

Fedora AKIMOVA

LAST PROJECTS and WORKS (2020-2025)

A.P.I.S.E. (2025)

A personal project in the showcase space of the main building of the Cité internationale des arts (Paris)

The concept of the archive develops from a fundamental turn that occurred in Fedora's artistic career in 2022, following the full-scale military invasion of the Russian Federation into Ukraine. This turning point is expressed in the realization of the impossibility of further aestheticizing global philosophical concepts and their rejection in favor of a direct documentary evidence of personal and collective events in which the artist is both a participant and witness.

The open archive consists of five types of objects:

- Textile records of Ukraine's territorial losses
- Kitchen utensils melted as a result of a Russian missile strike
- Childhood drawings by the artist, brought from the family apartment in Kyiv, where she grew up
- A photograph taken during a childhood trip to the Crimea, which was not occupied at the time
- <...the artist plans to further expand the archive...>

The methodological basis of A.P.I.S.E. is based on an archaeological approach to the presented objects: the idea is to give them space to be seen, without imposing on them the task to construct generalizing conclusions. These objects signify nothing but themselves, they do not turn into symbols or metaphors. Their presence alone is sufficient.

As for the shortage of aesthetic solutions, we dare to note that this very shortage only proves the fact that when art is unable to subdue a catastrophe, the only thing it can do is point to the existence of such territories of experience where there is only space to admit the impossibility of further conceptualization in relation to the catastrophe that has occurred.

(Étienne Michurins)

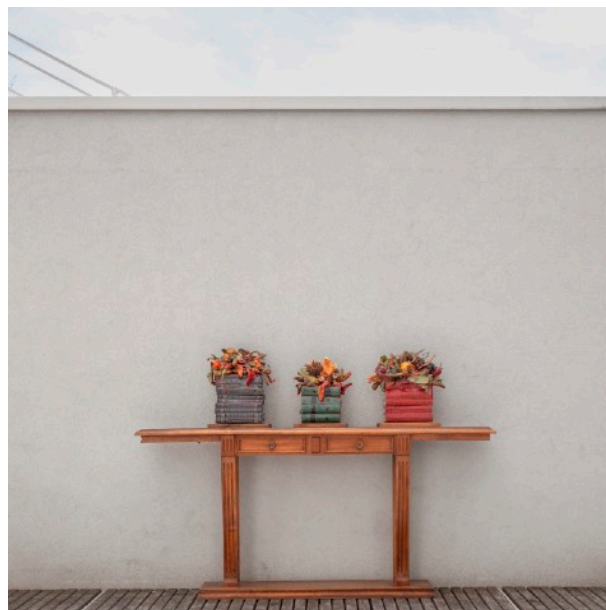


"Books from the Kyiv Apartment" (2024–25)

A series of objects for the group charity exhibition *Sans Drapeau* (Yellow Cube Gallery, Paris, June 2024), as well as an installation for the Open Studios Day at the Cité internationale des arts (Paris, February 2025).

Fedora Akimova objects from the series "Books from a Kiev apartment" — collected essays by Pushkin, Leskov and Lermontov from the artist's flat in Kiev resemble columns - unchanging images of the imperial era. All that remains of the spoils of a bygone civilisation is a preserved shell and meanings that have faded into the new century. The columns are adorned with dried fruit, lightly touched with paint.

«In Georgia I saw huge piles of books, half of them were in Russian, and half in Georgian. Old Soviet books in modern Georgia, in a territory that was part of the "Soviet empire". It was a plastic expression, an image that touched me. Intuitively I asked my mum's friend from Kyiv to go to our old flat and take some books from there. Books of my grandfather, his old collections of essays, from the fifties, sixties. I unfolded the piles and put them in my place, not knowing what to do with them. Then they reminded me of a pillar, which supports nothing, which is also very pathos-like. What could make this pillar complete? Probably something perishable and already dead. That's how the image of rotten fruit came in, partly as a reference to the decor of the Stalinist Empire like VDNKh*. As if this whole idea of "empire" had rotted from the inside out. Maybe it's been rotting for centuries. Even though these books are dear to me, I read them, because I grew up reading them.»



View of the works on the the group charity exhibition *Sans Drapeau* (Yellow Cube Gallery, Paris, June 2024)



One of the objects from the series "Books from a Kyiv Apartment", dried fruits, old books or artist, polyester gesso, oil colours, 45x30x25 cm each, 2023

More information about group charity exhibition *Sans Drapeau*:
<https://drive.google.com/file/d/1UvFPTFcS9->

As part of the Open Studios in Montmartre, a total installation was created in a dedicated space using books by Russian writers brought from Kyiv. Alongside real solid sculptures, the space featured "fake sculptures" with decaying fruits and vegetables. Additionally, a video and artifacts from Ukraine related to the war were presented.



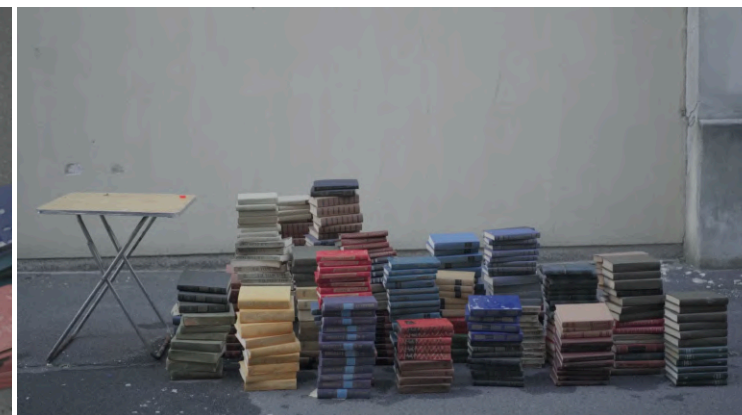
A photo of the installation at the Open Studios Day at the Cité internationale des arts, where real rotting fruits and vegetables are mixed with sculptures from the series *Books from the Kyiv Apartment*.

La Datcha (2023)

*Installation and video for group exhibition
'Rituels' (l'Atelier des artistes en exil) in
POUSH, Paris (Aubervilliers)*

Against the backdrop of the town of Aubervilliers, Fedora Akimova stages a series of everyday rituals filmed and re-enacted by exiled Russian artists. The moment of celebration, accompanied by the preparation of food, is disrupted when the artist asks the guests to wash the classics of Russian literature, such as Tolstoy or Dostoyevsky. The party at the 'dacha' (country house in Ukraine and Russia) is relocated, and the heroes of the tragic epics of the Russian Empire are washed down with water. In her installation, by filling in the foundations of a ruin with books, Fedora Akimova conjures up a culture of sacrifice that is both repeated and abused.

curator Louise Morin



La Datcha (video), 5 scenes from a film in creation. September 2023, Aubervilliers



view of the total installation in the POUSH space

Homin (2022)

Three-part project «Homin» about war in Ukraine in Ria Keburia Fondation, Georgia (country): land art object, sound installation, black room space

The project "Homin" talks about the war through the themes of memory, loss of home and the unification of experience through death: both physically and metaphorically.

The land-art object "Chapel", created from elements (or fragments) of furniture refers to the famous photograph of a kitchen cabinet that miraculously survived on the wall of a house destroyed by a Russian bomb in Borodyanka.

The artist collects wooden furniture pieces in the form of a chapel facade and creates an object that is both a monument to the architecture of destruction and to what goes beyond this destruction.

In the space of the gallery Fedora builds a pattern of triangles, similar to a simplest model of a "house", as if extending beyond the premises. It's rhythmic refers to documentary photographs of numerous military graves.

Graves dug out at the same time, in a hurry, form a terrifying pattern which seems to unify the experience of death. Glass objects are readymades, dishes that were once possessed by civilians from a village near Irpin.

Transformed by the war, melted down by explosions, deprived of their functions and their familiar look, these objects refer to the personal history and destinies of those people, for whom universal places of burial have forever become their homes.

Curator Masha Kriuchkova



More information about the project:

<https://www.stirworld.com/see-features-artist-fedora-akimova-on-loss-of-home-post-colonialism-and-war>

<https://www.fedora-akimova.com/homin>



First part. The land-art object "Chapel», 3,5/1,5/2 m, wood, icon case 19th century, Tbilisi, Georgia, 2022





Second part of the project "Homin", 170 meters square, wood, sound, artifacts from Ukraine



Examples of artifacts from a bombed Ukrainian house that were used in the second part of the Homin project



The View of the third part of the project "Homin": "Black room", 50 meters square, old parquet flooring, light-objects, old baby-bed

Anthi-anthrop (2021)

Installation for group exhibition in GARAGE museum «Assuming distance», Moscow.
Handmade embroidery, transparent textile, toys, wind, fan, 6/10/5 meters

Installation 'Antianthrop' was shown in group exhibition 'Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene' in Garage Museum of contemporary art (Moscow, 2021).

'Both Annihilation and Akimova's new work address ancient panpsychic fears of the Anthropocene: human helplessness before the vital force of rebellious Gaia, which turns us into animals or grows flowers through our bodies, refuses us our wholeness and breaks through our corporeal boundaries.

A living substance is one of which we cannot definitely say whether it is one creature or several. Now you see one knot in the plasma, and now there are two. Life fluctuates between the definite and the indefinite, individuation and non-individuality. This is its essence. In higher forms of life this aspect might be hidden, but it never disappears. This means that, first, there is something disgusting in every living creature, and second, a large number of creatures are clearly disgusting, which evokes groundless fear.'

Curator of the Garage museum Yaroslav Volodov

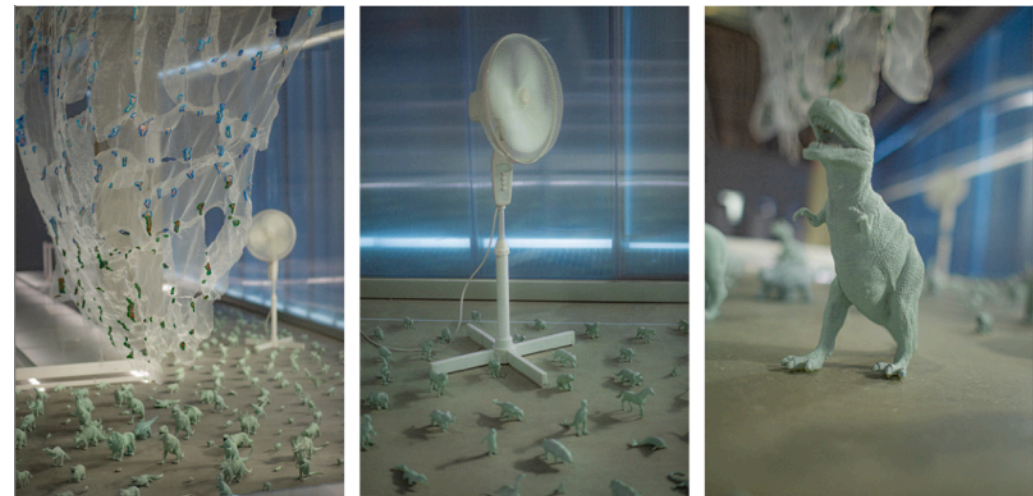


Handmade embroidery, transparent textile, toys, wind, fan, 6/10/5 meters

More information about the project:

<https://garagemca.org/en/exhibition/assuming-distance-speculations-fakes-and-predictions-in-the-age-of-the-coronacene/tour/fedora-akimova>

<https://www.fedora-akimova.com/garage>



In the dust of this planet (2022)

*group exhibition, Art4 Museum, Moscow.
Two site-site-specific objects 'Chapel 1'
and 'Chapel 2' originally exposed in the
Moscow Izmaylovo forest.*

The sense of home, re-evaluation of cultural heritage, fragility of freedom - these are the themes that authors

The Chapel project explores the topic of post-religious society and tries to build a new model of relations not so much with the transcendent and distant, but rather to establish a connection between a person and the world around him and change the anthropocentric model of interaction with it. The project speculates on religious themes and cultural phenomena in general. The chapels imitate places of worship, in which anthropomorphic images are replaced by images of animals, and instead of iconographic faces, there is emptiness.

Recognition of the animal as a new apostle, and the forest as a new temple? Perhaps that's it.

curator of the exhibition Alexander Burenkov

More information about the project:

<https://artuzel.com/content/v-pyli-etoy-planety-kakim-budet-mir-bez-nas>

<https://www.fedora-akimova.com/chapel>



Chapel 1, (120/80/30 cm), Chapel 2, (80/60/20 cm), LED light, icon-frame 19th cent, wood, diodes, textile, toys, 2021.

Project 'Silt' (2021)

*Personal exhibition in Lazy Mike gallery
Moscow. Three video-works, objects and
installation*

The Silt generates the idea of a kind of planetary alternative, ecological and radically antisocial - this is the Earth without people. There is a structure of devastation in front of us. In its recognizable coordinates, geological, biological and cultural time mixes, canceling history and affirming an anti-historical present. Current day-to-day routine returns in archaeological artifacts, i.e., it disappears, creating a distance of the remote future after humanity. But there are environmental articulations left behind it - all items and materials of the series were found in landfills and flea markets. And the female practice of embroidery poetically exposes a certain oblivion of the basics, leaving a pure illusion without a referent.

curator Alexander Evangely

Links on the videos from the exhibition:

<https://vimeo.com/1027202915/f0324f69b6>

<https://vimeo.com/1027260570/8fa09a0441>

*Link to the videos inside the
objects:*

<https://youtu.be/DCZOfrrD3HyY>

<https://youtu.be/hRd6l4kUS9k>

<https://youtu.be/53GnA5KAxU4>

*VIDEO_OBJECTS
represented on the exhibition:
Silt 2, 45/55/10 cm,
Silt 3, 55/65/10 cm,
Silt 1, 45/30/10 cm,
video, tablets, icon-kiots 19th cent;
wood, textile, toys, 2021*



view of the exhibition «Silt», video projections and objects

Artwork code (2021)

Personal exhibition in Moscow Museum of Modern Art. Video, installation, objects (MMOMA, Gogolevsky 10, Moscow)

The Moscow Museum of Modern Art and the School of Contemporary Art Free Workshops present Fedora Akimova's project the Artwork Code. The exhibition is part of the MMOMA Young Art Support Program. Fedora Akimova's solo exhibition brings together her recent works in different media: painting, hand embroidery and video art.

The major focus that the Artwork Code project explores is the relation between Nature and Culture, as well as the place of a human individual within these two global systems. The interrelation of these systems, their role in the personal becoming of an individual and dynamic impact on a person are problematized in a famous nature vs nurture paradigm, which implies the polemics on the correlation of natural skills and learned behavioural patterns.

Akimova's art revolves around optical experience. It is why the artist focuses on the instruments to organize and discipline eyesight: she experiments with a mirror surface, multiplies picture frames, plays with focussing lenses. постоянная перенастройка и adjustment нашей «оптической машины». It is why the artist focuses on the instruments to organize and discipline eyesight: she experiments with a mirror surface, multiplies picture frames, plays with focussing lenses etc.

It is also why the display presents photographic reproductions mechanically copying the landscape imagery, as well as pictorial landscapes by the artist herself. Thus, in a series of art objects with handmade embroidery, frames turn into a likeness of viewfinders, with natural panoramas in focus. These semi-abstract landscapes are reduced to fundamental elements of the genre: land, sky, and a skyline.



view of the exhibition « Artwork code» (personal exhibition in Moscow Museum of Modern Art, main video projection)

It is not only nature but culture as well that Akimova seeks to deconstruct in her art. Consequently, the exhibition space includes visual attributes of traditional spaces, such as a theatre and a museum: Roman shades, a balustrade, elements of architectural decor, whereas four miniature video essays on display explore the basics of museum navigation and ergonomics: wall texts, climate control system, fences and chairs for museum attendants.

The artist focuses on the comparison of two databases — a museum as a collection of artworks and a forest as a repository of genetic information on the biodiversity of our planet. Thus, two grand-scale videos on opposite walls juxtapose a forest and a museum. What comes into light is their resemblance not only as the places of solitary experience (a retreat within the natural environment and a hermitage) but also as two different versions of archives. With all that, Akimova questions the obsession of the present-day individual with archivation, which nowadays appears to involve not only the record of the past but also the unrelenting record of the present.

Yaroslav Volovod

Video-works from the exhibition:

«Surface 1»:

<https://www.youtube.com/watch?v=kqOfCCiYJTQ>

«Surface 2»:

https://www.youtube.com/watch?time_continue=236&v=3tXS6pGk5-0

«Warehouse» (5 channel video on different walls):

https://www.youtube.com/watch?v=_RD5HHGjDZk

Additional video 1:

<https://youtu.be/qz40Gfkt4Jg>

Additional video 2:

<https://youtu.be/gzRXpW9LYSw>

Absence of a Plan (2024)

Installation and video for group exhibition
'Censure' (l'Atelier des artistes en exil) in
POUSH, Paris (Aubervilliers)

Absence of a Plan (2024, POUSH, Paris) is an installation project presented as part of a group exhibition within the Visions d'Exil festival. Fedora Akimova participated in the festival with a wall installation composed of numerous objects and artworks created over more than two years of forced emigration. In this project, the artist constructs a visual narrative based on her personal experience — an intimate and at times chaotic journey through themes that have shaped her life since March 2022. All of these themes, in one way or another, are connected to the war in Ukraine and the experience of exile.

Rather than following a chronological structure, the project deliberately adopts the form of a map instead of a linear narrative. At its center is the floor plan of the artist's mother's apartment in Kyiv — the apartment where she grew up and from which she later took the books for her series Books from a Kyiv Apartment (2023). The spatial organization of the objects and documents revolves around this apartment as both a symbolic and literal center of a lost world.

The work became a way of attempting to comprehend and express a fragmented, disordered experience of enforced disconnection. During the preparation for the exhibition, the artist asked herself: what can be shown when the inside feels empty, and two years seem like an endless string of upheavals? The answer came in the form of an artistic gesture: to gather the remains of a scattered life and forcefully compress them into a familiar space — the plan of the Kyiv apartment. In this way, the visual chaos of the past acquires a structure, and the personal transforms into a universal statement about war, loss, memory, and identity.

A crucial component of Absence of a Plan was a specially designed schematic label created by the artist for the exhibition designer. It reproduced the spatial layout of the installation and included brief descriptions of each piece. Initially meant to serve a purely functional purpose — guiding the viewer — the label took on conceptual significance in the context of a project centered around ideas of plans, diagrams, and maps. By echoing the architectural logic of the installation, the schematic label gained its own artistic autonomy and became part of the work itself.



view of the installation «Absence of a Plan» in POUSH

More information about the project:

<https://www.fedora-akimova.com/%D0%BA%D0%BE%D0%BF%D0%B8%D1%8F-silt>

Cellule (17 march 2024)

pop_up group intervention in Cloakroom storage lockers at the Pompidou Center

"Cellule" is a pop-up exhibition, the participants left Russia for political reasons. Among them are authors whose works are already immortalized in the Pompidou collection, as well as young talents just starting their creative journey in a new place. Each participant is an emigrant striving for an end of the war.

After the full-scale war began in Ukraine, about 1.5 million people left Russia; many authors cannot return to Russia for various reasons, some are on the federal wanted list for their statements, for some, it is a matter of principle.

The main position of the project is human-centric; each participant places their work in a locker, similar to how people light candles in a church for their loved ones. The concept of this performance is based on the personal experiences of each of the participants in these events because even if the trauma is social and collective, experiencing and overcoming it is only possible on a personal level.

Artists come together on this day, 17th of March to create a collective whole from the individual. The main message of the project is to hold a classical exhibition in an unconventional venue. Our project represents an integration by a group of artists into the largest art institution, with no initial common theme among the works. Each artist is free to express what personally concerns them. The overall, rather dramatic tone of the exhibition is imparted by the context itself: March 17th, the day of the elections in Russia, which are inherently considered fake.

organisator of the project maksüm

More information about the project:

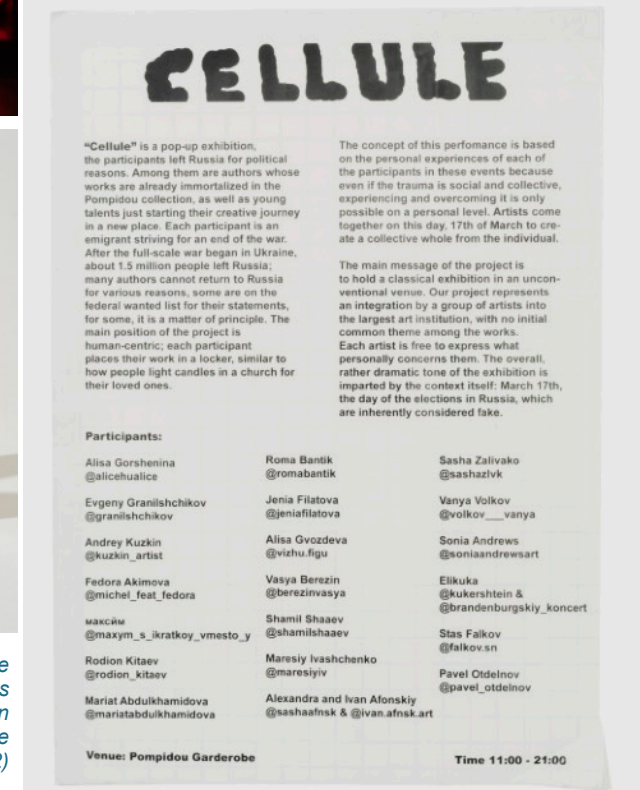
<https://meduza.io/feature/2024/03/21/rossiyskie-hudozhniki-vystupayushchie-protiv-voyny-proveli-partizanskuyu-vystavku-v-parizhskom-tsentre-pompidu>



View of the exhibition



Work by Fedora Akimova represented in the storage locker in the Center Pompidou: »Two Useless Passports of the Artist Fedora Akimova: an Expired Ukrainian Passport and a Russian Internal Passport«, 2024, the artist's real passports (iliquid after February 2022)



exhibition poster

histoire(s)_Histoire (2023)

curatorial project of young Ukrainian artists, Saint-Etienne (France)

The exhibition presents the work of four young Ukrainian students from the École supérieure d'art et design de Saint-Étienne who found themselves in France due to the war in their homeland. United by their shared history of forced displacement, they present works that reveal the challenges of adapting to a new place because of the war, loneliness, social vulnerability, unfamiliarity with the French language, a distorted perception of the surrounding world due to the upheavals they have experienced, and homesickness. Nevertheless, this exhibition marks a new stage on their journey to overcome life's challenges.

Valeriia Kucher, Daniel Obideiko, Tetiana Papushnikova, and Yeva Vasiura are at the very beginning of their artistic development. During their year at ESADSE, they have broadened their understanding of visual arts and explored new techniques and methods of creating works. They have created installations, photographs, collages, videos, and objects, experimenting with materials and selecting the most precise and sensitive means of expression to convey their ideas.

Curator of the project Fiodora Akimova

More information about the project:

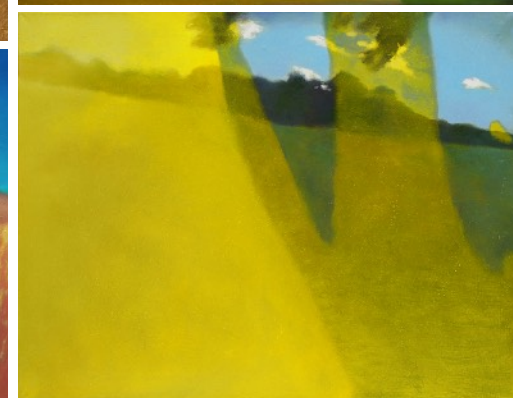
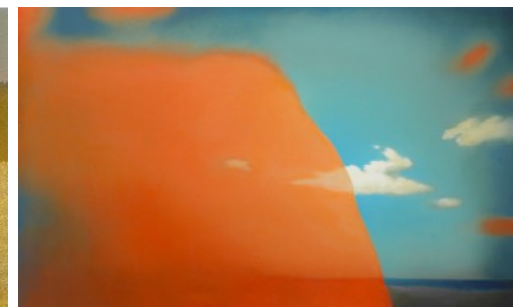
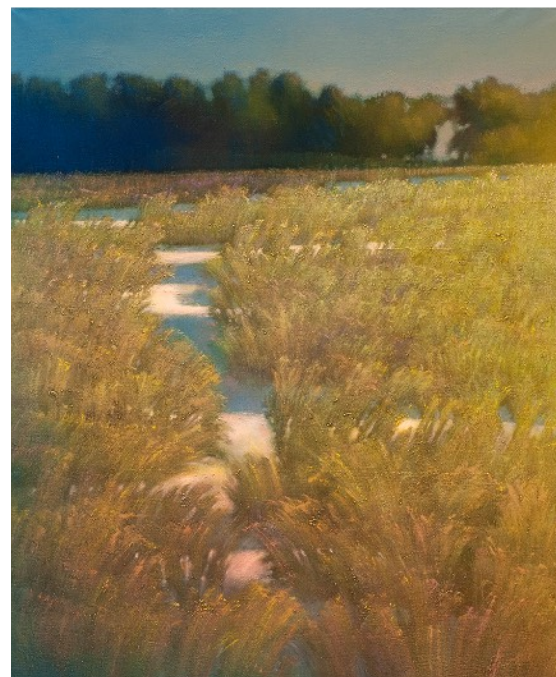
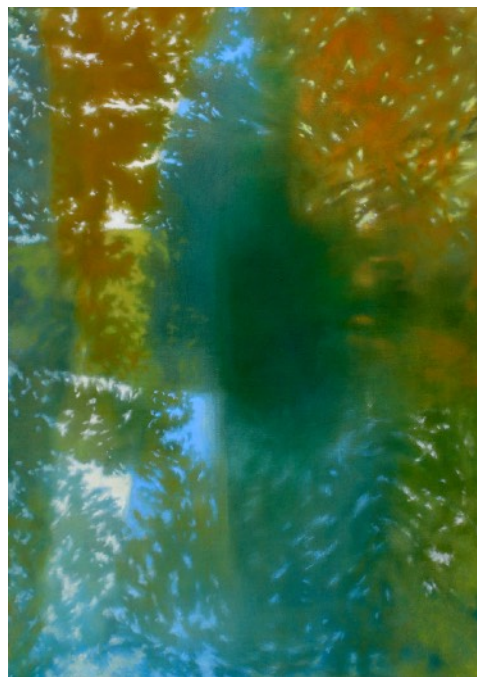
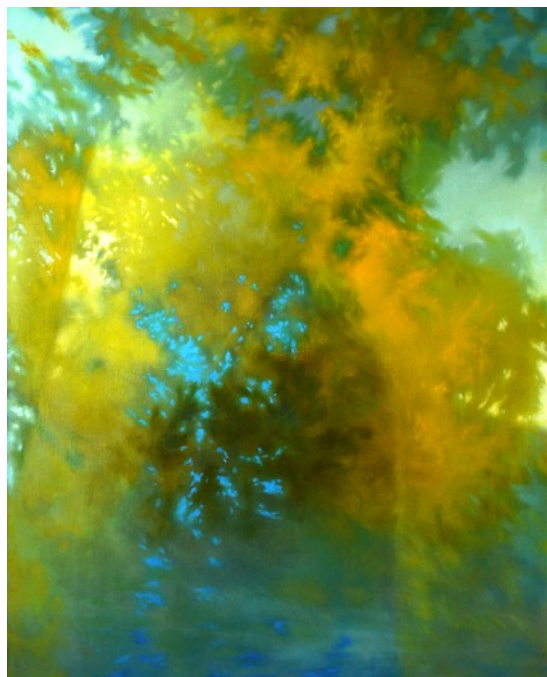
<https://www.citedudesign.com/fr/a/histoire-s-histoire--2649>



Views of the exhibition

Work of the exhibition

A continuous series of landscapes in the classical canvas/oil technique (2016-2025)



Landscapes of the big formats made between

More about the series:

<https://obdn.ru/articles/fedora-akimova>

'Antianthrop' series (2020-2022)

(icon cases of the 19th century, embroidery, diodes, toys, icon cooper crowns of the 19th century, fragments of old furniture)

It seems that the charm of the Antianthrop, series by Fedora Akimova, is provided by the classical iconography of objects - their symmetry, laconicism, proportionality, craft perfection.

But we are rather captivated by the strange reception mode created by this project: we hang in a void without supports, as if in the state of weightlessness. This suspension creates a distance for re-reading the culture from a position of inhuman, albeit interested, perception. As if alien artifacts for some reason imitate human culture without understanding the meaning. The imitation sharpens them with emptiness and loss - this is the relationship of any artifact with its future. Any culture is permeated with a similar relationship with tradition.

Fedora Akimova combines several impulses - the aesthetic and the sacred ones seem to be basic: the icon case and frame unfold these impulses in the universal coordinates of art, cult, history, power, while undermining their universality. A frame with a decorative motif defines the aesthetic, but what does the frame embody? Not at all a picture, not its mimetic emptiness and technical illusionism. This is an imitation of the very practice of imitating reality. In addition, the invisible base, disappearing under the painting, and the thread instead of the pigment imitate the medium, but depict the disappearing matter of reality rather than its forms.

There is a structure of devastation in front of us. In its recognizable coordinates, geological, biological and cultural time mixes, canceling history and affirming an anti-historical present. Current day-to-day routine returns in archaeological artifacts, i.e., it disappears, creating a distance of the remote future after humanity. But there are environmental articulations left behind it - all items and materials of the series were found in landfills and flea markets. And the female practice of embroidery poetically exposes a certain oblivion of the basics, leaving a pure illusion without a referent.

Curator Alexander Evangely



Antianthrop 12, 38/20 cm, icon case 19th cent, wood, textile, embroidery, toys, 2021

Anthianthrop 19, 40/27/8 cm, 2025, bronze icon crown 19 th cent. (orthodox icon case 19 cent), Wood, textile, toys, varnish, handmade embroidery

Antianthrop 16, 42/7/30 cm, icon case 19th cent, wood, textile, toys, 2022

Antianthrop 17, 38/7/30 cm, icon case 19th cent, wood, textile, embroidery, toys, 2022

Anthianthrop 20, 48/30/10 cm, 2025, bronze icon crown 19 th cent., orthodox icon case 19 cent, Wood, textile, toys, varnish, handmade embroidery.

Anthianthrop 10, 26/ 27/9 cm, icon nimbus 19th cent, desk clock 60s USSR, glass, wood, textile, toys, varnish, handmade embroidery, 2021

Antianthrop 13, 30/35/50 cm, soviet furniture fragments and soviet kitchen staff, wood, textile, embroidery, toys, glass, mirror, 2021

'Chapel' and 'Silt' series of objects with light and video (2021-22)

(icon cases of the 19th century, embroidery, diodes, LED light, toys, icon cooper crowns of the 19th century, video, tablets)

The series of works *Chapel* and *Silt* follow the same conceptual framework as the *Antianthrop* series, but they feature technical distinctions such as the use of LEDs (*Chapel* series) and video integrated within the object itself (*Silt* series).

Chapel 3, (65/40/20 cm, embroidery, LED light, icon-frame 19th cent; icon nimbus 19th cent, diodes, wood, textile, toys, 2022)

Chapel 1, (120/80/30 cm, LED light, icon-frame 19th cent; icon nimbus 19th cent, diodes, wood, textile, toys, 2022)

Chapel 2, (80/60/20 cm, LED light, icon-frame 19th cent, wood, diodes, textile, toys, 2022)



Silt 2, 45/55/10 cm,

Silt 3, 55/65/10 cm,

Silt 1, 45/30/10 cm,

video, tablets, icon-kiots 19th cent; wood, textile, toys, 2021

'Embroidered Landscape' series (2020-25)

(Plastic and wooden frames, handmade embroidery, transparent textile)

In the series Embroidered Landscape, Fedora was less interested in the ability of an object to radically change its meaning depending on the context in which it is placed, and more focused on theoretical questions regarding the historical development of its material carriers. The artist works with the concept of the pictorial "frame," seeing it as a mechanism through which humans, via art, structure reality—thereby, through their accumulated and proclaimed knowledge, establishing hierarchies of power in relation to the surrounding world. In this way, the human being places themselves above the world, which in fact means subtracting themselves from it, creating a rupture between self and environment (that is, producing the dichotomy of "nature and culture," which, in Fedora's view, exists nowhere except in the human mind).

Perceiving this subtraction in the image of empty frames, the artist creates objects in which the frame is used "against its intended function"—that is, outside the codified norms established by painting tradition.

EMBROIDERED LANDSCAPE 03, 28/25/8 cm, 2025, tulle, hand embroidery, wooden and plastic frames

EMBROIDERED LANDSCAPE 02, 23/25/7 cm, 2025, tulle, hand embroidery, wooden and plastic frames

EMBROIDERED LANDSCAPE 01, 28/25/8 cm, 2025, tulle, hand embroidery, wooden and plastic frames

Embroidered Landscape 11, 29/5/25 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2021

Embroidered Landscape 8, 19/5/26 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2020

Embroidered Landscape 5, 18/4/28 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2021



More about the series:

<https://www.vogue.ru/lifestyle/hudozhnica-fedora-akimova-ob-apokalipticheskom-budushem-abyuze-zhivopisi-i-tochnosti-hudozhestvennogo-vyskazyvaniya>

'Tatyana' and 'Postal codes' series (2020-25)

(Plastic and wooden frames, handmade embroidery, transparent textile)

In the series *Postal Codes*, landscapes with blue skies and blood-stained ground are embroidered on transparent fabric. The outlines of these landscapes represent the borders of territories where military actions are taking place. Each piece is titled after the postal code of the corresponding embroidered area. Letters sent to these codes will no longer arrive—or will reach only those parts of the region that are not yet occupied.

The series *Tatyana*, created using the traditional feminine technique of satin stitch embroidery on antique wooden hoops, is dedicated to the loss of the world's integrity. Within these classic embroidery frames, landscapes appear fragmented, as if pieces have been cut out from the wholeness of the circular boundary.



Tatyana 3, 25cm, soviet wooden embroidery hoop, textile, embroidery 2020

Tatyana 1, 22cm, soviet wooden embroidery hoop, textile, embroidery 2021

Tatyana 2, 22cm, soviet wooden embroidery hoop, textile, embroidery 2021

Codes Postales, «95-98.2», 23 cm, embroidery, textile, wooden embroidery frame 60s (ussr), 2025.

Codes Postales, «69-72. 2», 22 cm, embroidery, textile, Wood, embroidery frame 60s ussr, 2024.

Codes Postales 1, 30 cm, embroidery, textile, wooden embroidery frame 60s (ussr), 2025.



‘Android Tatyana ’ (2020-2022) ____ 11 works
(handmade embroidery on oil on canvas)

The Android Tatyana series (embroidery on oil on canvas painting) appeals to ancient feminine practices, while the partially lost landscape speaks of the fragility of this world and the impossibility of returning to a holistic picture of the universe.

The series Android Tatyana addresses the issue of the technogenic crisis. Hand embroidery over traditional oil painting mimics machine embroidery, which mechanically attempts to replicate the landscape depicted on the canvas. Android Tatyana is a fictional character I created, imagined as the one who executed the embroidery. Her name refers to Pushkin’s Tatyana, sitting by the window with her needlework.

Android Tatyana 3, 70/50 cm, handmade embroidery on oil on canvas, 2019
Android Tatyana 5, 50/40 cm, handmade embroidery on oil on canvas, 2020
Android Tatyana 9, 45/50 cm, handmade embroidery on oil on canvas, 2021
Android Tatyana 10, 70/55 cm, handmade embroidery on oil on canvas, 2019



'Masha. Forest' series (2018)

(handmade embroidery on oil on canvas)



There is a certain presumption of integrity, delegated to the nature and traditionally embodied as a sight of the landscape. Equally habitually, we contrast nature's entirety with architecture, fragmenting space, and in general all our culture and civilization, as something extra-natural and splitting the world. However, in the installation by Fedora, we see first of all the disintegration and fragmentation of natural wholeness, we apprehend its unity as an artificial construction with missing parts. Visually, Fedora Akimova's installation by means of traditional painting imitates the technogenic optics of photography. Yet, this painting is disturbed by needlework, depriving the picture of the medial uniqueness and turning it into a semiotic chimera, hovering between the picture and the object. Even more chimerical are the images of animals, which embroidery on canvas places in the landscape idyll as if made to interpret them through the code of the Russian magical forest. However, immediately in them appear impossible fusions of bodies of predators and herbivores, sometimes even birds. Moreover, the very substance of their loosely embroidered bodies is obviously from another world, more likely from the world of spirits and images than from the forest surrounding them. They are made from the same substance as dreams, although without Shakespeare's or human passions in general. But the paradox is that, that like embroidery, they belong to a reality common to the embroiderer and viewer.

curator Alexander Evangely

*Masha forest 3,
65/50/6 cm, embroidery
on oil on canvas
painting, 2018*

*Masha forest 4,
65/50/6 cm, embroidery
on oil on canvas
painting, 2018*



"Masha. Domestication' series (2018) ____7 works

(on oil on canvas on the soviet embroidery hoops)



Masha. Domestication. 2018. Series Oil on canvas. 10 tondo portraits In the series of portraits of chimerical animals, we seem to encounter the heritage of an ethnographic expedition, and quite an ambiguous heritage - both indisputable and improbable. The series uses embroidery frames for traditional painting techniques and combines the features of two iconographies - ceremonial portrait and naive painting. The first iconography implies posing and domestication of real animals, the second one - the circulation of their images in folklore and cultural interpretations. It was Aristotle who noticed that no animal can have both fangs and horns at the same time. Clear common sense protects our minds from an impossible nature, as well as it protects nature from our mind. In the depiction of the animals by Fedora Akimova, we see impossible connections beyond the limits of natural evolution and culture. We see the images of beings in which the incompatible is mixed, depriving our cultural experience and scientific knowledge of any support.

curator Alexander Evangely

Masha Domestication 3, 20 cm, oil on canvas painting, 2018

Masha Domestication 4, 24 cm, embroidery on oil on canvas painting, 2018

Masha Domestication 5, 20 cm, oil on canvas painting, 2018

Masha Domestication 1, 24 cm, embroidery on oil on canvas painting, 2018



'Soviet Vessels Without a Bottom' series (2018) ____3 works

(Soviet festive crystal, embroidery on transparent fabric)



This series of three small objects combines glass and embroidery. Three crystal Soviet dishes from a festive table set have been stripped of their bottoms (ground down on a sand wheel), and instead, a transparent fabric has been applied, onto which landscape fragments are embroidered. These objects speak to the unprocessed trauma of the Soviet imperial legacy and highlight the dangers of a society that forgets the mistakes of its historical past.

Object 1, 20/15 cm, Soviet festive crystal, embroidery on transparent fabric, 2018

Object 3, 20/5 cm, Soviet festive crystal, embroidery on transparent fabric, 2018



“Books from a Kyiv Apartment” series (2023) — 3 works
(old books or artist, real rotten then dried fruits and vegetables, polyester gesso, tempera)

The Soviet-era collected works of Pushkin, Dostoevsky, Tolstoy, and other classic Russian authors — brought from the artist’s apartment in Kyiv — resemble columns, immutable images of the imperial age. From this spoils of a vanished civilization, only a preserved shell remains, with meanings that have faded in the new century. The columns are adorned with dried fruits, lightly touched with paint, exuding a scent of decay and death.

Books of my grandfather, his old collections of essays, from the fifties, sixties. I unfolded the piles and put them in my place, not knowing what to do with them. Then they reminded me of a pillar, which supports nothing, which is also very pathos-like. What could make this pillar complete? Probably something perishable and already dead. That’s how the image of rotten fruit came in, partly as a reference to the decor of the Stalinist Empire like VDNKh*. As if this whole idea of “empire” had rotted from the inside out.



Leskov, 20/45/35 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours
 Tolstoy, 35/45/40 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours
 War and Peace, cm, 45/20/40 cm, old books or artist, soviet plate, real rotten then dried fruits and vegetables, polyester gesso, oil colours
 Tolstoy, 35/45/40 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours
 Dostoevsky, 35/45/40 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours
 Lermontov, 20/45/35 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours

'Messages sauvagardés' series (2024)

(cotton print, embroidery, cardboard, acrylic paint)

This is an autobiographical series of works, based on short messages from my friends and photographs of France, where I moved with my family in September 2022.

2.1__ "Aubervilliers mon amour"

Text on the work: "17 minutes on foot from me to the metro and from the metro to home 17 minutes on foot"

Behind the sunny photos of the neighborhood lies its relative daytime safety under the light of day. Over the nearly one year I've lived in Aubervilliers, the 17-minute walk from the metro to home after dark has become a rather distressing experience due to the area's lack of safety at night.

2.2__ "22 Years and 10 Years"

Text on the work: "Once upon a time there were children, women, the elderly, and men of military age"

The photo shows my friend from Kharkiv and a 10-year-old Ukrainian girl during her first trip to the Mediterranean Sea in the summer of 2023.

The censored topic of men leaving Ukraine to avoid participating in the war is heavily taboo, as it could negatively impact the morale of those fighting. I understand this, which is why I chose a dry, neutral phrase that categorizes people into groups — one that avoids emotional judgment or commentary on others' choices. Everyone has their own life. And deep down, we are all just children who want to go to the seaside.

2.3__ "Wonderland"

Text on the work: "You and your little life"

The image shows Eiffel Tower souvenirs in front of the Louvre.

This piece plays with stereotypes that contain a significant degree of truth: France is indeed a place of joie de vivre and freedom, a country that truly offers refuge to those fleeing war and censorship.

At the bottom of the work are the flags of countries between which military conflicts have occurred — people who fled from these places are now in France, seeking a peaceful sky.



Series of objects "Messages sauvagardés", 65/70/15 cm each, cotton print, embroidery, cardboard, acrylic paint, 2024