

FELSTEAD ART

CONTEMPORARY & MODERN

ANASTASIA TRIBAMBUKA

PALIMPSEST

A Record of Memory, Presence, and Absence

11TH OCTOBER 2025 - 6TH DECEMBER 2025

PRIVATE VIEW 10TH OCTOBER 2025

FELSTEAD ART | TRAMPERY

13 ROOKWOOD WAY, LONDON, E3 2XT

We are pleased to present *Palimpsest*, a collection of mixedmedia collages by Anastasia Tribambuka, that act as a record of memory, presence, and absence. Interweaving fragments of personal and collective stories, the exhibition explores the shifting patterns between us and the fragile traces that remain.

Palimpsest /pa limp sest/

- A manuscript or piece of writing material on which later writing has been superimposed on effaced earlier writing
- Something reused or altered but still bearing visible traces of its earlier form.

Anastasia's work inhabits overlapping thresholds, where lives and histories bleed into one another, forming a perceptual overlay that she names her palimpsest: a map of the subconscious inscribed in fragments.

'We don't think in straight lines. There's layers of memory, impressions, dreams and echoes of some other times and places. There's a place that reminds of another place, or a smell that transports you to another time. When this person's voice has the same edge as someone long gone. When a stranger's eyes briefly hold the soul of a childhood friend. A sunset in London that brings New Delhi alive, or a crack in the wall in Hastings that suddenly feels like a ruin near Vyborg...'

- Anastasia Tribambuka

The materials that ground Anastasia's works are themselves marked by complex histories. Samizdat papers typed on by her grandmother in Soviet Leningrad during the 1980s

reappear here, responding to children's letters written to socialist magazines. Once serving as instruments of propaganda, these are now reclaimed as fragile relics of resistance and play. They are brought into dialogue with fragments gathered during Anastasia's later travels; train tickets from Indian, Tamil newspapers, handprinted monotype textures, and sketchbook musings. All of which slip into Anastasia's palimpsest of broken houses and phantom histories.

For Anastasia, collage is a form of listening. With a sense of anarchic resistance, historic and hierarchic importances are broken down. Materials are destroyed and reformed, speaking in their own voice but also coming together in a process of interference and contradiction. This challenges memory versus erasure, revealing memory's unpredictable hauntings. *Palimpsest* does not reconstruct history but evokes its afterimages

Nothing is sacred, and everything is. Just fragments, echoes, accidents. Torn paper, gestures, ghosts of drawings past.

- Anastasia Tribambuka

Palimpsest is organised by Felstead Art and curated by Michael Wormack.

Specialising in modern and contemporary art and prints, Felstead Art works with both British and international artists, maintaining a particular focus on East London.

VISITOR INFORMATION



Felstead Art | Trampery
Mon - Fri: by appointment
Sat: 12pm-5pm
Sun: Closed
Nearest station: Hackney Wick

(+44) 02086162292
info@felsteadart.com
www.felsteadart.com
Socials: @felsteadart #felsteadart

QR link for up-to-date information

12 FELSTEAD STREET, LONDON
INFO@FELSTEADART.COM
02086162292 | 07835277709
WWW.FELSTEADART.COM

FELSTEAD ART

CONTEMPORARY & MODERN

ARTIST BIOGRAPHY

ANASTASIA TRIBAMBUKA (British/Russian, b. 1977)

Anastasia Tribambuka is a London based multidisciplinary artist, award-winning illustrator and animation director working predominantly in painting, printmaking and large-scale installations. Her practice is mainly concerned with the themes of shifting identity, home and belonging with a strong participatory element and often involving audience interaction in the creation of the work. As a British artist with Russian roots, she takes a critical approach to the complexities of her heritage through a contemporary lens of feminist thought and mythological thinking. The striking, figurative visual language in her paintings is an amalgamation of her background in graphic design, the artistic elements found in Russian Avant-garde, French Analytical Cubism and Fauvism, as well influenced by the revolutionary spirit of swinging sixties.

The artist was formally trained in the traditions of the Russian Analytical school of painting at the St. Petersburg State Academy of Art and Design, which opposes the canon of academic education and takes its roots from artists like Kuzma Petrov-Vodkin, Pavel Filonov and Natalia Goncharova. She inherited the structural approach to composition and shapes, reversed perspective and bold colour combinations. The influence of Fauvism, Expressionism and sixties counterculture add an element of disorder, emphasising the interplay between chaos and structure that is a key theme in her work. Her background in illustration adds a fresh, contemporary edge, as well as defines the narrative approach and symbolism behind her compositions. These visual attributes become apparent in her *She / Her / Hers* (2022) painting series, depicting portraits of women in various contorted, geometrical configurations using a limited palette of bold colours. In her painting series *Right to Rage* (2022), the artist adopts a similarly iconic compositional style and colourful palette in her portraits of female characters from across various mythological narratives as a powerful emancipatory statement. Through her most recent solo project, the large-

scale immersive exhibition 'Nowhere to Go but Anywhere' at the Migration Museum in London (2024), the artist further expands on her foundational interest in exploring the concept of 'home', pushing her experimentation with a variety of different mediums including video, sound, audience participation and mixed media installations influenced by the likes of William Kentridge and Robert Rauschenberg. The ambitious exhibition is focused mainly on the artist's sketchbooks that have been an integral part of her practice, presenting them in a variety of different creative ways in order to foreground the concept of a constantly evolving 'process' instead of a finite product.

Alongside prestigious commissions by international brands such as CNN, NBC, Wall Street Journal, Financial Times and the Migration Museum, Tribambuka's works have been exhibited and collected internationally.

Having been born in a city a country that don't exist anymore, and having wandered around a bit and growing roots in the new soil now I found myself being concerned with the complexities of identity, belonging and home. At first it was quite innocent exploration of what Home is, but since the pandemic the theme has been turning darker and darker each year, revealing its shadow sides - first, home becoming a confinement, then - falling apart altogether. Themes of losing home, broken homes, damaged roots, displacement and losing ground led me to questioning identity and belonging even more - who am I when my world has fallen apart?

Also the horrific war that the country I used to call home has started highlighted gender injustice (among other things). An ultimate objectification of a woman is her body becoming a symbol of a conquered land, leading to unimaginable crimes. Gender inequality, female rage and resilience are taking over my practice at the moment. I'd like to see it as a way to process it and facilitate a discussion of the need of a cultural and political change.

- Anastasia Tribambuka

12 FELSTEAD STREET, LONDON
INFO@FELSTEADART.COM
02086162292 | 07835277709
WWW.FELSTEADART.COM