not my greatest passion. But my girlfriend, she works in fashion, so she always helps me with my fashion, and it's good, eh?

JMM: What attracted you to the idea of collaborating on a special limited-edition eyewear collection with Jacques Marie Mage?

VR: I've always been a great fan of glasses because I have very light eyes and I suffer a lot from the light. So I always wear sunglasses. And I have a friend that works at an eyewear shop and one or two times a year I go to his shop to buy glasses. And when Jacques Marie Mage started, my friend said, 'Ah, Jacques Marie Mage is the top,' and he always prepares some glasses that he thinks are suitable for me. So in this way, I became familiar with Jacques Marie Mage. And after I met Jerome [Mage], and came to know that he is a very big fan of motorcycles, that's when our story started.

JMM: Can you tell us the story of the last time you felt out of your comfort zone?

VR: You know, a lot of time when you drive, when you ride a motorcycle or you drive a car, for example, in the night, in the wet, sometimes you feel that you're a little bit out of your comfort zone because maybe there's a bit of risk, or it's a difficult situation. But this feeling, usually it's a good feeling.

JMM: What is your favorite children's cartoon?

VR: My favorite children's cartoon was called Wacky Races. It's a crazy car racing show with Dick Dastardly and his dog Muttley <laugh>.

JMM: What song would you choose to dance to at three in the morning?

VR: Bob Marley, or the Doors, or Nirvana, or Rage Against the Machine. But probably Bob Marley, "Could You Be Loved."

JMM: Where do you go and what do you do to be alone?

VR: I spend a lot of time in my house, trying to put everything together. I also have a place that is like a big garage where I have all my stuff, where I have a kind of museum with all my letters, helmets, etc. So a lot of the time I stay there, that is the place where I can be alone.

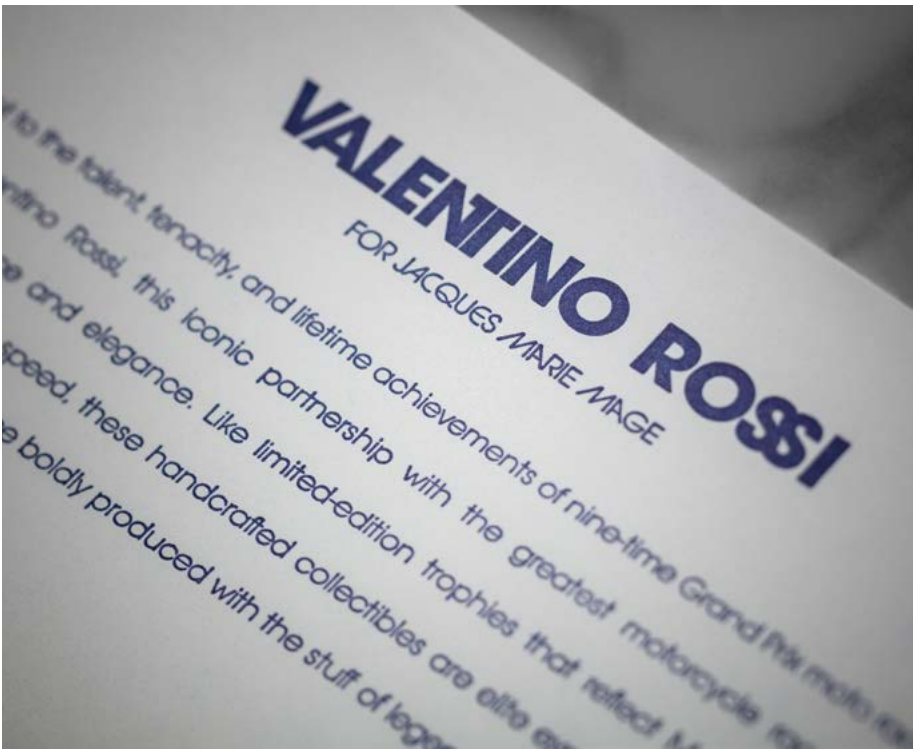
JMM: What do you most look forward to in 2024 and 2025?

VR: I try to be fast, to be competitive with the car; try to win some races, to make some good results, and to enjoy life. Ciao a tutti.

YOU KNOW, A LOT OF TIME WHEN YOU DRIVE, WHEN YOU RIDE A MOTORCYCLE OR YOU DRIVE A CAR, FOR EXAMPLE, IN THE NIGHT, IN THE WET, SOMETIMES YOU FEEL THAT YOU'RE A LITTLE BIT OUT OF YOUR COMFORT ZONE BECAUSE MAYBE THERE'S A BIT OF RISK, OR IT'S A DIFFICULT SITUATION. BUT THIS FEELING, USUALLY IT'S A GOOD FEELING.

VALENTINO ROSSI





COLLECTIBLE BOX SET

Each limited-edition spectacle comes in a distinct monograph box set in Navy leather accompanied by Navy leather eyewear case, collectible microfiber cleaning cloth, and letterpress authenticity card, each featuring a unique expression of Mr. Rossi's signature "SoleLuna" motif.

COMMEMORATIVE CLEANING CLOTH

Custom, oversized, double-sided microfiber cleaning cloth featuring in Navy, featuring Mr. Rossi's signature "SoleLuna" motif.

LETTERPRESS AUTHENTICITY CARD

Collaboration details and limited-edition batch number beautifully embossed on letterpress card stock, featuring Mr. Rossi's signature "SoleLuna" motif..

VALENTINO ROSSI
FOR JACQUES MARIE MAGE

Spectacles of SPEED

TRAMONTO

Handcrafted in Japan, these refined rectangular racers are named after the "Tramonto curve" of the Misano Circuit, one of the principal Italian circuits where Valentino Rossi is forever the hometown favorite. Offering a broad and sculptural brow accompanied by our signature arrowhead front pins and spur-shaped rivets, spectacles feature custom 7-barrel hinges, 'Classic' wirecores with hairline details, and a metal expression of Mr. Rossi's signature SoleLuna crest at the temple tip.

PRODUCED IN FIVE (5) UNIQUE COLOR STORIES



ASSEN

Serious and sleek, with substantial razzle-dazzle, these limited-edition titanium tastemakers are named after the TT Assen Circuit, aka "The Cathedral of Speed," known for holding the most Grand Prix motorcycle races every year, and the place where Rossi won an amazing ten races. Equipped with a bold double-bridge, evocative lensed eyeshields, custom monoblock hinges, and hairline engraved temples with sculptural acetate temple tips, these are meaningful sartorial milestones for all legends-in-the-making, with hairline details, and a metal expression of Mr. Rossi's signature SoleLuna crest at the temple tip.

PRODUCED IN FIVE (5) UNIQUE COLOR STORIES



DONATO

Assured and easygoing, these rectangular upstarts with rounded angles are named after the "San Donato turn" of the Mugello Circuit, one of the best-known international racetracks and the place where Valentino Rossi dominated the MotoGP seven times consecutively (2002- 2009), in the process becoming a global phenomenon. Limited-edition spectacles include our signature arrowhead front pins and spur-shaped rivets, custom 7-barrel hinges, 'Barbers' wirecores with hairline details, and a metal expression of Mr. Rossi's signature SoleLuna crest at the temple tip.

PRODUCED IN FIVE (5) UNIQUE COLOR STORIES



JACQUESMARIE MAGE
LOS ANGELES





ÉDITIONS SPÉCIALES

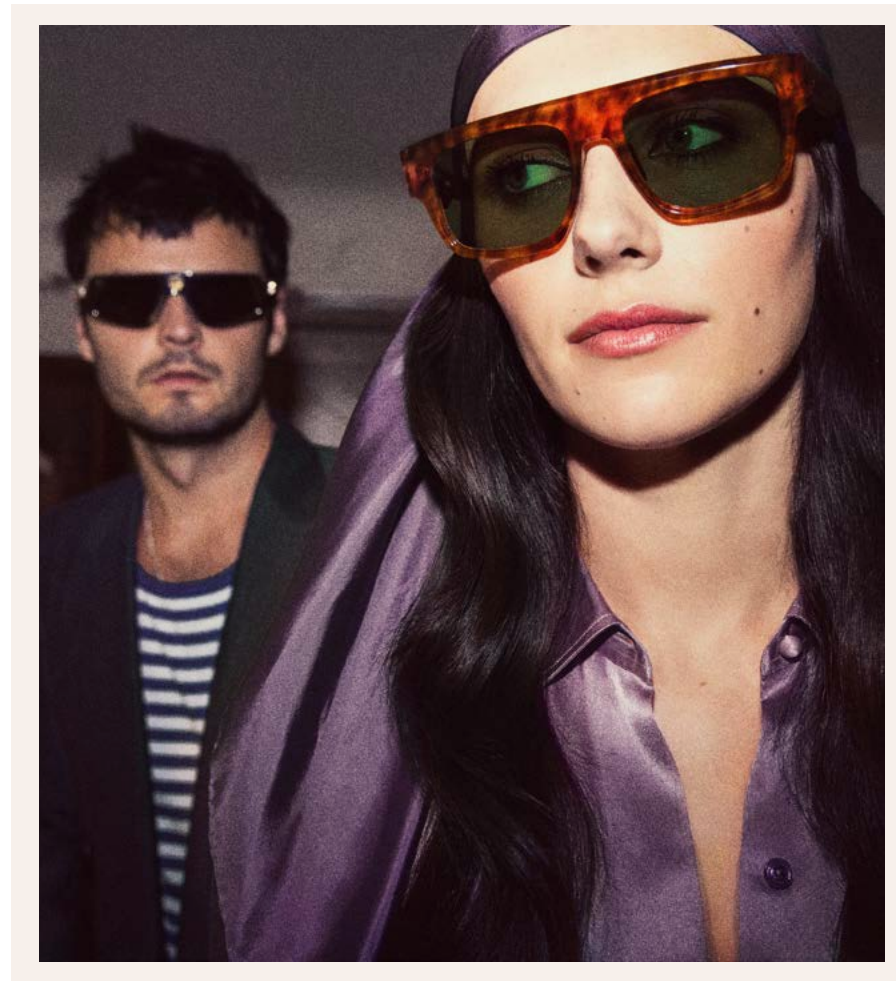
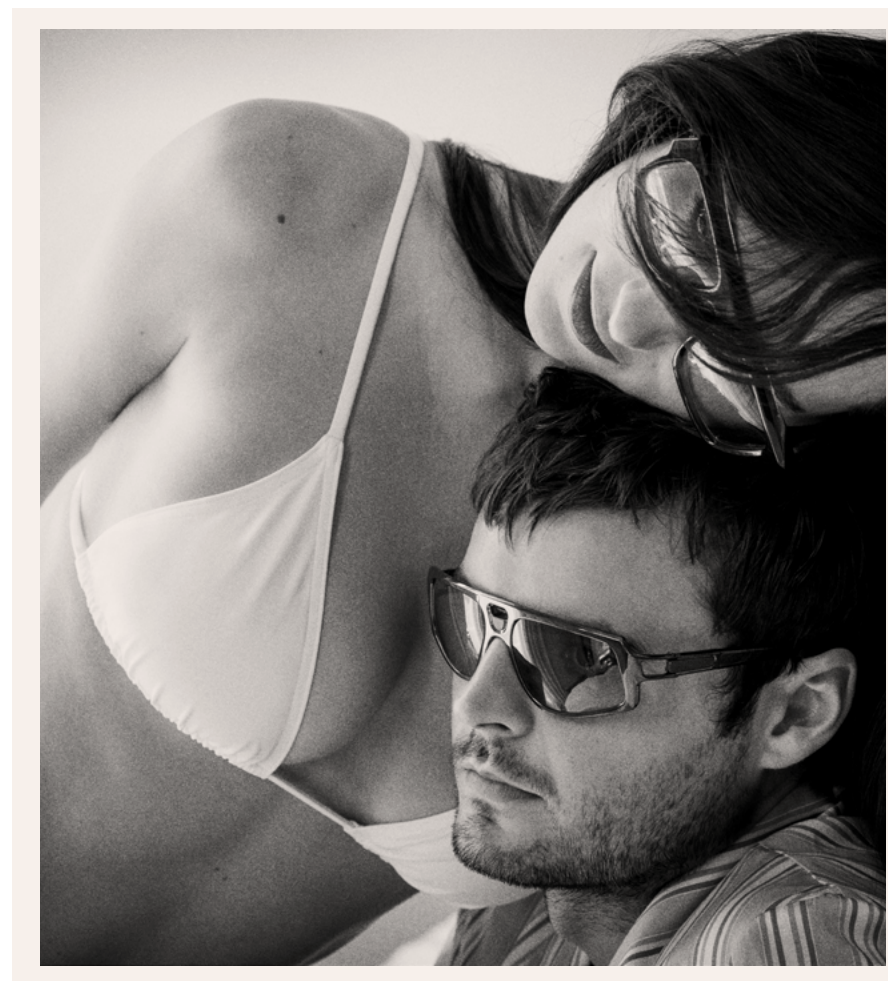
GEORGE CORTINA

FOR JACQUES MARIE MAGE

JACQUES MARIE MAGE *proudly presents the newest expressions of limited-edition glasses to emerge from our unique partnership with celebrated fashion editor* GEORGE CORTINA, *a collection of three original styles HANDCRAFTED IN JAPAN with UNPARALLELED TASTE, QUALITY, AND CRAFTSMANSHIP. Designed with a sense of GOLDEN HOLLYWOOD GLAMOUR and MODERN PRESTIGE, these legends of luxury are poignant and polished collectibles made for creative provocations.*

PHOTOGRAPHY BY INEZ AND VINOODH.
STYLING BY GEORGE CORTINA.





GEORGE CORTINA
FOR JACQUES MARIE MAGE

THE START OF A *BEAUTIFUL JOURNEY*

IN CONVERSATION WITH CELEBRATED FASHION EDITOR GEORGE CORTINA

WRITTEN BY JMM.

One of fashion's MOST RESPECTED arbiters, CORTINA has worked with some of the world's most CELEBRATED PHOTOGRAPHERS (like Peter Lindbergh, Mario Sorrenti, and Mario Testino), styling some of the world's most TALENTED and BEAUTIFUL models and entertainers, to create editorial and advertising for SOME OF THE WORLD'S MOST PRESTIGIOUS BRANDS, including Bvlgari, Calvin Klein, Carolina Herrera, Giorgio Armani, Hugo Boss, and so many others.

As an established statesman of style, Cortina has found himself in a position to shape trends, influence the success of brands, and branch out into creative endeavors of his own. With his experience has come wherewithal and wisdom, as well as what Jacques Marie Mage founder Jerome Mage calls “one of the most impressive suit collections in the world.”

And so it's with great anticipation that Jacques Marie Mage announces the newest expressions to emerge from our special partnership with Mr. Cortina (which began in 2021), a project that consists of three specially developed styles that are poignant and polished collectibles made for all sorts of creative provocations.

JMM: You've lived and/or worked in many places around the world. How does a sense of place influence your creative practice?

George Cortina: Ironically the places that have influenced me creatively the most, such as Asia, Africa, and The Far East, are rarely the places that I have the opportunity to physically create my work – that is with the exception of NYC. Attending University in NYC in the early 80's has influenced every aspect of my life and creative practice.

JMM: What do you look for in a proper pair of spectacles?

GC: Obviously first and foremost I look for something that looks good on me! That is how I found JMM. Years ago I had lost my sunglasses while in Rome. I wandered into a boutique and discovered JMM's “The Dealan.” It was the start of a beautiful journey together.

**"BE AN ANARCHIST AND IF
YOU CAN'T, CHOOSE
SOMETHING ELSE."**

JMM: What inspirations/references inform the new styles of the GEORGE CORTINA FOR JMM collection? How/why did you choose the style names that you did? What was your creative vision for the campaign of this project?

GC: For this collection, I wanted to make different styles than before. First, there is “The Ritz,” which are oversized and remind me of Paris and the hotel that is my second home. The Ritz is a lifestyle, not a place, after all. Second is “The Scarface.” For these sunglasses I was thinking about two inspirations – the proper late 60's shape and a bit of a gangster element to the design. I do love a gangster.

The last sunglass is named “The Hollywood” and is a homage to Bob Evans, an American film producer who worked on the most iconic films of the '60s and '70s and quite possibly was the most glamorous man to ever grace this world. For the campaign, I looked to photos of Jack Nicholson and Anjelica Huston for inspiration. I asked my

dear friend, who is also Jack Nicholson's grandson, and his girlfriend to re-interpret the photo references. I wanted something very intimate and was not approaching the project like a fashion campaign. Instead, I treated the images like a personal project, dreaming that one day they would be featured in an art book.

JMM: What would you say are the key elements to sophistication in style?

GC: I would say that it's unpurchasable, but a good pair of sunglasses would be key, regardless.

JMM: Which fashion editor, photographer, and/or artist has most influenced you?

GC: Velazquez, Zurbaran, Goya

JMM: What advice would you give a fashion editor at the beginning of their career?

GC: Be an Anarchist and if you can't, choose something else.

JMM: What song would you dance to at 5 in the morning?

GC: “Saturday Night, Sunday Morning” by Thelma Houston

JMM: What is your favorite erotic image? Your absolute favorite fashion editorial image?

GC: There are too many and it's impossible to choose just one. But I can say that my work is a homage to them all, with the goal of taking those influences and turning the work into my own.

JMM: Where do you go, what do you do, to be alone?

GC: I go to Africa. I love the land and it's the most peaceful place in the world for me.

JMM: What are you looking forward to in the latter half of 2024?

GC: Absolutely nothing --- I don't look ahead. I think a day at a time.

GEORGE CORTINA
FOR JACQUES MARIE MAGE

Legends of LUXURY

RITZ

No ordinary symbols of high society, these bold limited-edition spectacles are tough as nails and tender as the night, sculptural expressions with a serious stare and simmering charisma emanating from its distinctive browline, sculptural temples, and our signature precious metal embellishments.

AVAILABLE IN FIVE (5) LIMITED-EDITION COLOR STORIES



SCARFACE

Turn up the Miami heat in remarkably sleek titanium tastemakers replete with artistic embellishments and refined details. With distinctive double-bridge and temple cut-outs with dual-tone embellishments and energetic hairline details, these expressive wrap-arounds ensure that the world is indeed yours.

AVAILABLE IN THREE (3) LIMITED-EDITION COLOR STORIES



HOLLYWOOD

A masterclass in style and craft, these classic aviators dare you to fly too close to the sun, just for fun. Preeminent elegance emanates from the iconic teardrop shape, complemented by a unique brow bar and temples with dual-tone embellishments and hairline-engraved "rope" pattern.

AVAILABLE IN THREE (3) LIMITED-EDITION COLOR STORIES



COLLECTIBLE BOX SET

Each limited-edition spectacle comes in a distinct monograph box set in Green silk fabric accompanied by Green leather eyewear case, collectible microfiber cleaning cloth, and letterpress authenticity card.

COMMEMORATIVE CLEANING CLOTH

Custom, double-sided microfiber cleaning cloth in Green, featuring Mr. Cortina's signature.

LETTERPRESS AUTHENTICITY CARD

Collaboration details and limited-edition batch number beautifully embossed in gold foil on green letterpress card stock.

STEWARDSHIP

WHERE THE WAVE OF CIVILIZATION BREAKS

IN CONVERSATION WITH COLIN RUGGIERO, DIRECTOR OF *A BUFFALO STORY*

WRITTEN BY ANDREW STARK.
PHOTOGRAPHY BY JEFF BRENNER.

WHILE THE BUFFALO *is undoubtedly a CULTURAL ICON, this is perhaps its dilemma—emblematic of an OLD WEST that, for many of us, exists only in the memory of someone themselves forgotten, as alive in the AMERICAN MIND as the faces on our currency or the figurines in our museums.*

A Buffalo Story (National Wildlife Federation, 2024) examines the animal through an ecological and historical lens: its cultural importance and tribally-led efforts to restore their natural habitats across the American West, where, just 100 years ago, “*innumerable droves roamed, comparatively undisturbed*” before “*thousands [were] rutlessly and shamefully slain every season [...] by white hunters and tourists merely for their robes, and in sheer wonton sport, and their huge carcasses left to fester and rot*” (*Overland Monthly* and *Out West Magazine*, 1889). Despite this and all manner of eradication (their numbers dwindled to 541 in North America), the buffalo has survived. A group of them is called an obstinacy; a stubborn bunch.

A Buffalo Story is, in every sense, a homecoming, and a deeply American one. Filmmaker Colin Ruggiero follows Jason Baldes (Eastern Shoshone), the Tribal Buffalo Program Director for the National Wildlife Federation’s Tribal Partnerships Program, and his wife Patti Baldes (Northern Arapaho), as they work to restore the buffalo populations sacred and integral to the Eastern Shoshone and Northern Arapaho Tribes of Wyoming’s Wind River Reservation.

We caught up with Ruggiero after he’d spent the night in a fire tower overlooking Montana’s Bitterroot Valley.

JMM: *Are you originally from Montana?*

CR: I was born in Wyoming. But I’ve been in Missoula or Bozeman since I was about 15 or 16, so 30 years or something.

JMM: *How’d you get from Wyoming to Montana, making this incredible documentary?*

CR: I always loved the outdoors and spent a lot of time outside. My dad was a wildlife biologist—he was something of a science evangelist, but I always thought there were these other ways of knowing, so many different knowledge systems, including Indigenous wisdom.

JMM: *Was it the overidentification of nature you found problematic?*

CR: I always had this notion that there were more holistic ways of looking at the world, as opposed to this reductionist [view] and breaking things down into smaller and smaller pieces. People would go out and learn all the scientific names of plants, but they wouldn’t know anything about those plants. They didn’t have

I WAS HESITANT FOR A LOT OF REASONS, NOT THE LEAST OF WHICH WAS THAT I’M A WHITE GUY, AND WASN’T SURE HOW TO APPROACH THE STORY OR IF I WAS THE PERSON TO MAKE A BUFFALO FILM THAT WOULD HAVE A FOCUS ON TRIBAL ISSUES.

a relationship with that plant or that animal. But I should say I’ve come around to being quite an evangelist for science myself.

I was doing freelance writing and photography for a while, out of undergrad, not really ready or wanting to go to grad school. And Discovery Networks started a Science & Natural History Filmmaking MFA program at Montana State in Bozeman. I didn’t really know anything about it; I knew it would probably involve a lot of screen time and computers and cutting-edge technology, all of which I was hesitant about. But I also thought it would be a way to combine many of the things I loved, and to spend time in the natural world and to maybe move the needle on issues I cared about. I applied thinking I wouldn’t get in. I got in, and I’ve been doing that ever since for 20 years now.

JMM: *What drew you to this buffalo restoration project?*

CR: I’ve always been interested in wildlife and also land management issues. I’m critical of a lot of big environmental organizations and the way they do things but the National Wildlife Federation (NWF) is a really good one. Their Tribal partnerships, in particular, are really on-point. They’re making a real effort to provide support when and where they can—like the Eastern Shoshone with this buffalo reintroduction, and the Arapaho—and then just get out of the way. Transferring control is a hard thing for a lot of organizations for a lot of complicated reasons and there is always the need to get credit for their work in order to keep the funding coming in - but NWF does a really admirable job of walking that line and prioritizing the highest good.

So, for example, Jason started the Wind River Tribal Buffalo Initiative, and now he works for both organizations. He’s the Director of the Tribal Buffalo Program for NWF, and he’s also the Executive Director of the Tribal Buffalo Initiative and those two organizations work in close partnership.

As I became more interested in bison, and the central clash between people who were trying to bring bison back, and those who didn’t want them around—this became another lens through which to look at land management and ranching in particular.

Long story short, I was hired by NWF to shoot some footage of the first bison reintroduction to the Wind River Reservation in 2016 and I ended up making a short film about it that got a fair bit of attention. Garrit Voggeser, the Director of NWF’s Tribal Lands Partnerships asked me if I was interested in making a longer film.

I was hesitant for a lot of reasons, not the least of which was that I’m a white guy, and wasn’t sure how to approach the story or if I was the person to make a buffalo film that would have a focus on Tribal issues.



STEWARDSHIP

But we decided to proceed slowly and see how things took shape. I drove down from Montana to Wind River a few times a year, hung out with the buffalo and filmed them. And in the process, I got to know Jason Baldes better. As time went on, I became more and more compelled to make a film. Jason and I became better friends, and years went by. He told me more about his personal experiences and opened up about some of his own trauma. I was hesitant to think about that as a thread in the film - I didn't want to use a human-interest story to sneak in a story about bison - but he's a really charismatic and thoughtful guy.

JMM: He's a wildly magnetic person, every time he's onscreen.

CR: He is. There's something about him. And so largely this is his story. And Patti's story. As I got to know her better later on, I realized what an incredible, smart, thoughtful, and creative person she is.

So that allowed me to just let them tell those parts of the story and allowed me to not be in the position of trying to represent someone else's beliefs. And really they aren't speaking on behalf of anyone or any group either.

This is how being involved in buffalo restoration has affected them. And viewers can infer for themselves whether it has that potential to do that for other people or other groups of people or on a larger level. But I could largely just let Jason and Patti tell their stories.

JMM: Another fascinating aspect of the film is its objectivity; the ranchers aren't painted in a negative or positive light. But did you personally get any pushback from them?

CR: They were all open to talking with me. But actually I lost a lot of sleep making the film and trying to navigate my desire to represent their values and beliefs accurately. I have a deep respect for most of the ranchers I know but there are some deep differences as well. You know, they'd talk about being scared of losing their traditions, if their kids were going to take over the ranch, if their values were going to disappear. And I was like, 'Yeah, that's a real fear. And given that you understand that, do you see any parallel with the groups of people who lived here for thousands and thousands of years before you, and they had these connections to the land and these values and traditions that they wanted to pass onto their kids,

while their way of life was disappearing? Do you see a parallel there?' And they'd just give me these blank stares.

In the end, I reconciled that issue the same way I reconciled being a white guy making a film about buffalo — with the understanding that Native people and Tribes are not these totemized, homogeneous blocks. They're diverse and nuanced groups and individuals. I let Jason and Patti represent their own views. And I stopped wrestling with whether or not ranchers were friend or foe - they're neither. They are a diverse group of people with their own feelings about issues that defy simple classifications. As Patti so eloquently states in the film though, I think, with the right perspective, buffalo are something that we all have in common and can serve to unite us if we let them.

For more information about the film, and to sign up to receive updates about screenings and release dates, please visit: www.abuffalostory.org



JACQUES LECTURE

BOUND PRINT MATTERS

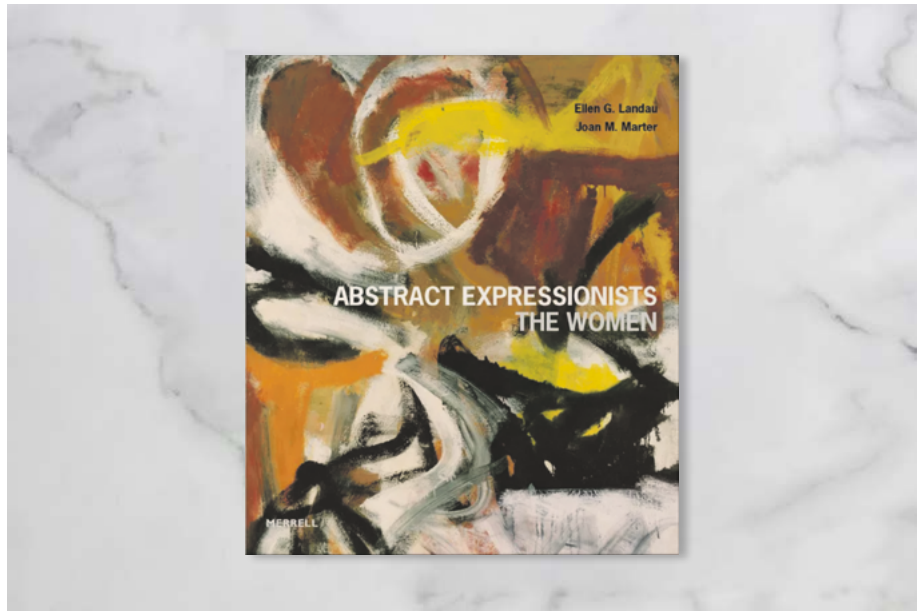
ANALOG IS ASPIRATIONAL, *and beautifully bound printed matter often leads us to the* WRITERS, ARTISTS, LITERATURE, MUSIC, *and HISTORY that informs our craft and inspires us to create. The sophisticated statement pieces of JMM are inevitably and conscientiously influenced by the ebb and flow of culture 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* FALL ’24 COLLECTION.

ABSTRACT EXPRESSIONISTS: THE WOMEN

by Ellen G. Landau and Joan M. Martyr. (Merrell, 2023)

Enjoy while wearing the HOLDEN.

This landmark publication surveys the vital role of women in the development of Abstract Expressionism, featuring over 50 paintings, collages, and sculptures, each accompanied by carefully selected quotes from the artists themselves. While the movement is often synonymous with figures like Jackson Pollock, Mark Rothko, and Willem de Kooning, numerous female artists also played crucial roles in shaping mid-20th century American art. Their contributions, only recently acknowledged, are finally receiving the recognition they deserve. Richly illustrated essays by scholars Ellen G. Landau and Joan M. Marter, leading authorities on the subject, delve into the essential role of women in Abstract Expressionism and the achievements of female sculptors within the movement. The book is a vibrant tribute to the exuberant, explosive color, and densely layered expression that these pioneering women brought to the art world, ensuring their legacy is celebrated and remembered.



AMERICAN STREAMLINED DESIGN: THE WORLD OF TOMORROW

by David A. Hanks and Anne Hoy. (Flammarion, 2005)

Enjoy while wearing the STEWART.

In the twentieth century, the rapid rise of cars, trains, and planes promised to conquer space and time, with their sleek, aerodynamic designs and metallic finishes capturing the imagination of American designers from the late 1920s to the 1950s. Streamlining became the hallmark of modernity, influencing everything from toy scooters and typewriters to Coca-Cola bottles, Lucky Strike packaging, Fiestaaware pitchers, Studebaker cars, Greyhound buses, and the iconic 20th Century Limited train. This book celebrates the essence of streamlining, showcasing the iconic works of Raymond Loewy, Donald Deskey, Henry Dreyfuss, Russel Wright, and Norman Bel Geddes, while also introducing lesser-known industrial designers. It also explores the revival of streamlining among international avant-garde designers from the 1980s onward. Featuring patent drawings, period photographs, and over 200 objects from the Eric Brill and Stewart Collections, this book offers a comprehensive study, complete with biographies, a full bibliography, and an index.



THE SILVER AGE: BLACK & WHITE PHOTOGRAPHS FROM ANDY WARHOL'S FACTORY (DELUXE EDITION)

By Billy Name. (Reel Art Press, First Edition 2014)

Enjoy while wearing the FACTORY.

This is the definitive and comprehensive collection of Billy Name's black and white photographs from Andy Warhol's Factory. Name's photographs from this period (1964-68) are one of the most important photographic documents of any single artist, and art community, in history. Name was responsible for the legendary 'silverizing' of the Factory and, when Warhol gave him a a Pentax Honeywell 35mm camera, he took on the role of resident photog-

rapher. *The Silver Age* (Deluxe Edition), housed in a custom clamshell box and available in a limited edition of 100, is an intimate and breathtaking tome – an extensive trip through the day-to-day happenings at The Factory with Andy, including visits from Lou Reed and the Velvet Underground, Nico, Edie Sedgwick, Ivy Nicholson and Bob Dylan, and filming Screen Tests and features such as *Cbelsea Girls*, *Vinyl* and *My Hustler*.

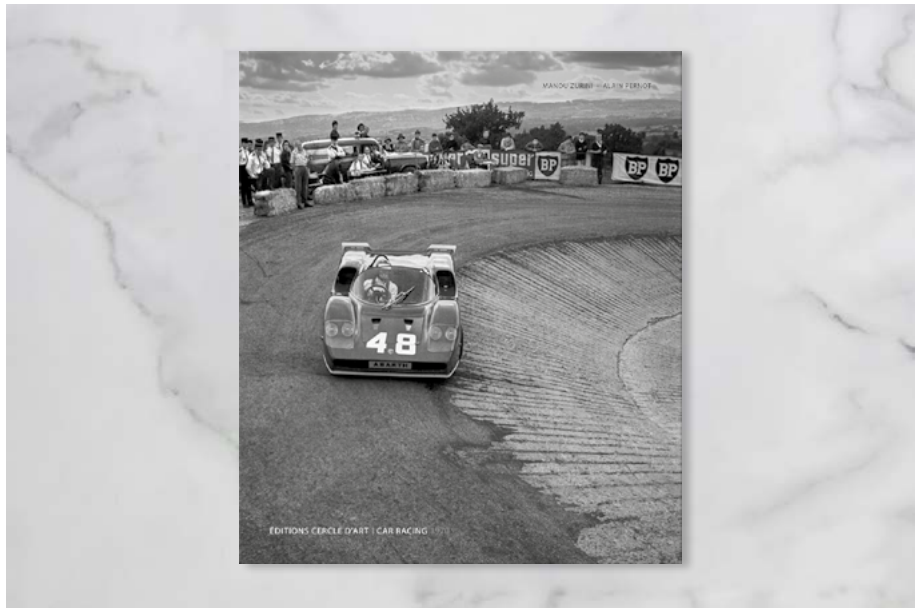


CAR RACING 1970

by Alain Pernot and Manou Zurini (Editions Cercle D'Art, 2024)

Enjoy while wearing the COMMANDER.

A visually stunning tribute to the golden era of motorsport, *Car Racing 1970* captures the thrill and intensity of 1970, a pivotal year in racing history. Pernot's keen eye for detail is matched by Zurini's powerful photography, offering readers a raw and unfiltered glimpse into the world of Formula 1, sports cars, and endurance races. The imagery is immersive, bringing the reader right to the track, while the text provides context on the technological innovations and legendary drivers of the time. From Jackie Stewart to the iconic Porsche 917, *Car Racing 1970* evokes a sense of nostalgia for an era when the sport was as dangerous as it was exhilarating. Racing enthusiasts will appreciate the depth of coverage and the sheer beauty of the sport at its peak.



JACQUES ARTS

EXPLODING THE INEVITABLE

The making of ANDY WARHOL & THE FACTORY

WRITTEN BY ERNEST HARDY

If you go to JSTOR, that BOTTOMLESS DIGITAL WAREHOUSE of ACADEMIC JOURNALS and PRIMARY SOURCES, and type ANDY WARHOL in the search box, you get 47,882 results. Among the articles you can find are “ANDY WARHOL, THE PUBLIC STAR AND THE PRIVATE SELF,” “DOING IT YOURSELF: MACHINES, MASTURBATION AND ANDY WARHOL,” “ANDY WARHOL: THE ARTIST AS MACHINE,” “ART WORKS AS COMMODITY,” and “A SIGN OF GOOD TASTE: ANDY WARHOL AND THE RISE OF BRAND IMAGE ADVERTISING.”

In the paper titled “Plumbing the Surface of Sound and Vision: David Bowie, Andy Warhol, and the Art of Posing,” Professor Judith A. Peraino says of Bowie’s 1973 album *Pin Ups*, “He places himself in the role of consumer and fan as much as creator or interpreter.” She could well be describing Warhol.

As a pioneer of Pop Art, Warhol had cemented his place in art history well before he founded what would become the Factory, in 1963, but his greatest cultural impact—through countless legacies (plural) and immeasurable influence (across disciplines and genres)—can largely be traced to that storied institution. The name was a nickname given by visitors to Warhol’s assembly-line modeled art studio. It stuck and became the official moniker of the last three locations of his studio workspace. The Factory hosted infamous parties attended by the who’s who and wannabes of the time, debauchery and divination in the background and Warhol and his dedicated workers churning out art in the foreground, or maybe vice versa.

The first and arguably most important Factory was located on the fifth floor of 231 East 47th St. in Midtown Manhattan. When Warhol moved into the roughly 100 x 40 feet space (previously a hat factory), its brick walls were crumbling. According to Viktor Bokris’ “Warhol: The Biography,” 21-year-old hairdresser and lighting man Billy Name was hired to design the studio in the manner he’d designed the apartment he shared with friends—everything painted or tin-foiled silver. “Silver was the future,” wrote Warhol, “it was spacey... And silver was also the past—the Silver Screen... and maybe more than anything else, silver was narcissism—mirrors were backed with silver.”

When Name was done, the space would be dubbed “the Silver Factory.”

While the studio was being overhauled, Warhol and Gerard Malanga, the dashing poet/photographer/filmmaker who was Warhol’s assistant for seven years, set about working on wood sculptures they’d silkscreen with assorted brand names. At the same time, Warhol’s interest in filmmaking was in full bloom, and they began developing several of

WARHOL PRESENTS HIMSELF AS AN EVENT RATHER THAN A PERSON.

the films (*Couch, Sleep, Kiss, Blowjob...*) he’d churn out over the next few years. Painting, filmmaking, poetry readings, music performances, and unbridled parties established the Silver Factory as New York’s premiere cultural lab, as the place to be.

It was at the Factory that Edie Sedgwick (socialite, model, actress, muse) became the ultimate “poor little rich girl” whose untimely death cemented her legend; at the Factory that trans icon & legend Candy Darling’s dreams of being a movie star (*Flesh; Women in Revolt*) were realized in Warhol’s droll remix of the studio star system; at the Factory that a fledgling band called the Velvet Underground was made the house band

by their new manager (and soon to be producer) – Andy Warhol; at the Factory that Basquiat’s & Warhol’s vaguely homoerotic father/son, mentor/mentee relationship flourished before it floundered; at the Factory that the silk screens and iconic portraits and experimental works that complicate notions of Warhol’s coolly calculated careerism were all created.

The Silver Factory moved from 47th street to the Decker Building in Union Square in 1968, where it simply became The Factory, and was there through 1973. In 1974 it moved to its final location at 860 Broadway, until 1984. Almost every American celebrity and artist of the last third of the 20th century made their way through the doors of some iteration of The Factory as a party guest, art subject, muse, voyeur—or some combination of all the above. One who walked through the door was would-be assassin Valerie Solanas (then a struggling writer/social theorist; now a cult-figure feminist icon) whose misplaced rage led her in 1968 to fire a bullet that so damaged Warhol’s body it never fully recovered, so damaged his psyche that he was never really the same again.

In the Netflix adaptation of *The Andy Warhol Diaries*, (which were published in 1989, two years after his death,) the narrator in a clip from an old TV profile of Warhol notes, “Warhol presents himself as an event rather than a person.” This was Warhol’s interpretation of how old-school Hollywood film studios created and maintained the mythos of screen legends like Marilyn Monroe and Elizabeth Taylor, pop culture icons who had permanent residency in Warhol’s imagination. But it extends beyond his shrewd manipulation of his public persona to his shrewd manipulation of the aura ringing his work.



“ANDY WAS PLAYING ON THE CUTTING EDGE OF THE CULTURE NOT ONLY IN HIS ART BUT IN HIS LIFE. IN FACT, IT WAS ANDY’S EFFECT ON PEOPLE’S LIFESTYLES RATHER THAN HIS ART THAT WOULD MAKE HIM THE MOST FAMOUS OF THE POP ARTISTS AND THE ONLY REAL CELEBRITY AMONG THEM.”

Viktor Bokris

The art was created by someone who always felt something of an outsider even after becoming the ultimate insider. It was social commentary that was (and remains) sharp and prescient, even as Warhol actively shied away from calling his art political.

That reluctance to label his work created an opening for it to be received (and interpreted) by multiple audiences, each with its own analytical and cultural frameworks, its own

agendas. That’s why rappers (Kanye, Jay-Z) and sociologists, pop stars (David Bowie, Kurt Cobain) and philosophers are all able to riff on his work. Warhol wove together disparate elements of his interior life and external observations to create his art and persona. The Factory was where a distillation and fine-tuning of that process occurred, with the results transmitted around the world, consequently recalibrating every aspect of culture.

“Andy was playing on the cutting edge of the culture not only in his art but in his life,” writes Bokris in *Warhol: The Biography*. “In fact, it was Andy’s effect on people’s lifestyles rather than his art that would make him the most famous of the pop artists and the only real celebrity among them.”

JACQUES CINEMA

FRAME BY FRAME

In this age of UNPARALLELED ACCESS to the diverse cinematic creations of storytellers worldwide, we relish the chance, amid the bustle, 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.

BOB LE FLAMBEUR (1956)

Enjoy while wearing the MELVILLE.

The mastery of filmmaker Jean-Pierre Melville is on full display here, transforming a Hollywood-inspired heist film—with an expansive and complex criminal scheme to rob a casino—and making it *small*. Its power is in its ability to nearly cast the viewer into the scheme by virtue of its tight shots and unadorned back rooms where the claustrophobia can induce a sense in the viewer of being in on the plan, even rooting for it to pay off. The black-and-white images, captured with natural light

by cinematographer Henri Decaë, glow with the crispness of the illuminated storefronts and cafés of the Pigalle. Hell had never been photographed this well. How else could a director capture the very rhythms and nocturnal machinations of the Parisian criminal underground, without being somewhat of a gangster himself? As Melville once put it, “I think your first film should be made with your own blood.”



THE TREASURE OF THE SIERRA MADRE (1948)

Enjoy while wearing the BOGART.

One of numerous milestones in Humphrey Bogart's illustrious career, *The treasure of the Sierra Madre* showcases the iconic actor's versatility and depth. Known for his roles as the charismatic anti-hero in films like *Casablanca* and *The Maltese Falcon*, Bogart takes a darker turn in this John Huston-directed classic. His portrayal of Fred C. Dobbs, a man consumed by greed and paranoia, is both gripping and haunting. The film's exploration of human nature—specifically the cor-

rupting power of greed—is timeless, and Bogart's performance is central to its impact. Huston's direction, combined with the stark, unforgiving landscapes of Mexico, creates an atmosphere of tension and inevitability that keeps viewers on edge. *The Treasure of the Sierra Madre* is not only a highlight of the actor's career but also a landmark in cinema, blending adventure, drama, and psychological insight into a powerful, unforgettable experience.



AMERICAN GIGOLO (1980)

Enjoy while wearing the KAY.

A sleek and stylish film that masterfully blends noir elements with a compelling narrative, Richard Gere's portrayal of Julian Kaye, a high-end male escort, is magnetic and nuanced, capturing both the character's seductive confidence and underlying vulnerability. Director Paul Schrader crafts a visually stunning world, where every frame is meticulously composed, reflecting the glossy yet hollow existence Julian navigates. The film's exploration of themes like identity, morality,

and the consequences of a hedonistic lifestyle is both thought-provoking and relevant, even decades after its release. The iconic soundtrack, particularly Blondie's “Call Me,” amplifies the film's energy and cements its place in pop culture history. *American Gigolo* is not just a thriller; it's a character study that delves deep into the psyche of its protagonist, making it a standout in the genre and a must-watch for fans of sophisticated cinema.



WHAT'S NEW PUSSYCAT? (1965)

Enjoy while wearing the ROMI.

A vibrant, chaotic romp that captures the spirit of 1960s comedy, with a star-studded cast that brings its farcical story to life. At the heart of this madcap ensemble is Romy Schneider, whose performance as Carole Werner adds depth and charm to the film's whirlwind of antics. While much of the movie revels in its over-the-top humor and eccentric characters, Schneider's role provides a grounding presence. She exudes elegance and wit, effort-

lessly balancing the film's playful tone with a subtle emotional undercurrent. Her chemistry with Peter O'Toole is undeniable, creating some of the film's most memorable moments. Directed by Clive Donner and written by Woody Allen, *What's New Pussycat?* is a delightful, colorful comedy, but it's Schneider's sophisticated performance that helps elevate it beyond mere slapstick, adding a touch of class to the zany proceedings.



JACQUES CINEMA

SYMPATHY for the DEVILS

REVISITING THE *OUTLAWS OF CINEMA*,
AKA THE FOUNDERS OF
FRENCH *NEW WAVE*.

WRITTEN BY GREGG LAGAMBINA.

The French New Wave (LA NOUVELLE VAGUE) was a REVOLUTIONARY FILM MOVEMENT that emerged in France during the late 1950s and flourished throughout the 1960s. Characterized by its RADICAL DEPARTURE from TRADITIONAL FILMMAKING CONVENTIONS, the movement emphasized artistic expression, experimentation, and a break from the commercial studio system. Three of its most influential figures—JEAN-PIERRE MELVILLE, JEAN-LUC GODARD, and FRANÇOIS TRUFFAUT—played pivotal roles in defining its principles and popularizing its ETHOS.

“Montmartre is both heaven... and hell.”

And so begins Jean-Pierre Melville’s *Bob le Flambeur*, as we watch his camera move from the cathedral’s dome to a funicular descending at dawn, down into the Pigalle district of Paris. The cable-car’s slow slide into the netherworld serves as both a literal entrée to the gangster milieu in which we will inhabit for the rest of the film, but also as a symbolic and functional gesture to Melville’s “aesthetic of necessity”—a notion about how to make a film, entirely on your own terms, without permission, on the cheap. Methods akin to the very outlaws portrayed in his films—stealing images as Paris sleeps. This idea would later capture the imaginations of the leading lights of the French New Wave. Jean-Luc Godard and François Truffaut, in particular.

The use of Melville’s signature jump cuts and clandestine filmmaking methods are apparent throughout Godard’s *Breathless* (1960), taking its cues from *Bob le Flambeur* (1956). Scenes along the Champs-Élysées, for one example, were filmed by placing a camera hidden inside a baby carriage—a makeshift tracking shot, that prevented Parisians from looking directly into its lens. No extras needed, just a robust city oblivious to being immortalized alongside Jean-Paul Belmondo and Jean Seberg. He even cast Melville for a brief, but memorable appearance. It’s no accident that upon first seeing *Bob le Flambeur*, François Truffaut (credited as *Breathless*’ screenwriter) exclaimed, “This is the kind of film we want to make!”

Melville’s mastery is in how he transformed a Hollywood-inspired heist film—with an expansive and complex criminal scheme to rob a casino—and made it *small*. Its power is in its ability to nearly cast the viewer into

the scheme by virtue of its tight shots and unadorned back rooms where the claustrophobia can induce a sense in the viewer of being in on the plan, even rooting for it to pay off. The black-and-white images, captured with natural light by cinematographer Henri Decaë, glow with the crispness of the illuminated storefronts and cafés of the Pigalle. Hell had never been photographed this well.

“YOU DON’T HAVE TO
MAKE IMAGES THAT
ARE BEAUTIFUL, YOU
HAVE TO MAKE IMAGES
THAT ARE NECESSARY.”

ROBERT BRESSON

How else could a director capture the very rhythms and nocturnal machinations of the Parisian criminal underground, without being somewhat of a gangster himself? As Melville once put it, “I think your first film should be made with your own blood.”

Melville would go on to make some of the most important films in French cinema, among them, *Le Samourai* (1967), *Army of Shadows* (1969), and *Le Cercle Rouge* (1970). Yet he never abandoned that impulse to lean into silences and let his rangy characters pull at your empathy even though—or especially because—they are outsiders, on the fringes of a society they try and fail to fully exploit.

If Truffaut was an early champion of Melville, Godard was even more enamored with another:

“Robert Bresson is French cinema, as Dostoevsky is the Russian novel, and Mozart is the German music.”

Robert Bresson viewed the art of filmmaking similarly to Melville. “You don’t have to make images that are beautiful,” he once said. “You have to make images that are necessary.” Nowhere is this cinematic philosophy more evident than in his own film, *Pickpocket* (1959). Beyond its influence on his Gallic acolytes, director and screenwriter Paul Schrader has repeatedly referred to *Pickpocket* as “the most influential film in my creative life” and said it served as inspiration for him to write the screenplay for Martin Scorsese’s *Taxi Driver* (1976).

Similar to Melville’s use of narration in *Bob le Flambeur*, Bresson’s *Pickpocket* opens with an explanatory introduction in scrolling text, that begins: “The style of this film is not that of a thriller.” We’ve already been lied to, before we’ve even begun. But from exactly where the dramatic tension derives becomes increasingly more difficult to identify as our band of thieves becomes nimble, near magician-like with their finger-work.

Again, we see the use of a style that serves the story, while also creating a certain freedom for Bresson to pull the viewer into the world he has created, almost as a participant, and certainly as a bystander/witness. The story was inspired by Dostoevsky’s novel *Crime and Punishment*, but similar to Melville’s efficiency, he’s trimmed away nearly everything but the balletic handiwork of Michel (portrayed by Martin LaSalle, who had never acted before) and made him a thief instead of a murderer.

The film builds as Michel finds others with whom to plan more elaborate ways to pilfer.



THROUGH THE CAREFUL GAZE OF FILMMAKERS SUCH AS BRESSON, TRUFFAUT, GODARD, CLAUDE CHABROL, BERNARD TAVERNIER, ÉRIC ROHMER, JACQUE RIVETTE, AND OTHERS, “GENRE” BECAME NOTHING TO SHY AWAY FROM. INSTEAD, THEY UPENDED CONVENTION, MADE ART OUT OF THE ORDINARY, AND HAD GENUINE ADMIRATION FOR EACH OTHER’S MAD PURSUITS. OUTLAW FILMMAKERS WITH A SOFT SPOT FOR THE FREEDOM OF LAWLESSNESS.

Under Bresson’s direction, we witness sleight of hand in shots so closely blocked, the frame is often filled simply with a suit coat and a few fiddling fingers finding their way to the tiny treasure it seeks. It’s as if Bresson is determined to find the art in anything, even the sometimes-clumsy grasping of greedy fingers that, over time, become as skilled and graceful as an abstract ballet of graceful criminality.

If there is one thing that the French New Wave taught filmmakers in Hollywood, it was that they were dismissing America’s finest film artists’ work as mere entertainment, gangster pictures, and crime capers. Truffaut wrote at great length about such topics for the publication *Cabiers du Cinema* and adored so-called “genre” films. Through the careful gaze of filmmakers such as Melville, Bresson,

Truffaut, Godard, Claude Chabrol, Bernard Tavernier, Éric Rohmer, Jacques Rivette, and others, “genre” became nothing to shy away from. Instead, they upended convention, made art out of the ordinary, and had genuine admiration for each other’s mad pursuits. Outlaw filmmakers with a soft spot for the freedom of lawlessness.

JACQUES MUSIQUE

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.

"SALLY GO ROUND THE ROSES"

BY THE JAYNETTS (1963)

Enjoy while wearing the CANDY.

Andy Warhol's musical tastes were known to be somewhat eclectic. Though many sounds pervaded the expansive space of The Factory, and Warhol crossed paths with some of the most renowned trailblazers of the time (The Velvet Underground, Bob Dylan), the song he allegedly listened to the most was actually "Sally Go Round The Roses" by The Jaynetts. In fact, it's said that Warhol once called it "the greatest

pop record ever written." A unique spin on an old nursery rhyme, with arrangements provided by Artie Butler, the song was The Jaynetts' only hit song, which only adds a layer of intrigue to its arrangements. As the only song Warhol apparently listened to while working on his early pop art, "Sally Go Round The Roses" exudes a simplistic positivity characteristic of the 1960s counter-culture movement.



REBEL MUSIC

BY BOB MARLEY AND THE WAILERS (1984)

Enjoy while wearing the TRAMONTO.

In an interview with Motorcycle News, MotoGP legend Valentino Rossi – when pressed to choose one album to listen to – replied: "[it] would have to be something like Bob Marley, maybe his greatest hits." *Rebel Music* is just such a compilation, originally released by Island Records in 1984. It . In assembling Marley's British chart singles, consisting of tracks drawn from such albums as *Catch A Fire*, *Natty*

Dread, Live!, *Rastaman Vibration*, *Babylon By Bus*, and *Survival*, and including the hit singles "So Much Trouble in the World", "War / No More Trouble", and "Get Up, Stand Up," the record label created what turned out to be a perennial seller, but also an album that misrepresented the range of Marley's work, downplaying its political aspect in favor of danceability and romantic sentiments.



"CALL ME"

BY BLONDIE (1980)

Enjoy while wearing the KAY.

"Call Me" by Blondie is the lead song for *American Gigolo*, the soundtrack album to the 1980 film of the same name, starring Richard Gere and Lauren Hutton. The song, which in the early stages was an instrumental demo titled "Man Machine", was produced and composed by Italian musician Giorgio Moroder, with lyrics by Blondie singer Debbie Harry. A stirring electronic dance cut, the

song appeared in the film and was released in the United States in early 1980 as a single, reaching No. 1 for six consecutive weeks on the Billboard Hot 100. It was also a No. 1 hit in Canada and the UK, and a top ten hit in most other parts of the world. It became Blondie's biggest single and was named Billboard's No. 1 song of 1980.



"SATURDAY NIGHT, SUNDAY MORNING,"

BY THELMA HOUSTON (1979)

Enjoy while wearing the RITZ.

When asked what he'd listen to at 5 in the morning, celebrated fashion editor George Cortina confidently answered, "Saturday Night, Sunday Morning," by Thelma Houston. The R&B diva rose to fame in 1977 with the hit single "Dont Leave Me This Way," and followed it up with the album *Ready to Roll* a year later, both on Motown Records. The sultry "Saturday Night, Sunday Morning"

(issued as the only single) eventually gave her a modest R&B hit, and the long version was also included in her subsequent album "Ride To The Rainbow." A fast, funky disco number with potential that somehow had chart phobia, "Saturday Night" nevertheless went on to become an enduring club classic that sparked throughout the early '80s.



JACQUES VOYAGE

A FUTURISTIC CITY OF THE SOUL

EXPLORING THE HISTORY & ARTS OF SOUTH KOREA'S CAPITAL WITH COLLECT FOUNDER HONGWOO OH

WRITTEN BY JMM.

SEOUL *has been riding a wave of CREATIVITY. From FASHION to FOOD, ARCHITECTURE to ART, the city has become a CREATIVE HAVEN, packed with TRENDSETTING RESIDENTS who have helped create a future-forward city that still honors its LONG and DISTINCTIVE PAST. MR. HONGWOO OH, founder of COLLECT, is one such person. Fuelled by a passion for ART and CRAFTSMANSHIP, MR. OH opened his first eyewear store nearly 20 years ago. Now with seven stores across South Korea (three of those in Seoul), COLLECT provides WORLD-CLASS, HIGH-END optical services and sunglasses to a DISCERNING CLIENTELE, continuing the brand's mission of connecting local communities with distinguished independent EYEWEAR BRANDS FROM AROUND THE WORLD.*



JACQUES VOYAGE

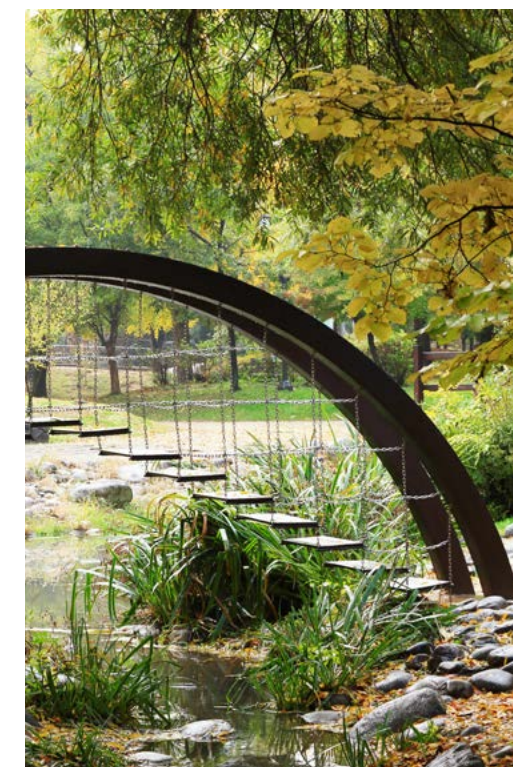
Here we have the privilege of seeing South Korea's capital through Oh's eyes, who provides us with an insider's guide on how best to experience this dynamic city and cultural center.

JACQUES MARIE MAGE (JMM): WHERE IN SEOUL DO YOU GO TO DREAM OR REFLECT?

Hongwook Oh: After coming out of the office, I go for a walk in the nearby Seoul Forest or walk along the Han River near my house. Taking a walk gives me time to think or refresh my ideas and so on. Sometimes, I go to a cafe near the Seoul Forest and eat Korean ramen at a convenience store near the Han River when I am hungry.

JMM: WHERE DO YOU GO IN SEOUL TO COMMUNICATE WITH NATURE?

Oh: I like to walk on the Namsan trail across from the Grand Hyatt Hotel or Ahasan behind the Walker Hill Hotel during the spring cherry blossom season to interact with nature.



JMM: WHERE DO YOU GO TO EXPERIENCE SEOUL'S FINEST EXPRESSION OF CRAFTSMANSHIP?

Oh: Please visit Seoul Craft Museum. There is also the Bukchon area and the National Folk Museum of Korea near the SCM, so it would be nice to see them together.

JMM: WHERE IS THE BEST PLACE IN SEOUL TO GO DANCING?

Oh: The Times (25 Apgujeong-ro 54-gil, Gangnam), a club created by the management, DJs, and creators of Itaewon Thorpe, is a hot place these days.

JMM: WHICH ONE PIECE OF ART WOULD YOU SUGGEST SOMEONE IN SEOUL GO SEE?

Oh: If you visit the Leeum Museum of Art and the MMCA (National Museum of Modern and Contemporary Art) Seoul, you can see many beautiful art works by Korean artists.

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

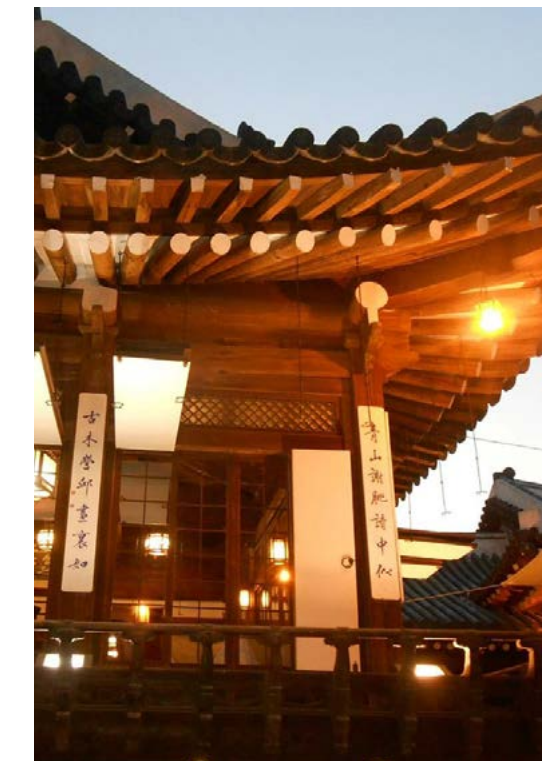
Oh: Gyeongbokgung Palace and Deoksugung Palace are places where kings lived during the Joseon Dynasty, and you can see and learn many historical stories from the site.



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

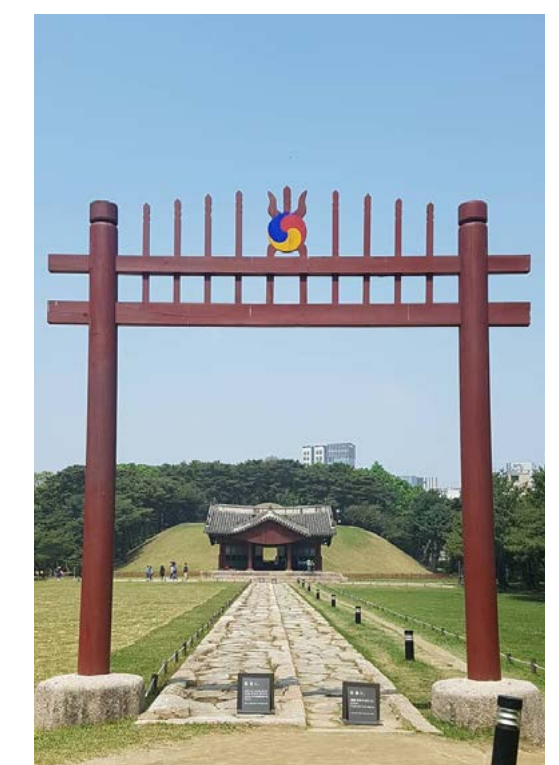
Oh: I recommend KOREA HOUSE (10 Toegye-ro 36-gil, Seoul), and it would also be good to eat at Seokparang (309, Zahamun-ro, Jongno-gu) after spending time at (Seokpajung) Seoul Museum.

*한국의 집 홈페이지 - Korea House라 표시되어 있음, 석파정 서울 뮤지엄도 - 그냥 Seoul Museum 이라고 써있습니다.



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

Oh: When you want to take a rest while touring Gangnam area in Seoul, visit the Seonjeongneung Royal Tombs. People of Seoul know it well, but they don't really go there. It is home to the tombs of kings and queens of the Joseon Dynasty, and there are various cafes where you can feel nature in the city center and relax while drinking tea.



JMM: WHAT DO YOU LOOK FORWARD TO THIS FALL?

Oh: I want to look at autumn colors and high and blue skies without extreme weather events.



“PEOPLE *should*
FALL *in* LOVE
WITH *their*
EYES
CLOSED.”

—ANDY WARHOL