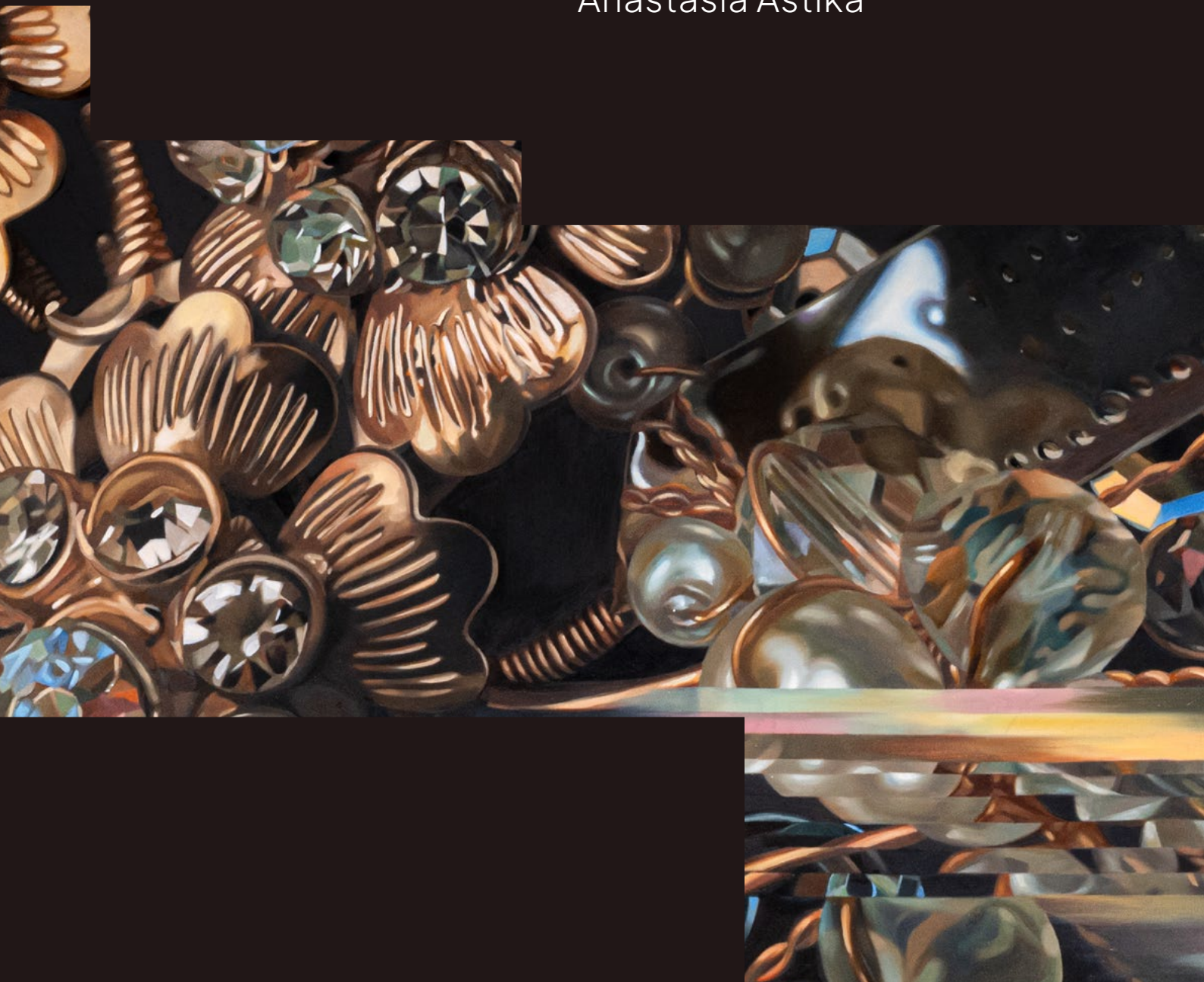


Faux Nostalgia

A solo presentation by
Anastasia Astika



27 Sep - 2 Nov 2025

kohesi **Initiatives**

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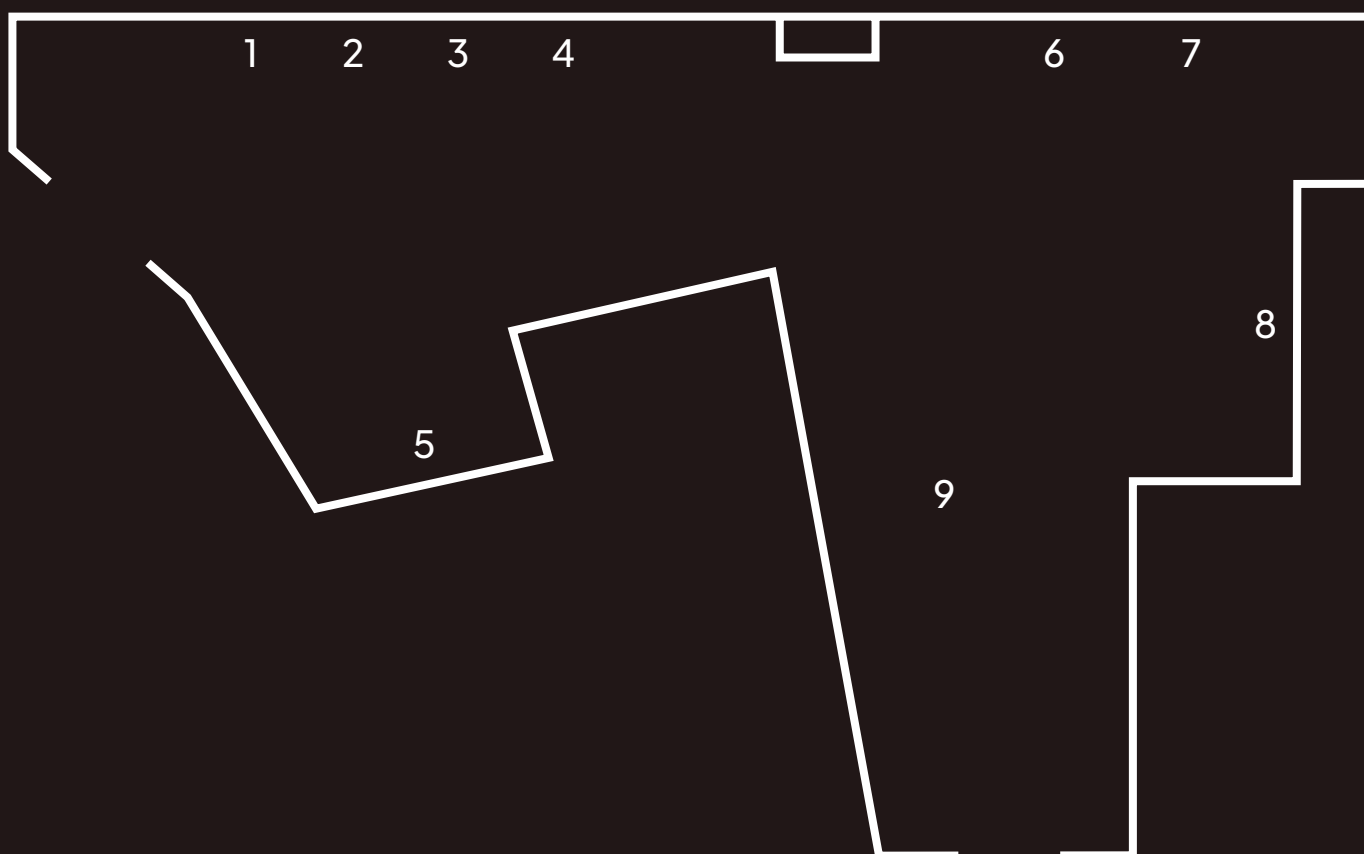
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30 x 20 x 8 cm

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2025
Print on fabric, light box installation
30 x 20 x 8 cm

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2025
Print on fabric, light box installation
30 x 20 x 8 cm

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2025
Print on fabric, light box installation
30 x 20 x 8 cm

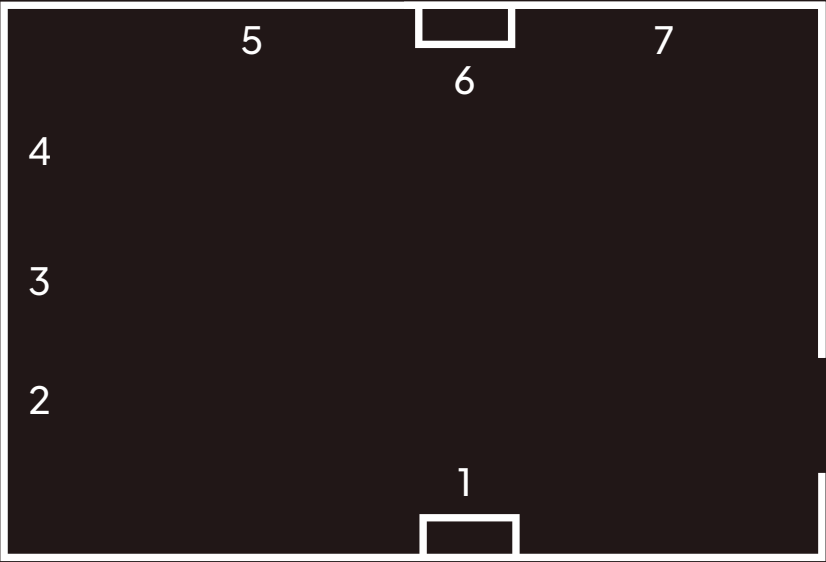
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40 x 30 x 8 cm

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9 **Faux Intimacies**
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Print on fabric, light installation
64 x 150 x 4,5 cm



1 Displaced Ornament
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Oil on canvas
d-21 cm

2 Recalling Keepsakes I
2025
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60 x 30 cm

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Oil on canvas
120 x 150 cm

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2025
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90 x 120 cm

6 Fragmented Recalls II
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Oil on canvas
30 x 24 cm

7 Almost Remembered
2025
Oil on canvas
120 x 80 cm

Faux Nostalgia

Christine Toelle

Act 1:

Beauty, Aspiration, and Imitation

What do we choose to remember?

What do we unknowingly, or knowingly, erase?

Nostalgia is rarely about the past. It is about the desire for what once was, or what we believe once was, shaped by recollection, longing, and the distance between experience and idealisation. Anastasia Astika (b. 1995, Indonesia), or Tika, works between the logics of printmaking and the act of painting, each of which carries an inherent quality of repetition and imperfection.

Her practice is deeply tied to the concept of recollection, where images are enhanced and reproduced, just as memory operates through cycles of recall and distortion: collaged and repainted.

In *Faux Nostalgia*, she extends her exploration by shifting from chandeliers, symbols of distant grandeur and estranged elegance, to intimate adornments, notably traditional Javanese hairpins and earrings. And yet, despite this shift from architectural fixtures to bodily ornaments, a subtle thread connects these seemingly disparate objects: both mediate identity through beauty, aspiration, and imitation. While the chandelier signifies remote desires suspended beyond reach, the accessories embody intimacy, portable, fragile anchors amid transience.

Drawing from her lived experience of constantly shifting between temporary homes and cities, Tika drew on the quiet contradictions inherent in these adornments: familiar yet artificial, emotionally significant yet mass-produced. Her objects encapsulate a deliberate

ambiguity, exposing how memory, identity, and belonging are continuously constructed and reconstructed through selective remembering, idealisation, and performative gestures.¹

From a cognitive perspective, nostalgia actively reconstructs past experiences, selectively reshaping memories and emotions. Nostalgia functions as an adaptive mechanism that allows individuals to find stability amidst uncertainty, creating comfort through imaginative reconstruction.

Hence, we can reflect that memory involves a nuanced interplay of seeing, recalling, and imagining – often occupying a space that’s fictional and selective. It’s not simply about accuracy; memory represents the choices we make, the things we wish to retain or avoid, and what lingers within us as a form of imaginary ideal. Even without directly experiencing displacement, inherited cultural memories can profoundly shape our understanding of movement, home, and belonging.²

The exhibition unfolds in two contrasting spaces; the first, a dimly lit room where textured images on fabrics are pressed between acrylic sheets, appearing so close yet distanced, casting a spectral impression of near-recollection. Where images are present yet just beyond reach.

The prints’ ghostly mirrors how nostalgia functions, not as a clear recollection, but as an afterimage, blurred by time and emotion. Light is used sparingly, emphasising the transient nature of memory and the subtle distortions that occur when we attempt to reconstruct the past.

Not as they were but as the reality we remember them to be.

¹ Sara Ahmed (2010) notes that nostalgia involves forming emotional attachments through repeated acts of selective remembering and deliberate forgetting, reinforcing our sense of identity.

² Gibbons (2007) writes that many contemporary artists use their work to bridge personal and historical recollections, revealing how memory operates as an unstable and shifting terrain.

Act 2:
Desire, Transience, and Memories

If the past is reconstructed through imitation, what does that mean for how we navigate adulthood?

Do we become what we once admired, or do we perform its gestures and aesthetics without fully inhabiting them?

Faux Nostalgia explores this slippage between truth and reconstruction. Tika's illuminated textiles and faux jewellery emerge from a personal journey shaped by voluntary displacement and transient living – a form of *rantau*. Rather than diasporic displacement's collective nostalgia, her works express the individual negotiation with aspiration and drift amid uncertainty. And again, the objects are dualities: heirloom versus imitation, intimacy versus display, stability versus movement.

They embody duplicity, intentionally and transparently. Here, faux is no longer counterfeit but a strategy of belonging and becoming. It's a temporary anchor amid continual migration and the persistent tension between longing and reality. Through these fragments, we as audience move through spaces of ambiguity, prompting them to question whether nostalgia is an act of remembering or of creating.

What happens when an image is reprinted, faded, or repainted?³

Can you trust what you see?⁴

³ In *Mediated Nostalgia*, Lizardi (2015) notes that nostalgia in today's culture often prioritises aesthetic beauty over historical truth, blending reality with curated perception. This creates pasts that feel emotionally real, even when they are reconstructed.

⁴ Objects, hereinafter, function as carriers of meaning, particularly in how they relate to nostalgia and constructed identities. Their materiality reinforces this role, transforming them from mere artifacts into vessels that carry histories, emotions, and societal narratives (Hudek, 2014).

Faux Nostalgia resists the singularity of memory, embracing instead its layered, shifting, and, at times, unreliable nature. At its core, it is not about longing for the past but about reckoning with how we shape it. Tika's works do not offer resolution; they linger between recognition and doubt. This exhibition does not attempt to reconstruct memory but instead examines the act of reconstruction itself.

This second space shifts dramatically: paintings in varied sizes emerge in whole light, challenging the viewer's perception of clarity. The once-ephemeral objects take on a new weight, yet they do not resolve into certainty. Their scale disrupts expectation; some loom ample, commanding attention, while others shrink into delicate recollections.⁵

Does nostalgia lose its power when brought into complete visibility?

Repeated emotional attachments to certain memories and intentional forgetting of others form a narrative coherence that anchors our sense of self, particularly in contexts of displacement or movement between places. Tika's blurred lightboxes and repainted adornments visually echo this selective and imaginative process, embodying the ways memory is continuously reshaped to mediate transience and longing.⁶

Yet, these objects and their reproductions carry symbols, images, and a history of expectations, aspirations, and ideals. In their faux versions, they complicate the act of remembering.

⁵ In *Artists in conversations through When home won't let you stay* (Respini, 2019) reflects that memory is never straightforward, it hovers between recalling, and imagining. It is selective, fictional, and shaped by what we choose to keep or forget. Even without direct experience of displacement, inherited memories can profoundly shape how we understand home and belonging.

⁶ Anthropologist Ghassan Hage (2010) further argues that nostalgia acts as a comforting resource for migrants and displaced individuals, creating coherence and stability through imagined connections to the past.



Faux Nostalgia

Christine Toelle

Babak 1:

Keindahan, Aspirasi, dan Peniruan

Apa saja yang kita ingat?
Apa yang, sadar atau tidak, kita singkirkan dari ingatan?

Nostalgia tak selamanya mengenai yang lampau. Ia lebih sering hadir sebagai hasrat yang kita yakini nyata, padahal dibentuk dari pengumpulan ulang rindu dan jarak antara pengalaman dan gagasan. Anastasia Astika (l. 1995, Indonesia), atau yang akrab disapa dengan Tika, berkarya di ruang antara: logika seni grafis dan laku seni lukis—masing-masing membawa kadar pengulangan dan ketidaksempurnaan.

Praktik seninya erat dengan kenangan: gambar ditiru, diperkuat, lalu dikolase ulang, sebagaimana ingatan yang beroperasi dalam siklus pengulangan dan distorsi.

Dalam *Faux Nostalgia*, Tika beralih dari objek lampu gantung atau *chandeliers*: simbol kemegahan yang berjarak, keanggunan yang asing – menjadi perhiasan: lebih intim, seperti peniti rambut, dan anting-anting tradisional Jawa. Meskipun terjadi pergeseran dari elemen interior arsitektur menjadi perhiasan sandang, ada benang merah yang menghubungkan objek-objek ini: keduanya memediasi identitas melalui keindahan, aspirasi, dan peniruan. Jika lampu gantung menandai aspirasi yang berada di luar jangkauan, perhiasan justru mewakili keintiman yang berpindah-pindah, jangkar rapuh di tengah ketidakpastian.

Dari pengalaman berpindah rumah dan kota, Tika menggali kontradiksi hiasan-hiasan itu: familier namun dibuat-buat, bermakna emosional namun tetap diproduksi secara massal. Objek-objeknya menghadirkan ambiguitas yang disengaja, mengungkap bagaimana memori, identitas, dan rasa kepemilikan terus dibangun dan direkonstruksi melalui ingatan selektif, idealisasi, dan gestur performatif.¹

Secara kognitif, nostalgia membangun ulang pengalaman masa lalu: memilah, menyusun, sekaligus mengaburkan kenangan dan emosi. Nostalgia berfungsi sebagai mekanisme adaptif, memungkinkan kita menemukan stabilitas di tengah ketidakpastian, menciptakan kenyamanan melalui rekonstruksi imajinatif.

Ingatan adalah pertemuan rumit antara melihat, mengingat, dan membayangkan—seringkali berlangsung di ruang fiktif dan selektif. Ini bukan sekadar akurasi; ingatan mewakili pilihan yang kita buat, hal-hal yang ingin kita simpan atau lupakan, dan apa yang tertinggal dalam diri kita sebagai bayangan ideal. Bahkan tanpa mengalami perpindahan secara langsung, ingatan budaya yang diwariskan dapat secara mendalam membentuk pemahaman kita tentang perpindahan, rumah, dan rasa memiliki..²

Pameran ini berlangsung dalam dua ruang kontras; pertama, dalam ruangan minim cahaya, gambar-gambar dicetak di atas kain bertekstur, ditekan antara lembaran akrilik, seakan-akan dekat namun terpisah, berjarak – menciptakan kesan gamang, dari kenangan yang hampir terlupakan. Gambar-gambar itu nyata, tetapi tetap di luar jangkauan.

¹ Sara Ahmed (2010) mencatat bahwa nostalgia bertaut dengan pembentukan kelekatan emosional, melalui pengulangan ingatan selektif, penghapusan yang disengaja, serta penegasan ulang identitas.

² Gibbons (2007) mengulas bagaimana seniman kontemporer menggunakan karya sebagai jembatan antara ingatan personal dan sejarah, menyingkap cara ingatan beroperasi sebagai ranah yang labil dan terus berubah.

Cetakan tersebut mencerminkan bagaimana nostalgia berfungsi, bukan sebagai kenangan yang jelas, melainkan sebagai bayangan yang kabur, teredam oleh waktu dan emosi. Cahaya dalam ruangan ini dimainkan secara cermat, menyoroti sifat kesementaraan ingatan dan distorsi halus yang terjadi saat kita mencoba merekonstruksi masa lalu.

Yang bertahan bukan *kenyataan* masa lalu, melainkan kenyataan sebagaimana ia *diingat*.

Babak 2: Hasrat, Kekekalan, dan Ingatan

Jika masa lalu direkonstruksi melalui peniruan, bagaimana cara kita mengarungi kedewasaan?

Apakah ia akan menjelma menjadi sesuatu yang kita kagumi, atau hanya menyalin gerak dan keindahannya tanpa benar-benar kita hayati?

Faux Nostalgia mengeksplorasi pergeseran antara kebenaran dan rekonstruksi. Tekstil berpendar dan citra tiruan perhiasan dalam karya Tika lahir dari perjalanan pribadi—dibentuk oleh perpindahan sukarela dan hidup sementara: *rantau*. Alih-alih menautkan diri pada nostalgia kolektif diaspora, karya-karyanya mengekspresikan negosiasi individu dengan arus di tengah ketidakpastian. Objek-objek ini selalu berpasangan: warisan dan tiruan, keintiman dan pertunjukan diri, stabilitas dan pergerakan.

Mereka mewakili sebuah bentuk tiruan, secara sengaja dan transparan. Di sini, “faux” bukan lagi pemalsuan, melainkan strategi untuk ‘menjadi’ (*becoming*). Ia bekerja sebagai jangkar sementara di tengah migrasi yang berkelanjutan—ketegangan yang terus menggerus antara kerinduan dan kenyataan. Melalui fragmen-fragmen ini, kita sebagai penonton bergerak melalui ruang-ruang samar, didorong untuk mempertanyakan apakah nostalgia adalah tindakan mengingat atau menciptakan.

*Apa yang terjadi ketika sebuah gambar dicetak ulang, dipudarkan, atau dilukis ulang?*³

*Bisakah kita mempercayai apa yang kita lihat?*⁴

³ Lizardi (2015), dalam *Mediated Nostalgia*, menulis bahwa nostalgia dalam budaya mutakhir kerap memprioritaskan estetika dan keindahan dibanding kebenaran sejarah, mencampurkannya dengan persepsi yang telah terkurasi. Hal ini melahirkan masa lalu yang terasa nyata secara emosional, meski sesungguhnya hasil rekonstruksi.

⁴ Objek dapat berfungsi sebagai pembawa makna, terutama dalam hubungannya dengan nostalgia dan identitas. Materialitasnya mengubah objek dari sekadar artefak

Faux Nostalgia tidak menahbiskan keabadian ingatan; justru menerima sifatnya yang berlapis, berubah-ubah, dan kerap tak dapat diandalkan. Intinya, bukan semata rindu pada masa lalu, melainkan cara kita membentuknya. Karya-karya Tika tidak menawarkan penyelesaian; karya-karya itu sengaja duduk di antara pengakuan dan keraguan. Tidak lagi untuk merekonstruksi memori, melainkan untuk menggugat tindakan rekonstruksi itu sendiri.

Ruang kedua mengalami pergeseran dramatis: lukisan-lukisan dalam berbagai ukuran muncul dalam pencahayaan penuh, menantang persepsi audiens tentang kejernihan. Objek-objek yang dulu bersifat sementara kini memperoleh bobot baru. Skalanya mengganggu ekspektasi: sebagian tampak besar dan mencolok, menarik perhatian, sebagian lain mengecil, nyaris sublim.⁵

Bila dilihat secara jernih dan menyeluruh, apakah nostalgia kehilangan kuasanya?

Ikatan emosional yang berulang pada kenangan tertentu – serta penghapusan sengaja pada yang lain – membentuk keutuhan naratif yang ikut mendefinisikan diri, terutama dalam konteks perpindahan. Karya-karya Tika, kotak cahaya yang kabur dan hiasan yang dilukis ulang, secara rupa mencerminkan proses selektif dan imajinatif ini. Karya-karya itu memperlihatkan bagaimana memori terus-menerus dibentuk ulang untuk memediasi ketidakpastian dan kerinduan.⁶

Namun, benda-benda itu – beserta reproduksinya – membawa simbol, citra, dan riwayat harapan. Dalam versi tiruannya, justru tindakan mengingat itulah, yang digugat.

⁵ Para seniman dalam *When Home Won't Let You Stay* (Respini, 2019) merenungkan bahwa ingatan tidak pernah sederhana: ia mengambang antara pengulangan dan imajinasi, bersifat selektif dan fiktional, dibentuk oleh keputusan untuk mengingat atau melupakan. Bahkan tanpa pengalaman langsung perpindahan, ingatan yang diwariskan dapat membentuk cara kita memahami rumah dan kepemilikan.

⁶ Hage (2010) berargumen bahwa nostalgia kerap menjadi sumber ketenangan bagi individu dan kelompok migran yang hidup dalam perpindahan, menciptakan koherensi dan kenyamanan melalui bayangan koneksi dengan masa lalu.

Artworks



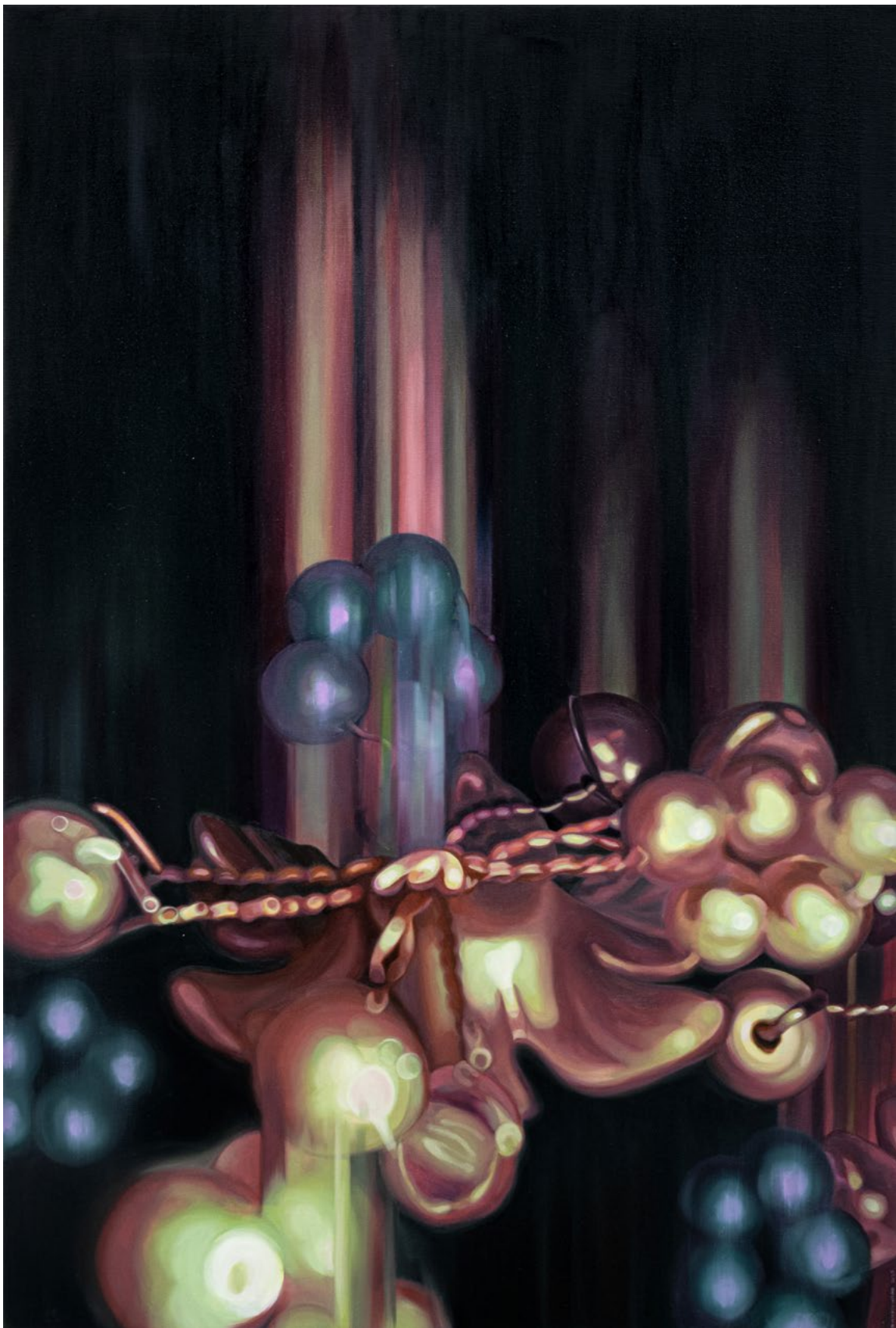
Between Heirlooms

2025
Oil on canvas
120 x 150 cm



Fragmented Recalls

2025
Oil on canvas
90 x 120 cm



Almost Remembered

2025
Oil on canvas
120 x 80 cm



Recalling Keepsakes I

2025
Oil on canvas
60 x 30 cm



Recalling Keepsakes II

2025
Oil on canvas
40 x 30 cm



Fragmented Recalls II

2025
Oil on canvas
30 x 24 cm



Displaced Ornament

2025
Oil on canvas
d-21 cm



Resembling Radiance I

2025
Print on fabric, light box installation
70 x 50 x 8 cm



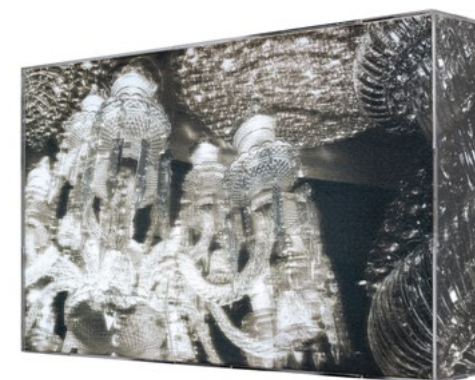
Resembling Radiance II

2025
Print on fabric, light box installation
70 x 50 x 8 cm



Subject to Reminisce

2025
 Print on fabric, light box installation
 30 x 50 x 8 cm





Fixing Transcience

2025
Print on fabric, light box installation
40 x 30 x 8 cm



Almost Remembering I

2025
Print on fabric, light box installation
30 x 20 x 8 cm



Almost Remembering II

2025

Print on fabric, light box installation
30 x 20 x 8 cm



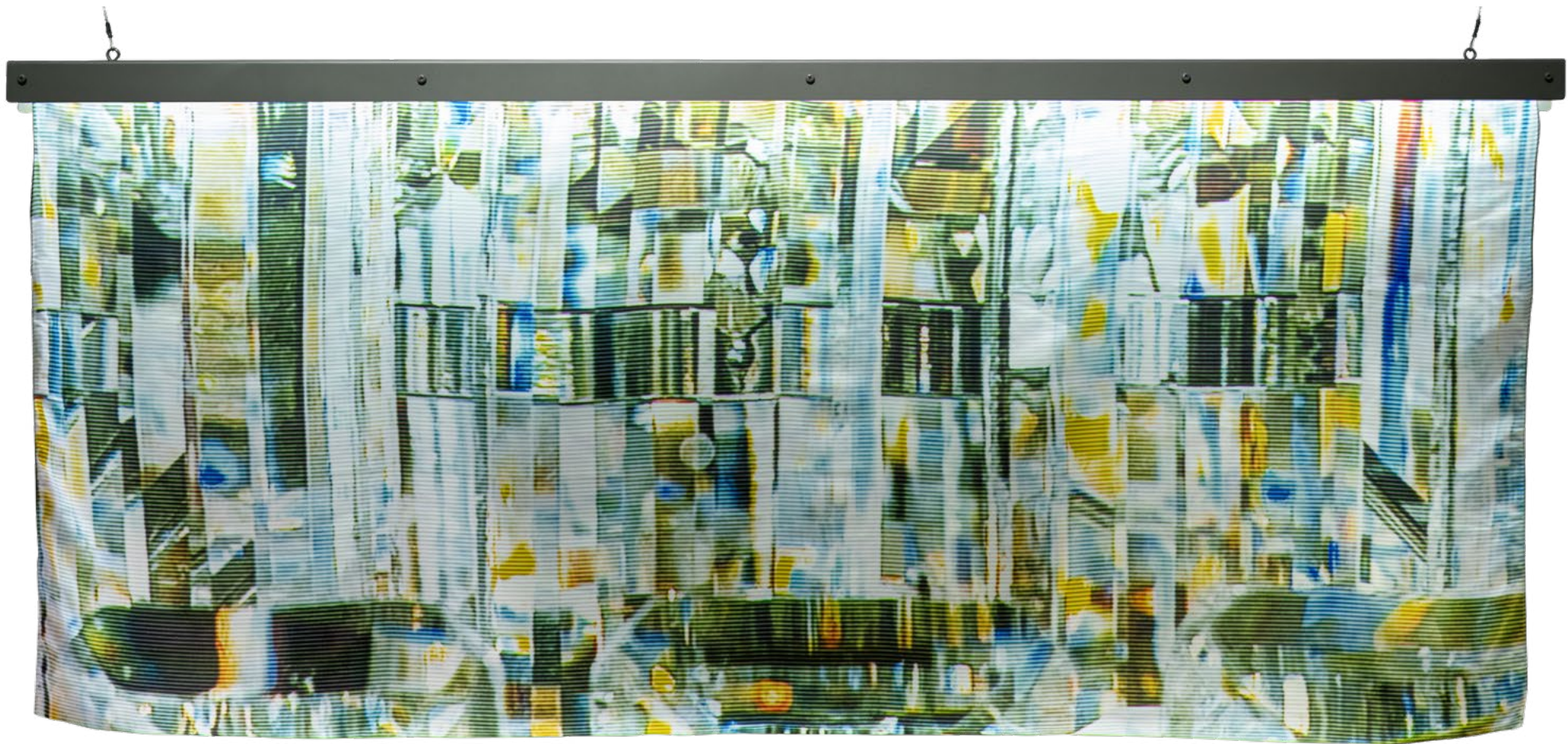
Almost Remembering III

2025
Print on fabric, light box installation
30 x 20 x 8 cm



Almost Remembering IV

2025
Print on fabric, light box installation
30 x 20 x 8 cm



Faux Intimacies

2025
 Print on fabric, light installation
 64 x 150 x 4,5 cm





Anastasia Astika

Anastasia Astika (b. 1995) is a visual artist and graphic designer living in Bandung, Indonesia. Her art practice explores themes of insecurity, identity, and aspiration, often draws from personal and social narratives. Through printmaking, drawing, painting, installation, and interactive elements, she examines the tensions between perception and reality—how we navigate aspirations, fears, and the façades we build in response to societal pressures.

Education

2014 – 2018

Faculty of Fine Arts and Design, Institut Teknologi
Bandung

Awards

2023

13th UOB Painting of the Year, Established Artist
Category, Silver Award, Autograph Tower 77th floor,
Jakarta, Indonesia.

2019

UOB Painting of the Year, Emerging Artist Category
Finalist, National Museum of Indonesia, Jakarta,
Indonesia.

Duo exhibition

2021

Reminiscence: Fragmented Spaces, duo exhibition with
Satria T. Nugraha, Art Agenda Jakarta, Indonesia.

Solo exhibition

2025

Faux Nostalgia, kohesi Initiatives, Tirtodipuran Link
Building A, Yogyakarta, Indonesia

Group exhibitions

2025

The Paper Menagerie, ISA Art & Design, WTC Jakarta,
Indonesia
Art Jakarta Gardens, Srisasanti Gallery, Hutan kota by
Plataran, Jakarta, Indonesia

2024

Art Jakarta 2024, Srisasanti Gallery, JIEXpo Kemayoran,
Jakarta, Indonesia
seeing things, kohesi Initiatives, Tirtodipuran Link Building

A, Yogyakarta, Indonesia

Reimmaginare Renaissance, Grey Art Gallery, Bandung,
Indonesia

2023

Intermission, Kohesi Initiatives, Galeri R.J. Katamsi,
Yogyakarta, Indonesia.

Under the Sun, Art Agenda S.E.A., Jakarta, Indonesia.

2022

Private Purview, Bale Project and Semarang Gallery,
Semarang Gallery, Semarang, Indonesia.

Women in Contemporary Art, ISA Art & Design, WTC
Jakarta, Indonesia.

Berdikari!, Rakarsa Foundation, Distrik Seni x Sarinah,
Jakarta, Indonesia.

Origins: The Artistic Journey of Indonesia, ISA Art &
Design, Jakarta, Indonesia.

2021

Sukses!, ISA Art & Design, Jakarta, Indonesia.

2020

Inter(subject)ivity 30 Under 30, ISA Art & Design, Jakarta,
Indonesia.

SCOPE Vol.2, Online Viewing Room, Bale Project,
Bandung, Indonesia.

Humdrum Hum, Art Jakarta Virtual 2020, Booth ISA Art &
Design, Jakarta, Indonesia.

Bale Project, Art Jakarta Virtual 2020, Booth Bale Project,
Bandung, Indonesia.

2019

2D|3D Interaction|Intersection, Ruci Art Space, Jakarta,
Indonesia.

2018

WIP – Pre-Final Project exhibition supervised by Tita Rubi, Institut Teknologi Bandung, Indonesia.

3rb Jogja International Miniprint Biennale, Museum dan Tanah Liat, Yogyakarta, Indonesia.

2017

Bloom in Diversity, Sangkring Art Space, Yogyakarta, Indonesia.

VASA ITB for The Art Square, initiated by The Art Stage Jakarta, Indonesia.

2016

Holopis Kuntul Garis, Rumah Pirata, Bandung, Indonesia.

Bingung Kepepet, Titik Temu Space, Bandung, Indonesia.

Kabixat, Titik Temu Space, Bandung, Indonesia.

Distopia, Titik Temu Space, Bandung, Indonesia.

2015

Artikulatii, Aula Barat Institut Teknologi Bandung, Indonesia.

Rebirth, Ruang Gerilya, Bandung, Indonesia.

Christine Toelle

Christine Toelle is an independent researcher whose work explores materiality, memory, and decoloniality through curatorial, archival, and educational practices. She practices advocacy as an alumnus of Sekolah Pemikiran Perempuan, while being enlisted as a member of the British Art Network. With a background in visual arts and social anthropology, she investigates how knowledge and cultural objects are inherited, rematriated, and negotiated among artists and communities.

Her research has been presented at the British Museum (2025), the Royal Anthropological Institute (2024), IOTA24, and the Cemeti Institute (2024), with curatorial programming at Etalase (2025), Art & Bali (2025), EDSU house (2025), the Museum of the Home London (2024), Goethe Institut Indonesia (2024), Sumida Expo Japan (2023), and the Salihara Art Centre (2022).



ko hesi **Initiatives**

ko hesi Initiatives is an Indonesian-based contemporary art gallery.

The gallery is committed to supporting and presenting the career of its artists and their works in a diverse range of media and genres, while also encouraging exploration of their practice in both conceptual and contextual interpretation with a balanced aesthetical consideration.

As an artist-first gallery, ko hesi strives to achieve its vision by consistently holding quality exhibitions and artist-focused projects, while actively seeking the opportunity and possibility of working together with institutions globally to enrich and benefit its artists.

kohesi **Initiatives**

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