

REVIVE

Reviving Cypriot cultural practices
through sustainable fashion and art



a retrospective booklet of
the Revive exhibition by
Fashion Heritage Network Cyprus

About REVIVE

REVIVE, organised by Fashion Heritage Network Cyprus (FHNC), is a distinctive showcase of reimagined Cypriot cultural practices through the lens of sustainable fashion and art. The exhibition spotlights 12 emerging Cypriot fashion designers and artists, all deeply committed to preserving their cultural traditions through contemporary expressions in fashion and art. The exhibition fosters engagement and collaboration among young creatives from various communities across the island to exchange ideas and meaningful dialogues about Cypriot heritage.

Through their innovative and creative approaches, these young talents offer a fresh perspective on Cypriot cultural heritage. Each participant has crafted a project rooted in a specific cultural practice, exploring cultural identity through deeply personal mediums. The exhibition invites its audience into the rich cultural tapestry of Cyprus, encompassing traditional practices, such as pottery and Lefkara lace making, as well as aspects related to everyday life and significant events, such as culinary practices, agriculture, and weddings.

These creatives seamlessly blend contemporary fashion with sustainability and ecological awareness by reviving environmental traditions from the past. They envision an alternative, net-zero approach to high fashion. The exhibition places a strong emphasis on sustainable fashion practices, including reuse, natural dyes, repair, and up-cycling, all contributing to raising awareness about the environmental impact of the fashion industry.

REVIVE presents a unique opportunity to immerse oneself in the beauty of Cyprus' cultural practices through the lenses of sustainable fashion and art. It serves as a bold example of a future where cultural heritage, contemporary fashion and art, and sustainability converge harmoniously.

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ANTIGONE PAPAGEORGIU INHERPRESENCE



Antigone's designs are created with an experimental approach in search of the connection of tradition in contemporary self.

Following research with participants about their preferred traditional cultural practices, she collected pieces of fabric from exhibition designers, and to create her pieces, she used the traditional Cypriot loom (argalio/tezgah), which was a female-dominated craftsmanship in 19th-20th century Cyprus.

As a result, the archetype of the mother was seen as the main source of

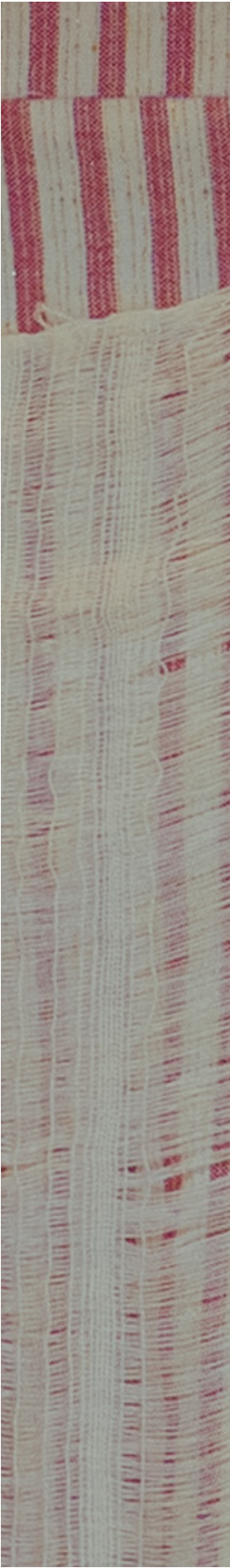
connection to preferred traditional practices that ensure the reciprocal exchange of nature and the environment. Her work reflects community, shared creation, and the celebration of women's craftsmanship.



Ancient and enduring, Cypriot pottery emerged during the Neolithic era, seamlessly merging functionality and aesthetics.

Danae's creations, intricately linked to this heritage, mirror its essence while echoing her eco-conscious ethos. Her sculptures, mimicking rocks, chronicle clay's primal origins, fostering an unbreakable tie to nature. The artist's unwavering commitment to sustainability, employing reclaimed clay, serves as a metaphor for our intrinsic connection to the earth.

Her paintings, defined by sensitivity and delicacy, often depict landscapes and natural scenes, capturing the beauty and complexity of the natural world while also unearthing the significance of heritage, culture, and memory in this communion.



The Rizari collection is focused around the Rizari fabric, which is an inspiration from the alatsia fabric.

The handmade fabric called 'The Rizari Fabric' is a unique piece made entirely on the loom using traditional Cypriot weaving techniques. This fabric gets its name from the Rizari plant's natural dye, which gives it a distinctive coloration of beige and red stripes with interwoven gold threads.

The exhibited piece draws inspiration from the traditional rural attire of Sagia, seamlessly blending its timeless elements with contemporary design sensibilities.

FOLKMONA

THE RIZARI CLOTHING COLLECTION



ILKAN KORAL
CAMINO

Ilkan's designs draw inspiration from the shapes and forms in Cyprus' agricultural landscape: the circular haylage bale rings and the ispaho — a traditional thin string crafted from plant fibres, used for binding bales.

Handcrafted through knitting, his creations are formed using this upcycled waste material, the ispaho. Employing the macramé technique with chiffon and velvet ribbon, Ilkan showcases both the sustainability inherent in traditional Cypriot agriculture and the formation of artistic fashion garments.

Camino, derived from Spanish, signifies both path and journey. Ilkan's designs capture his namesake journey, entwining the strands of cherished memories with his grandparents and the artistry of knitting.



IRENE PANAYI **THE NEWS**

Irene's design draw their inspiration from the traditional recipe kolifa, which includes pomegranates, wheat, almonds, and sometimes aniseeds, and carries deep folkloric and cultural significance.

This dish is traditionally consumed on numerous occasions, both sombre and joyful, such as during Orthodox church funerals, memorials, name day celebrations, new year celebrations and festivals that mark the return of Persephone from the Underworld to her mother Demeter, during which grieving Demeter rejoices, allowing the world to blossom as Winter transitions into Spring.

Utilising traditional weaving methods, including the Cypriot loom, Irene incorporates the colours of kolifa into her design: beige, white, and red. These colours not only reflect the traditional dish but also symbolise its use in contrasting occasions, signifying the balance of life.

Irene also created a dress using Indigenous fabric donated to us by the Australian High Commission in Cyprus. Her design sparks discissions about material and cultural exchange, a notion that lies at the heart of Cyprus' history.



KASSANDRA PAPATHEODOLOU BAKER
RAGGED NYMPH

Inspired by the women of Cyprus, Kassandra focuses on how the agricultural labour of Cypriot women accompanied their beauty, celebrating the concept of their self-endorsed beauty through their dedication to nature.

She incorporates various traditional clothing items into her designs, including pieces such as kouroukla and taisto. Taisto was originally used to preserve cheese, while kouroukla was commonly worn by women as a headscarf.

To dye these materials, she used natural dyes derived from plants and flowers, and employed flower-pounding techniques. Through meticulous embroidery, the artist merges traditional practices with the idea that the inner and outer beauty of the women harmonised with the land.



The only way we'll know where we're going is to look at the past and to remember who we were through ceremonies and rituals.
-Laura Esquivel

Influenced by Cypriot wedding customs and rituals, 'A Wedding in Lefkara' draws inspiration from the photographs of the fashion designer's parents' traditional Lefkara wedding in 1997.

By incorporating a tailored look with layered lace and elements of embroidery into her designs, Valentina redefines bridal wear,

honouring her heritage with a minimalist contemporary approach.

Among all the traditional wedding rituals, which are commonly observed throughout the island, she particularly emphasises the significance of the zosimos/kırmızı kuşak/red ribbon and kapnısmān/tütünme/the censer blessing as symbols of protecting the bride and groom, as well as preparing them for their new life.

VALENTINA KOUTSOUDIS A WEDDING IN LEFKARA



'Harvesting Memories' draws its inspiration from Cypriot agricultural practices and the artist's reminiscences of the past, as he utilises personal photographic documentation of his father harvesting pomegranates.

After selecting specific images as artefacts, Pantelidis combines them with photographs of traditional Cypriot textiles, employing a collage process to generate digital artworks.

These visual narratives are then digitally printed onto chiffon crafted from recycled plastic bottles. Michalis' designs not only celebrate heritage in sustainable fashion but also reflect a deep respect for his own roots as the artist dedicated the works to his father, who instilled in him a profound love and respect for nature.

MICHALIS PANTELIDIS
HARVESTING MEMORIES



MILAN THEOPHILOU-WOOLLEY
HAVERJ (“ETERNAL”)



A people without the knowledge of their past history, origin and culture is like a tree without roots.
-Marcus Garvey

Haverj, meaning eternal in Armenian, reflects a connection between the past and the present, honouring the enduring influences on the textile designs of Cypriot cultural identity.

Milan employs textile designs inspired by Cypriot heritage, such as fythkiotika, one of the most important weaving traditions, and

cosinoplouma, the silk embroidery design featuring natural motifs, merging them into contemporary fashion designs.

The artist pays homage to the cherished influences of the past and how we interpret them in our lives by showcasing how Cypriot art celebrates cultural heritage.



Rengin has created her designs using her grandmother's old handwoven fabrics, crafted in the 1940s. She has produced contemporary fashion pieces that highlight the value and quality of this nearly century-old handwoven silk cocoon fabric.

Her inspiration for up-cycling stemmed from her grandmother's headscarf, which was originally a part of her great-grandmother's engagement dress.

By employing up-cycling techniques that were once prevalent in Cyprus, where clothing was continuously repurposed and transformed as it aged, the artist not only underscores the goal of minimal waste in contemporary fashion but also emphasises the enduring quality of products, which should be reused repeatedly in contrast to fast fashion pieces.

RENGIN AKCAN
HERITAGE REIMAGINED



SUKUFE EMIRTANEOGLU
BEND



The woven chair, embodying sustainable Cypriot culture and traditional craftsmanship while being intrinsic to cultural identity, serves as the primary inspiration for Sukufe's designs.

As an architect, the pragmatism of an everyday object is valuable to her. She draws inspiration from the robustness of the woven chair, which is derived from the power of its raw and sustainable materials, promoting an appreciation of cultural heritage as a source of ecological sustainability.

By using seasonal materials such as bulrushes, palm branches, and unique plants from Mediterranean flora, her designs represent a reimagining of the fundamental concept of chair weaving, fostering a dialogue with nature.



It is a family. It has its private language and its common memories.
-George Orwell

Inspired by respect and love for her roots, Anna's designs emphasise the bond between heritage and personal life.

'Genus Hands' is a collection of up-cycled shirts featuring print sublimation heat transfers of her family's hands. While paying homage to all five senses, it particularly highlights the sense of touch.

Photographs of her family's hands touching, exploring, and working with materials such as fabric and yarn have been meticulously selected and used as references in the development of the prints.

ANNA MICHAELIDOU
GENUS HANDS

