Jacques Reoue

VANISHING POINT CIRCULATION 4.143.567 DAILY / 5.242 641 SUNDAY **JACQUES MARIE MAGE**

FALL / WINTER 2023 COPYRIGHT MMXXII / JACQUES ÉDITION



Editor's Letter Fall / Winter 2023 Issue



Ask Jacques

Q:

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

A:

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

Q:

DO YOU PLAN ON OPENING ADDITIONAL RETAIL LOCATIONS?

A:

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 customers to discuss the importance of luxury goods and the virtue of small-batch eyewear. This Fall marks the two-year anniversary of our first JMM Gallery located in Venice, Ca.; it also marks the exciting opening of our third brick-and-mortar expression, this one in the lovely coastal community of Pacific Palisades. 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 opening more and more doors to the stories that inspire us.

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

A

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. Remember, each JMM frame is handcrafted in Japan in small batches, with over 100 hands fine tuning each frame before landing on your magnificent face. This includes the curing and preparation of our extra thick 10 MM cellulose acetate, the intensive machine tumbling and hand-polishing process that gives our spectacles their unique softness and sheen, and the intense testing and scrutiny of our QA process.

THE BOUNDARY BEYOND WHICH WE MUST GO

"The world, the reality in which we live is invisible, hence we have to be satisfied with what we see," said influential director Michelangelo Antonioni (Blow-Up, etc.), riffing upon modernity and the era's loss of connection: to one's self, to one's community, and to the raw beauty and necessity of the natural world. Though spoken in the '60s, that sense of detachment has returned throughout the decades (disrupted by intermittent epics of optimism), heightened most recently by a crisis of public health, but also a crisis of institutional integrity. No longer satisfied with what we see—the multiplicity of "truths" cast through our trustworthy screens—we search for meaning beyond what's manufactured, to discover the boundary and move beyond it.

There's no going back, only forward. And to do so, we seek examples of purpose and progress that we can believe in—the epic love between Johnny Cash and June Carter, hard-won through personal trials of fire; the heroic and under-appreciated efforts of conservationists like Jim and Jamie Dutcher of Living With Wolves; or the artistry of Takuma Nakahira, whose desire to create a new visual language revolutionized his respective field. Each of these individuals are examples of a life lived with passion and focus, driven in many ways to change the reality they lived in.

At JMM, we too are always searching for more than meets the eye. We're not here to merely create luxury goods, but to awaken the desire for discovery; to cultivate a spirit of curiosity, learning, and adventure; to deepen the relationship among individuals and communities; and to reconnect with and revel in the lands and living beings that inspire and sustain us. We're grateful that you've decided to join us on this journey, and it's with optimism and anticipation that we'll continue to share in the collective wonder that awaits.

1.//w-

- Monsieur Jacques



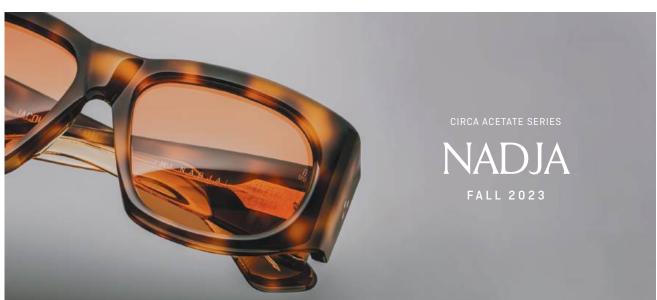


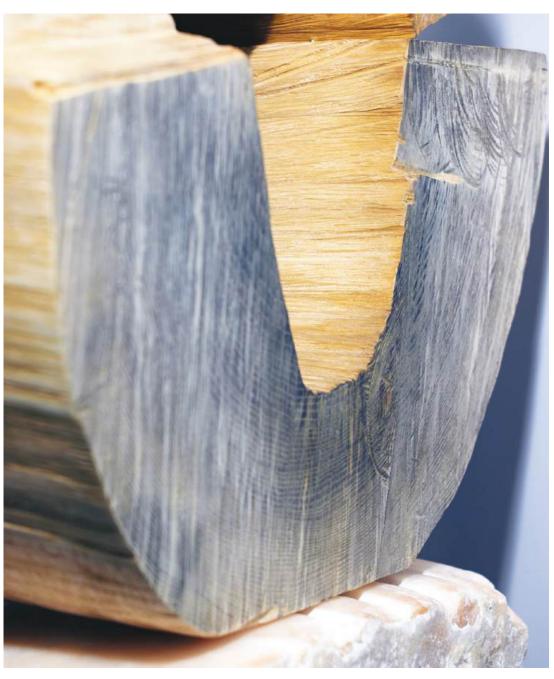


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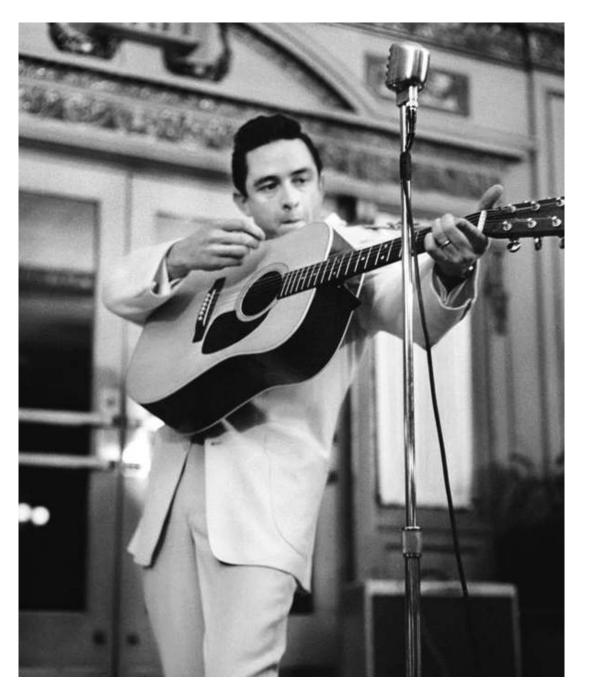
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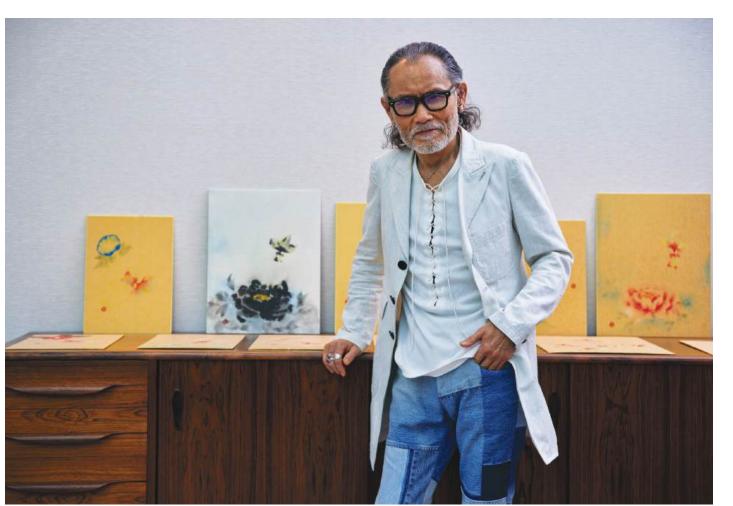


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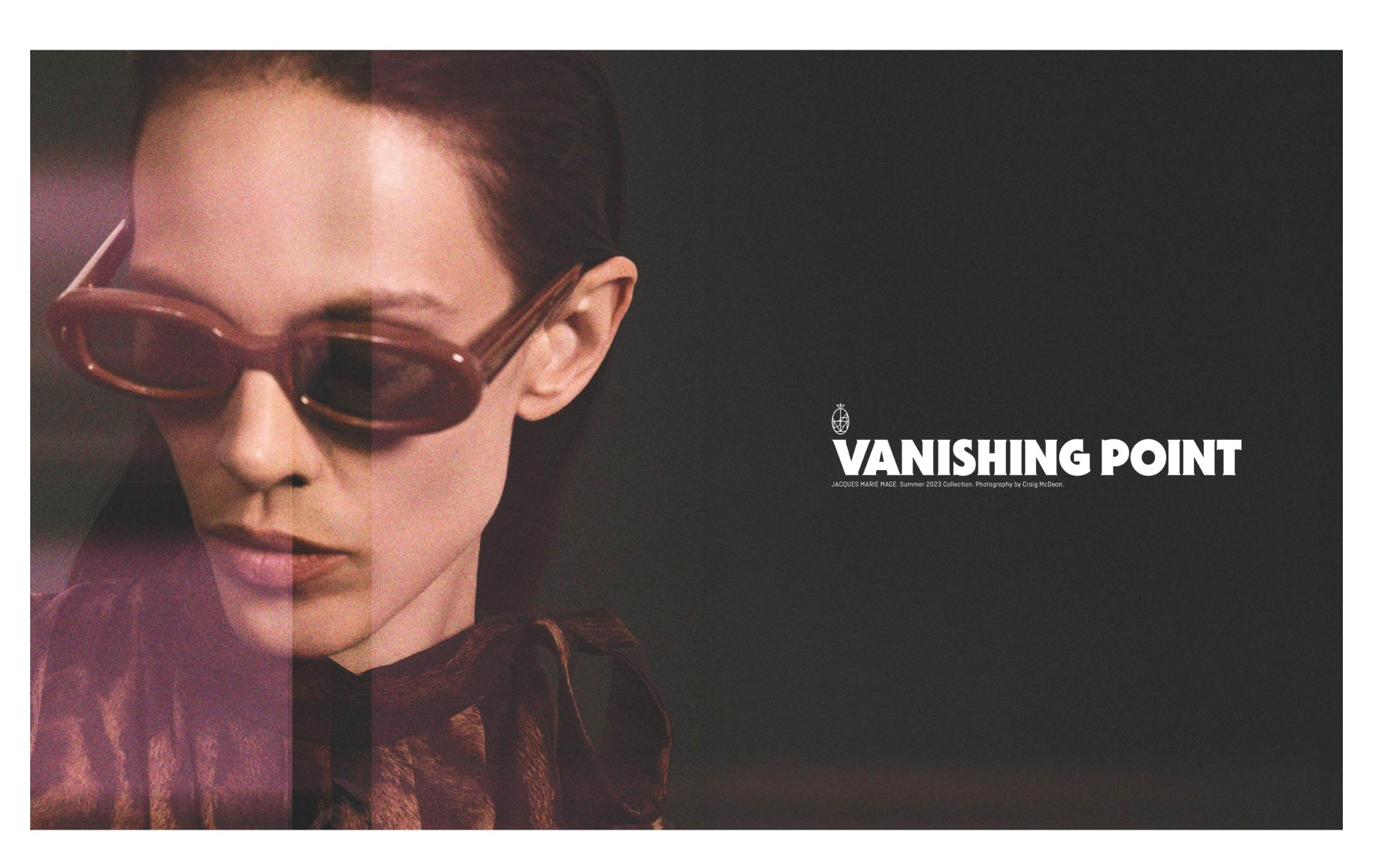
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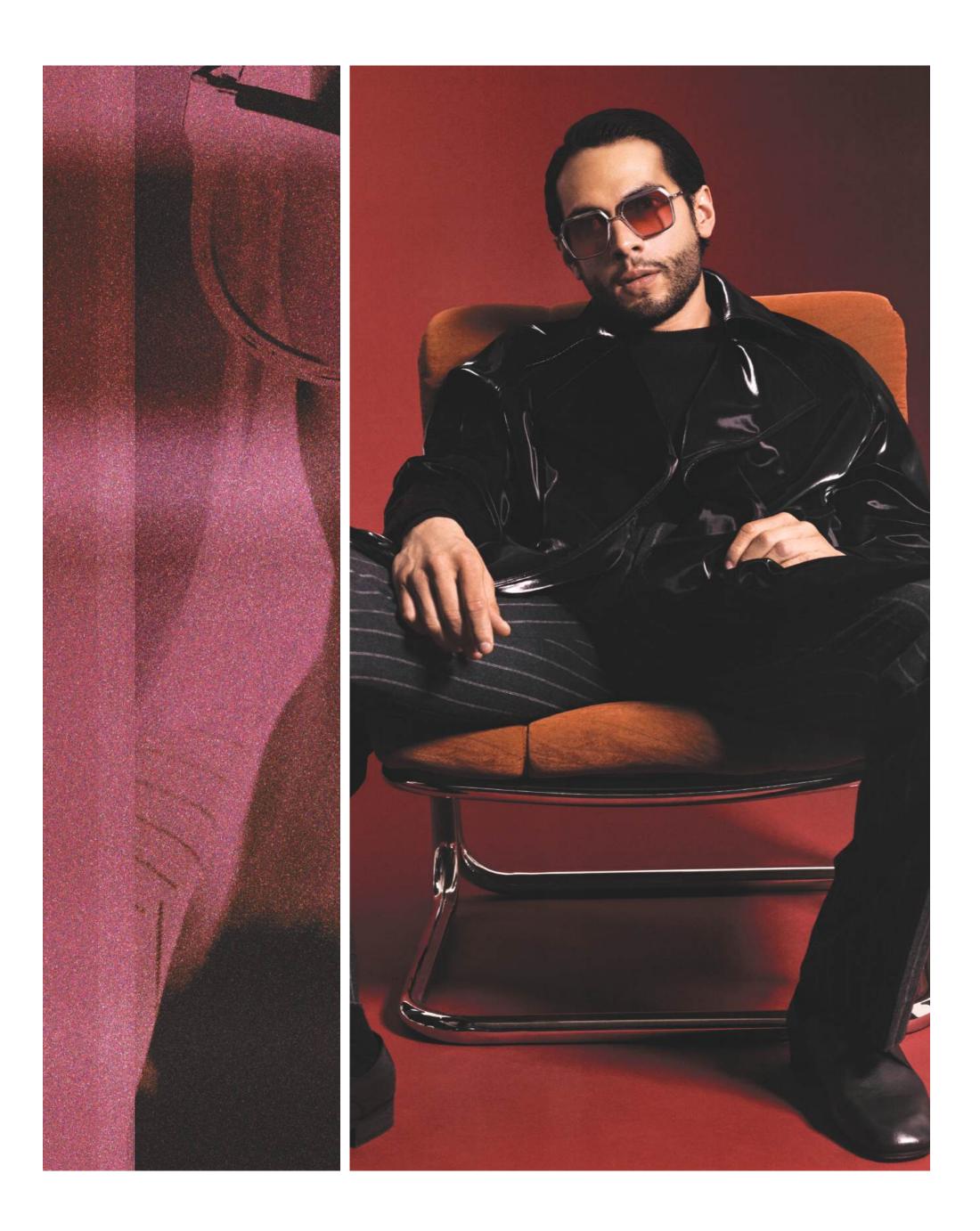
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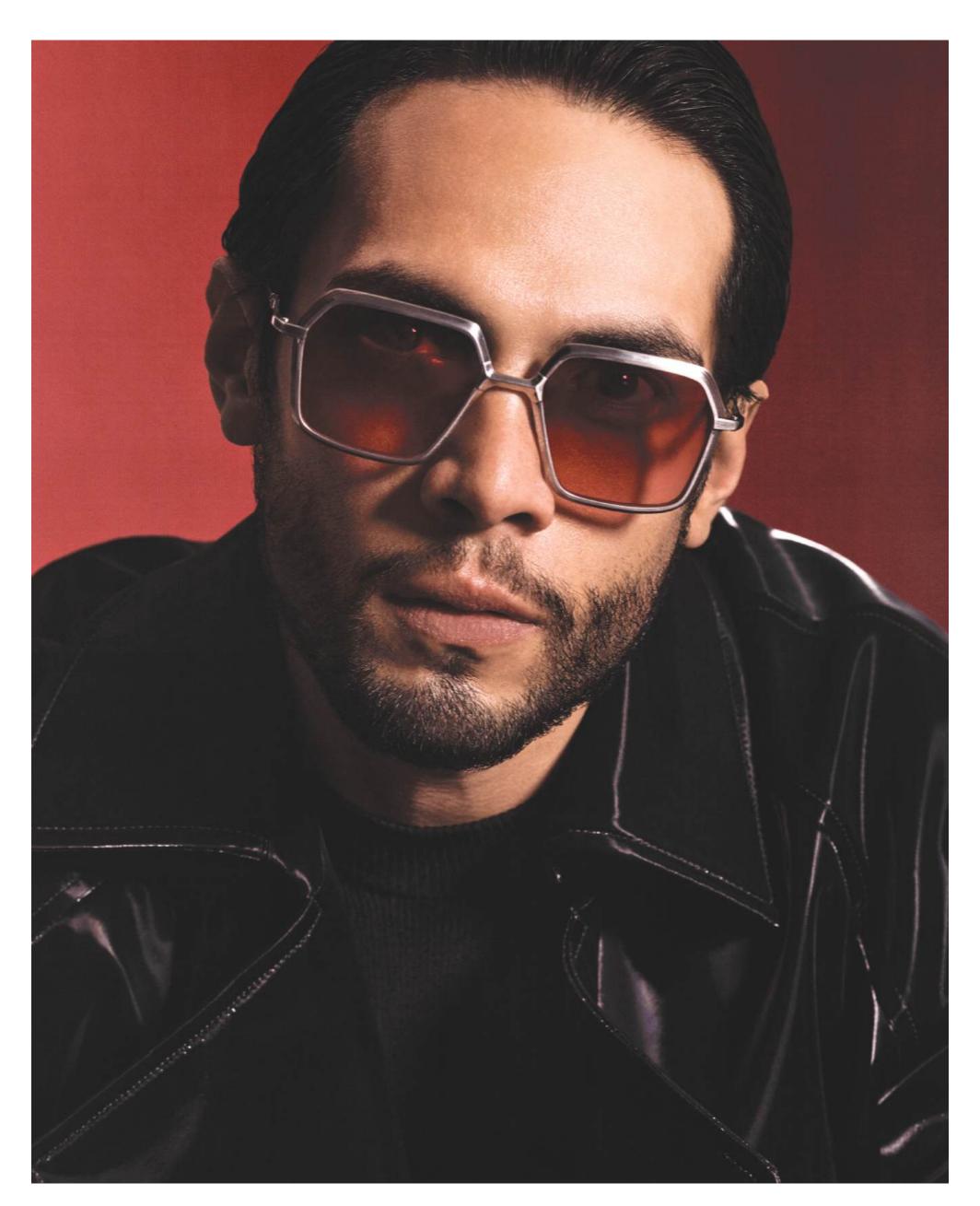


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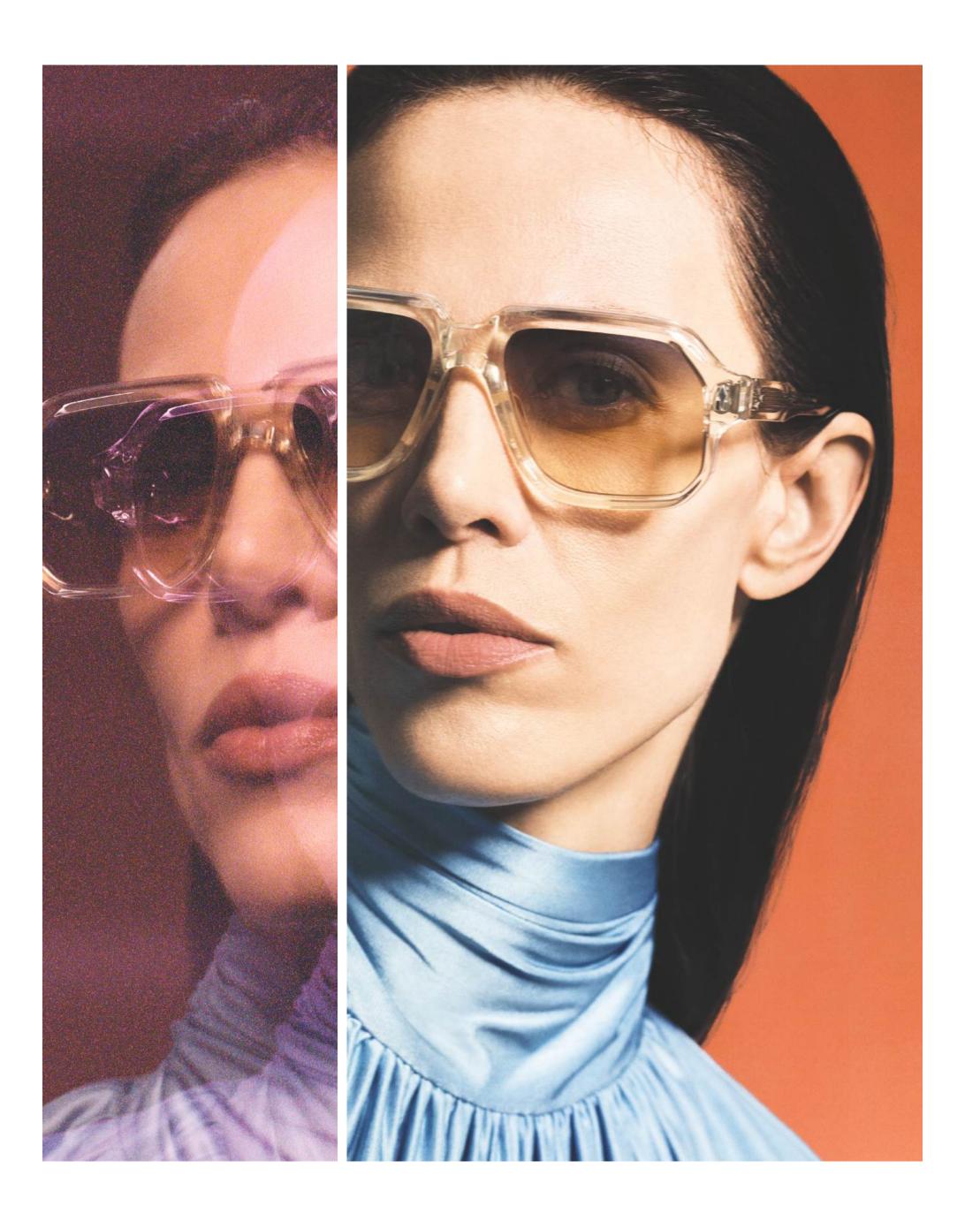
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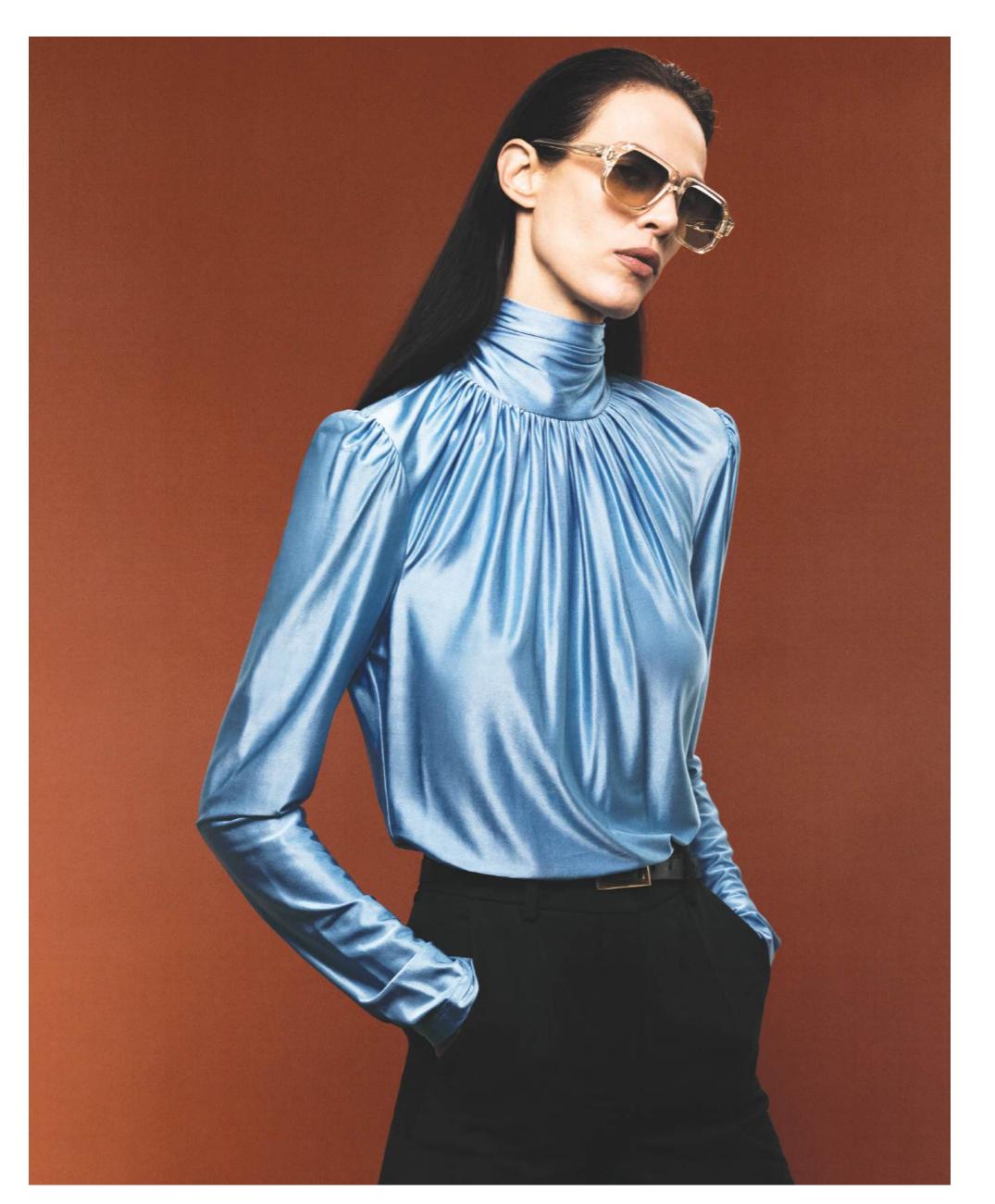






ss'23 / Diego Calva wearing
the UGO in SILVER

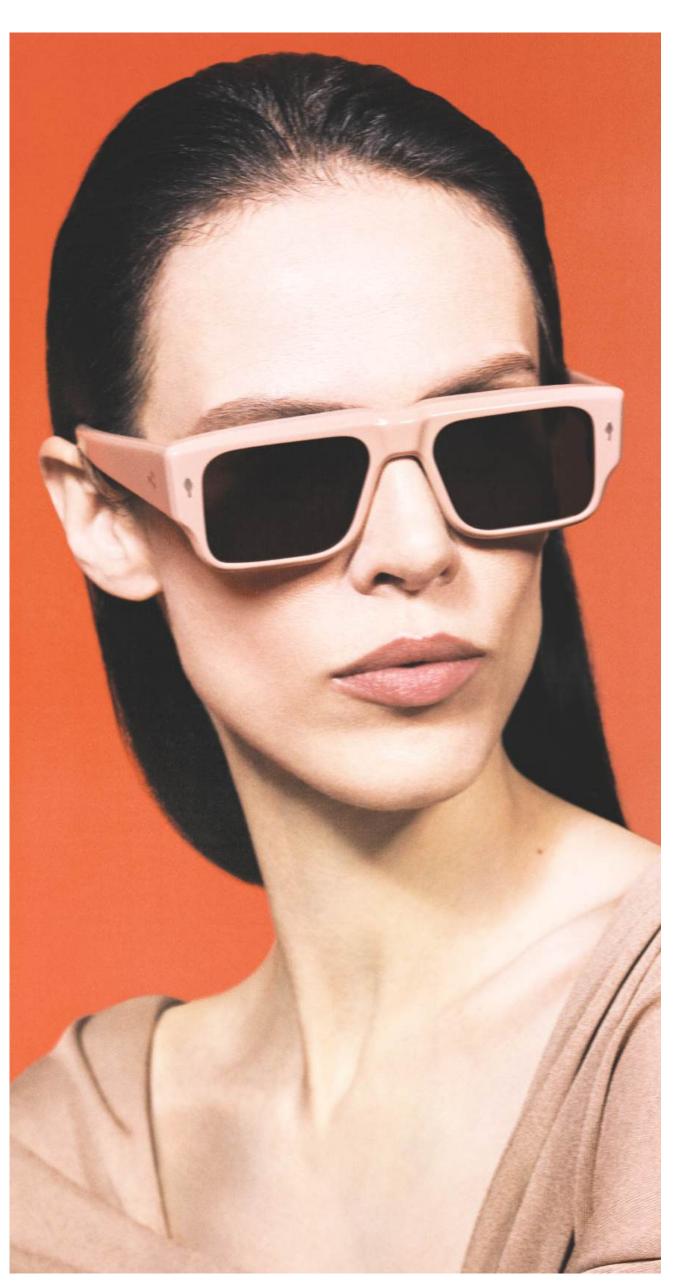




ss'23 / Aymeline Valade wearing

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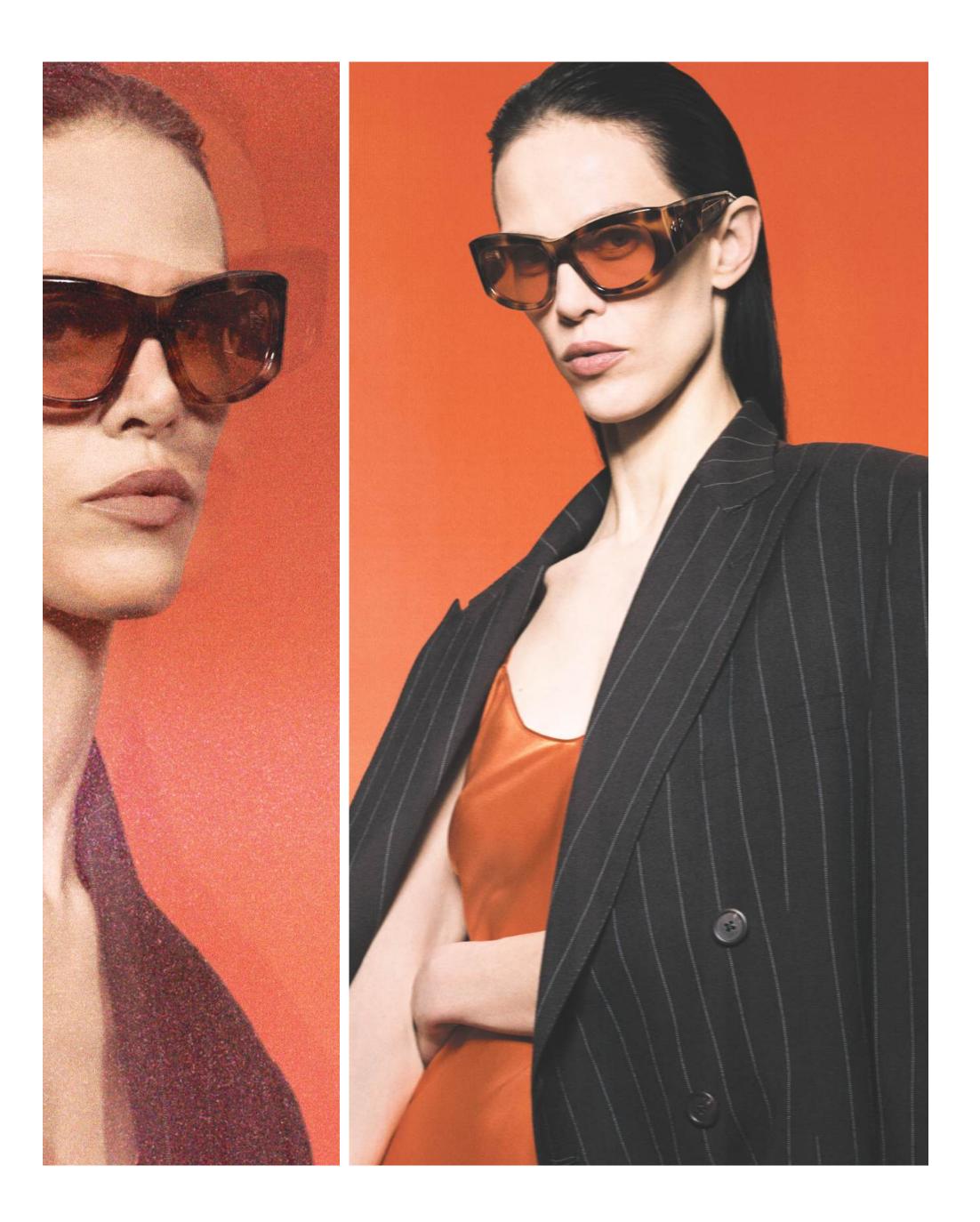
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Our new Pacific Palisades gallery and its featured artist,

Nadia Yaron.

THE CIRCA COLLECTION / PG. 21

All the iconic, limited-edition spectacles worth embracing.



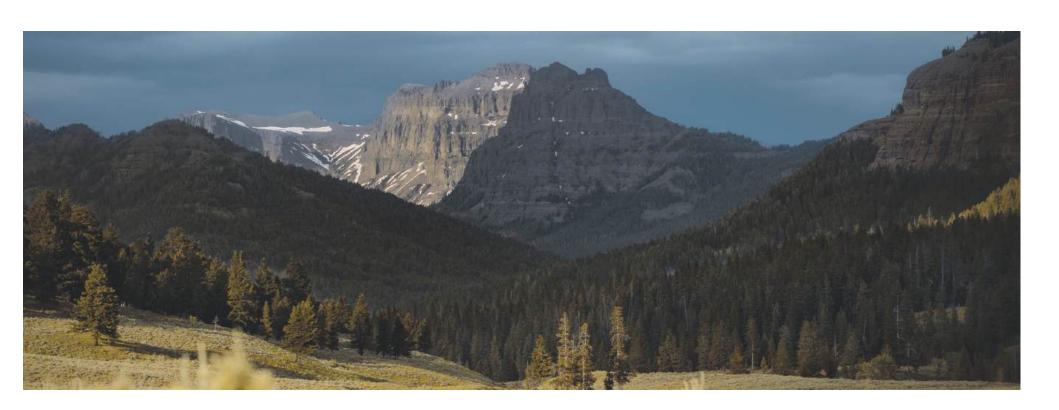


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The next exquisite iteration of a collection that's wild at heart.



Artist Nadia Yaron

THE JMM GALLERY

PACIFIC PAISADES

17

Last fall we marked the two-year anniversary of our first JMM Gallery, in Venice, Ca. This fall, we celebrate the opening of our third and newest brick-and-mortar expression in Pacific Palisades, an affluent neighborhood located on Los Angeles's southern bluffs, known for its beautiful canyons, stunning beaches, and spectacular ocean views.

Living up to its location, the JMM Pacific Palisades Gallery is a cinematic study of breathtaking organic forms. Collectors are immediately greeted by 'One eye on infinity,' a sculpture-based installation created by artist Nadia Yaron. A vertical column composed of five pieces sculpted from various woods and stones, the installation feels both polished and primitive, distilling an exquisite moment of Zen amid the distractions and demands of everyday life. "I wanted to create a sacred pause for the viewers walking by on the sidewalk and in the store," says Yaron.

The installation's natural materials finds its complement in the accompanying decor, including a large traditional boro tapestry, specially curated Japanese pottery, and the organic materials and shapes embodied by the gallery's foundational furnishings, produced for JMM by Paris-based design firm Hervet Manufacturier. This includes iconic

armchairs as well as cabinetry display cases handmade in Normandy with responsible sourced Zebrano and Brazilian Rosewood.

EACH JMM GALERY is AN ODE to CRAFTSMANSHIP, @MMUNITY, and ART, BRINGING WITH it A SENSE of TRADITION, PRESTIGE, and—HOPEFULLY—OPTIMISM.

- JEROME MAGE

Offering a curated selection of limited-edition luxury eyewear, jewelry, accessories, and finely curated one-of-a-kind memorabilia, JMM Galleries blend inspirations from across centuries, continents, and cultures—from 19th-century Empire Style to 20th-century Hollywood glamour, from traditional Japanese crafts to the artistry of the American Southwest. We look forward to opening more and more doors to the many stories that inspire us.



Traditional indigo boro tapestry



Furnishings by Hervet Manufacturier



Sculpture by artist Nadia Yaron





Photography by Martien Mulder

THE SCULPTURAL MEDITATIONS AND SACRED PAUSES OF ARTIST NADIA YARON.

ONE EYE on INFINITY

"I STACK MY INDIVIDUAL SCULPTURES TO CREATE A FEELING OF HARMONY ALONGSIDE IMBALANCE, AN APT REMINDER OF HOW DELICATE OUR WORLD IS."

"We are a landscape of all we have seen," Japanese sculptor Isamu Noguchi observed, transforming matter and space into elegant, eloquent, and elegiac meditations on existence itself. Recognizing the sanctity of the relationship between art and its environs, Noguchi distilled the essence of art as a spiritual experience all its own — a sensibility shared by artist Nadia Yaron in her newest work, 'One eye on infinity', created exclusively for The JMM Gallery in Pacific Palisades.

With the installation, Yaron distills an exquisite moment of Zen amid the distractions and demands of everyday life. "I wanted to create a sacred pause for the viewers walking by on the sidewalk and in the store," she says. Here Yaron shares insights on her practice and philosophy, which honors our intuitive connections with the natural word.

JACQUES MARIE MAGE (JMM): WHAT IS THE MEANING OF THE TITLE 'ONE EYE ON INFINITY'?

Nadia Yaron (NY): I was listening to a podcast with Buddhist teacher Trudy Goodman who said that the honorable Thich Nhat Hanh looked like he had one eye on infinity and one eye on the present.

This resonated with me. Part of mindful meditation is being a silent observer. You observe your thoughts and feelings but don't grasp onto them. You let them float by like passing clouds. And so this sculpture represents just that. Having one keen thoughtful eye on the present and one looking up at the infinite universe with an awareness of being part of something much larger.

'One eye on infinity' also is about respecting and appreciating our differences but remembering our unity. I'm including nature in this as well. We come from nature and are deeply connected to it.

JMM: HOW DID YOU CREATE 'ONE EYE ON INFINITY?'

NY: Together these five pieces create a sculptural meditation. I only use natural materials because I can feel the life source flowing through them. I feel connected to the earth through these materials and feel like I'm tapping into our history, something far bigger and omniscient.

I made a vertical 6-foot high sculpture of white oak, peach alabaster, and ash wood. The wood pieces are chainsawed and hand carved and the alabaster is shaped and polished but the front and back are left raw and untouched. The two wood forms on the top of the sculpture barely touch to create an asymmetric abstracted

circle. I also made a translucent white alabaster floor sculpture. This is shaped to represent the waves of the ocean, which are a metaphor for the breath in meditation as well as a nod to the ups and downs of life.

Sitting behind these two larger sculptures are two, small, wall-mounted clouds hand-carved from translucent white alabaster and Tennessee rose marble. Clouds represent thoughts passing in our mind like they do in the sky, and represent impermanence, but they also represent interconnectedness and the cycle of infinite life, going from cloud to rain to water to cloud again.

JMM: HOW DOES WORKING IN 19TH CENTURY BARN IN HUDSON, NEW YORK, INFORM YOUR CREATIVE PRACTICE?

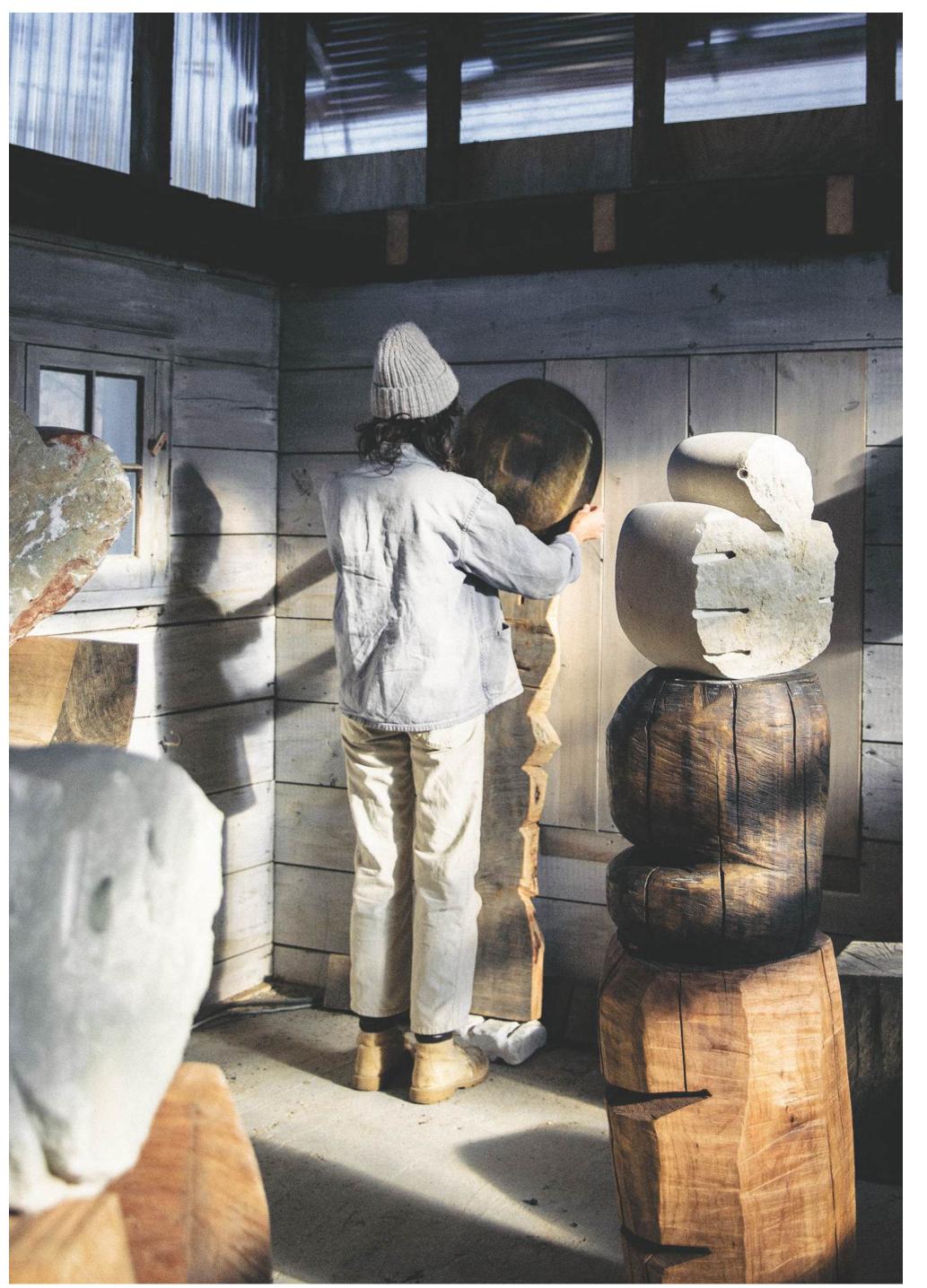
NY: My studio is a barn next to our house. I spend most of my days here and I am surrounded by the beauty and power of nature. I work mostly outside weather permitting and sometimes not. I learned to surrender to nature and work with it. Now I am making offerings in gratitude for nature. My studio is my altar, my sculptures are my flowers, my bowl of fruit, my daily commitment to my work, and my actions are my deep bows. Nature has become my guru, my teacher.

I love the speed, force, and chaos of a chainsaw. You have to think fast and work fast and out of that madness comes peace. It feels like hard labor for me and when I'm done I'm exhausted and satisfied. The rest of my process is much slower and much more peaceful. I'm using hand tools, shaping my stone and wood, quietly and thoughtfully sanding sometimes the same piece for days.

JMM: HOW DOES THE INHERENT TENSION BETWEEN PERMANENCE AND THE TRANSIENCE OF LIFE GUIDE YOU AS AN ARTIST?

Impermanence is always on my mind. That nothing lasts and there is a time for everything. My sculptures have enveloped these dualities. They are rough and scarred, smooth and polished, slightly imbalanced but stable, heavy and solid, also delicate and fragile. This is life and this is also me. It helps me to understand myself, thereby empowering me with the freedom to let go. I empty myself and let the creative energy flow through me and out into my work.

Written by MISS ROSEN



Photography by Sharon Radisch

THE ROAD UNRAVELED

The Circa Collection has come to epitomize "eyewear as experience," offering historically inspired glasses informed by a design language that draws influences from across disciplines, oceans, and eras, ranging from the formality and elegance of Art Deco to the rich craft traditions of the American West.

Our newest limited-edition eyewear and accessories are enthralled by a reverence for the road, epitomized by the muscle cars of the '70s—the prized possession of young Americans who saw in their powerful engines and provocative paint jobs the embodiment of an optimistic, boisterous, and rebellious youth culture.

Handcrafted in Japan and Italy using a combination of traditional methods and leading-edge techniques, we continue to refine a range of innovative components and artful embellishments while still focusing on the unique colorways and expressive volumes that have become our collection's hallmark.

In our commitment to produce eyewear of the highest taste and quality, we dive ever deeper into the careful aesthetic choices and tasteful experimentation that imbues our limited-edition collector's items with unmistakable and timeless character.



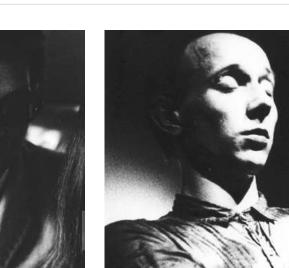
SMALL BATCH PRODUCTION

Representing an unparalleled level of quality, craftsmanship, and integrity, JMM eyewear is handcrafted in Japan and Italy in small batches and sold as limitededition 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.

DAVID HEMMINGS



HOWARD DEVOTO

One of the great English cinema icons of the 1960s, Howard Trafford, better known by his stage name Howard Versatile and charismatic, Little was a classically trained An American publicist for Calvin Klein, after her marriage Hemmings began a prolific film and theater career in the Devoto, rose to prominence with Manchester punk masters actor who won a Tony award for his work in the musical, to John F. Kennedy Jr. Bessette-Kennedy's fashion sense '50s, leading up to what would become his career-defining the Buzzcocks, exhibiting a special and unique way with "Purlie", and became well known for his contributions to became a hot topic, displaying an understated cool and role as the morally jaded fashion photographer Thomas in master-director Michelangelo Antonioni's Blow-Up (1966). The role made him a star and, for a while, a darling world within the Punk genre. of the New Wave scene that would revolutionize cinema.



The Wesley

CHALLENGER

A sophisticated spectacle of the highest trim, generously sized and crafted with sleek lines and handsome volumes that evoke the chiseled physique of a muscle car classic.



GRAND PRIX

Daring, '70s-inspired aviators with contrasting volumes and artful temple cuts, these refined racers are easy on the eyes and a dream to drive.



BESSET

Petite and feminine, the spirited sophistication of these personality-packed spectacles are a fresh-faced homage to the legacy of one of the '90s great fashion icons.



CLEAVON LITTLE

words that mixed poetic imagery and the emotions of the films that include, among many others, Cotton Comes to turn-of-the-century minimalism that drew comparisons to everyday, allowing the band to form a uniquely emotive Harlem (1970), the cult film Vanishing Point (1971), and a her mother-in-law Jacqueline Kennedy Onassis and made co-starring role opposite Gene Wilder in the Mel Brooks her one of the late 20th-century's great fashion icons. western spoof Blazing Saddles (1974).



CAROLYN BESSETTE-KENNEDY



the WESLEY

IN AGAR

A PLUME PROFFERED TO THE WIND, WITH AN ELEGANT RECTANGULAR PROFILE WITH TEMPLES FEATURING A FIRST-OF-ITS-KIND 'FEATHERED' WIRECORE DESIGN.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 250 PIECES FEATURING PRECIOUS METAL DETAILS

Fall / Winter 2023 Issue

DESIGNED TO a higher FREQUENC

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



DEVOTO

Unparalleled craftsmanship combines with dramatic punk energy in luxuriant '80s-inspired locs featuring sculptural volumes, a strict brow line, and impressive 7-barrel hinge.



CLEAVON

The wham-bam wake-up music you've been awaiting: an early-'70s-inspired spectacle with sumptuous curvilinear volumes for those in pursuit of the maximum trip at the maximum speed.



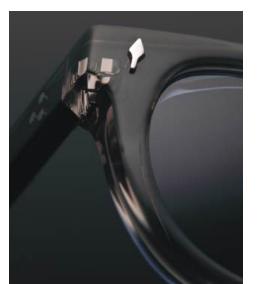
NADJA

In a city that never sleeps, these unique unisex navigators with a distinct '80s feel will enable you to navigate the long days and debaucherous nights like a wolf among sheep.



NEPTUNE

Inspired by the heyday of the catwalk, these alluring cat-eyes with subtle wrap-around effect evoke an era in which NYC was the epicenter of fashion and supermodels ruled the world.



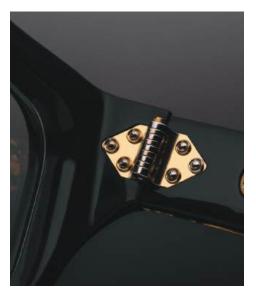
ICONIC ACCENTS

used throughout human civilization.



PRECIOUS METAL HARDWARE

Custom arrowhead hardware cast from sterling silver or 18k Custom spur-shaped hardware rivets made of sterling silver or Utilizing a star-nut and washer configuration, the custom hinge The domed metal logo found on the inside temple of each gold references the timeless quality of those pointed projectiles solid lok gold, designed after the classic 8-toothed wheel fixed ensures optimum tension at the maximum construction grade spectacle is a heraldic crest created in the fashion of French onto a horse rider's heel to signify a superior level of skill.



SIGNATURE ARROWHEAD HINGE

raised the bar of eyewear craftsmanship.



BRAND INSIGNIA

within its category. A signature innovation that has singularly First Empire cameo jewelry. The crest includes the totality of the letters in our brand name.

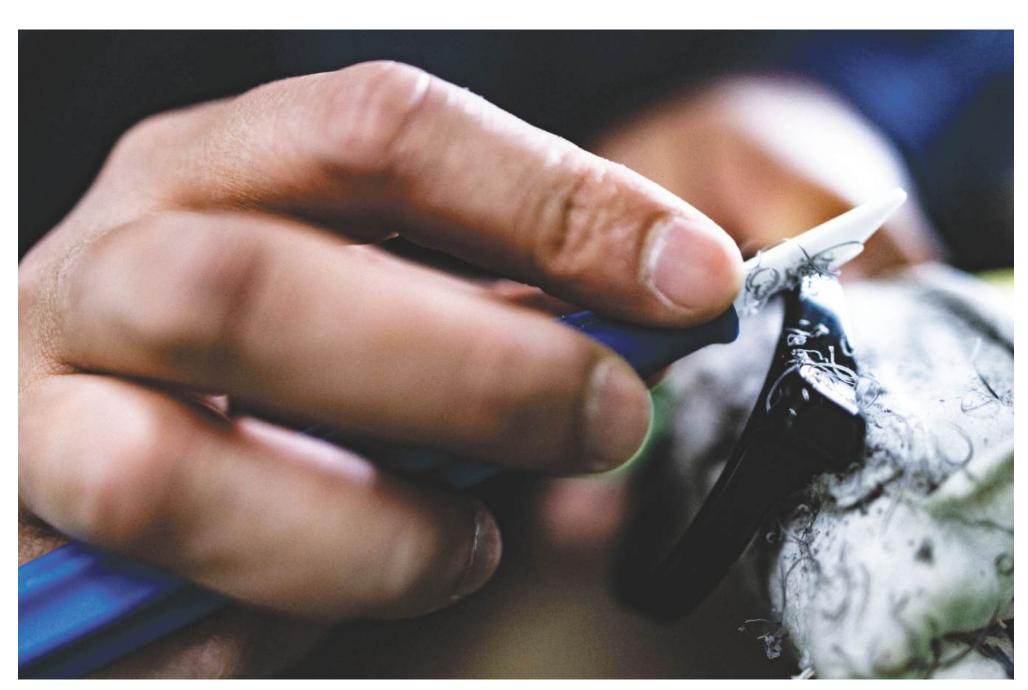


the HEMMINGS

IN TEAK

GET READY FOR YOUR CLOSE-UP IN BOLD, BOXY, '60S-INSPIRED SPECTACLES THAT OFFER SWARTHY SOPHISTICATION WITH SWINGING LONDON SWAGGER.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 250 PIECES FEATURING PRECIOUS METAL DETAILS



All photography by Dimitri Coste

EXPLORING WHAT IT MEANS TO BE A MASTER OF ONE'S CRAFT

THE SPIRIT of CRAFTSMANSHIP

Takumi (匠), literally translated as "artisan," describes the spirit of craftsmanship that With an unfailing sense of pride in the quality of their work, Takumi strive to achieve a level pervades Japan's traditional arts, from screen making to kimono dyeing, from glass blowing of mastery and meticulousness that conveys their journey, that prioritizes the passing on to washi paper making. It's a term that encompasses the sustained dedication to a singular task whose reward is not the product, but the opportunity to share one's passion.

motivation that has been devalued since the advent of the Industrial Revolution, a level of commitment that has become increasingly rare in our attention-deficient era. Instead, we've come to frame innovation as the product of a sudden insight translated by a sole individual, thereby losing sight of the intimate process of trial, error, and creative iteration that carries forward the torch of creative expression.

To create exquisite items by hand requires a level of artisanship rarely achieved. In the West, for example, it's often considered that it takes 10,000 hours of study or 5 years for a person to master a skill or become a subject-matter expert. In Japan, you're not considered a master of your craft until you've spent 60,000 hours (or 30 years) refining your skills. While the former perspective insists such knowledge can be taught; the latter understands

Embracing the journey of mastering a skill is not about finding a means to an end. In the process, the act of making becomes less about the object and more about the love and care from which it manifests. To be focused and spend countless hours on one thing requires an inner reserve of patience, determination, and, perhaps most importantly, a love for the artistic process and the emotional connection it inspires.

of generational knowledge and supports the transfer of tradition so that it remains a timely source of ancestral wisdom and artistry.

This enigmatic force that drives master craftsmen and women to dedicate themselves

Yet the prevailing culture of immediacy has subsequently pushed handworks and traditional ability to appreciate the small differences in handmade products as illuminating indications of an artisan's earned knowledge (aka "wisdom") and individualized expressions.

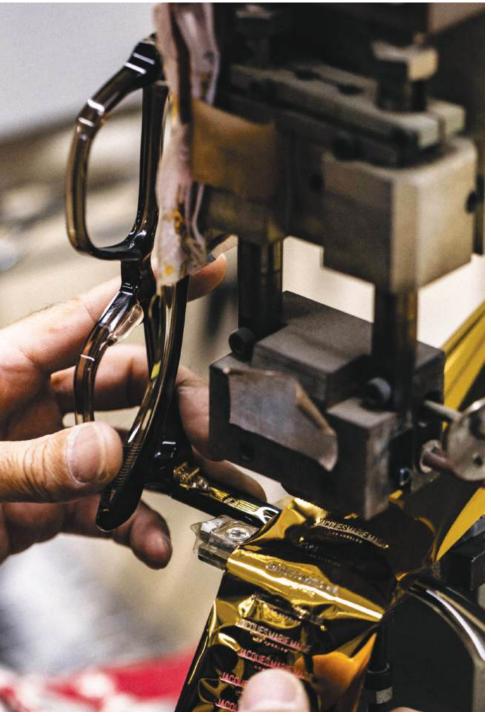
> Still, it is the slight nuances of a handcrafted object that can most inspire us. Like doors to an emotional atlas, the subtle details introduce us to previously undiscovered worlds, connecting us to people, places, and traditions in ways only art makes available.

> Our passion has long been the traditional crafts that are foundational to American, French, and Japanese culture, and we've sought to respectfully imbue those influences into all that we make—whether it be the wirecore inserts that are made in Japan but feature fine engravings inspired by Native American artistry, or the years of development it took to

> At JMM, we are dedicated to the way of the Takumi, to the belief in the power of creative energy to shape both objects and lives.









Fall / Winter 2023 Issue Circa Titanium Series The Silverton Fall / Winter 2023 Issue JacquesMarieMage.com Jacques Revue

A FEELING we FOLLOW to FIND OUR WAY

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



UGO

An invitation to partake in some innocent insouciance, these '90s-inspired spectacles flaunt sculpted volumes, hairline epoxy details, and temple tips laminated with custom cured acetate.



Introduce the unsuspecting to some well-deserved pomp and circumstance with late-'70s-inspired spectacles that are soft, sumptuous, and superb for your social calendar.



VASCO

Sharp, rectangular, late-'70s-inspired glasses with a new V-shaped profile, custom hidden hinge, and a luxurious sense of worldly sophistication you can set your watch to.



SILVERTON

Extraordinary expressions of design and craftsmanship, this is one cunning combination of titanium and acetate, manifested in a rimless expression that represents the renaissance of a heritage style.



4MM WIRE LENS RIM

adding an exciting sculptural dimension to the frame.



TITANIUM NOSE PADS

Titanium eyewear features a custom 4mm-thick wire titanium

Our new beta titanium nose pads feature an ergonomic shape

Several of the season's limited-edition styles feature a sculptural

The shape of many of our frames' hand-painted temple tips rim, delicately engraved with our signature Art Deco motif, that's lightly engraved with lines for added grip. The JMM crest from frame with a striking, new V-shaped profile forged from solid feature small fins at the base of an elliptical bulb, resembling the can be found engraved at the top of the nose pad surface.



V-SHAPED PROFILE

titanium, embellished with hairline engraved lines and hand-



TAILFIN TEMPLE TIPS



the SILVERTON

IN SILVER

A STRIKING NEW ADDITION TO THE RIMLESS SERIES, FEATURING A SCULPTURAL DOUBLE- BRIDGE WITH DUAL-TONE DETAILS AND SCULPTURAL ACETATE TEMPLES WITH WIRECORE EMBELLISHMENTS.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 450 PIECES FEATURING PRECIOUS METAL DETAILS

INTO the GREAT BRIGHT OPEN

Distinguish yourself in the newest optical styles from Jacques Marie Mage. Finding inspiration in the grandeur of Empire Style, the speed of old-school open-wheel racing, and the avant garde activities of mid-century artists, these are elevated RXs that suffer no semblance of foolishness. Classic silhouettes, subtly and studiously transformed by energetic surfacing and mindful details, include our signature arrowhead pins, spur-shaped rivets, and engraved wirecore design. Fusing poetic forms with modern moxie, these are spectacles designed for peering into the present with clarity and courage. For those who seek a comprehensive experience with one of our highly trained opticians at a JMM Gallery, or an esteemed retail partner near you, visit us at JacquesMarieMage.com.



PICABIA

Sophisticated, sculptural, and with a pinch of the professorial, these '50s-inspired glasses named after avant-garde painter Francis Picabia are for serious inquiries and insights only.



STAHLER

Eye-catching RX inspired by the Grand Prix of old, these poised and balanced '50s-inspired glasses feature sculptural volume cuts and energetic hairline-engraved Art Deco details.



DEMONCEY

Charismatic and refined '40s-inspired glasses comprised of a modified P3 lens shape and robust monoblock titanium hinge, providing a posh and principled approach to luxury.



MOSCOVA

An astute expression with a strong rectangular lens shape and monoblock hinge that emotes the presence of a Brutalist sculpture and the sensuous details of an Enlightenment author.



PRECIOUS METAL DETAILS

Optical styles feature our signature precious metal details Our custom, especially-thick blocks of cellulose acetate allow A unique hinge system forged from a single piece that Rather than an "injected wirecore," the season's new optical spur-shaped hardware rivets designed after the classic colors that are rich in saturation and contrast. 8-toothed wheel.



10MM ACETATE



MONOBLOCK HINGE

29

in sterling silver or solid gold, including custom single- or us to design using a sculptural approach that reveals the encapsulates the entire temple, providing secure and stable expressions were produced by sandwiching the wirecore double-arrowhead accents on the frame front, as well as natural beauty of this durable, plant-based material capable of construction and a clean transition from frontispiece to temple. between layers of acetate, allowing us to embellish it with



LAMINATED WIRECORE

distinctive motifs and craft it into unique shapes that accentuate the frame temples.





the PICABIA

IN SHADOW

EYE-CATCHING WELLINGTON-SHAPED OPTICAL GLASSES, FEATURING SCULPTURAL VOLUME CUTS AND WIRECORE TEMPLES WITH HAIRLINE-ENGRAVED, ART DECO DETAILS.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 400 PIECES FEATURING PRECIOUS METAL DETAILS

The Picabia

Fall / Winter 2023 Issue

Sleek and sophisticated, the Vu Collection consists of optical glasses that utilize our most advanced titanium-blend core to craft frames that are both elegant and sculptural. These slender and boldly shaped glasses, inspired by 20th century artists from across the globe, are crafted from especially thick blocks of premium Japanese acetate that are sculpted then hollowed to create an ultra-lightweight frame that incorporates our most technically advanced temple construction. Integrating our state-of-the art floating hinge, these spectacles masterfully combine historical motifs with leading-edge manufacturing to create a refreshing modern aesthetic that communicates strength, balance, and refinement.

communicates strength, balance, and refinement.



JENKINS

Effortless, '50s-inspired aviators that allow you to engage in the natural flow of the visible world and, in the words of abstract expressionist Paul Jenkins, "guide it to discover new forms."



NORMAN

Partake in the perfectly circular lens shape, contrasting precious metal embellishments, and artfully engraved wirecore of glasses named after American painter and scholar Norman Lewis.



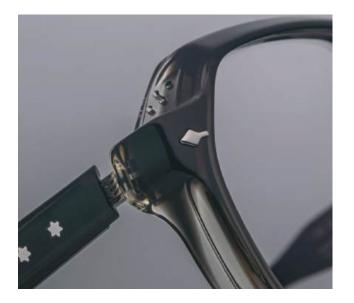
SABURO

An encounter between spirit and substance inspired by the performance art of Saburõ Murakami, these are compact navigators consisting of elegant angles and handsome contours.



DOMOTO

Sleek and splashy spectacles with T.V.-shaped lenses that convey a refined physicality inspired by the power and vibrancy of the abstract paintings created by Japanese artist Domoto Hisao.



LIGHTWEIGHT CONSTRUCTION

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



TITANIUM TEMPLES

Titanium temples beautifully engraved with native-inspired designs in a custom filigree style, with our signature temple tips handpainted in epoxy.

31



CUSTOM FLOATING HINGE

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



the JENKINS

IN ARGYLE

OPTICAL GLASSES FEATURING CONTRASTING PRECIOUS METAL EMBELLISHMENTS AND UNIQUE FRONT-PIN HINGE DESIGN.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 300 PIECES FEATURING PRECIOUS METAL DETAILS

THE ARTIST is ESSENTIAL

 $Japan is \ a \ well spring \ of inspiration, having \ at its foundation \ a \ long \ history \ of traditional \ crafts \ that \ informs \ not \ just \ their \ workman \ ship, \ but$ their worldview. This spirit of craftsmanship that pervades Japan expresses itself in diverse ways via its artisanship and artistry, whether that be washi paper making or filmmaking, glass blowing or kimono dyeing. Each of these represents a process that becomes less about the object and more about the love and care from which it manifests. It is this concept of craft that has informed and influenced Jacques

Our new series of eyewear entitled Kyosho (巨匠), or "master of art," was conceived as a homage to the many achievements of Japan's influential artists. Each particular eyewear style highlights an individual that has elevated the arts and culture with their tremendous talents, personalities, and meaningful contributions. Not only have they prioritized mastering their craft, they've radically demonstrated that creativity is a commitment, as much about engaging the past as it is about shaping the future. Our most recent subject of focus is critic, theorist, and photographer Takuma Nakahira (1938-2015).



NAKAHIRA

Looking for a language yet to come, you now follow in the philosophical footsteps of Takuma Nakahira, one of the most prominent voices in postwar photography. As a founding member of Provoke, the radical collective that published just three issues of a groundbreaking magazine by the same name between 1968-70, Nakahira embraced a decidedly punk sensibility that transgressed, subverted, and revolutionized photography forever.







BOX SET

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



WASHI AUTHENTICITY CARD

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

33



CLEANING CLOTH

Glasses are accompanied by a custom, double-sided microfiber cleaning cloth made with recycled PET and featuring exclusive recreations of rare Japanese





the NAKAHIRA

IN AGAR

STRIKING, '70S-INSPIRED GLASSES WITH A MODEST WRAP-AROUND EFFECT, FEATURING OUR SIGNATURE EXPOSED WIRECORE TEMPLES WITH HAIRLINE-ENGRAVED DESIGNS.

HANDCRAFTED IN JAPAN. LIMITED PRODUCTION BATCH OF 450 PIECES FEATURING 18K DARK GOLD PRECIOUS METALS

The Nakahira



Jacques marie mage the nakahira

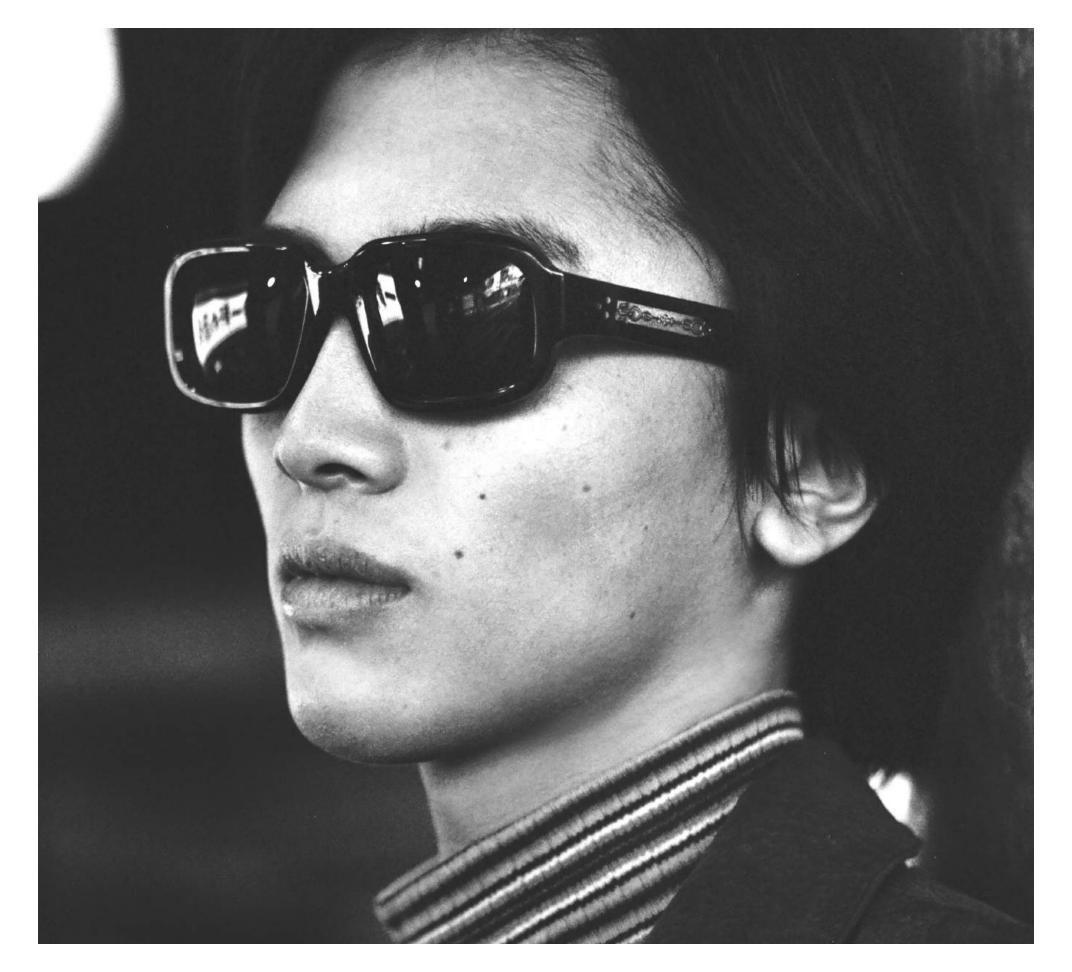


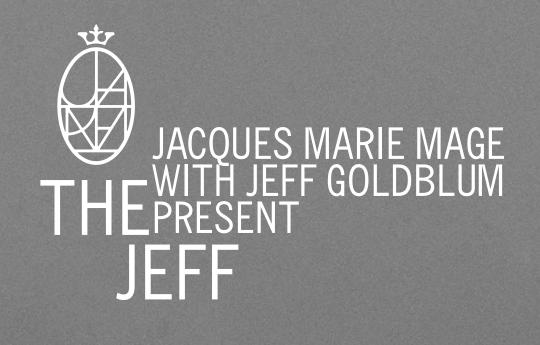
JACQUES MARIE MAGEによるTHE KYOSHO SERIESは、日本人芸術家の功績への賛辞として生まれた限定品の眼鏡コレクションです。創造力への強い希求心を持ち、過去との対話により未来を紡ぎだした各々の芸術家の類い稀な才能と個性のきらめきが、一つ一つの眼鏡のスタイルと呼応しています。

私たちが新しく焦点を当てたのは、評論家、理論家、そして写真家の中原卓馬氏(1938-2015)です。病に倒れ記憶と言語障害を負うまで、60年代と70年代の日本の写真会の牽引者であり、風景論の理論化の発展に於いての中心的人物でした。

PHOTOGRAPHY BY KEIICHIRO NAKAJIMA





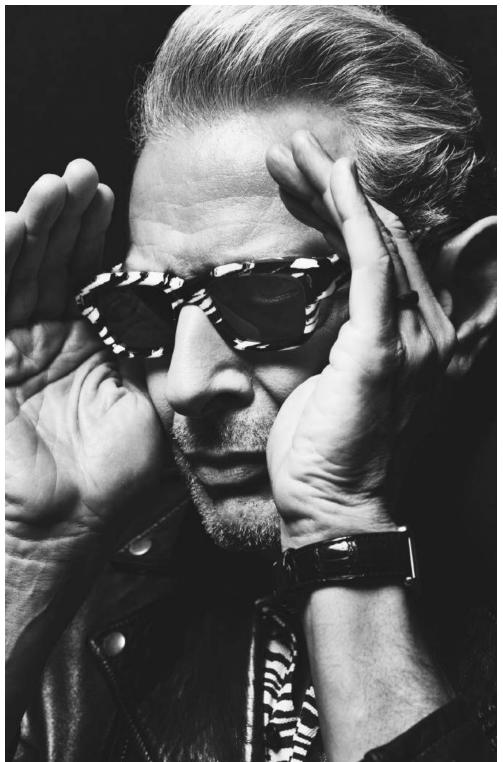


Having achieved cultural ubiquity, Jeff Goldblum has ascended beyond the fray of mere fame to become a fixture in the collective psyche. Scratch beyond his enigmatic surface and you'll find characteristic flashes of brilliance and insight, an array of influences and obsessions that have shaped his role as father, artist, and human.

The newest release of our celebrated collaboration with the iconic actor, jazz musician, and humble style provocateur are limited-edition expressions that beam with quirky charm and refinement. Combining Mr. Goldblum's unique swagger with JMM's signature sophistication, the JEFF is a singular, charismatic frame that's been handcrafted in four cinematic colors to create a constellation of iconic moments.

Photography by Luis Alberto Rodrigues







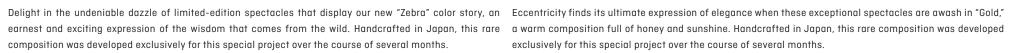




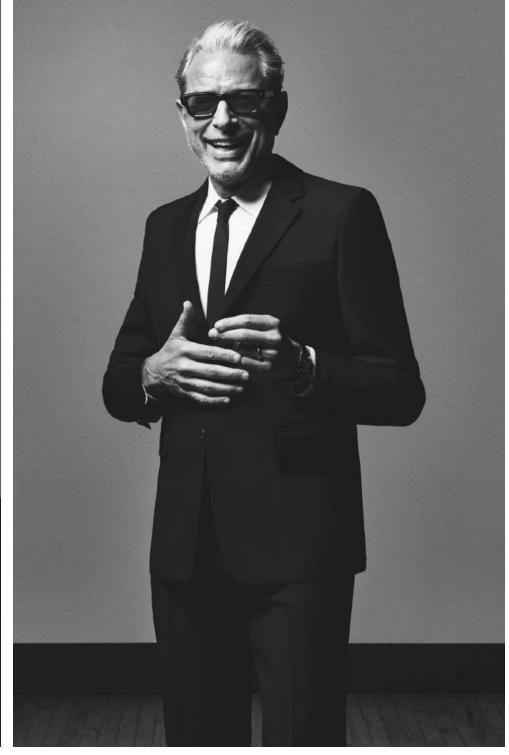
ZEBRA $composition\ was\ developed\ exclusively\ for\ this\ special\ project\ over\ the\ course\ of\ several\ months.$

LIMITED PRODUCTION BATCH OF 400. LIMITED PRODUCTION BATCH OF 400.

GOLD











BLOODSTONE

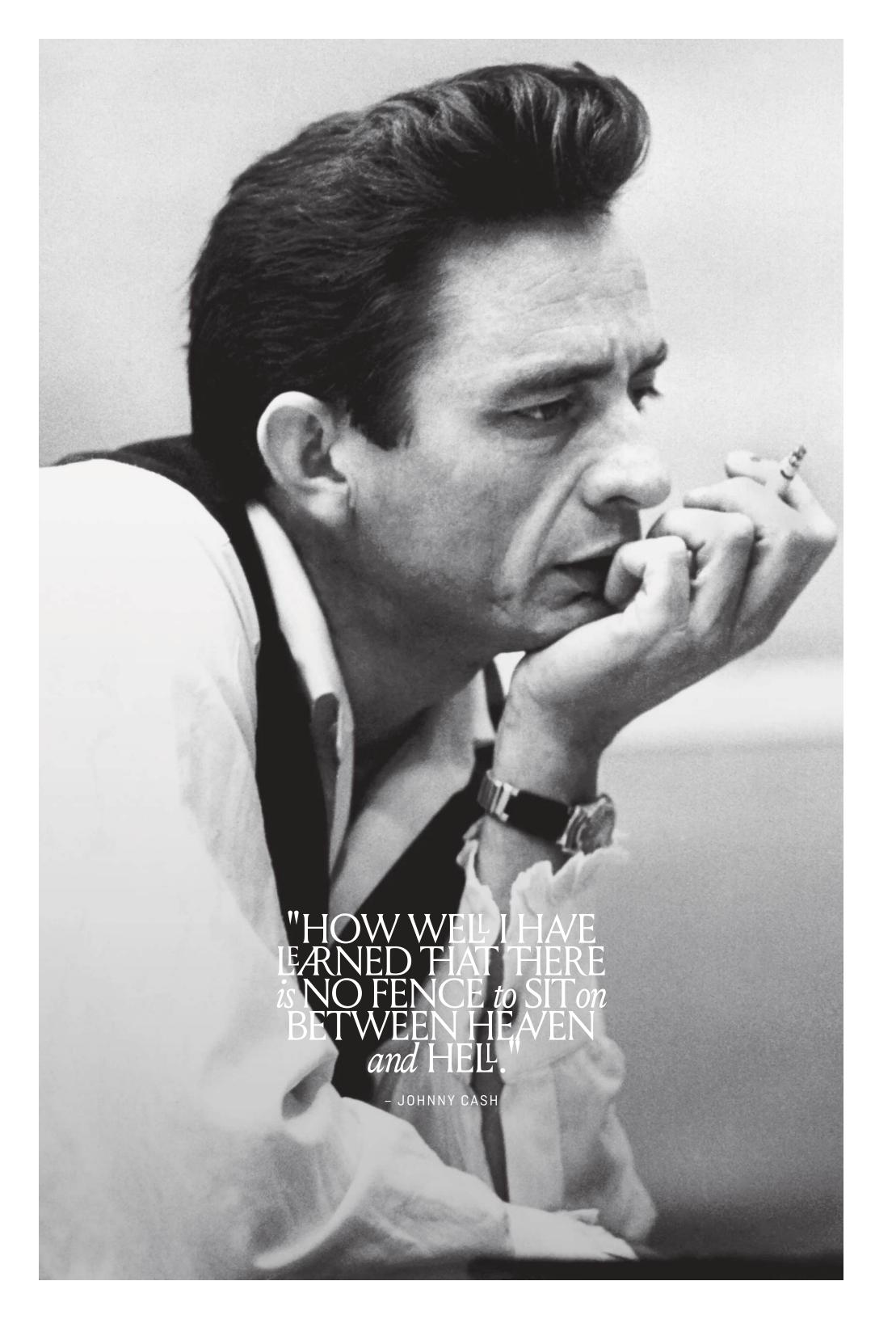
metal details.

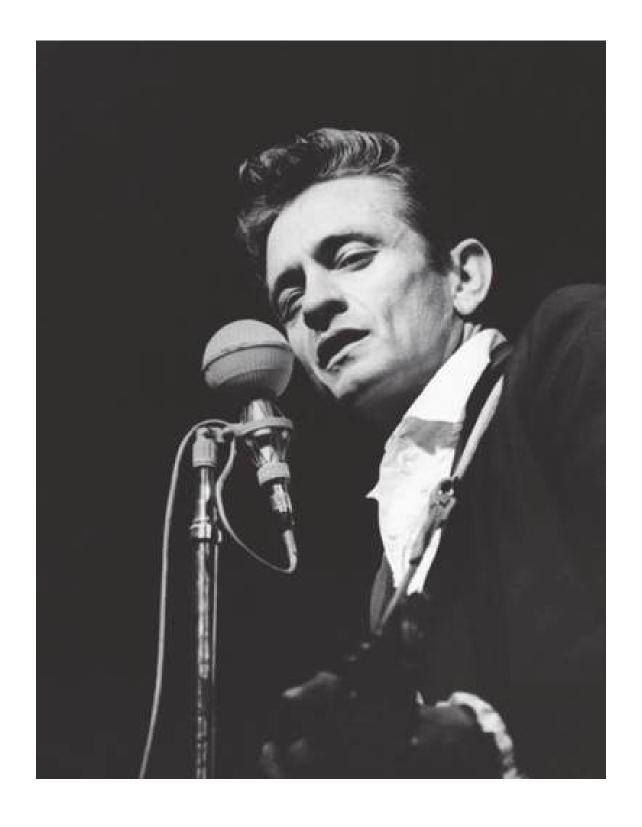
LIMITED PRODUCTION BATCH OF 500.

AGAR

Impeccably tailored and boldly balanced, these collectibles bravely brood in "Bloodstone," a dramatic color Refined rectangular frames with a low profile featured in our classic "Agar" color story, a rich caramelstory that brims with distinction and charisma. Handcrafted in Japan and featuring our signature precious and-coffee tortoise shell with burgundy accents that dance in the angling light. Handcrafted in Japan and featuring our signature precious metal details.

LIMITED PRODUCTION BATCH OF 500.





WANTED MAN

The Johnny Cash Collection by Jacques Marie Mage is a special series of handcrafted, limited-edition glasses that celebrate the influential music and life of one of the most original singer-songwriters in the history of modern American music.

Based on the actual eyewear worn by the artist during various milestones of his career, these collectible spectacles are a homage to the fiery and kind-hearted performer, inspired in large part by the events that led up to the making of At Folsom Prison and At San Quentin, two live albums recorded within prison walls that captured the raw emotion and power of Cash's music.

A testament to the artist's talent and his humanity, these limited-edition glasses celebrate music's ability to engage all people with a radical sense of respect and dignity.



The Quentin in Dark Havana

THE CASH

Bold and sophisticated, The CASH are inspired by the actual eyewear worn by Johnny Cash during his arrest in El Paso, TX in 1965, the artist's second arrest that year. Classic crooners with a bold brow, sculptural temples, and our signature precious metal details, these handcrafted, limited-edition glasses are daring and dapper, with a dash of menace.

Handcrafted in Japan using 10mm cured cellulose acetate, featuring double-laminated temples with "Johnny Cash" signature foil-embossed on interior; our iconic arrowhead front pins and other signature precious metal details in Silver or Gold; and CR39 6-base lenses with backside anti-reflective treatment.

RIGHT:

The Cash In Bloodstone, With Lens In 'Jet' & Precious Metal Details In Silver





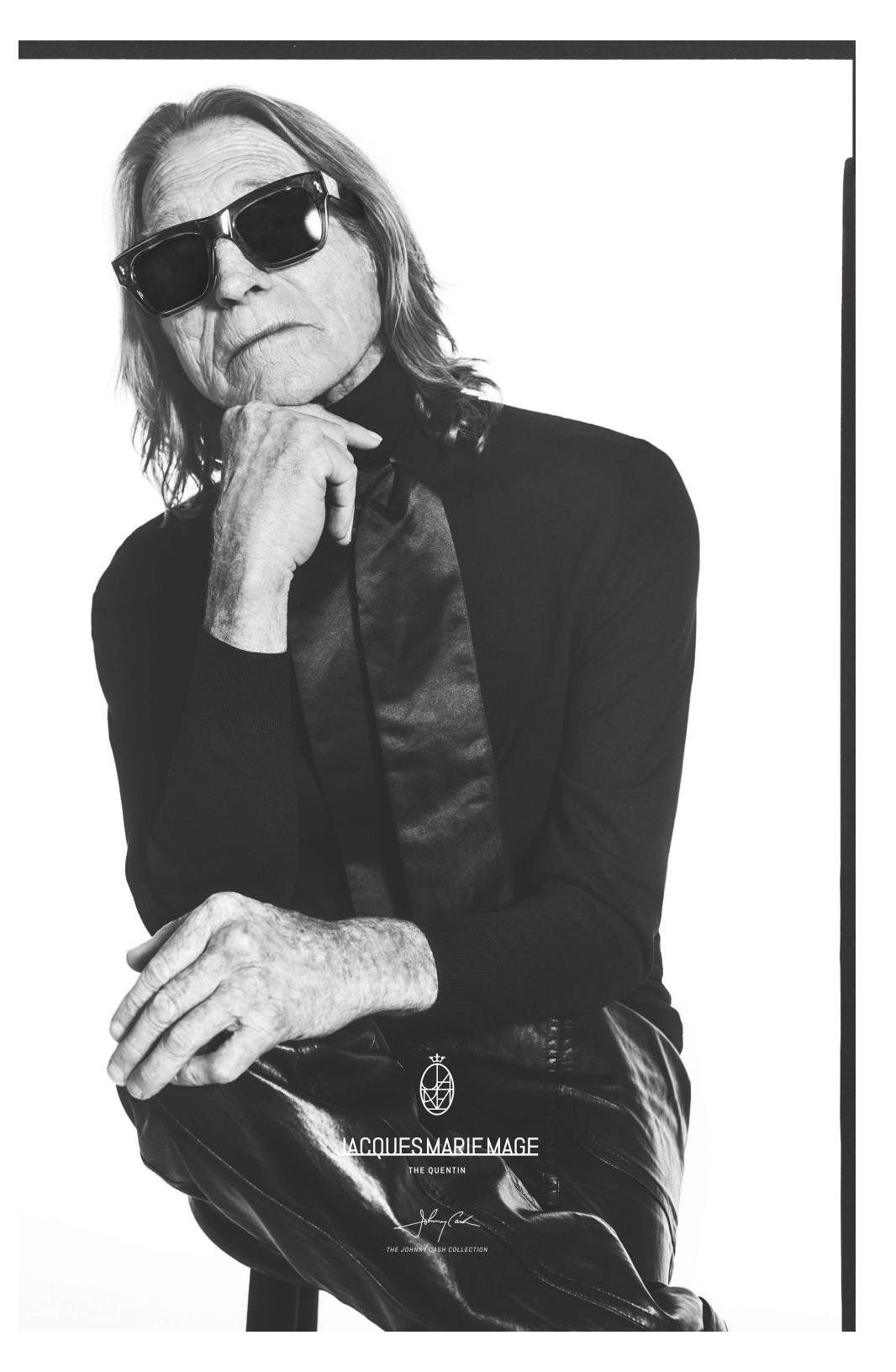
THE QUENTIN

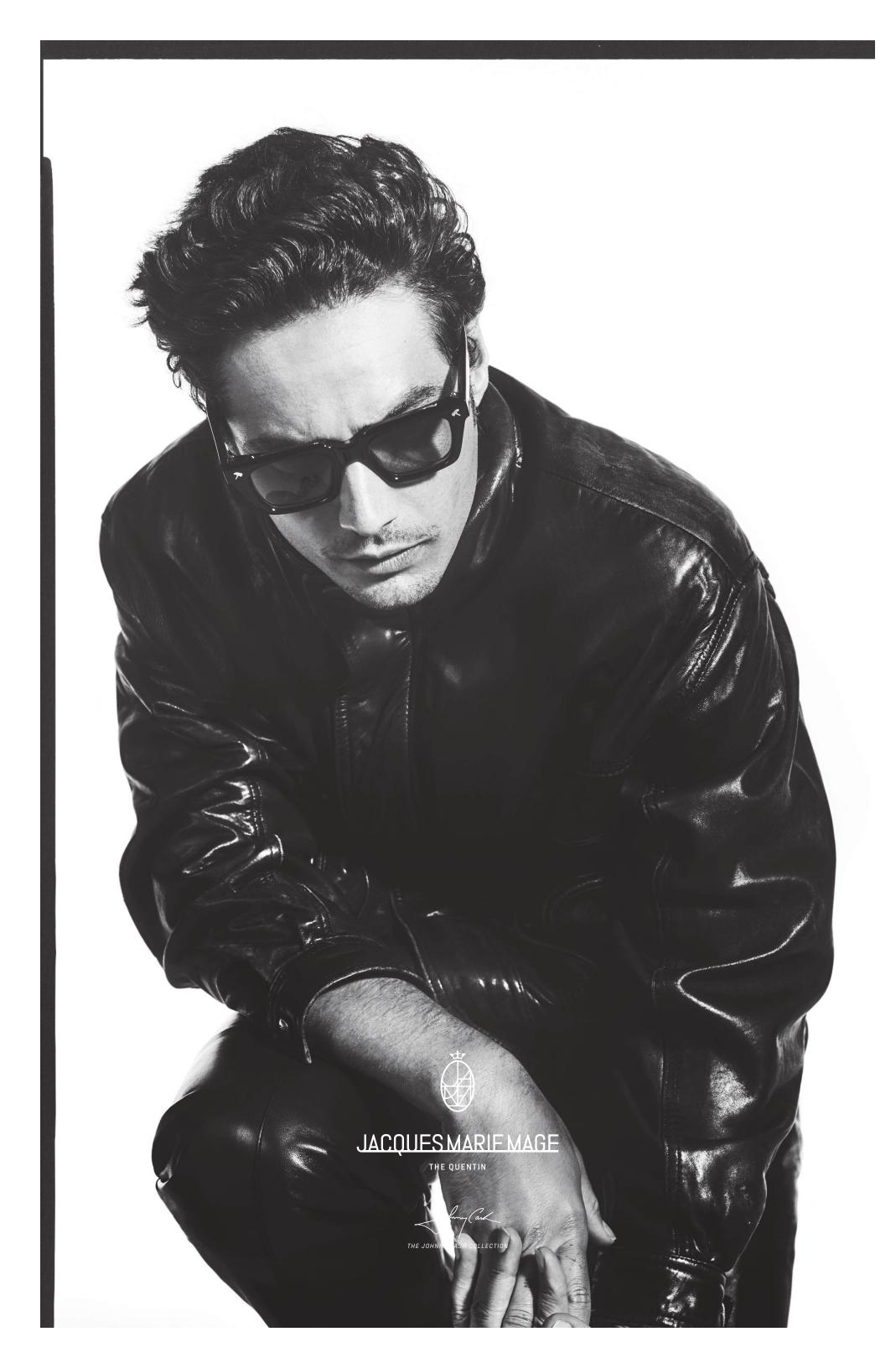
Studious and structured, The QUENTIN are inspired by the actual eyewear worn by an inmate photographed while attending Johnny Cash's celebrated concert at San Quentin state penitentiary in 1969. These are luxurious lifers that exemplify the inimitable swagger and anti-establishment ethos of the Man in Black.

Handcrafted in Japan using 10mm cured cellulose acetate, featuring double-laminated temples with "Johnny Cash" signature foil-embossed on interior; unique hatchet-shaped front pins and other signature precious metal details in Silver or Gold; and CR39 4-base lenses with backside anti-reflective treatment.

LEFT:

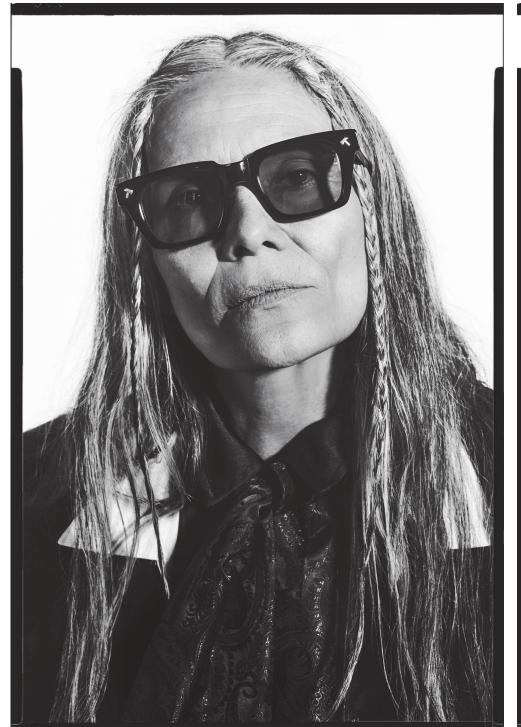
The Quentin In Apollo, With Lens In 'Mauve' & Precious Metal Details In Silver

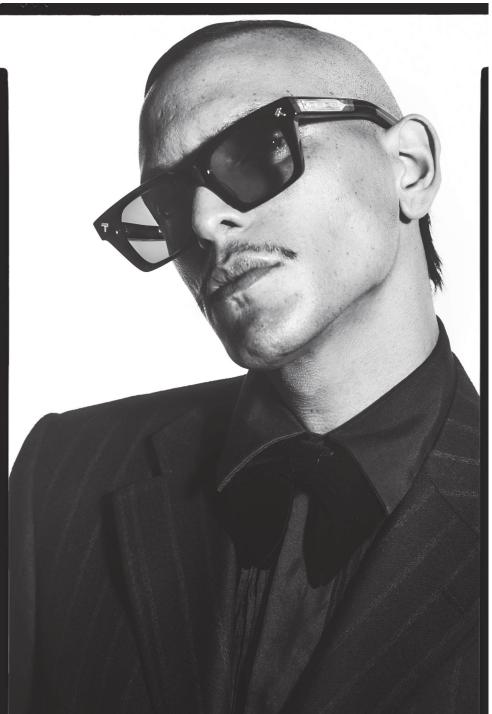












Johnny Cash Musique Jacques Revue Fall / Winter 2023 Issue Fall / Winter 2023 Issue



Johnny Cash coming off the bus at Folsom Prison, 1968. Photography by Jim Marshall

THE STORY OF JOHNNY CASH'S 1965 BORDER RUN

NELT BACK INTO the NIGHT

Texas were filled with Cash's voice via a cover of his friend and Columbia label mate Bob Dylan's "It Ain't Me Babe." While Dylan had caused a historic stir at Newport a few months earlier by plugging Leo Fender's pride and joy into an amp, Cash had courted more serious trouble.

Arrested that May in Mississippi for public drunkenness and trespassing, sued by the US government for causing a wildfire that destroyed 500 acres of California forest—all while fighting a raging battle with addiction, The Man in Black ran his rough streak straight into the arms of eager U.S. customs agents looking for heroin smugglers that night.

His subsequent arrest and iconic photo outside the El Paso courthouse the next day would cement his outlaw image in public consciousness, but the true picture of 1965 for Johnny Cash was more complicated. It revealed deeper truths about the man, his music, and the American individualism he would ultimately define.

IT AIN'T ME YOU'RE LOOKING FOR

Musically, 1965 was primed to be a fresh start for Johnny Cash. He was coming off a concept album the previous year—a largely unusual thing at the time, along with the concept itself, which was characteristically bold and ahead of its time.

In the falling dusk of October 4, 1965, Johnny Cash approached the U.S. border from Bitter Tears: Ballads of The American Indian, despite considerable success, was met with appreciate one of country music's heroes wading into contemporary social issues, least of all the plight of the Native American.

> Despite passionate pushback from Cash who branded said DJ's "gutless," and the hit single "The Ballad of Ira Hayes," the now revered work faced resistance and a collective shrug from the music industry.

> Cash had recently run across another artist in the crosshairs of critics and his own fans. Mutual admirers steeped in the same musical canon, Johnny Cash and Bob Dylan had exchanged letters before hitting it off backstage at Newport. The two icons traded songs on the floor of a motel room that night where Dylan taught Cash three of his recent tunes. Cash saw fit to take those into the studio for what would be his next record.

> Orange Blossom Special was released in February of 1965 stocked with familiar folk standards and covers of three stone-cold Dylan classics: "Don't Think Twice It's Alright," "Mama You Been on My Mind," and "It Ain't Me Babe", the latter a duet with wife June that would go straight to the top of the country charts. Summer of '65 shone bright as a supporting tour was booked. And yet, as it would for much of Cash's life, trouble would follow.



Johnny Cash was busted at the El Paso airport in 1965 and spent the night in jail

TO GATHER FLOWERS CONSTANTLY

On May 11, 1965, two years before the term "flower child" was born, Johnny Cash was arrested in Starkville, Mississippi for picking flowers. Post-show, Johnny had wandered into a flower bed after city curfew and a few drinks. He was arrested and spent one night in county, which he later immortalized in "Starkville City Jail." Flower picking may be far from typical outlaw behavior, but Cash was no one's idea of a hippie either. He kicked his cell door so hard that night he broke his toe.

Still, flower-bed trespassing was tame compared to Paul Newman cutting heads off parkingmeters in Stuart Rosenberg's iconic Cool Hand Luke, released just two years later. Like Newman's character, Johnny was also a "natural born world shaker," possessed of a uniquely American nonconformity that refused to be cowed. Like Dean. Like Kerouac. Like Woodie.

Years later, Johnny shook the world enough that Starkville hosted a "Johnny Cash Flower Pickin Festival" and the troubadour gracefully invited the officer who arrested him to his show. But all of that came after 1965. It's easy to imagine that had Johnny Cash not been Johnny Cash, he might have ended up like Cool Hand Luke, singing "Plastic Jesus" on a chain gang rather than for inmates at Folsom. Another wild, beautiful thing broken on a wheel. And he almost was...

GO MELT BACK INTO THE NIGHT

When Cash appeared on the steps of the El Paso courthouse October 5th, after being arrested by U.S. customs, he was reeling from months of increasingly erratic behavior fueled by his demons and addiction, including inadvertently starting a massive California forest fire. The U.S. government sued him and won. And still, he didn't blink crossing the border with over one thousand pills in tow.

The arrest sent shockwaves through the music world, and, as has become lore, two years after a suspended sentence and \$1500 fine, he knocked the Beatles off the charts with his Folsom and San Quentin prison albums.

But from 1965, it's that courthouse image that endures: Black suit, crisp white shirt, shades, handcuffs. Cool and unflappable on the outside, vulnerable on the inside. A wild and beautiful thing. A natural born world shaker.

Written by BARTON STANLEY DAVID.





Yellowstone photography by Jeff Brenner



CUSTOM BOX SET

Limited-edition spectacles come in a monograph box in brown linen with gold foil-embossed brand markings. Interior includes glasses, commemorative cleaning cloth, authenticity card, and a special eyewear pouch handcrafted in Italy, constructed of recycled felt and responsibly sourced Veg-Tan leather.



COMMEMORATIVE CLEANING CLOTHS

Custom, oversized, double-sided microfiber cleaning cloth featuring exclusive, Yellowstone-themed creative.









YELLOWSTONE

Jacques Marie Mage (JMM) proudly presents the next iteration of our limited-edition collection with Yellowstone Forever, the official nonprofit partner of Yellowstone National Park: five classic styles each available in a distinct, limited-edition color story inspired by the natural beauty of the South Central Rockies. Handcrafted in Japan using the finest plant-based cellulose acetate, these collectibles feature an expressive wirecore design featuring finely engraved Native American-inspired designs, an ornate expression that recalls the Old West's history of refined silversmithing. This exclusive series supports the many Yellowstone Forever programs that work to conserve the park's vital wilderness and wildlife, specifically keystone species such as wolves and bison.

A. The **DEALAN** in *Brown Bear*, Limited Production Batch of 350 B. The **DEVAUX** in *Prismatic*, Limited Production Batch of 200 C. The **WESLEY** in *Sage*, Limited Production Batch of 250 D. The **ZEPHIRIN** in *Gypsum*, Limited Production Batch of 250



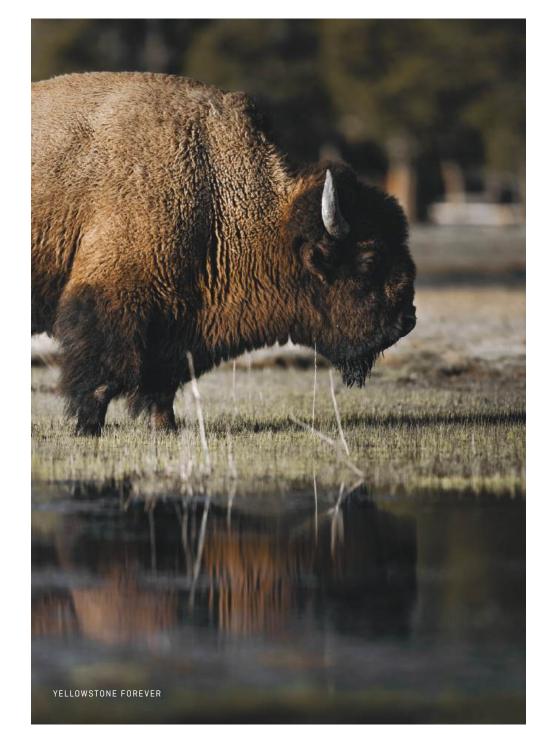
Photography by Jeff Brenner



With the guidance of select non-profits, Jacques Marie Mage looks to contribute our voices and resources to proactively protecting, preserving, and sustaining the places and people that inspire and sustain us. Preservation of Yellowstone National Park, the Rocky Mountain wilderness, and the protection of its wildlife has been a central motivating factor in our support of science-driven organizations that include Yellowstone Forever, Living With Wolves, and Wolves Of The Rockies. We also recognize the vital influence and importance of Native American peoples and cultures in restoring, protecting, and stewarding the land, and proudly support the efforts of nonprofits like Indigenous Roots and Sage To Saddle, community-driven organizations focused on promoting indigenous arts, culture, and tradition.



Photography by Aaron Brimhall





Photography by Jeff Brenner Photography by Jeff Brenner



Photography by Jeff Brenner

THE ONGOING FIGHT TO PROTECT THE GRAY WOLVES OF THE ROCKY MOUNTAINS

WOLVES in PERIL

Wolves have a special place in the origin story of Jacques Marie Mage. As an avid visitor of Yellowstone Park, founder Jerome Mage drew particular inspiration from his time watching and learning about the park's wolf packs. Highly social and cooperative animals with distinct roles, their success depended on working as a team.

Of course, twenty years earlier, observing the wolves would not have been possible. They'd $\,$ been hunted out of existence throughout the United States by the early 20th century, demonized by ranchers and farmers until fully eradicated. It was only in the '90s that conservation efforts escalated, leading to the reintroduction of wolves to Yellowstone National Park and Central Idaho by the Rocky Mountain Wolf Recovery Plan, a program that helped to establish a slowly recovering but fragile population across the northwest.

After years of successful pack growth, differing ideas regarding the management of the gray wolves came to a head in 2020 when the Trump administration delisted the gray wolf after 45 years of protection under the Endangered Species Act. Although President Biden expressed personal concern for wolves, the Biden administration chose to defend year, except for populations in the Northern Rockies, the situation for wolves has become increasingly dire.

The U.S. Fish and Wildlife Service has been late in publishing a decision on re-establishing endangered species protections for wolves of the Northern Rockies (including Idaho, Wyoming, Montana, and the eastern parts of Oregon and Washington), announcing in February that it will take another year to finalize their status review. As a result of this delay, hundreds upon hundreds of wolves will die in the upcoming year.

Two of the most aggressive state actors, Idaho and Montana, continue to take drastic measures to kill more wolves. On May 11, Idaho's Department of Fish and Game adopted a new wolf management plan in which the goal is to reduce the state's wolf population from 1,300 to 500 wolves over the next six years. Montana now allows night hunting, trap baiting and neck snares, among other measures, and Idaho eliminated limits on how many wolves that hunters could kill. There, it's now legal to shoot them from ATVs and snowmobiles.

The new framework of these states' rules has led to a devastating number of wolves killed, including many of Yellowstone's most beloved animals. In fact, last winter saw the most wolves from Yellowstone National Park killed in about a century. There's no wolf hunting inside the park itself, but when wolves set paw over the boundary into Montana, Wyoming and Idaho, they're fair game, at least during the hunting seasons that states are allowed to establish. This season, hunters killed 25 wolves - about 20%

Using a rationale that is more political than scientific, ranchers, farmers, and the politicians that appease these special interest groups continue to spread misinformation, claiming without evidence that wolves severely affect livestock operations, though fewer livestock animals die as a result of wolf predation than from storms, injury, or disease. In fact, studies have shown that less than 1% of sheep deaths reported by ranchers in Wyoming, Montana, and Idaho can actually be attributed to wolves, while 22% can be

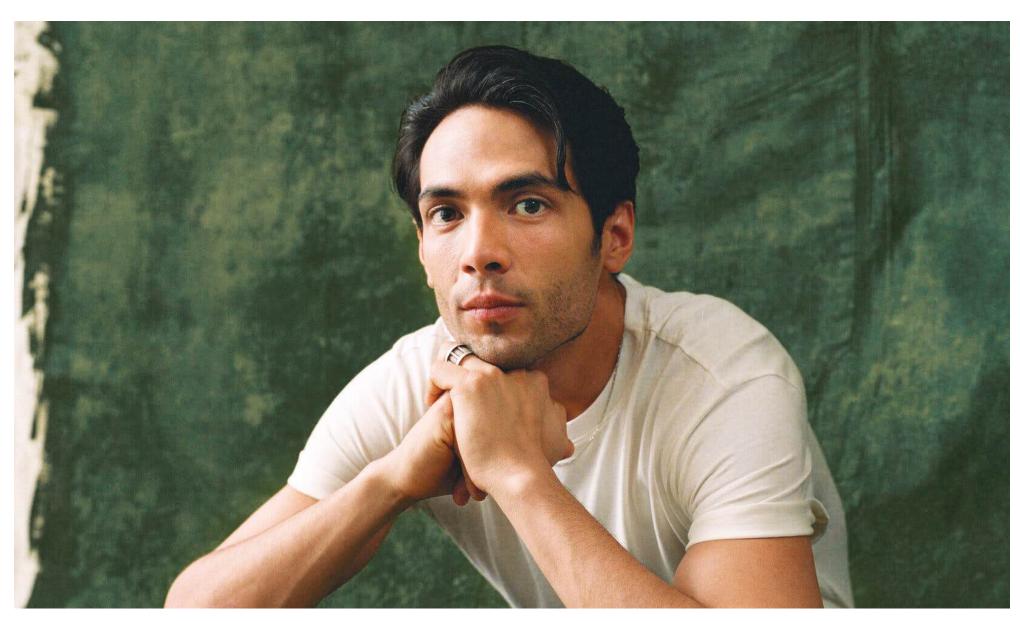
the delisting decision. Though a federal district court struck down the 2020 decision last

It's for these reasons and so many more that JMM has partnered with Living With Wolves to contribute to the awareness and protection of America's wolf population and the wilderness they inhabit. Founded by documentarians Jim and Jamie Dutcher, pioneers of Rocky Mountain wolf conservation, the organization has recently established a museum in Ketchum, Idaho, the heart of the state's wolf country, dedicated to the world of the wolf. As a permanent home for their National Geographic photography exhibit, the remarkable images, accompanied by detailed interpretive and behavioral information, serves to dispel myths and examine wide-ranging perceptions surrounding wolves.

> We are grateful for the opportunity to help Living With Wolves expand its educational programs, reaching ever wider audiences, and supporting forward-thinking scientific research. It is our hope that by consolidating our resources and voices, we can successfully advocate for the protection and acceptance of the Rocky Mountain wolf population and make a deep, lasting, and positive impact.



Cinema JacquesMarieMage.com Fall / Winter 2023 Issue Diego Calva JacquesMarieMage.com Fall / Winter 2023 Issue



The New York Times

CATCHING UP WITH AWARD-WINNING ACTOR DIEGO CALVA.

LIKE FLECKS of PAINT FROM a MADMAN'S BRUSH

Propelled by a multifaceted talent and unyielding passion for the arts, actor Diego Calva has carved an impressive path to success. Born on March 16, 1995, in Mexico City, Calva's journey to the spotlight began with a love for skateboarding, a passion that instilled in him a fearless spirit and a drive to push boundaries both on and off the screen.

Attending the Centro de Capacitación Cinematográfica, he landed his first lead role in the independent film *I Promise You Anarchy* by filmmaker Julio Hernández Cordón, for which he won Best Lead Actor with his co-star Eduardo Eliseo Martínez at the 2015 Havana Film Festival.

Effortlessly navigating between genres, portraying characters with authenticity and nuance, Calva would soon deliver a breakout performance in the critically acclaimed film *Babylon*, co-starring Brad Pitt and Margot Robbie.

"MOVIE-MAKING has SAVED MY LIFE MORE THAN ONCE. SO, it WAS INCREDIBLY IMPORTANT to MAKE my HOLLYWOOD DEBUT PLAYING a CHARACTER LIKE MANNY (IN 'BABYLON')."

- DIEGO CALVA

Directed by visionary filmmaker Damien Chazelle, the movie delves into the complexities of identity, love, and self-discovery. Calva portrays a young Hollywood hopeful climbing the studio ranks, a critically acclaimed performance that would earn him the nomination for the Golden Globe Award for Best Actor – Motion Picture Musical or Comedy.

With his star on the rise, Calva continues to push the boundaries of his art and explore new horizons. Here, we catch up with the actor, who stars in our recent campaign, "Vanishing Point", to discuss the places and people that most inspire him.

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

DIEGO CALVA (DC): I believe that every city has different emotionality. It depends on the time of the year or sometimes on the city's own melancholy. I've lived in places where my morning walk is my time to think and be silly with myself. And I've lived in places where that moment happened in a car, while I'm driving. I like to be affected by the city's atmosphere.

JMM: WHICH ARE YOUR FAVORITE CITIES, AND WHAT ARE THE QUALITIES THAT

DC: My first and true love is Mexico City. I grew up here, so we know each other pretty well. This city saw me at my best and worst, and always welcomed me. There's a natural chaos and surrealism surrounding everything in this city; its dirty and beautiful.

I like Buenos Aires for the same reason. People using the streets, walking around, meeting in parks and dancing 24/7. Buenos Aires also has the most beautiful cemetery in the world, El cementerio de Recoleta.

JMM: HOW WOULD YOU DESCRIBE SKATEBOARDING AS HAVING INFLUENCED YOUR PERSONAL PATH/JOURNEY?

DC: There's of course a sense of liberty and an eternal search for punk and glory. But I have to say that skating is also about discipline. You wake up thinking of that trick you want to land. You have breakfast still thinking about it. You go out to that spot you want to own. You try the whole day with no success. But you can't just go and do something else. Could be a week or a month but you'll land that trick. That's a huge lesson: never give up.



Photography by Craig McDean

JMM: THE RECENT JACQUES MARIE MAGE CAMPAIGN WAS INSPIRED BY HOTROD AND MUSCLE CAR CULTURE OF THE LATE '60S AND '70S, AS WELL AS THE FILM VANISHING POINT. ARE YOU INTO CARS? DO YOU HAVE A FAVORITE CAR FROM THE CLASSIC OR MODERN PERIOD? HOW ABOUT A FAVORITE CAR MOVIE?

DC: My taste for cars is pretty new. I used to walk around all day. Now, I like a big car. A car where I can drive with four friends, my dog and all my stuff. Maybe from Mexico City to Buenos Aires. My fav car movie is *Crash* by David Cronenberg; and *Mad Max* (the first one).

JMM: HOW WOULD YOU DESCRIBE THE EXPERIENCE OF WORKING ON BABYLON AND WORKING WITH DAMIEN CHAZELLE?

DC: Like a dream, a very conscious one. The greatest experience of my life. I confirmed to myself that I wasn't wrong; that a lot of bad decisions, my talent for being in the wrong place at the right time, lead to something bigger. Movie-making has saved my life more than once. So, it was incredibly important to make my Hollywood debut playing a character like Manny. A dreamer, a hard worker—the true skater.

Working with Damien was like going to college in six months. I owe him a lot. He saw something in me and he trusts me and that blind love he gives, that's what made me believe. Damien is the true artist. There's always, always jazz on his mind. That's why he is free. I admire that. He believes in his natural and fantastic voice. That's why he achieves poetry. Also, I've never seen someone that dedicated. It's intoxicating. When you see Damien giving his 300% you really want to be at that level.

JMM: WHO IS SOMEBODY (ACTOR, DIRECTOR, MUSICIAN, ETC.) YOU'VE NEVER WORKED WITH THAT YOU'D LOVE TO WORK WITH? WHY?

DC: There's so many people I want to say. Can I answer with a full list? Scorsese; Leos Carax; Lynne Ramsay; Lucrecia Martel; Park Chan-Wook; Ruben Östlund; Almodóvar; Greta Gerwig; Del Toro; the Safdie Brothers; etc.

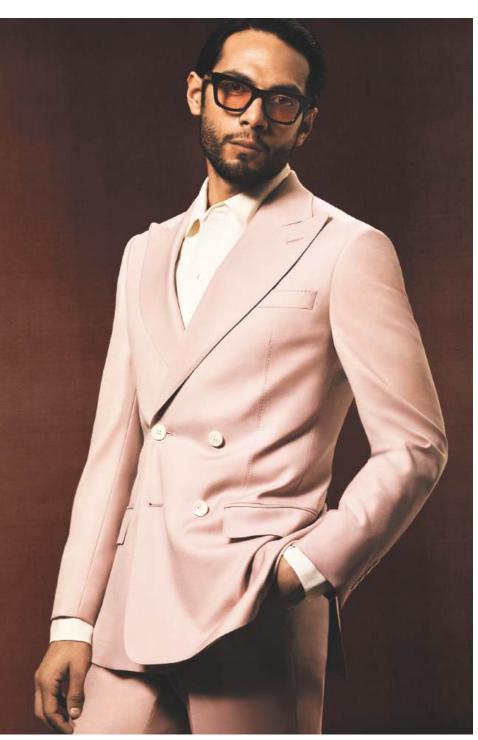
JMM: WHAT PROJECT(S) ARE YOU WORKING ON NOW OR IN THE NEAR FUTURE?

DC: I never know what I can say and what I should not. But I'm pretty happy to be part of independent movies. And I feel very lucky to work with new voices and be part of the new generation. Recently I worked with director Daniel Minahan and some of Hollywood's cool kids on a great movie, On *Swift Horses*.

JMM: WHAT DO YOU MOST LOOK FORWARD TO IN THIS FINAL HALF OF 2023?

DC: I want to learn how to be patient. I want to learn to be where I am and stop trying to be in more than one place. Something like that would be nice. And to finish my Pokémon video game, too.

Written by ANDREW POGANY

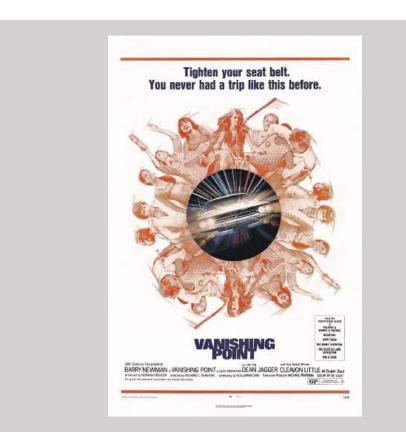


Photography by Craig McDean

Jacques Cinema Jacques Marie Mage.com Fall / Winter 2023 Issue

SCREEN DREAMS are MADE of HESE

In this era of unprecedented access to the cinematic expressions of storytellers from around the world, we are thankful for the opportunity and occasional downtime to revisit the classics, obscure favorites, and influential art house flicks that we know and love. We approach them with awe and curiosity, always contemplating the ways they've shaped cultural attitudes and customs, always conscious of approaching them both critically and carelessly—allowing ourselves to float within their pool of indelible images. Yes, movies are layered, multisensory mind-shapers, and we've happily bought a lifetime subscription. Here's a handful that have helped shape the limited-edition luxury of Jacques Marie Mage.



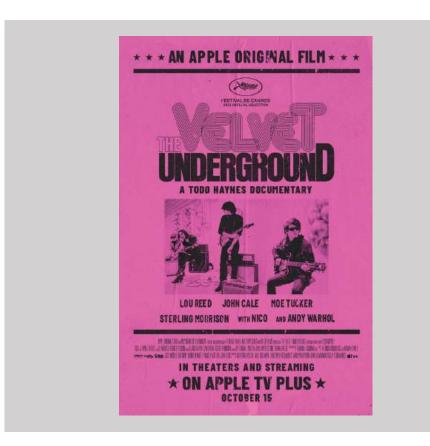
Vanishing Point (1971)
WATCH WHILE WEARING: THE CHALLENGER

The right car in the right movie can make both legendary. In Vanishing Point, the 1971 counterculture classic from director Richard Sarafian, the supercharged 1970 Dodge Challenger R/T 440 Magnum became a symbol of insurrection and individualism raging against a backdrop of intolerant authoritarianism. Busy '70s actor Barry Newman stars as a driver known only as Kowalski, Vietnam Medal of Honor winner and former police officer, the wounded lone wolf turns his skills as a car cycle and motor racer to work delivering collector vehicles across the highways of America. The Challenger is his latest assignment, and together they tears through barren southwestern landscapes, accompanied by gritty '70s rock, racing with crazed civilians in Jaguar roadsters and cops from multiple jurisdictions.



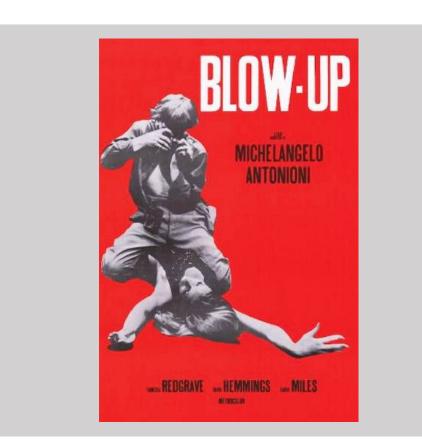
The Discarnates (1988)
WATCH WHILE WEARING: THE NAKAHIRA

A beautiful and fantastical drama directed by Nobuhiko Obayashi, in which a divorced screenwriter is reunited with the ghosts of his dead mother and father, played by Kumiko Akiyoshi and Tsurutarô Kataoka. While at first these meetings are filled with warmth and affection, it soon becomes clear that things are more sinister than they seem. With a notably slow and controlled build-up, the film blends Õbayashi's signature brand of sentimentalism with the horror genre, producing an experience of layered feelings and details. Critically acclaimed, both Akiyoshi and Kataoka won multiple film awards for their performance in this film that is, above all, a thrilling contemplation on the pleasures and pitfalls of nostalgia.



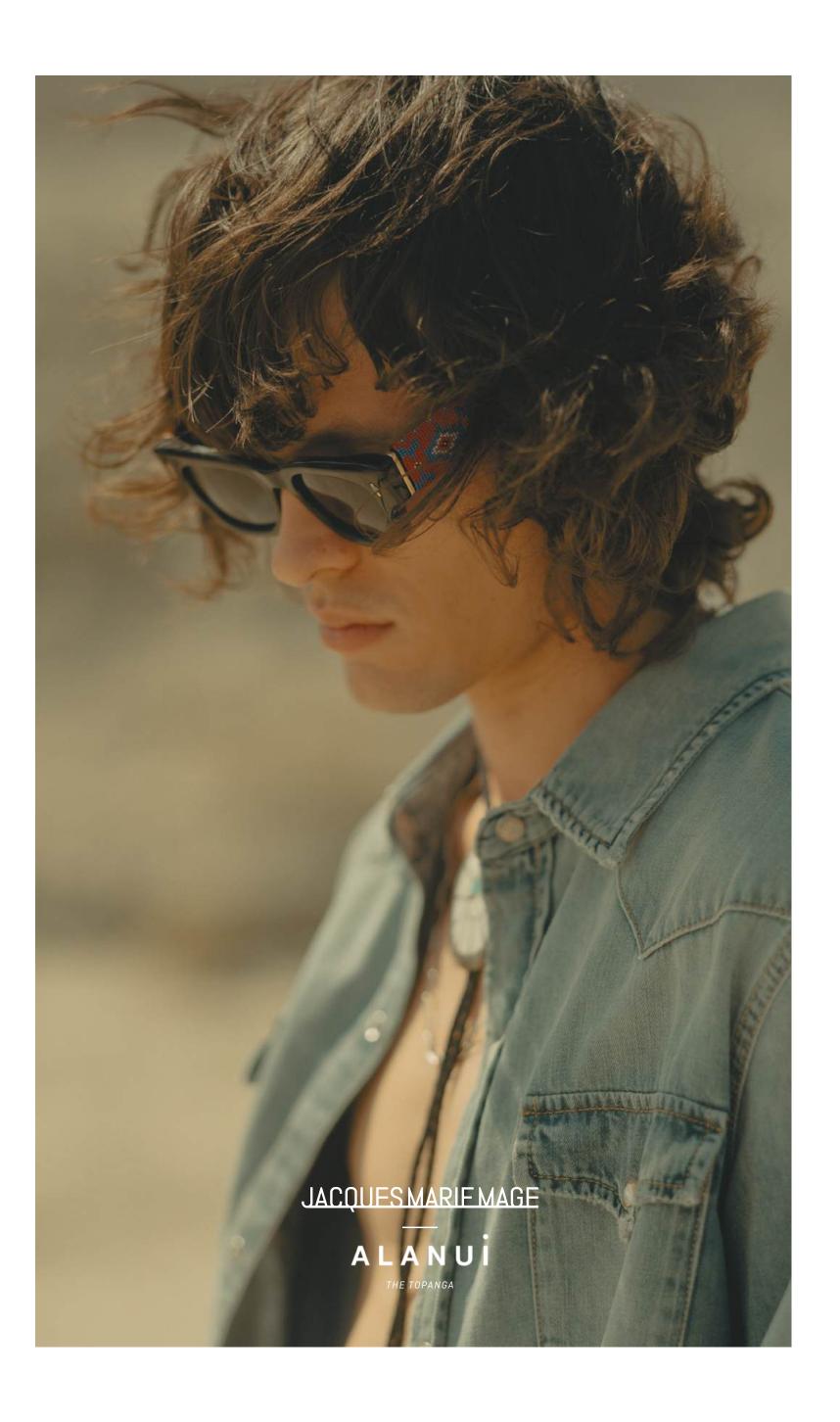
The Velvet Underground (2021)
WATCH WHILE WEARING: THE VICIOUS

Todd Haynes' eponymous The Velvet Underground documentary is an exercise in cooperation. Haynes didn't make a fact-packed feature with a linear narrative. But if the viewer allows some space, some capacity between eyes and screen, the payoff is resplendent. It is beauty through dissonance. A hot dream. The film is full of precious stories and anecdotes, some rare clarity from such a notoriously mythologized band. Haynes leans heavily into the artistic relationship between Cale and Reed, where Cale's high-art, drone improvisation met Reed's dirty-realist pop sensibilities and lyrical spontaneity. "When we formed the Velvet Underground," Reed says in the film, "I had some songs and having them come to life like that, that was amazing. I mean, I was a guy playing in bar bands."



Blow-Up (1966)
watch while wearing: the **hemmings**

Iconic actor David Hemmings exploded into the cultural consciousness playing Thomas, the morally ambiguous fashion photographer in the landmark film, Blow-Up. Mysterious, hip, and mildly philosophical, the film is considered one of the most influential fashion films of contemporary cinema. A timeless portrait of British style that is simultaneously an indictment of those spiritual heirs of a misbegotten empire, posing more questions than it intends to answer. Early in the film, Antonini explains his philosophy of filmmaking in the words of artist Bill (John Castle), who says of his paintings: "They don't mean anything when I do them. They're just a mess. Afterwards, I find something to hang onto like there [points to an area] and it sorts itself out and that's that. It's like finding a clue in a detective story."



流れとともに

アーティスト・俳優の片岡鶴太郎氏と対談

文・富山英輔

WITH the FLOW

A DISCUSSION WITH ARTIST AND ACTOR TSURUTARO KATAOKA

Written by EISUKE TOMIYAMA

片岡鶴太郎が鮮烈な印象とともにブラウン管に登場したのは昭和56年(1981年)のことだ った。昭和の時代、土曜日の夜8時はお茶の間のテレビの前で家族と団欒する時間であり、 そこで圧倒的な人気を誇っていたのは「8時だよ全員集合」というお笑い番組だった。コント や寸劇を行う生放送だが、長年にわたって君臨してきたまさに「国民的番組」だった。それだ けに、他局は土曜日8時はお手上げの状態だったのだが、そこに殴り込みをかけたニューウェ イブが「オレたちひょうきん族」。今や世界的な映画監督として知られる北野武(彼は元々「ビ ートたけし」と名乗るお笑い芸人で、現在でもお笑い芸人としての活動も続けている)をはじ め、その後の時代を作っていく天才芸人たちが出演し、瞬く間に「8時だよ全員集合」の牙城 を崩し、新しい時代を作り上げていくことになる。そんな「オレたちひょうきん族」に、小柄でふ っくらした体型に派手な衣装と奇抜なヘアスタイル、軽妙なモノマネを武器に登場したのが 片岡鶴太郎だ。今の姿からは想像できない、「軽い」キャラクターであった。

※日本では西暦とともに、天皇の在位とともに変わる元号を用いており、人々はその元号を 時代の象徴として情緒的に捉えている。

片岡鶴太郎は昭和29年(1954年)、東京都荒川区で生まれた。今でこそ東京というと渋谷 や六本木といったエリアをイメージされることが多いが、上野や浅草がある台東区、荒川区 など城東は江戸の中心であったエリアであり、今も下町情緒が残る東京らしさを備えたとこ ろだ。そんな東京の下町には庶民の芸能が息づき、鶴太郎は父に連れられて浅草演芸場な どに足を運び、お笑いへの興味を募らせていく。

「日暮里は、有名なお寺があったり、今もわずかながら江戸の景色が残されたところです。子 供の頃はまだ人情とか、下町風情がたくさん残っていました。私はアパートに住んでいました から、大家さんがいて、アパートの住人がいて、みんなに育ててもらったという感覚です。父親 が寄せ好きだったので、週末になると父親に連れられて浅草の演芸場に行き、終わると中華 屋や居酒屋に寄って、父は酒を飲み、私は何か食べて帰るというのが楽しみでしたね」。

「オレたちひょうきん族」でその後のエンターテインメント界に君臨する天才たちの姿を間 近で見てきた鶴太郎。その後もお笑いの世界で活躍の場を広げていったが、お笑いは自分が 生きる場ではないかもしれないという思いが募っていく。そんな時、「男女7人夏物語」という ドラマ出演のオファーを受け、その番組が大人気となったことで俳優としての道が開けてゆ く。しかし、その後のオファーは「男女7人夏物語」の役柄をなぞるようなものばかり。それで はやる意味がないと思う一方で、もし本格的な役者として生きていくのであれば、自分を削 ぎ落とさなければならないと感じていた。それまでの、ぽっちゃりとした体型で、食べたい時 に食べ、好きなように酒を飲む自分では生き残れないと感じたのだ。そこで取り組んだのが ボクシングだった。幼い頃から好きだったボクシング。尊敬するロバート・デニーロが映画『レ イジングブル』で肉体をコントロールして役を演じる姿も頭にあった。当時32歳で「今やらな いとできない」と感じ、やるならばエクササイズではなく1年後にプロライセンスを獲得するこ とを目指し集中して取り組もうと決意。その目標を達成した。体重は15キロ落ち、肉体が変 わるとともに精神も変化していた。

その後もボクシングを続け、スーパーフライ級の世界チャンピオンとなった鬼塚勝也のセコン ドにつくなどボクシングとの関わりを続けながら役者の道を歩んだ鶴太郎の転機は38歳の 時。「描くこと」との出合いだった。朝、撮影に向かう車に乗り込む時、一重の筒咲きの赤い椿 の花が目に入り、その美しさと存在に心奪われながら、それを表現する術を持たない自分に 気づいたのがきっかけだった。そして、独学で絵を学び始める。

「この絵は金箔の上に江戸時代の琳派の人たちが用いていた「たらし込み」という技法を用 いて描いたものです。私はそれまで絵を描いたことがなく、美術の勉強もしたことがありませうために禅を学び、実践した。禅は武士道の根底に流れる思想である。 んでした。椿の花を見て「描きたい」という想いに駆られ、一人で文房具屋さんに行って紙や 筆、硯などを買ってきてひとりで始めました。当時テレビ番組でタモリさん(日本の国民的お 片岡: の知り合いの画家の方が同じ店にいて、「あの人、画家だよ」って。「え、僕絵を始めたんです。 けのことで、むしろ変に演技が上手いのが見えると鼻につくでしょ。絵も同じですよ」と言われ ました。アトリエでも手を取って教えてくれるわけじゃなく、どんな風に絵の世界に入り込ん でいくのか、その姿を見て学びました」。

その後、テレビ番組で自らが描いた絵を披露したところ、ある百貨店から「一年後に個展をや りませんか」と声がかかり、「ところで個展というのは何点くらい必要なんですか?」とたずね たところ「うちのスペースだと100点は必要です」という答えが返ってきた。一年で100点と いうことは3日に1点のペース。躊躇したが、「ギャラリーならいろんな画家と付き合いがあり ますよね。その方達から学ぶ機会を与えてください」と頼み、さまざまな技法を学んだ。結局 120点を描き上げ、個展を成功させる。現在も描き続けているが、鶴太郎は題材によって適 した技法を使い分けるのがスタイルだ。

夕方5時くらいに就寝し、夜10時頃起床、その後1~2時間家の諸々を片付けてから4時間 をかけてヨガに取り組む。最後に瞑想を行ったあと、2時間かけて食事を。それが鶴太郎の現 在の生活リズムである。ヨガは瞑想に入るための準備運動のようなものであり、手と足の先 から全身、内臓までのバランスをヨガで整えてから瞑想に入る。季節にもよるが、瞑想を行う のはたいてい朝日が上った直後だという。ブッダ、空海、ジョン・レノン、瞑想を始めたのは、尊 敬する人たちが行っていたから。ならば自分自身で人体実験してみようというのがきっかけ

「そもそもヨガをやる気持ちは全くなくて、瞑想がしたかったんです。そして、本物の瞑想の 指導者はいないかと探して出会ったのが、私のマスターです。マスターいわく「瞑想はヨガの 最終的なブロック」であると言われました。そして、「ヨガは宗教ではありません。哲学です」 と。以来11年間変わらずに続けていますが、ヨガと瞑想によって、肉体も精神も変わりまし た。ヨガで肉体、そして内臓を整え、楽なスタイルであぐらをかき、瞑想に入っていく。人差し 指と親指で輪をつくるんですが、だんだん指であることの感覚がなくなってくる。さらに肉体 からふっと離れていくような感覚になります。瞑想状態はだいたい20分くらいです。時間が流 れるのがすごく早くて、「え、もう20分?」という感覚です。もっと長く入っていることもできま すが、延々とできてしまうのでタイマーをかけるようにしていますね。瞑想の後はえも言われ ぬ多幸感に包まれます。そして、その状態がずっと続くのです。だから、日常生活でイライラし たり、怒ったり、イヤな気分になることはほとんどなくなりました。少し感情が動いても、それ をコントロールして対処できるようになり、感情に支配されることがなくなったんです。感情 の動きを言葉や行動に乗せてしまうと、結果的にいいことはないですよね。感情ではなく、冷 静に、愛ある対処をすることはとても大切なことだと思います。ヨガや瞑想に多くの時間を費 やしていますが、世の中から切り離されている感覚はないですね。この矛盾だらけの世の中 で生きている実感がありますし、その中で自分がどうしたらいいかという知恵としてヨガや瞑 想があるという感覚です。肉体は削ぎ落とされても、自分自身は非常にエネルギュシュだと感 じますし。たとえばドラマや舞台があれば夜11時、12時だったりすることもあり、そうなると 1時間睡眠だったりしますが、それでもヨガと瞑想をした方が肉体と精神をキープできます」

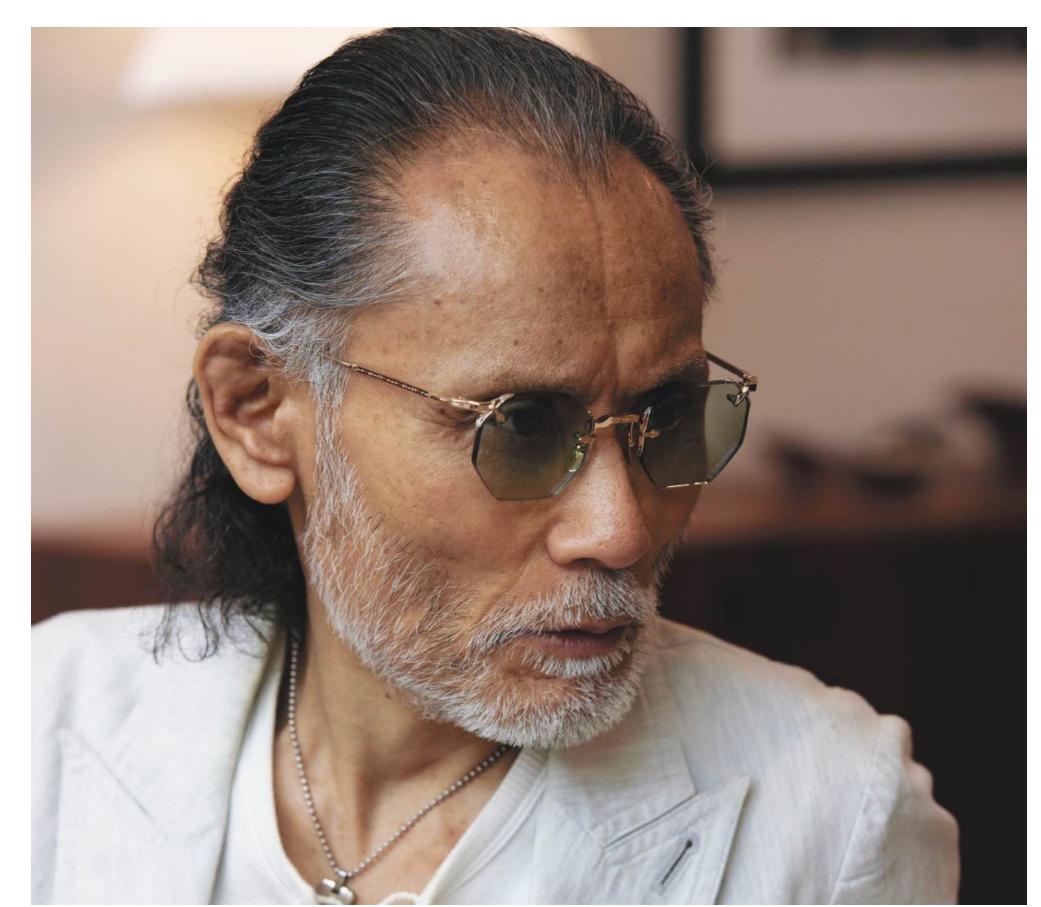
時代とともに流れつつ変化し、自らの生を模索し、全うする人。あまりにユニークな経歴で、 理解し難いところもあるが、深く考えてみると鶴太郎はそんな人物なのではないかと思えてく る。平安時代から鎌倉時代の歌人で随筆家の鴨長明による随筆『方丈記』には有名な一説

行く川の流れは絶えずして、 しかも、元の水にあらず。 淀みに浮かぶうたかたは、 かつ消え、かつ結びて、 久しく止まりたる試しなし。

鎌倉時代は日本ではじめて武士が国を支配し幕府が作られた時代であり、禅の思想が浸透 した。常に戦場にあった武士は人生の無常感と罪の意識に目覚めることで自らの生き方を問

笑いタレントであり司会者)と共演していて、月に一度飲みに出かけていたんです。絵を描き 「この先、自分がどんなことをしたいと思うのか全く想像できません。それでも、歳を重ねて、 始めて一週間ほどした頃、いつものようにタモリさんと飲みに出かけると、ちょうどタモリさん

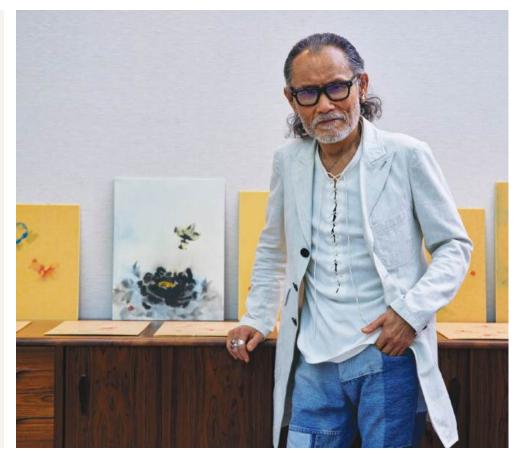
これをやりたいと思ったらすぐ着手したいと思っています。と同時に、ヨガと瞑想による自己 実現はしていきたいと思います。何と言うか、自分が生きているという感覚はあまりなくて、生 で紹介いただけませんか」と言って、それからその先生のアトリエに毎週のように通うようにかされているというか、大きな意味で神という存在に生かされ、祝福されているという思いが なりました。「ぜんぜん下手なんです」と言うと、その先生は「上手い下手じゃない。役者でもあるので、それに身を委ねたいと思っています。言ってみれば、この肉体も自分のものではな そうでしょ。演技がうまければいいと言うものじゃない。その役になりきってくれればいいだい。。自分自身も借り物だから、借りものの命を生きている限り、どう美しく、意味あるものにで きるかが使命だと考えています。たとえば食事にしても、神に捧げるような想いで、自分の肉 体に捧げているという感覚です。だからなるべくいいものを、時間をかけていただく。それに、 実態は今この瞬間にしかなく、常に流れていく。川の流れと同じですよね。今あるものはどん どん流れていって、実態がない。どうせ変わるなら、美しく、よりよく変わりたい。だから、未来 が楽しみです。楽しみ以外ないですね」。



Photography by Tunoda Yoichi







Photography by Tunoda Yoichi

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Takuma Nakahira, from the series 'Circulation: Date, Place, Events' Untitled, 1971 Gelatin silver print © The Estate of Takuma Nakahira, Courtesy Yossi Milo Gallery, New York

言葉を超えて

ミス・ローゼン著 星友子訳

A LANGUAGE ALI its OWN

TAKUMA NAKAHIRA & THE AESTHETICS OF THE AVANT-GARDE

Written by MISS ROSEN Translated into Japanese by TOMOKO HOSHI

日本人写真家、評論家、そして理論家である中平卓馬(1938-2015)は、名は広く知られて はいないものの後世に多くの影響を残した芸術家の一人である。プロヴォークの創始者の 一人でもあり、同名で3号のみ1968年から70年の間に発刊された先鋭的な写真同人誌は、 その反体制的意気で写真の枠の破壊と改革を遂げた。

1968年の「写真100年-日本人による写真表現の歴史」展の編纂委員を経、中原は写真家 であり批評家でもある多木浩二と高梨豊、作家の岡田隆彦、そして後に写真家の森山大道 も加わり写真同人誌「プロヴォークー思想のための挑発的資料」を創刊する。言語の圧政か ら写真を開放する実験的な場を想像し、既成の写真概念へ一石を投じることとした。

プロヴォークは写真を単に言語での説明の助長として扱うのではなく、それ自体が独自の言 葉であると解した。写真という媒体が新しい考えや意味を挑発/プロヴォークする可能性を 者の冷徹な視線を持って対峙しようとした。

美しさを追求する中、プロヴォークは写真の慣習から放たれ、「アレ、ブレ、ボケ」という作風 の写真家だったわけではないが、彼らの目指した極みは時を超えてなお感じられる。

1970年、中原は初の写真集『来たるべき言葉のために』を出版した。当時主流であったカタ け出し、ページをも超えて、未来を夢見た。

写真の存在意義は記録、説明、そして実証という機能の前提から放たれ、中原によってポス ざるを得ない。問われているのは、どのようにこの敵の視線に耐えうるかということだ。」 トモダン思考の新しい時代へと導かれた。一つの物体が多数の方法によって観察可能であ

ると言うことは、写真も絵画や彫刻のような「高尚な」芸術と同じ観察と分析の構造であると 理解できる。写真が商業やアマチュアの手段に過ぎないという当時の考えを、中原は画期的 な手法によってその芸術形式の正統性を確立した。

「しかし私の興味または懸念は、私が見る時に私は見、世界は私に見られるものとして私か ら乖離する。このかけ離れてしまった世界を私は風景として捉えている。」中原は1970年10 月刊行された雑誌・写真映像において、風景論についての円卓会議の中でこう語っている。こ の会話は戦後産業化を急ぐ農業国の、伝統という価値を重んじる文化との軋轢の中劇的な 変化を遂げる日本都市において、環境と社会的状況ががどのように関係しているのかを探っ

理解し、抽象と具象の境をぼかすことによって既成の写真の可能性を拡げようと試みた。自 もあった。「遠方を眺めた時に、自分を遡る風景を人として認識することができない。カメラの 然発生的かつ対立的な現実への眼差しを取り入れることによって意識上の認識を迂回し、ファインダー越しの視線と同じ感覚で、これは苛立つとともに悲しくもある。しかし実際には、 見ることと在ることの逆説を模索しながら、カメラによる事実と作り事の危うい境目を記録 私の視線がこの風景から跳ね返っていて、見られているのは私の方なのではないのだろう か。もしかしたら、眼差しを有するのは世界の方なのかもしれない。恐ろしいものとして現れ ているのだけれど、私が興味があるのはその認識の反転なのだ。」

を取り入れ日常に潜む衝撃的な実在を露わにした。アンセル・アダムの写真のような鮮やか 1970年代、中平は新しい企画に挑み続けた。ビエンナーレ出展作品「サーキュレーションー な無彩色を避け、中平達は本質だけに研ぎ澄まされた、取り繕うところのない生のままの純 日付、場所、イベント」(1971)、エッセー「なぜ、植物図鑑か」(1973-77)、インスタレーショ 粋な光、影、そして形を写真に切り取った。プロヴォークは写真の因習打破を目指した初めて ン作品「氾濫」(1974)を作り、写真の領域を開拡し続けた。悲劇が襲ったのは三十九の時だ った。アルコール中毒による昏睡状態に陥った。記憶障害と失語症が残り、物書きとしての道 は断たれ写真家としても変容を余儀なくされた。

ログや教科書のような本の規格的な構成を無為にし、写真を余白なしに一面に配すなど、写 逆境を経て、それでも中平の影響が色褪せないのは、抑圧的な慣習を否定し新しい道筋を 真集の新しい可能性を示した。画像が形式に閉じ込められていた過去から中原の写真は抜 示すのが芸術家の使命であると理解していたからだろう。「日本の帝国主義も資本主義も その論理で全てを塗りつぶし、均質的な風景にしか見えないようにしている。」と語ったのは 1970年の時だ。「この風景を眺めるば眺める程、私自身が見られる側だということに気付か



Takuma Nakahira, For a Language to Come (1970) – reprint 2010



Takuma Nakahira, from the series 'Circulation: Date, Place, Events' Untitled, 1971 Gelatin silver print © The Estate of Takuma Nakahira, Courtesy Yossi Milo Gallery, New York



Takuma Nakahira, from the series 'Circulation: Date, Place, Events' Untitled, 1971 Gelatin silver print © The Estate of Takuma Nakahira, Courtesy Yossi Milo Gallery, New York



Takuma Nakahira, from the series 'Circulation: Date, Place, Events' Untitled, 1971 Gelatin silver print © The Estate of Takuma Nakahira, Courtesy Yossi Milo Gallery, New York



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Jacques Lecture Jacques Marie Mage.com Fall / Winter 23 Issue

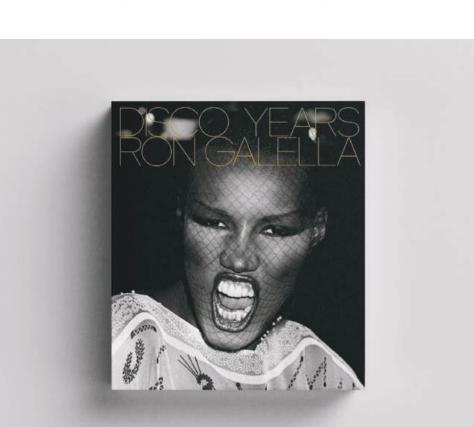
PRINTED MATTERS

Analog is still aspirational, and beautifully bound printed matter often leads us to the writers, artists, literature, music, and history that informs our craft and inspires us to create. The sophisticated statement pieces of JMM are inevitably and conscientiously influenced by the ebb and flow of culture writ large, and the especially iconic individuals that have carved an identity from within it. Here, in this rarefied space where visionaries seemingly abound, we find the notable and necessary books that inform our brand's perspective. The following is a selection of said titles that offer a deeper look into the many inspirations behind our Fall '23 collection.



In The Gutter
VAL HENNESY; QUARTET BOOKS, 1978

Offering a unique glimpse into the late 1970s London subculture during a time of societal divisions between mainstream and counter-cultural movements, *In The Gutter* has sparked both controversy and bemusement. Written by Val Hennessy, a Fleet Street columnist, attempts to make sense of the emergence of this subculture, which—as a square outsider—he perceives with fear and bewilderment. On the flip side, the book's powerful collection of images vividly portray rebellious and liberated London youths embracing the newfound sense of freedom offered by punk. The juxtaposition is discordant, but makes the monograph a powerful and worthy artifact.



Disco Years
RON GALELLA; POWERHOUSE BOOKS, 2006

A captivating visual journey through the vibrant era of disco in the 1970s, captured by the photographer dubbed "the Godfather of U.S. paparazzi culture" by Vanity Fair. The book showcases Galella's remarkable talent for capturing candid moments of celebrities and revelers at the height of club culture, transporting readers back in time by evoking the glamor, energy, and decadence of the era. Galella's expertise in photographing the fleeting is evident as he skillfully documents the music, fashion, and atmosphere that defined the scene, offering a visually stunning tribute to a cultural phenomenon that continues to inspire generations.



I Love Fast Cars

CRAIG MCDEAN; POWERHOUSE BOOKS, 1999

A departure from what you'd expect from the photographer who made a name for himself shooting Jil Sander and Calvin Klein campaigns, *I Love Fast Cars* showcases the image-maker's passion for hot wheels and muscle cars. McDean brings his sharp fashion skills to capture the world of small-time drag racing circuits and the gritty allure of American retro pastime, capturing moments of intense action, like a '72 LeMans bursting off the starting line, or the infectious grin of a driver in an early model GTO. McDean's deliberately off-key approach and collaboration with studio M/M is a fresh perspective on the intersection of fashion and automotive subcultures.



Surrealism Beyond Borders

STEPHANIE D'ALESSANDRO AND MATTHEW GALE; THE METROPOLITAN MUSEUM OF ART, 2021

The exhibition catalog of the 2021 exhibit, "Surrealism Beyond Borders" explores the fascinating world of surrealist art and its influence beyond geographical and cultural boundaries. Tracing Surrealism's influence and legacy from the 1920s to the late 1970s in places as geographically diverse as Japan, Colombia, Syria, Thailand, and so many other places, the catalog includes more than 300 works of art (including painting, sculpture, photography, and film) by well-known figures—including Dalí, Ernst, Kahlo, Magritte, and Miró—as well as numerous artists who are less widely known, providing vibrant visuals and thought-provoking analyses that make it a valuable addition to any art lover's collection.



Fall / Winter 2023 Issue Norman Lewis Fall / Winter 2023 Issue JacquesMarieMage.com



Norman Lewis working on Composition I, 1945. Courtesy Willard Gallery Archives

THE ARTISTIC R/EVOLUTION OF VISUAL ARTIST NORMAN LEWIS

NEW WORLD @MING

69

How do you articulate the Black American experience? What discipline holds it; what Lewis intensely understood that but eventually forged his own scale for weighing subject genre? Visual artist Norman Lewis—both celebrated and underrated, an artist both influential in his field and little known beyond it—figured it out. Somewhat. You have to and "politics" would manifest on his own canvas. That's one reason his first approach create new language and modes of expression; you might have to find a way to straddle the wobbled fence between poetic but unsparing realism and the utterly fantastic. That's pretty much the rule for navigating Black life, period.

Lewis started his painting career depicting figurative images (see: Girl in the Yellow Hat, from 1936) and by the end of his life had firmly and masterfully settled into the abstract (see: New World Coming, from 1971). But while many art scholars have discussed the evolution of his artistic approach and the trajectory of his career in somewhat binary terms, it's perhaps more useful to see the two halves of his decades-long career as a harmonizing whole, with each iteration of his arts practice being a distillation and clarification of the other.

Born in Harlem on July 23, 1909, Lewis was largely self-taught but according to some reports did study briefly under iconic Black American sculptor Augusta Savage, a leading light of the Harlem Renaissance. Her groundbreaking work and unbending support of young Black artists (she founded the Savage Studio of Arts & Crafts in 1932 to provide schooling for Black artists) were part of a single mission, and underscored the fact that art and politics are one.

matter against expression, for deciding how "artistry" (concept, technique, execution) (painting images that clearly illustrated the harsh realities of racism and poverty) changed so dramatically in the mid-1940s.

In an interview in the late 1970s he said the shift happened because he realized "painting pictures about social conditions doesn't change the social conditions." According to the biography of him by the Smithsonian American Art Museum, he "no longer believed that realistic depictions of troubled conditions could help solve society's problems. Instead, he was convinced that art should express an artist's personal feelings and vision."

"I WANTED to BE ABOVE CRITICISM, SO that MY WORK DIDN'T HAVE to BE DISCUSSED in TERMS OF THE FACT that I'M BLACK."

- NORMAN LEWIS



Norman Lewis, Title Unknown (March of Washington), 1965

Those feelings, however, were still politically charged and fueled by the injustice and inequity he observed in the world around him. But now, hugely inspired by the likes of Kandinsky, he was working in a creative vein that earned him a place alongside the likes of abstract expressionists Jackson Pollock and Franz Kline, with Lewis now working from the belief that, "Political and social aspects should not be the primary concern; esthetic ideas should have preference."Like so many brilliant Black people throughout history, he was the "first" and "only" Black person doing what he was doing when he first started doing it, the first and only one seated at a rarified table.

Lewis died in 1979 a little over a month after his 70th birthday. His influence can be seen today in such global art world superstars as abstract artist Mark Bradford, whose early works referencing specific elements of Black American culture have given way to more varied subject matter and themes. But while Lewis's second-phase paintings tilted the scale heavily toward aesthetic abstraction, critics have noted that the political bite was still present. In the Smithsonian American Art Museum bio mentioned above, they discuss his 1962 abstract painting $\it Evening \, Rendezvous$ by noting:

"At first glance, there is nothing recognizable in the subtle brushstrokes Norman Lewis painted on a field of soft, muted grays and greens. Yet the title Evening Rendezvous suggests there is more to this abstract work. For example, Lewis's use of vivid red, white, and blue is striking, in part because these colors are so closely associated with the U.S. flag. Looking closer, the white shapes appear spiky and distinct, evoking tiny figures dressed in white from head to toe who form a circle on the left side of the painting and in clusters elsewhere. Meanwhile, the wispy reds and blues overlap and run together, seeming to flicker like flames. These details beg the question: What kind of evening

As the review brilliantly decodes the brush strokes and color palette to make clear that the viewer is taking in Lewis' depiction of a Ku Klux Klan rally, we can see that the painter's artistic evolution is not so much an abandoning of politics, but a refining of their capture in order to get at the diffuseness—the ambient quality of political oppression.

Written by ERNEST HARDY



Norman Lewis, Aurora Borealis, 1972-76



Jacques Galerie

In an ever-changing world moving faster by the day, art transcends the constructs of time, providing a portal into the mystical realm of the infinite. It springs into being like Athena from the forehead of Zeus and becomes both an extension of its creator and an entity in its own right. The idea made manifest, its form never changes yet it continues to speak to people from all walks of life around the world across centuries. Driven by an inner truth that requires a new visual language to speak, the true artist carves their own path, leaving a trail so that others may follow in their footsteps. Here, journalist Miss Rosen spotlights artists at the vanguard of their times, their work illuminating the inspiration behind our iconic glasses.

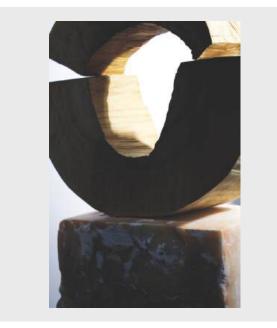
Written by MISS ROSEN



Phenomena Leaf Torn (1969). By Paul Jenkins.

ENJOY WHILE WEARING: THE JENKINS

It was a dark and stormy night. Lightning crackled in the air as artist Paul Jenkins was born on July 21, 1923, in Kansas City, Missouri. He fearlessly followed his destiny to New York in 1948, just as Abstract Expressionism turned the art world upside down. Alongside Mark Rothko, Jackson Pollock, and Willem de Kooning, Jenkins transformed the formal language of art. He moved to Europe, where he could freely abandon tradition in favor of experimentation, gaining notice in the 1950s for his radical process of paint-pouring and canvas manipulation. Driven by his fascination with Eastern philosophy, and the writings of Carl Jung, Jenkins saw himself as "an abstract phenomenist" who approached the creation of art as a spiritual encounter. Firmly established, Jenkins returned to New York and took over de Kooning's Union Square studio from 1963–2000 where he made works like *Phenomena Leaf Torn*, explore the enigmatic, mystical qualities of a dialogue that can only exist in a language without words. Throughout his six-decade career, Jenkins transformed the possibilities of art, working across collage, sculpture, sculpture, installation, and set design as both artist and shaman.



Landscape Sculptures 8 through 12. By Nadia Yaron.

ENJOY WHILE WEARING: THE ORION

Chainsaw, grinder, and carving tools in hand, self taught artist Nadia Yaron crafts elegant works of wood, stone and metal are at once heavy and light, raw and polished, rhythmic and lyrical. Whether creating totemic sculptures or talismanic miniatures, Yaron deftly sculpts, stacks and refines these impressive pieces of organic material, creating poetic compositions laden with quiet grandeur that evoke the sensual pleasures and mystic wonder of the natural world. Working in a 19th-century barn located in Hudson, New York, Yaron draws both inspiration and materials from her environment to create works like *Landscape Sculptures 8 through 12*, which pay tribute to the beauty, wisdom, and joy of nature's bounty at a time when it is becoming more precious with each passing day. "I stack my individual sculptures to create a feeling of harmony alongside imbalance, an apt reminder of how delicate our world is," she explains. "They are an attempt at physically embodying and making permanent the ever-changing landscape ground us."



Untitled (Alabama) (1967). By Norman Lewis.

ENJOY WHILE WEARING: THE NORMAN

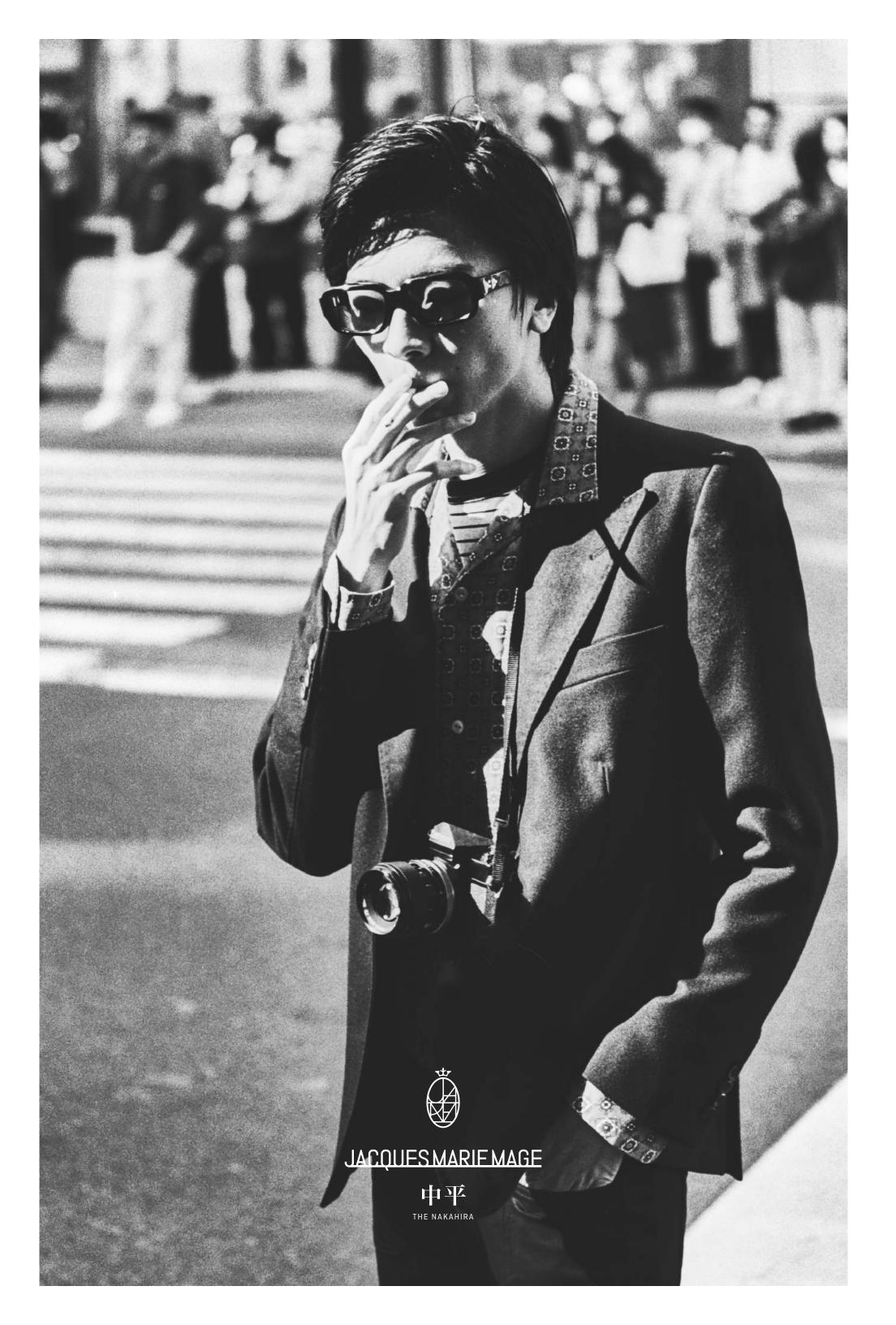
As a first generation Bermudian-American growing up in Harlem during its legendary Renaissance, Norman Lewis (1909–1979) was one of the foremost, and underrecognized, abstract artists of the 20th century. A self-taught artist, Lewis got his start during the 1930s as a social realist, using figurative painting to craft sharp, political critiques of class issues while working with the Works Progress Administration. Lewis turned to abstraction in the late 1940s after becoming disillusioned by the hypocrisy of America fighting fascism abroad while institutionalizing through segregation in the military and at home. As the only Black artist among the first generation of Abstract Expressionists, Lewis carved his own path, creating a signature style of repetitive hieroglyphic marks that evoked the spirit of jazz. A founding member of The Spiral Group, the groundbreaking 1960s Black artists collective, Lewis advocated for aesthetic mastery, cultural advancement, and visibility in the exclusionary art world. In his landmark untitled 1967 painting known as *Alabama*, Lewis confronted the insidious presence of racism, and its vertiginous assault of fear, frenzy, and intimidation on the mind, body, and spirit of Black people nationwide — revealing ever present specter of Klansmen hiding in plain sight in the foreground and background of American life. In 2015, Lewis's contributions were finally given their proper due, establishing him alongside his contemporaries including Jackson Pollock, Mark Rothko, and Willem de Kooning, with whom he frequently exhibited.



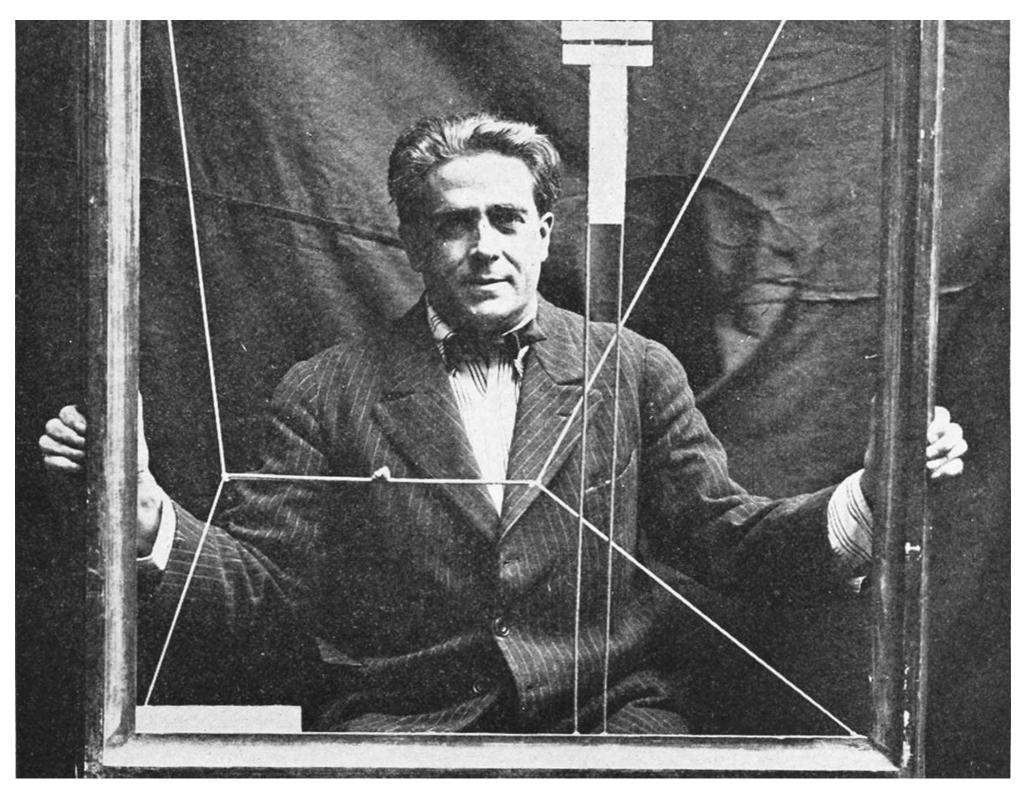
Tableau Rastadada. By Francis Picabia.

ENJOY WHILE WEARING: THE HATFIELD

As modernism set the art world ablaze, French artist Francis Picabia (1879–1953) stood at the vanguard of a new age, carving a singular path across painting, performance, poetry, film, publishing, and set design. Picabia lived his life like a work of art, always seeking a world that had never been seen before. Hailing from a reputable family, his early life was marked by privilege and loss, hurtling him into the fertile depths of imagination. As a man of independent wealth, Picabia was equal parts playboy and provocateur. Blessed with a penchant for re-invention, he cast himself as an Impressionist, Cubist, Dadaist, and Surrealist, disrupting sterile notions of art history without fear of what the critics might say. Thumbing his nose at the bourgeois that raised him, Picabia courted the press while playing his part as the *rastaquouère* (the Joker) — a mindset most evident in *Tableau Rastadada*, his groundbreaking 1920 self-portrait. In this work, one of his few photomontages, the artist exposes himself as player, failure, social climber, and foreign upstart with a distinct blend of self-deprecation and pride, writing "Vive Papa/Francis/Le Raté" or "Long Live Papa Francis, the Failure," while various women offer a proper kick to his head. His shenanigans earned him the name "Papa Dada," a title that's held fast with the passage of time.



Arts Jacques Revue Fall / Winter 2023 Issue Francis Picabia Fall / Winter 2023 Issue



Francis Picabia, 1919, Danse de Saint-Guy, 104.4 x 84 cm, Centre Georges Pompidou, Musée National d'Art Moderne. Reproduced in The Little Review, Picabia number, Autumn 1922

REVISITING FRANCIS PICABIA, PLAYBOY PROVOCATEUR OF MODERN ART

THE BEAUTIFUL DADA MONSTER

"If you want to have clean ideas, change them like shirts," French artist Francis Picabia (1879–1953) wrote in a 1921 handout he pithily titled "I Am a Beautiful Monster: Poetry, Prose, and Provocation." And change he did, reinventing himself with marvelous aplomb throughout a career that established him as one of the foremost innovative modern artists of the 20th century, earning him the name "Papa Dada."

Born in Paris in 1979 to a mother from the French bourgeois and a Galician-Cuban father of Spanish aristocracy, Picabia's early life was shaped by privilege and tragedy. When he was seven, his mother died; the following year, his maternal grandmother passed, leaving a sense of loss he never forgot. "Between my head and my hand there is always the figure of death," he said in 1922.

Raised by his father, Picabia displayed a powerful sense of independence from a young age. Confident in the knowledge he was an artist, Picabia embraced the spirit of a playboy in his life and his work. His family encouraged him to pursue his passions in whatever form they might take, be it painting, performance, poetry, film, publishing, or set design.

Fueled by a family fortune that fused French mercantile with Cuban sugar, Picabia had the means to live his wildest dreams. After studying alongside George Braque and Marie Laurencin at the Ecole des Arts Décoratifs, he rose to prominence in 1902 with his early Impressionist work. Embracing a Symbolist-Synthesist approach, Picabia used art as a channel for his inner emotional landscape and invariably found himself moving towards the uncharted realms of abstraction.

With his reputation firmly in place by the end of the decade, Picabia freely abandoned the mantle of mastery in search of the new and unknown unfolding across the wide, open expanses of modern art. Sure that his future looked nothing like his past, Picabia auctioned off more than 100 Impressionist paintings in 1909, signaling that this chapter of his career had come to an end.

In the fall of 1912, Picabia reinvented himself as a Cubist with the exhibition of two monumental works, La Source (The Spring) and Danses à la source [II] (Dances at the Spring [II]), at the Salon d'Automne in Paris. The transformation was radical and abrupt. Critics reeled, calling his latest work as "ugly" and "incomprehensible," and inadvertently creating a veritable succès de scandale.



Francis Picabia. Conversation II. c. 1922. Watercolor on board, 17 7/8 x 23 7/8" (45.4 x 60.6 cm). Mary Sisler Bequest

Secure in the knowledge there is no such thing as bad publicity, Picabia regularly courted the press, making his public identity as much a part of his art as the work itself. Flouting convention, Picabia embraced controversy as he crafted a persona that embodied the spirit of the times: the *rastaquouère*, the social upstart, joker, or flashy adventurer.

"Cubism is modern painting," Picabia said in 1913. "I think, in fact I am certain, that cubism will supplant all other forms of painting. I was originally an impressionist. Now, cubism is not a development of impressionism. In my case it was a personal revolution of taste."

"ART MUST be UNAESTHEFIC in THE EXTREME, USELESS and IMPOSSIBLE to JUSTIFY."

- FRANCIS PICABIA

As World War I ravaged the continent, Picabia went into exile in New York and Barcelona, where he became deeply immersed in the avant-garde. With the help of Marcel Duchamp, Picabia began publishing 391, a journal inspired by Alfred Steiglitz and Marius de Zayas's 291 in New York.

After traveling to Zurich for treatment of suicidal ideation and depression, Picabia returned to Paris ready to reincarnate as "Papa Dada" - joining an art movement that

embodied his love for subversive provocation. For a brief shining moment, Picabia set the art world ablaze with parties, performances, and publicity, taking aim at the cult of rationalism that had reduced Europe to rubble.

But Picabia's love affair with Dada would not last and after a few years of artful anarchy, he broke ranks and left the movement to pursue his interest in surrealism. Working beyond the limits of the rational mind, Picabia had found a lane wholly his own. During the mid-1920s, he embarked on a series of bizarre paintings titled "Monsters" that thumbed their nose at convention.

"A painter should always do a painting as if no one will ever see it," Picabia once said, and lived by these words until the very end. Moving fluidly between styles while simultaneously reinventing them, Picabia found beauty amid the strange and grotesque, the campy and convivial, and the timeless pleasure of turning the status quo upside down.

Decades ahead of the curve, Picabia's commitment to forging his own path had the critics struggling to make heads or tails of his work. "Picabia could have been a great painter had he chosen the right path. As it is, he seems to have ruined an amazing talent by trying to shock the bourgeois," a 1934 exhibition review read.

But with the passage of time, Picabia's legacy was secured, his provocations as much a part of his work as his medium of choice. "The artist shouldn't understand what he does," Picabia said, leaving it for the viewer to think for themselves.

Written by MISS ROSEN

Jacques Musique Jacques Marie Mage.com Fall / Winter 23 Issue



Music is fundamental to our very experience of being human, and it has been especially influential in the creation of Jacques Marie Mage eyewear. While the songs themselves are usually the inspiration that so profoundly invigorates our minds and spirits, it's also the song makers and performers that often captivate our imaginations with their unique styles, provocative mumblings, and unwavering commitment to personal expression. Just as our glasses draw upon individuals, events, and movements from across eras and continents— the music that fills us with joy, that stimulates our

creative flow, and demands that we dance have their origin in locales and cultural contexts that span the globe, connecting us all. 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.



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

After signing with RCA Records in 1971 and releasing that first solo album, Reed's record label introduced him to David Bowie, who'd come on to produce Reed's next album, *Transformer*, and crucially brought in Mick Ronson as co-producer. The album brought Reed more than cult status, it offered him mainstream success. The songs therein were an artistic breakthrough for Reed and eventually, career-defining. Bowie's production offered a pivot from Velvet Underground's underproduction and a perfect foil to Reed's refrains. Tracks like "Vicious," "Satellite of Love," "I'm So Free" blot out the Lou Reed bingo sheet, hitting all the notes. Reed warbles and finds the words to translate the beauty of the lowly with his lean lyricism framed by the hot-hands of Bowie and Ronson.



Johnny Cash at San Quentin (1969) by Johnny Cash LISTEN WHILE WEARING: THE QUENTIN

A mesmerizing and raw musical journey that captures the essence of the iconic Man in Black at his finest, Johnny Cash at San Quentin was recorded live at the infamous San Quentin State Prison in 1969. The album exudes a palpable energy and emotion, spotlighting Cash's deep, distinctive voice and his captivating storytelling as it brings new life to his classic hits, while the crowd's enthusiastic response adds an electrifying backdrop. From the rebellious "Wanted Man" to the poignant "San Quentin," each track showcases Cash's profound connection with his audience and the incarcerated. The album's unfiltered authenticity and unapologetic attitude make it a timeless treasure in the realm of country and outlaw music, cementing Johnny Cash's legacy as a true musical legend.



What Do I Get (1978) by Buzzcocks LISTEN WHILE WEARING: THE DEVOTO

Often thought of as a more effete, angular, British Ramones, Buzzcocks surfed the brim of the exploding punk scene, creating a separate world within the genre where jagged guitars and emotive lyrics are best mates, a combination that would reverberate throutgh entire generations of bands. With songs like "What Do I Get?," Buzzcocks eschewed the political writing of their peers and, in a way, subverted the subversive. Released as single (with b-side "Oh Shit"), "What Do I Get?" provided Buzzcocks with their UK chart début, peaking at No. 37 on the UK Singles Chart. Sentimental, irreverent, and deliberately undermining punk's machismo, the song exemplified the Buzzock's world—full of unrequited love, turns of phrase, and pop harmonies.

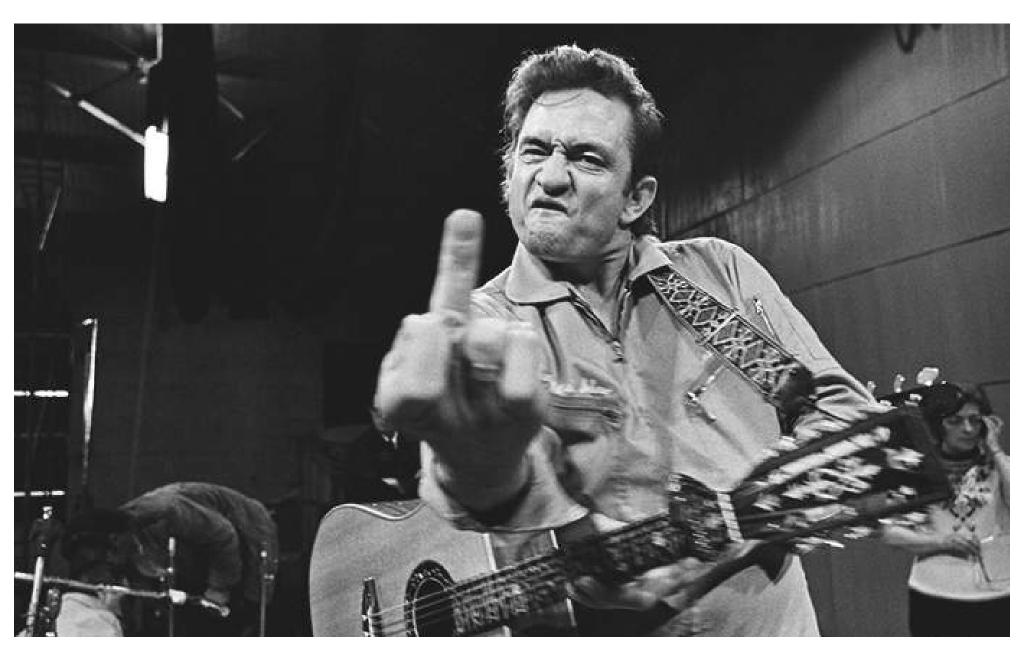


Plays Well With Others (1988) by Jeff Goldblum and The Mildred Snitzer Orchestra LISTEN WHILE WEARING: THE JEFF

This delightful musical journey led by the charismatic Jeff Goldblum and The Mildred Snitzer Orchestra is a fascinating blend of jazz, swing, and improvisation, showcasing Goldblum's infectious passion for music. The album includes collaborations with an array of talented artists that add a unique flavor to each track, making it a truly diverse and engaging experience. Goldblum's piano prowess shines through, complemented by the orchestra's polished arrangements. From upbeat, toe-tapping tunes to soulful ballads, the album effortlessly evokes a sense of joy and nostalgia. While the concept of a Hollywood star-turned-musician may raise skepticism, *Plays Well With Others* proves that Goldblum's musical prowess and celebration of camaraderie is genuine, and enjoyable.



Musique Jacques Revue Fall / Winter 2023 Issue Johnny Cash



Johnny Cash "Giving the Finger" by Jim Marshall; San Quentin Prison, 1969

HOW FOLSOM PRISON BROUGHT JOHNNY CASH BACK FROM THE BRINK.

THE MAN comes AROUND

There's nothing subtle about Johnny Cash's live album *At Folsom Prison*. From the song choice, to the production, to Luther Perkins' boom-chicka-boom, to the crowd and even Cash himself. Everything about the album hollers like a brick through a window.

To be honest, the ingredients weren't there for a hit. When *At Folsom Prison* was recorded in January, 1968, Cash was only a few months removed from hitting the hard rock bottom of his addiction. He describes his state in *Cash: The Autobiography*, saying his "weight was down to 155 pounds on a six-foot, one-and-a-half frame. I was in and out of jails, hospitals, car wrecks. I was a talking vision of death, and that's exactly how I felt. I was scraping the filthy bottom of the barrel of life."

He'd canceled shows, missed shows, and even when he would show up, his throat would be so dry from the pills that he'd hardly be able to sing anyway. He'd been notably arrested at least twice—once on the Texas-Mexico border, and the other for picking flowers in the dead of night—and a short time later he'd be going through a divorce.

And, he what?! Wanted to record a live album at a prison?

Except the idea of entertaining the incarcerated wasn't all that strange. Cash and his band had been playing prisons since they were invited to Huntsville in Texas, after he'd originally released "Folsom Prison Blues" in 1957.

"The prison albums were natural ideas," he says in his autobiography, "By 1968 I'd been doing prison concerts for more than a decade... Those shows were always hot—the inmates were excited and enthusiastic, and that got me going—so I thought that if I ever did a live concert album, a prison would be the ideal place for it, especially if I chose the kind of songs the prisoners could relate to."

Nearly 55 years later, *At Folsom Prison* grabs listeners immediately. You can hear Cash is in his element. He's immediately disarming, and you can tell he feels like he's among his ilk. Through the album, Cash pointedly banters with his band, the audience, his producer, and his future wife. He's tossing innuendos and laughing in the middle of songs, all the while jangly guitars are bouncing off the thick prison walls like pellets, with Cash's husky drawl overpowering it all. It's imperfectly perfect.

The songs he chose may even seem hamfisted in our era of post-irony: "Dark As A Dungeon," "I Still Miss Someone," "25 Minutes To Go," "The Long Black Veil," "Send A Picture Of Mother." He's not even trying to pretend he's playing songs he thinks inmates will relate to, but it works.

"I was about as relaxed as a bug in a Roach Motel, being still new to the business of getting up on stage in front of a lot of people without a bloodstream full of drugs, but once we were into it, that was one good show."

At Folsom Prison shot Cash like a rubber band back into the graceful arms of stardom, gaining him a TV show "The Johnny Cash Show," a number one album on the country charts, and a top 40 hit with "Folsom Prison Blues." And so, a year later, he did it again, performing another prison concert-turned-live-album, At San Quentin.

"I feel like if I can just go onstage with my guitar and sing my songs, I can't do wrong no matter where I am," he told *Rolling Stone* in the '90s.

"YOU HAVE to BE WHAT YOU are. WHATEVER you ARE, YOU GOTTA be IT."

- JOHNNY CASH

Folsom is a masterpiece in part because you can feel the unexpectedness of it, an uncertainty in the artifact. Quentin is clear in its aim to recreate the magic from the prior year, and it largely succeeds, even with more production value and less songs. It also blazes its own trail, wherein the crowd seems larger and more aggressive and Cash seems relentless.

Cash records the Shel Silverstein song "A Boy Named Sue," which later landed at no. 2 on Billboard's Hot 100 chart, one of the biggest hits of his career. He even debuts a song called



Johnny Cash at Folsom Prison on January 13, 1968.

"San Quentin," that begins with "San Quentin, you've been livin' hell to me," after which he agrees to play it a second time in-a-row, saying, "Hey, before we do it, though, if any of the guards are still speaking to me, could I have a glass of water?"

The second live album also brings to the world the famous image of Cash flipping the bird at the camera. The story goes that he told a UK documentary camera crew to get out of his field of view, so he could see the audience, but they didn't, and in return they felt the wrath. For the audience, Cash's silver tongue is sustenance. "I want to thank you. Yeah, it's good to see you," he says after playing "Wreck Of The Old 97."

"You know, we've been on tour for about a week now, after our last recording session, and they say 'Old Johnny Cash works good under pressure.' [strums his guitar for a moment] Put the screws on me and I'm gonna screw right out from under you, is what I'm gonna do though, you know that? I'm tired of all that shit."

The two live prison concert albums have gone triple platinum and continue to be standouts in Cash's discography, as well as one of the best places to start as a new listener. Cash actually produced two more live prison concert albums, one *På Österåker* (1973), takes place in a Swedish prison and the other, *A Concert Behind Prison Walls* was recorded in 1974 and released in 2003.

"I've always thought it ironic that it was a prison concert," Cash concludes in his autobiography, "with me and the convicts getting along just as fellow rebels, outsiders, and miscreants should, that pumped up my marketability to the point where ABC thought I was respectable enough to have a weekly network TV show."

Written by E. RYAN ELLIS



Johnny Cash, October 1959. Don Hunstein—Sony Music Archive

Musique Jacques Revue Fall / Winter 2023 Issue Buzzcocks Fall / Winter 2023 Issue



English singer, songwriter and guitarist Pete Shelley (1955 - 2018, left) and guitarist Steve Diggle, performing with English punk rock band, Buzzcocks at Eric's in Liverpool, 18th November 1977. (Photo by Kevin Cummins/Getty Images)

HOW BUZZCOCKS PUSHED THE BOUNDARIES OF PUNK

LIFE'S the ILUSION, LOVE is THE DREAM

It's Manchester, 1977, the brim of the exploding punk scene, and the Buzzcocks have already "I preach an acceptance of love," Shelley says between cigarettes in a 1978 documentary. mates, forging a new timeline that would reverberate through entire generations of bands.

"This one's a nice pop song," Pete Shelley tells the crowd at Electric Circus in his muddled Northwest English accent. The singer of Buzzcocks was being deliberate with his words, acerbic even. It's Manchester, 1977, the brim of the exploding punk scene and Shelley and his new band have already created a separate world within the genre where jagged guitars and emotive lyrics are best mates. They've forged a new timeline that would reverberate through entire generations of bands.

"It's called 'What Do I Get," he continues—then a wall of noise, the broadside force of Shelley and Steve Diggle's guitars, tangled and harmonic. Shelley's drawl becomes a snotty croon, occasionally peaking into a hiccup, nearly a yodel.

"I just want a lover like any other / what do I get?"

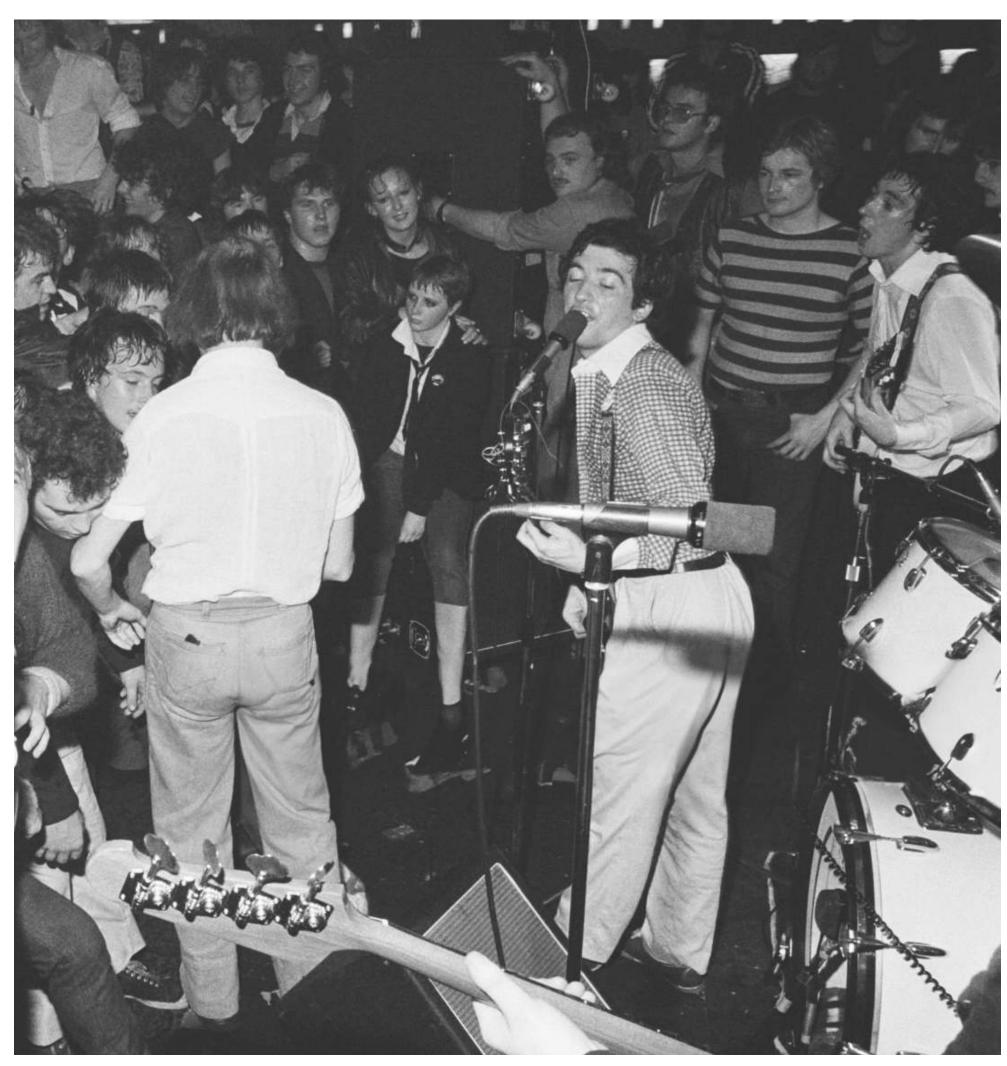
The starry-eyed romantic had created his own vernacular. He wrote lyrics about dreams, love, and sensuality—all with a kind of sun-dried wit. He incorporated "ohhhs," and lyrics about the unbearable pain of heartache. Shelley was the walking wounded.

With songs like "What Do I Get?," "Ever Fallen In Love (With Someone You Shouldn't've)," "I Don't Mind" and "Everybody's Happy Nowadays," Buzzcocks eschewed the political writing of their peers and, in a way, subverted the subversive.

Punk's musical identity was macho, irreverent and avoided sentimentality. But in Shelley's world, unrequited love, turns of phrase, and pop harmonies were still the highest form of art, and sure, he kept the irreverence in his back pocket.

Buzzcocks' punk bona fides are nearly unparalleled, because the band was there from the very beginning. They'd started in 1976 in Bolton, with Shelley on guitar and Howard Devoto singing. However, after Buzzcocks' first EP, Devoto quickly found the style stale and went on to create post-punk outfit Magazine. At that point, Shelley transitioned to lead vocalist and Diggle from bass to guitar; drummer John Maher, and bassist Steve Garvey were added

The Buzzcocks were at the infamous Sex Pistols show in June, 1976, at the Lesser Free Trade Hall in Manchester-in fact they helped organize it. And, when the Pistols were folding a year-and-a-half later, Buzzcocks were only beginning to hit their stride, having already changed the course of music as the first band in the era to release their record



independently. Setting up a cascade of independent record labels in their wake, in a way creating what would eventually become "indie."

"Both me and Howard Devoto did humanities at Bolton Institute of Technology. I was doing philosophy and comparative European literature when Buzzcocks started," Shelley told The Quietus in 2014.

"As Steve Diggle says, we were punks with library cards. We found this whole other world of ideas, but tried to temper all that meaningful stuff with humor. Really, punk was about questioning things."

Shelley's contribution to music and culture cannot be understated. Not only was he staunchly unafraid of writing lovelorn lyrics in punk songs, he was a trailblazer for queer identity in music, identifying as bisexual in an often overwhelmingly masculine genre.

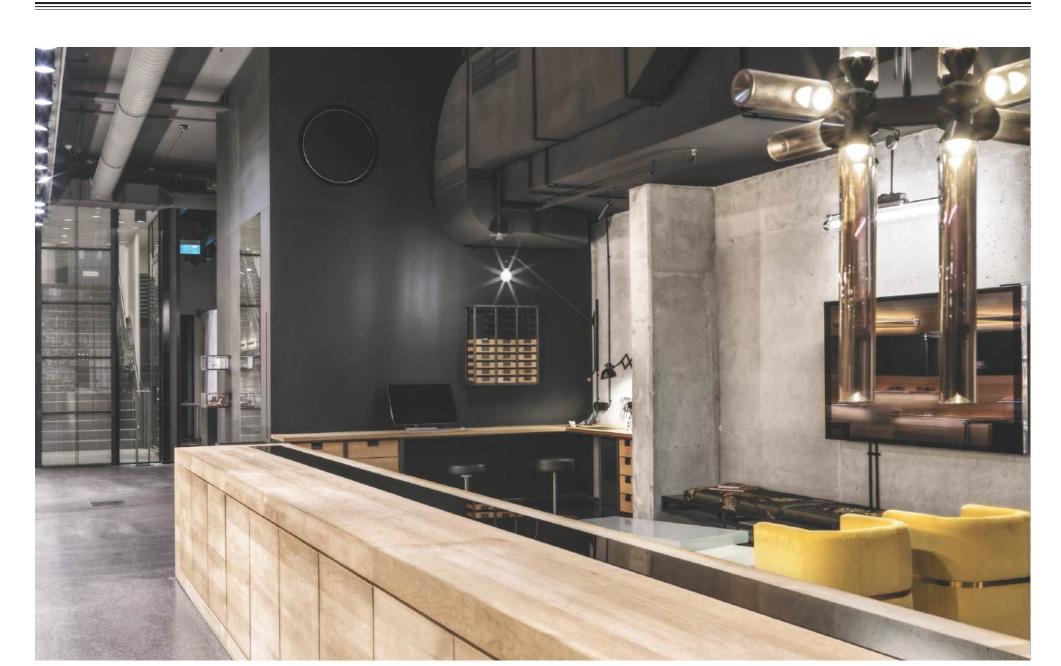
Shelley also actively wrote songs with gender non-specific terms, avoiding "him" and "her" in favor of "you" and "me," creating inclusion in a genre that could be radically exclusive.

By 1979, Buzzcocks had released three albums and a compilation album, Singles Going Steady, that is widely-considered their masterpiece. The band broke up in 1981, but their musical ideas carried through the decade and beyond. Shelley went on to a solo career before regrouping again with the band in 1989. He passed away in 2018.

In Manchester alone, Buzzcocks influenced The Smiths, Joy Division, and their music reverberated into Creation Records and the "Madchester" scene of the late '80s. Buzzcocks later toured with Nirvana, with Kurt Cobain particularly smitten with the band's music. Pixies and Green Day were also inspired by the band.

Pop music was only about 20 years old when the first "punk" picked up a guitar in the mid-'70s. And, in some ways, punk music democratized pop melodies, because anyone could play three chords. Buzzcocks extended that influence by excavating and reconditioning the genre in their own image, and inspired a throng of future musicians in the process.

Written by E. RYAN ELLIS



LEIDMANN In Munich. Interior design by Stephanie Thatenhorst.

VISIONS of MUNICH

EXPLORING THE ARTS AND CULTURE OF BAVARIA'S CAPITAL WITH THE FOUNDERS OF LEIDMANN

Interview by ANDREW POGANY

In a world where sight is our window to exploration and discovery, the significance of vision cannot be overstated. Enter Leidmann, an exceptional optician established with a singular mission: to offer individuals not just ordinary eyewear but a gateway to a world of refined taste and craftsmanship. Fueled by the combined vision and expertise of its founders, Philipp Foret and Christian Leidmann, the eponymous brand has earned a reputation for curating a selection of brands that elevate eyewear to an art form, offering their clientele a means of self-expression and a tool for enhanced living.

The first Leidmann store opened its doors in a basement of the Munich neighborhood Schwabing, in 2001. Armed with a comprehensive understanding of eye care, a relentless pursuit of excellence, and a deep-rooted desire to make a difference in people's lives, the store reshaped the way in which their collectors perceive and embrace eyewear.

 $In 2013, the store \ moved to \ Maximilian straße, the \ most \ exclusive \ luxury \ shopping \ street in Germany, where they continue to celebrate$ their passion. Today, Leidmann stands as a pillar of industry integrity, thanks to the relentless pursuit of perfection and the unwaveringcommitment of its founders. In this ever-changing world, where vision remains paramount, Leidmann continues to combine science, style, and individuality to redefine the way we see, and are seen, by the world.

JACQUES MARIE MAGE (JMM): PLEASE BRIEFLY DESCRIBE HOW LEIDMANN CAME TO BE AND HOW JMM: WHERE DO YOU GO TO EXPERIENCE MUNICH'S FINEST EXPRESSION(S) OF CRAFTSMANSHIP? HAS IT EVOLVED SINCE?

Philipp Foret & Christian Leidmann (PF & CL): The first store opened its doors in a basement of the Munich neighborhood Schwabing in 2001. From the beginning, Leidmann has been focused on independent eyewear that strives for perfection, having an eye for craftsmanship and quality that makes our eyewear selection more and more curated.

In 2013, the time came to change locations and find another playground. With Leidmann in Maximilianstraße, our dream has literally come true—a home on the most exclusive shopping street in Germany where we continue to celebrate our passion at a next level. But one thing hasn't changed: you will still find us down the stairs-it's another basement location!

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

PF & CL: Kabinettsgarten, next to Allerheiligen Kirche, which is a minute away from our shop. It's definitely a special place for Chris and me; it's our go to spot for a short break, deep breaths—which invites daydreaming.

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

PF & CL: A stroll along the Isar river, the Isarauen, the Waldfriedhof (an old cemetery), or the northern part of the English Garden, where there's more wilderness and less crowds. Another one of our favorites is The Botanical Garden, a perfect winter getaway, with its tropical plant glasshouses where one can read a book and drift away to escape the winter blues. Munich is a city showered with greenery.

PF & CL: Nymphenburg Porzellan, founded in 1747, the former purveyor to the Bavarian royal court, is known for its craftsmanship. Their early and bespoke work is stunning. A visit to King Ludwig's castles on the mountainside is worth it, with exquisite furnishings and décor that includes commissioned porcelain works by the aforementioned company

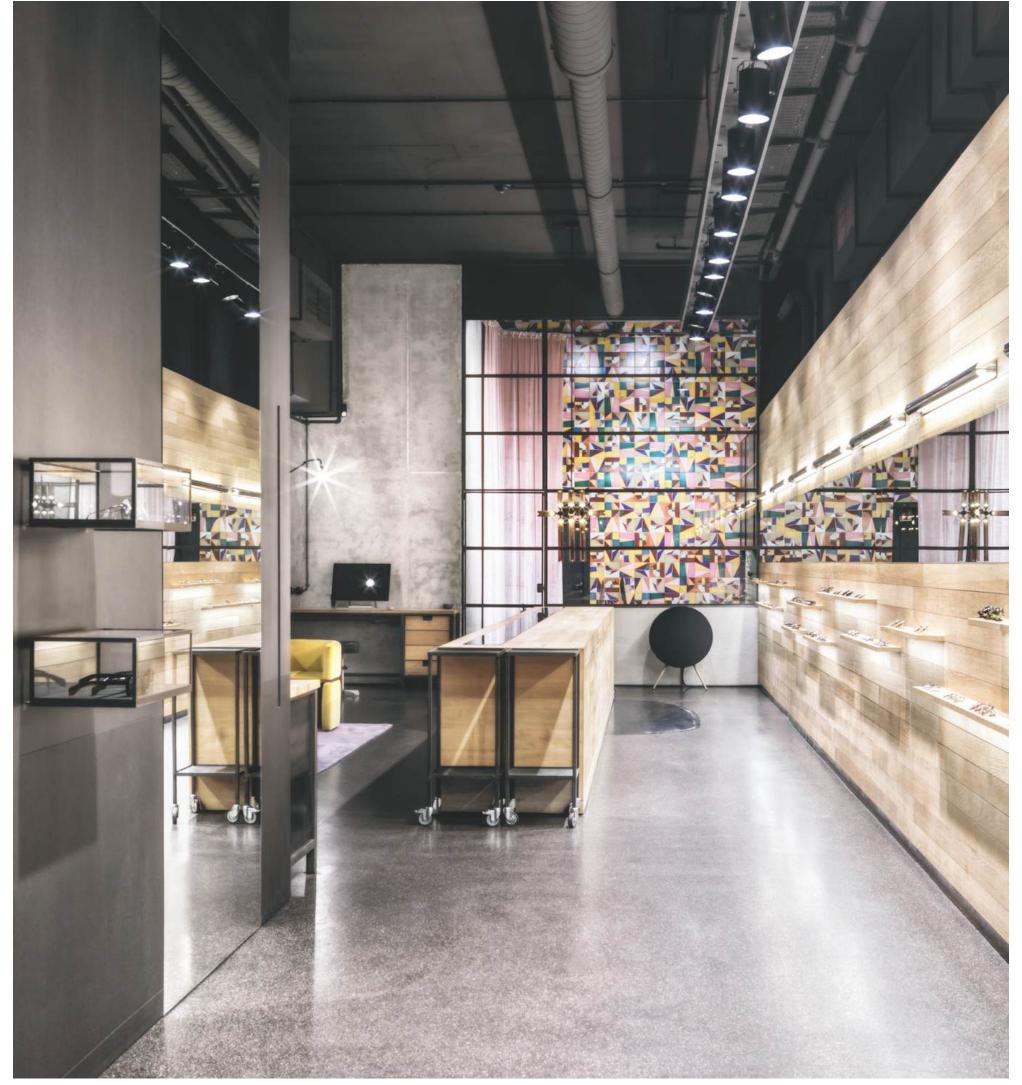
Werkstatt Muenchen is a hidden gem that can't be missed. A purveyor of fine jewelry located in a courtyard in Frauenhoferstraße where Klaus Lohmeyer and his community of craftsmen, fashion designers, and artists aim to combine old-school techniques with the most careful attention to details.

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

PF & CL: Aahhh, Penthouse Club or Charlie for clubbing, Rodman Bar for all night, old-school Hip Hop. We also have to mention cult spots Bravo Bar and Bar Centrale, not for all night dancing, but to experience the Italian culture of delicious food and day-drinking.

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

PF & CL: Alfred Dürer's "Selbstbildnis im Pelzrock" at the Alte Pinakothek and the "Crucifixion" by Francis Bacon at Pinakothek der Moderne are outstanding singular pieces of art. The unique selection of the world famous "Der Blaue Reiter" (paintings and publications by Wassily Kandinsky and Franz Marc, who lived in the greater area) is awaiting you at the Lenbach Haus, a beautiful building in itself that offers a very beautiful garden, too.



LEIDMANN In Munich. Interior design by Stephanie Thatenhorst.



Gasthaus Isarthor in Munich, Germany.

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

PF & CL: The Maximilianeum with the Sieges-Engel Nike on the very top of the building. The angel overlooks the Isar and the Maximilianstraße and faces in the direction of the city center. When the sun is setting, and the last sunshine hits the facade, there's a golden glow to the building that is visible from afar. It's special to us and almost makes us feel accompanied by her presence.

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

PF & CL: Gasthaus Isarthor offers nothing less than authentic Bavarian cuisine and atmosphere.

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

PF & CL: Robby Naish, the 24-time world champion windsurfer, came to Munich in 2021 to ride the city's famous river wave. Since the early '60s people in Munich are surfing the wave in the heart of the city, which was officially forbidden until 2010 due to safety concerns.

JMM: HAT DO YOU LOOK FORWARD TO IN FALL/WINTER 2023?

PF & CL: A Covid-free Oktoberfest 2023. But our main focus will be preparing for our upcoming 11-year anniversary with Leidmann at Maximilianstraße 11 in May 2024!



"THERE'S a MOMENT in WHICH we GRASP REALITY, but THEN THE MOMENT PASSES."

- MICHELANGELO ANTONIONI