

Fiodora AKIMOVA

LAST PROJECTS and WORKS (2020-2024)

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

Link on the video:

[https://vimeo.com/](https://vimeo.com/1025442807/0d7fd2befb?share=copy)

[1025442807/0d7fd2befb?share=copy](https://vimeo.com/1025442807/0d7fd2befb?share=copy)



More information about the project:

<https://www.fedora-akimova.com/la-datcha>

view of the total installation in the POUSH space

Sans Drapeau (2024)

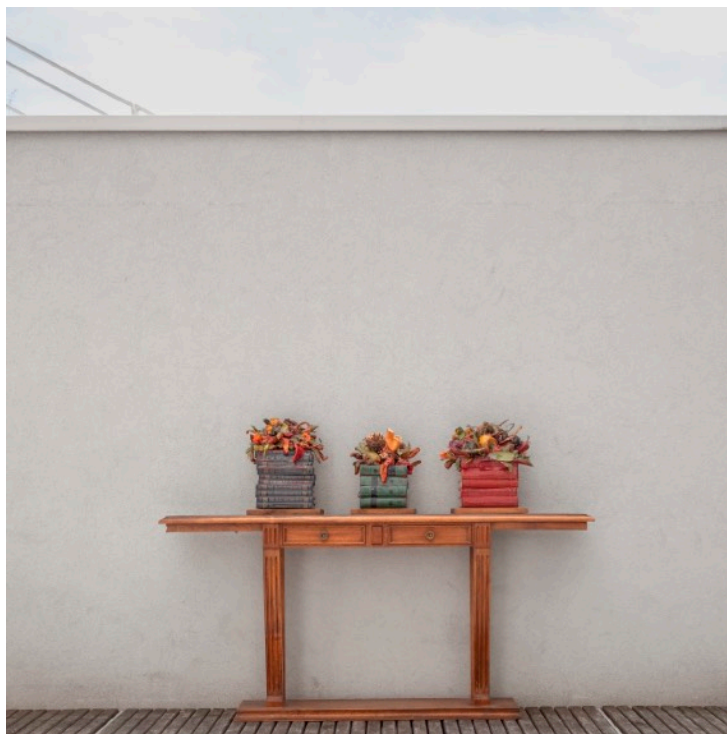
group charity exhibition (in cooperation
Russie-Libertés organisation) in «Yellow
cube gallery», Paris

Sans drapeau - charity exhibition-auction that brought together anti-war statements of Russian artists. We capture the witness experience through personal stories of anti-war artists from the aggressor country. Some of them left Russia out of the fear of persecution, some due to ethical considerations, and some continue to oppose the war while still being there. The sense of home, re-evaluation of cultural heritage, fragility of freedom - these are the themes that authors are addressing now.

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 paled 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.» (Fiodora Akimova)

curator Lev Shusharichev



view of the works in the «Yellow cube gallery», Paris



Three objects from the series "Books from a Kiev Apartment", dried fruits, old books or artist, polyester gesso, tempera, 45x30x25 cm each, 2023

More information about the project:

https://www.liberation.fr/culture/arts/artistes-russes-antiguerrres-exposes-a-paris-la-peur-et-limpossibilite-de-mexprimer-librement-mont-pousse-a-quitter-le-pays-20240611_6AOVWCROOBG6VAPXGFU6SOCKGM/

<https://drive.google.com/file/d/1UvFPTFcS9-meBYi5LK86sAkACyTSDL3p/view>

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



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



More information about the project:

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



Second part. Installation "Chapel", 170 meters square, wood, sound, artifacts from Ukraine



Third part. Installation "Black room", 50 meters square, wood light objects and composition with bed

More information about the project:

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

Anthi-anthrop (2021)

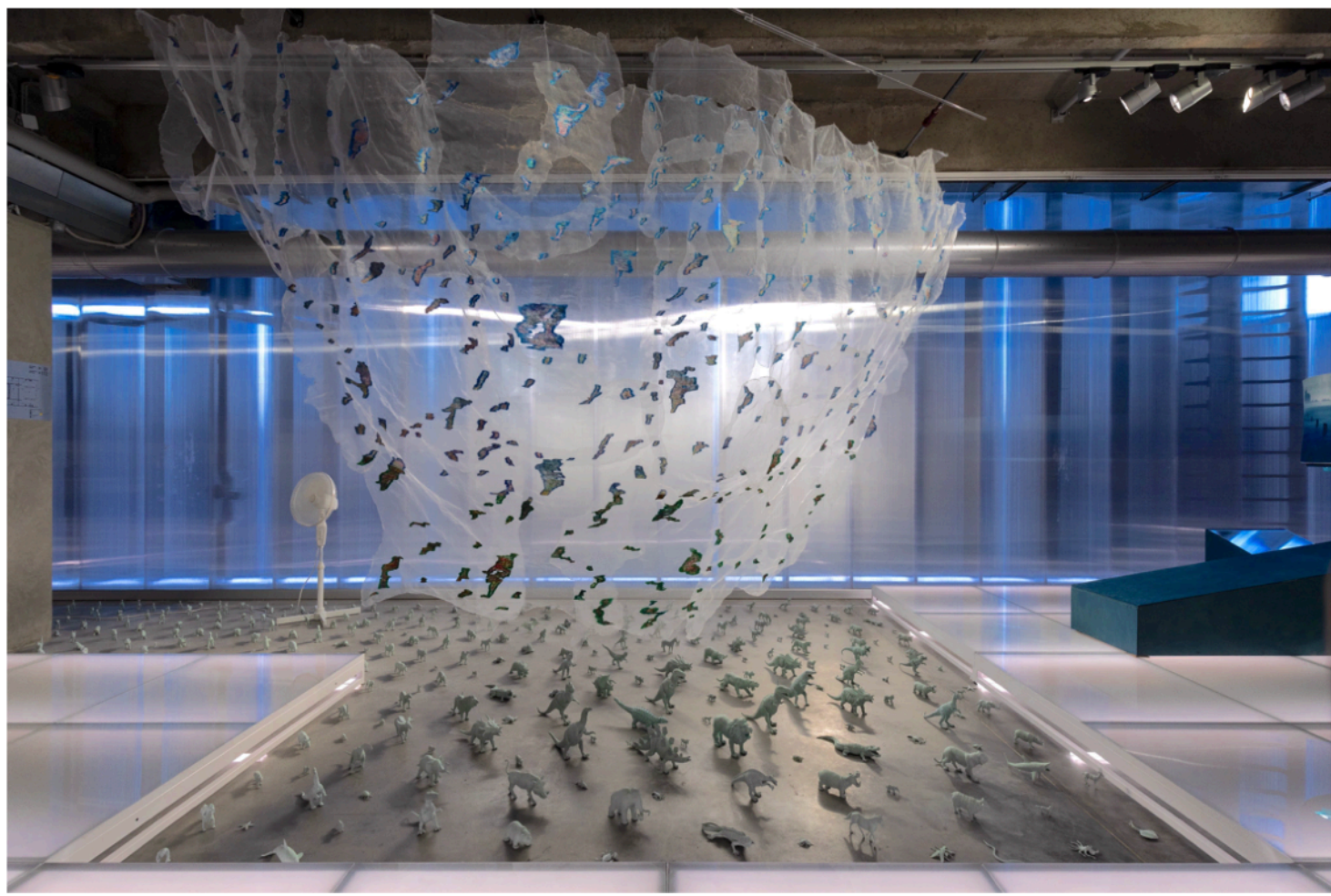
Installation for group exhibition in GARAGE museum «Assuming distance», Moscow. Handmade embroidery, transparent textile, toys, wind, fan, 6/10/5 meters

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

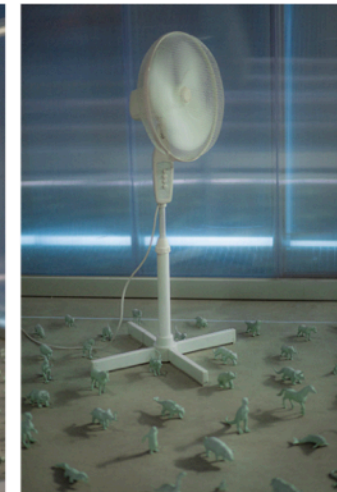


Handmade embroidery, transparent textile, toys, wind, fan, 6/10/5 meters

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, 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)

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

Link on the videos from the exhibition:

[https://vimeo.com/1025432756/
fbf1cfbb72?share=copy](https://vimeo.com/1025432756/fbf1cfbb72?share=copy)

[https://www.youtube.com/watch?
v=pjRb-aG8nWI](https://www.youtube.com/watch?v=pjRb-aG8nWI)



view of the exhibition «Silt», main video projection



VIDEO_OBJECTS represented on the exhibition:

Silt 2, 45/55/10 cm, video, tablet, icon- frame 19th cent; wood, textile, toys, 2021

Silt 3, 55/65/10 cm, video, tablet, icon- frame 19th cent; wood, textile, toys, 2021

Silt 1, 45/30/10 cm, video, tablet, icon- frame 19th cent; wood, textile, toys, 2021

Link to the videos inside the objects:

<https://youtu.be/DCZOfRD3HyY>

<https://youtu.be/hRd6l4kUS9k>

<https://youtu.be/53GnA5KAXU4>



view of the exhibition «Silt», main video projection

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.

Curator of the Garage museum Yaroslav Volovod



view of the exhibition « Artwork code»



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)

In her installation "Absence of a Plan," the artist gives a tangible, expressive form to the acts of internal and external censorship that appeared in her life after February 24, 2022. Rather than confronting these acts, she aligns with them, following their rules and considering them justified. Her work molds these experiences into a visual narrative through various media and shapes in a wall composition.

"Absence of a Plan" represents a deeply personal journey through intense topics that have impacted her life since March 2022, centering around the floor plan of her mother's apartment in Kyiv, where she grew up. The central theme threading through all elements of the installation is the war in Ukraine and the artist's dual identity, as she is half-Ukrainian and half-Russian. The journey begins with the central piece—a video titled "Hypnotic Fraudsters," where the artist humorously explores politically sensitive themes like dual citizenship, collective responsibility (as per Hannah Arendt's philosophy), and the division of immigrants based on their passports. The video features her own passports, now rendered obsolete after 2022, irreversibly damaged in the filming process.

Following this autobiographical video, we are taken into the French context of immigration, illustrated by three textile pieces in the form of pillows. On one pillow, against the azure background of the French coast, are two of the artist's Ukrainian friends—a young man from Kharkiv and a 10-year-old girl from Kyiv. The issue of men leaving Ukraine to avoid participating in the war is taboo, as it may impact the morale of those fighting. The artist aligns with this sentiment, choosing a neutral statement: "There once were children, women, the elderly, and men of conscription age" to classify people without attaching emotional bias or judgment. We each have our own path, and, fundamentally, we are all children who long for the sea.

On the second pillow, we see a sunny day in the Aubervilliers neighborhood, where the artist lives. The 17-minute walk from the metro to her home becomes far less inviting after dark. Yet, to the artist, this area holds a unique, raw poetics and absurdity, which fuels her inspiration and reflection.



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-vystupayuschie-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)



CELLULE

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Participants:

Alisa Gorshenina @alicehualice	Roma Bantik @romabantik	Sasha Zalivako @sashazlvk
Evgeny Granilshchikov @granilshchikov	Jenia Filatova @jeniafilatova	Vanya Volkov @volkov_vanya
Andrey Kuzkin @kuzkin_artist	Alisa Gvozdeva @vizhu.figu	Sonia Andrews @soniaandrewsart
Fedora Akimova @michel_feat_fedora	Vasya Berzin @berzinvasya	Elikuka @kukarshtein & @brandenburgskiy_koncert
максiм @maxym_s_ikratkoy_vmesto_y	Shamil Shaaev @shamilshaaev	Stas Falkov @falkov.sn
Rodion Kitaev @rodion_kitaev	Marsiy Ivashchenko @marsiyiv	Pavel Otdelnov @pavel_otdelnov
Mariat Abdulhamidova @mariatabulhamidova	Alexandra and Ivan Afonskiy @sashaafnsk & @ivan.afnsk.art	

Venue: Pompidou Garderobe
Time: 11:00 - 21:00

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

WORKS FROM DIFFERENT SERIES (2019-2024)

(2020-2024)

A continuous series of landscapes in the classical canvas/oil technique



(2020-2022)

'Antianthrop' series ___ 19 works
(icon cases of the 19th century, embroidery, diodes, toys, icon cooper crowns of the 19th century)



(2021)

'Noah' series _ 5 works
(toys, acrylic, varnish, wood (old oak parquet), glass)



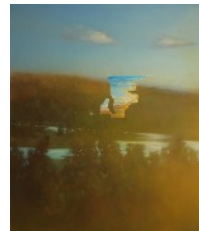
(2020-2022)

'Tatyana' series ___ 13 works
(Plastic and wooden frames, handmade embroidery, transparent textile)



(2019-2022)

'Android Tatyana' ___ 11 works
(handmade embroidery on oil on canvas)



(2022)

'Chapel' series
(icon cases of the 19th century, embroidery, diodes, LED light, toys, icon cooper crowns of the 19th century)



(2018)

'Masha. Forest' series ___ 9 works
(handmade embroidery on oil on canvas)



(2018)

'Masha. Domestication' series ___ 7 works
(on oil on canvas on the soviet embroidery hoops)



(2018)

'Soviet Vessels' series ___ 3 works
(Soviet festive crystal, embroidery on transparent fabric)



(2022)

'Pozem' series ___ 7 works
(rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer)



(2023)

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

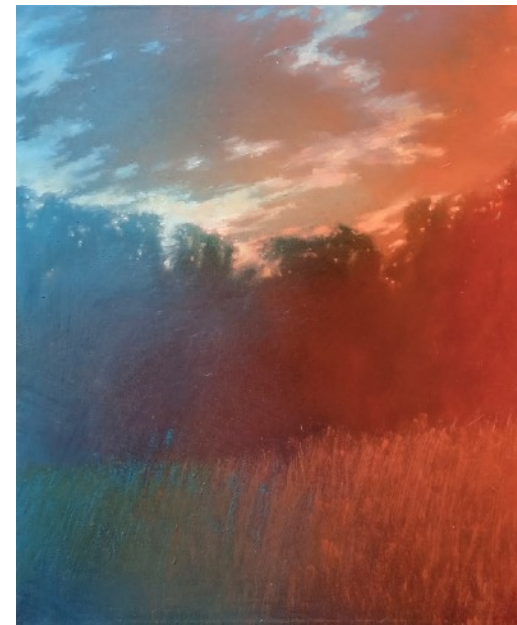
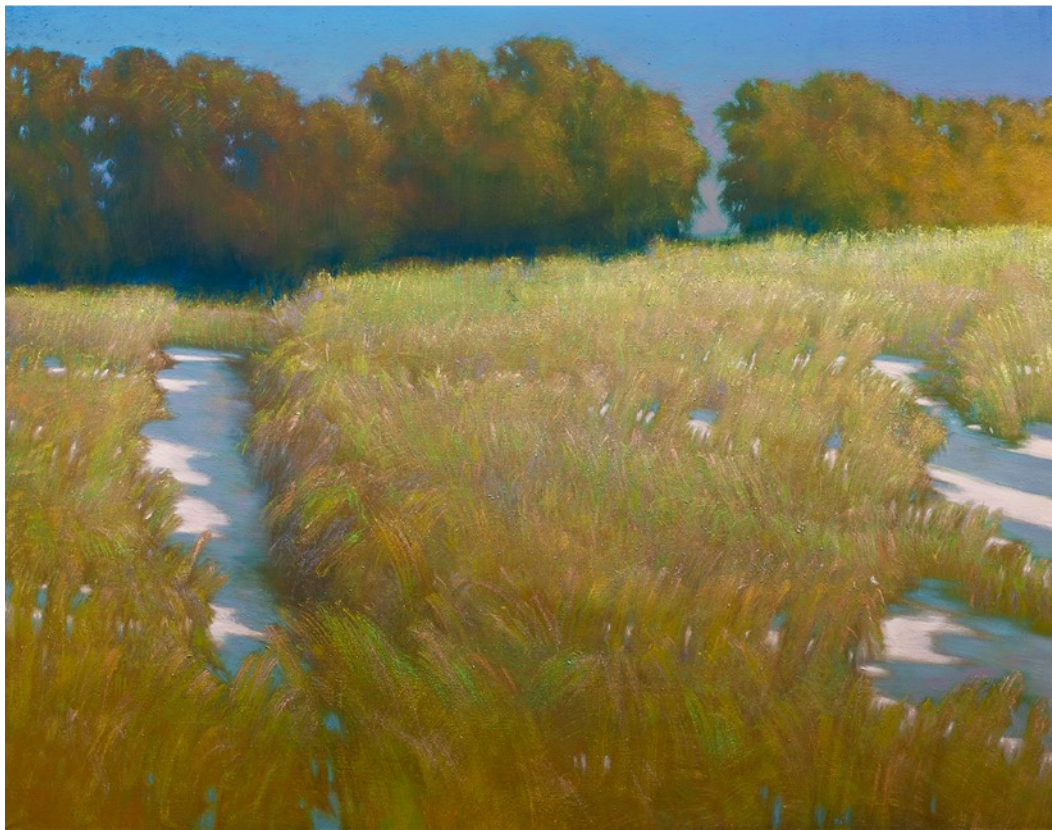


(2024)

'Messages sauvegardés' series ___ 3 works
(cotton print, embroidery, cardboard, acrylic paint)



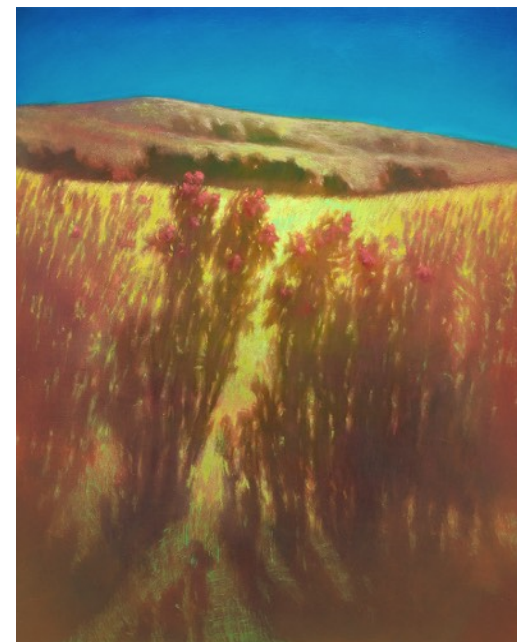
A continuous series of landscapes in the classical canvas/oil technique (2020-2024)___approximately 70–80 works



*Landscape 24, 120x140 cm, oil on canvas, 2021
Landscape 67, 100x70 cm, oil on canvas, 2020
Landscape 14, 80x60 cm, oil on canvas, 2020
Landscape 46, diptych, 120x180 cm, oil on canvas, 2020*

More about the series:

https://dzen.ru/a/X1jFSWU_QzU5k1gL



'Antianthrop' series (2020-2022) ____ 19 works
(icon cases of the 19th century, embroidery, diodes, toys, icon cooper crowns of the 19th century)



Antianthrop 12, 38/20 cm, icon case 19th cent, wood, textile, embroidery, toys, 2021
Antianthrop 13, 30/35/50 cm, soviet furniture fragments and soviet kitchen staff, wood, textile, embroidery, toys, glass, mirror, 2021
Anthiantrop 10, 26/ 27/9 cm, icon nimbus 19th cent, desk clock 60s USSSR, glass, wood, textile, toys, varnish, handmade embroidery, 2021
Antianthrop 17, 38/7/30 cm, icon case 19th cent, wood, textile, embroidery, toys, 2022



It seems that the charm of the Antiantrop, 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



Antiantrop 16, 42/7/30 cm, icon case 19th cent, wood, textile, embroidery, toys, 2022
Antiantrop 7, 22/10/20 cm, Sea urchin skeleton, wooden frames, wood, textile, embroidery, toys, 2022

'Noah' series (2021) ____ 5 works
(toys, acrylic, varnish, wood (old oak parquet), glass)



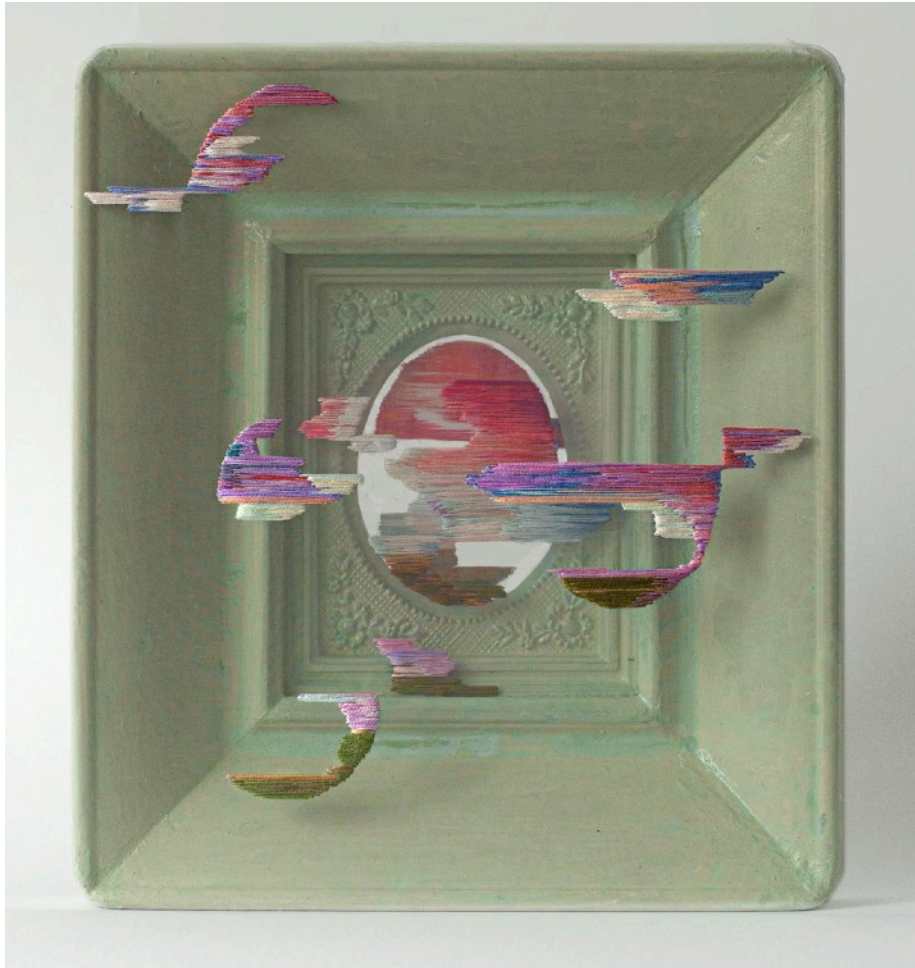
Noah 1, 15x18x5 cm, toys, acrylic, varnish, wood (old oak parquet), glass, 2021

Noah 2, 25x10x15 cm, toys, acrylic, varnish, wood (old oak parquet), glass, 2021

Noah 3, 20x9x15 cm, toys, acrylic, varnish, wood (old oak parquet), glass, 2021

Noah 4, 30x11x12 cm, toys, acrylic, varnish, wood (old oak parquet), glass, 2021

'Tatyana' series (2020-22) ____ 13 works
(Plastic and wooden frames, handmade embroidery, transparent textile)



A series of objects Android Tatiana speculates on the form of a classical frame opposed to the imitation of mechanistic embroidery. Several layers of transparent fabric seem to be trying to put a holistic landscape together, but the system fails and the picture of the universe still crumbles into fragments.

The Tatyana series (embroidery on transparent fabric) 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.

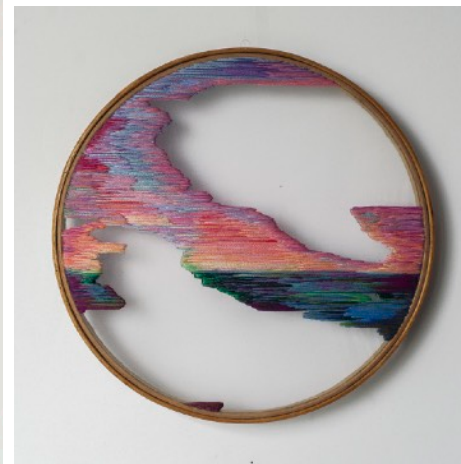
Tatyana 11, 22/5/25 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2021

Tatyana 8, 17/5/20 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2020

Tatyana 5, 12/4/18 cm, Plastic and wooden frames, handmade embroidery, transparent textile, 2021

More about the series:

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



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

'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.

More about the series:

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

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

'Chapel' series with light (2022) ___ 3 works

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



The purpose of The Chapels remains hidden to us. The main characters in them are not saints or people, but emptiness as the center of the composition. Fragments of objects of human everyday life, as a substance or building material. In The Chapels, the presence of animal figures as clerics of some (or no) cult is possible.



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)

'Masha. Forest' series (2018) ___9 works

(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



'Pozem' series (2022) ___ 7 works

(rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer)



After the war began, it felt as if the ground literally and figuratively shifted from beneath my feet. It became clear that the old language no longer suited the new reality. Yet, inventing something completely new from scratch is difficult. That's why, for now, it's simpler for me to create pieces that are visually straightforward, minimally burdened by complex concepts. The series of objects *Pozem* (a term referring to the ground in iconography) was created within the context of my larger project *Homin*. The form of these objects references the iconographic depiction of earthly landscapes, deserts, mountains, and tectonic fractures in Orthodox icons. I used scraps of old logs from the *Homin* installation and remnants of 19th-century icon frames to convey the horrific, apocalyptic shifts and the breakdown of fundamental values we are witnessing.

Pozem 1, 20/15/10 cm, rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer, 2022

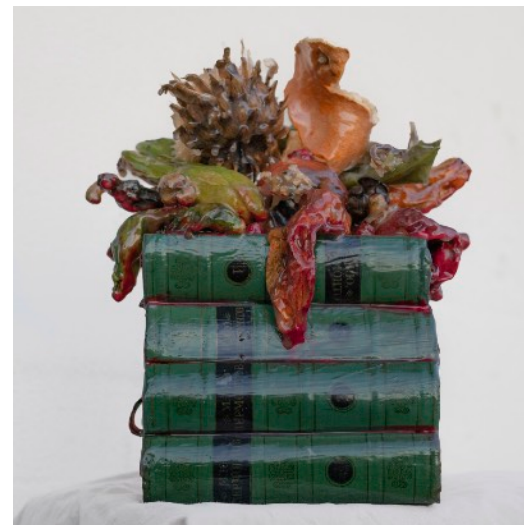
Pozem 3, 25/15/7 cm, rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer, 2022

Pozem 7, 15/10/9 cm, rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer, 2022

Pozem 6, 18/19/11 cm, rotten then dried wood, a crown from a 19th-century Orthodox icon, acrylic paints, polyester primer, 2022



“Books from a Kyiv Apartment’ series (2023) ___3 works
(old books or artist, real rotten then dried fruits and vegetables, polyester gesso, tempera)



Leskov, 20/45/30 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, tempera, 2023

Lermontov, 29/15/20 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, tempera, 2023

Pushkin, 30/35/40 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, tempera, 2023

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.

'Messages sauvagardés' series (2024) ___3 works

(cotton print, embroidery, cardboard, acrylic paint)



Series of objects
"Messages sauvagardés",
65/55/20 cm each,
cotton print, embroidery,
cardboard, acrylic paint



French context of immigration, illustrated by three textile pieces in the form of pillows.

On one pillow, against the azure background of the French coast, are two of the artist's Ukrainian friends — a young man from Kharkiv and a 10-year-old girl from Kyiv. The issue of men leaving Ukraine to avoid participating in the war is taboo, as it may impact the morale of those fighting. The artist aligns with this sentiment, choosing a neutral statement: "There once were children, women, the elderly, and men of conscription age" to classify people without attaching emotional bias or judgment. We each have our own path, and, fundamentally, we are all children who long for the sea.

On the second pillow, we see a sunny day in the Aubervilliers neighborhood, where the artist lives. The 17-minute walk from the metro to her home becomes far less inviting after dark. Yet, to the artist, this area holds a unique, raw poetics and absurdity, which fuels her inspiration and reflection.

CV.
FIODORA AKIMOVA



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Education:

2017-2018: Free Workshops (MMOMA, Moscow)

2011-2017: Academy of Arts, St. Petersburg (Scenography and Scene Design)

2004-2008: Graphic Arts, NTUU (KPI), Kyiv

Fedora Akimova is a mixed-media artist specializing in installations, video, and objects. Born in 1987 in Kyiv, she began her creative career as an illustrator after earning her first degree in Printmaking and Graphics. In 2010, she moved to Saint Petersburg, where she studied decoration and staging. This degree in Theatrical Decoration and Scenography significantly influenced her artistic development, allowing her to integrate various techniques and crafts into her work.

Since March 2022, Fedora has been living and working in Tbilisi (Georgia) and Paris. Before February 24, her works reflected plastic experiments that expressed global civilizational and philosophical issues, embodying an escapism into a hypothetical world devoid of humanity. The full-scale invasion, her relocation, and the upheaval of her daily life compelled her to reevaluate her identity and artistic strategy, leading her to reinvent her artistic language as her pre-war research and themes became less relevant.

Some Personal Exhibitions and Projects

- **Program PAUSE** Art Residency at École de Design Supérieur de Saint-Étienne September 2022 - August 2024, Saint-Étienne (France)
- **Curatorial Project: "histoire(s)_Histoire"** Saint-Étienne (France), May 2023
- **Project "Homin"** About the war in Ukraine Ria Keburia Foundation, Tbilisi, Georgia July - September 2022
- **Installation: "Noah"** Light object installation Voskhod Gallery, Basel March 2022
- **Project "Silt"** Video objects installation Lazy Mike Gallery, Moscow November 2022
- **Solo Stand: "Antianthrop"** Blazar Young Art Fair, Moscow September 2021
- **Personal Exhibition: "Artwork Code"** Video project with installation MMOMA, Gogolevsky 10, Moscow March - April 2021 (Video made at the Hermitage Museum in Saint Petersburg)
- **Mini-Exhibition: "Obscura"** Gallery "Betweenwindows", Moscow June - July 2020
- **Project "Masha. Forest"** Painting installation and embroidery Cosmocosmos Art Fair, Moscow September 2018
- **Project "Amalgama"** Art object, video, and paintings Gallery "Artis", Vinzavod Contemporary Art April 2018
- **Project "Point of Landscape"** Video and paintings Personal exhibition, Gallery "Izmaylovo", Moscow September 2017
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Some Group Exhibitions and Projects

- **Group Exhibition: "Censure"** POUISH Space (l'Atelier des artistes en exil), Paris (Aubervilliers) October - November 2024
- **Group Exhibition: "Inherited Memories"** Paris, September 2024
- **Group Exhibition and Charity Auction: "Sans Drapeau"** Support for Ukraine Yellow Cube Gallery, Paris June 2024
- **Pop-Up Group Intervention: "Cellule"** Cloakroom Storage Lockers at the Pompidou Center Pompidou Center, Paris March 17, 2024
- **Group Exhibition: "Rituels"** POUISH Space (l'Atelier des artistes en exil), Paris (Aubervilliers) October - November 2023
- **Group Exhibition: "Field of Vision"** ZUZEUM Art Centre, Riga (Latvia) September 8 – December 3, 2023
- **Group Exhibition: "Doh Ayay!"** POUISH Space (l'Atelier des artistes en exil), Paris February - March 2023
- **Group Exhibition: "In the Dust of This Planet"** Art4 Museum, Moscow January - March 2022
- **Cosmocosmos Art Fair** Lazy Mike Gallery, Moscow September 2021
- **Group Exhibition: "Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene"** Garage Museum, Moscow Installation (textile/embroidery) March - August 2021
- **Installation: "Noise"** Sound installation Group Exhibition Workshop 2018: "Systems of the Signs", MMOMA, Gogolevsky 10, Moscow August 2018