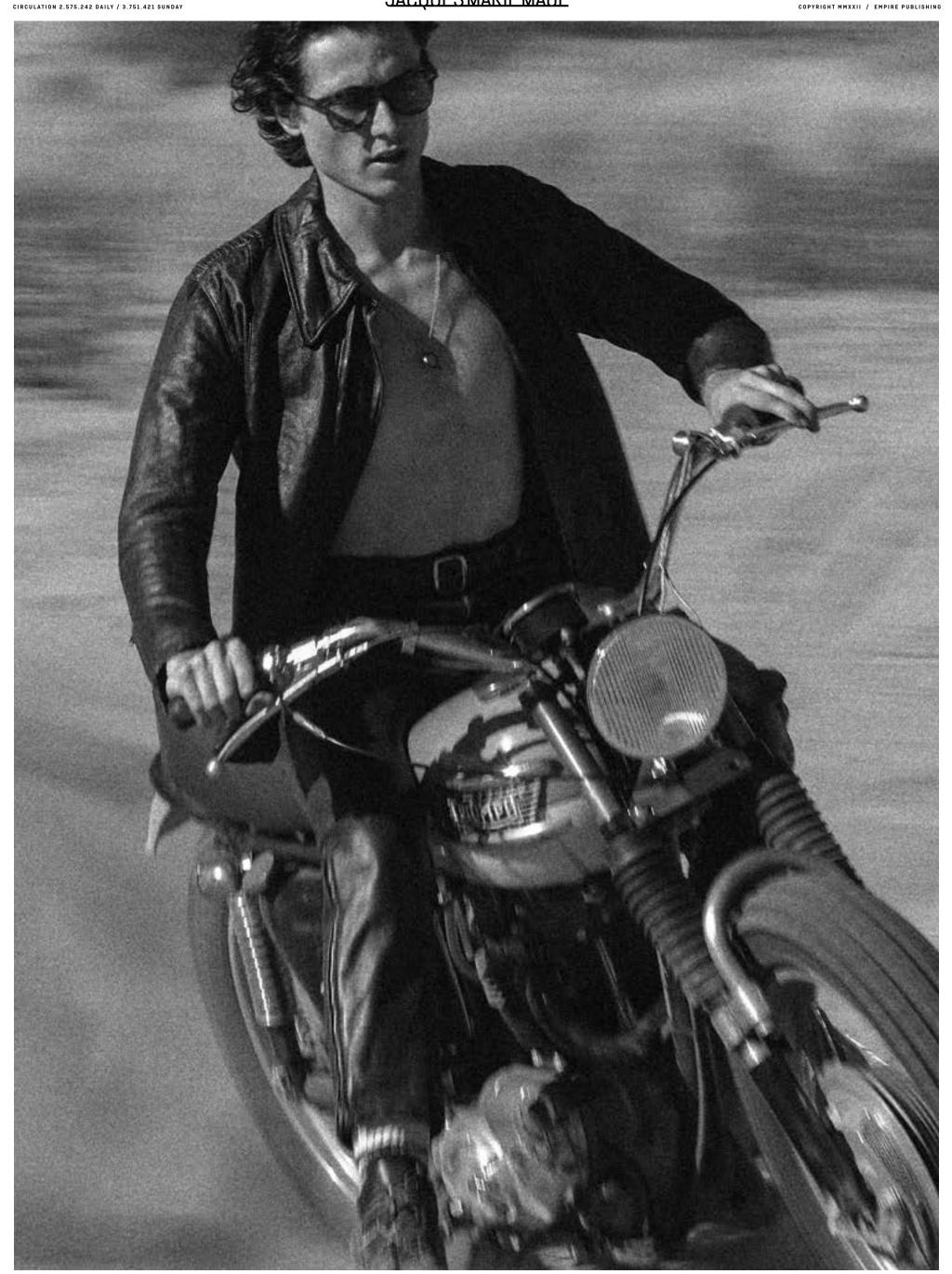
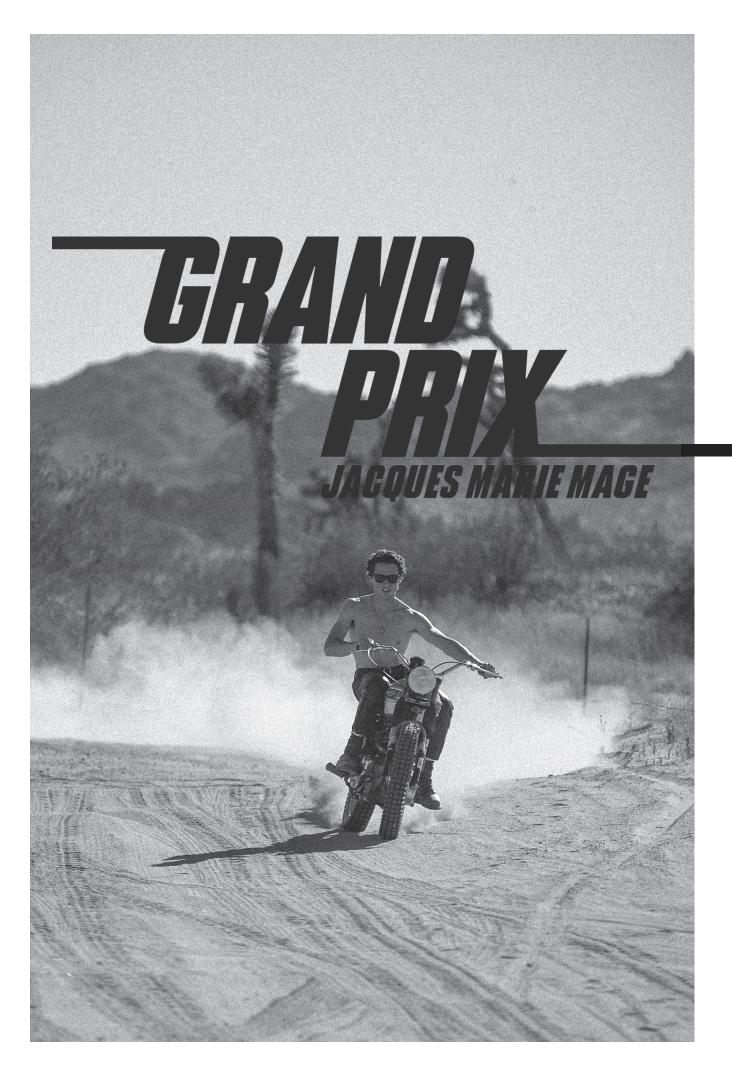
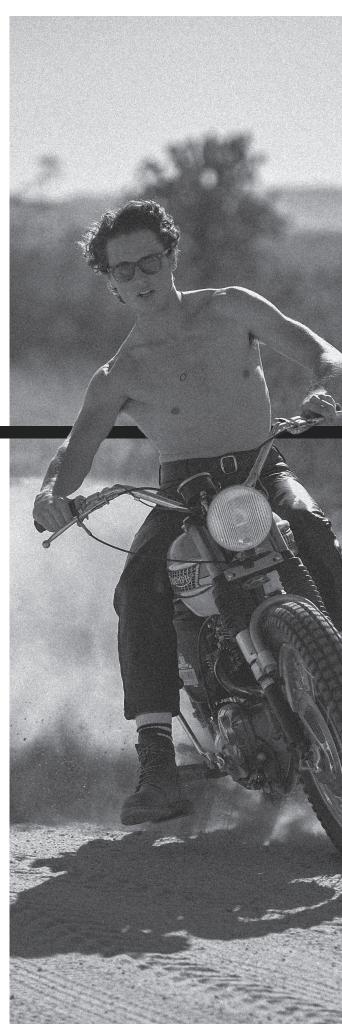
# Jacques Revue

GRAND PRIX
CIRCULATION 2.575.242 DAILY / 3.751.421 SUNDAY

FALL / WINTER 2027
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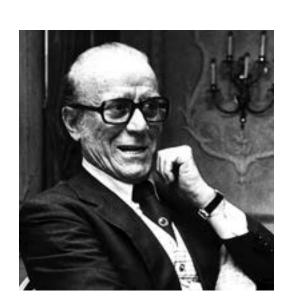
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FEVER DREAM / PG. 79
The nights are long and full of fervor. Photographed by Andrew Arthur.





#### WHAT'S THE MEANING BEHIND THE NAME "CIRCA COLLECTION?"

The word "circa" is used to refer to an approximate date, and the Circa Collection consists of historically inspired eyewear styles influenced by the individuals and eras that have helped shape culture over the last the 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, Pier Paolo Pasolini, and so many others. Individually, each pair has a story to tell, reconfiguring the aesthetic influences of bygone movements and anti-heroes in wholly contemporary terms that maintain the highest standards of quality and taste.

#### WHY DOES PRODUCT SO FREQUENTLY CHANGE FROM "IN STOCK" AND "PRE-ORDER"?

We sincerely appreciate your interest in a pair of our limitededition spectacles. To ensure that each of our glasses exemplify the level of quality, craft, and integrity you've come to expect from us, we apply a meticulous attention to detail to each design, from the fabrication of our custom laminated temples to the casting of our hinges to the functionality of each and every screw. Each JMM frame is handcrafted in Japan in small batches-sometimes very small batches-and often one will sell out before we receive the next small batch of completed glasses. It's a little confusing, but remember, over 100 hands fine tune each frame before they land on your magnificent face. This includes the curing and preparation of our extra thick 10  $\,\mathrm{MM}$ cellulose acetate, the old-school tumbling and hand-polishing process that gives our spectacles their unique softness and sheen, and the intense testing and scrutiny of our QA process.

#### DO YOU PLAN ON OPENING ADDITIONAL RETAIL LOCATIONS?

There's nothing we love better than meeting with our customers to discuss the importance of luxury goods and the virtue of refined evewear. And there's no better interface for that kind of intimate conversing than face-to-face, at a brand's very own retail experience. So, yes, we plan on building on the success of the JMM Gallery in Venice, and will be looking to open some additional doors. Keep your eyes open this Spring for announcements regarding new brick-and-mortar expressions.

Q:

#### WHY ARE THE GLASSES I WANT UNAVAILABLE?

A:

We are sincerely glad you've gravitated to a pair of our limitededition spectacles. We want the look, feel, and experience of our glasses to mean something specific to you, and we do that by investing our energies in creating eyewear that sets the bar for quality, craft, and integrity. So, while finding that your desired eyewear is out of stock can be traumatizing, remember, we will no doubt soon be releasing other frames and colorways that will make you look and feel exceptional.

# ÖÜRNEYREMANS

"The smallest triviality can become the vision that wipes out the world," wrote inimitable Japanese writer Yukio Mishima, a reminder of all the devilish details that can both mire a pursuit in myopia or inspire a nuanced sense of story. For Mishima, such details were deeply personal, containing a power both real and symbolic, which he wielded across all forms of literature—from novels, to essays, to traditional Japanese poetry.

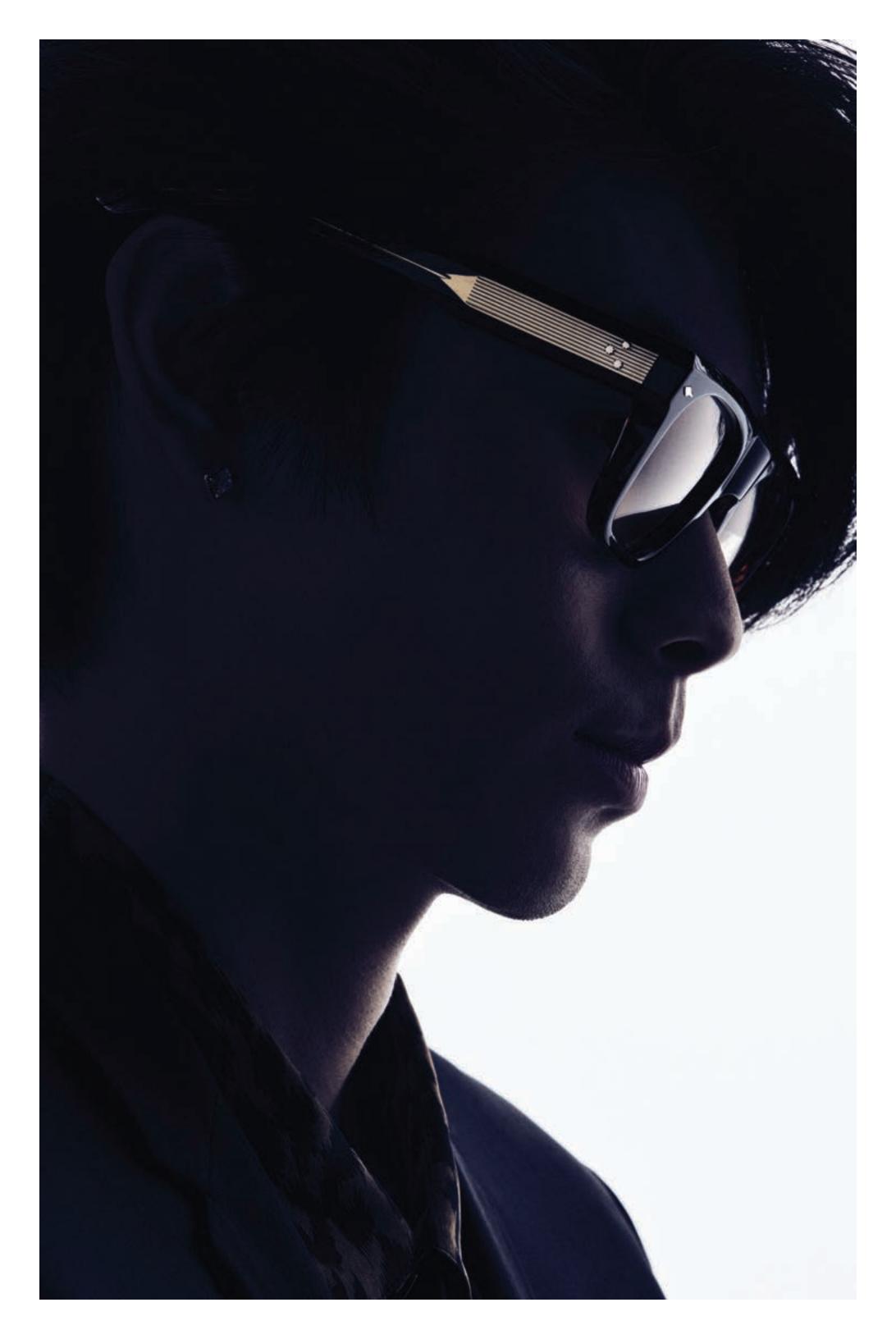
At JMM, we too recognize that the shaping of a unique identity begins with decisions made at every step of the process, no matter how tiny or seemingly insignificant. With every artful choice, each of our handcrafted, limited-edition luxury goods gains depth and distinction. This meticulous attention to design and craft, instilled and maintained by our vibrant community of creatives and collaborators, is what transforms otherwise mundane objects into loci of small delights, creating heirloom-quality objects that speak to the many ways in which we discover, cultivate, and share the joys of our individual journeys.

To wit: "At no time are we ever in such complete possession of a journey," wrote Mishima, "as when we are busy with preparations for it. After that, there remains only the journey itself, which is nothing but the process through which we lose our ownership of it." We hope you continue to enjoy finding and losing yourself in the expanding world of Jacques Marie Mage.

- Monsieur Jacques





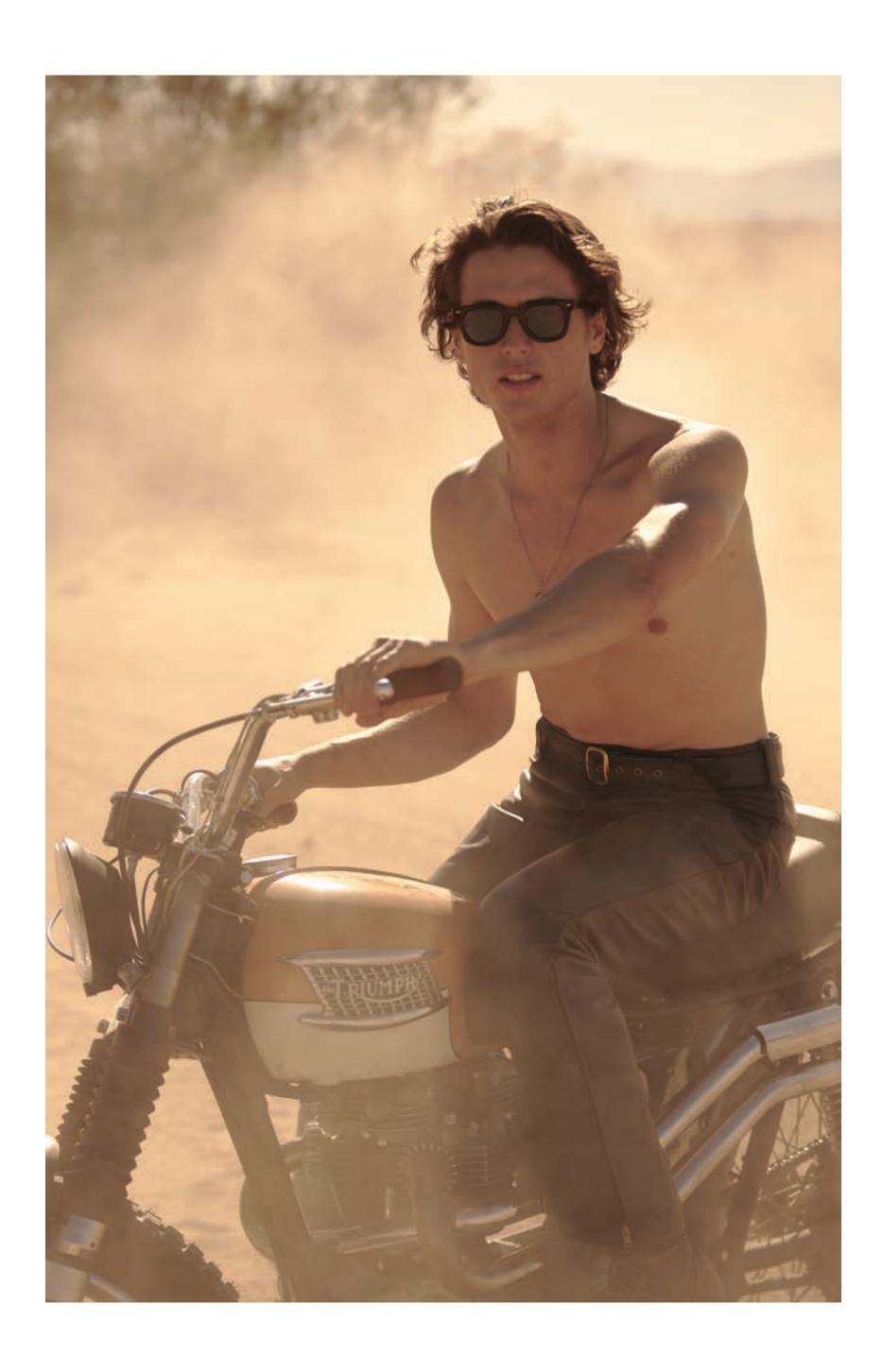


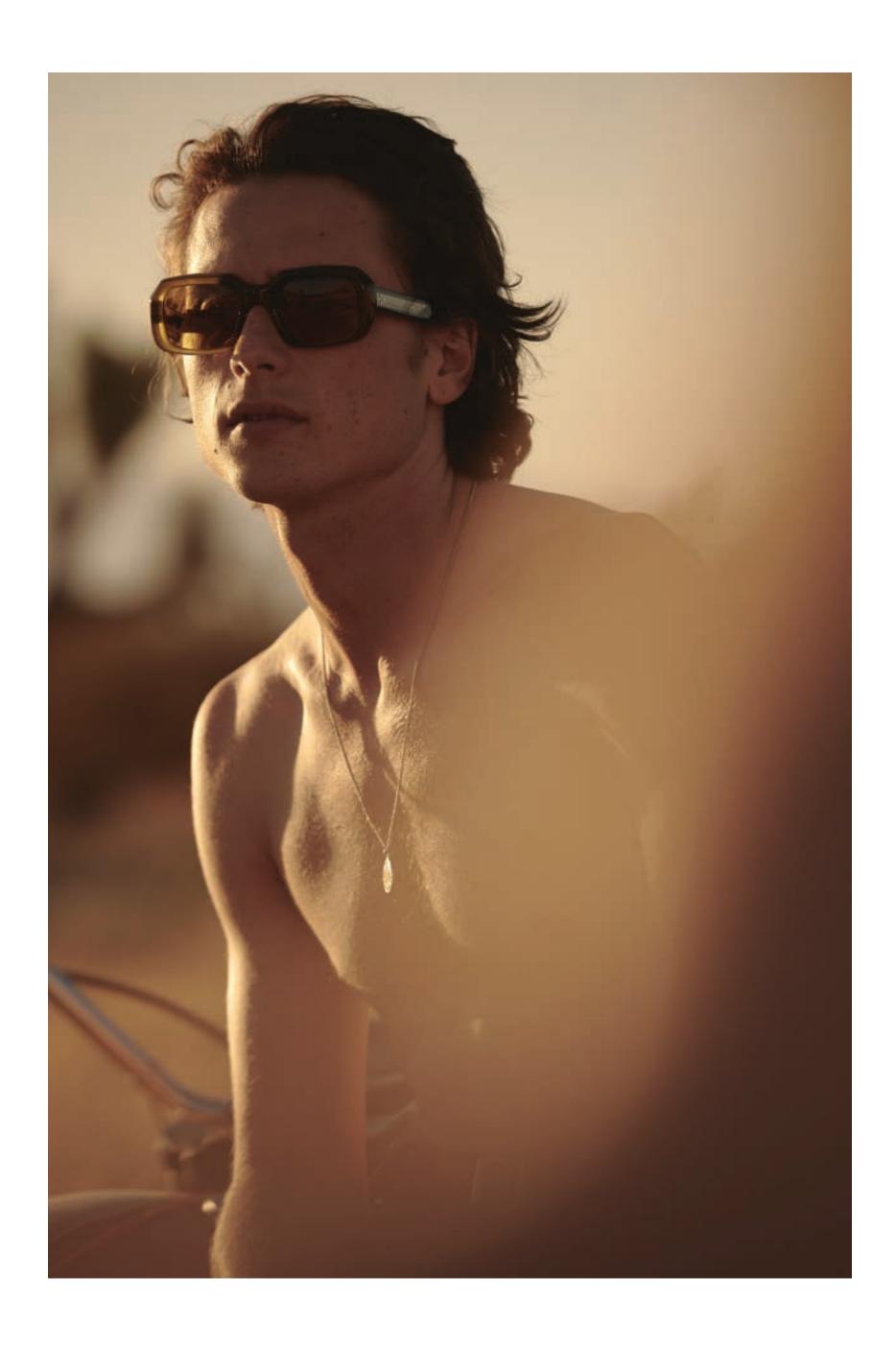
# JACQUES MARIEMAGE

Photographed by Dimitri Coste, our "Grand Prix" campaign features model Camille Row and professional motorcycle racer Joe Roberts straying from the beaten path, finding moments of joy and repose while off-roading beneath the desert sun. Inspired by the rise of American racing culture in the '60s, specifically the DIY-spirit of motorcyclists during the sport's infancy, the campaign is a cinematic expression that revels in the freedoms found in paving one's own path.



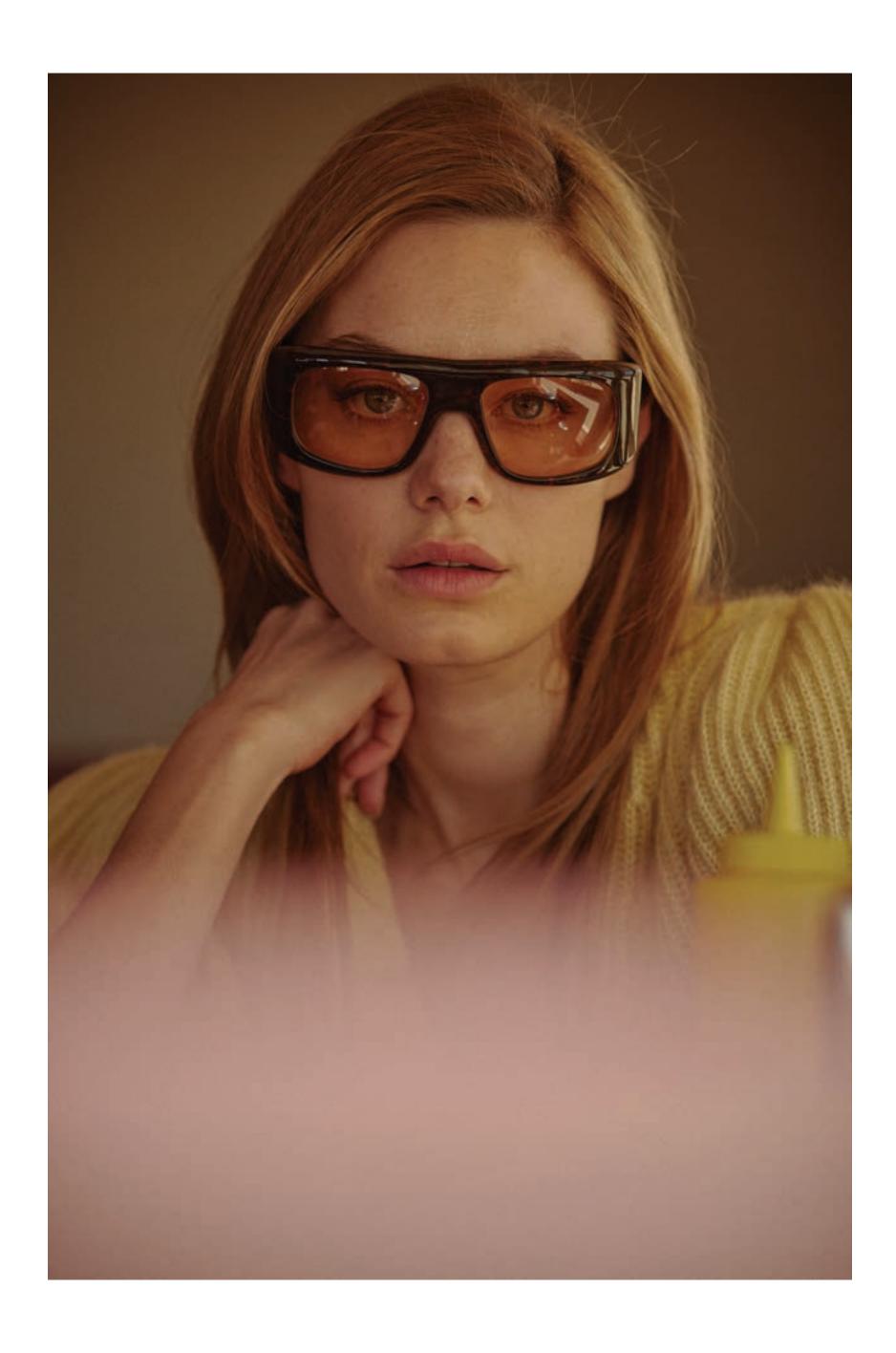


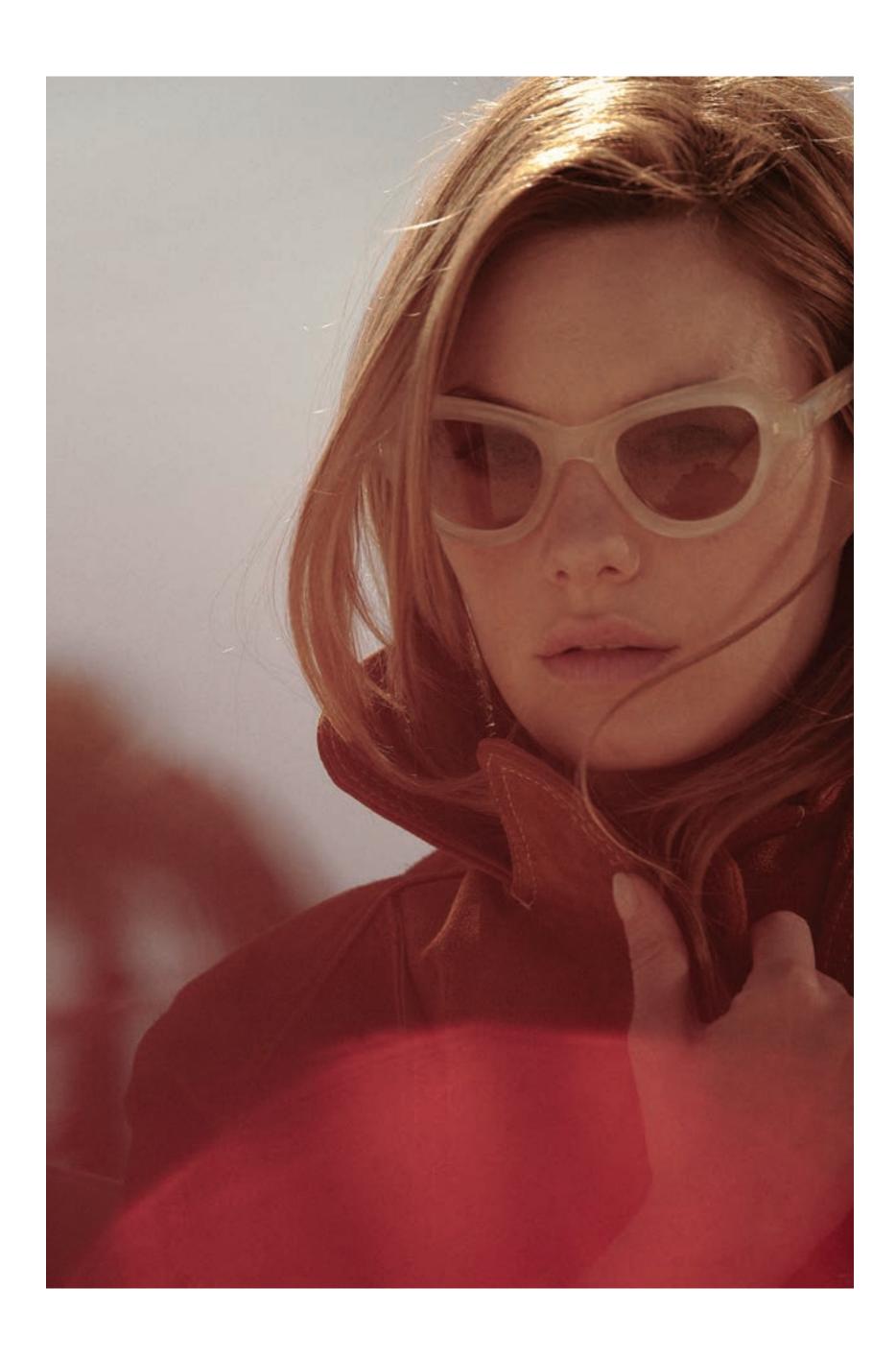




# JACQUES MARIE MAGE THE ALDO STARRING JOE ROBERTS

# JACQUES MARIE MAGE THE BENSON STARRING CAMILLE ROWE











CIRCA COLLECTION / PG. 21
All the iconic, limited-edition spectacles worth embracing.

JMM GALLERY / PG. 19
Explore the handiwork of the limited-edition collectibles available at our Venice gallery.

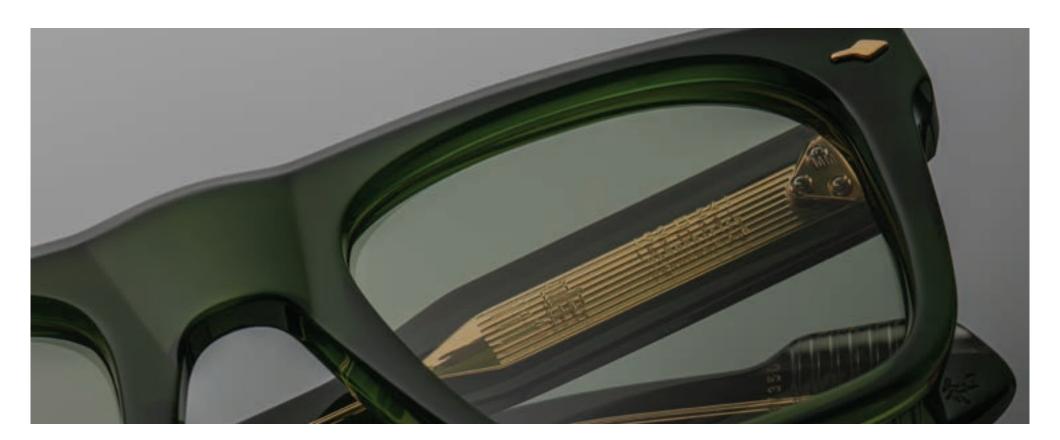


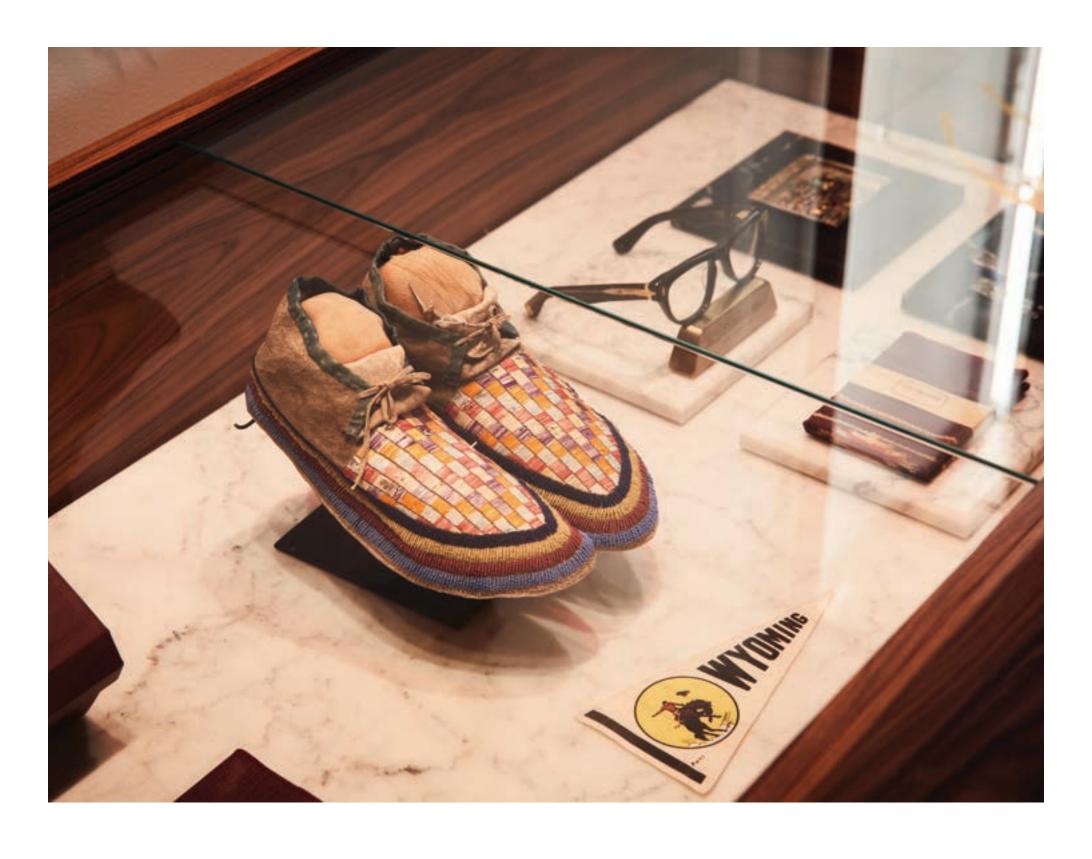
YELLOWSTONE FOREVER III / PG.47

Our newest conservation-centric collaboration with Yellowstone Forever, official non-profit of Yellowstone National Park.



EVANGELIE SMYRNIOTAKI FOR JMM / PG. 41
A special project full of bold displays of fashion-forwardness.





THE JACQUES MARIE MAGE GALLERY; VENICE, CA.

# A SPECTACLE OF the SPECTACULAR

Collectors are not normal people, as a baseline. The compulsion to collect objects based on sentimentality, provenance, craft, story, or personal experience is as old as humanity itself, as we seek out mementos and artefacts to contextualize our existence, give our experiences meaning, or simply serve as an article or reference point for memory. And while the 'why' to collect varies, there is an indelible art to collecting objects, especially when thematically specific—collecting becomes about context, historical ties, and the space where these objects are held, displayed, and engaged with.

The feeling of walking into the jewel box that is Jacques Marie Mage in Venice, California, tucked unassumingly away on the quieter side of Abbot Kinney Boulevard, is one such experience. The uncompromising sense of intention is evident in the warmth of the wood paneling, the smell of Bibliotheque candles wafting through the space, weaving scent through the sights of handcrafted acetate frames displayed with the stories that inspired them, interspersed with museum-level objects from indigenous artisans, literary volumes and art tomes tastefully displayed amid custom furnishings produced by Hervet Manufacturier, and century-old rugs whose source and age remains a mystery.

It is a feast for the senses, drawing in Japanese craftsmanship, French First Empire opulence, and sacred Native American craft; the wild of the American West accompanied by Art Deco flourishes, applied with the Bauhaus approach of fusing the functional and well-made with the fantastically beautiful.

And what opulent beauty there is to behold, to covet, to fold into one's personal collection. While history notes the complexities of Napoleon's tenure, the gilded beauty that was put forth during the French First Empire has had a lasting impact across time, influencing artists, sculptors, royal warrants, garment makers and artisans in France and far further afield. You see this influence in JMM's gold-rimmed, hand-thrown ceramic trays by Dean

Roper, or the meticulously crafted "Cordelia" card case, with its 18k gold-plated hardware and supple leather masterfully manufactured in Italy. You find these glints in the signature golden arrow accents at the acetate temples of JMM models in various themes, or in the brand- specific burgundy of the leather eyewear cases constructed by Guichard. There's an air of the spectacular in every spectacle on display.

It is also said that 'time is the true luxury', and the time imbued in the slow process of making, evolved and carried forth through centuries of time-honoured traditions and hard-honed hand intelligence, can be seen throughout the gallery. The presence of Native American craftsmanship would ring hollow if not for the involvement and contributions of artisans such as Kewa beading artist Francisco Bailon. Bringing forth the ancestral practices of beading, Bailon's experience lends a particular gravitas and sense of place to the hand-beaded temples of the "Dakota," "Thundercloud," and "Dayton" frames, all part of JMM's acclaimed "Last Frontier" collection. On display in a gallery-quality case, these works are contextualized with one of Bailon's own looms, tying process and provenance with perfection in presentation. The addition of the "Kirby" eyewear case, made from one solid pound of sterling silver, positioned next to a perfectly preserved pair of hand-dyed porcupine quill moccasins, immerses the eyes into works from the heart of the land. The sensation of holding such sacred things in hand is a connective tissue reaching back into a foundational era of this country's forming.

Keeping in this same theme, the silver-, turquoise- and beaded-jewelry trade was an integral component in the American West, along with woven goods, such as blankets. Beyond the long-worn tropes of ruggedness and fortitude, these adornments and textiles ranged from the significant to the celebratory, commemorating births, battles, friendships, and fellowship. One is reminded of these elements by the custom eyewear cases made for The Last Frontier collection, consisiting of traditional textiles handwoven by Chimayo artisans.



Chimayó, New Mexico has long been an important site for the Hispanic weaving traditions of northern New Mexico, and the style of weaving which developed between 1920 and 1940 is named after the town. Visually presented next to vintage Zuni and Navajo bracelets and rings with channel inlay turquoise (a distinctive jewelry technique closely associated with Native American people of the Southwest, particularly jewelers of Zuni Pueblo), the viewer is given a glimpse of the world at a different a time.

This feeling of time contained within the threads is what threads through every product and fixture. It's that same feeling that gives the act of collecting a tangible, visceral feel—like you're acquiring elements of some larger canon, some greater community that exists across the epochs.

Having such elements on view as more of a public collection than merely a retail experience makes the prospect of adding one such piece (or three) to one's private collection an exhilarating delight. Careful consideration extends from the choice of fabrication partners to the creation of each product's authenticity card—a lesson itself on how to imbue a simple piece of paper with meaning (selection of card stock, embossed serial number, inspirational/historical background, all sprayed lightly with Accord Oud).

The experience of Jacques Marie Mage is one of elevating the practice of collecting into a collective practice: one of being more informed of context, craftsmanship, process and history, of thinking deep and deepening one's thinking...all this folded into a physical object. At our best, we collectors represent the greatest parts of our own humanity; in sharing the stories of our collections that celebrate communities and core principles of artful living, we may find that the art of collecting is simply an extension of the art of living well.

Written by JASON E.C. WRIGHT





# THE REFINED XPRESSIONS

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 the French First Empire to the poetic landscapes of the American West, from the dusty speedways of Formula 1 to the lusty nightclubs of '70s New York.

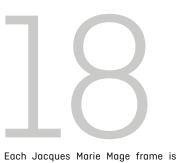
Handcrafted in Japan using a combination of traditional methods and leading-edge techniques, the collection continuously introduces and refines a range of innovative components and artful embellishments while still focusing on the unique colorways, sculptural shapes, and expressive volumes that have become the collection's hallmark.

In our commitment to produce spectacles 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**

Jacques Marie Mage eyewear is handcrafted in Japan in small batches and released as limitededition collectibles produced to provide a lifetime of enjoyment.



handcrafted over the course of 18 months, during which our design vision is painstakingly brought to fruition and every detail is tweaked to perfection.



#### ALDO GUCCI

Born in 1905, Aldo Gucci was the eldest of five heirs born to Guccio Gucci, founder of the iconic Gucci fashion house. From a young age Aldo inherited his father's love for equestrianism, inspiring early products offered in the first Gucci store, which opened in 1921. From the 1950s through the 1980s, Aldo, as chairman and president of the fashion house, would play a large role in growing the company into a global success.



#### VIOLA LOEWY

Born Viola May Erickson, the striking brunette with a petite frame and porcelain skin was the perfect complement to Raymond Loewy, an exploratory man whose magnitude of creative contributions would precede him anywhere he ventured—and venture they did. Viola spent 38 years with Raymond until his death in 1986, leaving behind a lifetime of colorful memories that illustrated their deep affection for each other.



#### VIOLA

To build a life that's ideal requires a blend of everything that makes it interesting and eventful. Whether by chance or choice, allow these graceful spectacles to lead you to encounters with serendipity, moments of balance and elation. These are the unsung stories that await your interpretation, your voice.



#### LANKASTER

It's been one too many takes, but don't beat yourself up kid. In the search for truth and originality, there's strength in what runs silent, power in what runs deep. To always improve, find new ways of expression—now that's how you set the town on fire.



#### **PENNYLANE**

Sitting beneath the blue suburban skies, a tender tune whispers in your ears, the circus of life beckoning your eyes. Before you realize, you've given notice and joined the band. All sorts of behind-the-scenes dreams ensue. Suddenly, it's clear: backstage isn't a place, it's a point-of-view.



#### BURT LANCASTER

A capital-m Movie Star, Burt Lancaster (1913 - 1994) was a four-time nominee for the Academy Award for Best Actor (winning once) who typified male fragility in a way that hadn't been explored in American cinema before. The tough guy with heart, Lancaster was a paradox of inward strength and cartoonish bravado, solidifying him as one the greatest male actors of classic Hollywood cinema.



#### PAMELA DES BARRE

Legendary rock and roll groupie, writer, and actress, Pamela Des Barres (born Pamela Ann Miller) is best known for her 1987 memoir, I'm with the Band: Confessions of a *Groupie*, which details her experiences in the Los Angeles rock music scene of the 1960s and 1970s, and is widely believed to inform the character Penny Lane in Cameron Crowe's Almost Famous.



### the ALW

IN VOLVOX

SCULPTURAL, OVERSIZED, '70S INSPIRED GLASSES WITH DEEP LENSES AND BEVELED BROW.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 350 PIECES
FEATURING SILVER PRECIOUS METALS

# MIRROR NE your NEMORIES

Each limited-edition Jacques Marie Mage spectacle has a story, one inspired by the cultural icons and artistic movements that shaped modern history. Connecting with intimate associations to influential iconoclasts, cinematic icons, and cultural tastemakers (like Mishima Yukio, Burt Lancaster, Viola Loewy, respectively), the collection brims with lore, legend, and legacy, filled with the stories that have helped mold our eyewear into collectible statement pieces that are modern, inventive, and appeal to the highest standards of taste and craftsmanship.



#### **BENSON**

These streets are a live wire, a raw nerve, a crosswalk of action, attitude, and verve. To shine in tricky times requires shades made with the spirit of the city, bold wrap-arounds designed to an higher frequency. A vision both refined and decadent, here's your hot ticket to establishing a new and lasting precedent.



#### DEALAN

Released our first season in Spring 2015, these limited-edition glasses handcrafted in Japan are inspired not only by the music and ethos of Bob Dylan, but by the actual pair of black spectacles he wore throughout the tumultuous mid-1960's while touring Europe. A classic silhouette that evokes a timeless charisma.



#### TAOS

Hit the highway in the unique rectangular frames informed by the artistic legacy of Dennis Hopper and the ideal of freedom embraced by *Easy Rider*. Made in collaboration with Hopper Goods, these spectacles where the rubber meets the road. Hold on tight, there's still some helluva good country waiting to be explored.



#### LAKE

Cultivate your inner femme fatale in uniquely shaped spectacles that embrace the glory days of golden Hollywood and the glamorous vamping of actress Veronica Lake, whose sultry sophistication took her to the next level, and whose streak of independence had her branded a rebel.



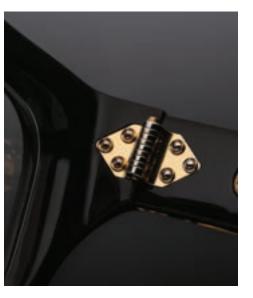
ICONIC ACCENTS

Custom arrowhead hardware made with sterling silver or 18k gold references the timeless quality of those pointed projectiles used through- out human civilization.



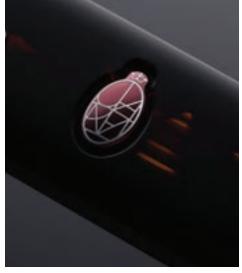
PRECIOUS METAL HARDWARE

Custom spur-shaped hardware rivets made of sterling silver or of 18k gold, designed after the classic 8-toothed wheel fixed onto a horse rider's heel. Used across time by knights and cowboys alike to signify a superior level of skill.



SIGNATURE ARROWHEAD HINGE

Utilizing a star-nut and washer configuration, the custom hinge ensures optimum tension at the maximum construction grade within its category., a signature innovation that has singularly raised the barf eyewear craftsmanship.



BRAND INSIGNIA

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





### the BENSON

IN VERMILLION

AUDACIOUS '90S-INSPIRED WRAP AROUND FRAMES. OVERSIZED WITH SOFT CONTOURS.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 100 PIECES FEATURING SILVER PRECIOUS METALS

# THE ACHEMY OF INSPIRATION

To forge our limited-edition titanium eyewear, our Japanese atelier 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. Not coincidentally, Japan is known for producing the purest titanium sheets in the world, and we work with the best manufacturers in the country. With over 300 steps in the production process, a single Titanium Series frame takes nearly 5 months to create. After all finishing touches are applied, these durable, lightweight, and sophisticated spectacles serve as a proper testament to artisanship and ingenuity.



#### **HARTANA**

Suddenly, a spectacle worthy of seeing for yourself. The luxury of a feeling, the grandeur of divined expressions, all finely manifest in sleek and sober titanium. No sentimental turn or ostentatious parading, here neoclassical forms are fashioned anew into a performance both posh and professorial. Lightweight and luminous, these are glasses that speak the royal language.



#### DIXON

The outlaw spirit manifests in many forms: in the brazen ambitions of horse thieves and bootleggers; in the humanist dreams of rogue philosophers; in the stark expressions of artists and misanthropes. Like arrows in the archer's quiver, it persists in the dark until suddenly projected, piercing the future.



#### RINGO II

Pulled from the archives, this impeccably composed rendition of a beloved classic is no ordinary piper. A splashy backbeat dressed in sleek titanium, deep grooves and regal curves emerge from a magic brew of rhythm and blues, a spectacle of arches rising like a gilded amphitheater of the eyes.



#### MARBOT

You've risen through the ranks, delivered your speeches, and paid your thanks. It shows. Not just in the way you roll your R's or wax your fancy carrrs, but in the regal architectural lines and refined sculptural design of titanium glasses that make you feel like anywhere in the world could be home.



CUSTOM 4MM WIRE LENS RIM

The Titanium Series features a never-before-seen 4mm-thick wire titanium rim, delicately engraved with our signature Art Deco motif, adding an exciting sculptural dimension to the frame.



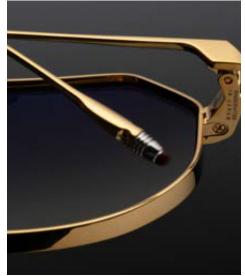
TITANIUM NOSE PADS

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



#### HAND-PAINTED ENAMEL

The eye rims, nose bridge, and temples of Titanium Series spectacles are hand painted with translucent enamel, a Japanese technique that dates back to the 7th century. Carefully applying the enamel in layers, the glasses develop a graphic, two-tone look that adds dimensionality and emphasizes the frame's sculptural qualities.



TAILFIN TEMPLE TIPS

The shape of many of our frames' hand-painted temple tips feature small fins at the base of an elliptical bulb, resembling the tailfins popular during the "golden age" of American auto design, which were themselves inspired by the design of contemporary jets and rockets.



### the ATKINS

IN LUSH

A NEW EDITION TO THE TITANIUM SERIES; SUBTLE, ANGULAR LENS SHAPE WITH GROOVED TEMPLE PROFILES AND SIGNATURE TAILFIN TEMPLE TIPS.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 350 PIECES
FEATURING LIGHT GOLD PRECIOUS METALS

## AL THAT'S FELT & VISIBLE

Just as François Étienne de Kellermann, the ablest of all Napoleon's cavalry leaders, distinguished himself in battle, so shall you—equipped with the newest optical styles from Jacques Marie Mage—peer into the abyss with clarity and courage. Finding inspiration in the confidence and capability of some of France's most famous First Empire heroes, here classic silhouettes are subtly and studiously transformed by energetic surfacing and mindful details, including our signature arrowhead pins, spur-shaped rivets, and engraved wirecore design. Fusing poetic forms and modern moxie, these are spectacles designed for leaping into the unknown.



#### **KELLERMAN**

With steady hand and unerring gaze, accept these spectacles as your guide. Named for famed French cavalry general François Étienne de Kellermann, they are daringly designed and skillfully sculpted with precision and poise, as rich with character as your own resume of achievement and resilience.



#### **PERCIER**

Redefine your visual identity in flattering round spectacles named after Charles Percier, the official architect of Napoleon who constructed new forms and symbols that replaced the gilded tones of the feudal system with a new awareness of time, memory, and artistry.



#### ALD0

No need to dither about destiny, you've got a legacy to protect; a history to extend; an image to project; values to reflect. Now isn't the time to bend or break, but expand. Open. Unfold. Like spectacles forged with craftsmanship and pageantry, rooted in traditions and timeless fashions that help us celebrate the triumphs and endure the tragedies.



#### INSLEY

Herein lies a formal vocabulary of architectural abstractions, a composition of geometrical elements not unlike the compelling abstractions of American painter and architect Will Insley. Yes, a visual linguistics inspired by the sacred geometries of nature and other mythological considerations.



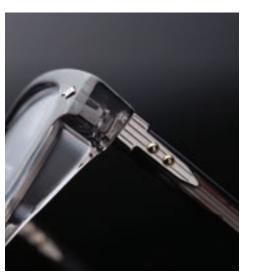
#### TITANIUM CONSTRUCTION

Many of our most popular optical styles include monoblock titanium nose construction with subtle hairline engraving. The Japanese-sourced Beta Titanium is strong, durable, lightweight, flexible, hypoallergenic and anti-corrosive.



#### IOMM ACETATE

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



#### MONOBLOCK HINGE

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



TITANIUM CLIP-ON

Handcrafted in Japan using pure titanium, these limited-edition clip-ons feature signature hairline engraved details along with the classic JMM initials laser-etched into the lenses.





### the KELERMAN

IN HICKORY

SCULPTURAL, LIMITED-EDITION OPTICAL GLASSES WITH MODIFIED PANTO-SHAPE, SIGNATURE PRECIOUS METAL DETAILS, AND UNIQUE PADDLE TEMPLE.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING SILVER PRECIOUS METALS

# CULTIVAE SPONTANEITY & WONDER

Simple 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 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.



#### **CREVEL**

On its mission to enrich existence with magnificent enchantment, the legendary Song of the Curved Line finds material expression: a compact spectacle of generous volume and modest grandeur, innovation born from the spirit of lyric, the whole logic of the universe contained in its daring.



#### WILLIAM

What incidental thing, elusive and unclear, stirs in the background? Can you see the stillness and silence taking slow effect, subjects breaking into their natural form, stunned into sharp relief? Ancient stories like these, born of spectacle, are drawn with the poetry of the painter's reeds.



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.



#### BETA TITANIUM TEMPLE

Utilizing state-of-the-art techniques to cut and mill our cellulose acetate with unparalleled precision, our frames feature crisp folds and stunning volumes that highlight the material's inner glow, soft touch, and natural beauty.



#### 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 CREVEL

IN OCRE

A NEW ADDITION TO THE VU COLLECTION; COMPACT, WITH KEYHOLE NOSE. FEATURES NEW HINGE CONSTRUCTION AND AN UPDATED TEMPLE TIP SHAPE WITH SIGNATURE BURGUNDY EPOXY DETAIL.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING LIGHT GOLD PRECIOUS METALS

# ONE BRIDGE, TWO TEMPLES

Like immaculate gemstones pulled from the dusty tomes of history and polished to brilliant perfection, The Rimless Series by Jacques Marie Mage represents the masterful elevation of an eyewear style that came to prominence in the 1880s and—with peaks of popularity in the 1930s and '60s—has never stopped serving as a sleek alternative to conventional framed glasses. Deeply rooted in Americana, our three-piece spectacles are a fresh assessment of rimless design, featuring thick beveled lenses that expertly polished to reveal our proprietary lens material's inner glow, and sculptural titanium temples embellished with finely engraved Native American-inspired designs. Drawing upon the spirit of particular moments of craftsmanship and culture, The Rimless Series is an artful and refined reminder of a more rugged time.



#### **FONDA**

The shadows are no place for a person of your stature to rest. Make a run for the light in iconic spectacles designed to delight and impress. Minimal and opulent, austere and ornamental, the rimless design is a sublime relic of a simpler age, a gilded reminder to put your best face forward, to recognize the victory you thought might never come as part of the journey you've already begun.





#### PROPRIETARY LENS MATERIAL

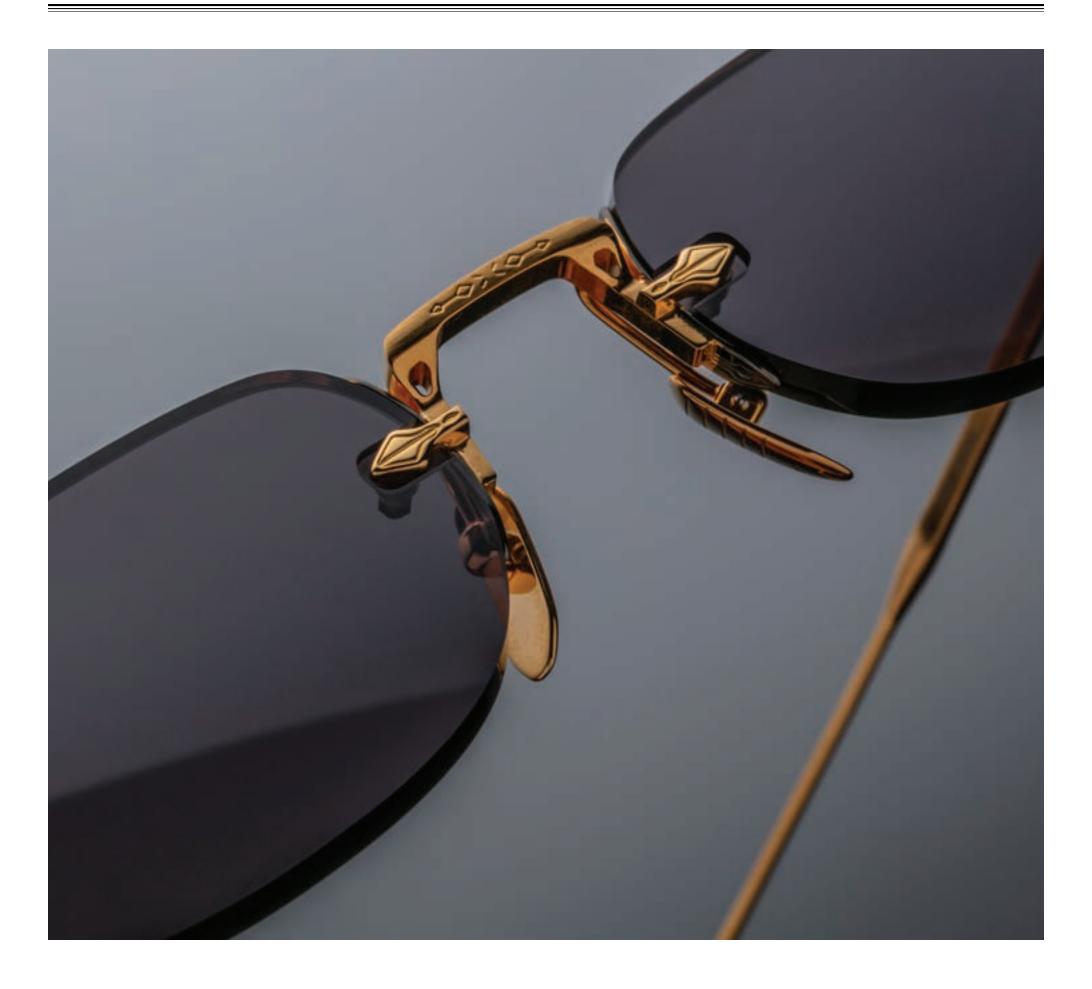
The Rimless Series utilizes a proprietary 4MM-thick lens material developed specifically for JMM. Called CR Urethane, it blends the great optics and lens clarity of CR 39 (a plastic polymer commonly used in the manufacture of eyeglass lenses) with the impact resistance and lightweight construction of polyurethane.



#### TITANIUM FILIGREE DETAIL

The titanium temples of Rimless Series glasses are adorned with custom filigree inspired by simple elegance of Native American artwork, specifically the geometric designs of the Sioux Lakota, who were especially renowned for their beaded crafts and clothing.



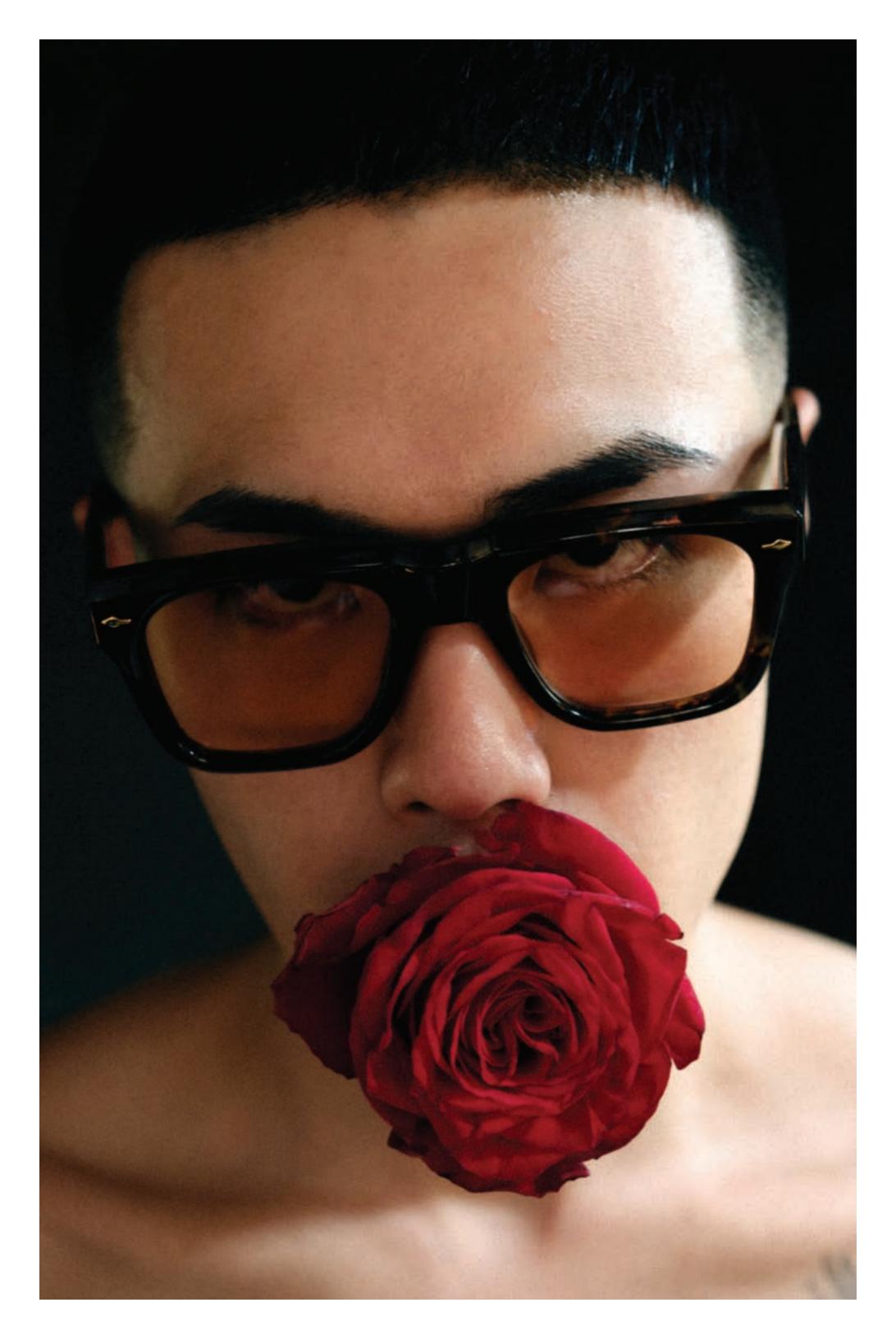


### the FONDA

IN GOLD

RIMLESS FRAME DESIGN WITH OVAL LENS SHAPE, FEATURING FINELY ENGRAVED DETAILS ON TEMPLES AND NOSE BRIDGE.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING DARK GOLD PRECIOUS METALS



### 巨匠 = THE MISHIMA

### Photographer TAKASHIHOMMA Location HATOYAMA HAL, JAPAN 鳩山会館

"Beauty is something that burns the hand when you touch it."

MISHIMA YUKIO







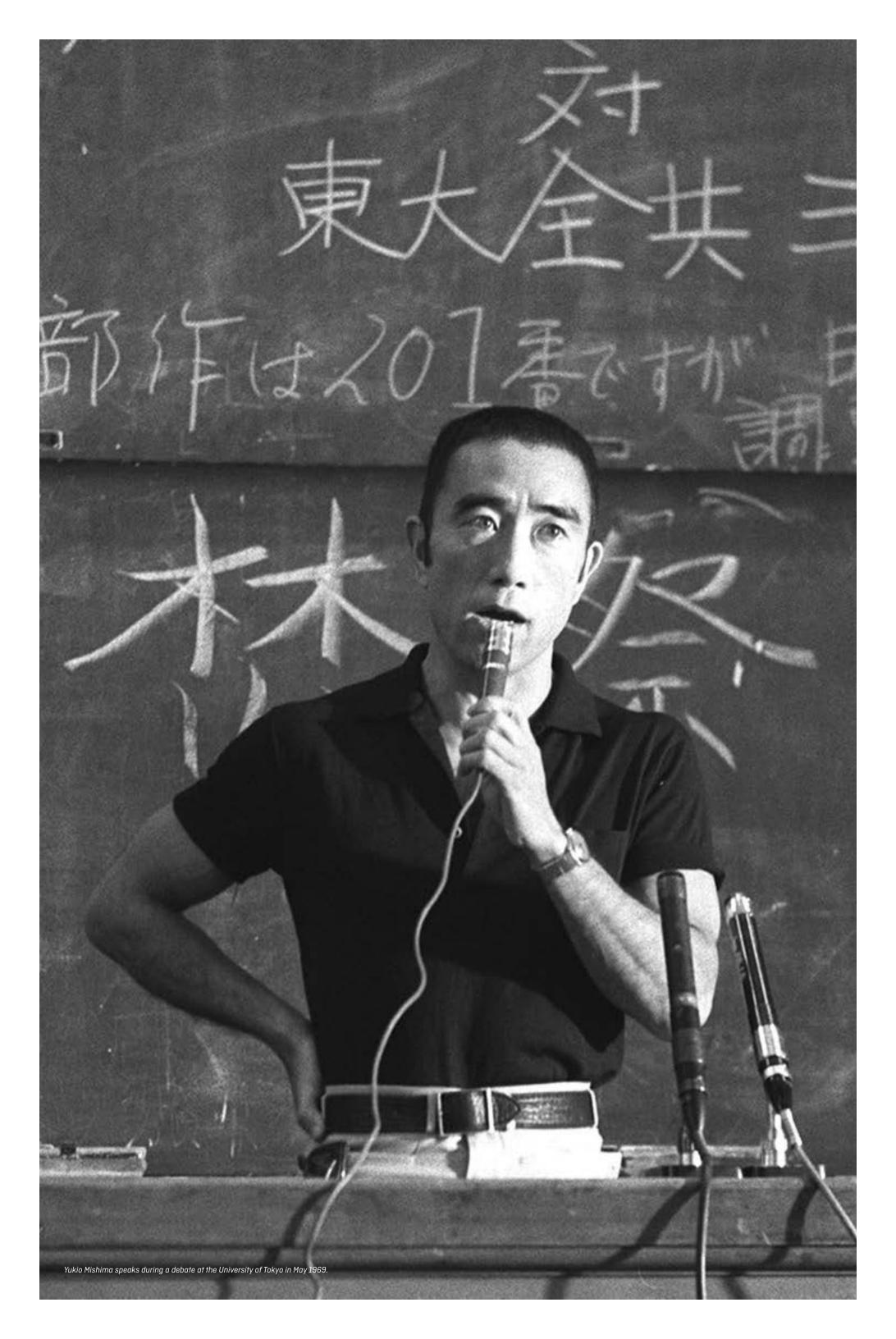


## 巨匠

#### THE MISHIMA BY JMM

THE KYOSHO COLLECTION serves as an 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.

The newest addition to the series is THE MISHIMA, inspired by one of the most important Japanese authors of the 20th century. A meticulous craftsman and brilliant stylist living in post-war Japan, Mishima Yukio's expansive persona was complex and controversial. A longing to restore what he called Japan's "brutal side" and an erotic fascination with self-destruction were more than artistic themes for Mishima—they were personal obsessions. Mishima's preoccupations with austere patriotism, tradition, and violence eventually led him to organize the coup of  $\boldsymbol{\alpha}$ military base and commit seppuku. At 45 years of age, Mishima left behind a haze of uncomfortable questions that would remain for decades, as well as 34 novels, nearly 50 plays, and numerous collections of short stories and essays produced over the course of two prolific decades. Nominated three times for the Nobel Prize, Mishima's works were lyrical stories of Japanese tradition, identity, and modernity, told with sensuous detail and vocabulary.





### THE ENIGMATIC MISHIMA YUKIO ENTHRALLED JAPAN WITH HIS VISIONS BEFORE VANISHING HOPELESSLY WITHIN THEM.

History still doesn't quite know what do with Mishima Yukio. Perhaps the most consequential Japanese author of the 20th century, Mishima remains as puzzling a figure today as he did on November 25, 1970—when, after leading a failed coup attempt at a Tokyo defense base, he disemboweled himself in the style of an ancient samurai warrior.

As a writer, Mishima was undeniably great. A meticulous craftsman and stylistically brilliant, he produced 34 novels, nearly 50 plays, and numerous collections of short stories and essays over the course of two prolific decades. Mishima's works were lyrical stories of Japanese tradition, identity, and modernity, told with sensuous detail and vocabulary. The author was nominated three times for the Nobel Prize.

Other facets of Mishima's expansive persona, however, grew to overshadow his talents. A longing to restore what he called Japan's "brutal side" and an erotic fascination with self-destruction were more than artistic themes for Mishima—they were personal obsessions. Mishima's political rhetoric provoked Japan. He sculpted, flaunted, and ultimately destroyed his body under the spell of powerful fantasies.

Mishima's preoccupations with austere Japanese patriotism, tradition, and violence can be traced to his youngest days. Born under the name Hiroka Kimitake in 1925, Mishima descended from a proud samurai lineage. His controlling grandmother managed all aspects of his upbringing, rarely permitted the boy to step outside her dimly lit apartment. She also instilled in Mishima an appreciation for traditional Japanese art, such as Kabuki theater.

During his middle school years, Mishima blossomed into a writing prodigy. At the age of 16, one of his short stories "Hanazakari no mori" ("The Forest in Full Flower") was published in a national literary magazine. Mishima's father disapproved. He considering writing to be effeminate and beneath the family's station. On many occasions, Mishima's father raided his son's bedroom to find and destroy all traces of the author's work. Mishima began using the pen name Mishima Yukio to hide his writing from his father.

The next great influence in Mishima's life was World War II. Mishima was awed by Japan's wartime unity and began to daydream of dying in battle. He wrote in his semi-autobiographical novel Kamen no kokuhaku (Confessions of a Mask),"What I wanted was to die among strangers, untroubled, beneath a cloudless sky...I wanted a death like that of a fox, not yet well versed in cunning, that walks carelessly along a mountain path and is shot by a hunter because of its own stupidity..."

A warrior's death became a real possibility for Mishima when he was drafted for the Japanese Imperial Army during the final years of the war. Due to his frail appearance, though, Mishima was misdiagnosed with tuberculosis and dismissed. The experience was humiliating.

After studying law at Tokyo University and a short stint as a government bureaucrat, Mishima decided to focus on writing. At the age of 24, Mishima's *Kamen no kokuhaku* (*Confessions of a Mask*) was published. The novel, which tells the story of a closeted homosexual concealing his true identity, was enthusiastically praised and established Mishima as a force in Japanese fiction.

In subsequent years, Mishima published numerous novels, plays and other works. Stories of a young fisherman's longing for the daughter of the wealthiest man in the village (Shiosai/The Sound of Waves), an ostracized Buddhist monk who sets fire to a temple (Kinkaku-ji/The Temple of the Golden Pavilion), and others enchanted readers. Many of Mishima's works were translated into other languages, allowing the author to reach an international audience.

Along the way, Mishima committed to a rigorous bodybuilding regimen. The author was determined to transform the slight physique that had shamed him throughout his life, into a powerful instrument. Mishima caused a stir in Japan when he was photographed nude for publications, displaying his new muscular form.

Mishima's most passionate views, though, concerned the identity of Japan. The terms of Japan's defeat in World War II left the country unable to wage war and maintain its own defense. Japan's emperor, who prior to the war was seen as a living god, was stripped of all but symbolic power. Western values were also taking hold within Japanese culture and economics.

All this infuriated Mishima, who grew increasingly vocal in his scorn, even criticizing the emperor for his submissiveness to the West. Mishima studied karate and kendo, trained with Japan's Self Defense Forces, and later organized a small private army, sworn to defend the emperor, called the Shield Society.

Meanwhile, Mishima's fantasies of self-destruction were ever-present. References appeared throughout his works, as in *Honba* (*Runaway Horses*) where the author wrote, "Perfect purity is possible if you turn your life into a line of poetry written with a splash of blood." In 1966, Mishima directed the short film *Yûkoku* (*Patriotism*), in which the film's protagonist (played by Mishima) commits harikari (ritual suicide) to prove his loyalty to the emperor.

In his last years, Mishima produced a tetralogy called  $H\bar{o}j\bar{o}$  no Umi (The Sea of Fertility). The novels explored the loss of beauty, purity, and virtue in Japan's modernization. On November 25, 1970, immediately after completing Tennin Gosui (The Decay of an Angel)—the final installment of the series—Mishima and members of the Shield Society seized control of Tokyo's main military base, dramatically tying up the commandant.

With cameras rolling, Mishima addressed the base's soldiers from a balcony. He implored the men to reject Japan's pacifist post-World War II constitution and stand as a world power once again. Many of the soldiers could not hear Mishima; others jeered him. Regardless, Mishima's plan was in motion. He returned to the commandant's office and plunged a sword into his abdomen. Mishima was then beheaded by his co-conspirators.

Japan's most celebrated author was gone at 45 years of age, leaving behind a haze of uncomfortable questions that would remain for decades, seemingly suspended in time.

Written by MARK KAZUO ROBBINS

#### THE DANGEROUS OBSESSIONS OF MISHIMA YUKIO

## WHEN SILENCE is PROLONGED

"When silence is prolonged over a certain period of time, it takes on new meaning."

—Mishima Yukio, Thirst for Love

Undoubtedly one of the most puzzling literary figures of the 20th century, Japanese writer Mishima Yukio led a prodigious artistic career, producing an expansive amount of novels, plays, and essays that explored themes of sexuality, sovereignty, and violence.

His staunch values and deepening commitment to political upheaval ultimately lead to an attempted coup, and a self-inflicted death in 1970. The trajectory of his work, from childhood through adulthood, found its apex in the form of his very own suicidal disembowelment (seppuku in Japanese), a ritualistic act originally reserved for Samurai. This gesture was planned and purposeful, a final expression of the author's lifelong fixation on the body and the idea of an honorable death.

Born Kimitake Hiraoka, the iconoclast's obsession with the connection between eroticism and death began at an early age, when Mishima was separated from his immediate family and raised primarily by his paternal grandmother, a direct descendant to the founder of Tokugawa shogunate (the military government of Japan during the Edo period from the 17-19th century). Mishima's grandmother was controlling and violent, and he did not partake in the typical recreations of other boys his age. Instead, he was only allowed to interact with his female cousins. After moving back in with his parents at the age of 12, he was forced to hide his newfound love of literature from his father, who disapproved of the practice. It was then he created his pen name, and by 16, he'd gathered literary accolades.

Japanese nationalist and author Hasuda Zenmei became a mentor to Mishima and had a direct impact on his political views, including an allegiance to the emperor to whom he remained incredibly devoted. Shortly thereafter, Mishima began exploring personal and controversial themes through his literary work, such as his own homosexuality and masochism, which were both highlighted in his first critically acclaimed novel, *Confessions of a Mask*, published in 1949. After being considered physically unfit to join the war, Mishima suffered from feelings of extreme inadequacy, ultimately coping through compulsive bodybuilding. Ideas surrounding body image, youth, and aging would present themselves in several follow-up works.

The Samurai code was equally as impactful and directly informed his view on violence and death. Death by honor was paramount to his happiness. He expressed in a 1966 interview that during WWII, in his late teens, he regularly felt intimately confronted with death's possible immanence, and he considered that period of his life to be the most fulfilling. He had a distaste for the hospital bed and felt that modern society had separated itself from opportunities to die with honor.

His art was not limited to literature. He posed for photographs depicting the gruesome ritualistic acts he became increasingly transfixed by. In one notable image he is posing as a bloody St. Sebastian, pierced by multiple arrows to the stomach. His later works focused increasingly on death and particularly suicide. Many scholars suggest that Mishima's own death was long premeditated. As his work became progressively popular in western cultures, he grew more controversial in Japan and found greater outlets for his militant beliefs.

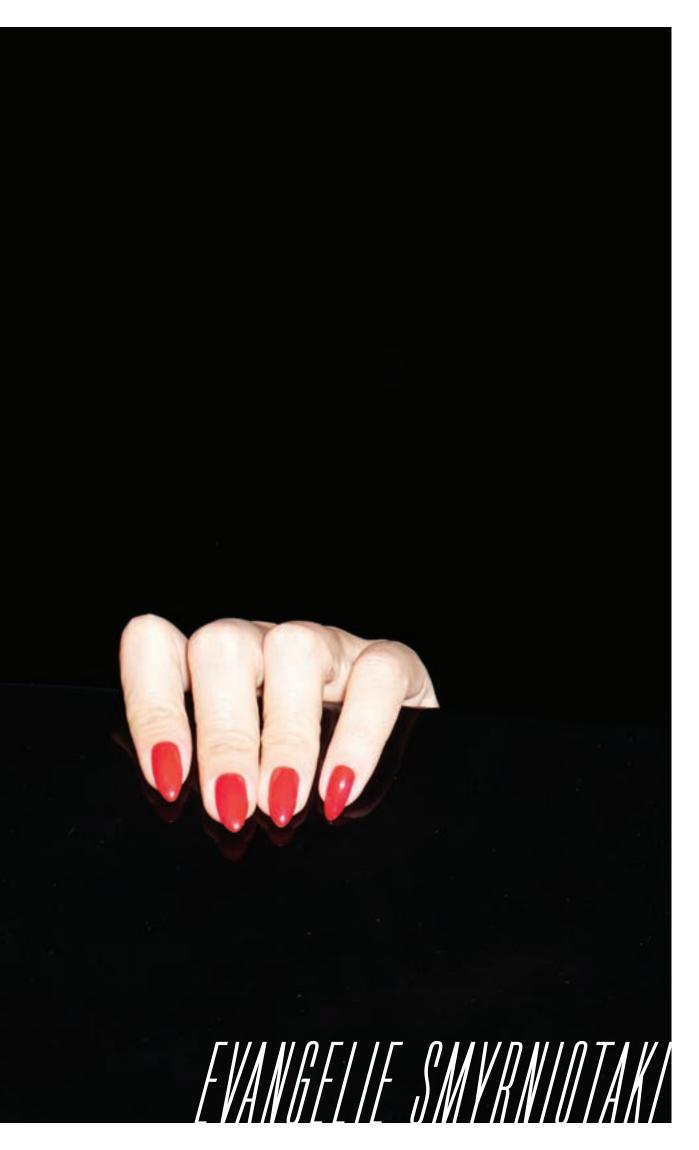
Mishima would found a private army entirely devoted to reviving the Samurai code of honor (also known as Bushido). For two years, he methodically planned and trained, until finally executing his final, most elaborate play. The group stormed military headquarters in Tokyo in an attempt to incite a coup, in the name of restoring the emperor to his pre-war status as divine leader. Mishima gave a speech to servicemen in attendance, but his words failed to incite any fervor among the listeners. Expecting this failure, he marched inside with several of his collaborators and performed *seppuku*. During this final act of allegiance he screamed, "Long live the emperor," while puncturing his sculpted stomach with a sharp Japanese sword. He was then beheaded by his kaishakunin, the honorary friend and partner committed to finalizing the ritual.

An attempt to understand the ways of Mishima are difficult for westerners and the Japanese alike. However unhinged one might find Mishima, there is no denying his commitment to his values, his steadfastness of character, and of course, his prodigious talent as a writer. Mishima was a passionate figure, in many ways dedicated to strength in all its forms: mental, physical, and spiritual. His final act perhaps delivered him what he'd always sought: an heroic death.

Written by ALEXIS KANTER







The dramatic elegance of art director Evangelie Smyrniotaki (founder of Style Heroine) comes to life in this new series of collectible, limited-edition eyewear by Jacques Marie Mage. Iconic glasses in exciting colors and bold silhouettes beam with strength and sophistication, each a connoisseur-worthy classic that captures the essence of a life lived in thoughtful luxury.

COMING THIS FALL





# A LIFE LIVED in HOUGHTFUL LUXURY

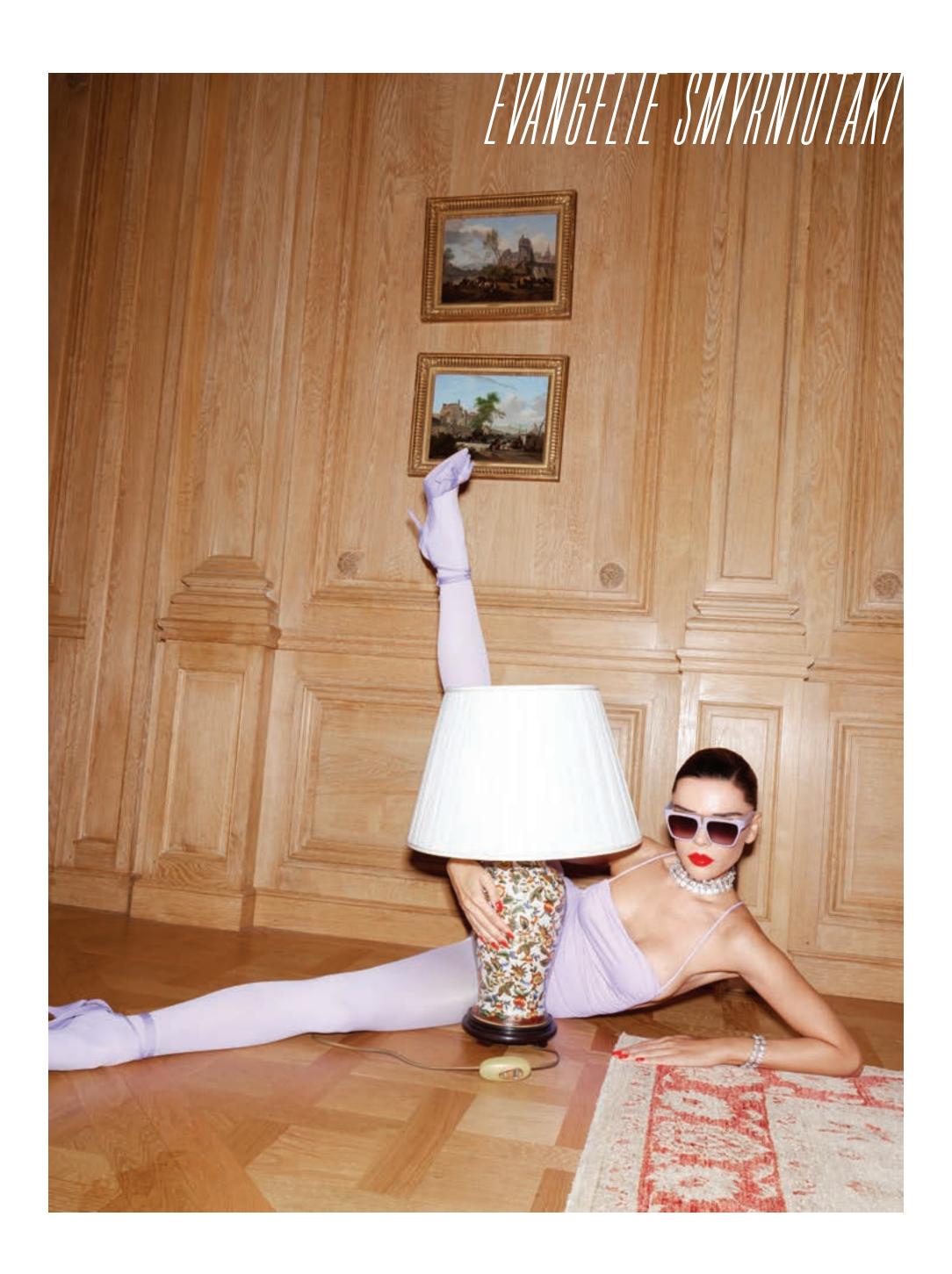
## THE DRAMATIC ELEGANCE OF ART DIRECTOR EVANGELIE SMYRNIOTAKI

The evolution of Evangelie Smyrniotaki from acclaimed blogger to social media influencer to art director mirrors the myriad transitions that have happened in media over the course of the last decade. Smyrniotaki first came to prominence as the face and founder of Style Heroine, launched in 2011 during a time when YouTube was still young, Facebook was still tolerable, and the "blogosphere" was still a thing. Smyrniotaki quickly transitioned to Instagram, bringing along her trademark, editorial-quality imagery that speaks to her passion for—and knowledge of—all things leisure and luxury.

Influenced by the likes of Richard Avedon, Helmut Newton, and Guy Bourdin, Smyrniotaki creates bold displays of fashion-forwardness born of authentic passion and talent; high-quality and impactful imagery characterized by dramatic poses, bright colors, and high saturation—work that feels more suitable for an oversized coffee-table glossy than the small-screen of a smartphone. Yet it is exactly this commitment to an elevated, modern aesthetic that has slowly and steadily grown her a dedicated community of fans, and led to her further transition into the role of art director. In the last couple years, Smyrniotaki has produced campaigns for brands including The Attico, Reformation, Bulgari, and Bergdorf Goodman, and was appointed artistic director of Sergio Rossie.

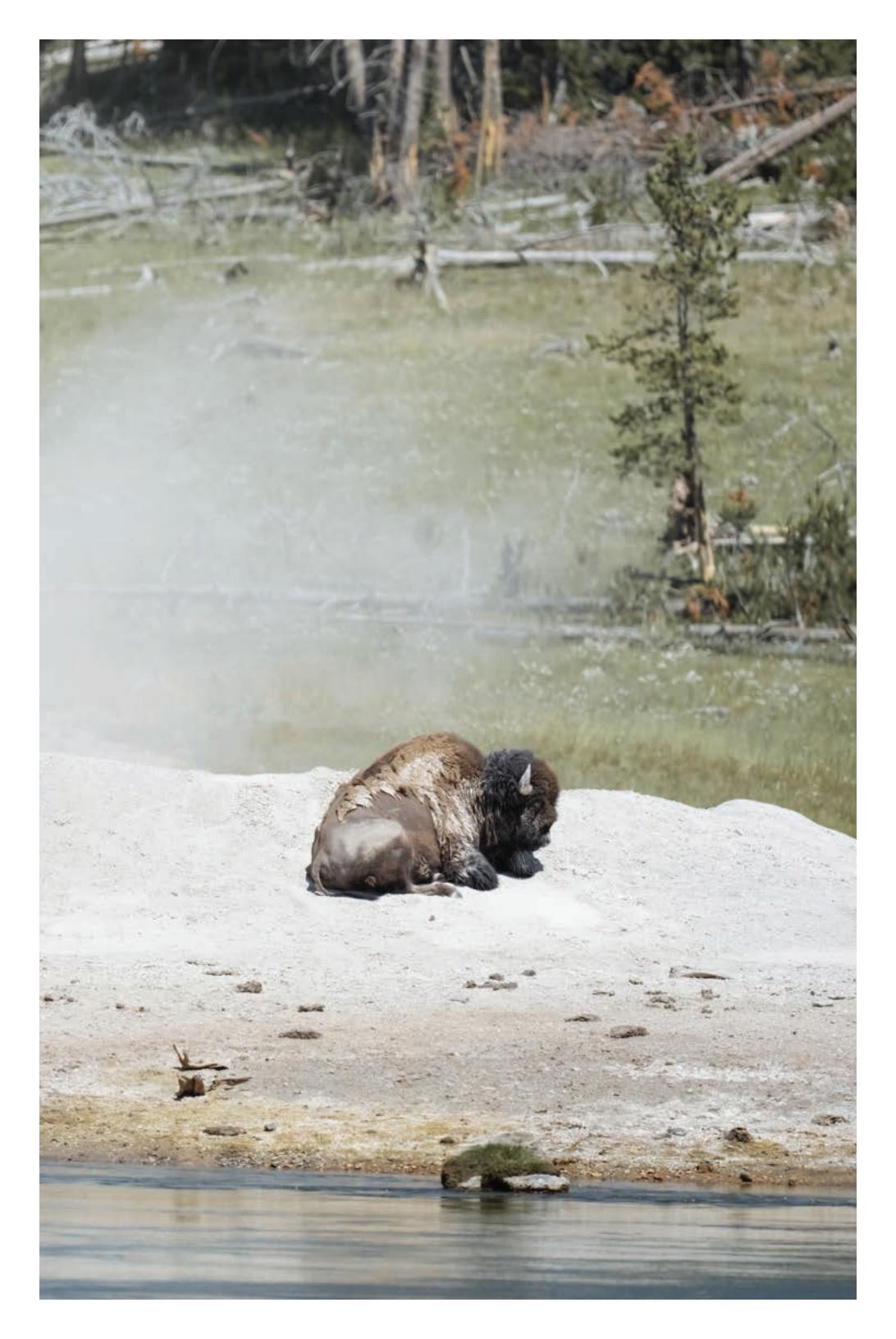
Dubbed "the leader of a new generation of It-girls" by Vogue France, the Athens-based icon of the fashion digerati is a symbol of the ever-evolving role content creators play in the development of branding and commerce. Entrepreneurial, fearless, and fun, Smyrniotaki" represents the evolution of the multi-channel maven, one which puts her elegance, expertise, and perspective in the spotlight.

















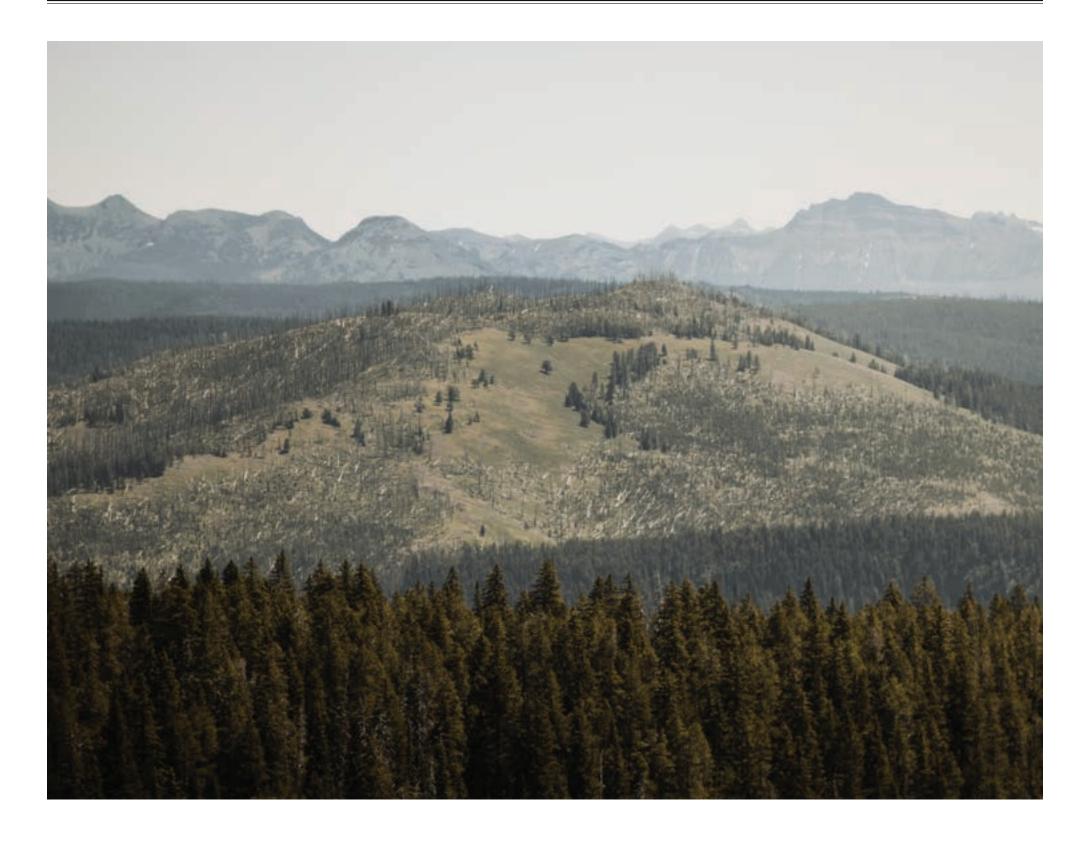


## YELLOWSTONE

A PARTNERSHIP WITH YELLOWSTONE FOREVER

JMM is proud to present YELLOWSTONE FOREVER III, the newest of our limited-edition collaborations with Yellowstone Forever, the official nonprofit partner of Yellowstone National Park. The release of these conservation-centric collectibles supports the organization's efforts to protect and maintain the park's wilderness and wildlife, specifically the fragile populations of wolves and bison that are so essential to the regional ecosystem. Handcrafted in Japan using the finest plant-based cellulose acetate, these collectibles feature an expressive wirecore design with elaborate engravings inspired by the ornate silversmithing popular in the Old American West. Temple-tips have been appropriately updated, incorporating a sterling silver medallion engraved with a lone, howling wolf.





CELEBRATING THE 150TH ANNIVERSARY OF YELLOWSTONE NATIONAL PARK.

## A GLIMPSE OF the WORLD as IT WAS

This year we celebrate the 150th anniversary of Yellowstone National Park, a time for reflecting on the past and future of our relationship to public lands. As the first national park on earth, Yellowstone (est. 1872) helped to define the concept of a national park and sparked a worldwide movement. But for 10,000 years before, it was home to American Indian nations whose people fished, hunted, gathered plants, mined obsidian, and used the thermal waters for religious and medicinal purposes.

In fact, Native Americans have always and continue to play an increasingly important role in the region's conservation efforts. Take, for instance, the issue regarding the

The Yellowstone Park bison herd is probably the oldest and largest public bison herd in the United States. It was home to the last free-ranging bison herd in the U.S. and the only place where bison were not extirpated in the country. They're descended from a remnant population of 23 bison that survived mass slaughter during the 19th century by hiding out in Yellowstone's Pelican Valley. They now consist of small sub-herds whose numbers range between 2,300 to 5,500 animals.

Outside of Yellowstone National Park, Native American tribes with treaty rights, including the Blackfeet Tribe in Montana and several other Northern Plains tribes, are allowed to hunt the animals as they leave the park. This is an easy and practical way of controlling herd size, especially since, until recently, all the remaining bison were sent to slaughter. Native American tribes have also expanded their efforts to restore the bison to their rightful place as a keystone species, one with vital importance to natural ecosystems and indigenous foodways. The Intertribal Buffalo Council (a federally chartered organization that represents tribal nations that want to restore bison to their reservations) would like to see excess bison marked for slaughter to instead be placed on Native American reservations that want to start or supplement their own herds.

This and other programs are vital for the health of our land and those who rely on it (all of us). It's why honoring the storied history of Yellowstone, one the most biodiverse regions on the planet, is so important. We're dedicated to doing so by committing our voices and resources to proactively protecting and preserving its wilderness and wildlife, working with Yellowstone Forever, the official nonprofit of the park, to raise awareness of the many conservation issues that affect one of the most celebrated and widely visited parks











Photography by Nate Bressler

SAGE TO SADDLE AND THE HEALING POWER OF HORSES

## MY SPIRIT animal WEIGHS 1,500 POUNDS

Horses have long held a place of pride, ceremony, and healing among Indigenous communities. Rituals developed around equine relations have, over time, resulted in sports rich with symbolism, including the so-called Indian Relay races, an intensely competitive sport viewed as critical to preserving Indigenous American culture and traditions in the U.S.

Sage To Saddle, a non-profit founded in 2019, helps to reconnect the youth of South Dakota's Pine Ridge Indian Reservation with the joy and fulfillment of horse care and riding. It's a small but burgeoning program that connects reservation youth with the disappearing traditions of their recent ancestors, helping them find joy, confidence, and compassion among the otherwise repressive conditions of an especially desperate situation.

Pine Ridge conjures a lot of adjectives, but chief among them, perhaps, is vulnerable. Adults see a 90% unemployment rate and the second-lowest life expectancy in the western hemisphere; there's an almost total lack of local industry, technology or commercial infrastructure; packs of stray dogs in various stages of decline stalk the gravel roads; and drug abuse and suicide statistics are through the roof. Most of the kids here are born into abject poverty (if they survive—the infant mortality rate is 300% higher than the national average), face a high school dropout rate of 75%, and an uphill climb through "suicide season," which hits every winter.

We spoke with Nate Bressler, founder of Sage to Saddle, about the importance of horsemanship and sportsmanship in fostering tradition, and nurturing their "hereditary desire to bond with animals 10 times their size." For some, the program is a safe and productive afterschool sanctuary. For others, it's a lifebuoy.

### JACQUES MARIE MAGE: HEY NATE, CAN YOU TELL US WHAT YOU'VE BEEN UP TO RECENTLY?

NATE BRESSLER: Hey, man! Good, good. Busy, busy. It's been busy. We've had a pretty dramatic, fun-filled summer so far. Just getting ready to open up the new arena [this winter]. Getting real ramped up for that. And we had some big group rides this summer, and had [Jacques Marie Mage] out here, had ESPN out here doing some work with us. So all good stuff.

### JMM: SO WHAT'S THE GENERAL VIBE, LOCALLY?

We try and keep it positive, even though there's plenty of tragedy out here. Of course, Pine Ridge is the hardest place in the developed world to live. It's interesting, man. But like I said—I'm still not slowing down and the positivity's still there. But every year, it's a little bit more of a beatdown.



#### HOW DO YOU DEAL WITH IT?

I'll be seeing all the depravity and the sadness, and then I get out on a ride or get out there with these kids and these kids, you know—I get DMs and text messages from these little eight and 10 and 12 and 14-year-olds. I'm usually the one, the main adult that kind of represents the adult side of things on these big group rides where we'll ride four or five days. So it's those moments where I'm out there with the kids, which is what this is all about.

#### HOW LONG HAS SAGE TO SADDLE BEEN OUT THERE?

Only three or four years now. But they've been doing horse programs here since the late '80s, early '90s. That's when some of the cops on Pine Ridge just got so tired of arresting all these young kids and they knew they just had no place to go. So that's where a lot of these big group rides started—the group rides are 20 and 30 years old, and that's a good thing, but even some of the momentum there is starting to get lost. They used to have 200, 300 people riding, now they're lucky if 60 show up, and they don't get as much money from the tribe.

#### WHAT IS THE ORGANIZATION'S INVOLVEMENT IN THE RELAY RACES?

Relay is a great time for these kids to get out during the summer. As you can imagine, most of these kids never leave the reservation. Ever. With relay, it gives some of these kids a chance to get out on the track, they get to be part of something and help out and get's them a job on the weekend.

The relay came back in like the late '80s, you know, these old games the Natives played before the white man. So all those traditional relays and races are all starting to come back. It's a really good thing—Sage to Saddle of course lends itself to that whole thing. We want these kids to have an opportunity to head out on the weekend. Relay is really always a four-person team, but it ends up being eight or 10 people that end up traveling with these teams. So you've got a lot opportunity to get these young people off the Reservation, get them on other tracks, other towns. They get to go to the mall.

They're not making money, they're not gonna get rich, but it's a really big uplifter for those kids. Every weekend we go race somewhere, and we'll bring a bunch of kids. For me, that's really the best thing. For a lot of these kids, it's their first time racing—they get a real lift from that. But of course, sometimes that lift can have a flipside, where they come back [to the Reservation]—they have these incredible highs followed by these incredible lows. But relay is a big deal out here.

#### AMAZING. WHAT'S THE BIGGEST REWARD YOU GET OUT OF THIS?

It's really simple. I'm not a smart guy, didn't go to college. For me, it's the kids. And that's what started me on this whole thing: just giving these kids a chance to be a kid, you know?

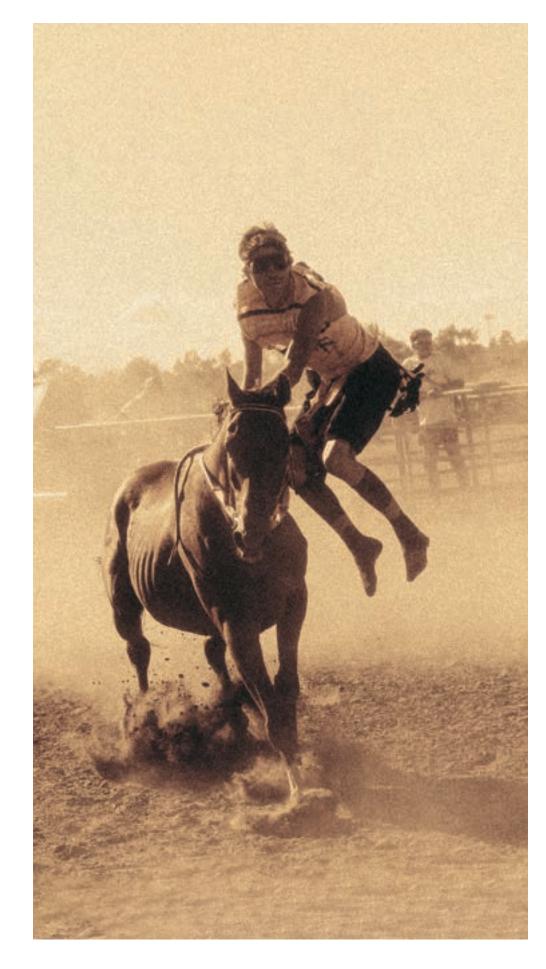
#### ABSOLUTELY. SO WHAT'S NEXT FOR SAGE TO SADDLE?

Well, we get to finally open up and put all our ideas and thoughts and hard work to use with the arena this winter. So that's gonna be great. The idea is to get as many different kids from as many different schools and parts of the Reservation—a big goal is just to get the message out there, let people know what we're doing, and get as many kids in there as we can this winter.

Next summer we plan on sponsoring our own big rides that we develop, really make it kid-centric and make it a different experience. After this winter, the idea is to get some money going and really apply everything full-steam next winter—with our language programs, bring in an artist and teaching all kinds of other stuff.

We've raised \$120,000 to\$130,000 off a pipedream of just talking about what we wanna do. And though we do a lot with the kids in the summertime, we're finally gonna get to have these kids in the arena whenever it's -20° outside, and it's snowing and blowing, you know? So at this point hopefully we'll start really opening up bigger pockets and all that stuff to be able to take it to the next level. Because we wanna build 20 of these on reservations all over this part of the country.

Written by ANDREW STARK







THE LIFE AND ART OF JOHN NIETO

## LIGHTNING IN the HAND

In the early 1960s, Native American and Hispanic artist John Nieto (1936–2018) accompanied his grandmother, Maria Gonzales, on a trip to the Mescalero Apache Reservation in New Mexico. There, they watched the people of their ancestral tribe perform a ceremonial dance. On the way home, Gonzales turned to her grandson and asked, "Johnny, would you paint my people?"

The question would change the young artist's life forever. "It was what set me on painting Native American subject matter," Nieto said, whose family could trace their roots back over three centuries. "I made it my business to be an authority on the Indian part of my heritage. In a serendipitous way, I was being told that color, my color, was really okay. In retrospect, it was what psychologists call a 'peak moment,' when the world is at peace, and you are at peace within it. It was like being born again."

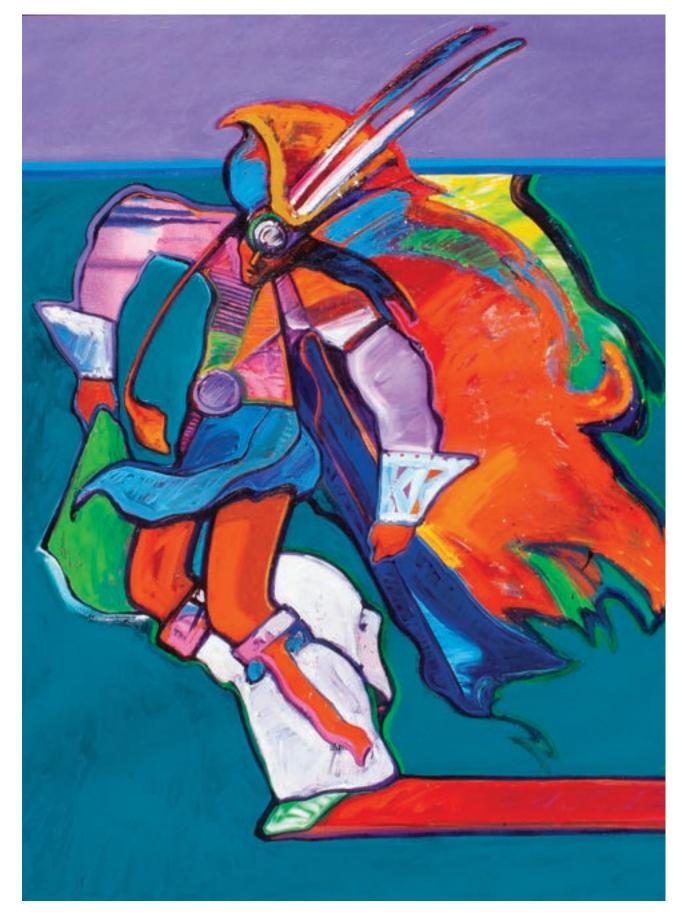
One of the nation's most original and innovative artists of the twentieth century, Nieto's story begins in Denver, Colorado. The third oldest of 14 children born to Natalia Venegas Nieto, who was of Mescalero Apache and Hispanic descent, and Simon Nieto, who later became a Methodist minister. The family frequently relocated across Texas and New Mexico, as Simon's work required them to seek new ministries to serve in order to make ends meet.

From a young age. Nieto knew art was his calling. Although the family was poor, they supported his pursuit of an unorthodox career path. After receiving his Bachelor of Fine Arts from Southern Methodist University in 1959, Nieto traveled to Paris to contemplate what his future might hold. The answer lay in the work of *les Fauves* (French for "the Wild Beasts"), a group of early 20th century modern artists including Henri Matisse, André Derain, Marc Chagall, and Georges Braque who embraced the use of pure color and bold brushstroke, often going so far as to apply paint from the tube directly on to the canvas.

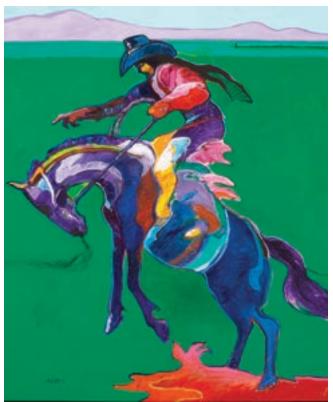
Once possessed with his purpose, Nieto brought this radiant style to the iconography of his native roots: the people and animals of the American Southwest. "I employ a subject matter that is familiar and express it the way I see it, with vibrant color and assertive line," Nieto said, applying this technique to kaleidoscopic tapestry of figures such as chiefs, braves, archers, artisans, dancers, historical figures, and wildlife. "He was tremendously impacted by his grandmother and the stories she told. He felt a kinship with her and her people," said Seth Hopkins, the executive director and chief curator of the Booth Museum of Western Art in Georgia.

By the 1980s, Nieto's career was in full bloom. After exhibiting at the John F. Kennedy Center for the Performing Arts in Washington, D.C., Nieto presented then President Ronald Reagan with his painting, Delegate to the White House, which hung in the Oval Office and was later included in the presidential library. Nieto also exhibited in the invitational "Salon d'Automne" at Paris's Grand Palais, in a major solo show at Tokyo's Axis Gallery in 1989, and annually at Ventana Fine Art in Santa Fe, where he was a longtime resident. "He was prolific," said gallery owner Connie Axton, who represented Nieto for 33 years. "He worked every day, even when he was ill. He'd say, 'I have all these ideas in my head; I've got to get back to the studio.' Painting was his life."

But Nieto, who was reclusive by nature, also set aside his very best work for decades with the express wish that they only be shown after his death. "He was known to keep to himself, but the moment someone engaged with his painting, he just lit up," Hopkins remembered of their time together. "It's that spirit of enthusiasm he put into his work. Matisse was his hero, and he embraced what Matisse was trying to do in his work as well."







In 2021, Nieto's son, Anaya Nieto, and filmmaker Reggie Thomas released the documentary film, *John Nieto: An American Spirit Walk*, which chronicled the singular story of an American hero. Organized into four segments — earth, water, fire and wind — the documentary explores Nieto's life and artistic evolution through interviews with his family, friends, teachers, and collectors. It begins with "Earth" looking back at his early years, before moving to "Water," which shows Nieto at the pinnacle of his career. In "Fire," he abandons the material world to be reborn like the phoenix and reach deeper into his ancestral heritage. Finally, the film concludes with "Wind," where Nieto makes peace with his journey from life into death, ready to transition into the spirit world, join the ancestors, and begin again.

"[My father] taught me to never give up and to be a good person. He taught me to be proud of where I come from" Anaya Nieto said. "His light burned so brightly because of the darkness that he went through and the things he overcame."

Written by MISS ROSEN







Pamela Des Barres, one of the groupies of the GTO's, poses at the A&M Studio in Los Angeles, CA, November 1968. Photograpy by Baron Wolman

### THE 1960S GROUPIE GLAMOUR GIRL PHENOMENON

## STAIRWAYS to HEAVEN

On February 15, 1969,  $\it Rolling\ Stone$  published the groundbreaking expose, "The Groupies and Other Girls," a 20,000-word cover story that helped put the fledgling new music magazine on the map. Baron Wolman, Rolling Stone's first staff photographer, conceived the scintillating tale of sex, drugs, and rock and roll as it had never been told before. Like his contemporaries Irving Penn and Richard Avedon, Wollman understood the power of glamour laid in its ability to capture viewers in its spellbinding web.

While reporters invited groupies and rock stars alike to detail the lascivious lifestyles of a new generation of libertines, Wolman brought the young women into the studio where they could bare their souls without removing so much as a stitch of clothes. They donned feathered hats and boas, crochet tops and Victorian lace, satin slips and high boots, mini skirts and velvet capes. Their wild, untamed hair evoked nights of passion, their kohl-lined eyes suggested hours without sleep, their eyes twinkling pride and joy. They buoyantly adopted the coquettish poses of baby dolls, the elegant poise of Hollywood stars, and the alluring silhouettes found in the works of Alphonse Mucha and Henri de Toulouse-Lautrec.

Taking the Summer of Love to its logical conclusion, these new bohemian babes combined the enigmatic allure of femininity and the free living pleasures of youth with the carefree spirit of the Sexual Revolution, which empowered women to become the pursuers, rather than the pursued. Through Wolman's lens they are not mere models posing for the male gaze but active participants taking charge of their image and asserting themselves on center stage.

Wolman, who had been documenting concerts at San Francisco's Avalon Ballroom and Fillmore, was drawn to legendary groupies including Catherine James, Lacy, Sally Mann, the Sanchez Twins, Anna, the Plaster Casters, and Pamela Ann Miller (later Des Barres, who wrote the legendary 1987 tell-all, I'm With the Band: Confessions of a Groupie). Miller was also a member of the GTOs, an all-groupie band organized by rock icon Frank Zappa.

Wolman, who was on the periphery of San Francisco's fashion world, immediately took note of the groupies' distinctive sense of style. "I'd been running into a lot of these women,

who were wearing clothes that were DYNAMITE. Out-of-sight. Singular. Nobody wore the same thing," he revealed in his 2015 book, Groupies and Other Electric Ladies. "For me as a photographer, everything was about what I saw and there was so much to see in the way they presented themselves, every one of them. That's how I discovered them. I said, 'Oh my God, look how put together these girls are, so colorful, so creative. They're amazing!' Then I started talking to them and realized that their style was part of their persona, and dressing up was very important to them."

Wolman recognized that the groupies were more than mere starfuckers, they were performers in their own right. They donned costumes, adopted personas, and became countercultural forces whose influence extended beyond their sexual prowess. Mick Jagger, Robert Plant, and Roger Daltrey famously donned their groupie girlfriends' garments on stage, reveling in gender fluidity that comes with cross dressing. Jimi Hendrix, perhaps the most desired of all rock stars, saw groupies as modern-day goddesses. "Some groupies know more about music than the guys," Hendrix said in 1969. "Some people call them groupies, but I prefer the term 'electric ladies.' My whole Electric Ladyland album is about them."

After the Rolling Stone issue hit the newsstands, groupies were elevated to the pantheon of pop culture icons. Mainstream media scrambled to catch up as a host of albums, novels, and documentaries, TV shows, and news stories transformed them into a global phenomenon. With the simultaneous rise of ready to wear, spearheaded by Yves Saint Laurent in Paris during the late 1960s, fashion designers took note, their collections embracing the new bohemian, burlesque princess aesthetic that groupies made famous.

Although 1969 marked the high point of the era, groupie culture soldiered on, continuing to evolve and reshape the ways that youth culture imagined music, fashion, and sexuality. From punk icons Bebe Buell and Sable Starr to video vixens like Karrine Steffens and Lauren London, new generations of groupies would continue to carry the torch, lighting the way for women to claim their rightful place as Muse.

Written by MISS ROSEN



## the PENNYLANE

IN DUNE

OVERSIZED, FEMININE, '60S-INSPIRED GLASSES; A NEW ADDITION TO THE WOMEN'S SERIES.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 150 PIECES
FEATURING SILVER PRECIOUS METALS





Oasis At Knebworth, 1995. Photography by Jill Furmanovsky

THE RISE, FALL, & ENDURING INFLUENCE OF COOL BRITANNIA

## WE'RE GOING to LIVE FOREVER

Outside Downing Street, on a late November morning in 1990, Margaret Thatcher resigned her post as Prime Minister. "We're very happy that we leave the United Kingdom in a very, very much better state than when we came here eleven-and-a-half years ago." Six months earlier, the great hope of a second British Invasion—the Stone Roses—performed at Spike Island to a crowd upwards of 30,000 young Britons who came to witness the biggest band the kingdom had unleashed since the Beatles.

History is never as clean as the pages it's printed on, yet the enormous congregation that day in May 1990 could only have occurred at the tail-end of Thatcherism. In hindsight, it was a harbinger. "I think a lot of young people had accepted conservative rule and dull culture and daytime television and smoking spliff for a living," says Noel Gallagher, in the documentary Live Forever: The Rise and Fall of Britpop. "Britain was dead in the '80s."

Around the same time, a young Liam Gallagher, by his own admission, was running through back gardens and nicking shirts from clotheslines and stealing lawnmowers to sell for weed. "Boring people in boring bands who don't look like rock stars," is how Liam described the music at the time. "They looked like dicks in tights."

That May in 1990 changed everything, for a day. "It was a shit gig," recalls Noel, about the Spike Island event. The sound was shifting erratically along with the wind, the crowd was mostly high on weed and ecstasy and staring up at the sky. The Stone Roses performance was almost beside the point. It was the simple fact that so many young people came together for one day to reject conservatism and the boredom it wrought upon a British youth yearning for something new, or a culture to call their own. The Stone Roses answered the call, but they weren't up to the task.

A case could be made that the band took too long to capitalize on their meteoric rise, overthinking their sophomore album, The Second Coming—which reportedly took nearly 400, 10-hour days to record at Rockfield Studios in rural Wales. The record debuted at number two in the U.K., but soon faded from public interest, band members fled, and by 1996 it was all over. For the Stone Roses, that is,

"Spike Island, that was the blueprint for my group," says Noel. "[We] were going to become the biggest band in the world."

The outsized ambition of the brothers Gallagher—and their band Oasis—was put on hold, however, because of a thing that happened in September of 1991. What happened? The world fell in thrall to the opening chords of "Smells Like Teen Spirit" by the American band Nirvana. Kurt Cobain would become what journalists demanded of him—the voice of his generation. What the Stone Roses attempted at Spike Island, was fully realized a year later in another country, but it was a reaction to something similar—the '80s hangover from eight years of Ronald Reagan-style conservatism. (The liner notes of Nirvana's third record, In Utero, even includes a photograph of a boarded up and burned-out Republican Party headquarters in Los Angeles, taken in 1992.)

America loves a success story, even if that success looks like a man in unwashed hair, a moth-eaten cardigan, and torn jeans, who exhaled cigarette smoke on live television and spoke in the slow drawl of a drug user. Alternative Nation was born, both as an actual show on MTV, and as a catch-all term ("alternative music"). Nirvana was now the biggest band in the world.



Oasis, Photography by Kevin Cummins

Just as the '90s were creating its own icons, upending fashion, dethroning popstars, and invariably upsetting parents, Cobain, of course, died. The dream of the '90s, as it were, was over. On the day of his death, David Fricke of *Rolling Stone* said of Cobain, that it was no exaggeration to say he was the John Lennon of his generation.

Noel and Liam Gallagher disagreed, loudly. Released just months after Cobain's death in 1994, Oasis' debut, *Definitely Maybe*, was received as a response to the bleakness of grunge that defined the first half of the decade. The album's third single, "Live Forever," even featured brief glimpses of deceased rock icons, including Cobain, in the U.S. video for the track. Album opener, "Rock 'N' Roll Star" announced the arrival of a band that actually wanted to be huge, a stark contrast from American alternative acts whose "coolness" was measured by how much they didn't want to be stars. If Spike Island was Noel's blueprint, he built something even bigger with Oasis.

By the time the band released their follow-up, *What's the Story Morning Glory?* and its single "Wonderwall," the door opened by Nirvana and left ajar by Cobain's death was teeming with new entrants from across the pond. Britpop was now big in America. The unrealized ascendency of the Stone Roses was fulfilled by a witness to that failure: Noel Gallagher. Oasis conquered America and brought along with them a feud to also fuel the popularity of rival band Blur, the rise of the operatic, gender-bending Suede, and a seminal album from Jarvis Cocker's Pulp (*Different Class*), who then went on to somewhat symbolically replace the Stone Roses when they cancelled their 1995 appearance at Glastonbury.

"Cool Britannia" had arrived, along with the rise of the Labour Party, the election of Prime Minister Tony Blair, and a new kind of optimism. If the '60s saw London swinging, the '90s

had swagger, attitude, and confidence blended with an affable arrogance. Every band in the U.K. appeared to be stretching themselves to the limits of their abilities to capture the world, beyond the Manchester club scene and even London, in an effort to dethrone Oasis.

It would take many more years for the band to undo themselves in a combustion of pressurized sibling rivalry. The Gallaghers would go their separate ways, with Liam practically begging his elder brother annually to bring back the band that could still, in the year 2022, sell out Wembley Arena for days.

Here, in the 21st century, Prime Minister Boris Johnson remarked, "Thems the breaks," in his own resignation remarks as the departing Prime Minister, while a recently unveiled statue of Margaret Thatcher in her hometown had eggs thrown at it. Brexit appears to be conjuring a new wave of angular, arty, aggressive, and experimental rock. Odds are that someone, somewhere in England is using Oasis as their blueprint for world domination. What happens next is anyone's guess.

Written by GREGG LAGAMBINA



## WEAR this PLAYLIST

The arrival of rock and roll nearly condemned an entire generation of Beatles fanatics to a permanent state of ecstasy. Three decades later, Oasis arrived with nearly as much fanfare and swagger as their forbears ushering in a new era of Britpop, while inspiring a slew of likeminded bands with their own chart-topping singles. No one can predict a hit, let alone a zeitgeist. And no one knows how anyone will react to a three-minute pop song, a lullaby, or an aria. Whether it's to conjure the scream of a groupie, the heartbreak of Napoleon, or to simply inspire, the following is a selection of music that has informed our own aesthetic and perhaps, now, yours too.

Curated and written by GREGG LAGAMBINA



"Acquiesce" (1995) by Oasis LISTEN WHILE WEARING: THE SUPERSONIC

What happens when you release a near-perfect album (What's the Story Morning Glory?) and inadvertently leave off another would-be hit from a record already brimming with 10 singles? Written by Noel Gallagher and released as a B-side to their first U.K. number one, "Some Might Say," fan favorite "Acquiesce" fast became a staple of their live set and inspired the release of The Masterplan (a collection of B-sides, in 1998). Fans have incorrectly assumed the song is about Noel's brother Liam and how they need and believe in each other. Noel has since dispensed with that notion as "total fucking bullshit."



"Caught by the Fuzz" (1994) by Supergrass LISTEN WHILE WEARING: THE BENSON

Written by singer Gaz Coombes when he was just 16, "Caught by the Fuzz" chronicles his arrest for possession of cannabis. The single sold out rapidly after getting the attention of legendary British DJ John Peel whose taste-making radio show led to Supergrass inking a deal with Parlophone Records. "Caught by the Fuzz" appeared on the band's debut, I Should Coco (1995), and became the fastest selling record in the label's history since the Beatles' Please Please Me three decades earlier. Invited to open an early Foo Fighters tour, Supergrass invited superfan Taylor Hawkins to join the band and play the song "at about 500 miles an hour."



"Lullaby from Rosemary's Baby, Part 1" (1968) by Krzysztof Komeda & Mia Farrow

LISTEN WHILE WEARING: THE **EVANS** 

Polish composer Krzysztof Komeda wrote the score for four Roman Polanski films, including Robert Evans' production of Rosemary's Baby, starring Mia Farrow and John Cassavetes. "The Lullaby," or "Sleep Safe and Warm," opens the film with Farrow performing the lilting, haunting melody comprised of only the words, "La, la, la, la-la..." as a harpsichord suggests and summons the horrors to come. The lullaby repeats in slightly different variations throughout the film, mirroring the progression of Rosemary's unusual pregnancy, until the famous climactic scene. Around this same time, the Beatles visited India to practice transcendental meditation along with Mia's sister Prudence Farrow, inspiring the Lennon-penned tune "Dear Prudence."



"Come and Get It"(1969) by Badfinger LISTEN WHILE WEARING: THE RINGO

As the first act signed to the Beatles own label, Apple Records, the Welsh power pop group Badfinger scored a hit with the Paul McCartney composition, "Come and Get It." The song featured on the band's debut album, Magic Christian Songs, and was prominently placed at the opening and end credits for the Ringo Starr and Peter Sellers film, The Magic Christian. The song charted in the top ten in both the United States and the U.K. McCartney had originally written the song during the sessions for the Beatles Abbey Road and played all the instruments himself, before producing it as Badfinger's first single.



"Free Me" (1967) by Paul Jones LISTEN WHILE WEARING: THE LACY

As the original singer of the band Manfred Mann, Paul Jones became a pop star. Three years after "Do Wah Diddy Diddy," the song that propelled him to fame, Jones would examine the notion of pop stardom itself in the Peter Watkins film Privilege (1967). Starring alongside model Jean Shrimpton, the film imagines a future Britain where its most-famous singer becomes a tool of government manipulation. It opens with a handcuffed Jones, playing popstar Steven Shorter, as he's carried in front of a rabid crowd of howling fans and jailed in a cage. He defiantly sings "Free Me" as police batons bang against the bars and the screams from the mostly female congregation become unbearable. Strange as that all may seem, the song is likely best known as "Privilege (Set Me Free)" from the Patti Smith Group's third record, Easter (1978).



"La Vergine del Sole" by Domenico Cimarosa LISTEN WHILE WEARING: THE **VENDOME** 

Napoleon Bonaparte had his share of run-ins, but none were as passionate as the ones he arranged with Giuseppina Grassini. An Italian opera singer of great renown, she was both beautiful and revered by the public. It was after a 1796 performance of Cimarosa's "Virgins of the Sun" where Grassini was rumored to proclaim: "I fascinated every eye and inflamed every heart. The young general alone was insensible to my charms and yet he was the only object of my wishes!" She would soon win him over and he would arrange for her to have an apartment in Paris, where they were presumably lovers and he was conquered after all.





Malcolm Smith (left cameraman) filming Steve McQueen, Malcolm Smith, and Mert Lawwill. Image courtesy of Bruce Brown Films

REVISITING ON ANY SUNDAY, THE BEST MOVIE EVER MADE ABOUT MOTORCYCLE RACING.

# WHAT'S behind YOU ODESN'T MATTER

In the 1971 racing drama, Le Mans, legendary Hollywood star and powersports lover Steve McQueen utters the famous line: "Racing is life. Anything that happens before or after is just waiting." While he makes the statement in a work of fiction, the leading man of The Great Escape and The Magnificent Seven lived his life proving he believed in the saying body and soul.

A weekend motorbike racer during his Tinseltown stardom, McQueen makes an appearance in On Any Sunday, a documentary exploring the action and culture of motorcycle competition. The simple fact that he's not the most compelling presence in the film speaks to the extreme personalities risking their lives from race to race in the acclaimed 1971 flick.

Put another way, On Any Sunday is the best movie ever made about motorcycle racing. Admittedly, that's a small cinematic club, but the real world account from filmmaker Bruce Brown is so skillfully made, so intimately insightful and so widely celebrated that it's unlikely any other effort will ever unseat the two-wheeled big screen champion.

The film focuses on the men and the machines of '60s and '70s motorcycle competition A weekend warrior sport centered in California during those decades, the racers struggle to make a living on their beloved dirt tracks and Death Valley washes. Still, no matter what side gigs they must work to keep their machines moving, they live for the weekend races.

Brown came to fame with films studying the peak years of California surfing culture. His hang-10 masterpiece was Endless Summer - a factual account that defied the odds as a niche cinematic record that scored a national release and global financial success.

With a breezy running time of just over 90 minutes, On Any Sunday steers between gritty racing action and explorations of the unique men astride their iron horses. Brown took his camera to actual races, while producing his own specific events set up especially for filming. Regardless, the action follows every race day from the trailers, through the pits, across the track, to the hospital.

The film introduced audiences to oval dirt track rider David Aldana, Baia 1000 desert tracker Malcom Smith, and AMA Grand Champion Mert Lawwill. While each man races and wins in different environments, they share a similar history, revealing the driving forces of such daredevils. They all shared an obsession with speed and commotion since childhood - and all three (like their fellow competitors) are willing to die for their chosen sport.

To his film's cinéma vérité credit, Brown never shies away from less savory insights into the characters and psyches of the racers. Whether they take on dirt tracks outside of LA or endure longer desert chases through Mexico, the men on their bikes often seem reckless, obsessed, and selfish - caring about nothing and no one more than racing and winning. In fact, it becomes clear that these competitors have little choice but to do what they do because they wouldn't be much good at anything else.

In its finest moments, On Any Sunday places the viewer in harm's way, sending the camera's perspective through the loud, dusty, two-wheeled wars that every race becomes.

In the rearview mirror, the movie speaks to the almost superhuman senses and skills of lifelong riders such as Smith, Lawwill and Aldana. All three are survivors of the modern equivalent of Rome's deadly chariot races. They are still alive as of this writing - each outliving the now-deceased Brown. You have to believe the documentarian would love the irony that the high-speed death-defiers kept it on the road longer than the guy behind the camera.

Written by JOHN SCOTT LEWINSKI



## the SAOY

IN GULF

AN EXEMPLARY EXPRESSION OF ACETATE WITH TITANIUM; A BIG, BOXY, & DYNAMIC TRIBUTE TO THE LATE '60S.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 100 PIECES
FEATURING SILVER PRECIOUS METALS





Mr. Evans at home in 1969. Alfred Eisenstaedt/The LIFE Picture Collection/Getty Images

### THE RISE AND FALL OF HOLLYWOOD PRODUCER ROBERT EVANS

## LARGER than LIFE

The rise to the top for larger-than-life Hollywood producer Robert Evans is a story of success as unlikely as his influence was large. In the Hollywood of the 1960s, where over-the-top glamor and outrageous behavior were as prevalent as they were celebrated, Evans managed to climb the ranks of the entertainment elite through pure charm, flattery, and tenacity, working with some of the biggest names to producing some of the most influential films in the business.

Ironically, the notorious ladies' man was 'discovered' by actress Norma Shearer at The Beverly Hills Hotel pool while visiting Los Angeles. Evans—fit, handsome, 27—immediately charmed Shearer, who insisted he play her late husband (in what would become his first acting role) in 1957's Man of a Thousand Faces.

Up until that point, the Upper West Side Jewish boy had been running a clothing company with his brother. He quickly pivoted, fostering a strong network of contacts and making moves to shake up Hollywood with ideas of a new vision for film. By 1967, this led to a position at the helm of Paramount Pictures, a studio he revived with a string of hit films which pushed the boundaries of conventional filmmaking, rejecting the stale framework of entertainment and instead elevating them to a place of artistic excellence.

At the peak of his career, Evans was truly the man-about-town, having produced Roman Polanski's Rosemary's Baby and Chinatown, and both of Francis Ford Coppola's Godfather

installments, to name a few. His was also known for his relationships with women, including his seven wives, various mistresses, and allegedly, on occasion, prostitutes.

A man of many indulgences, his increasing cocaine use put him in the national spotlight when linked (though never accused of being connected to) the mysterious murder of producer Roy Radin, a Hollywood newbie with whom he had signed a deal for 1984 film, The Cotton Club. Eventually Evans' then-girlfriend, cocaine dealer Karen Greenberger, was found guilty of second-degree murder for her involvement in Radin's death.

Following the scandal, after a period of career downtime, Evans emerged in the 1990s to produce a series of films that varied in success, from flops like Sliver to modest hits like How to Lose a Guy in 10 Days in 2003, his final film credit. By this time Robert Evans had already ascended to and descended from the godlike status he had secured in the industry. Once the toast of the town, he now found himself suffering from mixed reviews

His splashy 1994 tell-all memoir, The Kid Stays In The Picture, is politically incorrect by today's standards, but also surprisingly self-aware and authentic. His grit and determination are qualities that, in spite of his flaws, helped him achieve legendary status. With pure panache he achieved power, leaving behind a legacy as one of Hollywood's greats.

Written by ALEXIS KANTER



## the EANS

IN HICKORY

A NEW ADDITION TO THE OPTICAL SERIES SUITABLE FOR LARGER FITS; AN '80S-INSPIRED ACETATE FRAME WITH DISTINCT DOUBLE-NOSE-BRIDGE.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 350 PIECES
FEATURING SILVER PRECIOUS METALS

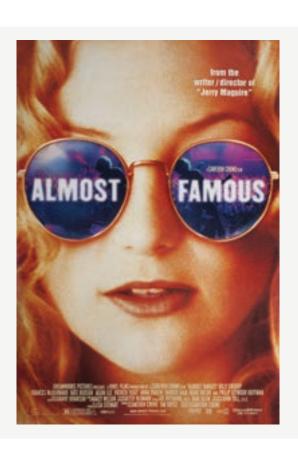
# SCREEN DREAMS are MADE of HESE

Whether you prefer the intimate social experience of the theater or the private convenience of in-home viewing across streaming services, one thing you can't deny is that it's a time of unprecedented access to major film archives. It's given us an opportunity to revisit classics, obscure favorites, influential art house flicks; to re-appraise films and the ways they've shaped cultural attitudes and customs (for better and worse); to approach these films both critically and carelessly, to float within the their pool of indelible images. 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.



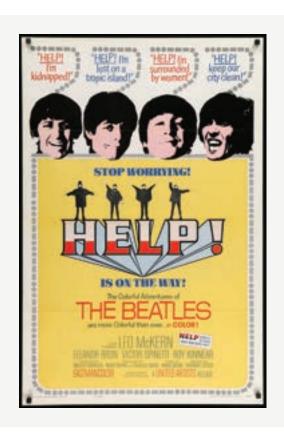
### Birdman Of Alcatraz (1962) WATCH WHILE WEARING: THE LANKASTER

John Frankenheimer's *Birdman of Alcatraz* (1962) hits like any modern drama in which b/w were a stylistic choice rather than a limitation. The movie orbits around Lancaster's electric performance, which is masterful and painfully restrained; the actor disappears into character, right before your eyes—the audience, too, is transfixed. The tough guy with heart, Lancaster was a paradox: there's a subtlety there, a brokenness—inward strength without the cartoonish bravado, an intense character saddled, as it were, by their own masculinity. Seen by eyes and heart, you feel for the guy.



## Almost Famous (2000) WATCH WHILE WEARING: THE PENNYLANE

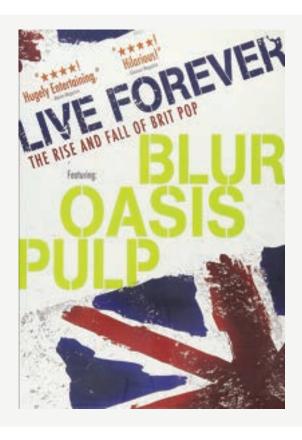
It's been over 20 years since one of the most beloved coming-of-age films ever made was released. Cameron Crowe's depiction of youth, culture, and the mindset that pervaded rock and roll in 1973 still slaps. Crowe based William Miller (Patrick Fugit) and the film on his own experiences as a writer for *Rolling Stone*, and Penny Lane (Kate Hudson) on several people and sources, including famed groupie Pamela Des Barres and her 1987 memoir, *I'm With the Band: Confessions of a Groupie*. The Oscar-winning film, lauded by critics, is worth a roadtrip down memory lane.



### Help! (1965)

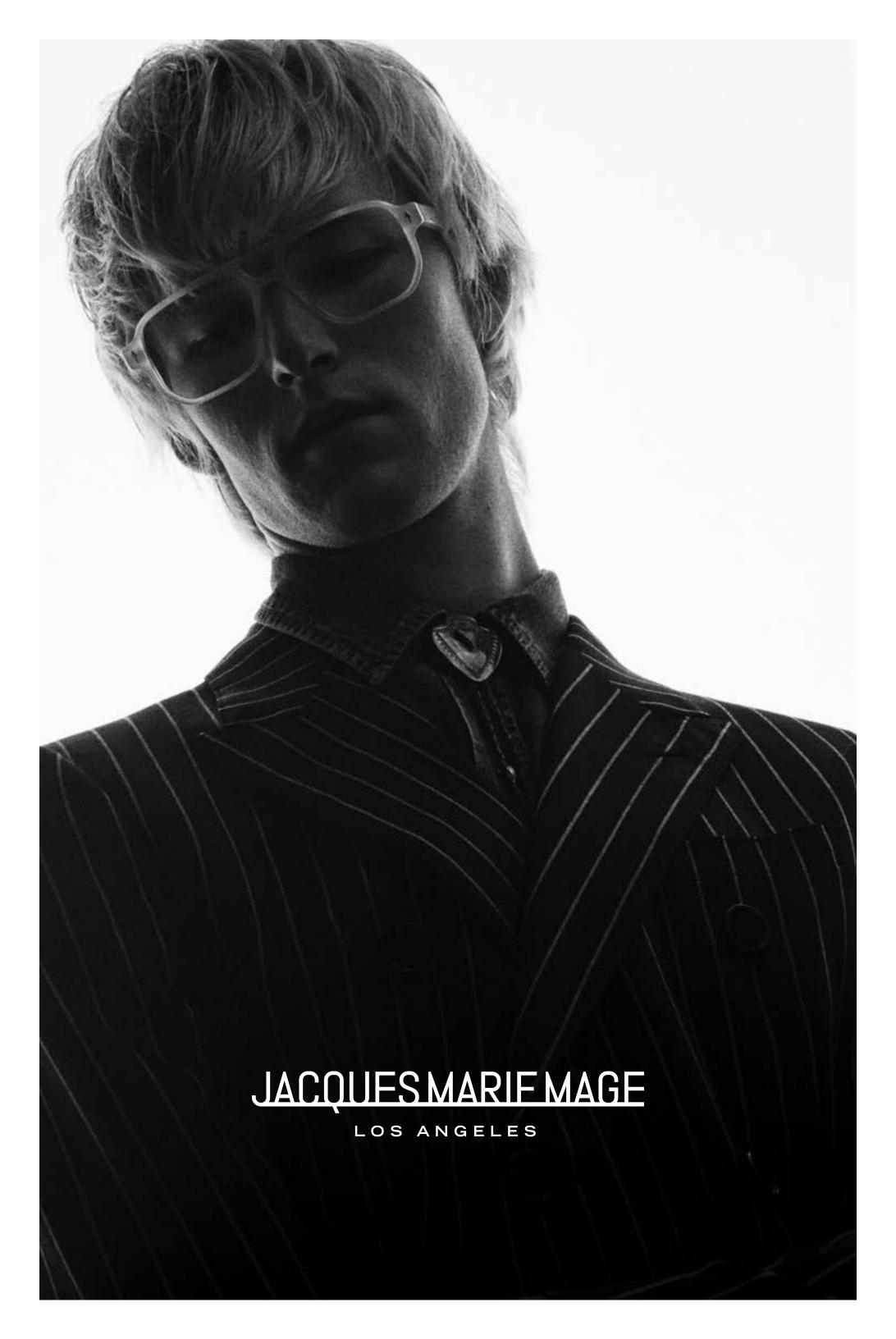
WATCH WHILE WEARING: THE RINGO II

Directed by Richard Lester, *Help!* fictionalizes the recording of the album of the same name, interwoven with a plot centered on a cult attempting to steal the large ring that first appears on Ringo's right hand, hovering above the ride cymbal, as the band performs the title track in the opening scenes. Though not the coolest of the Beatlez, Ringo was always the most comfortable on camera, and the best actor in a band who made a total of five films—*A Hard Day's Night* (1965), *Help!* (1965), *Magical Mystery Tour* (1967), *Yellow Submarine* (1968), and Let It Be (1970).



## Live Forever: The Rise and Fall of Britpop (2003) WATCH WHILE WEARING: THE SUPERSONIC

In May 1990, the great hope of a second British Invasion—the Stone Roses—performed at Spike Island to a crowd upwards of 30,000 young Britons who came to witness the biggest band the kingdom had unleashed since the Beatles. The enormous congregation that day was a harbinger. "Britain was dead in the '80s." says Noel Gallagher, in the documentary *Live Forever: The Rise and Fall of Britpop*, written and directed by John Dower. What followed was the ascendency of "Cool Britannia" and bands like Oasis, Supergrass, and Blur that typified the scene's swagger, attitude, and affable arrogance.

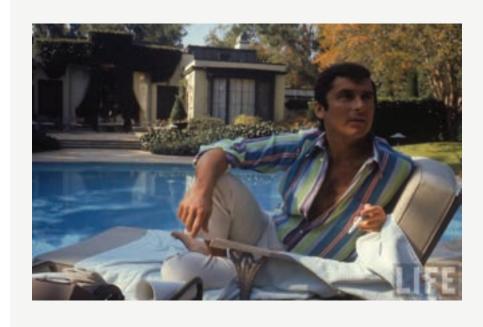




## SEE through THIS

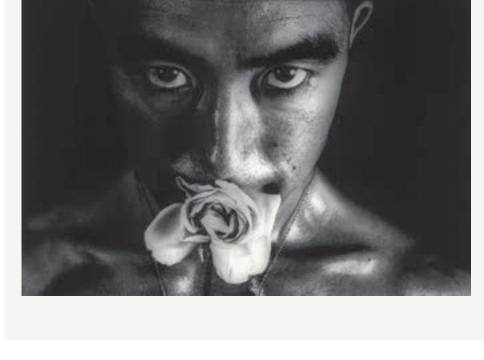
"Ars longa, vita brevis," ancient Greek physician Hippocrates wrote, recognizing that although life is short, skillfulness takes time. But once mastered and manifested into a vessel all its own, virtuosity becomes art that not only defines but also transcends the times in which it is made. As we look to the past for knowledge, wisdom, and understanding we discover clues into the eternal mysteries of life and death that reveal truths too profound to put into mere words. Instead we perceive them with our senses, aware that true beauty is not so much pretty as it is radiant. Here, journalist Miss Rosen spotlights a selection of artworks that illuminate some of the many inspirations for our iconic glasses.

Written and curated by MISS ROSEN



#### Robert Evans at his home in Beverly Hills, CA., 1969. By Alfred Eisenstaedt.

No less than Ernest Hemingway himself objected to the casting of an unknown 26-year-old actor as bullfighter Pedro Romero in the 1957 film, *The Sun Also Rises*, but Hollywood scion Darryl F. Zanuck would not be deterred. "The kid says in the picture!" the magisterial producer commanded and with those words, the legend of Robert Evans (1930-2019) was born. But the garmento-turned-actor quickly discovered he was better suited for a life behind the cameras and soon rose to the top job at Paramount Pictures. Under his fearless leadership, the fabled albeit faded film studio resumed its rightful place at the top of the heap with masterworks like *The Godfather, Chinatown, and Rosemary's Baby* ushering in a new golden age of Hollywood. For decades, the legendary womanizer, cocaine addict, and headline-making hedonist was embroiled in crime and scandal, his singular life as spellbinding and cinematic as the movies he produced. "If I wrote the truth of what I know, the book would be 10,000 pages," said Evans, who gave the world an unforgettable taste of the highlife in his 1994 memoir, *The Kid Stays in the Picture*.



### Rose Penalty [Mishima Yukio], 1961. By Eikoh Hosoe.

"I still have no way to survive but to keep writing one line, one more line," Japanese poet, playwright, and author Mishima Yukio (1925-1970) wrote. Recognized as one of the most important authors of his time and lauded for his embrace of beauty, eroticism, and death, Mishima's luxurious work was acclaimed for its decadent metaphors that fused traditional Japanese and modern Western styles of prose and verse. As an actor and a model, Mishima collaborated with the greatest artists of the times including filmmakers Yasuzo Masamura, Kinji Fukasaku, and Hideo Gosha. He appeared in photographer Eikoh Hose's landmark monograph Bara-kei (Ordeal by Roses) in which this image appears. At the end of the decade, Mishima wrote in his 1969 novel Runaway Horses, "Perfect purity is possible if you turn your life into a line of poetry written with a splash of blood," an ideal he aspired to achieve through his shocking suicide by seppuku the following year.



### The Beach, 1955. By William Baziotes.

In his 50 years on earth, American painter William Baziotes (1912-1963) embodied the ethos of modernism in his work, fusing aspects of Surrealism and Abstract Expressionism in a glorious kaleidoscope spun from the primordial web of his psyche. Using the canvas as a blank page upon which he channels the Surrealist practice of automatic writing, Baziotes allowed the subject to reveal itself to him. He emptied his mind of intention, awaiting what he described as a "phantom" to show itself amid the amorphous, misty, serpentine blobs of paint. From the unplumbed depths of his unconscious mind, sea flora and fauna arose. With *The Beach*, Baziotes takes us to the site of transformation where the unknown bares its true self.



### Portrait of René Crevel, 1928 By Jacques-Émile Blanche.

"Broken lines do not know what they want," wrote French novelist René Crevel (1900-1935). "With their caprices they cut time up, abuse routes, slash the joyous flowers and split the peaceful fruits with their corners." Crevel, who committed suicide just weeks before his 35th birthday, could have been describing his own life, one filled with loss and trauma from his youth. Born into the Parisian bourgeoisie at the dawn of the 20th century, Crevel was just 14 years old when his father hung himself. In the early 1920s, he became involved in he burgeoning Surrealist movement, mingling with café society, and penning nine novels including *Détours, Mon Corps et moi* ("*My Body and Me*"), and *La Mort difficile* ("*Difficult Death*"), where he confessed his fears, his malaise, and described what would become the method for his death. In 1925, when Surrealist compatriot André Breton posed the question, "Suicide: Is It a Solution?" in the premiere issue of *La Révolution surréaliste*, Crevel affirmed, "Yes. It is most probably the most correct and most ultimate solution."



Designer Raymond Loewy on holiday in Southern France with wife Viola In Saint Tropez, France In 1960 -{Photo by REPORTERS ASSOCIES/Gamma-Rapho via Getty Images}

### CELEBRATING THE LIFE OF VIOLA AND RAYMOND LOEWY

# THE ECSTASY of CREATIVITY

When asked during a 1950s television interview if there is any design he finds particularly difficult to improve upon, famed industrial designer Raymond Loewy paused before responding coyly..."Why yes, Mrs. Loewy," staring directly at Viola, his beautiful young wife standing beside him. For the design world, the French-born American was a true renaissance man. During the long span of his career he practiced streamlining as an artform across many mediums from engineering to graphic design. Raymond is most known for his work designing spacecraft, corporate logos, and spearheading the design of the iconic Coca-Cola bottle, as well as the futuristic bullet trains of the Pennsylvania Railroad. Celebrated for his creative ingenuity, it is no surprise that his wife Viola met his exceptional standards for both taste and elegance.

Raymond sought to surround himself with beautiful things and Viola, 26 when they wed, was just that. Born Viola May Erickson, the striking brunette with a petite frame and porcelain skin was the perfect complement to an exploratory man whose magnitude of creative contributions would precede him anywhere he ventured—and venture they did. Viola spent 38 years with Raymond until his death in 1986. Over the course of their relationship, Raymond garnered increasing fanfare, leaving Viola's personal story somewhat of a mystery. They did, however, leave behind clues indicating a lifetime of colorful memories dotted with mementos that would illustrate their deep affection for each other.

From the 1950s through the 1980s, the Loewys were photographed donning elegant, in vogue attire typical of the European jet-set. Each decade found the Loewys against a chic

backdrop where they extended their level of taste to other worldly possessions (fine art, automobiles, and homes.) Their love for leisure was apparent—from the early days of their marriage in 1960s Saint Tropez, where they were spotted perusing markets and sailing into the sunset, to the 1970s where they found themselves drinking cocktails poolside in Palm Springs, subjects for iconic photographer-to-the-elite, Slim Aarons. The Loewys took on time gracefully while surrounding themselves with like-minded icons (they named Truman Capote, Karl Lagerfeld, and Jackie and John F. Kennedy among friends).

They were playful, flirtatious, and always up for an adventure. Early photos show Raymond chasing Viola into a pool before splashing about and images of the couple in the 1970s trace them across the California desert where they laughed while cruising in their futuristic dune buggy. Viola, forever a vision, acted as a conduit for the idealism generated from post-war America. Confident and progressive, her sensibility mimicked that of Raymond's inspired designs—always with an approach that bridged efficiency and aesthetics.

Later in life, the couple could often be found at home at the Manoir de la Cense, a 16th-century hunting lodge built by Henry IV located 40km outside of Paris. There they would join their daughter, Laurence, for intimate family gatherings amidst an eclectic array of fine furnishings, objects, and art. It's difficult not to envy the legacy of the Loewy family, whose lifetime of beauty was propelled by ongoing adventure. They truly embodied American idealism at its finest, a privileged existence afforded to them by the luck and determination of rare creative genius.

Written by ALEXIS KANTER





## the VIOLA

IN DUNE

DISTINCTIVE & GRACEFUL MEDIUM-SIZED CAT-EYES WITH SIGNATURE PRECIOUS METAL DETAILS.

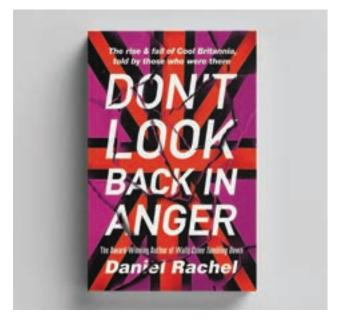
HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 100 PIECES FEATURING SILVER PRECIOUS METALS

# BEYOND the FRANE

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.

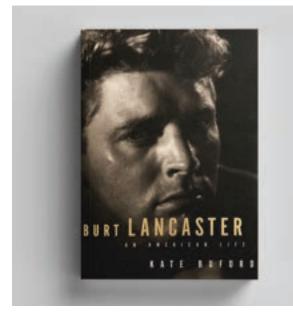
To this end, we've once again tapped design researcher, writer, and artbook collector Jason E.C. Wright (founder of Burntsienna Research Society), to recommend a selection of titles that offer a deeper look into many of our Fall/Winter 2022 inspirations.

Curated and Written by JASON E.C. WRIGHT



## Don't Look Back In Anger DANIEL RACHEL; TRAPEZE, 416PP

Lads. Labour. Blur. Suede. St. Etienne. Pulp. Oasis. The capsule of UK history known as 'Cool Brittania' is a collection of outsiders becoming history-makers; a period of optimism and hedonism after a long stint of government conservatism; and ultimately, the scene's demise by way of the very trappings of runaway indulgence. But the impact on fashion and culture at that time remains etched in the brains of many: from the anoraks and terrace culture stylings of the Gallagher brothers to the defiant insouciance of the Young British Artists, this period in time that was part patriotism, part rebellion defined an era. Author Daniel Rachel takes a deep, honest, and critically revelatory dive across 400+ pages into an oral history of the era, in conversation with those who were actually present and driving forces that shaped the experience we now look back on. Taking name from the seminal song from Oasis (Noel Gallagher himself is one of the book's contributors), Don't Look Back In Anger is a winding journey into the stylish, nuanced, and tangled roots of a very specific point in British culture. Politics sold separately.



Burt Lancaster: An American Life KATE BUEORD: LONDON: AURUM PRESS 496PP

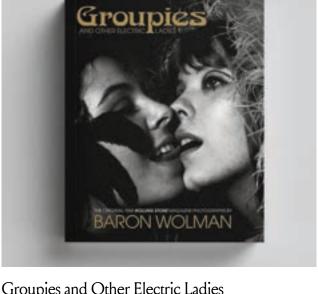
Biographer Kate Buford dug up the many stories below the surface of one of Hollywood's most brash, irascible, yet idealized leading men from the Golden era. Lancaster's hard-luck beginnings in East Harlem, experience in both the big top of the circus and the big stage of entertaining soldiers in the military all paved an unlikely path for him to Hollywood. Beyond the sensationalism of his now-historic scene in From Here to Eternity, rolling in the sandy waves with Deborah Kerr, the enduring career that followed was mired in a rollercoaster of public outbursts, private affairs, and all manner of salacious activities that angered, enticed, and intrigued audiences. From a mansion raid and rumors of bisexuality to rerunning to the circus, to working with Kirk Douglas and Frank Sinatra, to marching and standing for civil rights during a time when most remained silent, Lancaster left behind a swirling legacy as a rabble rousing counter-culture icon.



Groupies and Other Electric Ladies

BARON WOLMAN; ACC EDITIONS, 192PP

While it's erstwhile use as a derogatory term evolved over the years, those originally coined as 'groupies' began as devout super-loyalists: the backbone of enthusiastic moral support for any fledging band. But in the '60's, as these small time bands became big time names, so did the star power and power drive of the women behind the scenes —willing to do anything to have access and adjacency to celebrity stature and, ultimately, agency over their own destinies, with personal fashion and presence (and occasionally, scandal) surpassing the band members themselves. In late 1968, Rolling Stone magazine commissioned photographer Baron Wolman to document the women and lifestyles of this moment, and it was released in February of 1969 as a 'Super-Duper Neat' issue titled "The Groupies and Other Girls." This book compiles the published photos from this issue, along with outtakes, contact sheets, and featurettes on these extraordinary women that went on to become actresses, artists, models, musicians and more. Finding your place backstage may have come at various costs, but finding your place documented in history? Priceless.



## Sun and Steel

YUKIO MISHIMA, JOHN BESTER; GROVE PRESS, 105PP

SUN AND STEE

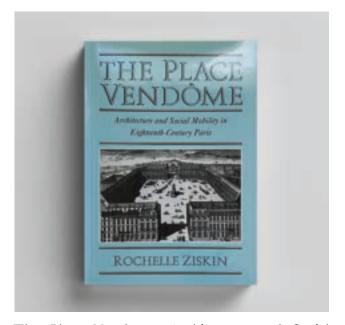
Born Kimitake Hiraoka, the frail boy who grew to become a literary (and controversial) giant in Japanese intellectual culture, took the name Yukio Mishima originally to obscure his writing prowess from an overly career-minded and strict father. Mishima's writing style revels in his preoccupation with reincarnation, Japanese traditionalism, nihilism, ritual death, and the pursuit of physical perfection. The latter is explored in the long form autobiographical essay that is Sun and Steel, the title a common colloquialism for bodybuilders as the essential elements for building muscle and tone, and a reflection of Mishima's own personal practice of conditioning his body to narcissistic heights. While the late years of his life and passing are highly controversial, his avant garde approach to writing and aesthetics has inspired countless playwrights, musicians, thinkers and artists—the late David Bowie painted an expressionist portrait of Mishima which hung in his Berlin flat.



Forces of Color and Spirit

JOHN NIETO, SUSAN HALLSTEN MCGARRY; SF DESIGN LLC/ FRESCOBOOKS, 180PP

Being able to articulate your vision as an artist is an incredible feat, regardless the medium. To add to that a layer of autobiographical influence and a responsibility to present your native culture accurately, in the language of its own iconography, is an even rarer thing. But this is precisely what the life and works of John Nieto represent. An astonishing colorist with a unique visual style, Nieto, a descendant of Mescalero Apache peoples, spent his career tracing his roots back over 300 years, across indigenous lands and their related histories. Landscapes, portraits, animals, and spirits are brought to life through vivid swathes of color and shapes. At times surreal, abstract, expressionist, and escapist, Nieto's work always is grounded in an undercurrent of sentiment and serious connection to the source: the people, the land, the stewardship, the crafts,



The Place Vendome: Architecture and Social Mobility in Eighteenth-Century Paris

GUISEPPE CARDILLO, MICHAEL PALMA; FILM PRESS BOOKS, 76PP

Paris has never been shy about its opulence, or its history. No matter how tumultuous the changes, there is always a sense of 'we meant it this way.' Few places embody this like the Place Vendôme. The path to realizing this unique space is explored in this tome that unpacks original plans, regional impact, the rulers that inspired its opulence and the financiers that fancied something more. The Vendôme column itself is ripe with story and symbolism, being first commissioned by Napoleon in 1806 and completed four years later, only to be taken down six years after that, then reinstalled and resurrected years later. In a more contemporary context, the Place Vendôme has become synonymous with architectural beauty; as an exploration and treatise on the rise and fall and rise of structures of historic wealth, few monoliths tower higher.





ALDO GUCCI AND THE MAKING OF A GLOBAL FASHION PHENOMENON

# IN the LAP OF ITALIAN LUXURY

Born in 1905, Aldo Gucci was the eldest of five heirs born to Guccio Gucci, founder of the iconic Gucci fashion house. From a young age Aldo inherited his father's love for equestrianism, inspiring early products offered in the first Gucci store, which opened in 1921, selling leather goods and luggage to horsemen. After some time working at his father's shop, Aldo was responsible for opening the second Gucci store in Rome in 1938, where they would begin to expand their offerings. Over the course of the next few decades, the Gucci family would forge a complicated business fueled by rich Italian blood and fiery family feuds resulting in an infamous power struggle. From the 1950s through the 1980s, Aldo, as chairman and president of the fashion house, played a large role in growing the company into a global success. His endeavors however, were met with a series of conflicts that would determine his fate in the business

Aldo was a gregarious man with a larger-than-life presence. He was ambitious and took after his father's entrepreneurial spirit. He was decidedly proud, yet possessed a warm charisma that family, friends, and clients were fond of. Aldo was always dressed appropriately to play the role of patriarch to the Gucci household. Typically seen donning a Gucci suit, belt, tie, and silk pocket square. He was consistently prepared to entertain and to impress. Aldo adored traveling, often hosting large parties for family and friends at his homes across the globe in London, Paris, Rome, New York, and Palm Beach.

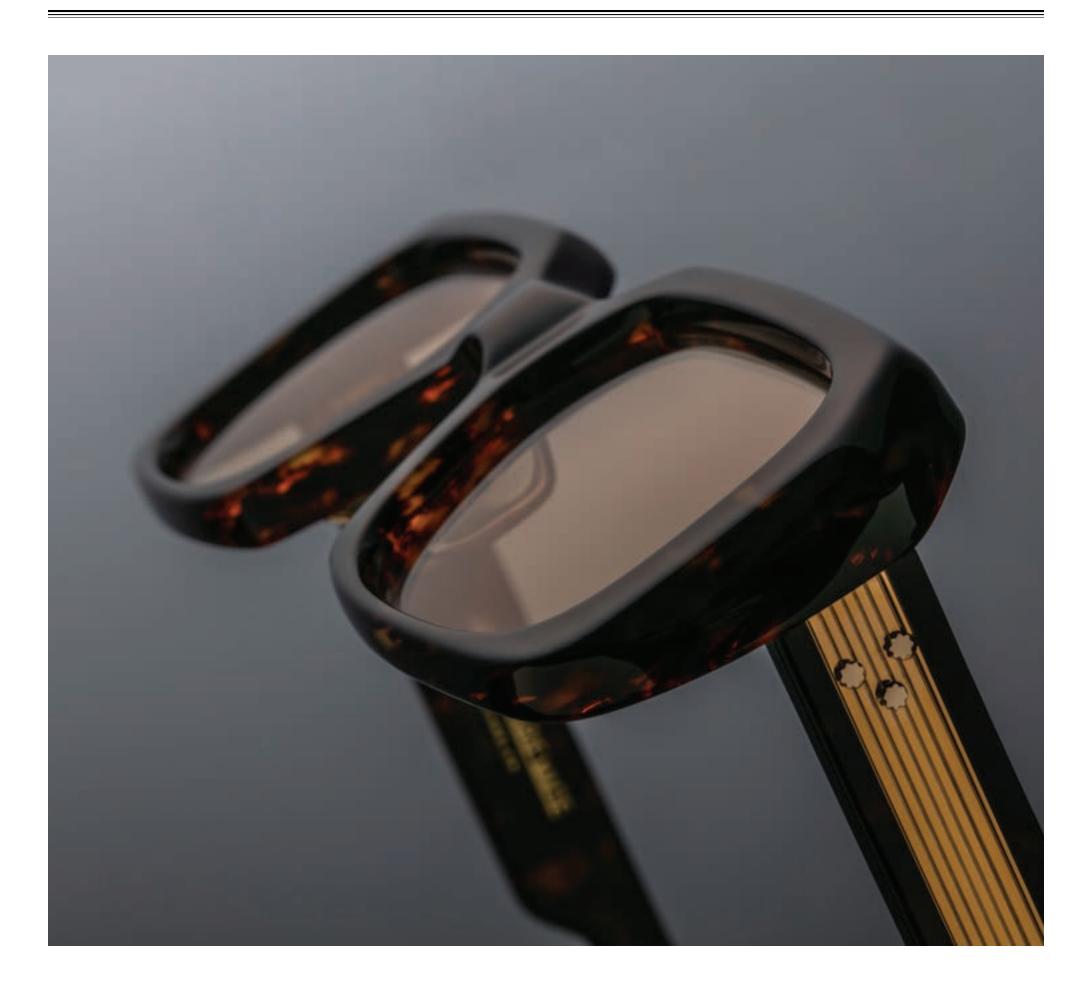
Along with his father and brothers, Aldo helped manufacture many of Gucci's sartorial achievements. He was integral in bringing the house of Gucci to the States, opening their first Manhattan store in 1952, just two weeks before his father's death. The following years, under Aldo's watchful eye, Gucci became wildly successful. The house dressed famous clientele from Jacqueline Kennedy to Princess Grace of Monaco, an elite circle of celebrities that Aldo would call friends. His status continued to rise as he was named the Italian Ambassador to fashion by President John F. Kennedy among other recognitions.

During Aldo's time at Gucci, he helped commission illustrator Vittorio Accornero de Testa to design a floral scarf especially for Princess Grace of Monaco after her visit to the Gucci store in Milan. The 'Flora' Scarf would become a signature accessory and mainstay at Gucci, outliving Aldo's time at the helm. The iconic accessory was so beloved, it experienced a strong revival fifty years later in the mid-2000s. Among other designs spearheaded by Guccio and Aldo, was the Bamboo 1947 Handbag, an instant Gucci staple after being spotted on Ingrid Bergman in 1954's Journey to Italy, a film brought to life by famed director Robert Rossellini. But perhaps the most enduring style mass-produced during Aldo's years at Gucci was the classic GG insignia that would be adorned on all Gucci accessories including belts, shoes, and various handbags, creating an instantly recognizable logo.

Aldo's deepest desire was to keep the Gucci family together while maintaining majority control of the business. He loved his family but his wishes for the house grew increasingly difficult to maintain as the company expanded and personalities clashed. Eventually Aldo's nephew Maurizio and son Paulo tipped off the IRS to his tax evasion in 1986 and he was sentenced to a year and one day in prison. During the time of his incarceration, the majority of Paulo's shares in Gucci were sold, eventually leading to a rebirth of the Gucci house by the enlisting of a young (now famous) fashion designer, Tom Ford. In the 1990s the Gucci family would relinquish the last bit of control when Maurizio was forced to sell his 50% percent stake in the business to investors after poor financial management.

The rise and fall of the Gucci family dynasty is one of the most infamous stories in fashion history. Despite Aldo's big personality and best efforts, he ultimately could not maintain the complicated family business. However, his legacy lives on in the brilliant array of styles that we still see in Gucci stores today; in his signature touches that are still synonymous with the house's commitment to quality and style; and in the brand's logo, still one of the most readily identified symbols of Italian luxury.

Written by ALEXIS KANTER



## the ALW

IN AGAR

SCULPTURAL, OVERSIZED, '70S-INSPIRED GLASSES WITH DEEP LENSES AND BEVELED BROW.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 450 PIECES
FEATURING DARK GOLD PRECIOUS METAL





Toscana

# MADRID by DAY & NIGHT

AN INTIMATE TOUR OF SPAIN'S MODERN CAPITAL BY MAMEN DOMÍNGUEZ & ANTONIO LÓPEZ, FOUNDERS OF OPTICA TOSCANA.

Interview by ANDREW POGANY

This year, Optica Toscana celebrates its 30th anniversary, a remarkable achievement for one of Spain's most respected eyewear retailers. Founded in 1993 by Mamen Domínguez & Antonio López, the store combined the partners' passion for art, architecture, and design with their optical expertise, offering a level of taste and curation that wasn't readily available in Madrid at the time. They quickly gained and have since maintained a following among those looking for luxury eyewear with a fashion-forward perspective.

It's been a long journey for Domínguez and López. What started as a small store in the heart of Madrid has since flourished and expanded. Now with two stores in the capital (one that inhabits a beautifully restored seed warehouse originally built in 1881), they have also taken the Optica Toscana concept to Barcelona and Palma de Mallorca, successfully designing each store with its own uniquely local feel. Given their proven level of cultural discernment, we were lucky enough to catch up with Domínguez and López for an intimate tour of the city in which it all started.

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

Mamen Domínguez & Antonio López (MD/AL): When foreigners reach Madrid, they get surprised by its greenery and cultural offer. We quite agree with this and in fact we believe best places to reflect in Madrid are parks and museums. Both best gardens and museums are located in a magnificent area, "Paisaje de la luz" that has been recently included in the UNESCO World Heritage Landmark. It is a promenade with extraordinary trees that encompasses and connects the Retiro Park, the Royal Botanical Garden, Prado Museum, Thyssen Museum and many other relevant spots. It's an extraordinary concentration of nature, arts, and sciences.

## WHERE DO YOU GO IN MADRID TO COMMUNE WITH NATURE?

A few kilometers, about 40 minutes away from downtown, you can find Natural Park of the Sierra de Guadarrama, a national park with several protected ecosystems, some of them representing the high Mediterranean mountain



with magnificent pine and oak groves and with protected animal species such as imperial eagle, black vulture, mountain goat, Iberian wolf...

We especially recommend the hiking trail that goes up to the Laguna de Peñalara, a lake of glacial origin. It is a mountain full of beautiful villages and with Roman, Arab, and Visigoth archaeological sites.

## WHERE DO YOU GO TO EXPERIENCE MADRID'S FINEST EXPRESSION(S) OF CRAFTSMANSHIP?

For Spanish craftmanship, we would recommend Oteyza. They are responsible for having recovered the Spanish cape. Its history is that of a profound investigation of classical Spanish fashion showing a fervent passion for tailoring yesterday's patterns for today's clothes. They seamlessly blend the traditional with the avant-garde.

## WHERE IS THE BEST PLACE IN MADRID TO DANCE ALL NIGHT?

In Spain we say "Barcelona by day and Madrid by night" because we, Madrilenians, love the night. In Madrid at night, everything changes very quickly and there are always many options, that's why we recommend three "classic" sites that we like for many reasons.

Museo Chicote since 1931 and located on the Gran Vía, retains all the glamor and charm of its history and has been able to adapt to a stimulating modernity with good DJs. The list of characters that frequented Chicote is endless, they preserve the original furniture and we love to sit in the same armchairs as Ava Gardner, Grace Kelly, Bette Davis or Frank Sinatra.

Very close to Chicote, just behind it, on Calle Reina, is Bar Cock, another classic that reflects a warm and clandestine atmosphere. Since 1921, an inimitable cocktail bar, in a space with soaring ceilings, a large fireplace with Solomonic columns, stained glass windows with roosters and a very Instagrammable rosette. It is a perfect place to start the night.

Lately we enjoy dancing at the Nuevo Teatro Eslava, and old theater recently masterfully renovated by Philippe Starck, who got his inspiration from Flamenco music. It is a multidisciplinary space that offers an eclectic program, ranging from the best DJs, well known parties like "CHA CHA" and pop and rock concerts. It's worth to mention its Flamenco sessions, with great performances directed by Spanish Flamenco star Cristina Hoyos.





## WHICH ONE PIECE OF ART WOULD YOU SUGGEST ANYONE IN MADRID GO SEE?

It is very difficult to choose one, as Madrid is one of the top art destination in the world. Maybe we are not going to surprise you with our choice: *Las Meninas* by Diego Velázquez, a world-renowned art piece at the Museo del Prado. Observing it becomes a game. Every time you see it you discover something new, it highlights the ability to show something and the opposite.

## WHERE'S YOUR PREFERRED PLACE TO EXPERIENCE TRADITIONAL SPANISH CUISINE?

One is Botín, opened in 1725 it is considered the oldest restaurant in the world and is located at Cuchilleros street, behind Plaza Mayor, a good opportunity to also discover the ancient Madrid de los Austrias neigbourhood. It is the typical eating house of the 18th century, and it's said the young Francisco De Goya worked here as a dishwasher. No place for vegans, roast meats such as lamb and suckling pig are their specialty.

In contrast, we love DiverXO by Dabiz Muñoz. With three Michelin stars, it offers a hedonistic, greedy, radical, and Asian-inspired cuisine in a new space. No place for backpackers, its menu costs 365€!

## WHAT IS SOMETHING ABOUT MADRID THAT MOST PEOPLE DON'T KNOW?

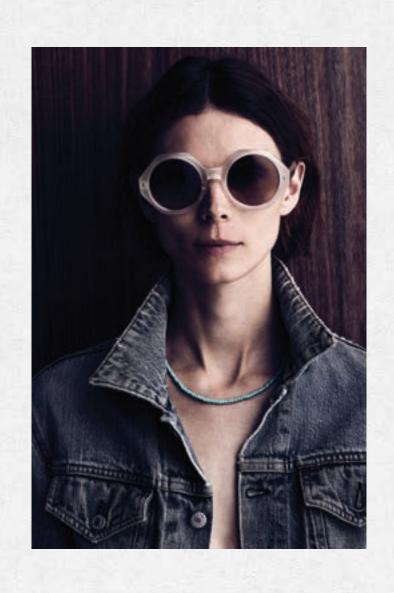
Perhaps many people do not know that we have in Madrid what probably is the only monument devoted to the devil. It is Fallen Angel fountain, in Retiro Park, a work of the sculptor Ricardo Bellver from 1855. The statue represents an angel collapsing, with a serpent coiled around its leg. It is assumed that his fall from grace and his hateful expression probably means that he is becoming Lucifer. On top of that, the sculpture is 666 meters above sea level, the number of the Beast. This summer The Stones performed in Madrid and "Their Satanic Majesties" did not lose the opportunity to be photographed with our Fallen Angel.

# EEVER DREAM

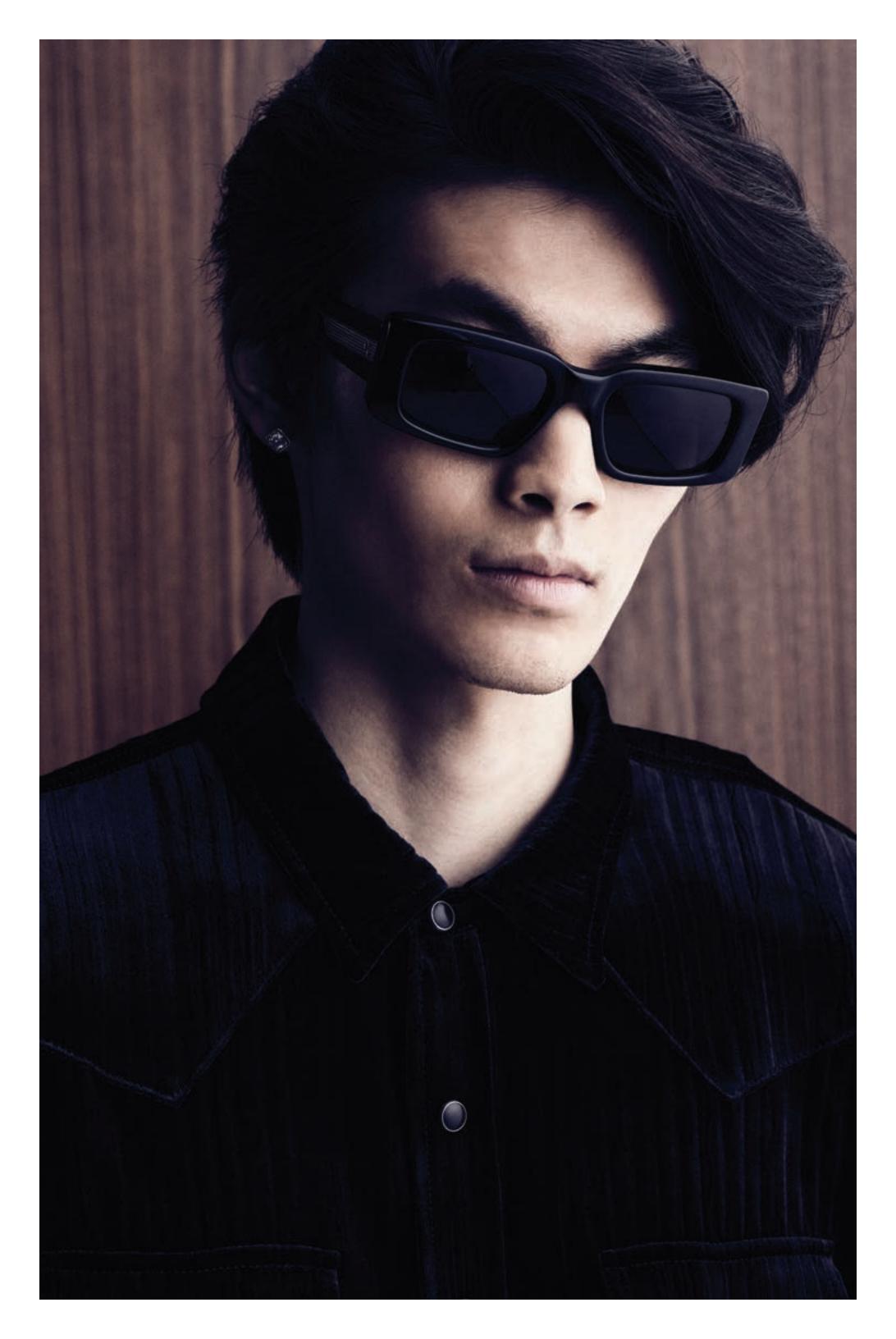


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# PENNYLANE

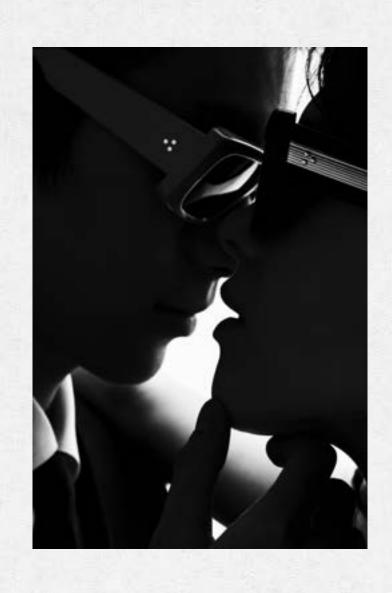






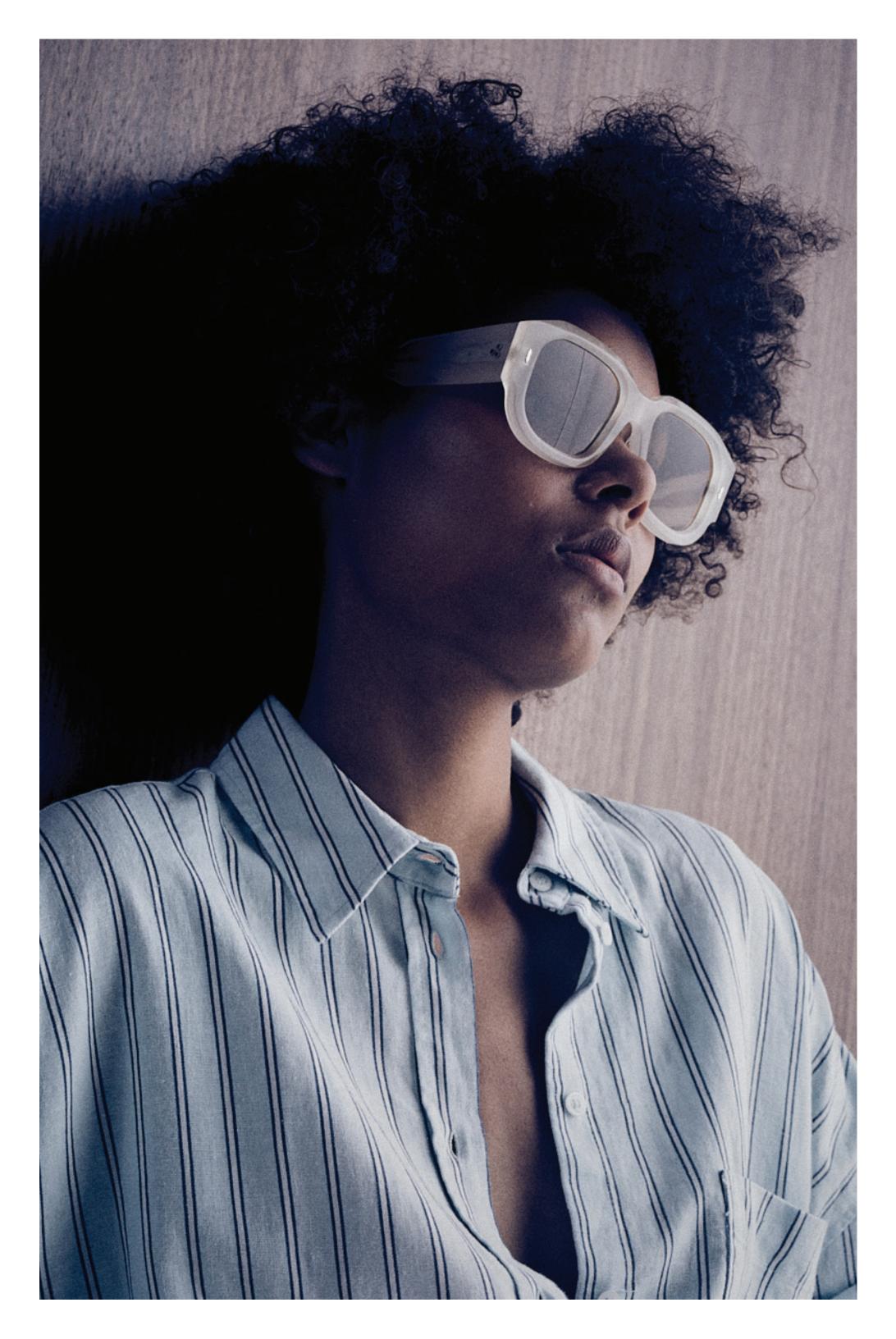
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# SUPERSONIC



# LACY







# The SPECIAL OUALITY of HELL IS to SEE EVERYTHING CLEARLY LOWN to the LAST DETAIL.

- MISHIMA YUKIO