# Jacques Revue

ELECTRIC ECHOES

SPRING / SUMMER 2023

CIRCULATION 3.555.757 DAILY / 4.157 641 SUNDAY

SPRING / SUMMER 2023

COPYRIGHT MXXXII / EMPIRE PUBLISHING





Ask Jacques

### Q:

### WHAT IS THE JMM WARRANTY POLICY?

### ۸.

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

### Q:

# WHY DOES THE STATUS OF A PRODUCT CHANGE SO FREQUENTLY?

# A:

To ensure that each of our glasses exemplify the level of quality, craft, and integrity you've come to expect from us, each JMM style is handcrafted in Japan or Italy in small batches—sometimes very small batches—and often one batch will sell out before we receive the next small batch of completed glasses. Remember, over 100 hands fine tune each frame before they land on your face. This includes the curing and preparation of our extra thick 10 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.

# Q:

# DO YOU PLAN ON OPENING ADDITIONAL RETAIL LOCATIONS?

# A

There's nothing we love better than meeting with our collectors to discuss the importance of refined eyewear. And there's no better interface for that kind of intimate conversing than face-to-face, at our very own galleries in Venice and Hollywood. Keep your eyes open this year for more announcements regarding new brick-and-mortar expressions.

# WHY ARE THE GLASSES I WANT UNAVAILABLE?

# A.

We want the look, feel, and experience of each 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 color stories that will make you look and feel exceptional.

# CREATION IS THE BRIDGE TO OPTIMISM

When you're in the business of handcrafting luxury goods, you come to realize that there is no way that you can ever really repeat something. Each creation, regardless of medium, is a truly unique expression; a new opportunity, a source of information and potential inspiration, of vitality and, yes—hope.

Here at JMM, our hope is born upon the wings of our ever-growing community of collections and collaborations, allowing us to engage with some of the richest moments and talented creators of our cultural history: from the BLUE NOTE RECORDS BY JMM collection, celebrating one of the most prolific and respected jazz labels of the mid-20th century, to the release of THE STANLEY KUBRICK BY JMM collection, which allowed us the honor of reimagining the actual eyewear worn by one of cinema's great auteurs.

As we expand into new projects and new places (we've opened a new JMM Gallery in Hollywood recently, and plan to open more), we also look forward to deepening our support of the communities, wilderness, and wildlife that support and inspire us. We're widening our Stewardship efforts, which now consists of wolf conservation, education, and advocacy via our work with Yellowstone Forever, Living With Wolves, and Wolves Of The Rockies, respectively; as well as supporting the work of Sage To Saddle, a nonprofit that helps reconnect the youth of South Dakota's Pine Ridge Indian Reservation with the joy and fulfillment of horse care and riding, using horsemanship to foster tradition and community.

We're grateful for all we've been able to accomplish, and look forward to creating—and contributing—so much more.

/.///w---

- Monsieur Jacques



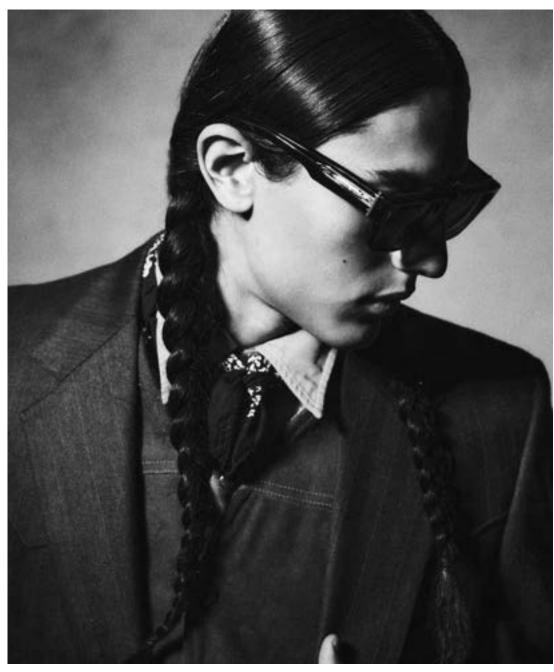




# TABLE of CNENTS



CAMPAIGN: ELECTRIC ECHOES / PG. 5
Richly realized renditions of refined defiance, photographed by Andrew Arthur.



WORLD OF JACQUES / PG. 17
All things JMM: the Hollywood gallery, and our new Spring '23 collection of limited-edition eyewear, jewelry, and accessories.



SPECIAL PROJECTS / PG. 53

Continuing to push the limits of visceral storytelling with powerful collaborations spanning film, music, and fashion.

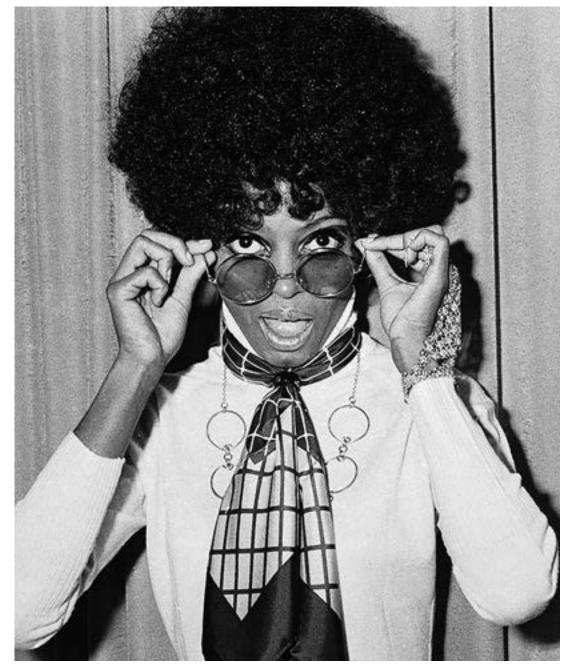


STEWARDSHIP / PG. 63

Deepening our commitment to becoming a voice for the voiceless.

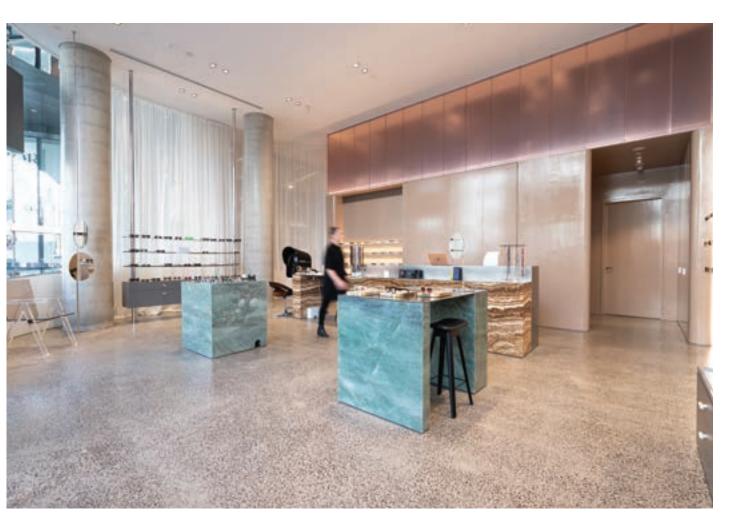


ARTS / PG. 67
Painting, performance, and photography that inspires us to express ourselves with charisma and confidence.



MUSIQUE / PG. 73

Critical cultural reference points serving as sonic apparatuses of truth and beauty.



VOYAGE / PG. 85

An Intimate Tour of Australia's Cultural Capital with the Founders of One Point Seven Four.



CINEMA / PG.81

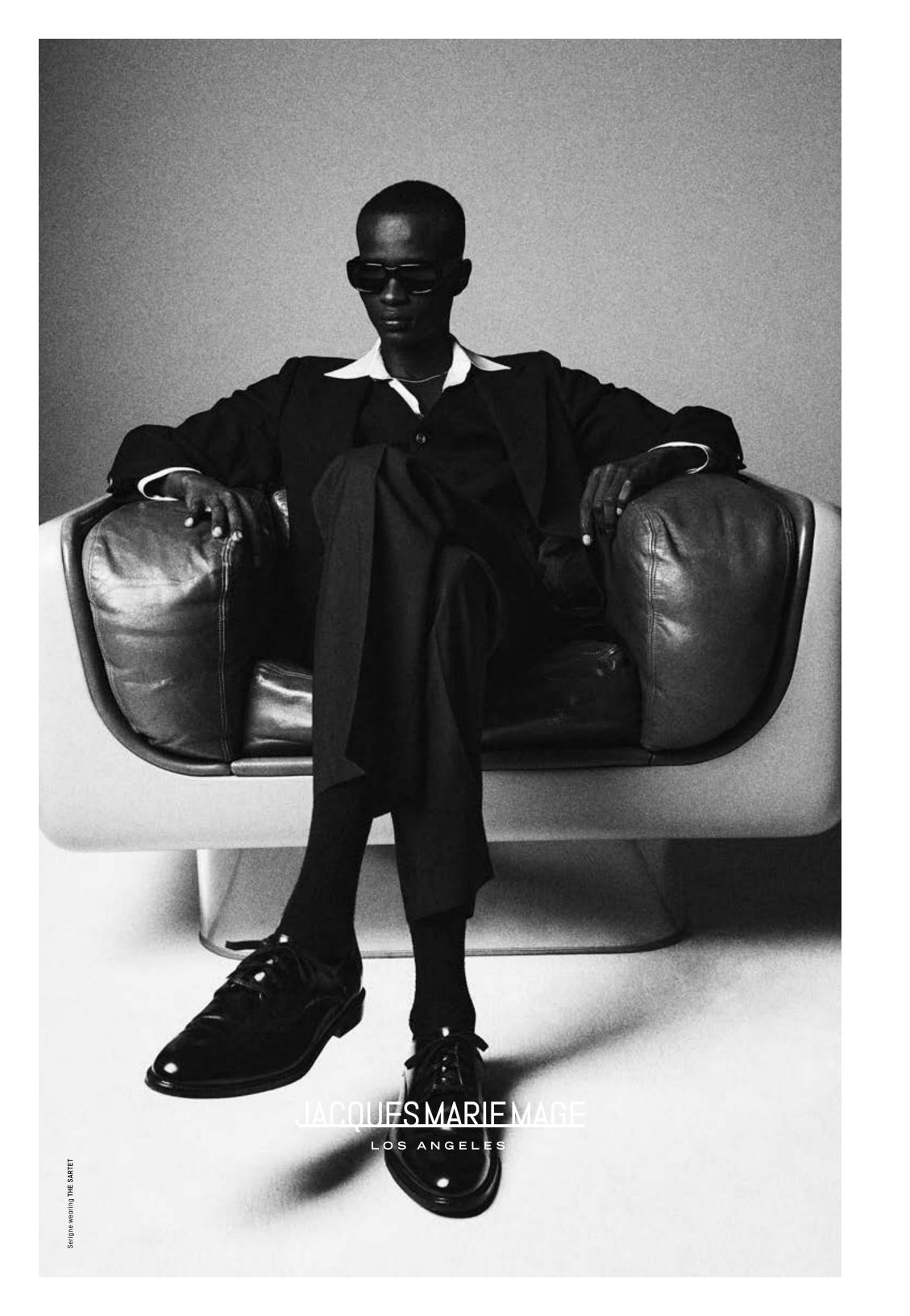
Revisit the classics films and team favorites that have helped shape the new JMM collection.

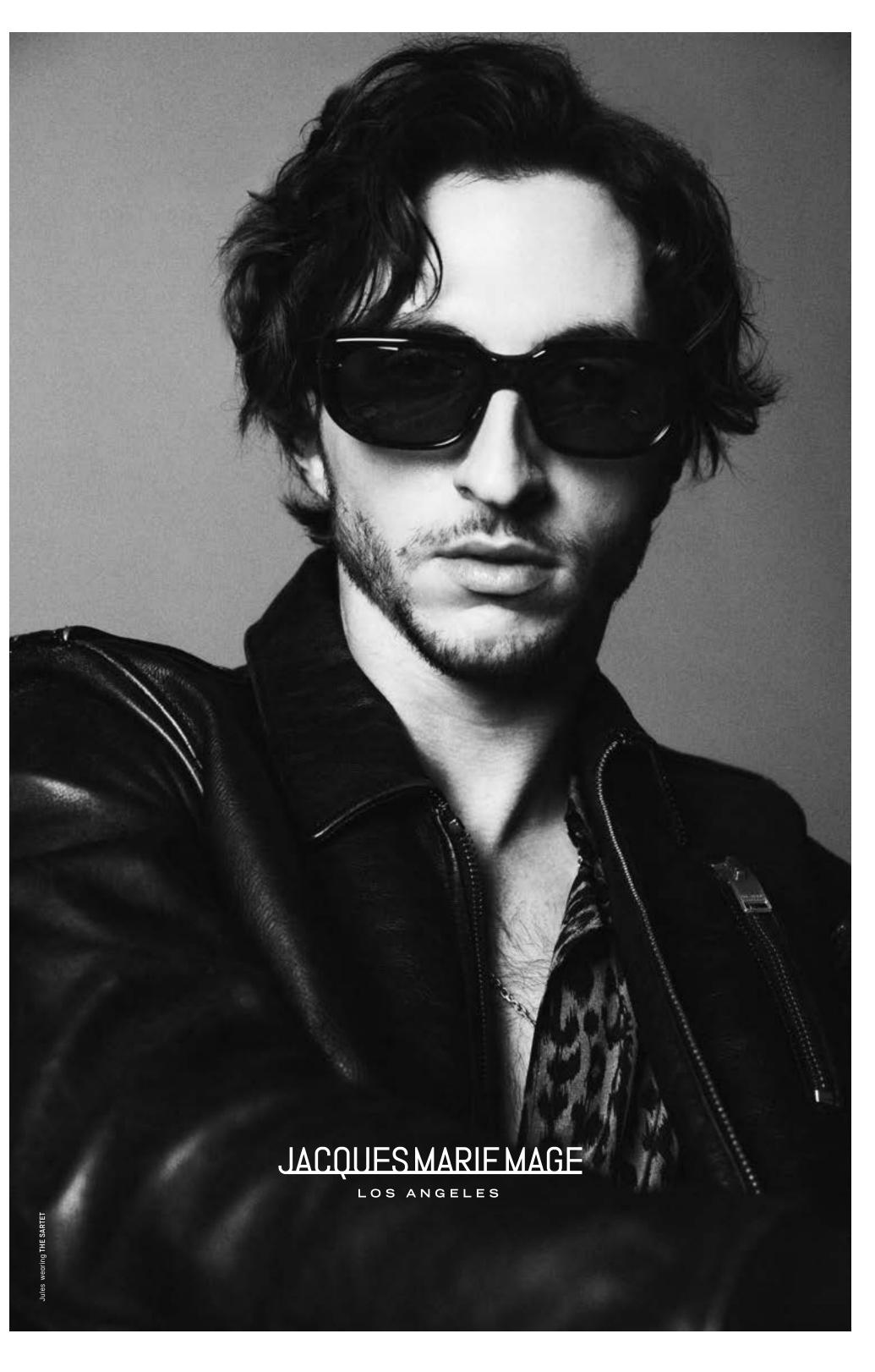


# ECTES CHOES

A minimalist curation of unique influences, the "Electric Echoes" campaign bridges the crisp contemporary lines of mid-century modern design with the purring prowess of a 1965 Cadillac Coupe deVille. Photographed by Andrew Arthur, these coolly collected expressions capture the subtle sophistication of limited-edition spectacles responsibly handcrafted in Japan and Italy with elegance and ambition.

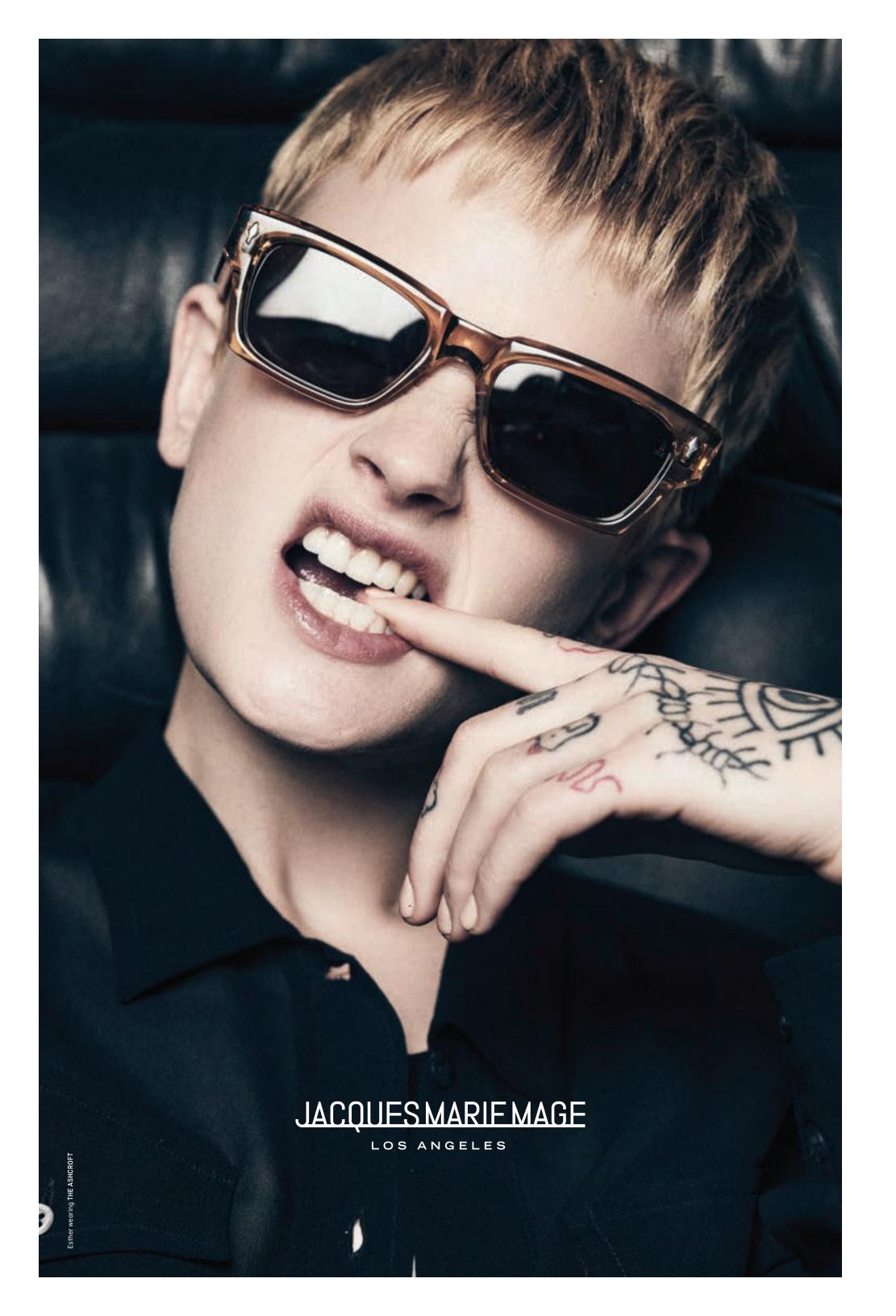
PHOTOGRAPHY BY ANDREW ARTHUR







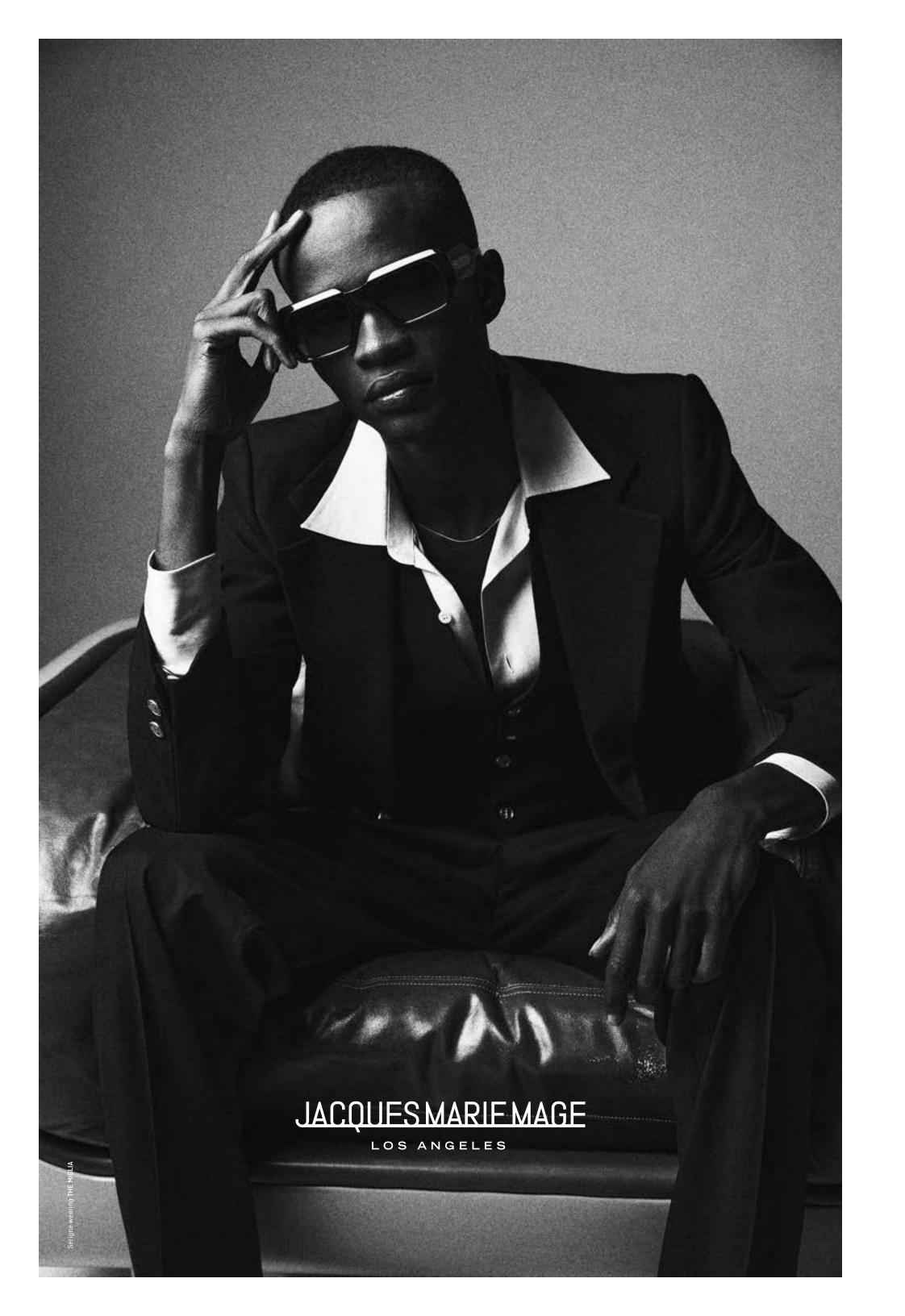
the PERETTI in CAMEL
SPRING / SUMMER 2023 COLLECTION

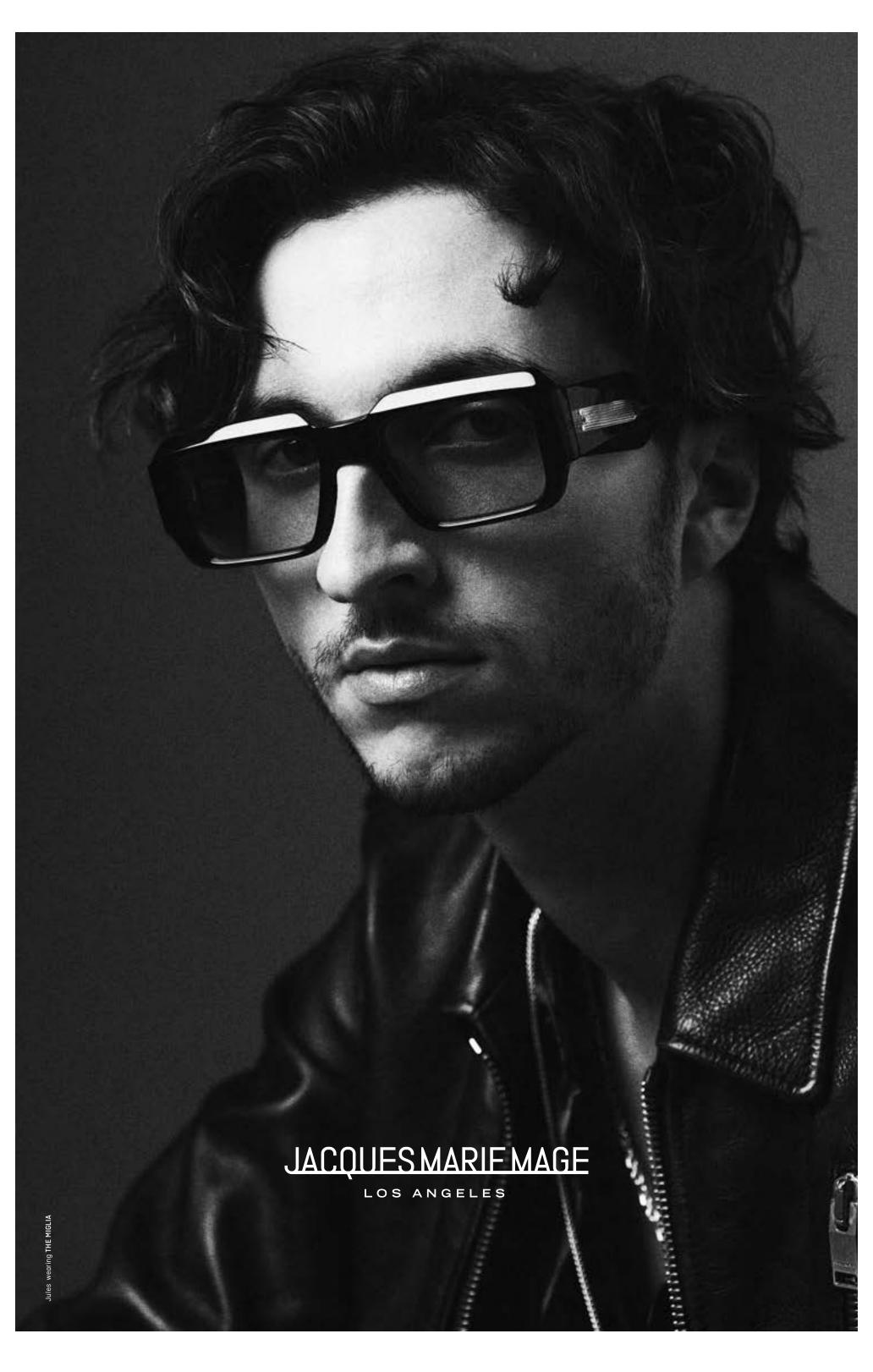
















THE CIRCA COLLECTION / PG. 23

All the iconic, limited-edition spectacles worth embracing.

THE JMM GALLERY / PG.19

Explore the craftsmanship and limited-edition collectibles available at our new Hollywood gallery.







KYOSHO SERIES: NAKAHIRA / PG.35

Eyewear that engages with a pioneer of radical Japanese photography.



THE LAST FRONTIER / PG. 41

Explore the acclaimed, limited-edition collection of eyewear, jewelry, and accessories that honors the traditional arts of the American West.



THE STANLEY KUBRICK COLLECTION BY JMM / PG.59

The official, limited-edition collection inspired by one of cinema's greatest auteurs.

Spring / Summer 2023 Issue

JMM Gallery





# HOLYWOD

this Winter we celebrated the opening of our newest brick-and-mortar expression in the marbleized floor and the gallery's unique interior canopy, a repetition of curved steel Hollywood, in a bustling neighborhood full of fine art, fashion, and cuisine.

Living up to its location, the JMM Hollywood Gallery is a cinematic study of contrasts. Collectors are immediately greeted by an awe-inspiring installation by L.A.-based artist Matt McCormick, a large-scale depiction of two Mustangs—one horse, one car—engaged in the age-old battle of nature versus machine. Both are vibrant and metallic; both potent remnants of the past racing toward some unknown future.

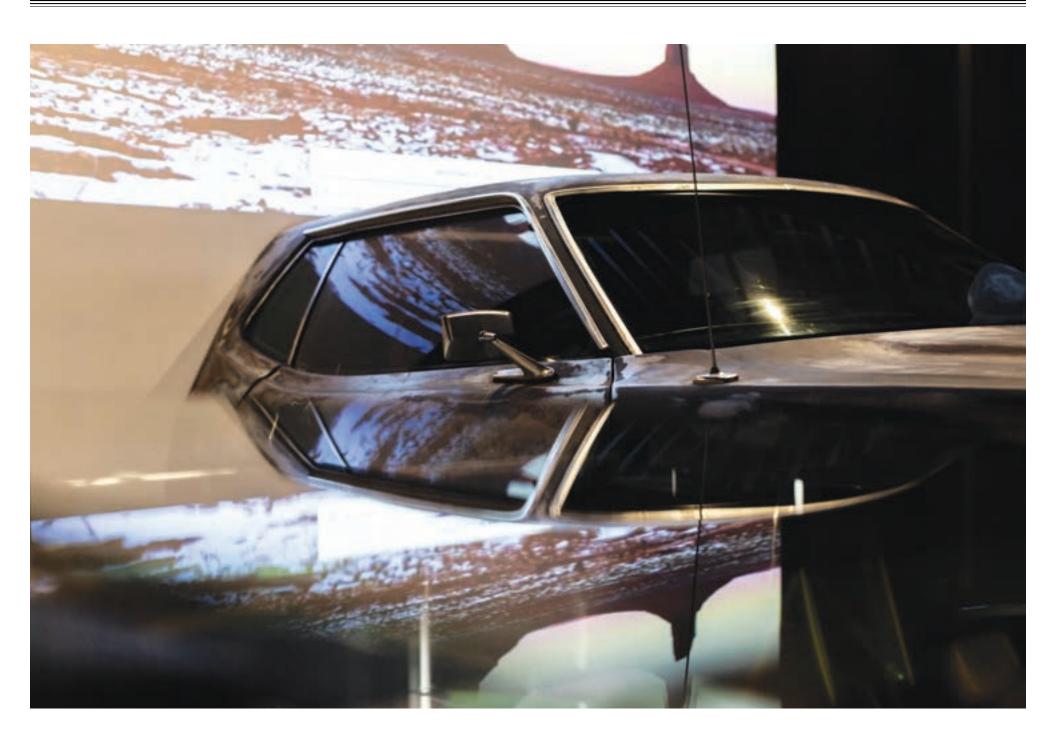
"EACH JMM GALLERY is AN ODE to CRAFTSMANSHIP, @MMUNITY, and ART, BRINGING with IT a SENSE OF TRADITION, PRESTIGE, and—HOPEFULY—OPTIMISM."

beams with elevated finishes and recessed lighting; a design inspired by the interiors of Discovery One, the fictional spaceship featured in 2001: A Space Odyssey.

Never flying too close to the sun, this refined retro-futurism is grounded in the organic materials and shapes of classic French design, embodied by the gallery's foundational furnishings, produced for JMM by Paris-based furniture design firm Hervet Manufacturier. This includes iconic armchairs and loveseats, as well as cabinetry display cases handmade in Normandy with responsibly sourced Zebrano and Brazilian Rosewood.

Offering a curated selection of limited-edition luxury eyewear, jewelry, accessories, and finely curated one-of-a-kind memorabilia, blending inspirations from across centuries, continents, and cultures—from 19th-century Empire Style to 20th-century Hollywood glamor, from traditional Japanese crafts to the artistry of the American Southwest.

Like our eyewear, each JMM Gallery tells a story. We can't wait to hear yours.







JMM Gallery Spring / Summer 2023 Issue Matt McCormick Spring / Summer 2023 Issue



EXPLORING THE AMERICAN PSYCHE WITH ARTIST MATT MCCORMICK.

# SUMMONING the SPIRIT

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

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

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

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

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

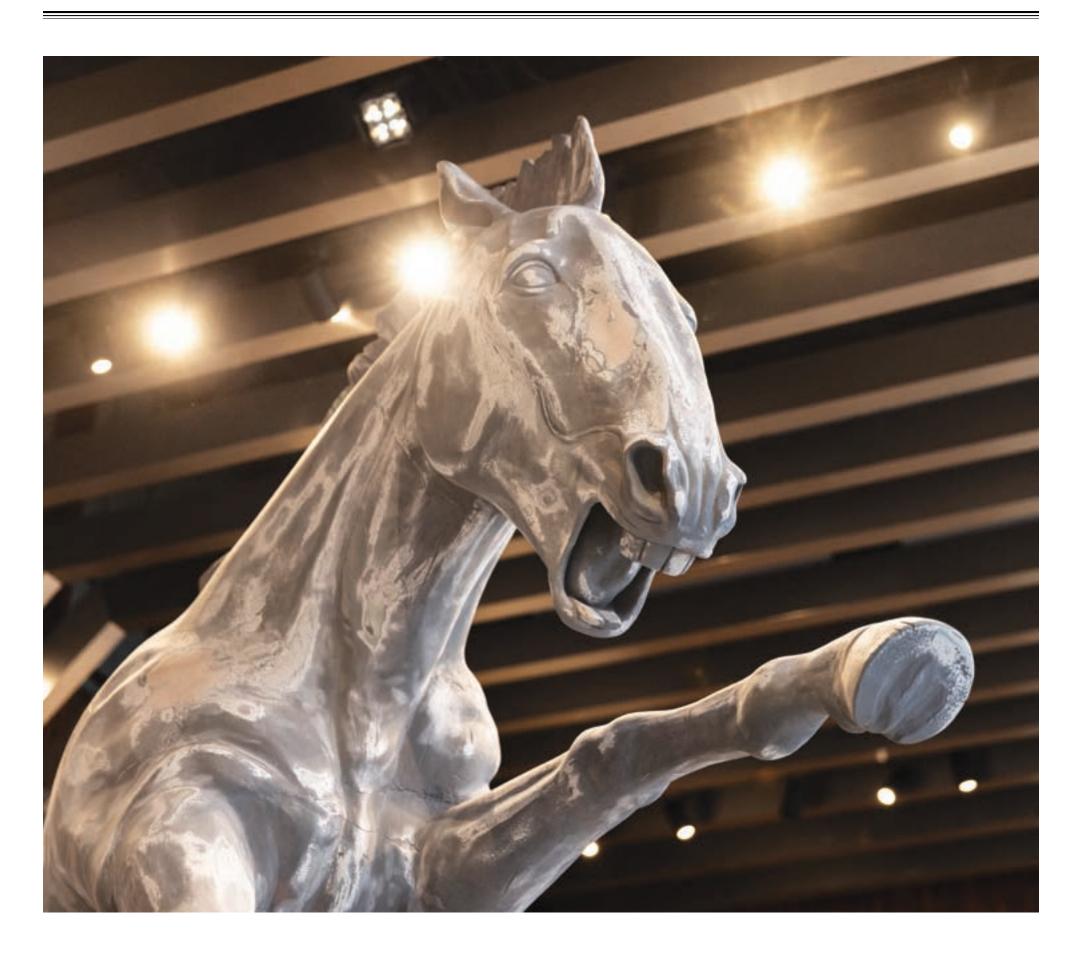
JACQUES MARIE MAGE (JMM): HOW DID THE CONCEPT FOR ANOTHER DREAM (SUMMON THE SPIRIT) COME ABOUT?

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



I'M AWAYS TRYING to FIND WAYS to INTEGRATE ART into MORE PLACES and PARTS OF LIFE. ART IDESN'T ONLY NEED to EXIST in GALLERIES and INSTITUTIONS.

- MATT MCCORMICK



22

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

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

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

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

JMM: WHAT REAL AND SYMBOLIC IMPORTANCE DO YOU FIND IN THE MUSTANG (HORSE) AND THE MUSTANG (CAR)?

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

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

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

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

JMM: HOW DOES CONTEXT COME INTO PLAY IN TERMS OF HOW THE PIECE OPERATES (OR TAKES ON MEANING) IN THIS SPECIFIC SPACE?

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

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

Written by MISS ROSEN.

Spring / Summer 2023 Issue

# THE STORY of CRAFT

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.

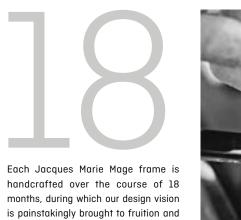
Handcrafted in Japan using a combination of traditional methods and leading-edge techniques, the collection continuously introduces and refines a range of innovative components and artful embellishments while still focusing on the unique colorways, sculptural shapes, and expressive volumes that have 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 sold as limited edition collectibles that are meant to last a lifetime.







every detail is tweaked to perfection.

# KIM GORDON

founder of the legendary band Sonic Youth, Gordon has performed all over the world, collaborating with many of music's most exciting figures and continuously testing the medium's limits and possibilities.



# ALAIN DELON

is one of the most prolific artists still working today. A co- male stars of French cinema in the 1960s and '70s. Delon producer that rose to fame as the lead singer of the known as the lead singer and occasional rhythm guitarist His Brothers), and Michelangelo Antonioni's La Piscene "I'm Coming Out," and "Endless Love." (1969; The Swimming Pool), among others.



### SARTET

 $Hand crafted \ with \ the \ stuff \ of \ ambition \ and \ glory, ensure \ your \ international \ reputation \ with \ limited-edition \ glasses \ that$ represent a true study in character, an exploration of the soft but assured gestures of formal expression, of cinematic moments of beauty and silence.



### GORDON

Not just any girl in a band, these limited-edition glasses display a design vocabulary of their own making, a rich lyricismof sumptuous colors and startling details inspired by the feeling of New York's alt-rock renaissance in the '80s, which set the stage for all types unapologetic expression.



# **ASHCROFT**

Break your mold with this winning composition of impeccable lines and poetic reliefs. An urban hymn full of bright chords emanating from across the pond, these limited-edition glasses are a grandiose toast to the bittersweet symphonies of the Nineties.



# DIANA ROSS

With a career spanning nearly four decades, Kim Gordon French film actor Alain Delon was one of the principal Diana Ross is an American singer, actress, and record English singer and songwriter Richard Ashcroft is best won international attention in Plein soleil (1960; based on Motown group The Supremes during the 1960s. The original of the alternative rock band The Verve, from their formation Patricia Highsmith's 1955 novel The Talented Mr. Ripley), pop diva, Ross has released several solo albums and has Luchino Visconti's Roccoe e i suoi fratelli (1960; Rocco and had hit singles such as "Ain't No Mountain High Enough,"



# RICHARD ASHCROFT

in 1990 until their original split in 1999. Songs he wrote for the band include their best known "Bitter Sweet Symphony", as well as "Lucky Man", and the UK number one "The Drugs Don't Work".



# the ASHCROFT

IN OCRE

A RECTANGULAR ROCK-AND-ROLLER WITH SLEEK LINES, SCULPTURAL TEMPLES, AND OUR SIGNATURE EXPOSED WIRECORE WITH HAIRLINE-ENGRAVED DESIGNS.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING PRECIOUS METAL DETAILS

# DESIGNED TO a higher FREQUENCY

The Acetate Series by Jacques Marie Mage consists of limited-edition glasses handmade in Japan using premium cellulose acetate, a biodegradable plant-based material. Nearly all JMM acetate is produced by Takiron, a Japanese factory that has been around for nearly a century and is steeped in a rich manufacturing heritage that stems from the golden age of eyewear production. Using a process that combines state of the art machinery and artisanal practices, we produce heirloom-quality collectibles that appeal to the highest standards of taste, craftsmanship, and environmental responsibility.



### MIGLIA

Take a lap in the luxury of limited-edition spectacles inspired by one of Europe's most famous open-road endurance races, the Mille Miglia. Like a brisk drive through the Italian countryside, these are grand tourers fine-tuned for faring life's harrowing turns and mountainous ascents.



### HATFIELD

The sun respectfully rises as this classic from our debut season returns, riding a high horse and ready to get the ranch in order. Brazen as they are balanced, consider these richly realized renditions of the classic aviator as limitededition expressions of refined individualism.



# FONTAINEBLEAU

Much like the imperial palace that bears its name, which served as a residence for the French monarchs from Louis VII to Napoleon III, these limited-edition spectacles represent a renaissance of unique influences, combining a softer lens shape with sculptural flourishes to create a dynamic sense of self-assured sophistication.



# INITIALS

Slender and assertive, allow these limited-edition glasses inspired by those worn in the '60s by Brigitte Bardot (aka "B.B.") to help lead you to the grand loves of your life and approach this enchanted age full of serendipity and slim chances with tenderness and tenacity.



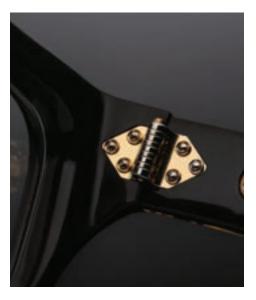
ICONIC ACCENTS

used throughout human civilization.



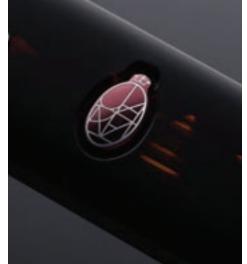
HEAVY METAL HARDWARE

Custom arrowhead hardware cast from sterling silver or 18k Custom spur-shaped hardware rivets made of sterling silver or Utilizing a star-nut and washer configuration, the custom hinge The domed metal logo found on the inside temple of each gold references the timeless quality of those pointed projectiles of 18k gold, designed after the classic 8-toothed wheel fixed ensures optimum tension at the maximum construction grade spectacle is a heraldic creat created in the fashion of French onto a horse rider's heel. Used across time by knights and within its category. A signature innovation that has singularly First Empire cameo jewelry. The crest includes the totality of the cowboys alike to signify a superior level of skill.



SIGNATURE ARROWHEAD HINGE

raised the bar f eyewear craftsmanship.



BRAND INSIGNIA

letters in our brand name.





# the MIGLIA

IN INDIGO

A REFINED RACER WITH A COMPACT PROFILE, FEATURING OVERSIZED TEMPLES, DISTINCTIVE BEVEL CUTS, AND OUR SIGNATURE 9-BARREL HINGE.

> HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING PRECIOUS METAL DETAILS

Circa Titanium Series The Atkins JacquesMarieMage.com Spring / Summer 2023 Issue Jacques Revue Spring / Summer 2023 Issue

# SHOW your NETTLE

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\ stead fast forms\ seems\ to\ have\ no\ bounds.\ Not\ coincidentally,\ Japan\ is\ known\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ shown\ for\ producing\ the\ purest\ titanium\ sheets\ in\ the\ world,\ and\ sheets\ sheets\ the\ purest\ the\ purest\$ 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.



### 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.



# RINGO

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.

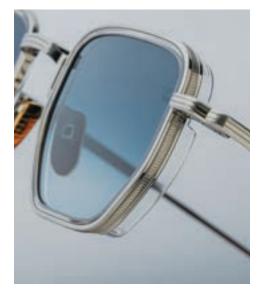


### DIANA

Pure expressions of creativity and clout, sing the body electric in limited-edition glasses inspired by those worn in the swinging sixties by Diana Ross. Minimal, masterful, and lightweight, and featuring a new, hand-painted epoxy temple tip style, these spectacles of supreme sophistication are equal parts psychedelic and soulful, tenacity and talent.



All refined outsiders understand: no legend is complete without spectacles to match their prodigious feats. A bit of cultural muscle and Midwest manners goes a long way in wrangling this trusty steed, a tempered combo of technical excellence and material moxie that's sure to inspire some modern talkies.

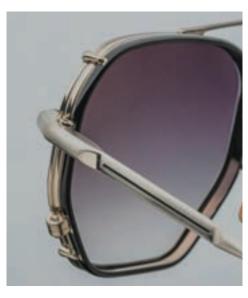


# CUSTOM 4MM WIRE LENS RIM

Art Deco motif, adding an exciting sculptural dimension to can be found engraved at the top of the nose pad surface.

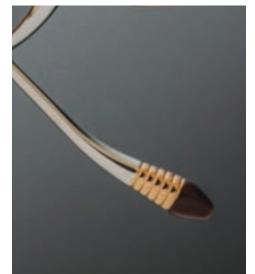


# TITANIUM NOSE PADS



# HAND-PAINTED ENAMEL

The Titanium Series features a never-before-seen 4mm-thick Our new beta titanium nose pads feature an ergonomic shape The eye rims, nose bridge, and temples of Titanium Series The shape of many of our frames' hand-painted temple tips wire titanium rim, delicately engraved with our signature that's lightly engraved with lines for added grip. The JMM crest spectacles are hand painted with translucent enamel, a feature small fins at the base of an elliptical bulb, resembling Japanese technique that dates back to the 7th century. Carefully the tailfins popular during the "golden age" of American auto applying the enamel in layers, the glasses develop a graphic, design, which were themselves inspired by the design of two-tone look that adds dimensionality and emphasizes the contemporary jets and rockets. frame's sculptural qualities.



# TAILFIN TEMPLE TIPS



# the ATKINS

IN FROST

A SUBTLE ANGULAR LENS SHAPE FEATURING A 10MM CURED ACETATE INSERT, GROOVED TEMPLE PROFILES, AND TAILFIN TEMPLE TIPS FOR ADDITIONAL CURVES AND VOLUME.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 500 PIECES FEATURING PRECIOUS METAL DETAILS

# SEEING is BELIEVING

Distinguish yourself in the newest optical styles from Jacques Marie Mage. Finding inspiration in the austerity and aestheticism of Roman antiquity, as well as the understated opulence of golden-era Hollywood glamour, 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 peering into the present with clarity and courage.



### **AURELIUS**

Redraw the map of your influence in limited-edition glasses reminiscent of the boldly designed eyewear expressions emanating from Italy in the early '70s. Sleek, sculptural, and balanced, featuring our signature "paddle" temples and precious metal details, these cool-headed classics are a trustworthy companion for journeys as rich in risk as they are reward.



### GRACE

Follow in the footsteps of true Hollywood royalty as you ascend to the throne in these well balanced '50s-inspired, cat-eye frames named after iconic actress Grace Kelly, who epitomized Golden Era glamour even before becoming the Princess of Monaco.



# FONTAINEBLEAU

Much like the imperial palace that bears its name, and which served as a residence for the French monarchs from Louis VII to Napoleon III, these limited-edition spectacles represent a renaissance of unique influences, combining a softer lens shape with sculptural flourishes to create a dynamic sense of self-assured sophistication.



The sun respectfully rises as this classic from our debut season returns, riding a high horse and ready to get the ranch in order. Brazen as they are balanced, consider these richly realized renditions of the classic aviator as limited-edition expressions of refined individualism.



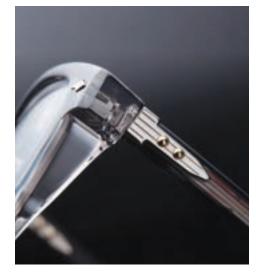
# PRECIOUS METAL DETAILS

hardware rivets designed after the classic 8-toothed wheel.



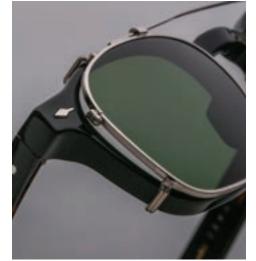
# 10MM ACETATE

sterling silver or 18k gold, including custom single- or double- allow us to design using a sculptural approach that reveals the entire temple, providing secure and stable clip-ons feature signature hairline engraved details along with arrowhead accents on the frame front, as well as spur-shaped natural beauty of this durable, plant-based material capable of construction and a clean transition from frontispiece to stem. colors that are rich in saturation and contrast.



# MONOBLOCK HINGE

29



TITANIUM CLIP-ON

Optical styles feature our signature precious metal details in Our custom, especially chunky blocks of cellulose acetate A unique hinge system forged from a single piece that Handcrafted in Japan using pure titanium, these limited edition



Spring / Summer 2023 Issue



# the AURELIUS

IN NOIR

ROUND OPTICAL GLASSES WITH AVIATOR ESSENCE FEATURE SIGNATURE ARROWHEAD PINS AND "PADDLE" TEMPLE.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 500 PIECES FEATURING PRECIOUS METAL DETAILS

Spring / Summer 2023 Issue

# CULTIVAE SPONTANEITY & WONDER

Sleek and sophisticated, the VU Collection consists of optical glasses that utilize our most advanced titaniumblend 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  $manufacturing \ to \ create \ a \ refreshing \ modern \ aesthetic \ that \ communicates \ strength, \ balance, \ and \ refinement.$ 



# SABURO

An encounter between the human spirit and the substance of matter itself, these handcrafted, limited-edition glasses inspired by the performance art of Saburõ Murakami feature elegant angles and handsome contours that resound with the clarity of a creative outburst.



# WILLIAM

The vitality of modernism embodied in the work of painter William Baziotes, exhibited by his fusing of Surrealism and Abstract Expressionism, is here gloriously spun into a classic soft angle spectacle—lightweight and lavish, featuring JMM's signature arrowhead-hinge construction and hand- painted temple-tips in signature burgundy.



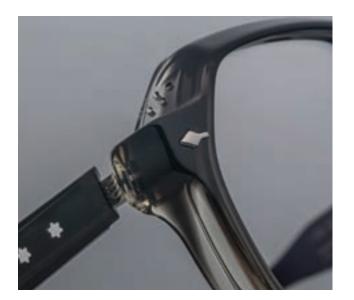
### DOMOTO

A sleek, architectural update of the classic navigator with T.V.-shaped lenses, these splashy spectacles project nothing if not talent, taste, and tenacity. A studious mix of luxuriant materials and refined physicality inspired by the powerful abstract paintings of Japanese artist Domoto Hisao.



# CREVEL

Compact, with generous volume and modest grandeur, these are easy, elevated everydays handcrafted from the spirit of lyric, the magical chaos of clarity perceived in stunning titanium temples that feature hairline-engraved Native American-inspired designs and an updated temple-tip shape with signature burgundy epoxy detail.



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.



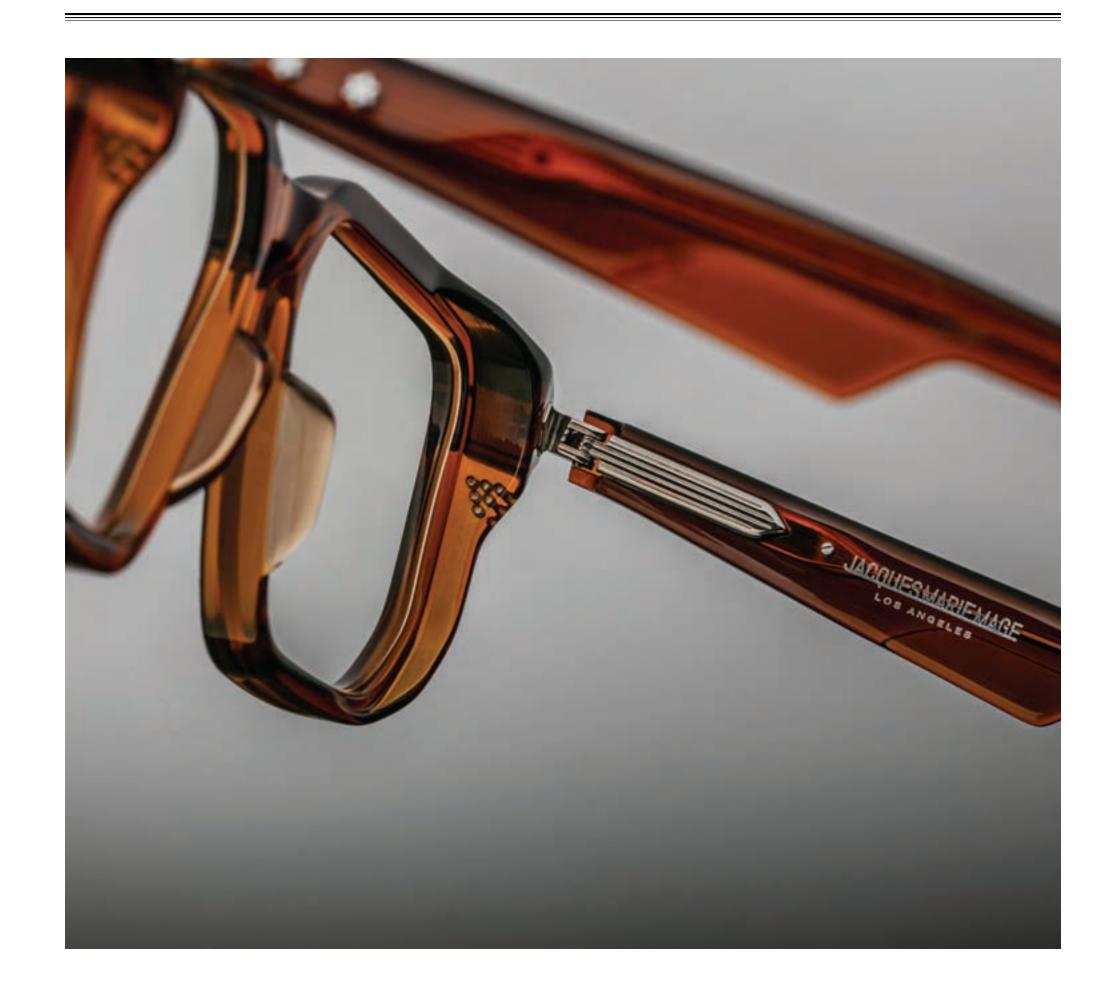
Utilizing state-of-the-art techniques to cut and mill our cellulose acetate with unparalleled precision, our frames feature crisp folds and stunning volumes that highlight the material's inner glow, soft touch, and natural beauty.



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





# the SABURO

IN HICKORY

NEW TO THE VU COLLECTION, THIS LIGHTWEIGHT NAVIGATOR IS COMPACT, SCULPTURAL, AND FEATURES OUR REVOLUTIONARY "FLOATING" HINGE.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 350 PIECES FEATURING PRECIOUS METAL DETAILS

# ONE BRIDGE, two TEMPLES

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 or wired 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.



### THE OATMAN

Step out and into the rugged wilderness and rich history of limited-edition glasses fashioned with frontier ingenuity and mid-century flair. Modern heirlooms, these rimless renditions are sophisticated, streamlined, and full of minimalist charm.



# THE FONDA

Minimal and opulent, austere and ornamental a sublime relic of a simpler age featuring titanium temples and a sculptural nose bar finely engraved with our signature arrowhead motif. A gilded reminder to put your best face forward, to recognize the victory you thought might never come.



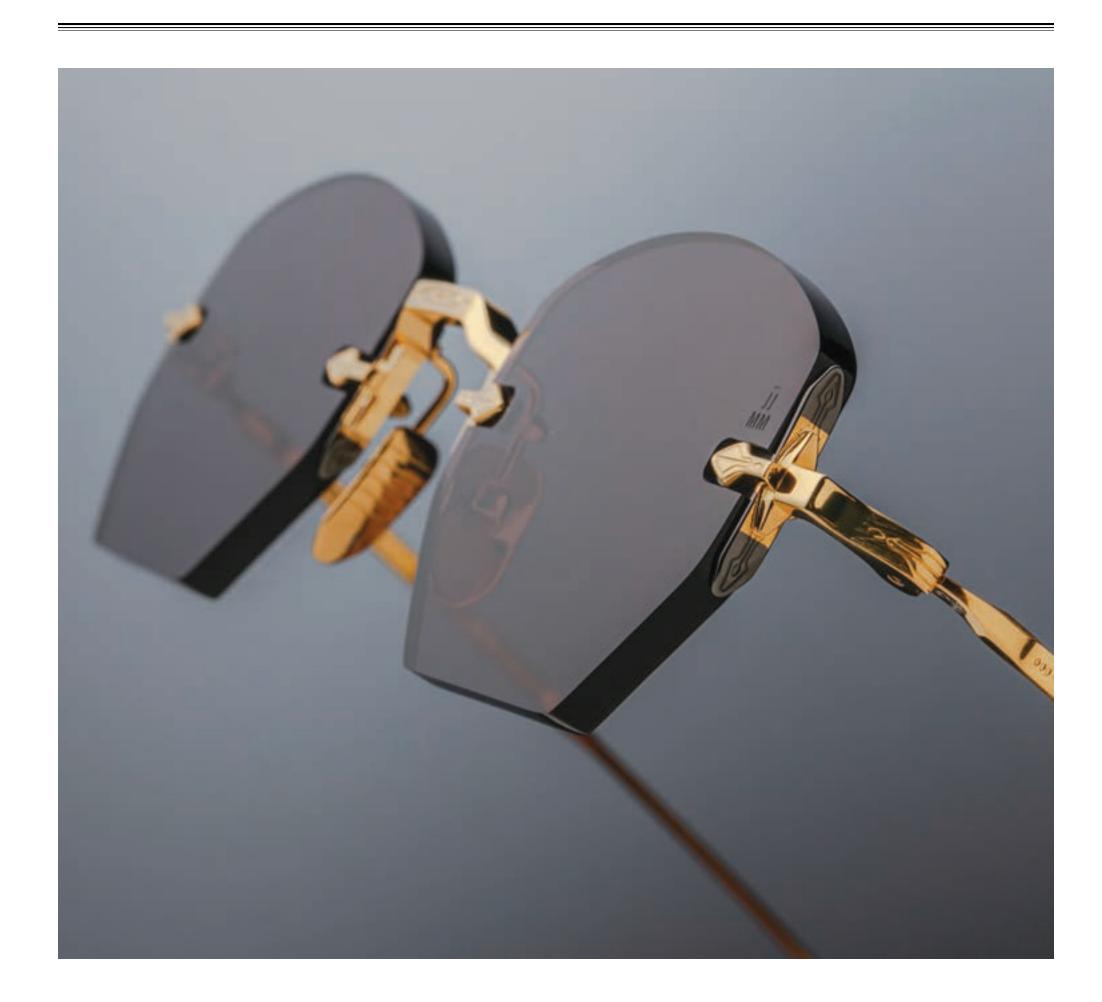
# PROPRIETARY LENS MATERIAL

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 OATMAN

IN GOLD

NEW TO THE RIMLESS SERIES,
THESE UNIQUE HEXAGONAL GLASSES FEATURE
CONTRACTING ANGLES AND OUR DISTINCTIVE
HAND-PAINTED "TAILFIN" TEMPLE TIPS.

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

34

The Oatman

# Spring / Summer 2023 Issue

# CREATIVITY is a @MMITNENT

Japan is a wellspring of inspiration, having at its foundation a long history of traditional crafts that informs not just their workmanship, but their worldview. This spirit of craftsmanship that pervades Japan expresses itself in diverse ways via its artisanship and artistry, whether that be washi paper making or filmmaking, glass blowing or kimono dyeing. Each of these represents a process that becomes less about the object and more about the love and care from which it manifests.

Spring / Summer 2023 Issue

It is this concept of craft that has informed and influenced Jacques Marie Mage since its founding. Our new series of eyewear entitled Kyosho (巨匠), or "master of art," was conceived as a homage to the many achievements of Japan's influential artists. Each particular eyewear style highlights an individual that has elevated the arts and culture with their tremendous talents, personalities, and meaningful contributions. Not only have they prioritized mastering their craft, they've radically demonstrated that creativity is a commitment, as much about engaging the past as it is about shaping the future.



# NAKAHIRA

Looking for a language yet to come, you don these bold, rectangular frames with modest wrap-around effect named for Takuma Nakahira—one of the most prominent voices in 1970s Japanese photography—and turn your gaze evermore inward and personal, until finding yourself in a more direct confrontation with reality.







BOX SET

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



WASHI AUTHENTICITY CARD

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

35



# CLEANING CLOTH

Glasses are accompanied by a custom, double-sided microfiber cleaning cloth made with recycled PET and featuring exclusive artwork by the Japanese artist Hokusai, whose collection of 19th century manga influenced French Impressionist painters such as Manet, Monet, Degas, and Whistler.



# the NAKAHIRA

IN AGAR

NEW TO THE KYOSHO SERIES, THESE BOLD, RECTANGULAR FRAMES WITH A MODEST WRAP-AROUND EFFECT FEATURE OUR SIGNATURE EXPOSED WIRECORE TEMPLES WITH HAIRLINE-ENGRAVED DESIGNS.

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



Spring / Summer 2023 Issue

An ode to the bold and lofty visions of the sensual '70s, EUPHORIA returns with a new release of limited-edition glasses that engage with the aesthetics and attitudes of a decade in which free love and feminism went mainstream, feverishly redefining femininity along the way. Embracing the spirit of this transformative era, these are spectacles that mindfully mix elegance and opulence to create a unique visual language for women's eyewear.

The collection introduces a new vocabulary of distinctive shapes, luxuriant materials, and carefully curated colors. Stunning ombrés add movement and verve, accentuating the frame's artful curves and sculptural beveling. Edgy and extravagant, with a mystique all their own, The EUPHORIA Collection beams with beautiful defiance



# SLADE

Frolic freely among the beautiful and famous in these uplifting expressions of a feline-inspired favorite. Sleek, sophisticated, and splashy, with sculpted temples and an artfully arched brow, these limited-edition spectacles are the cat's meow.



# RUNAWAY

Something in the seriously strong volumes and boldly beveled lenses of these '70s-inspired spectacles speaks to an elegance earned from experience, a confidence earned through accomplishment, and an attitude indicative of someone who can take it just as well as they can dish it out.



# ULTRAVOX

Dare to display the full drama of maximal masterpieces lavishly handcrafted to beautifully broadcast your largerthan-life allure. Designed with an abundance of mettle and '70s-supermodel mystique, these fearless frames are known for making an entrance.



You can have it all, the finest masque at the galaxy ball. Don these limited-edition glasses with a starry-eyed lust for life, and behold the bold elegance that emerges from the sleek curves and sculpted lines of sumptuous spectacles that are, like you, light years ahead of their time.



# WHITESNAKE

39

Decadence drips from this glam-rock glimpse into the disco days of the super-'70s. Forward and richly refined, these limited-edition glasses are expressive evocations of the ritzy elitism and in-your-face eroticism that defined the golden age of New York nightlife.





# the DOLL

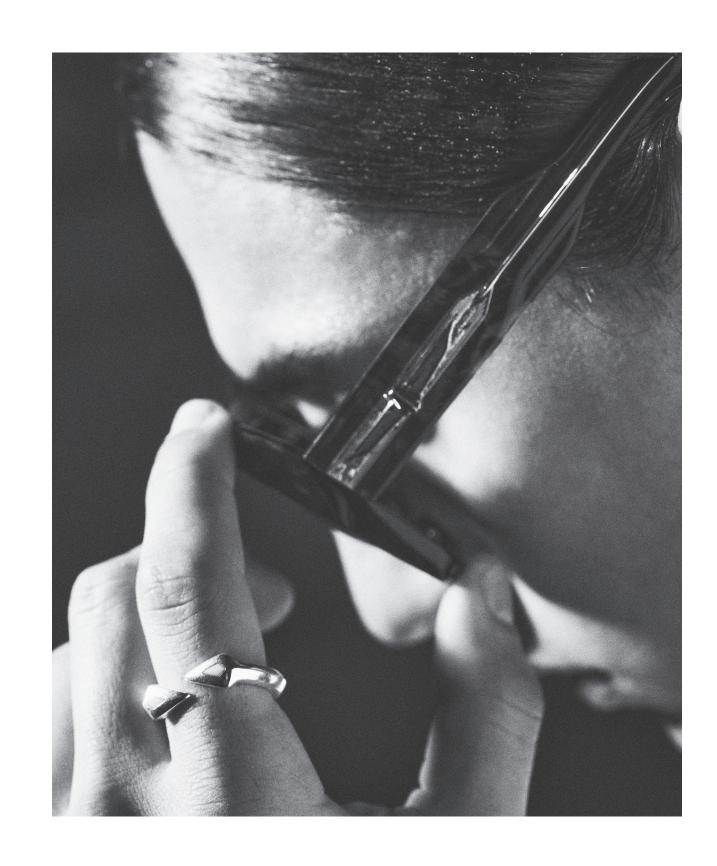
IN ORANGE CRUSH

A BIG, BOLD STATEMENT IN STUNNING ACETATE, THIS '70S-INSPIRED LENS SHAPE IS REFINED WITH BEAUTIFUL LINES AND PLAYFUL VOLUMES.

HANDCRAFTED IN ITALY LIMITED PRODUCTION BATCH OF 50 PIECES. FEATURING STERLING SILVER PRECIOUS METALS

"BEHOLDEN to THE MAGNETIC MYTHOS OF the AMERICAN WEST, THESE HANIORAFTED ©L'ECTIBLES are MODERN HIRLOMS MADE in PURSUIT of BEAUTY and IN HONOR OF TRADITION."

41





An astute sense of decorum and old-world opulence emanates from the newest luxury goods of The Last Frontier, a limited-edition collection of eyewear and accessories acclaimed for their unparalleled craftsmanship and artistry.

The Last Frontier collection specifically supports the efforts of Sage to Saddle, a nonprofit community-focused organization working to establish a safe after-school environment in Pine ridge Indian Reservation, where kids ages 8 to 18 can reconnect with a myriad of traditions and skills through a focus on equine relationships and horse care.

# THE LAST FRONTIER

A SPECIAL COLLECTION OF GLASSES INSPIRED BY THE ART AND CULTURE OF THE AMERICAN WEST

Continuing our exploration of classic Americana, we find ourselves reveling in the pageantry of the American West-from the military-inspired regalia of Buffalo Bill Cody's traveling "Wild West" exhibitions in the 1880s, to the elaborately tooled leather saddles and ornate silver-mounted cowboy gear of equestrian-turned-artisan Edward Bohlin, whose designs fueled Hollywood's demand for fancy Western styles during the genre's golden age (1930s-60s).

Invested in the same rigorous workmanship and rugged swagger of these utilitarian memorabilia, The Last Frontier Spring 2023 collection  $incorporates \ sculptural \ volumes \ and \ sleek \ silhouettes \ to \ dramatic \ effect, \ with \ exquisite \ details \ in \ sterling \ silver, \ gold, \ and \ turquoise \ that \ radiate$ with extravagance and refinement.

Designed in Los Angeles and handcrafted in Japan, these small-batch collectibles are stately expressions of hard-earned grandeur, reflections of the bold individualism and sartorial flare of the Old West's foremost adventurers and showmen.



# ROLLINGSUN

Rich as the riparian floodplains and grassland prairies, impressive as the broken mesas and high snow-capped peaks, the carefully calibrated curves and dazzling adornments of these startling spectacles are a venerable paean to the ancient and boundless creative spirit of the American Southwest.



# ACOMA

A picturesque horizon proceeds from the broad and well-defined brow line of these no-nonsense navigators, a magic enmeshed in timeless iconography finely etched in sterling silver and 18k gold, a modern heirloom to express the refinement and romance of the American Southwest.



# STERLING SILVER

was renowned around the world.



# CHIMAYO WEAVING

neighboring tribes, and it wasn't long before Native American silver and turquoise work through the American Southwest, who eventually developed their own unique style, the American Southwest. dubbed "Chimayo" design.



# TURQUOISE

It's believed silversmithing first came to the American Southwest in the mid-19th JMM has partnered with Chimayo weavers to develop a beautiful and intricate veg. For The Last Frontier, JMM utilizes ethically sourced turquoise produced exclusively century. The Navajo are credited with being the first indigenous peoples to work with tan leather eyewear case to accompany glasses from The Last Frontier collection, a in the United States. Turquoise has captured the attention of the powerful and the silver, and are thought to have gained these skills from Mexican or Spaniard blacksmiths, painstaking process that takes over nine months from start to completion. The Chimayo artistic for over 10,000 years now, attracting admirers from Ancient Egypt to China, adapting techniques to suitsofter metals. The Navajo people shared their skills with of New Mexico are descendants of Coronado's infamous expedition (1540–1542) Tibet to Turkey, and all the way to the very inspiration of the LAST FRONTIER collection:





# the A@MA

# IN HICKORY FADE

A picturesque horizon proceeds from the broad and well-defined brow line of these nononsense navigators, a magic enmeshed in the expansive canvas of their sculptural temples, each displaying a timeless Native American-inspired insignia handcrafted from sterling silver, featuring hairline-engraved Art Deco-era linework and a diamondshaped cabochon of real turquoise at its center. This is but the foreground to the dark gold wirecore, elegantly exposed and equally embellished with artistry, yet another layer lending itself to a spectacle of unmatched drama and refinement.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 200 PIECES FEATURING STERLING SILVER, GOLD, AND TURQUOISE DETAILS













# the STERETT

IN ROVER

Serious, and sharp, these instantly iconic additions to The Last Frontier collection can help you get a saddle on any situation. Handcrafted as a paean to the ancient and boundless creative spirit of the American Southwest, the slightly angled profile finds balance with "paddle" temples unique in style and comfort. The collection's signature, jewelry-like embellishments are deftly displayed—the simplicity of precious-metal arrowhead pins; the sculptural silver-and-gold hinge shield; the ornately engraved wirecore; and a new bucking bronco cameo in sterling silver with turquoise inlay at the temple tip.

HANDCRAFTED IN JAPAN LIMITED PRODUCTION BATCH OF 200 PIECES FEATURING STERLING SILVER, GOLD, AND TURQUOISE DETAILS

# the PINEDALE

IN ARGYLE

As sure as the bronco bucks, you'll find this pair of limited-edition optical eyewear to be a softer, Panto-shaped trail guide with ample evidence of exemplary craftsmanship and artistry. Leaning into its '50s-inspired lens shape, glasses feature unique "paddle" temples and our signature exposed wirecore in dark gold—nearly shaped like a fine arrow's fletching and intricately engraved with an energetic floral design. To add the devil-may-care charisma of a cowboy, temple tips are equipped with our own iconic silver-and-turquoise version of Wyoming's official horse-and-rider logo.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 200 PIECES
FEATURING STERLING SILVER, GOLD, AND TURQUOISE DETAILS







# LAST FRONTIER JEWELRY

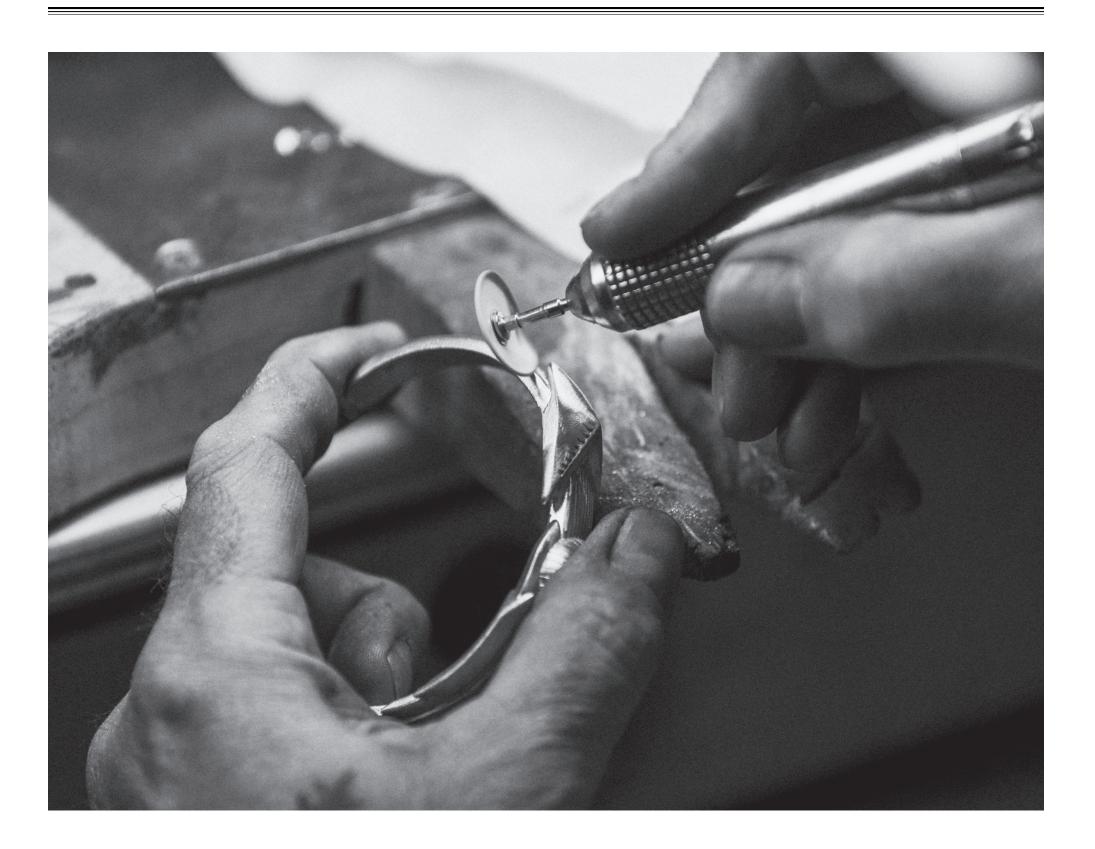
Jacques Marie Mage proudly presents a limited-edition collection of handcrafted jewelry that honors the rich history of silversmithing and lapidary arts in the American Southwest. Engaging with the powerful symbolism of the arrowhead, each bold and sculptural expression is refined with Art Deco subtlety, including sophisticated hairline-engraved details and a distinctive brand placard in 18k gold. Taking over 18 months to complete, these are collectibles shaped by ample amounts of artistry and generational expertise, a testament to our commitment to craft and creative expression.

Produced in Los Angeles by artisans with deep experience in gemology and jewelry arts, the collection consists of materials procured exclusively within the United States. Each piece is cast of ethically sourced sterling silver and may feature: recycled gold (certified conflict-free); natural, undyed turquoise chosen specifically for its sharpness, color, and marbling; as well as other responsibly sourced gemstones. Masterfully made, jewelry is meticulously sized, polished, and finished by hand, resulting in modern heirlooms that exceed expectations and standards.









THE MAKING OF THE JEWELRY OF THE LAST FRONTIER.

# SILVER LININGS

To compliment The Last Frontier eyewear collection and honor the rich history of silversmithing and lapidary artisanship in the American West, Jacques Marie Mage has been working diligently to produce an especially limited-edition series of sterling silver and gold jewelry that exemplifies our commitment to craft and creative expression.

 $\label{lem:condition} \textbf{Each luxuriant collectible is handcrafted in Los Angeles by a team of expert jewelers lead}$ by Guillame Pajolec, founder of Spectrum Manufacturing and a veteran of the fashion industry who earned his reputation for superior manufacturing while working with the likes of Gerbot, Chrome Hearts, and Henry Duarte. Bringing over 20 years of experience in gemology and the jewelry arts, Pajolec is perfectly suited to bring the JMM vision to life.

The process requires an incredible breadth of knowledge—from materials to production techniques to finishes—and an unerring meticulousness. Once designs are formalized, the appropriate precious metals are procured, in this case ethically sourced sterling silver and recycled gold that is certified conflict-free (Dodd Frank Act-compliant), and contains no added lead or cadmium.

For most jewelry, Pajolic's team will then 3-D print the design in wax, cast it in metal to create a master, and use that to make production molds. "But, in the case of JMM," says Pajolec, "we do it a little bit differently."

For one, the intricacy of JMM jewelry doesn't allow for the making of a production mold; each piece must be cast directly from a wax 3-D print. "When you make molds you tend to lose some of those fine details," explains Pajolic. "So the JMM jewelry requires a little expecting that really, really terrific quality. There's no room for any mistakes."

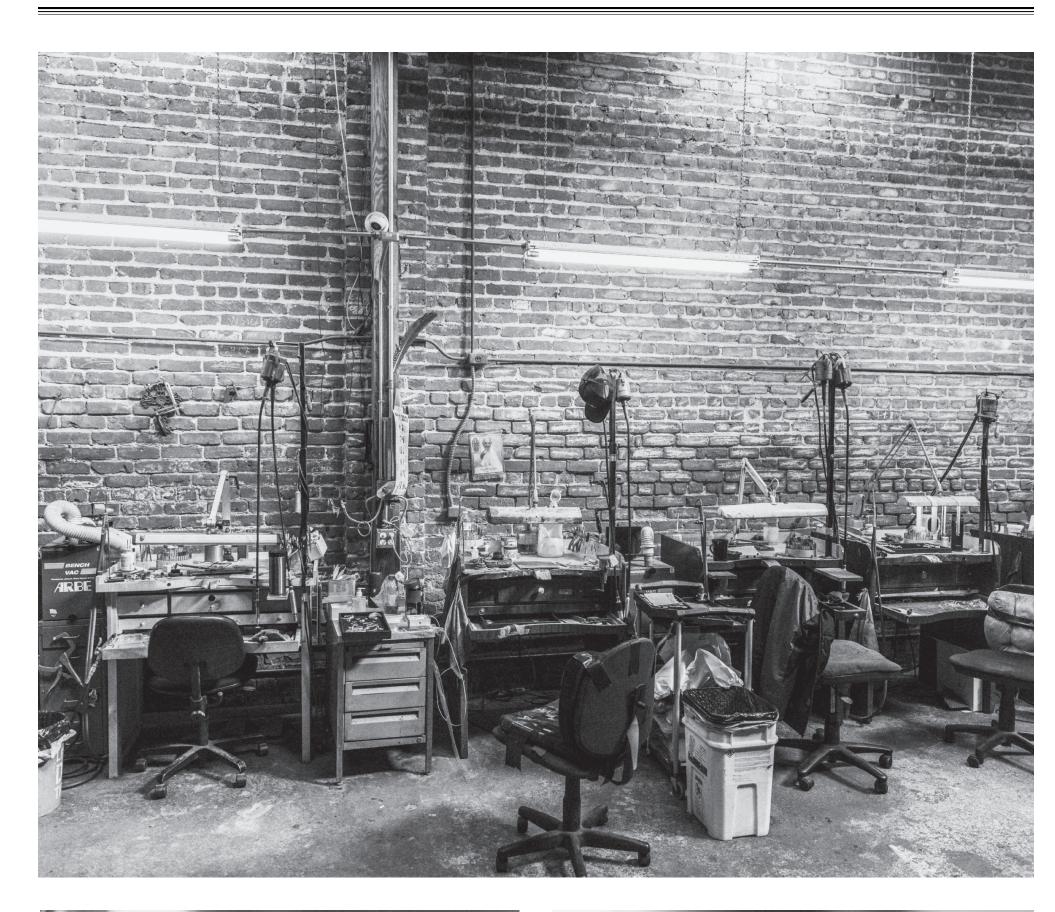
Of utmost importance to Pajolic is casting quality: how the pieces are melted and transformed into a piece of wearable art. "If the casting is not done properly," says Pajolic, "you'll be dealing with a lot of porosity and other tiny flaws. That's why I'm actually the one that does the casting, I've got it down to the way I want it to look."

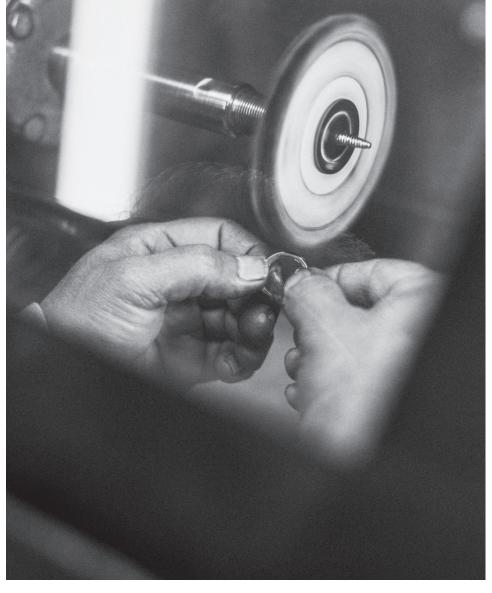
"WE TREAT EACH PIECE LIKE the EXCEPTIONALLY fine JEWELRY THAT it IS. WE HAVE TO in ORDER TO REFLECT the LEVEL OF TASTE and QUALITY THAT JMM is KNOWN FOR."

With Pajolic pouring, once the pieces are cast the refinement of their shape and tone begins: grinding it to its appropriate size and setting; sanding the piece to smoothen and clarify its curves and lines; then polishing, antiquing, and polishing the piece again, adding highlights to crevices and hairline accents before finalizing with the appropriate matte or satin finishes. The gemstones are placed last—real, undyed turquoise sourced from Kingman, the last full-time production mine in the United States.

Applying ample amounts of attention to each individual piece, the artisanship and artistry becomes self-evident. "We treat each piece like the exceptionally fine jewelry more attention, and requires my best guys to work on that product, because the brand's that it is," says Pajolic. "We have to in order to reflect the level of taste and quality that

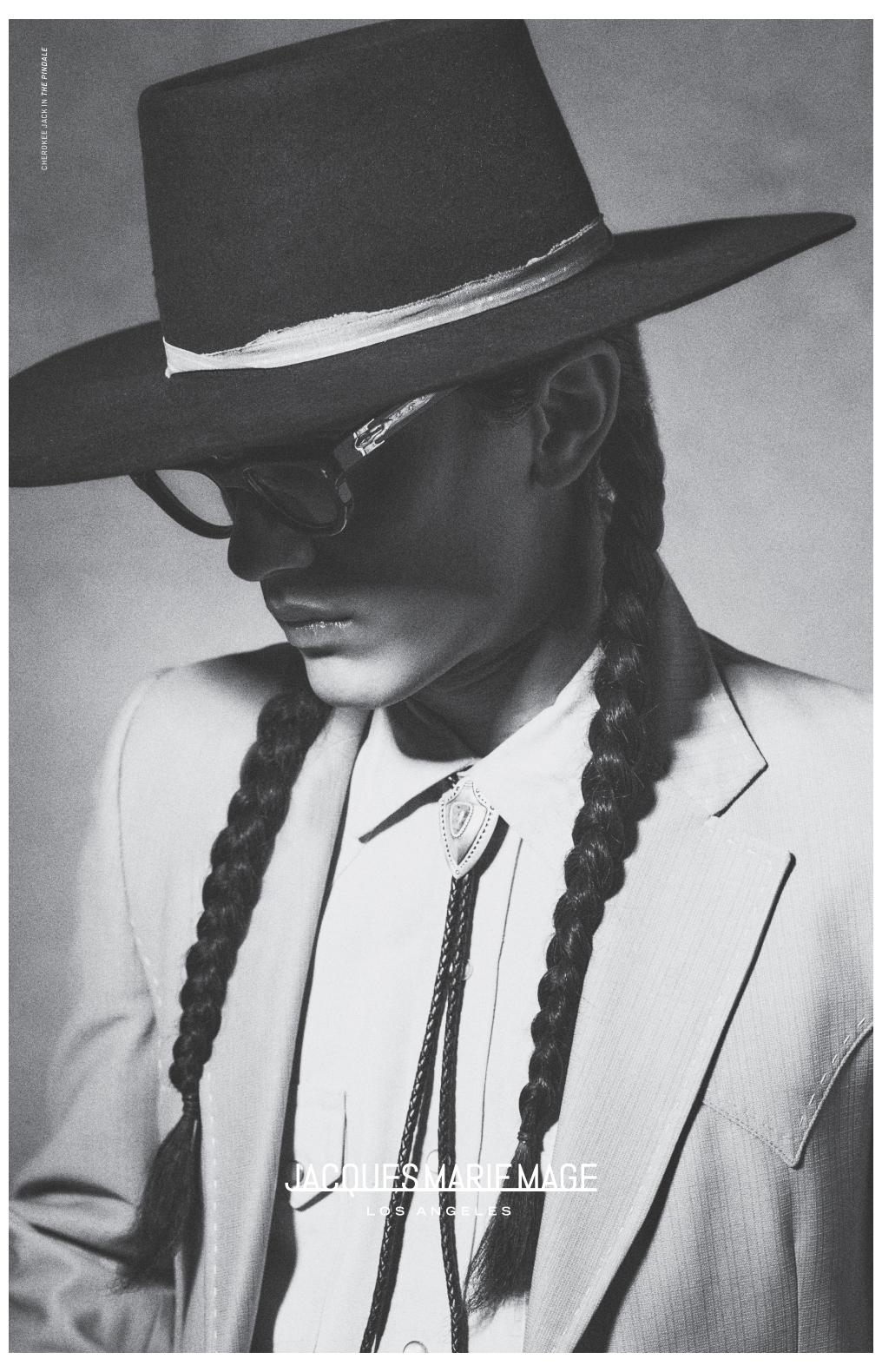
















# THE MOLINO 55

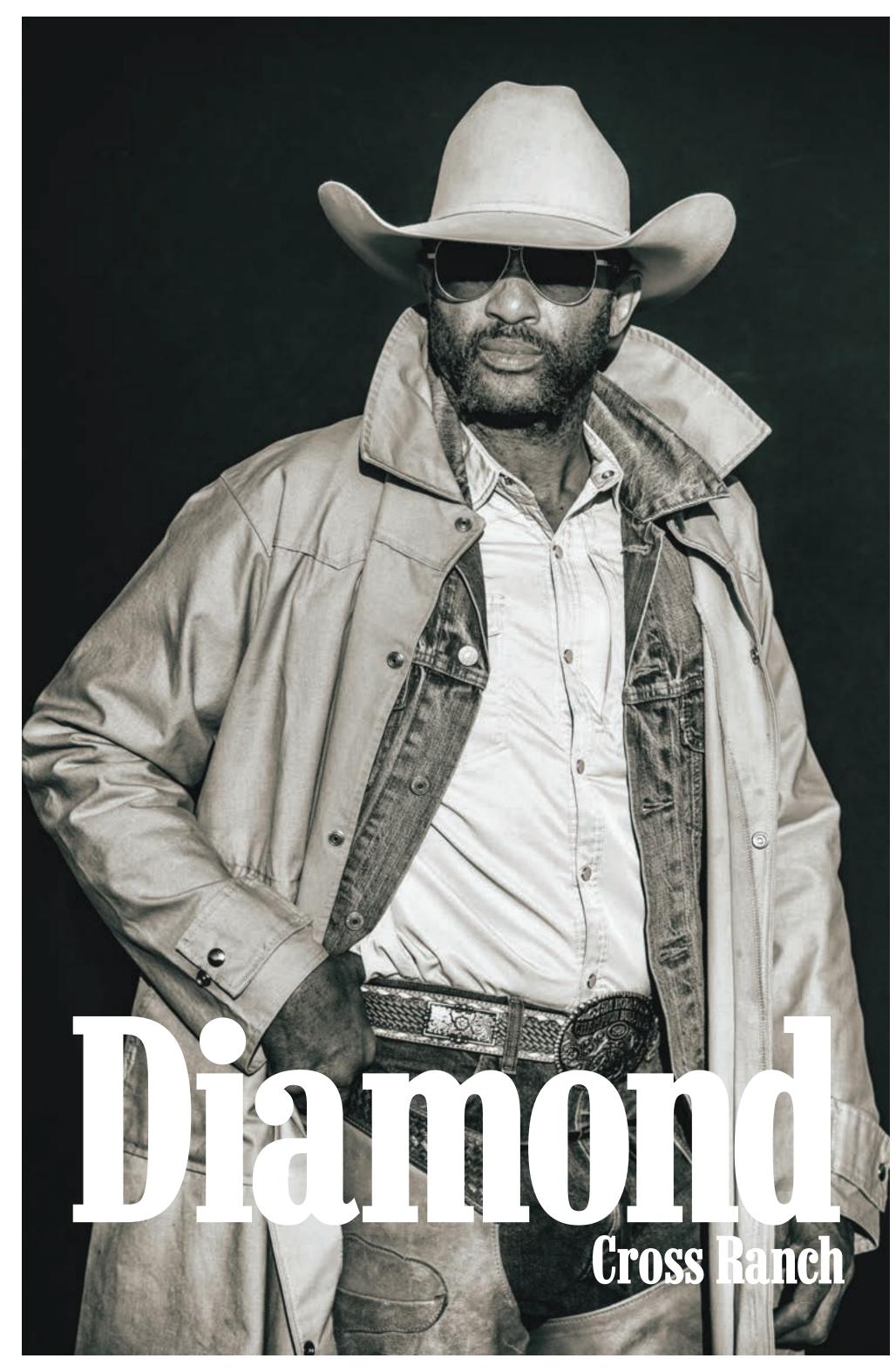
The first expression of this unique collaboration is an iconic eyewear style revisioned in vibrant colors that channel the many moods of the Teton Valley. The shape of rebellious sophistication, these glasses are an astute mix of volume and balance, a handcrafted heirloom of solid acetate construction and subtle bevel detailing. For this special project, these acclaimed frames include a sterling silver Diamond Cross Ranch emblem at the perfectly polished temple-tip.





# THE DUKE

Get ready for the ride of a lifetime in legendary spectacles that are modern interpretations of the iconic shooter-style glasses made popular by outlaw writer Hunter S. Thompson. Somber and sophisticated, with a sense of the extraordinary, these aviators are handcrafted in Japan utilizing 100% beta titanium and feature an acetate brow bar and circular "cigarette holder" detail, along with our signature tailfin temple-tip with custom black epoxy detail.



# RIDE for THE BRAND

DISCUSSING COWBOY CULTURE AND RANCH LIFE WITH LUKE LONG OF DIAMOND CROSS RANCH

Based at the foot of the Grand Tetons, Diamond Cross Ranch (DCR) is more than just a destination, it's a heritage—representing a history of familial endurance and enterprise that's helped define not only the property, but the greater, storied legacy of cowboys in the American West.

Rich with green pastures and awe-inspiring mountain views, DCR is an exemplar of old school values and homegrown ingenuity. Here, surrounded by the world-famous Bridger-Teton National Forest and the Grand Teton National Park, the anachronistic dichotomies of man and animal, "civilization" and wilderness meaningfully blur, giving way to a fuller understanding of what it takes to live on—and respectfully steward—the land.

Operated by third-generation rancher Jane Golliher and her husband Grant, an acclaimed horse whisperer and author, DCR is one of the last privately held, historic ranches in the area. Jane's grandfather, Fred Feuz, was among the earliest homesteaders in Jackson Hole, having arrived in 1912, two years before Jackson was officially incorporated. After World War II, Jane's parents, Walt and Betty Feuz, purchased additional land and established Diamond Cross Ranch in Buffalo Valley.

"WE OFTEN QUOTE KIPLING AROUND HERE: 'FOR the STRENGTH OF the PACK is THE WOLF, and THE STRENGTH of THE WOLF is THE PACK."

- LUKE LONG

By the '90s, in response to the ever-complex economic pressures facing farms and ranches, DCR began hosting corporate and private events, an unexpected revenue source tat the time that has allowed the Golliher family to sustain the property and continue sharing their passion for the land's dynamic natural beauty. The ranch's 100+ year legacy is further buoyed by Grant and Jane's three children, all of whom share a passion for the outdoors and are committed to maintaining their western heritage for generations to come.

Here we speak with son **Luke Long** (ardent rancher and Harvard graduate) regarding horse wisdom, cowboy values, and a little of what it takes to maintain Jackson Hole's most iconic ranch.

JACQUES MARIE MAGE (JMM): FOUNDER JEROME MAGE WAS HEAVILY INFLUENCED BY THE WOLF PACKS OF YELLOWSTONE, AND SAW IN THEIR FAMILIAL STRUCTURE AND COLLABORATIVE NATURE VALUES THAT HE WANTED TO APPLY TO HIS BUSINESS. WHAT WOULD YOU SAY ARE SOME KEY OBSERVATIONS/LESSONS TO BE GAINED FROM HORSES?

LUKE LONG (LL): I like Jerome's reference to the wolf packs of Yellowstone. We often quote Kipling around here: "For the strength of the pack is the wolf, and the strength of the wolf is the pack."

We've learned so much from horses. In many ways horses are a mirror that help us see our own strengths and weaknesses. Horses were also tantamount to survival in the Old West. They allowed us to get the job done, day in and day out. We also say horses have "big hearts," meaning that if you ask them to, they will literally run so hard and so far for you that their heart gives out and they die of heart attack. That puts in context how selfless a good horse is.

But I also think there are broader observations interrelated to the horse and cowboy. The cowboy community is large, but it's also small. People care very much about their reputation, and we say you "ride for the brand" (literally the iron brand you use to mark your cattle and horses). Your reputation stretches across decades and across generations (ranching is a family business).

So cowboy ideals include keeping your word, looking out for your neighbor, working hard, and taking pride in your work (i.e. aspiring to breed & raise world-class cattle, horses, etc.). Whatever you do, you aim to do it well.

JMM: ONE OF THE RANCH'S SLOGANS IS "KEEP WYOMING WILD." CAN YOU DESCRIBE HOW WYOMING HAS BEEN CHANGING, WHAT THREATS YOU SEE IT FACING, AND HOW THESE CHANGES CAN AFFECT—OR HAVE AFFECTED—LIFE ON THE RANCH?

LL: Jackson Hole is a special place, there's such wild beauty everywhere: the sun setting over the Grand Teton Mountain range; an eagle on the open winds; a herd of buffalo grazing on the old Elk Ranch...

Our family serves as a sort of a juxtaposition. On one hand, we have a 100+ year ranching / cowboy tradition, and we are always looking for ways to maintain that heritage so that it can be shared with future generations. On the other hand, we have embraced the evolution that's taking place in Jackson Hole—people from all over the world come here, and we welcome them into our gates, we use platforms like social media to tell our story, and we look for ways to partner with talented photographers, artists, and brands.

In short, as proud we are of our history, we also recognize that if you don't evolve, you die.

JMM: WHAT ARE THE MOST IMPORTANT, MUST-HAVE PIECES OF GEAR FOR RANCH LIFE?

LL: Start with the basics: a good cowboy hat, a pair of cowboy boots, a good jacket for cold days, and a good pair of work gloves. As you move up the ranks, you'll need a good horse, a saddle, a pickup truck, and a trailer.

We're big believers in taking pride in the things you own and taking good care of things. Buy things that will last, that get better with age. Cowboys are (in some ways) the opposite of the fashion world, in the sense that, we're not into trends; most things cowboys do are timeless. So Wrangler jeans don't change much from year to year; nor do cowboy hats or boots. If you look at photos of my grandfather riding in the Jackson Hole rodeo 85 years ago, the way he was dressed looks a lot like how we dress today on the ranch.

JMM: I'M SURE TIME IS SPARSE, BUT WHERE DO YOU GO, AND WHAT DO YOU DO,

LL: We love a good meal, especially the nachos and ice cream sundaes at Signal Mountain Lodge (right on Jackson Lake, with fantastic views to boot). My wife Kirby and I also love going for hikes. There are so many lovely trails around Jackson Hole. Even better when you don't get any cell phone service (allows us to unplug and be present).

JMM: LASTLY: COKE OR PEPSI? BUD OR COORS? JACK D. OR JIM B.? MARLBORO

LL: I don't drink soda, but start every day with a strong cup of coffee. I prefer Coors Light, and Bulleit Whiskey. I don't smoke, but I've long admired Marlboro and the Marlboro campaigns. For decades they'd come photograph the campaigns on our ranch. The cowboys and photographers they employed were world-class.



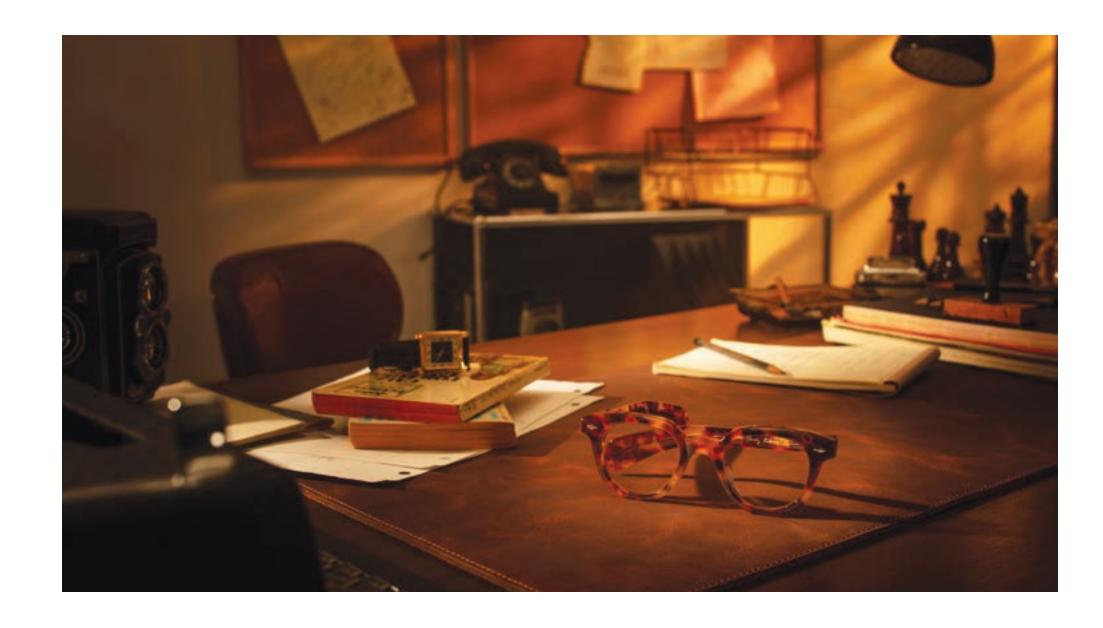


 $Stanley\ \textit{Kubrick, portrayed by his mentor Arthur\ Rothstein, 1948\ in\ New\ York.\ SK\ Film\ Archives.}$ 

# THE 1948

tanley Kubrick was just 16 when he had his first photo published in *Look* magazine. Spending his formative years as a staff photographer, by the end of the 1940s he was making a name for himself as a talented image-maker with a penchant for visual storytelling. The glasses he wore at the time—as evidenced in a portrait taken in 1948 by his mentor and editor, acclaimed photojournalist Arthur Rothstein—are charming and cerebral, a confident sartorial step for the burgeoning wunderkind.

Stanley Kubrick



efore he began making cinematic masterpieces, a young Stanley Kubrick was sharpening his penchant for visual narrative as a staff photographer for *Look* magazine. The "1948" are based on the frames he wore at the time—a classic style for the culturally concerned, featuring a round lens shape that beams with mid-century smarts, unique "paddle" temples with engraved wirecores, and our signature precious metal details.





roMM ACETATE

Featuring 10mm cured cellulose acetate frame, silver hidden wirecore with custom hairline filigree engraving, and a custom 7 barrel hinge.



BOOKLET

A specially produced booklet featuring product stories and essays that serve as humble explorations of the ambition, focus, and artistry that would solidify Mr. Kubrick as an auteur for the ages.



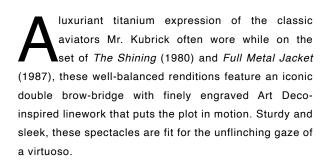
BOX SET

Custom monograph-style box set in white linen, with embossed details in black.

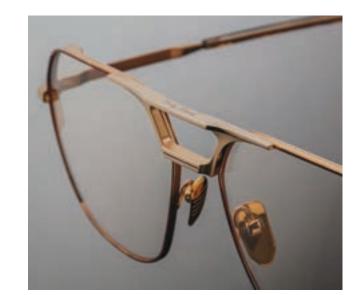
Interior includes glasses, eyewear case, authenticity card, microfiber cleaning cloth,

and a stainless steel screwdriver with burgundy enamel details for fine tuning.









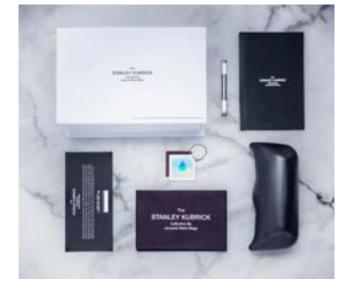
TITANIUM PADS Beta titanium frame with light gold temples and hidden hinge, featuring a custom

dark gold nose pad with logo and hairline engraving.



A specially produced booklet featuring product stories and essays that serve as

as an auteur for the ages.



humble explorations of the ambition, focus, and artistry that would solidify Mr. Kubrick

Custom monograph-style box set in white linen, with embossed details in black. Interior includes glasses, eyewear case, authenticity card, microfiber cleaning cloth, and a stainless steel screwdriver with burgundy enamel details for fine tuning.

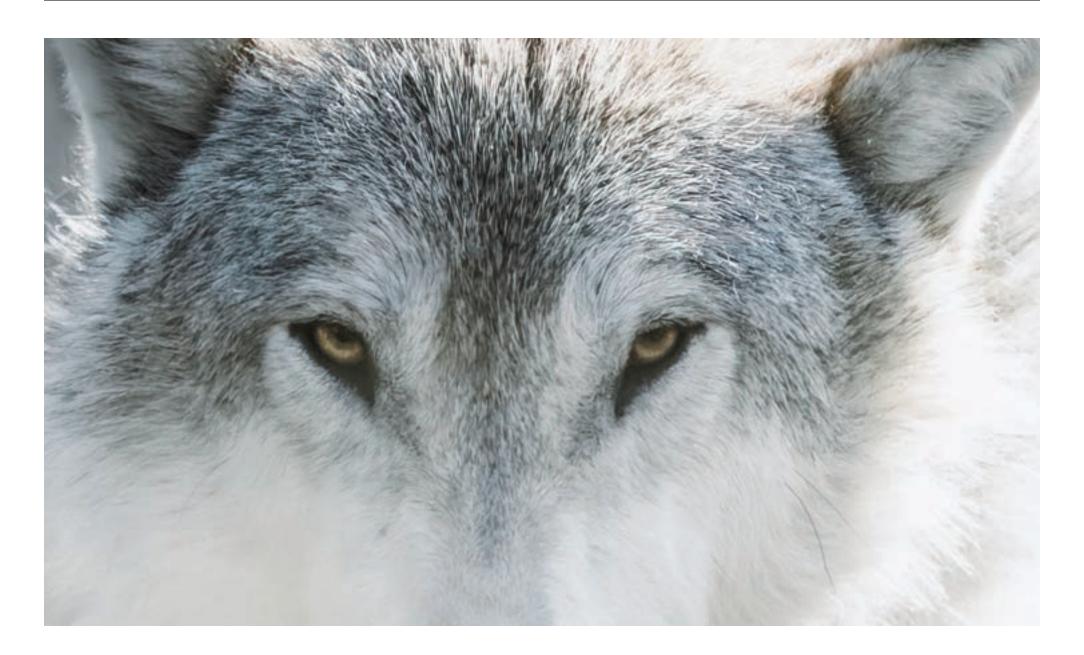


Full Metal Jacket", Stanley Kubrick, 1987. SK Film Archives.

# THE 1980

uring the 1980s, Stanley Kubrick co-wrote, directed, and co-produced two films. The first was an adaptation of a Stephen King novel called The Shining (1980), starring Jack Nicholson and Shelley Duvall, now widely regarded as one of the greatest horror films ever made. Seven years later, he released the critically acclaimed Full Metal Jacket (1987). Throughout the making of both movies, Mr. Kubrick wore a pair of oversized aviator glasses that captured the spirit of the era in which the movies were filmed, spectacles that over the years have become synonymous with Mr. Kubrick's persona.

Stanley Kubrick



DISCUSSING THE PLIGHT OF THE WOLF WITH KIM BEAN OF WOLVES OF THE ROCKIES.

# A VOICE FOR the VOICELESS

"IF WE CANNOT SAVE YELLOWSTONE'S WOLVES, WE CANNOT SAVE ANY WOLVES."

In 2010, Air Force veteran, wolf enthusiast, and Yellowstone park admirer Kim Bean packed up everything she owned and moved from Colorado to Montana in search of like-minded people fighting for the survival of Rocky Mountain wolves. As fate would have it, Bean met Marc Cooke, a proud US military veteran and longtime wolf advocate, and the rest is history.

Together, along with a dedicated board of advisors and passionate volunteers, Wolves Of The Rockies has helped drive nearly every positive change for wolves in Yellowstone and the surrounding range. Mercilessly shining a light on the legal but unjust—and unnecessary—killing of wolves in Montana and Idaho, Bean and crew are presently focused on pushing back against Montana Fish and Wildlife Commission's 2021 legalization of neck snares and the increasing of quotas in areas bordering national parks, among other serious policies affecting this keystone species.

Here, we talk to Bean about why she and so many others love wolves, the political forces driving their sharp decline, and what we can all do about it

JACQUES MARIE MAGE (JMM): WHAT FIRST ATTRACTED YOU TO THE STUDY AND CONSERVATION OF WOLVES? HOW DID YOU GET INVOLVED WITH WOLVES OF THE ROCKIES?

KIM BEAN (KB): I have always loved animals and have had a special passion for the wild. I am fascinated by wolves, maybe it's their fierce loyalty, their resilience, and their innate fight to survive or simply that fire you see in those beautiful golden eyes. Whatever it is, it runs deep inside of me, and that need to be their voice resides in every fiber of my soul.

The Yellowstone reintroduction of wolves had me hooked. I followed closely and spent my free time in Yellowstone hiking and backpacking with the wolves in Hayden Valley. It was a magical time, an awakening—I found where my heart lived.

JMM: DO YOU HAVE AN ALL-TIME FAVORITE ENCOUNTER WITH WOLVES? WHAT WAS IT?

On a hike one early August morning, just before sunrise in Hayden Valley, I found myself walking a trail that separated a pup and a yearling from the rest of the pack. He was a beautiful black pup sitting in the golden tall grasses as the sun began to crawl across the meadow. The yearling ran ahead of me, but the pup stayed put; just like me, he was uncertain about what to do. I decided to retreat, and as I turned to backtrack, this incredibly gorgeous grey wolf came out of the tree line about 25 yards from me, it was the alpha male of the Agate Creek Pack, the father of this pup. We saw each other, and unlike the terrifying fable of old, he yelped and ran back into the woods. I retreated quickly, about 100 yards, and then back into the trees, where I dropped behind some brush. The howls from the pack began to call the pup, they were sorrowful and longing; I found myself weeping



for what I had caused. This separation of this pup from his family, although unintentional on my part, caused fear. He began to walk slowly to the opposite tree line as me. As I looked closer, I noticed another grey wolf standing there, howling for him - he began to trot, then run, faster and faster until they both disappeared. A few moments later, I heard one, then two, three, then more yips and howls, then a joyful, jubilant coming-home family howl. It was different from the first howls—it was love, it was happy, it was whole. I learned something that morning that I will never forget. Wolves are a true window into our souls. They are sentient, they are filled with hope, sadness, fear, joy, and love. They are family.

JMM: AMONG THE WOLVES YOU'RE OBSERVING, ARE THERE ANY NEW STANDOUTS (LIKE A WOLF 8 OR 21) WITH INSPIRING STORIES?

KB: I have so many stories. The packs I have followed and loved most were from the interior of Yellowstone National Park. The Hayden Valley Pack and their descendants, the Canyon Pack and the Wapiti Lake pack have all been led by white alpha females. From collared wolf 540F, the matriarch alpha female of the Hayden Valley back who was the mother of the "White Lady," the alpha female of the Canyon Pack, and the Grandmother of the alpha female of the Wapiti Lake Pack. All these amazing mothers, fearless leaders and defenders of family produced strong white-coated female leaders. It is so amazing that stories are being written and studies are being done. I will leave it to the real storytellers like Rick McIntyre and Bob Landis to lay them out on paper and film. But for those that want to sit around a campfire or stand with me in Hayden Valley, my stories will automatically unfold

### JMM: WHAT DOES A NORMAL DAY OF WORK AT WOLVES OF THE ROCKIES CONSIST OF?

Early every morning we do a Facebook live "morning rant" with followers talking about what is happening and what we all need to do. The rest of the days usually consist of phone calls, Zoom meetings, legislation updates, conversations with state and federal decision-makers, and additional research and outreach.

JMM: AMONG THE WOLVES YOU'RE OBSERVING, ARE THERE ANY NEW STANDOUTS (LIKE A WOLF 8 OR 21) WITH INSPIRING STORIES?

KB: I have so many stories. The packs I have followed and loved most were from the interior of Yellowstone National Park. The Hayden Valley Pack and their descendants, the Canyon Pack and the Wapiti Lake pack have all been led by white alpha females. From collared wolf 540F, the matriarch alpha female of the Hayden Valley pack who was the mother of the "White Lady," the alpha female of the Canyon Pack, and the Grandmother of the alpha female of the Wapiti Lake Pack. All these amazing mothers, fearless leaders and defenders of family produced strong white-coated female leaders. It is so amazing that stories are being written and studies are being done. I will leave it to the real storytellers like Rick McIntyre and Bob Landis to lay them out on paper and film. But for those that want to sit around a campfire or stand with me in Hayden Valley, my stories will automatically unfold

JMM: HOW WOULD YOU DESCRIBE THE CURRENT HEALTH/VITALITY OF THE ROCKY MOUNTAIN WOLF POPULATION? WHAT HAVE YOU SEEN OVER THE LAST 12 MONTHS THAT YOU FIND ESPECIALLY POSITIVE? WHAT WOULD YOU SAY ESPECIALLY CONCERNS YOU?

The health of wolves in the state of Montana and the Rocky Mountain west is in a dangerous decline. By the state management's admission, the number of wolves is uncertain, but the hunting and ways to kill them continue to be extreme. The killing of wildlife is based on hunter opportunity and money; wolves and other apex predators are considered an "issue," and the push to eliminate them has escalated.

In 2021 Montana Fish Wildlife and Parks Commission lifted the quota around Yellowstone National Park that helped to protect Yellowstone wolves from being killed. The quota in Wolf Management Units (WMU) 313 and 316 on the northern boundary of Yellowstone was set at 1 wolf per unit. The 2021/22 season killed  $25\,Yellows tone\,National\,Park\,wolves.\,This\,devastated\,and\,outraged\,Yellows tone\,wolf\,and\,wolf\,enthusiasts$ and advocates worldwide. At the August 25, 2022, Montana Fish Wildlife and Parks wolf management decision meeting at the capitol in Helena, Montana, over 100 voices came together to speak up for wolves. Where there was only a handful in the past, we had many—that is a beautiful sign. The commission reestablished a single WMU with a quota of 6; this is not a win but a start in the right direction. We have lost 5 as of January 22, 2023. If we cannot save Yellowstone Wolves, we cannot save any wolves.

# JMM: WHAT'S THE MOST MISUNDERSTOOD THING ABOUT WOLVES?

That wolves are killing massive amounts of livestock. Montana has over 2.6 million cattle and wolves killed less than 70 in 2021-all ranchers were compensated for these losses with a 3x multiplier, and in Wyoming, they have a 7x multiplier

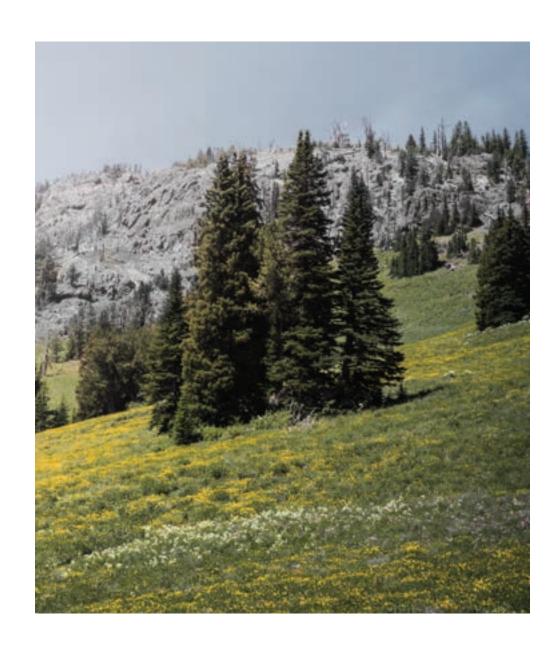
That wolves are killing all the ungulate herds and taking away hunter opportunities. In 1995, when wolves were reintroduced back into Yellowstone. Montana's elk population was around 95k. Today. Montana has an elk population of over 135k, which is at or above objectives throughout the state.

# JMM: WHAT IS THE MOST IMPORTANT MESSAGE ABOUT WOLVES THAT PEOPLE SHOULD KNOW?

Wolves are being used as a political scapegoat for a much larger purpose. Grizzly bears are the next to be exploited. Wolves and other apex predators are being hunted to a minimum number for commercializing the resources of our public lands. Without the competition of apex predators, along with the push for privatization of our public lands and resources, we will lose these beautiful sentient and vital animals. We will also lose the land they call home and the places we go to find freedom. The "Pay to Play" is alive and well in the west - we must Keep Public Lands in Public Hands and be "The Voice for the Voiceless".

"THE HEALTH of WOLVES IN the STATE OF MONTANA and THE ROCKY MOUNTAIN WEST is IN A DANGEROUS DECLINE. BY the STATE MANAGEMENT'S ADMISSION, the NUMBER OF WOLVES is UNCERTAIN, but THE HUNTING and WAYS to KILL THEM ©NTINUE to BE EXTREME."

Spring / Summer 2023 Issue



JMM: WHAT SHOULD WE DO IN THE COMING MONTHS AND YEARS TO HELP PROTECT AND DEFEND WOLVES LIVING IN YELLOWSTONE AND THE ROCKIES?

Grassroots organizations such as Wolves of the Rockies are the real boots on the ground in the western states working to save our wildlife and wildlands. Giving them an outlet for their voice and the resources to create change is vital to the survival of wolves in these states and those crossing that invisible line of Yellowstone National Park.

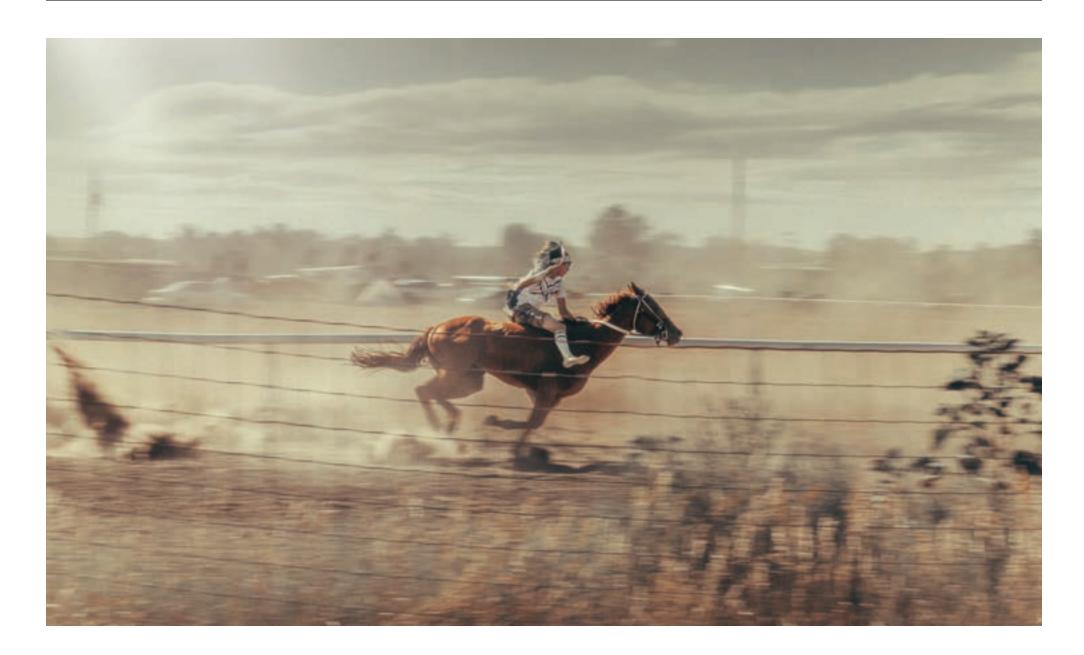
Reaching out to congressmen and women and making them aware of the atrocities happening to wolves in the west, and pushing them to act is essential. They all have a vote!

Before spending money in Montana, Wyoming and Idaho, question the businesses about their beliefs on wolves and other apex predators.

Above all VOTE for wildlife and wildlands.

Written by ANDREW POGANY





A CONVERSATION WITH HORSERACING WUNDERKIND, KADEN BRINGS PLENTY.

# THE @ST of FLIGHT

Kids occupy a different world than adults, a different reality, and there is a threshold beyond which the adult can never return: with age comes wisdom, that middling consolation. Ontologically, our identities are forged through early experiences—successes and failures, traumas and blessings, scars of all stripes—and every big decision we make either contributes to or deviates from that identity. Most kids, as kids, don't know any of this, governed as they seem to be by gratification and/or fear, the teenage heart a white-knuckled fist, an entire world limited to myopic self-preservation and the idle social scroll.

But Kaden Brings Plenty, 18-year-old horseracing wunderkind from Pine Ridge, SD, and nephew of three-time world champion Stan Brewer, seemed to get all this stuff the first time he mounted a horse at the behest of his grandpa, William "Shorty" Brewer. He was seven years old.

# "GOD'S TOES are BURIED DEEP in THE EARTH. HE'S READY to RUN. BUT WHERE?"

-JIM HARRISON, FROM 'THE PRESENT'

"I'm glad I went this way, with horses," Kaden says, "because I see a lot of the youth around here, they're going down the wrong path in life." For Kaden, relay racing is an escape, an opportunity for presence of mind, somehow centered in the melee: the percussive gallop quadrupling into itself; all that speed, the world beyond that stretch of track between the animal's pinned ears a total blur.

The so-called Indian Relay races, an intensely competitive sport viewed as critical to preserving Indigenous American culture and traditions in the U.S., is often called "America's oldest extreme sport," and has too many elements of risk and danger to list (e.g., they race bareback); the rider, the storm, a 1,000-pound sacred animal careening at full torque around a half-mile track as the crowd goes wild. But the cost of flight, Harrison writes,

Brings Plenty, like his uncle Stan, has never been interested in all the typical vices. He's more interested in becoming the best rider and role model possible, often working with Sage To Saddle—a non-profit founded in 2019 that helps to reconnect the youth of Pine Ridge Indian with the joy and fulfillment of horse care and riding—

Because it's like author and poet Tom Clark puts it: "I'm convinced that every boy, in his heart, would rather steal second base than an automobile."



JACQUES MARIE MAGE (JMM): HEY KADEN, PLEASE TELL US ABOUT YOURSELF.

KADEN BRINGS PLENTY (KBS): I'm from the Pine Ridge Indian Reservation. I was born and raised here. Growing up, I wasn't really familiar with horses. But when I was seven, "Shorty" Brewer took me under his wing and took me on some—they call them "trail rides"—and then I fell in love with riding horses and being around horses. I'm glad I went this way, with horses, because I see a lot of the youth around here, they're going down the wrong path in life. Like what Sage to Saddle's doing, that saved a lot of kids around here from going down that path. Some of my friends, it was their way out of it, too. But not all of them.

JMM: HOW DID GETTING INTO THE OF CULTURE OF HORSEMANSHIP HELP YOU AVOID GOING DOWN THE WRONG PATH?

KBS: Since I got around horses it's helped me out mentally, kept me from going into depression and stuff. Life ain't easy around here. Every day, every day is a tough day. But horses... Every time I'm on the back of a horse, my mind's clear, I feel free. And it's fun. There's no trouble, nothing's wrong—you just have that good connection with that horse, and they bring you to a peaceful place in your mind.

It kept me busy every day. After a while of my grandpa trying to get me to go on these rides, I started going with him. You know, I was into basketball at first, but pretty soon I could see myself growing up to be a great horseman, keeping that going into my family, all my little cousins, showing them there are things to do besides going down that [wrong] path.

JMM: THAT'S AMAZING. HAVE YOU BEEN SUCCESSFUL IN THAT? LIKE, ARE YOUR LITTLE COUSINS INTERESTED IN FOLLOWING YOUR FOOTSTEPS?

KBS: Yeah. Quite a few of them, yeah. They all wanna be like me, they all wanna go racing, come with me to go ride horses, come with me to go feed horses in the morning. I take them along. I took one of my cousins last year with me, his name is Xavier Swift Hawk—he kinda got into it, he liked it—he was a little bit scared at first, but once he realized that if you put your trust into these horses, there's nothing to worry about. You develop a good bond with that horse, and that horse will take care of you.

JMM: HOW WOULD YOU DESCRIBE LIFE ON PINE RIDGE TO PEOPLE WHO HAVEN'T BEEN?

KBS: For me, there are a lot of ups and downs You just gotta take it day by day. Set your mind to a goal that you have. Like, my goal is to be successful—but the only way I can see that happening for me around here is to get me a ranch, start developing the skills to own a ranch, become responsible and stuff like that. I mean, it's coming along pretty good, but nothing happens overnight. It takes responsibility and dedication to become a rancher.

JMM: HOW DID YOU REALLY GET INTO RACING AND TAKING IT SUPER SERIOUSLY?

KBS: When I was 13, we went to watch my uncle Stan compete in the world championships up in Sheridan, Wyoming. Just being around that and watching them compete with teams from all over, other reservations, it was pretty cool. And then we started doing some rez races around the Reservation here in Pine Ridge, and I asked my grandpa if I could get in on them pretty soon. But when I won my first race, it was over. I just fell in love after that.

JMM: HOW OLD WERE YOU WHEN YOU WON YOUR FIRST RACE?

KBS: Thirteen. It was in Gillette, Wyoming.

JMM: SO, HOW'D YOU GET INVOLVED WITH SAGE TO SADDLE?

KBS: This was two or three summers ago. My uncle Stan started asking me to come work out at his ranch, and then I met Nate Dogg [Nate Bressler, founder of Sage to Saddle]—he started introducing me to Sage to Saddle, what it's gonna be for, and I told him I'd be down to help and pass on what I'd learned, the ways of horse life and all that. But that's how I met Nate, out at my uncle Stan's ranch.

JMM: WHO ARE SOME OF YOUR ROLE MODELS?

KBS: I'd say my uncle Stan—he taught me a lot about horses. And then my grandpa, he took me under his wing and showed me the ways with horses. He put a lot of work into bringing me around them. He's a role model. And if I'm speaking, like, a role model for Indian relay? I'd say [the late three-time World Champion] Hermis Tall. I got to watch him and my uncle practice a couple times when I was younger, probably around 11 or 12.

JMM: HOW DO YOU WORK WITH A HORSE THAT'S MAYBE STUBBORN OR SOMETHING?

KBS: Me and Stan had to conquer being patient with them. They're smart animals—if you aren't being patient with them, they're gonna be more stubborn with you. It may take us an hour or two hours or sometimes even three. Sometimes we don't get back to where we keep the horses until after dark. So it's just being patient. Taking your time with them. Spending your time with them.

WHERE DO YOU SEE YOURSELF, ULTIMATELY, IN THE FUTURE?

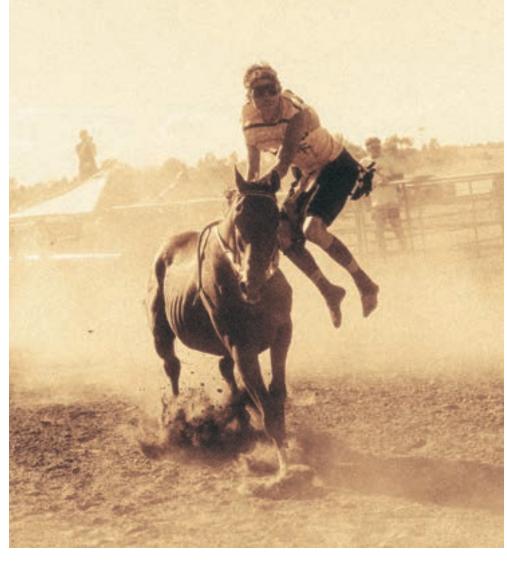
KBS: In the future I see myself... I mean, I'm already kind of a good role model, but I want to be a better role model all around the Rez, not just in Pine Ridge. I want to have a good ranch, and in the future I wanna do what Nate Dogg and Stan are doing—bring more youth into the horse world, basically give back. But I can't really do all that until I have a ranch or something that could help me out.

JMM: AMAZING. SO YOU SEE YOURSELF STICKING AROUND PINE RIDGE?

KBS: Yeah, I see myself staying here.

Written by ANDREW STARK





Jacques Lecture Jacques Marie Mage.com Spring / Summer 23 Issue

# THROUGH the LOKING GLASS

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



# Last Dance

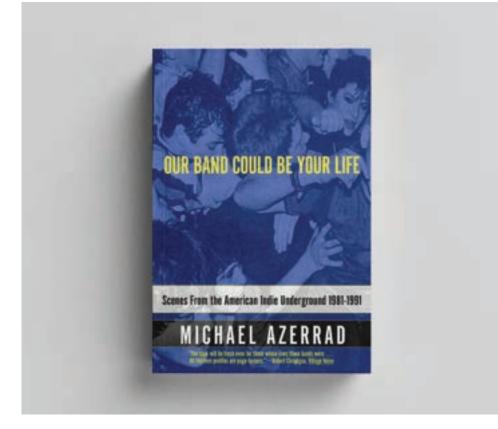
BILL BERNSTEIN; GLITTERBOX, 135PP

Documenting the fashion, fun, fantasy, and music of 1970s New York, *Last Dance* is a collection of photographer Bill Bernstein's favorite images caught on film while enjoying the "uninhibited and judgment free" club culture of NYC's legendary night-life. Featuring iconic images from Studio 54, Paradise Garage, Mudd Club, Fun House, Xenon, Empire Roller Disco and more this personal collection of images is curated from the archives of Bill Bernstein. From the book's foreword, by Horse Meat Disco's James Hillard: "These shots capture the very essence of what going out was, is, and should be, all about. They showed the true democracy of the dance floor where anyone could be a star, as long as they had the right attitude and flair..."



Saburō Murakami: Through The '70s IKEGAMI TSUKASA, REIKO TOMII; ARTCOURT GALLERY, 160PP

A rare monograph published in conjunction with an exhibition at ARTCOURT Gallery in Osaka, this broad survey explores the diversity of expressions throughout the career of this central member of the Gutai Art Association. While his "Paper-Breaking" events were internationally renowned as pioneering examples of performance art, his individuality was embodied in bold and unique methodologies developed during the 1970s. The book offers a particularly in-depth re-examination of his solo exhibitions and independent workduring that period., featuring numerous paintings, photos, and film stills accompanied by critical essays, an interview by Kzu Yoshinori, and texts by Murakami hīmself.



# Our Band Could Be Your Life

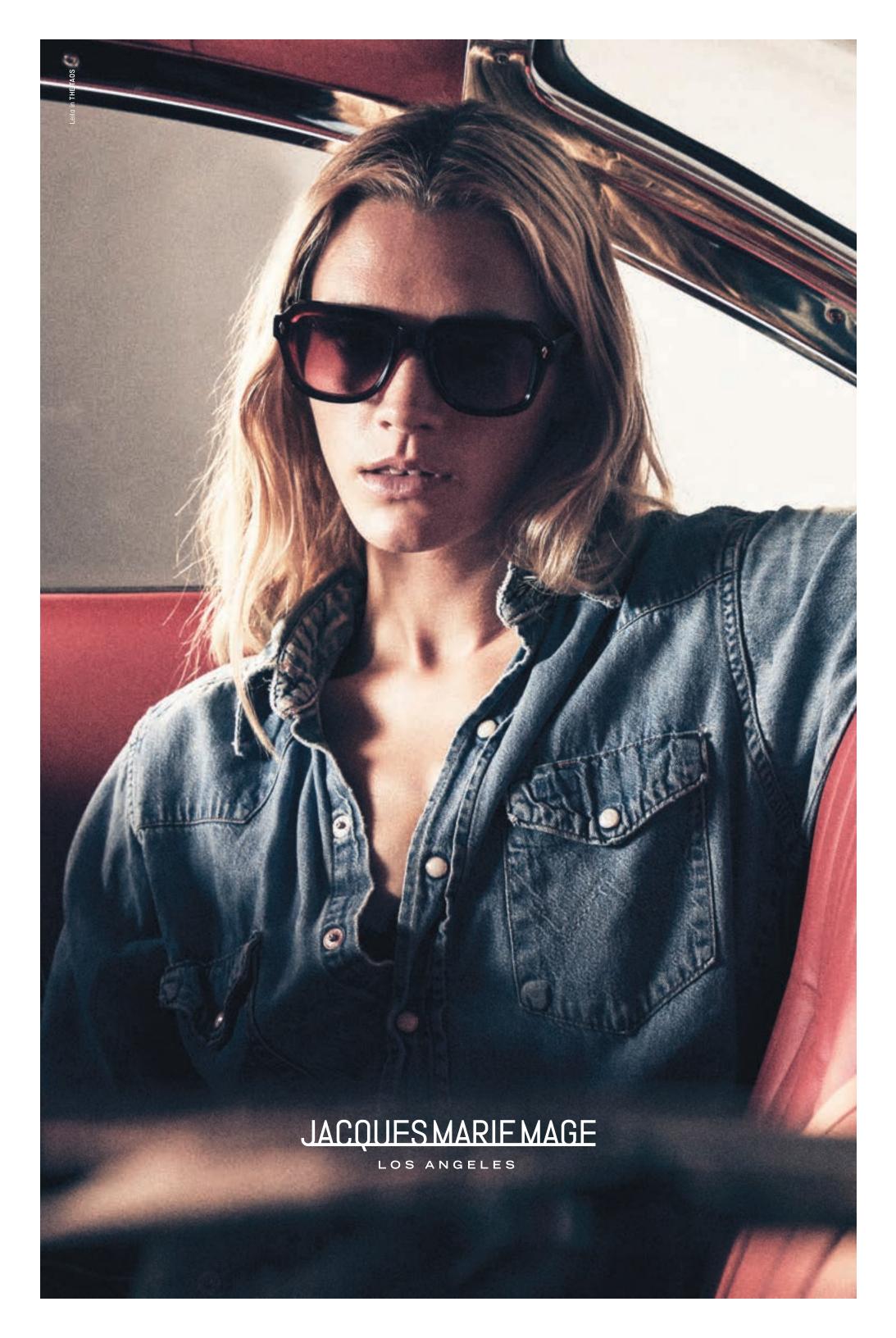
MICHAEL AZERRAD; LITTLE, BROWN AND COMPANY, 528PP

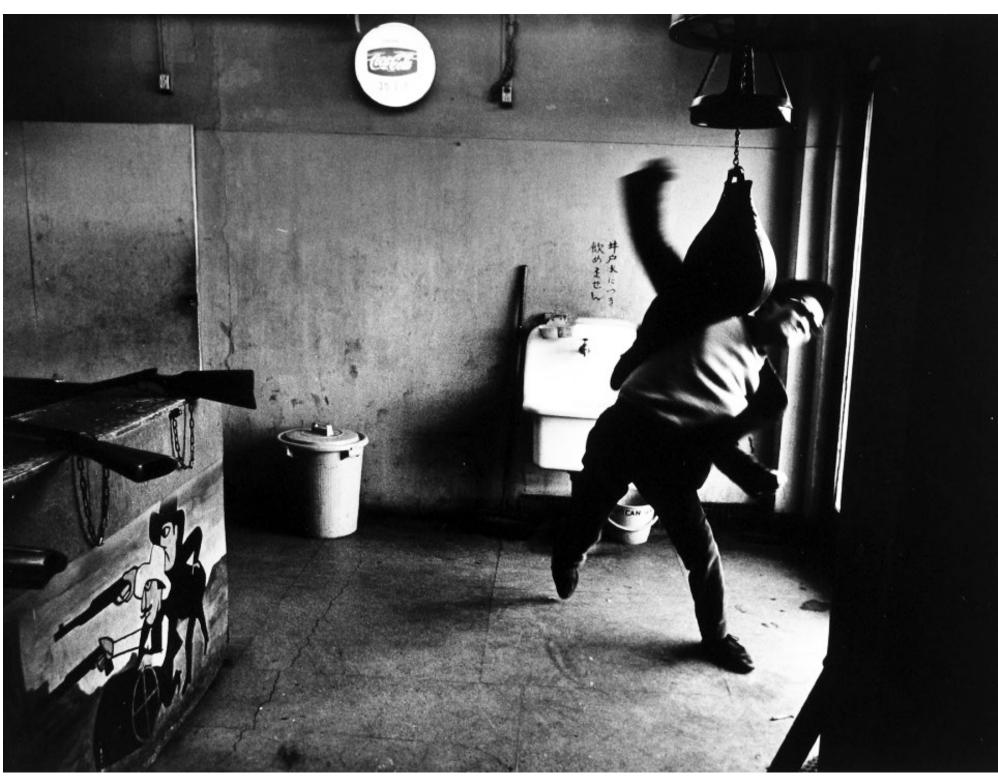
An indie rock classic, this sweeping chronicle of underground music in the 1980s tells the stories of Black Flag, Sonic Youth, The Replacements, and other seminal bands who changed American music forever. Feeding the flames of fandom, *Our Band Could Be Your Life: Scenes from the American Indie Underground, 1981–1991* is the behind-the-scenes story of the musical revolution that happened during the Reagan Eighties, when a small but sprawling network of bands, labels, fanzines, radio stations, and other subversives re-energized American rock with punk's do-it-yourself credo and created music that was deeply personal, often brilliant, always challenging, and immensely influential.



French New Wave: A Revolution In Design TONY NOURMAND; REEL ART PRESS, 304PP

Celebrating the vibrant, groundbreaking poster-art that accompanied French New Wave films like *The 400 Blows* (1959), *Jules and Jim* (1962) and *The Umbrellas of Cherbourg* (1964), this well-positioned monograph with over 350 images documents posters from over 20 countries, accompanied by biographies of more than 100 artists, photographers, and designers involved in defining the Nouvelle Vague—one of the most important movements in the history of film—for movie-goers around the world, reinventing art, graphic design, and photography along





SHŌMEI TŌMATSU / Takuma Nakahira, 1964

TAKUMA NAKAHIRA & THE AESTHETICS OF THE AVANT-GARDE.

# A LANGUAGE AL its OWN

69

Japanese photographer, critic, and theorist Takuma Nakahira (1938-2015) may be Adams' landmark zone system, Nakahira and his comrades stripped the photograph of Provoke, the radical collective that published just three issues of a groundbreaking magazine by the same name between 1968-70, Nakahira embraced a decidedly punk sensibility that transgressed, subverted, and revolutionized photography forevermore.

Takahiko Okada, and later photographer Daidō Moriyama, formed after Nakahira helped to curate the landmark 1968 exhibition, One Hundred Years of Photography: The History of Japanese Photographic Expression. Envisioned as an experimental space to liberate photography from the tyranny of words, Provoke: Provocative Materials for Thought, positioned itself as an independent magazine in direct opposition to the establishment.

The members of *Provoke* understood that the photography was not merely "worth a thousand words"—it was a language all its own. Recognizing that the medium could "provoke" new ideas and meanings, they sought to expand the formal possibilities of the form by blurring the line between the abstract and the representational. They challenged the camera's slippery relationship between fiction and fact by pushing the documentary impulse to the extreme, adopting a spontaneous and confrontational approach to reality to circumvent conscious awareness to explore the paradoxes of seeing and being.

Embracing the "are, bure, boke" (rough, blurry, and out of focus) style, Provoke broke free from convention in their search for beauty at its most sublime, uncovering the intense, shocking power of existence hiding in plain sight. Eschewing the lush greyscale of Ansel

shape. Although Provoke was not the first group of artists to explore this iconoclastic approach, their efforts had the greatest impact on photography as time progressed.

"YOU CANNOT HELP but RECOGNIZE THAT the MORE YOU LOOK at THIS LANDSCAPE, the MORE you ARE BEING SEEN. THE QUESTION is HOW to ENDURE the ENEMY'S GAZE."

- TAKUMA NAKAHIRA

In 1970, Nakahira published For a Language to Come, his first monograph, which reshaped the possibilities of photo book publishing. At a time when book design largely followed catalogue and textbook format, Nakahira broke free, laying out his photographs in full bleed (without the standard margins), often times running across the gutter. Liberated from the formal confines to which images had been bound in the past, his pictures unfolded and sprawled, spilling across the page with the insouciance of rebellion.













No longer bound by photography's function to document, describe, verify, explain, or preserve the world in which we live, Nakahira ushered in a new era of postmodern thought. Within the physical object, a multiplicity of perspectives exists, including the recognition at that photograph is as much a construction as those labeled "high" art: painting, drawing, and sculpture. At the time, the art world largely excluded photography from the pantheon, treating it alternately as a tool of commerce or provenance of the amateur—but Nakahira's groundbreaking approach helped establish the legitimacy of

"But, specifically, my interest, or what concerns me, is that I am looking, I look, and the world is separated from me by my looking. This separated world is what I think of as landscape," Nakahira explained during a roundtable discussion about ukeiron (landscape discourse) for the periodical Shashin eizo (Photo Image) in October 1970. The conversation explored notions of environment and socioeconomic circumstance as it related to the radical transformation of postwar urban Japan. With the formerly agrarian nation undergoing rapid industrialization, tensions arose in a culture strongly shaped by notions of tradition.

Nakahira's avant-garde aesthetics were as much about breaking free from photography's strictures as it was those of his homeland—perhaps in part a generational divide that distinguished those born during the war from all who had come before. "I just look into the

70

distance, unable to intervene in the landscape before me as a living being," he continued. "This is frustrating and also tragic. This is how I have always felt when looking through the viewfinder. But at the same time, isn't my look thrown back at me by this very landscape, and then I am the one being looked at? Maybe it is the world that has the gaze. It manifests itself as a frightening thing, but I'm most interested in that reversal in recognition."

During the 1970s, Nakahira would continue to create new projects that advanced the language of photography including Circulation: Date, Place, Event (1971), Why an Illustrated Botanical Dictionary (1973–77), and Overflow (1974). Rather than repeat himself, he explored new grounds — until tragedy struck in 1977. Nakahira, then 39, fell into a coma following alcohol poisoning. He suffered permanent memory loss and aphasia, ringing his writing to an end and transforming his photography practice forevermore.

But Nakahira's influence continues to stand the test of time, perhaps because he understood that great artists are here to disturb the status quo and create new paths for those who refuse to uphold systems of oppression. "The logic of Japanese imperialism or Japanese capitalism has painted over everything so that it appears only as an homogeneous landscape," he said in 1970. "You cannot help but recognize that the more you look at this landscape, the more you are being seen. The question is how to endure the enemy's gaze."

Arts Spring / Summer 2023 Issue Saburō Murakami Spring / Summer 2023 Issue



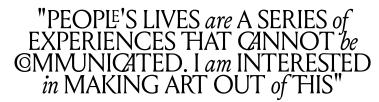
Saburō Murakami - Laceration of Paper, 1956

THE RADICAL WORK AND "NEAR-MYTHICAL" STATUS OF ARTIST SABURŌ MURAKAMI.

# TORNEDGES & DARING VISIONS

Japan's performance art pioneer Murakami Saburō was also a teacher. The free-spirited artist shared his talents at an array of institutions, from kindergartens to universities. Of all his students, Murakami marveled at the artistic instincts and playfulness of children. In their work, he saw pure creativity, untouched by conventions or perceived limitations.

It is fitting then that the works for which Murakami is best known, his iconic *kami-yaburi* (paper-breaking) creations, were directly inspired by a child. During a tantrum, Murakami's toddler son burst through a *fusuma* paper screen in the family's home. Murakami was captivated by the clamor, drama, and sentimentality of the moment. He set out to capture and recreate it.



- SABURŌ MURAKAMI

To produce Isshun ni shite rokko no ana o akeru (At One Moment Opening Six Holes, 1955), Murakami charged through a series of large, paper screens mounted on wooden frames. The torn pieces were then put on display, accompanied by photographs of the screens taken before the rampage. Where was the art in all this? In the paper-breaking act, the shredded aftermath, or the photographic echoes of an undisturbed past—the proverbial calm before the storm? Murakami's creation invited visitors to contemplate notions of time, change, freedom, physicality, and the nature of art itself.

The artist performed dozens of variations of this paper-breaking concept, noisily crashing with flailing arms through paper screens of all sizes and configurations. According to art historian Osaki Shinchiro, Murakami's paper-breaking works attained a "near-mythical" status due to their flamboyance and innovation. To Murakami, these creations tapped into something that transcended art. Instead of artworks, he preferred to call them "negotiation sites."

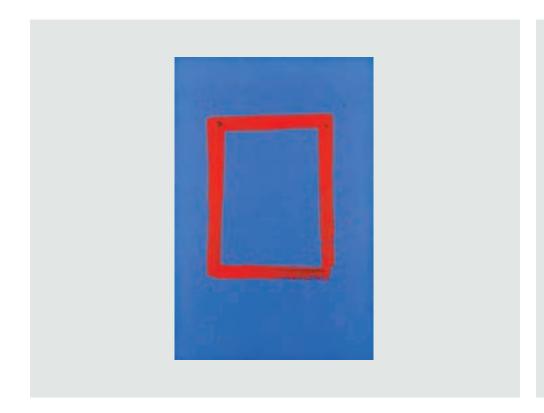
# EARLY WORK AS A PAINTER

Murakami was born in 1925. Before his endeavors took a turn toward performance and interactivity, Murakami was first a painter. Studying under renowned artist Ito Tsutsuro in 1949, Murakami produced somber portraits and landscape paintings.

Murakami's interests, however, shifted to abstract painting and experimentation. His gestural pieces like *Sakuhin* (1959), were large, tactile, and richly colored. Time and change were chief concerns for Murakami. The artist intentionally mixed and applied paint in such a way as to encourage the process of peeling and cracking. The very deterioration of these works allowed the materials to share authorship and brought the pieces to life.

To create Boru de kaita sakuhin (Painting, Executed By Throwing a Ball; 1954), the artist hurled a rubber ball coated with ink against a white canvas. In doing so, Murakami was testing the limits of what painting could be. Later, he began to tear the paper and other surfaces in his works—a precursor to his performance art.







# ZERO-KAI AND GUTAI

Murakami's experimental inclinations found a home with *Zero-kai* (Group Zero), a collective he founded in 1952 with Kanayama Akira, Shiraga Kazuo, and Tanaka Atsuko. A few years later Group Zero merged with the groundbreaking, avant-garde group Gutai. Murakami remained a central member of Gutai through the early 1970s, contributing to numerous exhibitions.

The Outdoor Gutai Art Exhibition in 1956 featured a work by Murakami called *Arayuru Fukei* (All Possible Landscapes), which was composed of a single empty picture frame hanging by a string from a tree branch. The work invited visitors to peer through the slowly twirling frame and find art in whatever unique image the frame captured in a given moment.

Overcoming the boundaries between art and existence captivated Murakami. In 1972, he told the *Fukushoku Techo* magazine: "People's lives are a series of experiences that cannot be communicated. I am interested in making art out of this."

# STUDENT AND TEACHER

72

Education was a consistent theme in Murakami's life. Born the third son of a junior high school English teacher, Murakami was an avid student of many subjects. He studied literature and achieved a doctorate in philosophy with a specialization in aesthetics. Murakami's intellectual curiosity earned him a reputation as Gutai's "philosopher."

Eventually, Murakami became an art teacher himself. He approached teaching with great humility, preferring to work beside young artists rather than merely instructing them. After years of occupying assorted teaching posts, the artist became a full professor at Kobe Shoin Women's Junior College in 1990.

Frequenting a small establishment in Nishinomiya called Bar Metamorphose in his later years, Murakami often shared pieces of wisdom with fellow customers. "You should know, you're lucky to be alive," the artist would tell them. Murakami passed away in 1996, just prior to his first retrospective at the Ashiya City Museum of Art and History. He had been scheduled to perform one of his paper-breaking creations on opening day.

Written by MARK KAZUO ROBBINS

# WEAR this PLAYLIST

Music is fundamental to our very experience of being human, and it has been especially influential in the creation of Jacques Marie Mage eyewear. While the songs themselves are usually the inspiration that so profoundly invigorates our minds and spirits, it's also the song makers and performers that often captivate our imaginations with their unique styles, provocative mumblings, and unwavering commitment to personal expression.

Just as our glasses draw upon individuals, events, and movements from across eras and continents, the music that fills us with joy, that stimulates our creative flow, and demands we dance, have their origin in locales and cultural contexts that span the globe, connecting us all. These are the kind of momentous occasions and swells of emotion we aim to stoke and communicate with each pair of spectacles. The kind of feeling we get when we listen to the following songs and artists that have helped shape the Spring '23 collection.



"Reflections" (1967) by Diana Ross and The Supremes
LISTEN WHILE WEARING: THE DIANA

On Youtube there's a dazzling clip of Diana Ross & the Supremes performing their classic 1967 psychedelic-soul-pop hit "Reflections" on the TV show *Hollywood Palace*. The video has everything we've come to expect from the premier act of Motown: slinky, shimmering silver gowns, flawless wigs and makeup, smooth understated choreography, and bulletproof goddess affect. The mix is notable as well, with its unorthodox yet brilliant arrangement and production featuring a tambourine-driven tempo, exemplifying what made Ross, the Supremes, and Motown legendary.



"The Drugs Don't Work" (1997) by The Verve

Though this single is lesser known in the States, the Richard Ashcroft-written song featured on the band's third studio album, *Urban Hymns*, debuted at number one on the UK Singles Chart—a somber single that unintentionally captured the spirit of the nation as it was released the day after Princess Diana died. Alan Jones from *Music Week* described the song as, "Beautifully orchestrated, semi-acoustic and distinctly old-fashioned, it's a melancholy ballad executed with great panache and enormous style by a group who can only get bigger."



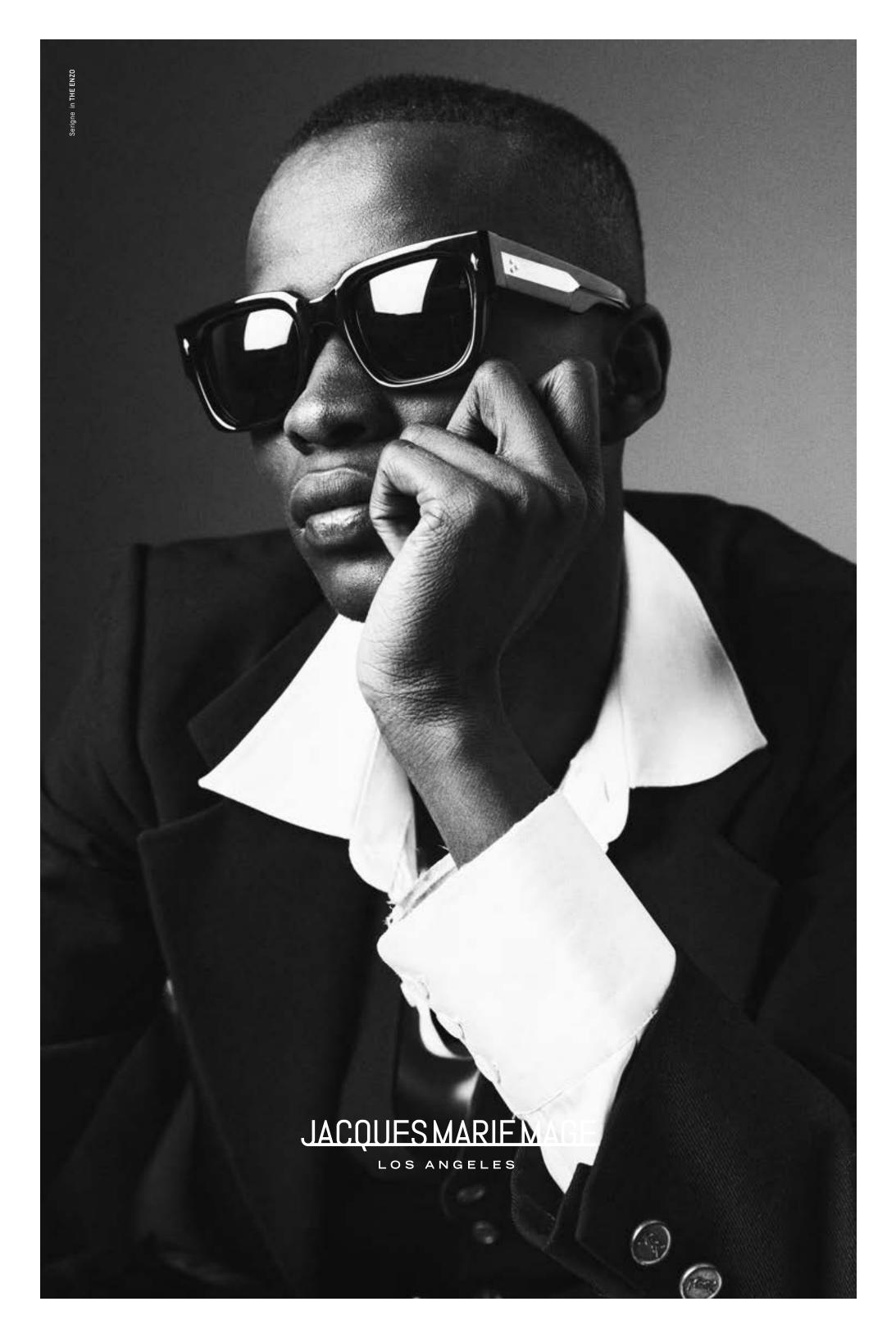
"Watermelon Man" (1962) by Herbie Hancock LISTEN WHILE WEARING: THE HERBIE

In 1962, a 22 year-old, bespectacled pianist and former child prodigy from Chicago named Herbie Hancock released his first LP as a leader, *Takin' Off* on Blue Note Records. All of the tracks on the recording were written by Hancock, including the jazz standard "Watermelon Man", a funky, mid-tempo number that grooves with a Latin tinge, and featured improvisations by trumpeter Freddie Hubbard and veteran tenor saxophonist Dexter Gordon. With the single reaching the Top 100 pop chart, it was Hancock's first hit, but it surely wasn't his last. Hancock would continue for six decades to be one of the most adventurous, expansive, and influential musicians on the scene.



"The Sprawl" (1988) by Sonic Youth LISTEN WHILE WEARING: THE GORDON

Daydream Nation is perhaps the most well-known album released by the long-lived and influential Sonic Youth, almost universally acclaimed as one of the top 100 albums of all time. Of all the songs off of this album, "The Sprawl" serves as the best example of band co-founder Kim Gordon's layered songwriting and unique delivery. Distant and vulnerable, fearless and full of a sense of loss, Gordon offers an engaging, moody, and infinitely listenable portrait of femininity and youth under the influence of American consumerism.



Musique Spring / Summer 2023 Issue The Gordon Spring / Summer 2023 Issue



Kim Gordon Performing with Sonic Youth - 1990's

 $\hbox{KIM GORDON AND THE SUBVERSIVE REINVENTION OF STARDOM. } \\$ 

# DESTROYING ROCK

On March 12, 1967, the Velvet Underground & Nico released their eponymous debut album that immediately set itself apart from everything that had come before. The album—whose cover featured a cheeky drawing of a banana by their manager, Andy Warhol—laid the foundation for a new genre of alternative rock with haunting and harrowing songs like "Venus in Furs," "I'll Be Your Mirror," and "All Tomorrow's Parties."

While the Velvet Underground set the New York avant-garde ablaze, a young teen named Kim Gordon and her best friend turned the band's hypnotic song "Heroin" into their private ritual in Gordon's West Los Angeles bedroom. They put the record on the hi-fi, and as the song slowly rumbled into cataclysmic crescendo and collapse, they danced in a trance, pretending to nod until melting into the floor at the song's finale.

Dreaming of Warhol's Silver Factory, Gordon felt New York beckoning her to join the chaos and creativity, a call she finally answered in 1980 to pursue her dream of becoming an artist in her late 20s. As it so happened, she did just that — after reaching rock star status in her own right.

"JUST KNOWING a WOMAN WAS in A BAND TRADING LEAD VOCALS, PLAYING BASS, and BEING a VISUAL ARTIST at THE SAME TIME MADE me FEEL LESS ALONE. KIM MADE ME feel ACCEPTED in A WAY I HADN'T BEFORE."

- KATHLEEN HANNAH, BIKINI KILL

By the time Gordon arrived in New York, punk was dead and from its ashes rose No Wave, a genre that rejected all attempts to commodify and commercialize the radical, antiestablishment ethos of punk. "I'd go and see bands downtown playing nowave music. It was expressionistic and it was also nihilistic," she said. "Punk rock was tongueincheek, saying, 'Yeah, we're destroying rock.' Nowave music is more like, 'NO, we're really destroying rock.' It was very dissonant. I just felt like, Wow, this is really free. I could do that."

And so she did — despite the fact she had no experience playing a musical instrument. In 1981, Gordon teamed up with Thurston Moore and Lee Ranaldo to form Sonic Youth, a noise rock band that would reshape the landscape of alternative rock forevermore. They established themselves on the underground scene during the '80s, releasing three albums

on indie labels, performing in small clubs, and beefing with Robert Christgau, music critic at the *Village Voice*.

By the end of the decade, Sonic Youth were on the rise, heralding a new vanguard. In 1990, they released *Goo*, their first commercial hit, which famously featured a Raymond Pettibon drawing of British teens Maureen Hindley and David Smith, key witnesses in the Moors Murders trial of the mid-60s. Firmly embodying the raw, disaffected ethos of Gen X just as they came of age, Sonic Youth established themselves as an authentic voice in an increasingly plastic world.

That same year, the band joined Nirvana, Babes in Toyland, Mudhoney, Dinosaur Jr., and Gumball on tour, marking the beginning of a new era of rock and inspiring a new wave of women artists like Courtney Love, Kathleen Hannah, and Sophia Coppola to join in the fray. "[Kim] was a forerunner, musically," said Kathleen Hannah, who had just gotten her start in Bikini Kill. "Just knowing a woman was in a band trading lead vocals, playing bass, and being a visual artist at the same time made me feel less alone. Kim made me feel accepted in a way I hadn't before. Fucking Kim Gordon thought I was on the right track, haters be damned. It made the bullshit easier to take, knowing she was in my corner."

Gordon carried the torch passed down by women who came before: artists like Patti Smith, Janis Joplin, Tina Turner, and Billie Holiday who fought sexism and hypocrisy at every turn. The epitome of bohemian beauty, Gordon subverted the system simply by being herself. Although she could feel "pretty insecure about my image and where I fitted in," she made it work by refusing to kowtow to the mainstream image of female celebrity. "I knew I couldn't achieve some kind of cool, stylized image, that just wasn't me," she said. "It was a reaction to corporate style. So it was kind of just being yourself, you know walking on stage wearing a t-shirt."

During the mid-90s, Gordon, then in her early 40s, fully came into her own working across a wide array of music, art, video, fashion, TV, and film — as well as becoming a mother. Remaining true to her roots, Gordon continues to break ground by experimenting and pushing the boundaries of possibility to chart a singular path through the world.

Three decades after Sonic Youth got their start the band disbanded just one month after Gordon and Moore separated, and later divorced. Undeterred, Gordon continued forward on her own, pursuing her own path with exhibitions at Gagosian in London, White Columns in New York, and the Andy Warhol Museum in Pittsburgh.

"I almost feel like I'm making up for lost time," she said. "I feel like I owe it to myself. Because my whole life I wanted to be a visual artist. I really got sidetracked into music."





# the GORDON

IN DUNE

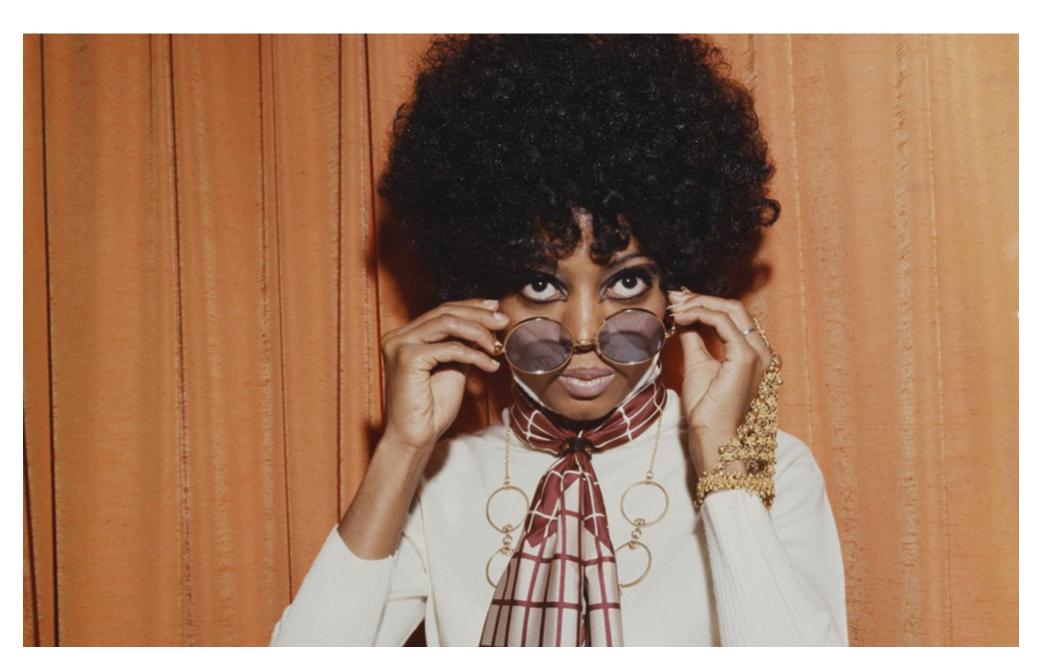
A NEW ADDITION TO THE WOMEN'S SERIES:
REFINED SQUARE FRAMES WITH A SUBTLE LIFT IN
THE EYES, FEATURING MONO-COLOR BROW AND
TEMPLE DETAILS.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 200 PIECES
FEATURING PRECIOUS METALS DETAILS

76

Written by MISS ROSEN.

Musique Spring / Summer 2023 Issue Diana Ross Spring / Summer 2023 Issue



Gallery of Diana Ross. London, United Kingdom (1968)

REMEMBERING DIANA ROSS, THE ORIGINAL POP DIVA.

# GORGEOUS FERŒITY

On Youtube there's a dazzling clip of Diana Ross & the Supremes performing their classic 1967 psychedelic-soul-pop hit "Reflections" on the TV show Hollywood Palace. The video has everything we've come to expect from the premier act of Motown: slinky, shimmering silver gowns, flawless wigs and makeup, smooth understated choreography, and bulletproof goddess effect, all captained by Ross herself. The OG pop diva, Ross became the template and blueprint for icons who came after her: Michael, Whitney, Janet, Madonna, Beyonce, J-Lo, and countless lesser lights.

The clip is a master lesson in performance, not only for the way the three women thoroughly own the stage, but for how they commandeer the TV camera as well. They (especially Ross) possess the kind of staggering charisma and presence that cannot be taught or bought, only honed in those already gifted with it. Anchoring the visual razzle-dazzle, though, is something more impressive: Ross' underrated vocal prowess, her ability to flow from breathy, feathery coo to full-throated belting. And when the trio moves from the state-of-the-art pop of "Reflections" to their swinging cover of old-school pop standard "The Lady is a Tramp" (all the while singing live, no lip-syncing), the genre-straddling underscores their peerless versatility and Ross' ability to seamlessly weave herself across genre and eras. In a career filled with jaw-dropping career highs and pop-culture-defining moments, this is one of Ms. Ross's finest.

"SHE'LL out REHEARSE YOU, OUT DRESS YOU, and OUT PERFORM YOU so YOU BEST STAY OUT of HER WAY."

- MARVIN GAYE

When the Supremes dropped their debut album *Meet the Supremes* in 1962, it flopped so hard the trio were dubbed "the no-hit Supremes" by their Motown label mates. Ross's nasally voice was the lead on several tracks, but probably no one but she and Motown founder-owner Berry Gordy had any idea (or faith in) how much potential lay in that teeny

instrument; how, if given careful development and the right material, that voice could develop a singular, signature style capable of cutting through cluttered AM radio airwaves.

It did that by being the silk thread in meticulously produced tracks that were anchored by the air-tight, irresistibly vibrant music beds (funky, orchestral, jazzy, experimental) laid down by the legendary Funk Brothers, Motown's in-house session band who played on nearly every classic Motown track from the 1960s through the early '70s. Ross surfed those grooves with technical finesse and astute pop instincts. Her voice evolved in leaps and bounds between the Supremes's debut album and her 1969 swan song with the group, "Someday We'll Be Together." Sultry, playful, melancholic, full of bite and tenderness, as at home with Broadway show tunes and jazz standards as with disco and shimmering ballads, it became one of the most instantly identifiable voices of 20th century global music.

Ross brought solid acting chops to the genius of songwriting and production team Holland-Dozier-Holland ("Stop in the Name of Love!" "Baby Love," "You Keep Me Hanging On," "I Hear a Symphony," and dozens more), and did the same with husband/wife music power couple Ashford & Simpson, who first worked with Ross when she was with the Supremes. The trio's underrated Ashford & Simpson penned & produced 1968 single "Some Things You Never Get Used To" is one of Ross' all-time best vocal performances; she tears through the song with a gorgeous ferocity. Ashford & Simpson would also write and produce some of Ross' best '70s albums (1979's disco-laden *The Boss* is one of her very best,) as well as reworking their 1967 Marvin Gaye & Tammi Terrell hit "Ain't No Mountain High Enough" into Ross' iconic 1970 solo version.

The late Liz Smith, one of the most powerful Hollywood gossip columnists of the 20th century, once noted, "Diana Ross is the only glamorous thing that came out of the '70s." Her trek from the homemade matching outfits of the Supremes' early days to being a muse for fashion designers ranging from Bob Mackie to Thierry Mugler (among many others), and her iconic photos with legendary Hollywood and fashion industry photographers Harry Langdon, Victor Skrebneski, and Richard Avedon (among many others) forged a style template still being cribbed from today.



It's worth noting that while in high school, Detroit's esteemed Cass Technical High (other alum include Lily Tomlin, Ellen Burstyn, Jack White, Alice Coltrane, and Big Sean), she studied fashion design, and was voted Best Dressed by her senior class. She'd go on to design all her clothes in her second film *Mahogany*. (She was nominated for, and robbed of, an Academy Award for her first film, 1972's *Lady Sings the Blues*, about the life of jazz icon Billie Holiday.)

Quite often, Ms. Ross' glamourous image and certified diva status have overshadowed her artistry, opening the door for those who'd either paint her as a dragon lady or credit her creative and career successes solely to her romantic relationship with Berry Gordy. But the late Marvin Gaye, who never hid the fact that he deeply resented the gap between the attention Gordy/Motown paid to his career and what was paid to the career of Ms. Ross, still made it a point to give her the credit she's due. In his autobiography, *Divided Soul: The Life of Marvin Gaye*, (written with David Ritz) Gaye says of his peer, "She'll out rehearse you, out dress you, and outperform you so you best stay out of her way. I appreciate Diana's trip and her talent. She's worked hard for everything she's achieved."

Written by ERNEST HARDY



Motown's original headquarters.

# SCREEN DREAMS are MADE of HESE

Whether you prefer the intimate social experience of the theater or the private convenience of in-home viewing, 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, and 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.

Spring / Summer 23 Issue



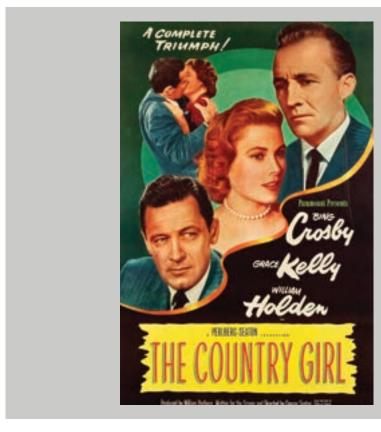
The Shining (1980)
WATCH WHILE WEARING: THE 1980

In the 1980s, Stanley Kubrick, already among the most widely known auteurs in the world, would release two of his greatest films, the first being *The Shining*, famously featuring Jack Nicholson's Jack Torrance, a domestically unsatisfied, alcoholic writer hired as the winter caretaker for a vast (haunted) hotel in the Colorado Rockies. Initially receiving mixed criticism for its attenuated, slow-build approach, the film is now widely regarded as one of the greatest horror films ever made.



Le Clan des Siciliens (1969)
WATCH WHILE WEARING: THE SARTET

Inimitable French actor Alain Delon, known for his triumphant renditions of melancholic manhood, would continue in this tradition of sly, broken men in Henri Verneuil's *The Sicilian Clan*. Again, Delon plays the outsider, the fugitive Roger Sartet, who gets entangled with a Sicilian crime family only to seduce the wife of the eldest son. In one scene, he tells her, ironically: "Nobody took me seriously, even with a gun in my hand. I guess I didn't have the face for the business."



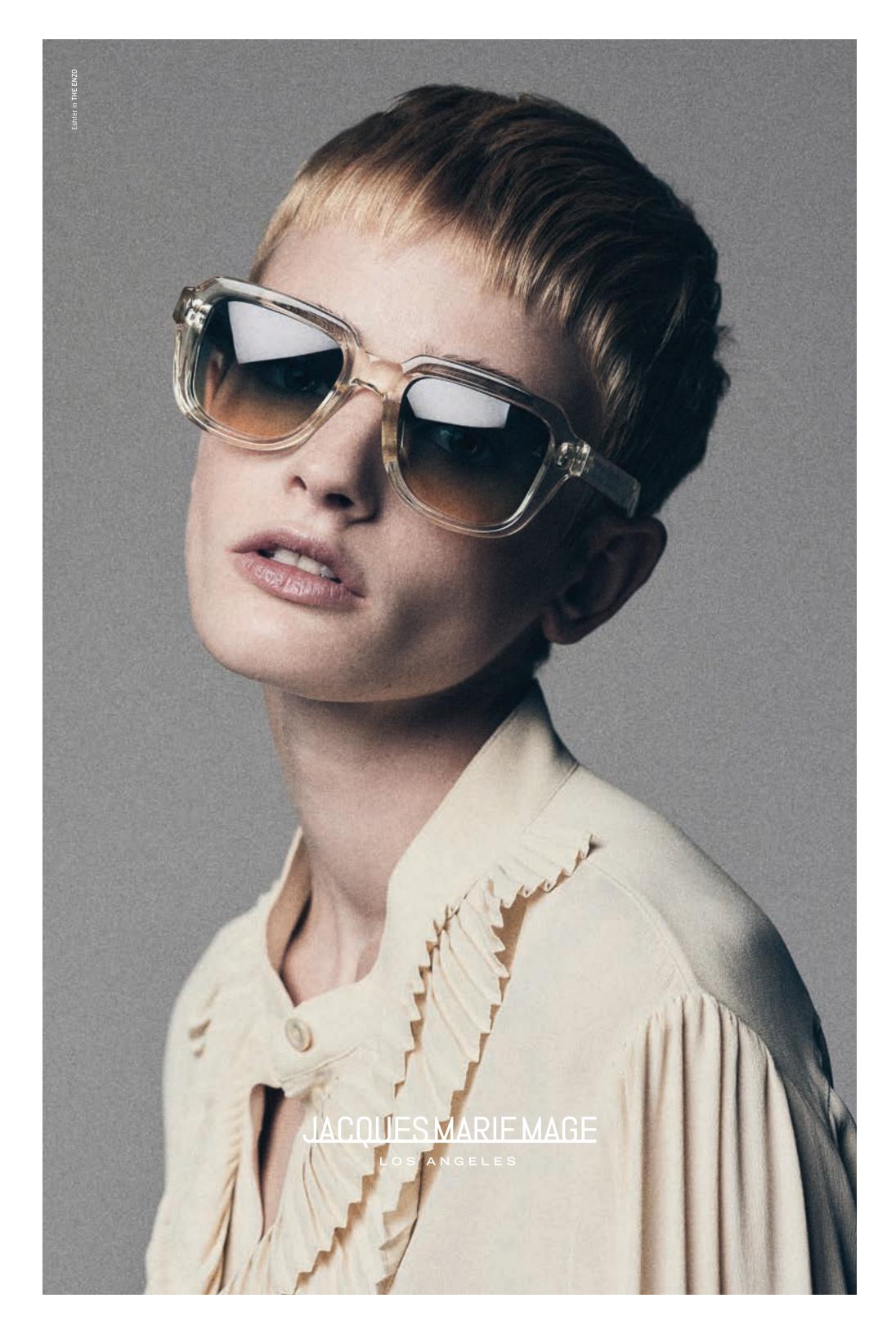
The Country Girl (1954)
WATCH WHILE WEARING: THE GRACE

After several successful commercial films, the floating, well-groomed, picture of perfection that is Grace Kelly took on the surprising role of Bing Crosby's long-suffering wife in *The Country Girl*, playing opposite Crosby and William Holden. The uncharacteristically un-glamorous departure landed Kelly the Academy Award for Best Actress. Quite an accomplishment for such a young actress, especially one who would, in three years time, ditch Hollywood all-together and become Princess of Monaco.



And God Created Woman (1956)
WATCH WHILE WEARING: THE INITIALS

Brigitte Bardot was so famous she was known by her initials alone, and over the course of the late '50s and '60s, had become the reigning sex kitten of the silver screen. She was put on the map after starring in *And God Created Woman*, a risqué relationship drama in which Bardot's role as a seductive teenager puts her character's sexual inhibitions front stage. The film was her husband's directorial debut and solidified Bardot's position as a global icon





Brigitte Bardot in Le Mépris, 1963

THE CHARMED, CINEMATIC LIFE OF BRIGITTE BARDOT.

# THE LAISSEZ-FAIRE LIFE

The late 1950s were a period of newfound sexual liberation that would indelibly influence the following decade. Naturally, the French were pioneers in this cultural revolution, which gained traction primarily through music, cinema, and art. It was a time period that birthed an array of fresh faces who would channel the era, making a lasting impression on creative culture. Undoubtedly, one of the most notable icons of the time was and remains French actress, model, and singer, Brigitte Bardot. Just a handful of women have achieved the same level of fame as an iconic sex symbol, and Bardot did so without ever fully committing to the Hollywood narrative.

Bardot grew up comfortably in a wealthy conservative family, within the 16th arrondissement of Paris. At a young age she expressed an interest in dance and in 1949 was admitted to the Conservatoire de Paris, where she studied ballet for the years following. Around the same time, at age 15, her mother encouraged her to begin modeling and she was hired by Helene Gordon-Lazareff to work for *Elle* magazine. The following year she graced Elle's cover, a moment that positioned her for major career success.

Instantly iconic, it represented a new look in French fashion dubbed *jeune fille*—that of a youthful, glowing, and proper beauty. Shortly thereafter, Bardot was offered her first acting audition. Her parents, however, did not support this career path. Her already tumultuous relationship with them became even more complicated when she fell in love with the director's assistant, Roger Vadim, whom she expressed a desire to marry. When her parents adamantly objected, Bardot responded in dramatic fashion, exposing her head to an open fire in the oven. Ultimately, she didn't get the acting role, but got her way by marrying Vadim a few years later at the age of 18.

Over the next few years, Bardot was cast in a series of minor roles, invited to the Cannes Film Festival and began gaining traction as an actress. She was put on the map when she starred in the 1956 drama, And God Created Woman—a risque, conceptual look at the contrast between femininity and masculinity. Bardot's role as a seductive teenager displayed her character's sexual inhibitions front stage. The film was her husband's directorial debut and solidified Bardot's position as a sultry sex symbol across the globe. The look—long blonde hair, rosy just-bitten lips, and black cat eye eyeliner—became her signature. The film came as a shock to many Americans and was subsequently banned in theaters across the United States, only causing interest in Bardot to rise.

The role sparked a larger cultural conversation around female sexuality, with Bardot included in the 1959 essay, *The Lolita Syndrome*, by renowned author Simone de Beauvoir. At the time, Bardot's liberal expression in film was considered a form of feminism and celebrated by many post-war, free-thinking individuals. To an extent, Bardot mirrored this in her personal life with a series of famous relationships, affairs, and marriages with the likes of Jacques Charrier, Gunter Sachs, and Serge Gainsbourg, to name a few.

What is particularly interesting about Bardot's rise to fame is that, apart from a few minor commitments, she had virtually no interest in leaving France and growing her career in Hollywood. She was famous for her laissez-faire attitude towards acting and she was equally as wary of the downturn certain peers, whom she'd admired, had taken after pursuing the typical Hollywood trajectory. Nonetheless, she maintained a level of global fame that was quite impressive—a testament to how beloved she was as an entertainer.

After a number of notable film successes, Bardot announced a relatively early and abrupt departure from acting. She, not so quietly, poured her energy into another passion—animal rights. For the remainder of her life, she used her fame for this cause, expressing in multiple interviews how this was her true calling. She created the Brigitte Bardot Foundation for the Welfare and Protection of Animals, a project funded by auctioning off her personal belongings, and one that would help in initiatives across the globe.

Bardot eventually settled in the South of France acquiring two lush properties, Le Castelet in Cannes, and La Madrague in Saint-Tropez—the latter where she still lives today with her current husband, Bernard d'Ormale. What feels incredibly modern about Bardot is her confident and keen ability to remain unapologetically herself across decades—a quality that not only catapulted her to fame but may have saved her from the dark side of Hollywood.

For better or worse she was steadfast in her opinions, never swaying in her beliefs, regardless of the controversy they encouraged—both politically speaking and in her acting career. A true icon and sex symbol, Bardot was more than just an object of desire, but an inspiration for us to fiercely embody our own individuality each and every day.



# the INITIALS

IN BLACK

SLENDER AND ASSERTIVE MICRO-FRAMES WITH SIGNATURE DOUBLE-ARROWHEAD PIN AND OUR PROPRIETARY BALL HINGE.

HANDCRAFTED IN JAPAN
LIMITED PRODUCTION BATCH OF 500 PIECES
FEATURING PRECIOUS METAL DETAILS

Written by ALEXIS KANTER.



The Sicilian Clan (1969)

THE ICY MYSTIQUE OF CONTROVERSIAL FRENCH ACTOR AND ICON, ALAIN DELON.

# THE TALENTED MR. DELON

Among the many ageless images gilded in the annals of cinema, there is the formidable opening shot of Jacques Deray's La Piscine (1969): Alain Delon lies stretched out beside a pool, as the camera hones in on him, all sun-kissed skin and lithe limbs, the epitome of male fantasy. For Delon has always represented a firmly masculinist mythology, although women, too, certainly desired him. He possessed not merely classical good looks, but a marvelously striking face, chiseled with such Venusian precision, it seemed to defy all earthbound reason. No florid description lavished upon his beauty could prove too extreme, but a prominent theme emerged: cold, as in the natural accumulation of "cool" which he so effortlessly embodied on screen.

Over the years, most observers who found themselves on the record reliably noted the iciness of Delon's features. Donald Lyons would describe the star's looks as "chilly." Michelangelo Antonioni claimed that he cast Delon in L'Eclisse (1962) because of his "hard, pitiless face." And the actress Annie Girardot—who starred alongside Delon four times, most notably in *Rocco and His Brothers* (1960) and *Shock Treatment* (1973)—once remarked that his "insolent beauty" could not help but garner onlookers while they filmed Rocco on the streets of Milan. Certainly, his alacial blue eves and withering agze account for much of this his lean, agile physique, graced him with a prevailing air of danger.

There can be no question that his appearance profoundly shaped his stardom; but with each role, he cultivated an uneasy celebrity borne of this peculiar ambivalence: that lurking sense of foreboding so thinly veiled by his comely boyishness. Delon emerged a rather fascinating icon of masculinity by the end of the 1960s. He had famously launched the decade with his breakout performance in René Clément's Plein Soleil (1960), the original adaptation of Patricia Highsmith's novel The Talented Mr. Ripley. In retrospect, the menacing ambiguity that made him so convincing as the murderous imposter Tom Ripley would serve him exceptionally well upon his mid-60s pivot to the gangster genre.

The earliest of these ventures, and Delon's Hollywood debut, was Ralph Nelson's Once a Thief (1965), where he plays ex-convict Eddie Kedak, exhorted by his crime boss brother to pull one last heist. Ultimately, the film proves too garish and the character too volatile for Delon's instinctive gifts. His understated mystique was better suited for the French and Italian productions that shortly followed. In those films he forged one of cinema's most enduring figures: the (spiritually) wounded man, a formidable killer, eternally alienated and auteur driven) films, but in his wake he left a volume of iconography that would shepherd invariably doomed to tragedy.

Arguably, Delon's most triumphant rendition of melancholic manhood—which would characterize his performances in the spate of gangster films that populated the last

years of the '60s-was his role as stoic hitman Jef Costello in Jean-Pierre Melville's Le Samouraï (1967). He strides onto the screen memorably: decked in a sleek trench coat and gray fedora (both integral to the plot), he adjusts his hat and slides the tip of his finger smoothly around the rim. But after he completes the contract murder of a nightclub owner, the usually meticulous Costello is seen by beautiful piano player Valérie (Cathy Rosier), a mistake which invites intense scrutiny from the police and the criminals

He would continue in this tradition of sly, broken men in Henri Verneuil's The Sicilian Clan (1969). Again, Delon plays the outsider, the fugitive Roger Sartet, who gets entangled with a Sicilian crime family only to seduce the wife of the eldest son. In one scene, he tells her, ironically: "Nobody took me seriously, even with a gun in my hand. I guess I didn't have the

In fact, audiences did take Delon seriously, as evidenced by the tremendous box office success he enjoyed during this period. He made a rather believable gangster, between his quiet charisma and minimalist glamor: sophisticated, tailored suits or well-fitting trench "chilling" reception; but so, too, his facial perfection—with its sharp, elegant angles—and coats replete with dark, stylish shades. He remained the unblemished portrait of a European gentleman; a criminal perhaps, but an elegant, tasteful man above all. Moreover, for all the emotional paralysis (albeit artfully crafted) that defined these mid-career performances, Delon did not simply exude this aura on camera; he thoroughly embodied this ominous machismo off screen. The actor counted among his friends several real life gangsters and the Marković affair—when Delon came under suspicion for the murder of his former bodyguard—only solidified his cinematic persona.

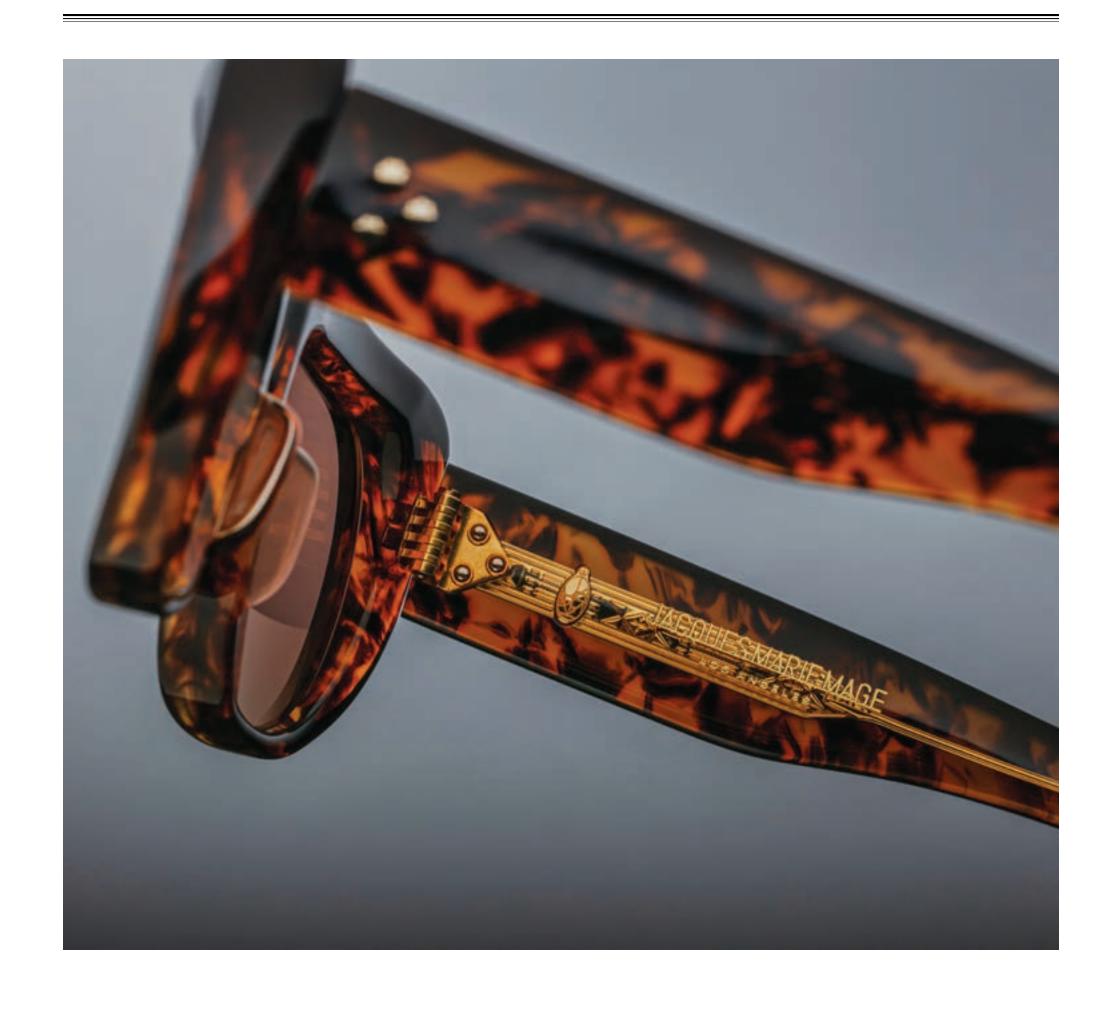
> From the start, Delon was an auteur's actor (he was especially beloved by Clément and Luchino Visconti) and he frequently collaborated with many of the same directors. After La Piscine, Deray would reunite with Delon in his follow-up film Borsalino (1970), another gangster movie, which paired the star with his equally recognizable peer Jean-Paul Belmondo. After Le Samouraï, he worked with Melville in Le Cercle Rouge (1970), where he portrays another lonesome hoodlum on the run, and Un flic (1972), the last of his Melville trilogy, where he plays—as the English title so concisely puts it—a cop.

> Delon would spend much of the following decade in less commercially successful (if generations of cinema to come.

> > Written by KELLI WESTON



Spring / Summer 2023 Issue



# the SARTET

IN ARGYLE

AN ASTUTE AND ELEGANT RECTANGULAR FRAME WITH SOFT VOLUMES AND MODEST WRAP-AROUND EFFECT, FEATURING OUR SIGNATURE EXPOSED WIRECORE WITH HAIRLINE-ENGRAVED DESIGNS.

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

Voyage Spring / Summer 2023 Issue



ONEPOINTSEVENFOUR in South Yarra, Australia.

# MELBOURNE is A MINDSET

AN INTIMATE TOUR OF AUSTRALIA'S CULTURAL CAPITAL WITH THE FOUNDERS OF ONE POINT SEVEN FOUR

Interview by ANDREW POGANY

One Point Seven Four is an eyewear store that offers an elevated optical retail experience by combining the clinical side of optometry with a design-led approach. The store was founded by eyewear aficionados Joshua Matta and Emma Guest, who named the store after the highest high-index lens available, 1.74 (high-index lenses bend light more effectively than other types of eyeglass lenses due to their higher index of refraction, allowing people with strong prescriptions to wear glasses with thinner, less noticeable lenses).

Matta was studying optometry and Guest was working in fashion PR when the two of them met. Highlighting their shared passion for architecture, design, and style, One Point Seven Four has become known for its attention to detail and the unique character of each of its stores: the Sydney store features what Matta describes as "a steampunk vibe," while the Armadale store has a softer aesthetic with gracious curves and nude tones.

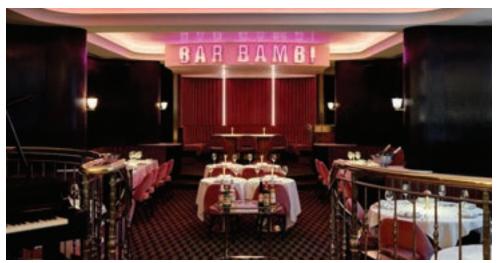
With an exceptional commitment to design and customer service, One Point Seven Four presents a potent value proposition for people who are looking for a unique, personalized eyewear experience. Here, we join Matta on a personal tour of Melbourne—often referred to as "the cultural capital of Australia"—where they presently live and have two stores.

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

Joshua Matta (JM): Around 40 km from Melbourne we have a beautiful area called Mornington Peninsula where the country meets the sea. A treasure of Victoria's coastline, the Mornington Peninsula is a beautiful blend of seaside charm and rich wine country, golden beaches and beautiful vineyards peppered throughout. The Peninsula is famous for Pinot. We also love to head to the beach, which is not far from where we live in Bayside. Even though Melbourne is chilly in winter, around 12 degrees during the day, the beaches are spectacular.

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

JM: Melbourne has beautiful parks and gardens throughout. The Botanical Gardens are particularly beautiful. Or a walk along the beaches in St Kilda and Elwood is also uplifting. St Kilda has a buzz and the sunsets are beautiful.



Bar Bambi in Melbourne, Australia.

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

JM: Heide Museum of Modern Art is a mecca for Melbourne artists. They have supported many artists such as Sidney Nolan, Joy Hester and Albert Tucker. Some of Melbourne's most incredible artists went to Heidi. Over the decades, they've continued to support young artists. Heide also has one of the largest collections of sculpture by local artists in the country. Also of note is Bunjilaka, to discover First Nations Australian Aboriginal works. Aboriginal art is incredible. Aboriginal and Torres Strait Islander peoples experience their connection to the land with which their people have been associated for millennia and this is reflected in their art. Country is key to Indigenous peoples' identity and spirituality.

# JMM: WHERE IS THE BEST PLACE IN MELBOURNE TO DANCE ALL NIGHT?

JM: Melbourne is filled with great night spots and speakeasy bars. Heartbreaker or Bambi in the City is a great place for a boogie. Bar Bambi is an L.A. and European-inspired lounge that combines live music, Italian shared plates, and an extensive Negroni and spritz list, handpicked by acclaimed mixologist, Matteo Ambler. We also love to have a few cocktails at Gimlet, a beautiful French style brasserie by Andrew McConnell, serving up the best Gimlet cocktails and martinis in Melbourne. Its classicism recalls the grand hotels of London and New York with soaring ceilings, art deco columns, and sentinel rows of champagne bottles.

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

JM: Pieces by Juan Davila and Howard Aclie are both mind-blowing, showcased at the National Gallery of Victoria.

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

JM: Nestled in the Botanical Gardens is the Shrine of Remembrance. The Shrine is Victoria's national memorial honoring the service and sacrifice of Australians in war and peacekeeping. It has breathtaking vistas of the memorial gardens and Melbourne. Also surrounding the gardens are great places for coffee and restaurants.



ONEPOINTSEVENFOUR in South Yarra, Australia.



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

JM: Melbourne is a multicultural city, brimming with beautiful cuisine from around the world. While there is no specific local cuisine per se, we love French restaurant Francois in South Yarra, not far from our office. Francois is a long-standing establishment famous amongst Melbournians. Also a great place for a cocktail and dinner not to be missed is Gimlet; if you are a small group you can drop in for an early dinner without a reservation if you're lucky. Di Stasio Carlton for great pizza and al fresco drinking, Stokehouse St. Kilda for dinner and a view of the sea. The city's laneways are brimming with places to eat.

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

JM: Melbourne has beautiful beaches and coastline, which is rare for a city. Also an interesting fact, Melbourne's iconic bathing boxes are some of the most expensive real estate in Australia. Although super tiny, in 2019, one sold for over \$1M!

# JMM: WHAT DO YOU LOOK FORWARD TO IN 2023?

JM: Lots of travel. We had some extended lockdowns during Covid, so we have a lot to make up for.

Francois in South Yarra



# "I want TO DEVOUR YOU with MY EYES, and TELL YOU OVER and OVER THAT YOU'VE NEVER BEEN, so BEAUTIFUL."

- ALAIN DELON