

# CV – Fedora Akimova

Born 1987, Kyiv. Currently working between France (Paris) and Georgia (Tbilisi).



## Contact Information

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## Education

2024-2025 : DNSEP (Diplôme National Supérieur d'Expression Plastique), Art option (VAE, École Supérieure d'Art et Design Le Havre-Rouen)

2017–2018: Free Workshops, Contemporary Art, Moscow Museum of Modern Art, Moscow

2011–2017: Academy of Arts, Set Design and Stage Design, Saint-Petersburg

2004–2008: Graphic Arts, NTUU (KPI), Kyiv (Ukraine)

## Selected Personal Projects

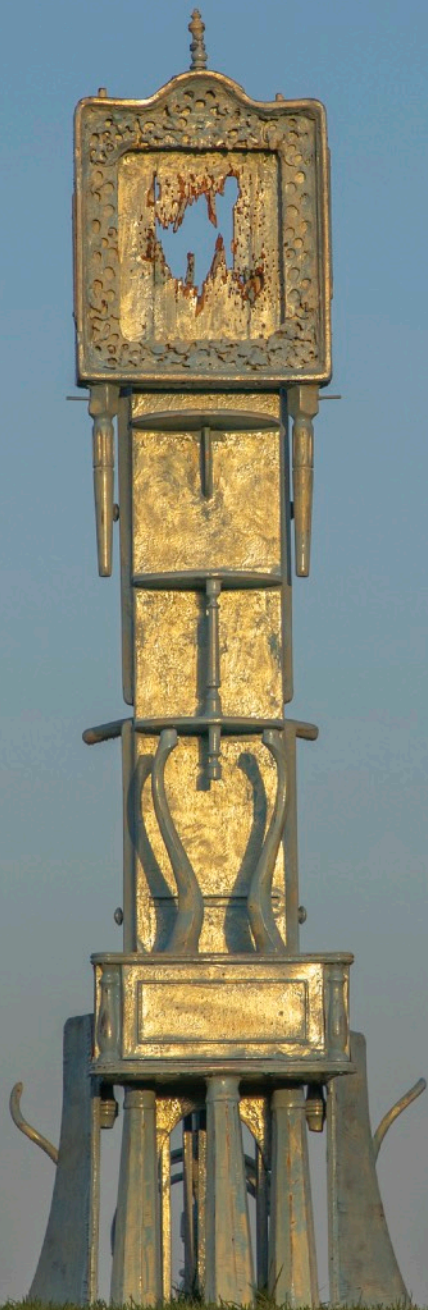
- “A.P.I.S.E.”, showcase at the Cité internationale des arts, Paris, 2025
- “histoire(s)\_Histoire”, curatorial project, Saint-Étienne (France), 2023
- “Homin”, on the war in Ukraine, Ria Keburia Foundation, Tbilisi, Georgia, 2022
- “Noah”, light installation, Voskhod Gallery, Basel, 2022
- “Silt”, video-object installation, Lazy Mike Gallery, Moscow, 2021
- “Artwork Code”, video project with installation, Moscow Museum of Modern Art, 2021

## Selected Group Projects

- “Re:Location” (duo exhibition with Evita Vasiljeva), Olga Kisseleva’s studio, Paris, 2025
- “Censure”, group exhibition, POUSH (Atelier des artistes en exil), Paris (Aubervilliers), 2024
- “Sans Drapeau”, group exhibition and charity auction, Yellow Cube Gallery, Paris, 2024
- “Cellule”, ephemeral collective intervention, lockers of the Centre Pompidou, Paris, 2024
- “Rituels”, group exhibition, POUSH (Atelier des artistes en exil), Paris (Aubervilliers), October – November 2023
- “Field of Vision”, group exhibition, ZUZEUM Art Centre, Riga (Latvia), 2023
- “Doh Ayay!”, group exhibition, POUSH (Atelier des artistes en exil), Paris, 2023
- “In the Dust of This Planet”, group exhibition, Art4 Museum, Moscow, 2022
- “Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene” (installation, textile/embroidery), Garage Museum, Moscow, 2021

## Selected Residencies and Programs

- Récollets International Center for Hosting and Exchanges, Paris, 2025–2026 residency program
- Cité internationale des arts, artist residency in Montmartre, Paris, 2024 – 2025
- PAUSE program, artistic residency at the École supérieure d’art et design de Saint-Étienne, 2022 – 2024, Saint-Étienne (France)



***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)*



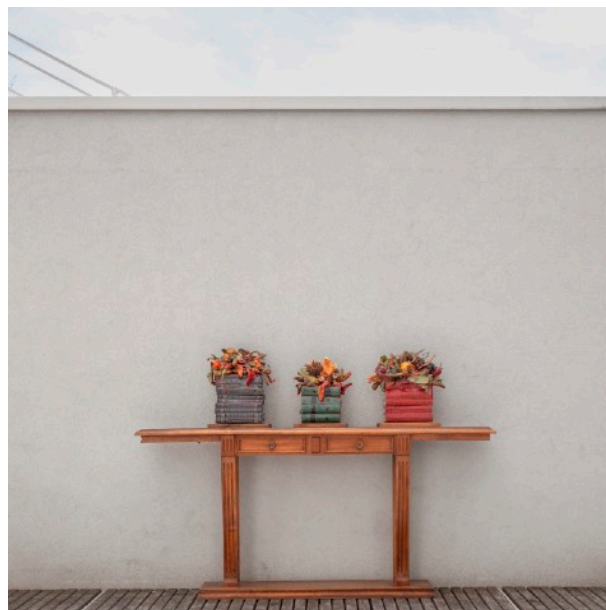


## "Books from the Kyiv Apartment" (2024–25)

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*.

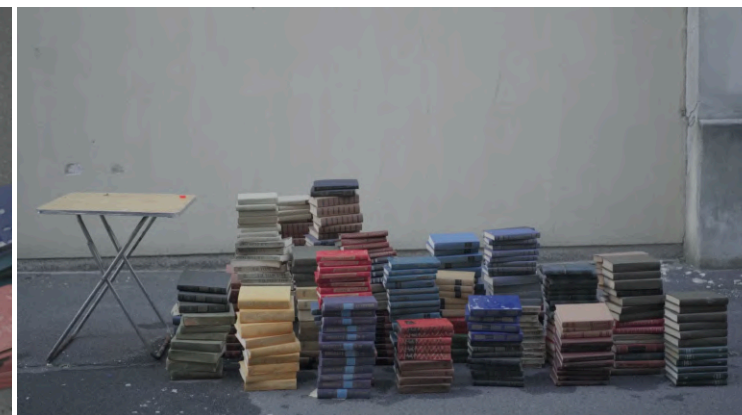


## ***La Datcha (2023)***

*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*



*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>

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





*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*

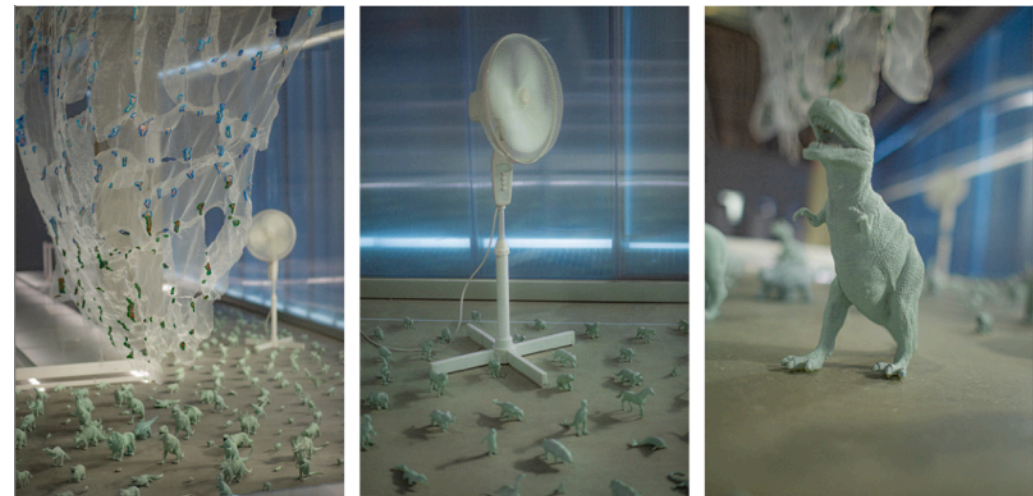


Handmade embroidery, transparent textile, toys, wind, fan, 6/10/5 meters

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/DCZOfrD3HyY>

<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](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](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:*

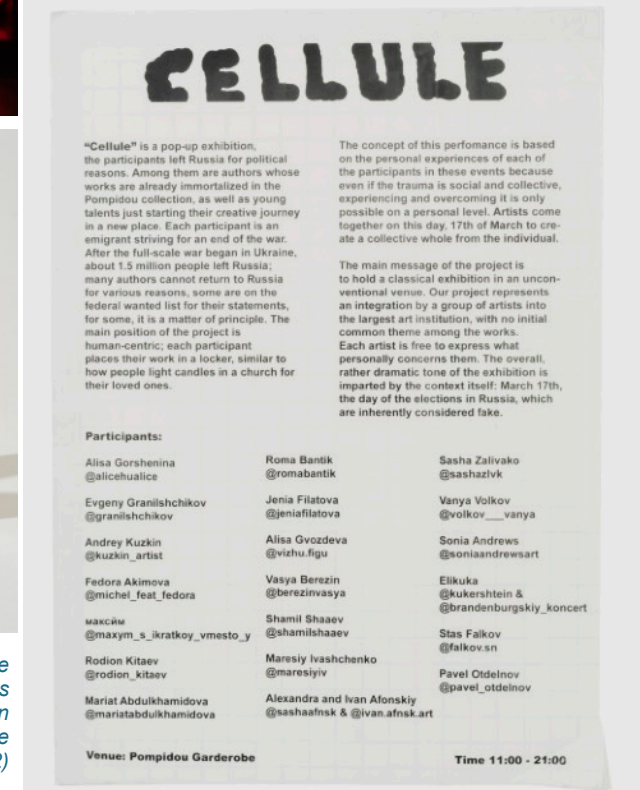
<https://meduza.io/feature/2024/03/21/rossiyskie-hudozhniki-vystupayushchie-protiv-voyny-proveli-partizanskuyu-vystavku-v-parizhskom-tsentre-pompidu>



*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*



## CV – Fedora Akimova

Born 1987, Kyiv, Ukraine. Currently working between France (Paris) and Georgia (Tbilisi).



### Contact Information

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### Education

2024-2025 : DNSEP (Diplôme National Supérieur d'Expression Plastique), Art option (VAE – École Supérieure d'Art et Design Le Havre-Rouen)

2017–2018: Free Workshops, Contemporary Art, Moscow Museum of Modern Art, Moscow

2011–2017: Academy of Arts, Set Design and Stage Design, Saint Petersburg

2004–2008: Graphic Arts, NTUU (KPI), Kyiv (Ukraine)

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### **Selected Personal Projects**

- “A.P.I.S.E.”, showcase at the Cité internationale des arts, Paris, June – August 2025
- “histoire(s)\_Histoire”, curatorial project, Saint-Étienne (France), May 2023
- “Homin”, on the war in Ukraine, Ria Keburia Foundation, Tbilisi, Georgia, July – September 2022
- “Noah”, light installation, Voskhod Gallery, Basel, March 2022
- “Silt”, video-object installation, Lazy Mike Gallery, Moscow, November 2022
- “Antianthrop”, solo booth, Blazar Young Art Fair, Moscow, September 2021
- “Artwork Code”, video project with installation (video filmed at the Hermitage Museum in St. Petersburg), Moscow Museum of Modern Art, Gogolevsky 10, Moscow, March – April 2021
- “Masha. Forest”, painting and embroidery installation, Cosmospow Art Fair, Moscow, September 2018
- “Amalgama”, art object, video, and paintings, “Artis” Gallery, Vinzavod Contemporary Art Center, April 2018
- “Point of Landscape”, solo exhibition of videos and paintings, “Izmaylovo” Gallery, Moscow, September 2017

### **Selected Group Projects**

- “Re:Location” (duo exhibition with Evita Vasiljeva), Olga Kisseleva’s studio, Paris, June 2025
- “In Good Hands”, group exhibition, ITStheGallery, Tbilisi, May 2025
- “Censure”, group exhibition, POUISH (Atelier des artistes en exil), Paris (Aubervilliers), October – November 2024
- “Inherited Memories”, group exhibition, Paris, September 2024
- “Tears and Roses”, group exhibition, Sisters Room Space, Tbilisi, August 2024
- “Sans Drapeau”, group exhibition and charity auction, Yellow Cube Gallery, Paris, June 2024
- “Cellule”, ephemeral collective intervention, lockers of the Centre Pompidou, Paris, March 17, 2024
- “Rituels”, group exhibition, POUISH (Atelier des artistes en exil), Paris (Aubervilliers), October – November 2023
- “What Happened, When”, group exhibition, Yerevan (Armenia), September 28 – October 1, 2023
- “Field of Vision”, group exhibition, ZUZEUM Art Centre, Riga (Latvia), September 8 – December 3, 2023
- “Doh Ayay!”, group exhibition, POUISH (Atelier des artistes en exil), Paris, February – March 2023
- “In the Dust of This Planet”, group exhibition, Art4 Museum, Moscow, January – March 2022
- Cosmospow Art Fair, Lazy Mike Gallery, Moscow, September 2021
- “Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene” (installation, textile/embroidery), Garage Museum of Contemporary Art, Moscow, March – August 2021
- “Noise”, sound installation, group exhibition “Systems of the Signs” by students of the Free Workshops School, Moscow Museum of Modern Art, Gogolevsky 10, Moscow, August 2018

### **Selected Residencies and Programs**

- Récollets International Center for Hosting and Exchanges, 2025–2026 residency program
- Cité internationale des arts, artist residency in Montmartre, Paris, September 2024 – August 2025
- PAUSE program, artistic residency at the École supérieure d’art et design de Saint-Étienne, September 2022 – August 2024, Saint-Étienne (France)



**FEDORA AKIMOVA**

Some series of objects

## BOOKS FROM THE KYIV APARTMENT

**books (a Soviet collection of works by classical russian writers brought from Kyiv), dried fruits, vegetables, and plants, oil paints, polyefir, 2024-2025**

*These works are made from real books that I took from my mother's apartment in Kyiv collections of Russian classics that were once a typical presence on the shelves of almost every household across the former Soviet Union. They could be found in Ukraine, Russia, Kazakhstan, Belarus, Armenia, Georgia and in many places, they are still there today. After the beginning of Russia's full-scale war against Ukraine, I decided to "preserve" these books by embedding them with real dried fruits and vegetables. Painted with acrylics, they mimic freshness but are in fact dead. Just as these books can no longer be opened, one cannot return to what existed before February 2022. They become objects of memory and loss, where the everyday materiality of Soviet domestic life collides with the impossibility of returning to the past.*

*These are authentic editions from the artist's mother's apartment in Kyiv the very same "complete collections" that for decades standardized bookshelves across the former USSR. In every home they functioned as a portable canon: a single center, a single language, a single "norm" of culture that displaced local voices.*

*After the beginning of the full-scale war, the artist "preserved" these books by surrounding them with dried fruits. Their painted "freshness" is a fiction: just as these fruits can no longer be eaten, the books can no longer be opened and it is impossible to return to the time before the full-scale invasion of Ukraine in 2022. This gesture is not about iconoclasm or nostalgia; it is about suspending the symbolic power of the canon. The artist transforms an instrument of ideological circulation into a mute artifact, bearing witness to the violence of assimilation and to personal loss.*

*The series holds a tension between preservation and interruption, memory and exposure. By translating the "universal" library into the realm of objects, the artist asserts the right to multiplicity and opacity of experience: instead of one history - many; instead of a center - a network of local, living voices.*



*Leskov, 25/40/35 cm, old books of artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours*





*Dostoevsky, 35/45/40 cm, old books of artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours, 2025*





*Tolstoy*, 35/40/30 cm, old books of artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours, 2025





*Poushkin*, 30/35/20 cm, old books or artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours, 2025







*Chekhov, 35/40/30 cm, old books of artist, real rotten then dried fruits and vegetables, polyester gesso, oil colours, 2025*







*War and Peace*, 50/45/20 cm, soviet plate, dried fruits, vegetables, and plants, oil paints, polyester primer, soviet edition of War and Peace, 2025





## POSTAL CODES

object series, embroidery hoops (USSR), transparent fabric, hand embroidery, 2024-2025

*In the series Postal Codes, Fedora Akimova turns to the materiality of writing, memory, and territory, creating objects in which political geography is interwoven with the corporeality of the hand-made gesture. On transparent fabric, landscapes of sky and bloodied ground emerge, visual metaphors of violence and loss. The contours of these landscapes coincide with the borders of Ukrainian regions under partial or full occupation: Crimea, Donetsk, Luhansk, Zaporizhzhia, and Kherson. Each work is titled after the postal code of the region, a code that becomes a marker of inaccessibility: letters bearing these numbers no longer reach their addressees.*

*Here embroidery becomes not decorative, but a post-medium act, in which manual labor takes the form of a visual archive.*

*The use of old embroidery hoops as material witnesses of the past—underscores the connection between the Soviet legacy and today's geopolitical traumas.*

*As Boris Groys writes, "Contemporary art is not so much the production of new images as the archiving of the disappearing." In this sense, Postal Codes functions as an archive of the impossible letter, an attempt to preserve lost routes of words, bodies, and lives.*



*Codes Postales, «73-75.2», 20 cm, embroidery, textile, wooden embroidery frame 60s (ussr), 2025*





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

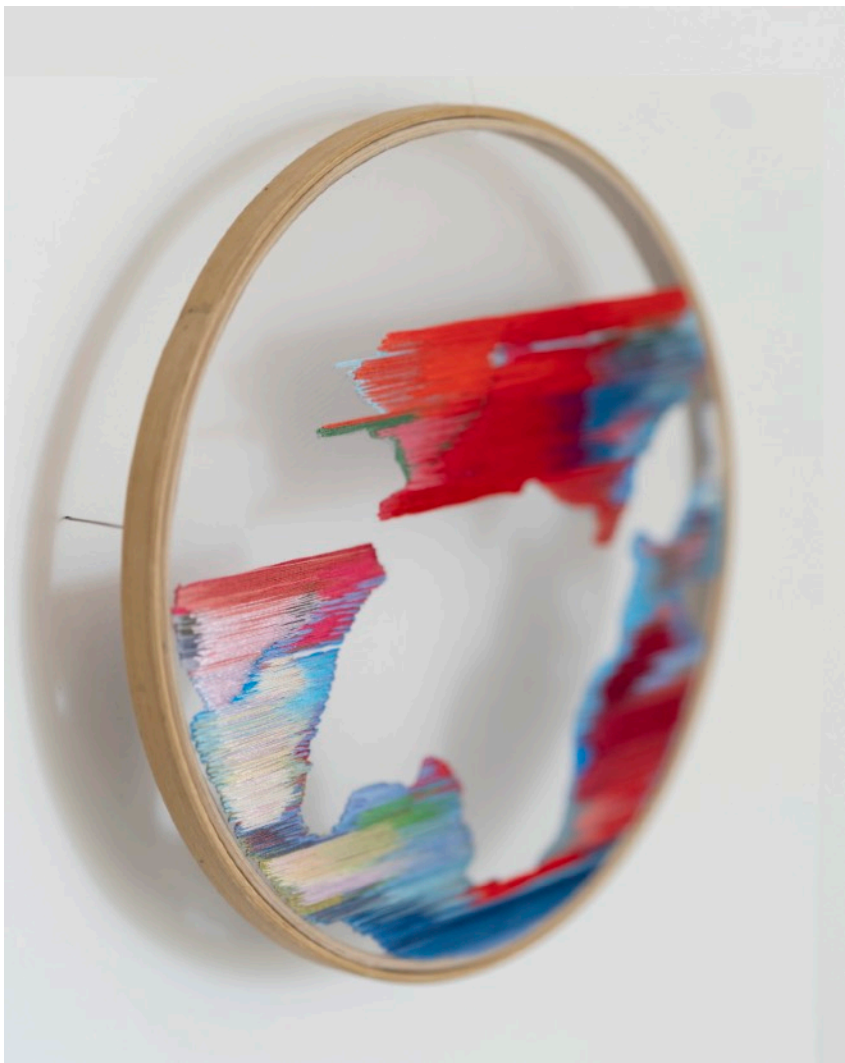




*Codes Postales, «69-72. 2», 25 cm, embroidery,  
textile, Wood, embroidery frame 60s ussr, 2025*







*Codes Postales*, «95-98.2», 25 cm, embroidery,  
textile, Wood, embroidery frame 60s ussr, 2025







*Codes Postales, «69-72», 25 cm, embroidery,  
textile, Wood, embroidery frame 60s ussr, 2025*





## SAVED MESSAGES

object series, textile, hand embroidery, print on fabric, acrylic, foam rubber. 2024

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

*Each of the three works tells its own contradictory story through a combination of documentary elements (real messages, photos of places) and irony (emojis).*

### **"22 years and 10 years"**

*Text on the work: "Once there lived children, women, elderly people and men of conscription age."*

The photograph shows my friend from Kharkiv and a ten-year-old Ukrainian girl during her first trip to the Mediterranean Sea in the summer of 2023. The censored topic of men who left Ukraine to avoid participation in the war remains largely taboo, as it could negatively affect the morale of those fighting in Ukraine. I understand this, and therefore the dry, neutral phrase classifying people into groups seemed to me more appropriate, without emotional coloring or judgment of other people's choices. Everyone has their own life. And, in essence, we are all children who simply want to go to the sea.

*«22 years and 10 years»,  
65-70 cm, textile, hand embroidery, print on*



**“Aubervilliers mon amour”**

Text on the work: “17 minutes on foot from me to the metro and 17 minutes on foot back home.”

Behind the sunny photographs of the neighborhood lies the implication of its relative safety only during daylight hours. For almost a year of living in Aubervilliers, the 17-minute walk from the metro to my home after dark has become a rather traumatic experience, as the area is not safe.

«Aubervilliers mon amour»,  
60-70 cm, textile, hand embroidery, print on  
fabric, acrylic, foam rubber. 2024





**“Wonderland”**

Text on the work: *“You and your little life.”*

The photo shows Eiffel Tower souvenirs displayed in front of the Louvre. The work plays with stereotypes that contain a large share of truth: France is both a taste for life and freedom; it is truly a country where there is a place for everyone who flees military conflicts and censorship. At the bottom are the flags of the countries between which military conflicts have taken place; people who fled from them now seek their peaceful sky in France.

«Wonderland»,  
65-75 cm, textile, hand embroidery, print on  
fabric, acrylic, foam rubber. 2024



## EMBROIDERED LANDSCAPE

object series, tulle, hand embroidery, wooden and plastic frames, 2020-2025

*"... In her works, Akimova deconstructs not only nature but also culture.*

*The central line of inquiry in the series Embroidered Landscape is the relationship between Nature and Culture, as well as the place of the human being within these two vast systems. The interaction of these systems their role in shaping the human and their dynamic influence are problematized through the well-known antithesis of nature vs. nurture, the debate on the balance between innate traits and acquired behaviors. . ."*

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





*EMBROIDERED LANDSCAPE 03*, 25/20/5 cm, tulle, hand embroidery, wooden and plastic frames, 2025







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





## POZEM

object series, fragments of the framework of a ruined wooden house, 19th-century Orthodox icon crowns, acrylic, polyester primer, 2022

*The The series of objects "Pozem" was born out of the experience of losing stability after the war began, the ground literally and metaphorically disappeared from underfoot. Old words ceased to work, and new ones had not yet taken shape. In this pause, on the threshold between loss and search, the artist turns to simple and clear images, unburdened by heavy concepts yet filled with inner gravity.*

*The title of the series refers to the Old Russian word "pozem" in icon painting it designated the soil, the ground upon which the action unfolds. Formally, the objects echo iconographic depictions of mountains, deserts, and tectonic rifts symbolic landscapes in which the material is intertwined with the sacred.*

*To create them, the artist uses fragments of old logs from the installation "Homin" and pieces of 19th-century icon crowns. "Pozem" is not a reconstruction of what has been lost, but a gaze into the cracks and ruptures of reality, where tradition and catastrophe merge into one. It is an attempt to grope for a language capable of expressing collapse while at the same time holding onto a connection with the earth, with memory, and with spiritual experience.*



Pozem7, 19/14/17 cm, old wood / polyefir gesso, acrylic colour, icon nimbus 19th cent, vernis, 2022





*Posem6, 15/14/16 cm, old wood / polyefir gesso, acrylic colour,  
icon nimbus 19th cent, vernis, 2022*







*Posem2, 15/17/16 cm, old wood / polyefir gesso, acrylic colour,  
icon nimbus 19th cent, vernis, 2022*

## SOVIET CRYSTAL

object series, embroidery, textile, soviet glass, 2020-21

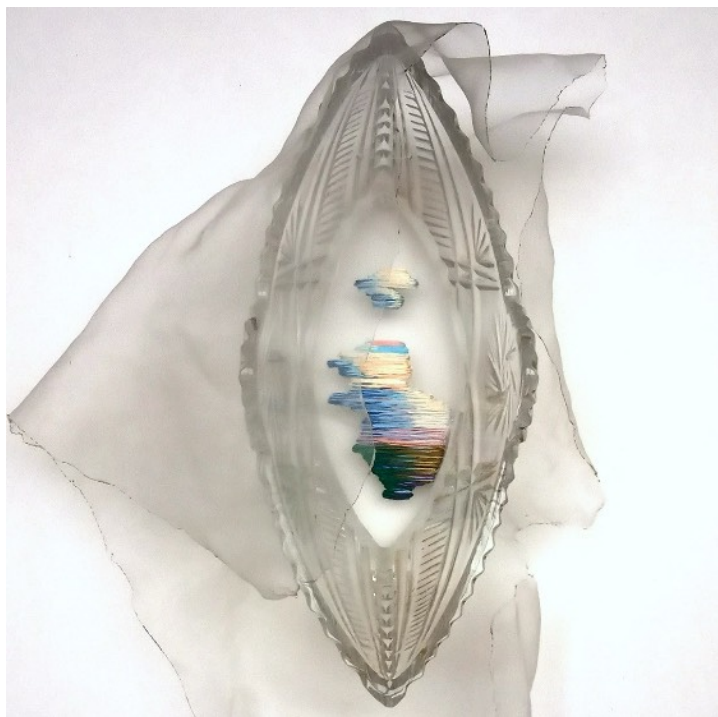
*Soviet crystal, an unspoken symbol of an “exemplary” way of life, filled almost every display cabinet in living rooms across the former USSR with its solemn shine. It was kept as a precious relic and brought out only on special occasions, when the rims of the vases were filled with equally traditional dishes.*

*When this series was created in 2019, it spoke about the unprocessed traumas of the Soviet era and about the fragility of a situation in which the totalitarian history of the state is not properly confronted and therefore can lead to the return of totalitarianism.*

*The thick crystal bottom of the vessel was cut away and replaced with transparent fabric embroidered with an idyllic landscape: blue sky and green grass.*







«Crystal 3», 10/20/25 cm, embroidery, textile, soviet glass, 2019

