

maviology

SPRING-SUMMER 2018

Super Mavi

Super Mavi — 1 Mavi S/S 2018 campaign: super models — 2 Super Angels in Super Jeans — 8 Olympia — 14
Super Kite Surfers — 18 Why do we need superheroes? — 24 Long Live Indigo Turtles — 26 #ilovemavi — 30
Super local or global star? — 32 Molly, Forever 20 — 36 Treasures from the Wreck of the Unbelievable — 38 The New Makers — 46

www.mavi.com



Super Mavi



ANCIENT GREEK education gave equal weight to the mind and the body to achieve a balance between music and physical education. For their part, ancient Egyptians depicted sporting activities, not least at the Beni Hasan cemetery site, where murals from 2400BC show men wrestling, weightlifting and doing other physical activities. However, Greek culture gave special regard to the human body and developed a professional and systematic approach to education to achieve the highest level of physical attainment. Instructors, called *paidotribes* (child educators) and *gymnastes* (sports educators), strived to fulfill Plato's famous proposition that the true musician and artist can correctly combine body and mind with music.

Moving to the modern age, we begin to see the application of science to sport. The contributions of physiology and psychology to physical training in 1970s' Britain became formulated in the 1980s with the aim of developing sporting performance, and this has been carried forward to today. When the host country of the 2012 London Olympics came third in the medal table, commentators attributed it to years of effort under a policy of handling amateur branches professionally to ensure success. The British example proved that applying science through public policies and to structuring, organization and operations made sustainable national successes possible.¹

During the 1990s, there was a radical change in global perspectives on sport. Historically practiced by the few, watched by the many, sporting activities were now becoming integral to urban lifestyles. As the sports industry boomed and diversified, it became a driving force of globalization and easily accessible to all. National leagues penetrated international markets and sports organizations, such as

ESPN, the NBA and Premier League, became brands and European city sports clubs found they could launch boutiques in Asian capitals to sell their merchandise. The term 'sports marketing' emerged and sponsorships created new revenue streams and fueled the formation and expansion of sports-related sectors, from FIFA simulations to football schools.²

Sports activities, now part of a contemporary urban lifestyle, became synonymous with healthy living. Vacations, once viewed as periods of inactivity, became active with hotels promoting their fitness centers. City districts built cycling and running tracks and, starting with aerobics programs, many TV channels broadcast shows to promote viewer activity. With the emergence of sports equipment, accessories, and clothing, innovation in sports products took off. So, the scientific outlook didn't stop with the development of the sports person, but branched out, gaining new dimensions and new layers.

Many academic branches such as governance, sociology, communications, marketing, law, medicine and economics, began to get involved in the endlessly growing sports industry. New areas of expertise and various experiences and theories emerged. As with all scientific approaches, the fundamental requirement in this area was to measure and create databases. No matter where this industry is located, success depends on correct perception and productive relationships. Having

developed their methodologies by the end of the 20th century, studies are now able to serve the sports-oriented world much better.

Today, we lead our lives, eat, use nutritional supplements, and dress in accord with this data. Developed specifically for each type of sport and activity, sports products are now an industry. Writing its own history of innovation, Mavi is making a unique contribution in the history of denim, presenting successive collections that offer basic style with maximum freedom of movement. Super Mavi makes you great in your own style.



1. *A History of Sports Coaching in Britain: Overcoming Amateurism*, Dave Day & Tegan Carpenter, Routledge, 2015.
2. *Toplum Spor Marka*, İzzeddin Çalışlar, Sporstnet, 2016.

#Supermavi

Super models

for Spring/Summer '18 Campaign

*With over 25 years of history, leading denim brand Mavi is excited to announce the appointment of supermodels **Romee Strijd** and **Jordan Barrett** as the faces of its Spring/Summer 2018 campaign. Known for innovative denim design, leading edge lifestyle products, and brand partnerships with top creatives, the latest campaign titled "SUPERMAVI" spearheads Mavi's movement concept by introducing the Super Mavi collection, focusing on Super Move, Super Soft, and Super Blue. Shot from across the pond in the capital and largest city of the United Kingdom, London, by Lima-born iconic fashion photographer **Mariano Vivanco**, the Spring/Summer 2018 campaign captures the Mavi lifestyle and aesthetic through the truly unique eyes and style of Vivanco. Both Strijd and Barrett have become two of the most sought after talents over the past few years.*





*"I'm thrilled to be part of the Mavi family...
"I love the brand and can't wait to be the face of Mavi this spring. I've had such a fun time shooting with Jordan and Mariano and hope people like the photos as much as I do."*



Jordan Barrett

An Australian newcomer, Barrett's willingness to try anything attitude has garnered him attention from photographers Inez and Vinoodh, Mert and Marcus, Steven Klein and publications including *V*, *Vogue Homme*, and *Vogue Paris*. Jordan Kale Barrett is an Australian fashion model. In December 2016, models.com selected him as "Model of the Year." *Vogue* also has called Barrett the "Model It Boy of the new Era." He has been featured in campaigns for Tom Ford, Balmain, Versace, Moschino and Coach, and has graced the covers of *Vogue Netherlands Man*, *CR Book* by Carine Roitfeld, *The London Times*, *Wonderland Magazine*, *10 Magazine*, *Numéro Homme* and *Hercules*. Collier Schorr in Collaboration with Barrett created the "I Blame Jordan Book" for MOMA PS1 New York. Jordan is the model of the new 1 Million fragrance spot and received the "Man Of Style" award at The GQ Awards.



Super Mavi

Mavi has been the leader in introducing newness and innovation through a denim lifestyle and enriching the customer experience both online and offline for over a quarter of a century, and the new SS18 campaign continues to propel the brand in that direction.

The Super Mavi campaign reflects a new denim mood for the millennium, centered around Mavi's "Move in Mavi" motto, reflecting comfort, expert quality, and lifestyle.

Super Move: Inspired by the desire for freedom of movement and all day wear, Super Move reflects a new denim culture that captures the essence of new experiences and joys of life. Romee and Jordan embody and embrace the free spirited lifestyle of Super Move.



Super Soft: A leader in exploring with technology and fabrication, the category further enhances the focus on softness and feel of denim on your skin.

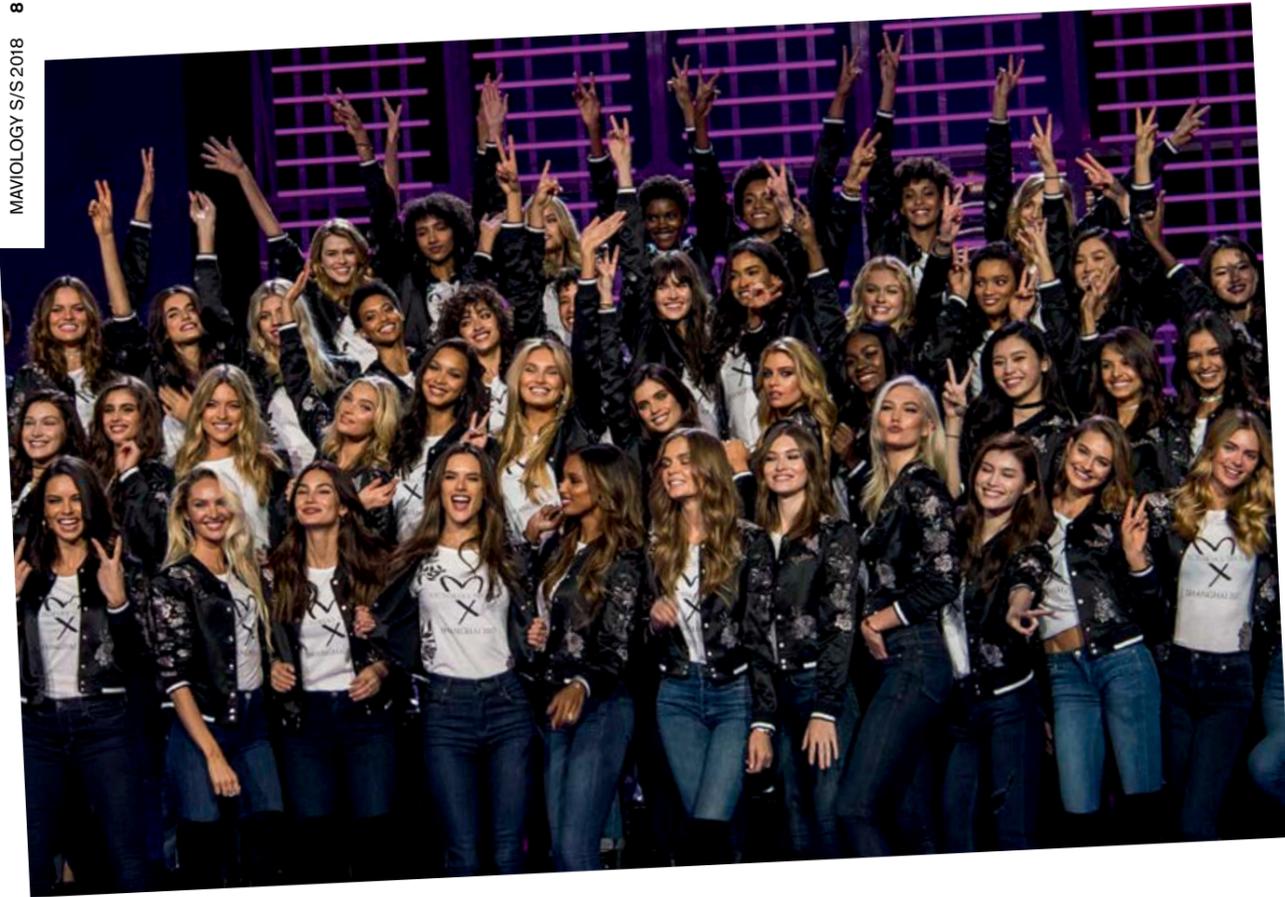
Super Blue: Referencing Mavi's namesake meaning 'blue', the special denim colorways cast clean and sporty modern textures in rich blue hues. The new indigo palette is sleek, strong and sophisticated.

"I'm thrilled to be part of the Mavi family," says model Romee Strijd. "I love the brand and can't wait to be the face of Mavi this spring. I've had such a fun time shooting with Jordan and Mariano and hope people like the photos as much as I do."

Romee Strijd

Dutch model Romee Strijd solidified her model status by becoming a Victoria's Secret Angel in 2015. Romee's ease, energy and spirit paired with Jordan's talent and sense of adventure are a true reflection of Mavi's modern direction of denim and they bring their elements of style and brightness to Mavi's latest season. Strijd has appeared in editorials for British, German, Spanish, and Dutch *Vogue*, French and Dutch *Elle*, Spanish *Harper's Bazaar*, Dutch *Marie Claire*, and French *Madame Figaro*. She has also walked for Alexander McQueen, Burberry, Calvin Klein, Celine, [Christopher Kane, DKNY, Donna Karan, EDUN, Giambattista Valli, Hussein Chalayan, Isabel Marant, Jil Sander, Jill Stuart, Kenzo, Loewe, Louis Vuitton, Michael Kors, Nina Ricci, Peter Som, Phillip Lim, Prada, Rag & Bone and Rochas, and has appeared in campaigns for Carolina Herrera, Alexander McQueen, Donna Karan, Michael Kors, Stradivarius, Giuseppe Zanotti and H&M.





Virtually all fashion magazines have published a best of Angels list at least once since **Victoria's Secret** launched its Angels listing 23 years ago in 1995. So, we decided to delve into *Maviology's* archive to contribute our own extraordinary clothed collection of Victoria's Secret Angels and models. Here are the Super Angels in Mavi's super jeans.

Super Angels in Super Jeans

Sara Sampaio



Having hit the runway for Victoria's Secret Fashion Show five times, Sara Sampaio worked the runway for Mavi in 2012 and 2013. She was also featured in Mavi's global ad shots and she starred in a Mavi commercial with Kivanç Tatlıtuğ.

18-time Victoria's Secret Angel, Adriana Lima has set a virtually unassailable record. She collaborated with Mavi for the 2012 spring-summer season as the face of Mavi in Turkey and for the 2012 fall-winter seasons as the global campaign star.

Adriana Lima



Frida Gustavsson walked the Victoria's Secret Fashion Show once. From 2014-2016, she played an essential role in Mavi's global campaign shoots for spring-summer.



Frida Gustavsson



A five-time Angel, Magdalena Frackowiak was a campaign star for Mavi's 2014 spring-summer and 2014-2015 fall-winter seasons.

Magdalena Frackowiak

Barbara Palvin



Maryna Linchuk

Another five-time Angel, Maryna Linchuk starred in Mavi's 2013 spring-summer season.

A one-time Victoria's Secret Angel, Barbara Palvin starred in Mavi's 2013 fall-winter campaign commercial with Kivanç Tatlıtuğ. Turkey still knows the style of coat she wore during that shoot as the Barbara Coat. In 2016, Barbara Palvin appeared in Mavi's fall-winter ad campaign with Serenay Sarıkaya.



Megan Williams



Megan Williams, also a two-time Angel, was a star of Mavi's 2017 spring-summer ad campaign with Kivanç Tatlıtuğ.

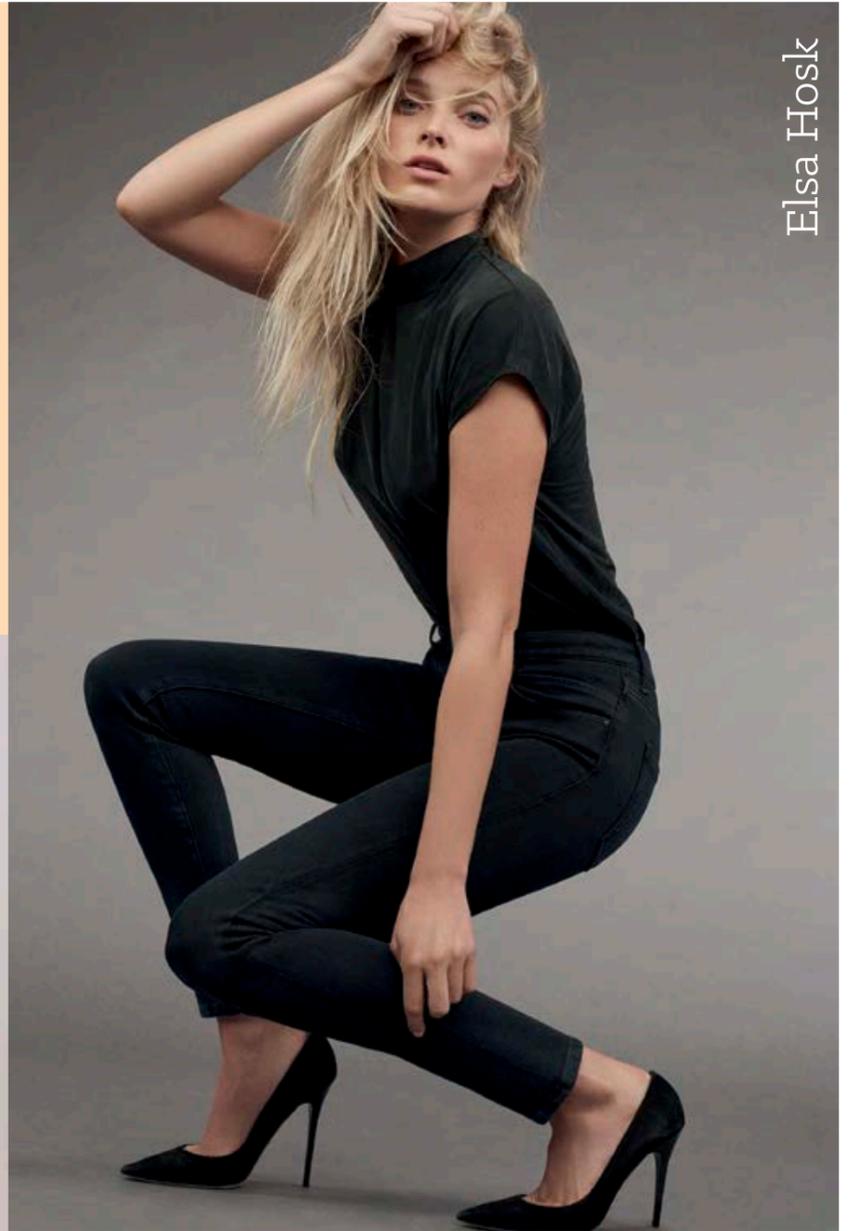
A four-time Angel, Romee Strijd was the star of Mavi's 2017 spring-summer global ad shoots. She will be featured in Mavi's fall-winter collection and will accompany Kivanç Tatlıtuğ in March 2018.

A seven-time Angel, Elsa Hosk introduced Mavi's Indigo Move collection for the 2016-2017 fall-winter campaign.

Romee Strijd



Elsa Hosk





Olympia

The birthplace of Super Move



Photographer: İzzeddin Çalışlar

THE PAN-HELLENIC sanctuary of Olympia has been established in a natural setting of beauty and serenity in the North West of the Peloponnese peninsula in Greece (4th millennium BC). Great artists, such as Pheidias, have put their personal stamp of inspiration and creativity, offering unique artistic creations to the world. The Olympic Idea was born, making Olympia a unique universal symbol of peace and competition at the service of virtue. Here too, prominence was given to the ideals of physical and mental harmony, of noble contest, of how to compete well, of the Sacred Truce; values which remain unchanged in perpetuity.

So tells the history. The site contained one of the highest concentrations of masterpieces of the ancient Mediterranean world. Many have been lost in time, such as the Olympia Zeus, a

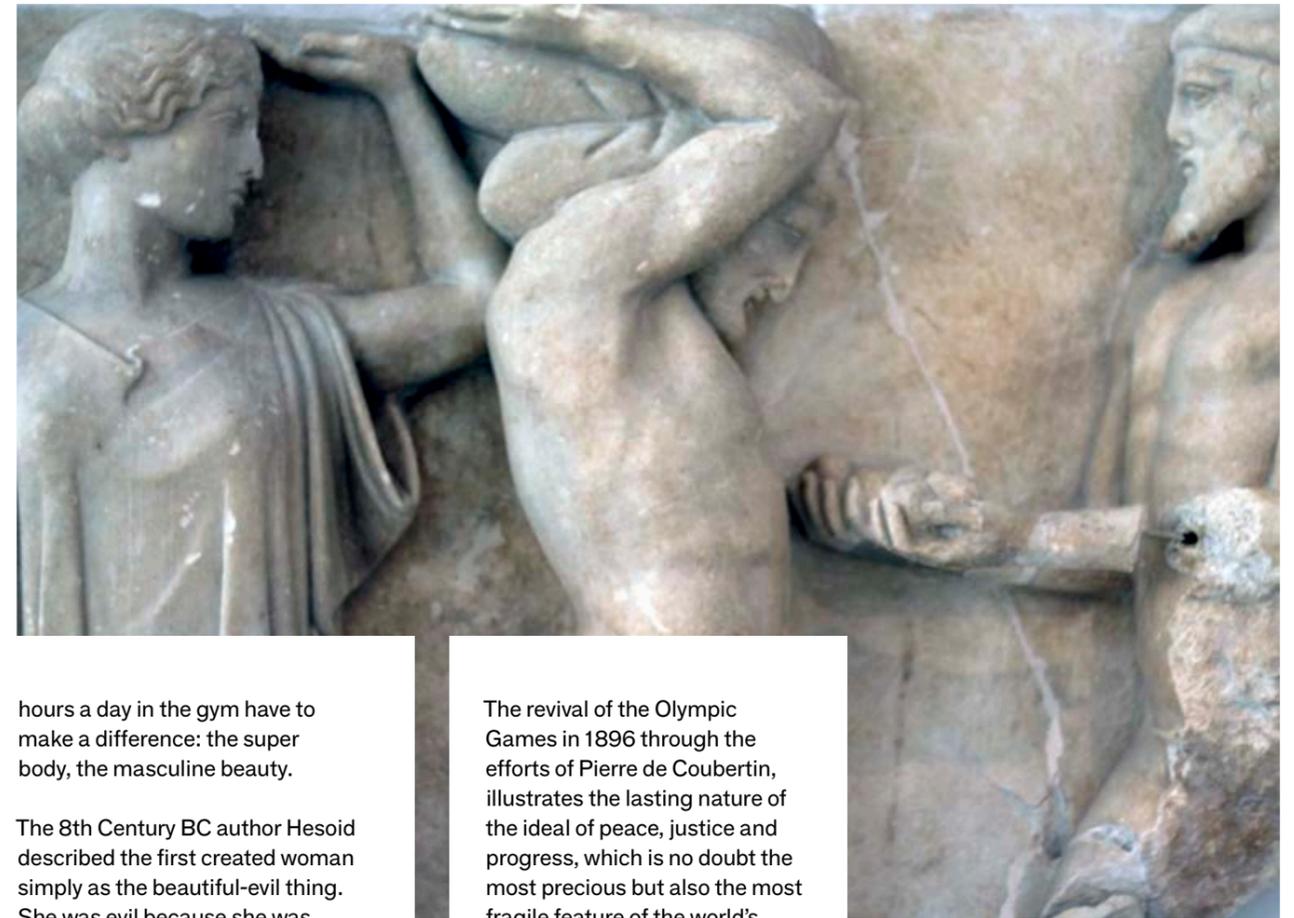
gold-and-ivory cult statue, which was one of the seven wonders of the ancient world. But some other masterpieces have survived: large votive archaic bronzes, pedimental sculptures and metopes from the temple of Zeus, and the famous complex of Hermes. These are all major works of sculpture and key references in the history of art.

Olympia is directly and tangibly associated with an event of universal significance. The Olympic Games were celebrated regularly beginning in 776 BC. The Olympiad became a chronological measurement and system of dating used in the Greek world. However, the significance of the Olympic Games, where athletes benefitting from a three-month Sacred Truce came together from all the Greek cities of the Mediterranean world to compete, demonstrates above all the lofty

ideals of Hellenic humanism: peaceful and loyal competition between free and equal men, who are prepared to surpass their physical strength in a supreme effort, with their only ambition being the symbolic reward of an olive wreath.

Another point, the classical Greek sculpture was believed to be a perfectionist fantasy, an impossible ideal. But now we know that a number of the exquisite statues of ancient times were in fact cast from real persons covered with plaster to get the mold to make the sculpture. An average Athenian or Spartan body and up to eight





hours a day in the gym have to make a difference: the super body, the masculine beauty.

The 8th Century BC author Hesoid described the first created woman simply as the beautiful-evil thing. She was evil because she was beautiful, and beautiful because she was evil. Being a good-looking man was fundamentally good news, just like being a handsome woman. Socrates too confounded all ideas of how a beautiful person should look, with his swaggering gait, swiveling eyes, bulbous nose, hairy back and pot belly.

The revival of the Olympic Games in 1896 through the efforts of Pierre de Coubertin, illustrates the lasting nature of the ideal of peace, justice and progress, which is no doubt the most precious but also the most fragile feature of the world's heritage. This French guy didn't mentioned the human beauty or body perfection on his Olympic ideals but today, sporting activity is one of the most common senses of daily life. And the body shapes have never been so close to the Olympians'.



Super Kite

Surfers

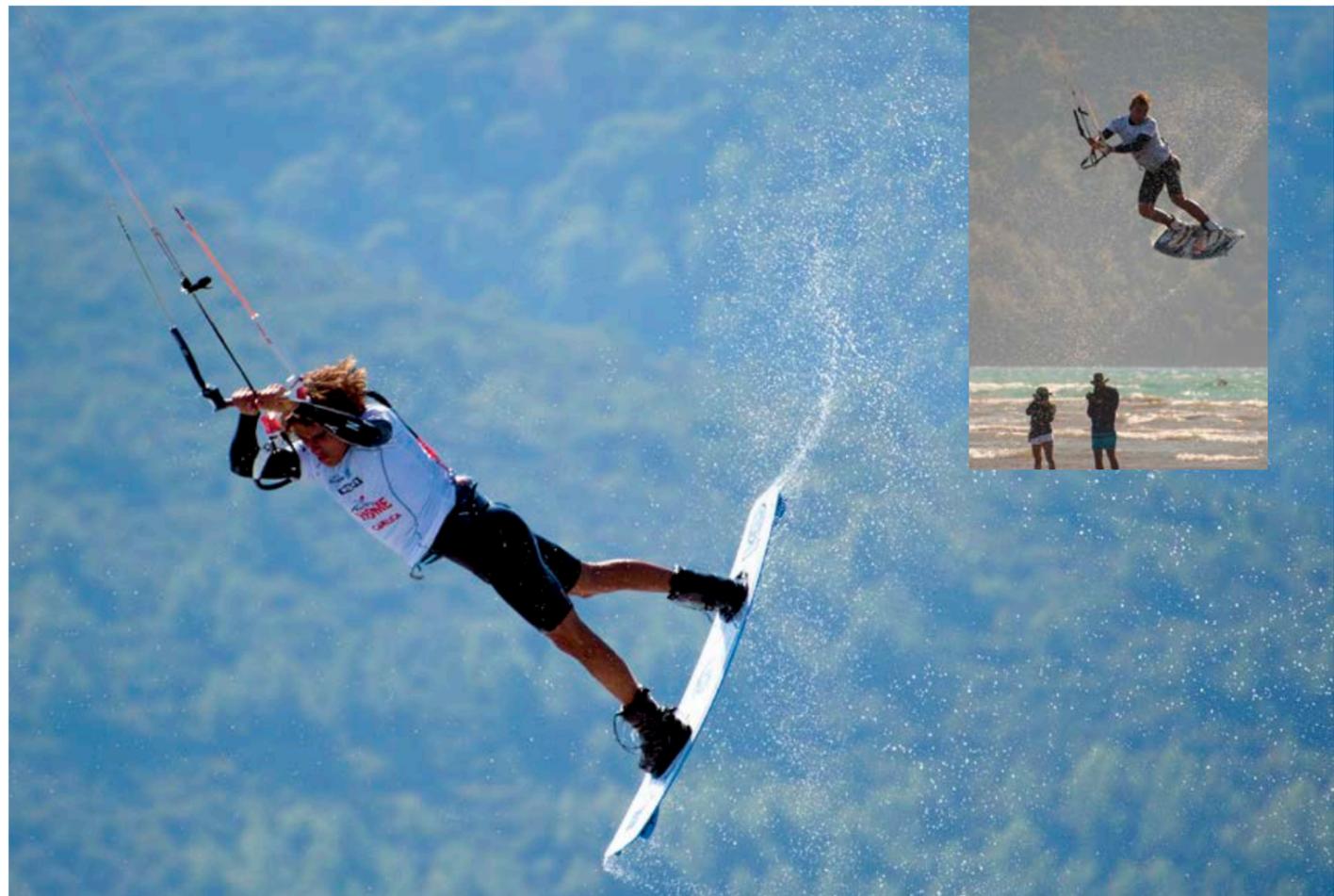


WKL Amarak
World Cup Akyaka
— full of thrills and adrenaline



WHERE THE EASTERN Mediterranean meets the Aegean, the season is just perfect. The weather is neither cold nor makes you sweat. The seawater is room temperature and it's the off-season for tourism. Holiday amenities are quiet, the beaches deserted, and the roads are empty. It's high time I jumped in the car and enjoyed a ride along the coast, and I'm one of the lucky ones.

From afar, I see kites flying in the sky and I steer toward them at Akyaka beach. Such good timing! Once there, I discover there is a major event in progress. Loud, fast-tempo music, a wide audience platform, various



In kiteboard races, racers compete against themselves not against each other. The racers go out one by one and perform the moves they or the jury members have defined. The jury assesses them technically and aesthetically and awards them points.

Amarok World Cup Akyaka was full of thrills and adrenaline. It included Spain's World Youth Champion Jerome Cloetens, European Junior Freestyle Champion Paula Novotná from the Czech Republic, two-time Freestyle World Champion Youri Zoon from The Netherlands, now second in the world rankings and three-time British Freestyle champion Hannah Whiteley, 2016 Spain Freestyle Champion Rita Arnaus, five-time world champion



stands and young kiteboarders from around the world underneath their country flags. This event, organized by the Turkish Sailing Federation, is the Turkish stage of the World Kiteboard League: the WKL* Amarok World Cup Akyaka.

Unlike other sailing races, kiteboard races are impossible in low windspeeds and the day of my visit was such a day. Because of the wind's tricks, the race started in the afternoon. Thirty-five surfers, all in their 20s, from 14 countries competed. Of course, it's not pure chance that the championship took place in Akyaka. The beach is usually open to good sea breezes, and the water is shallow, which amounts to two heaven-sent conditions for kiteboarding.





Aaron Hadlow from the UK, 2013 World Champion Alex Pastor from Spain, 2015 World Champion Liam Whaley from Spain, 2016 World Champion Carlos Mario from Brazil, two-time World Champion Bruna Kajija from Brazil, 2016 World Champion Annabel van Westerop from The Netherlands, famous kiteboard figure Rens van der Schoot also from The Netherlands, and Therese Taabbel from Denmark.

Once the wind picked up, the men racers were first to take to the sky to display their skills. Kites rose, boards smoothly carved, and the racers flew. The audience, swept up by the music, enjoyed themselves.



Over the three days of racing, Bruna Kajija from Brazil took first place in a field of 12 women. Rita Arnaus from Spain took second, and Annabel Van Westerop from The Netherlands third. Kajija was also the 2016 World Champion. The 23 men racers could not finish because the wind was too weak.

If you missed WKL Amarok World Cup Akyaka 2017, don't worry. An agreement with the Ministry of Culture and Tourism ensures a stage of the WKL will take place in Muğla-Akyaka in each of the following four years. I'll be there, and you should be too.

Written and Photographed by:
Saner Gülsöken



* For more information about the WKL:
worldkiteboardingleague.com



Why do we need superheroes?

JUSTICE LEAGUE has finally made its way to movie theaters, where it belongs. The project attained legendary status after Warner Bros. announced in February 2007 that it had hired the scriptwriters for the movie. In the intervening decade, several issues arose, from who to cast to the choice of director, and from which superheroes to include to the production budget. Plagued with leaks and gossip, the project made headlines for many reasons, from strikes to taxes. So, fans became wary of almost all stories about the movie, with many disbelieving the news that the shooting of Part One had started in Warner Bros. UK studios.

However, in the meantime, Super Heroes World opened in Madrid and started selling tickets to Metropolis and Gotham City. Having lost out on becoming the movie's shooting location, Australia organized The Superhero Identities Symposium, where industry experts and academics celebrated Wonder Woman's 75th birthday by presenting serious analyses under titles such as "Convergence Culture: Where Old & New Media Collide."

But why? Superheroes were born in the United States in the late 1930s as a four-color antidote to the misery of the Depression and the rise of fascism in Europe. So, they were meeting the demands of an era full of unanswered questions and irresolvable problems. They were presenting a dream that anyone could

accept without objection and they were expressing the I-wish-it-were-true feeling many people nurtured deep down inside. Could it be that superheroes play the same role today?

This is a question frequently asked in coffee houses. It's always interesting and revealing to hear how each person would use the chance to sidestep reality and choose the superpower they think is the greatest. But the answers usually carry a question mark because, unlike the 1930s and '40s, we know from our own experience that power corrupts and a super power super corrupts.

In Jason Trost's movie *All Superheroes Must Die 2: The Last Superhero* (2016), journalist Vicky O'Neil sets out to uncover the truth behind the murder of a small-town sweetheart, Ally Andrews. What she uncovers, leads her down a dark and twisted rabbit hole into the world of superheroes where she gets the chance of a lifetime, an exclusive interview with Charge, the world's last superhero. As he chronicles his mysterious origins and bloody career, Vicky begins to wonder if he is still the hero the world remembers or if he has become the villain we all should fear? If Superman, the original superhero, came from Krypton to Earth today, he might struggle with the same ethical question. Super strong and able to fly, see through walls, and move faster than the speed of sound, OK. However, under what legal right could he mess with the Earth's rotation to bring the

dead Lois Lane back to life? Maybe his expertise should be confined to suppressing hurricanes and solving environmental problems. If this most powerful man moonlights as an anonymous reporter, he may have to leave Gotham City because, as we all know very well, journalists are imprisoned in many countries right now. That's why it might be somewhat less-than-super for him and other superheroes to enter our lives right now. Maybe that's why, from Marvel movies to convention cosplay, superheroes have never enjoyed greater visibility.

Superheroes today are still a symbol of hope, of making yourself a better person and then applying yourself to everyday life. They are also a reminder in our darkest times of our inherent potential for greatness. Can the moral development of characters like Captain America and Batman, with qualities of courage, strength, resilience, compassion, hope, and empathy, inspire us to be better people? Superheroes' missions are an inspiration to some and the ideal of selfless service to humanity an inspiration to others. These idealized figures represent our greatest hopes, dreams, and values in a form that is far more immediate and entertaining than mere abstract words and ideas could ever convey. Let's thank them for the part they have played in our lives and wish to rid ourselves of the people who force us to secretly say to ourselves, "I wish I was a superhero."

Superheroes today are still a symbol of hope, of making yourself a better person and then applying yourself to everyday life. They are also a reminder in our darkest times of our inherent potential for greatness.



MAVI'S INDIGO TURTLES project reflects our responsibilities for the Mediterranean. The project supports the Ecologicaxal Research Association (EKAD) in its vital scientific fight to save a species, loggerhead turtles (*Caretta caretta*), under threat of extinction. Since Mavi got involved in 2014, the project has helped save thousands of baby turtles and to preserve their natural habitat. Loggerheads are among the original inhabitants of the Mediterranean, having lived there for 110 million years. But they are now, in the 21st century, on the brink of extinction. Mavi and its denim innovation partner ORTA, aim to

raise collective awareness of this situation while working on the main objective, which is to ensure the adult turtles and their hatchlings reach the sea naturally and safely.

Under the Indigo Turtles project, 150 Mavi team members drawn from various company departments volunteered to work in the EKAD camp. Mavi selected 12 followers of its social media accounts to take part in the camp and three Mavi scholarship students also participated in the project for the first time.

Volunteer Berkcan Yenel (24) was one of three participants who

uploaded their video entitled, "If I were born a loggerhead sea turtle..." on the Scorp social network, getting the most likes. A university student, Berkcan described the turtles' miraculous struggle to survive:

"In addition to the sympathy I have for loggerhead sea turtles, the idea of participating in camp life and the volunteering movement appealed to me. But I didn't realize that the experience would be so miraculous. Helping the tiny loggerhead turtles with their struggle to survive was incredible. I planned to join the camp for four days and ended up staying a month. I didn't want to leave. We covered the nearly 30-km

Long Live Indigo Turtles



long coastline by dividing it into small sections and checking each daily. The period I was at the camp coincided with the baby turtles' hatching. So it was a time when we needed to check the nesting places. We woke up in the middle of nature every morning and, as the sun rose, we helped the loggerhead turtles reach the sea from their nests. Sometimes, we named tiny turtles that we felt close to."

The hatchling turtles' success rate in reaching the sea on the Belek coast is about 40 percent and only one in a thousand turtles attains adulthood. Most baby turtles cannot

reach the sea due to natural and human-related reasons. Predation and tidal flooding are the principal natural hazards the eggs and hatchlings face. Human-related hazards include vehicles on the coast, canopies, parasols, sun beds, artificial lighting, and injurious garbage, such as ropes, around the nesting sites.

"One day we excavated a nest that we had found earlier to check on the eggs. We found many baby turtles stuck inside because of waste. I saved 22 babies from that nest. If we had dug out the nest just a few hours later, we would have found the hatchlings dead. That day, I felt I was a part of

something real. The volunteers take on a very important responsibility here. In addition to gaining information about a species on the edge of extinction, they become defenders and protectors of that species. While increasing the sea turtle's odds of survival, they also experience the spirit of leadership and teamwork. The Indigo Turtles Camp means a lot to me. New friendships, good buddies, the sense of responsibility and unconditional kindness with no expectation of return."

Biologist and the head of EKAD, Ali Fuat Canbolat, who is an assistant professor at Hacettepe University,



manages the project. He has been working around Belek for 16 years while doing academic research. With the help of the locals and tourism facility managers, he contributes to the preservation of wildlife. He spoke about this project:

"We have two separate periods. One is the nesting season from mid-May to July. At that time, we tag the adult turtles. Our aim is to see if they visit these beaches regularly and to track which areas they go to. Sea turtles beach to lay eggs but they

spend 99.9 percent of their lives at sea. From the end of July to the end of September, the baby turtles hatch. We watch the hatchlings and keep scientific records."

Indigo Turtles project reached out to youth via Scorp

Scorp, a platform for you to upload 15-second videos on various subjects, has given the project a new color. Less than an hour after we announced the competition, we received over one hundred applications and in two days over 300 videos were uploaded. The videos garnered about one million views.

One Indigo Turtles t-shirt saves 10 baby turtles

Everyone who buys a Mavi Indigo Turtles t-shirt saves the life of ten baby turtles.

The t-shirt will go on sale in June and Mavi plans to support the care of 400 nests and save around 15,000 sea turtles this year. Get your Indigo Turtles t-shirt at Mavi's online store.

Interest in Indigo Turtles spreads

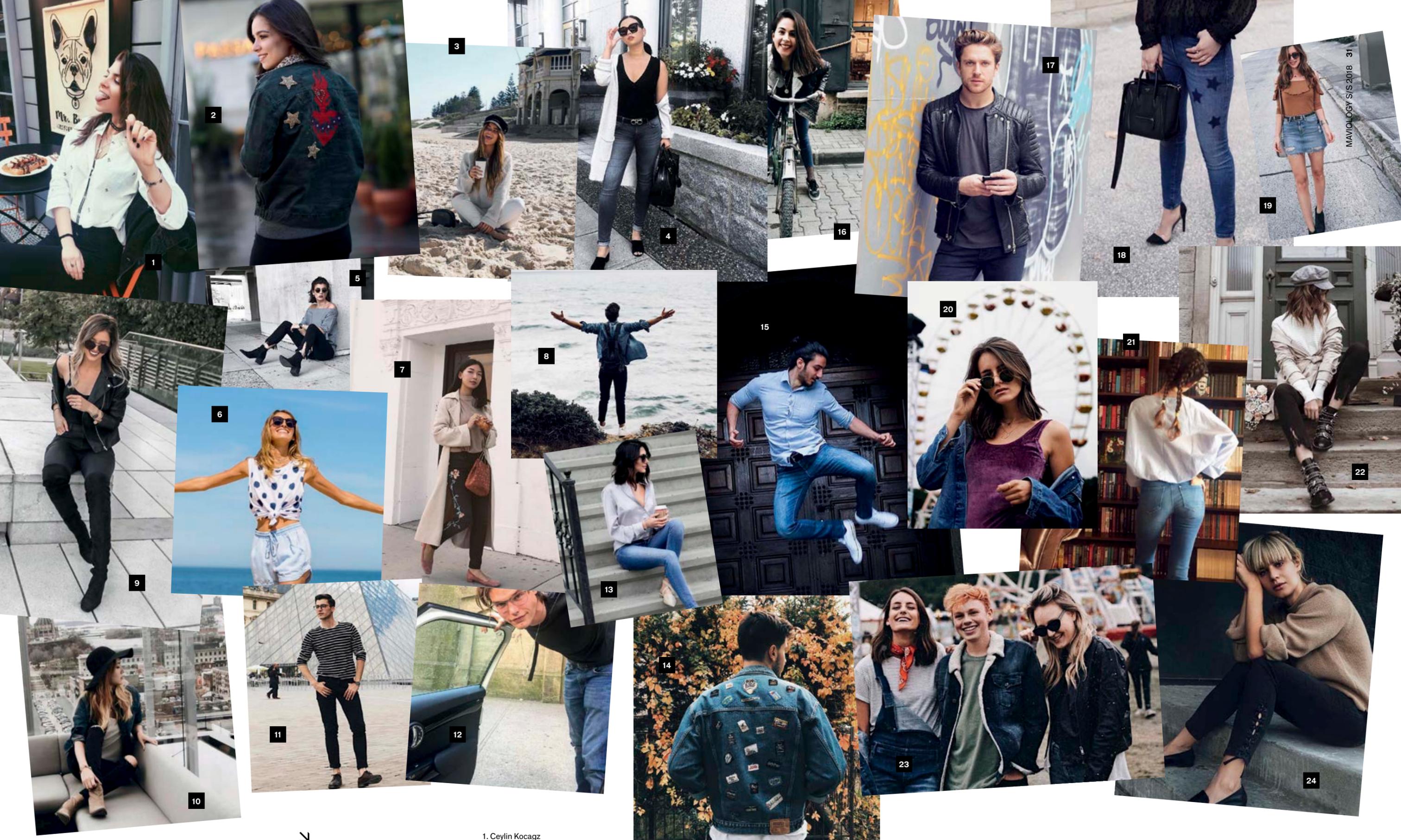
Sportswear International, Rivet, Denims and Jeans, Denim Blog and Jeans Story are among platforms who called out to their followers, providing detailed information on the project.

EKAD IS ASKING: DID YOU KNOW?

- Founded by expert academics specializing in biodiversity and nature conservation, EKAD fights threats to the nesting areas of species under preservation and their young.
- Vital to the sea and coastal ecosystems, the majority of the Mediterranean sea turtle nesting areas are on the coast of Turkey.
- It takes around 15-20 years for turtles to reach adulthood and to lay eggs, so creating the environment necessary for the turtles' healthy

- development contributes significantly to the Mediterranean's ecology.
- The average lifespan of sea turtles under preservation is around 60 years. They reach adulthood at 15-20 years.
- Turtles spend most of their lives at sea and only the females return to the beach where they were born to lay eggs.
- With long migrations to feeding and wintering grounds, female turtles make nests only once every three years on average.
- Each female turtle makes about 40 nests in her lifetime and lays 3,200 eggs.
- An average of 400 female turtles land on the beach to lay eggs every year. In

- 1999 there were 150 females and there are now about 600 beaching to lay.
- In 1999 there were around 500 nests and last year the number reached 2,500.
- Up to now, about two million of eggs laid on Belek's coast have been taken under protection and 800,000 hatchlings reached the sea.
- So far, about 2,000 volunteers have participated in this camp, including 200 volunteers from universities abroad.
- Field work is conducted on a 29.5 km-long beach. Participants scan the beach every day and take an inventory.
- Each volunteer walks on average 10 km a day on this project.



#ilovemavi

- 1. Ceylin Kocagz
- 2. ozkokilayda
- 3. lioninthewild / 4. boyuba
- 5. fashionitinerary / 6. Cathy
- 7. honeysilk / 8. Emre Keskin
- 9. erinelizabethh / 10. julielan
- 11. koraycengiz / 12. Jess
- 13. loveambervictoria

Fashion bloggers from different countries show their love for the Mavi brand by posing in Mavi products.

- 14. 2pals1blog / 15. iamozgurkara
- 16. Peppy Cooky / 17. tomfarrellytalks
- 18. winnspiration / 19. Niceole
- 20. ninahuebscher / 21. deren taylan
- 22. thelustlist
- 23. ninahuebscher-erikschlz-philippa.sandberg
- 24. lisadengler

Super local or global star?

Actor Russel Crowe tweeted in the beginning of the year: “Kivanç !!! Very good actor.” Only a few minutes after his tweet, thousands of “likes” and hundreds of comments appeared: “Yes he is the king” “Fully agreed” “Please bring him to Hollywood! Much deserved and long due!” “Ooooo super, super!!”

*Who is this Kivanç?
What’s the subject?
What happens?”*

HERE IS THE ANSWER: Russel Crowe, who worked in *Water Diviner* with Turkish actors, seems interested in the recent history of this country. And Kivanç is a very well-known Turkish star (Kivanç Tatlıtuğ). The gossip is: Crowe will make a film on Atatürk’s life, the founder of Turkey, and is looking for a very good Turkish actor for the principal role. And this tweet is the proof of his choice.

So for all of you Russel Crowe fans, it’s time to get to know Kivanç Tatlıtuğ better. Once people said to him, ‘Well, since you are handsome, you should be a model.’ So, he worked hard to become the best model on the runway and in 2002 he won the titles of Best Model of Turkey and Best Model of the World. With an offer from Success modeling agency, he started a new life in Paris. However, the French were not alone in discovering him. Turkish TV producers were knocking on his door with offers to shoot TV series. So, he decided to return to Turkey and to train as an actor. He started a new life in 2005 and went on to become one of the best actors of his generation.

He launched his acting career by playing the leading role of Mehmet in the Turkish TV series “Gümüş” (2005). The first Turkish TV series sold in the Middle East, “Gümüş” rewarded Kivanç with a large international fan base, predominantly in the Middle East, the Balkans, North Africa and the Turkic republics. Many film festivals including Abu Dhabi, Cairo, and Muscat, invited him as a





guest of honor and presented him with awards. Following "Gümüş," Kıvanç continued his acting career with leading roles as Halil in "Menekşe ile Halil", and as Behlül in "Aşk-ı Memnu," as a guest star playing Sekiz in "Ezel", and as Kuzey in "Kuzey Güney," Kurt Seyit in "Kurt Seyit ve Şura" and recently, as Cesur in the "Cesur ve Güzel" TV series. He has taken roles in two movies. In 2007, he was Muzaffer in the movie "Amerikalılar Karadenizde"



(Americans at the Black Sea) and in 2013, he played Muzaffer Tayip Uslu in "Kelebeğin Rüyası" (The Butterfly's Dream). During his acting career he has garnered best actor awards from the Golden Butterfly TV Awards, the Sadri Alışık Theatre and Cinema Awards, and from the Turkish Film Critics Association. Furthermore, Kıvanç Tatlıtuğ also

won acting awards from many universities, educational and public institutions internationally. He also received the Creators of Their Own Miracles award at the 44th Golden Butterfly Awards. Off-screen, Kıvanç Tatlıtuğ is Unicef's youngest ever Goodwill Ambassador and he continues to advocate for children. He joined many other Hollywood celebrities, such as Robert Downey Jr., Liam Neeson and Tom Hiddleston, in supporting Unicef's latest campaign #AcilDurumDersleri (#EmergencyLessons). As Unicef Türkiye Goodwill Ambassador, Kıvanç called for education for all children with a message on Unicef's 70th anniversary: "Though millions of children go to schools and have a proper education, unfortunately many cannot, or they face great difficulties in getting an education. Education is a basic right for every child. It's their hope for a better future. For 70 years, Unicef has been working for the schooling for all children, especially for those living in crisis zones. I dedicate this photograph to all these brave students who, despite everything, continue their education under very difficult circumstances."

Born in a country somewhere between Hollywood and Bollywood, one can't say that this successful actor is on a level playing field with his colleagues in those two movie industry centers. Kıvanç's fame may not have reached their levels yet, but he garners a huge following wherever his work is presented. So, get ready, he may soon be in a theater near you, and you may see how he can transform himself into a role as only a skilled actor can. For now, you may only know him as the young man from Mavi ads and fashion shoots, but he has hundreds of millions of fans across the world who know that he is much more than that.

Molly, Forever 20

MOLLY, MAVI'S ICONIC jean, is celebrating her 20th birthday in the North American market. She has changed the destiny, not only of a brand, but also of many people. Twenty years ago, Molly was introduced to girls in their 20s. This is her story.

During the last part of the 90's a new youth movement that had begun in the West was sweeping the world: Girl Power. Leading the charge were girls with strong and sexy persona, whose standard-bearers were the Spice Girls, the band that suddenly, between 1996 and 1998, became the best-selling female pop group of all time. With one foot in the most western part of the world, Mavi Jeans was one of the first brands to recognize the potential in this movement. A fabric called *Nostalji*, developed by Turkish denim manufacturer BOSSA to meet emerging demands and along with the textures specific to the Molly style, made it possible for Mavi Jeans to rapidly enter the market.

At the 1997 Magic fashion fair in Las Vegas, Mavi America's sales director, Ron Gelfuso, introduced entrepreneur Arkun Durmaz, who bought fabric in Los Angeles and marketed it in Canada, to Ersin Akarlılar. Together, they decided to test the Canadian market with a

few samples of Mavi Jeans. When Durmaz heard in response from one sales point representative with whom he often did business that "there are enough jeans brands, and there is no need for a new one," he insisted. After mentioning the product's features, he convinced his customer to try just a small amount. Mavi Jeans sent the store 120 pairs of jeans, and two days later the salesperson called Durmaz and said, "The customer loved Mavi, and we want to order more. If you have any other styles bring them too." This experiment marked the start of Mavi Jeans' adventure in Canada. Mavi Canada grew at an incredible speed between 1997 and 2000, first with jeans boutiques and then with chain stores. The pace quickened further with the opening of Mavi's own stores. The advice Frank Caruso, a Michigan blue jeans vendor, gave to Ersin Akarlılar and Mavi Canada chairman Durmaz indicated the changes that needed to be made for Molly to catch on in this market.

Molly's quality and timely features immediately attracted the attention of many major vendors. The pants' look was at odds with that of traditional blue jeans, boasting a low-cut waist and flares that gave it a sexy, feminine silhouette. Once those who tested Mavi

Jeans' fast delivery were convinced, young women wearing Molly became visible on the streets of New York. Overnight, orders for Molly rose, and it became Mavi Jeans' hero fit. Moreover, all this happened without a need for competitive pricing.

Mavi America, its team reinforced with experienced sector professionals, worked on convincing purchasing networks to buy its products. It provided sale-or-return guarantees and was undaunted by refusals. After nearly a year of prying open market doors, acceptance began to trickle in. The origins of the brand and meaning of its name were generally unknown, but discerning consumers at a small number of carefully selected jeans specialist sales points were discovering it. Mavi America's Manhattan headquarters received e-mails inquiring, 'Who are you?' and 'How can you make such great blue jeans?' When the company learned that young women were the main source of demand, it emphasized distribution of Molly, resulting in interest of that style soaring. The customer, faced with a unique design combined with new stitching, a new template, and a new wash recipe, was steered toward a new brand she had not heard of.



GIRL POWER!



BUILT BETWEEN 1748 and 1772 by architect Giorgio Massari, Palazzo Grassi was the last palace to be built on the Grand Canal before the fall of the Venetian Republic. The main stairwell is frescoed by Michelangelo Morlaiter and Francesco Zanchi, and the ceilings are decorated by the artists Giambattista Canal and Christian Griepenkerl. In 1840, the Grassi family sold the palace, and it passed through the hands of several different owners before becoming the International Centre of Arts and Costume in 1951. In 1983, Palazzo Grassi was bought by Fiat as a space for art and archaeology exhibitions, and the building was adapted by the Milanese architect Gae Aulenti. In 2005, Palazzo Grassi was bought by art collector François Pinault. Renovated by the Japanese architect Tadao Ando, it reopened in April 2006 with the French collector's splendid collection of contemporary and modern art.

Fate of the banished man
(Punta della Dogana entrance).
Carrera marble 387 × 399 × 176 cm.

Treasures from the Wreck of the Unbelievable

Damien Hirst's most ambitious and complex project to date



Demon with bowl (Palazzo Grassi).
Painted resin (Exhibition Enlargement)
1822 × 789 × 1144 cm.

Standing at just over eighteen metres, this monumental figure is a copy of a smaller bronze recovered from the wreckage. The discovery of the statue appeared to solve the mystery of a disembodied bronze head with saurian features excavated in the Tigris Valley in 1932. Characterised by monstrous gaping jaws and bulbous eyes, the head was initially identified as Pazuzu, the Babylonian 'king of the wind demons'. The unearthing of this figure has since called this identification into question, due to the absence of Pazuzu's customary attributes of wings, scorpion tail and snake-headed penis. Ancient Mesopotamian demons were complex primeval creatures that exhibited elements of the human, animal and divine. Embodying a transgressive response to rigid social structures, these hybrid beings could be variously apotropaic, benign and malevolent. One theory posits that the bowl held in the demon's outstretched arm was a vessel used for collecting human blood, conforming to the contemporary perception that demons were universally destructive beings. It seems more likely that the figure served as a guardian to the home of an elite person.

The skull beneath the skin

(Palazzo Grassi).

Red marble and white agate,

73.5 × 44.6 × 26.7 cm.

The late Classic period (c.400-323 BCE) witnessed huge advances in medical theory, including a reconceptualization of the mind-body duality. The softly closed eyes of this half-flesh, half-skeletal figure may allude to the belief that the workings of the body (*soma* in Greek) occurred beneath the threshold of consciousness.



Hermaphrodite (Palazzo Grassi).
Bronze, 194 × 96.4 × 36.5 cm.
This damaged sculpture of the dual-sexed god, Hermaphroditus, is presented alongside a contemporary museum copy and a pre-restoration, coral-encrusted version. The hermaphrodite adopts a gentle contrapposto pose that accentuates the body's sinuous, ideally proportioned curves. This sense of maintaining a balance of opposing, yet complementary, forces reflects the purity that some ancient thinkers ascribed to androgyny. In Plato's *Symposium*, for example, Aristophanes describes a third gender, which combines male and female, that is greater in 'strength and vigour' than the individual sexes.

At the same time as the Venice Biennial in the end of 2017, a major solo exhibition dedicated to Damien Hirst and curated by Elena Geuna, was presented at Punta della Dogana and Palazzo Grassi: 'Treasures from the Wreck of the Unbelievable.' The exhibition is displayed across 5,000 square meters of museum space and marks the first time that Palazzo Grassi and Punta della Dogana, the two Venetian venues of the Pinault Collection, are both dedicated to a single artist.

Damien Hirst's most ambitious and complex project to date, 'Treasures from the Wreck of the Unbelievable,' has been almost ten years in the making. Exceptional in scale and scope, the exhibition tells the story of the ancient wreck of a vast ship, the 'Unbelievable' (*Apistos* in the original Koine Greek), and presents what was discovered of its precious cargo: the impressive collection of Aulus Calidius Amotan – a freed slave better known as Cif Amotan II – which was destined for a temple dedicated to the sun.

Looking towards
Warrior and the Bear
(Punta della Dogana).



Skull examined by a diver.



Skull of a unicorn (Palazzo Grassi).
Rock crystal and white agate
139.5 × 22 × 58 cm.

The unicorn, or monoceros, has been depicted in various forms for around 5,000 years. Goblets purporting to be made of unicorn ivory – which were thought to harbour extraordinary antidotal properties – appear amongst the possessions of the elite from the second century CE. It is of note that the spiralling horn on this crystal skull bears a strong resemblance to the tusk of a male narwhal. Centuries after the original objects loss, tusks belonging to the narwhal – unknown outside of the Arctic at the time of the collector – were interpreted as unicorn horns. This narwhal-like horn suggests that the analogy may first have been made on account of copies of this equine skull.



Andromeda and sea monster (Palazzo Grassi). Bronze, 391 × 593.1 × 369.7 cm.

Goofy (Palazzo Grassi). Bronze 126 × 56.7 × 58.7 cm.



Hydra and Kali (Palazzo Grassi). Silver, paint 93.5 × 122.2 × 57.5 cm. Its exhibition enlargement and examination by divers.

Damien Hirst (b. 1965) lives and works in London and Gloucester. Since the late 1980s, he has used a varied practice of installation, sculpture, painting and drawing to explore the complex relationships between art, beauty, religion, science, life and death. Since 1987, over 90 solo exhibitions have taken place worldwide, and he has been included in over 300 group shows. A 1995 Turner Prize owner, the artist's last show is built on a fiction story: a freed 1st-century slave named Cif Amotan II amassed a fortune, built an incredible collection of art and artifacts, and then lost it all when the ship ferrying it—with the Greek name *Apistos*, or Unbelievable, hence the show's name:

Mickey (Palazzo Grassi). Bronze 91 × 71 × 61 cm.



Mickey carried by diver (Palazzo Grassi).

Calendar stone (Punta della Dogana). Bronze 422.5 × 475.8 × 172.3 cm. While Mesoamerican and Aztec calendars are clearly indicative of a highly complex cosmological worldview, their full meaning continues to evade us. This example is similar in scale to the famous Aztec calendar stone, the *Piedra del Sol*, housed in the National Anthropology Museum in Mexico City. It is thought that such discs would have been used to predict significant events, including that of the impending apocalypse. Calendar stones may also have served to impose a rigorous schedule of ceremonies on a populace. It was this role as a control mechanism that interested William Burroughs, whose 1961 'cut-up' novel, *The Soft Machine*, told of a man who travelled back to the Mayan era in the body of a Mexican boy. Burroughs employed space and time travel motifs in the rearranged fragments of text to suggest the constructed nature of reality. The presence of objects of presumed pre-Hispanic, South and Central American origin within a Roman-era wreckage is currently unexplained.



Best friends (Palazzo Grassi).



Severed head of Medusa (Palazzo Grassi).





The Warrior and the Bear
(Punta della Dogana).
Bronze 713 × 260 × 203 cm.
This monumental sculpture relates to the ancient Greek maturation ritual of *arkteia*, which involved groups of Athenian girls imitating she-bears, whilst dancing and performing sacrifices. This act of sanctioned wildness served to appease Artemis – goddess of the hunt – following the Athenians' slaying of a bear. While the practice of *arkteia* was intended to expel the animalistic qualities of a woman's nature in preparation for a life of domesticity, this figure subverts the tradition by celebrating the ferocity that inhered within the goddess. The sculpture's exceptional detail – now partially obscured by coral growths – was achieved using the lost-wax casting method, the principles of which have remained largely unchanged for over 5,000 years. The technique requires the manufacture of fullscale models to create an impression in a mold, which then receives the molten metal. Lost-wax casting is thought to have emerged in the Middle East during the late fifth millennium BCE, before independently appearing among numerous geographically-disparate regions such as Egypt, China and Peru.



Extraordinarily large shell
(Punta della Dogana).



Swords (Punta della Dogana). Bronze.

Remnants of Apollo
(Punta della Dogana).
Limestone 140.2 × 307 × 158.4 cm.
The wrinkled mouse serves to identify this vast sculptural fragment as part of an Apollonian effigy. The Iliad describes how the deity Apollo Smintheus – 'Lord of Mice' – brought retribution or punishment by disease. The awkward later addition of the god's stone ear to the spine of the rodent (by way of a series of metal bars) may attest to locally held beliefs concerning a hybrid human-animal creature or totemic deity.



"Treasures from the Wreck of the Unbelievable"—to a private museum sank under the sea. Hirst claims the remains have been dredged up from the deep, and they are adorned with the barnacles, patination, and coral growth to prove it. So, enlargements or renderings of works have been damaged in the same way. Two bronzes of the Hindu goddess Kali fighting a giant Aztec-style calendar stone, a bunch of unicorn skulls, shiny clam shells in different sizes, Mickey Mouse covered in coral, and more items which makes this wreck and its treasure gorgeous and unbelievable.



Aten (Punta della Dogana).
Red marble, grey agate and gold leaf
127.3 × 64.5 × 65.5 cm.
Face upturned towards the sky, this bust's unusual pose likely relates to the dramatic monotheistic revolution initiated by the pharaoh Akhenaten in the fourteenth century BCE. Akhenaten discarded the vast pantheon of Egyptian gods in favor of a single solar entity: 'Aten', the life-giver. The subject of veneration was thus no longer found within man-made shrines, but in the sky above.



The Diver with Divers
(Punta della Dogana).
Powder-coated aluminium,
printed polyester
and acrylic lightbox
535 × 356.7 × 10 cm.

Skull of a Cyclops (Punta della Dogana).
Carrara marble 121.5 × 134.5 × 105 cm.
This marble sculpture replicates the giant skull of a female mammoth. Demonstrating the enduring need to create narratives for that which resists explanation, the ancients accounted for the discovery of fossils and unknown animal bones through complex mythological creations. With their large central nasal cavities, mammoth and elephant skulls may once have been attributed to the mythical race of savage one-eyed giants the Cyclops. This object is one of a number of pieces acquired by the collector that would have been deemed inauthentic by contemporaries, who would presumably have believed it to be a real skull.



Photographer: Mehmet Arda

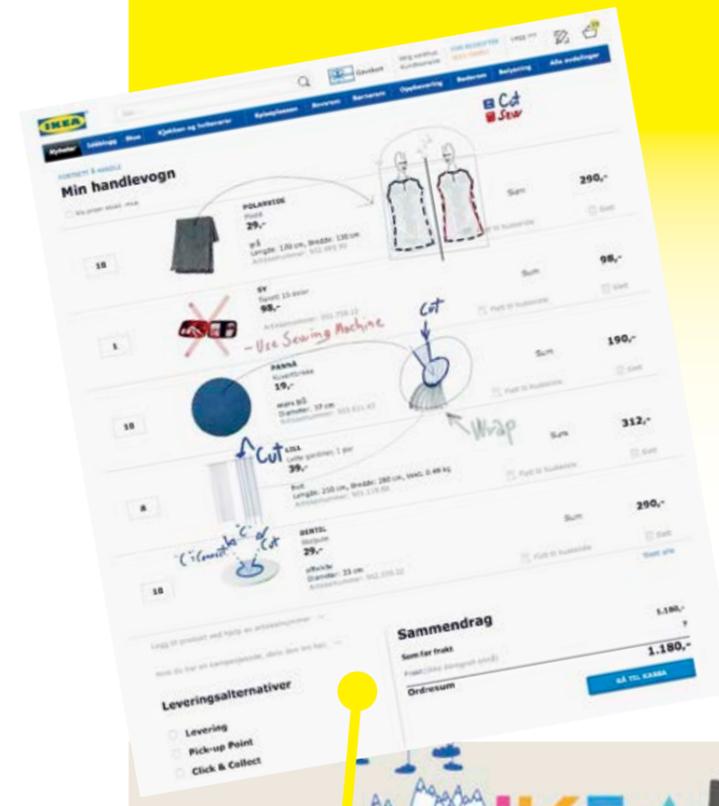
The New Makers: IKEAhackers

THE NEW WAY OF customization is about blending craft and imagination. IKEA's DIY nature has found a new meaning with the notion known as IKEAhackers. People buy modules and products from IKEA and modify them in such a personalized way that they end up with a totally altered product. Although personalization with IKEA products has always been around, the notion of IKEA hacking came into place with the founding of the website www.ikeahackers.net. Voilà! An ultimate brand, and the cult of do-it-yourself for our times. The website became a showcase for individuals as they shared their hacks. The objects are re-created to go beyond their design intention. Giving a new meaning beyond the initial intention and recreating the script presents a new kind of aesthetic and design culture. The creative process has established a community that resonates with the global maker culture. And it is not done behind closed doors.

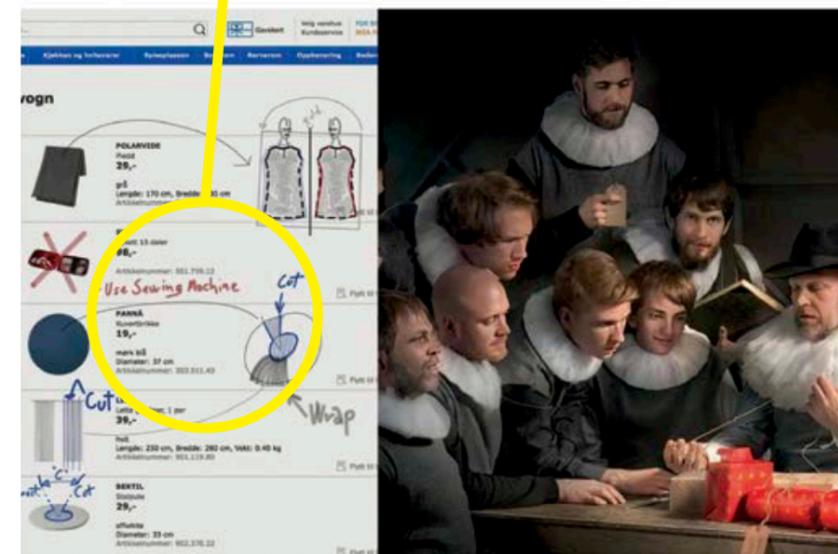


Salad bowls are turned into retro loudspeakers, doll houses into an egg chair and coffee table. The famous blue shopping bag becomes the hip outdoor back-pack. Last year, when the news broke out about the ultimate *Game of Thrones* costume, the cape, being an Ikea rug, everyone was curious what Ikea would do. Yes, the 'Vinter-skulderwarmer' IKEA rug was styled with modifications as a cape. And Ikea responded quickly, offering a catalogue with a manual of instructions for hacking the *Game of Thrones* cape.

Why IKEA and not the other stores? Modern and simple, the shapes are clean and easy, accessible and practical, unlimited choices to re-create. Simply, because it is IKEA.



Shopping list for the Rembrandt photo shoot



PHOTOGRAPHER TURNS TO IKEA FOR REMBRANDT PHOTO SHOOT

JULES YAP • JANUARY 12, 2018

What does Rembrandt have to do with IKEA? Nothing much except a photographer in Norway somehow managed to put them together in a surprising Rembrandt photo shoot. A camera store, Stavanger Foto commissioned Stig Håvard Dirdal to create a Christmas greeting card. Given complete reins over the crea...

CLOTHES 0 COMMENTS 1



Welcome to the wonderful world of IKEA hacking.

IKEAhackers.net is all about modding, repurposing and customizing IKEA products. We have 5,000 (+ counting!) hacks from all over the globe. You're bound to find something to inspire you.

So make yourself comfortable and let's begin.

Happy hacking!

jules



FRESH HACKS & IDEAS IN YOUR INBOX WEEKLY. FREE!

Email Address: _____ First Name: _____ YES, PLEASE!

SWITCH TO BLOG VIEW



Mavi S/S 2018 Collection
Photographer:
Mariano Vivanco
Stylist:
Carlo Alberto Pregonato
Hair:
Olivier Schwalder
Make up:
Maxine Leonard
Talents:
Romee Strijd
Jordan Barrett



Maviology

Publisher on behalf of
Mavi Giyim San. & Tic. A.Ş.
Elif Akarlılar

Associate publisher
Pınar Gözeri

Editor
İzzeddin Çalışlar

Design
Esen Karol

Contributors
Adrian Higgs
Alissa Friedman
Can Yılmaz
Hilal Akgün
Gülizar Güven
Uğur Bektaş

Cover Photo
Mariano Vivanco

Fonts used in this issue
Klinik Slab by Joe Prince, **Lost Type**
F Grotesk by Radim Pesko

Published by
Mavi Giyim Sanayi Ticaret A.Ş.
Sultan Selim Mah.,
Eski Büyükdere Cad. No: 53
Kağıthane 34418 İstanbul
Phone: +90 212 371 20 00
info@mavi.com
www.mavi.com

Printed by
Mas Matbaacılık A.Ş.
Hamidiye Mah.,
Soğuksu Cad., 3, 34408,
Kağıthane, İstanbul, Turkey
Phone: +90 212 294 10 00
book@masmat.com.tr
Certificate No: 12055

Printed in İstanbul
January 2018

VIRTUAL

ARCHIVE

REFİK ANADOĞU

SALT GALATYA

December 22, 2017 - February 25, 2018

SALT
founded by Garanti
Free admission

saltonline.org



Artists and Machine Intelligence