

FEDORA AKIMOVA

Avaliable works (Paris/Tbilisi)

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, polyester primer, 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



Dostoyevsky, 30/40/30 cm, old books of 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



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



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

ANTIANTROP

bronze icon crown 19 th cent., orthodox icon case
19 cent, wood, textile, toys, varnish, handmade
embroidery, 2020-2025

"... It looks as if alien artifacts are somehow imitating our way of producing meaning. But that's not the case. This is not a copy of our consciousness by another intelligence, not a dreary non-human everyday life that differs from ours only by being more monotonous and closer to a dead end. Nor is it a simulation of the production of art, sacredness, or meaning. It's better not to touch the notion of meaning at all, the objects have nothing to do with it: they do not explore it, produce it, or imitate it. . ."

"... The everyday of the present returns in artifacts of unclear origin, invoking archaeology as a kindred stylistic device and as a similarly non-existent infinite future. The archaeological texture lends factual credibility to something that never existed, making tangibly dense the overly abstract distance of a time unimaginably far beyond the human too abstract due to the absence of analogies in human experience. Like the campfire in Agamben's story, which remains when all memory of the original meaning has been irrevocably lost. . ."

(Aleksandr Evangeli, curator)





Antianthrop 22, 36/26/10 cm, 2025, orthodox icon case 19 cent, Wood, textile, toys, varnish, handmade embroidery.





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





Antianthrop 21, 52/32/10 cm, 2025, orthodox icon case 19 cent, Wood, textile, toys, varnish, handmade embroidery,



Antiantrop 16, 45/10/30 cm, icon case 19th cent, bronze icon crown 19th cent., wood, textile, toys, 2024





*Anthiantrop 11, 26/ 27/9 cm, 2021, Clocks 60s (USSR),
glass, Wood, textile, toys, varnish, handmade embroidery*



*Anthiantrop 13, 34/20/50 cm, 2021, soviet furniture fragments, wooden soviet things
for kitchen, round glass from soviet clocks, soviet mirror, textile, toys, varnish,
handmade embroidery*

CHAPEL

object series, diodes, lumière, lampes, kiot XIXe siècle, fragments de mobilier soviétique, assiette IKEA, jouets, tissu, broderie, carde du XIXe siècle, couronne d'icône du XIXe siècle, 2021

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.

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.

Plastically, I chose the form of pseudo-religious buildings, because along with the phenomenon of the invention of the tool of labor, I am interested in the phenomenon of religion, which forms the basis of such a phenomenon as architecture (religious buildings preceded residential architecture).

(Alexander Burenkov)

Chapel 1, diodes, light, lamps, 19th-century icon case, fragments of Soviet furniture, IKEA plate, toys, fabric, embroidery, 19th-century frame, 19th-century icon crown



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. . ."

(Yaroslav Volovod, curator)

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.

(Étienne Michurins)



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



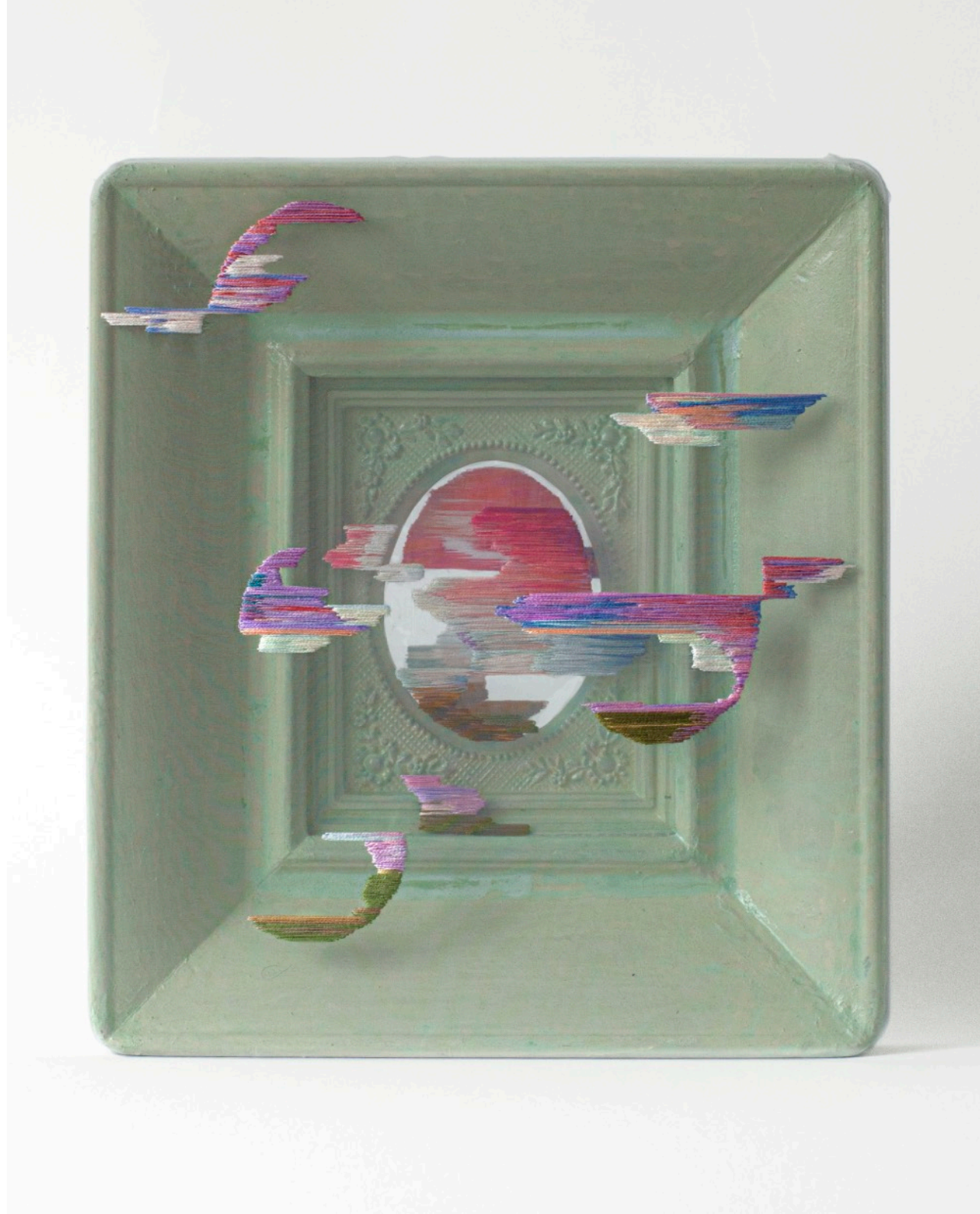


EMBROIDERED LANDSCAPE 03, 28/25/8 cm, tulle, hand embroidery, wooden and plastic frames, 2025





EMBROIDERED LANDSCAPE 20, 28/25/8 cm, tulle, hand embroidery, wooden and plastic frames, 2021





EMBROIDERED LANDSCAPE 05, 28/25/8 cm, tulle,
hand embroidery, wooden and plastic frames, 2026





EMBROIDERED LANDSCAPE 04, 28/25/8 cm, tulle,
hand embroidery, wooden and plastic frames, 2026



POZEM

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

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*

NOAH

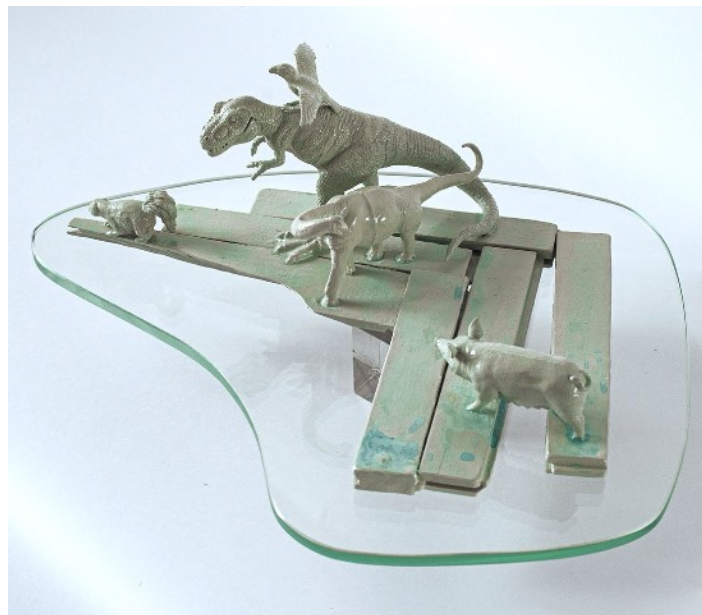
object series, parquet (USSR), animal toys, acrylic, glass, varnish, 2021

The artist uses parquet salvaged from a dump and plastic animal figurines — dinosaurs, sea lions, lions, and domestic cats. These elements are assembled into compositions where the animals stand on pieces of parquet, resembling rafts or the decks of a ruined ship. Once part of a floor, the parquet here becomes a symbol of the civilizational layer that covers the earth for the sake of comfort and coziness. Cast aside as waste, this material testifies to the fragility and transience of humanity's cultural legacy.

The title "Noah" refers to the ancient myth of the Great Flood and the Ark that gathered representatives of all species. Yet in this contemporary version of the Ark we witness a strange coexistence of animals separated by entire geological epochs: cats appear alongside a Triceratops, and sea lions alongside a Stegosaurus. This temporal incommensurability disrupts the familiar linearity of historical time. The result is the image of a timeless space, where past, present, and hypothetical future coexist simultaneously, as fragments of a single post-apocalyptic myth.



Noah 7, wood, glass, toys, acrylic, vernis, 10/25/18 cm,



Noah 2, 40/40/15 cm, old floor wood, toys, glass, acrylic, vernis



Noah 9, Noah 7, wood, glass, toys, acrylic, vernis, 30/25/30 cm,

CRYSTAL

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

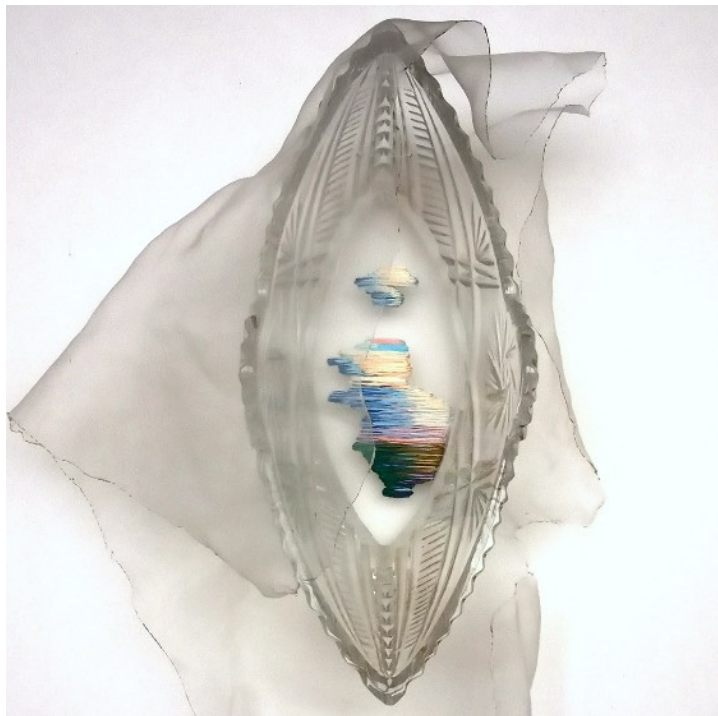
Soviet crystal, an unspoken symbol of an “exemplary” way of life, filled almost every display cabinet in living rooms across the former USSR with its solemn shine. It was kept as a precious relic and taken out only on special occasions, when the edges of the vase were filled with equally traditional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

A similar vase also stood in Kyiv, where the artist spent her childhood. As a full participant in family celebrations, it accumulated personal legends and memories.

Today, before our eyes, this heavy vessel turns into little more than a memory. Its thick glass bottom has been cut away to make space for fabric with embroidery. The artist polishes the base and inserts into the cavity an embroidered fragment of an idyllic landscape: blue sky and green grass.

This series, in which the artist uses festive Soviet tableware emptied of its original function, speaks about the unprocessed traumas of the Soviet era and about the fragility of this situation, in which the totalitarian history of the state is not properly confronted and can therefore lead to the return of totalitarianism. This is precisely what we have been witnessing since 2022, as the wars initiated by Russia after 1991 are aimed at restoring the former system, since no critical rethinking of the Soviet legacy took place after its collapse.





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



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



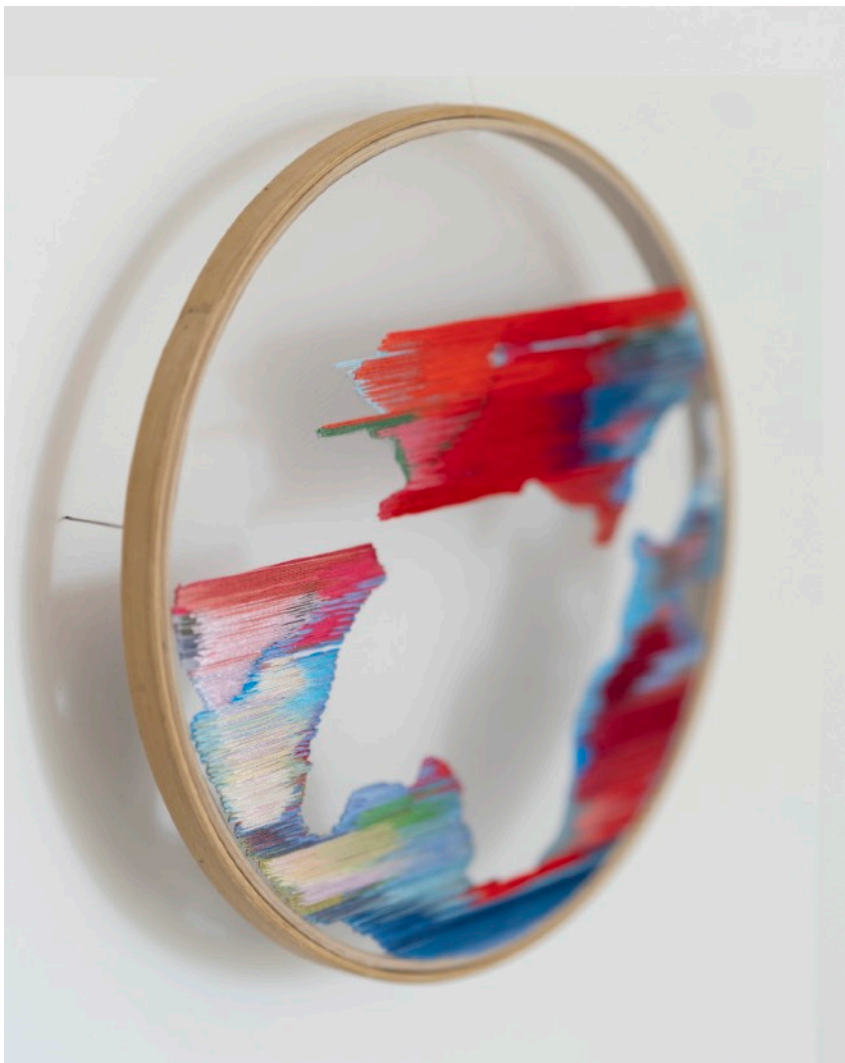
Codes Postales 1, 30 cm, embroidery, textile, wooden embroidery frame 60s (ussr), 2025





*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



TATYANA

object series, embroidery hoops (USSR), transparent fabric, hand embroidery, 2019-2021

I created these works before the war, in a more peaceful time. The Tatyana series holds a special place in my practice—it belongs to a quieter, more intimate register. Here I use the same technique as in my later works, but instead of maps and borders I turn to fragments of landscape. These are stretches of horizon, patches of color, faint lines of earth and sky—as if only part of the world is accessible, while the rest remains hidden or dissolves.

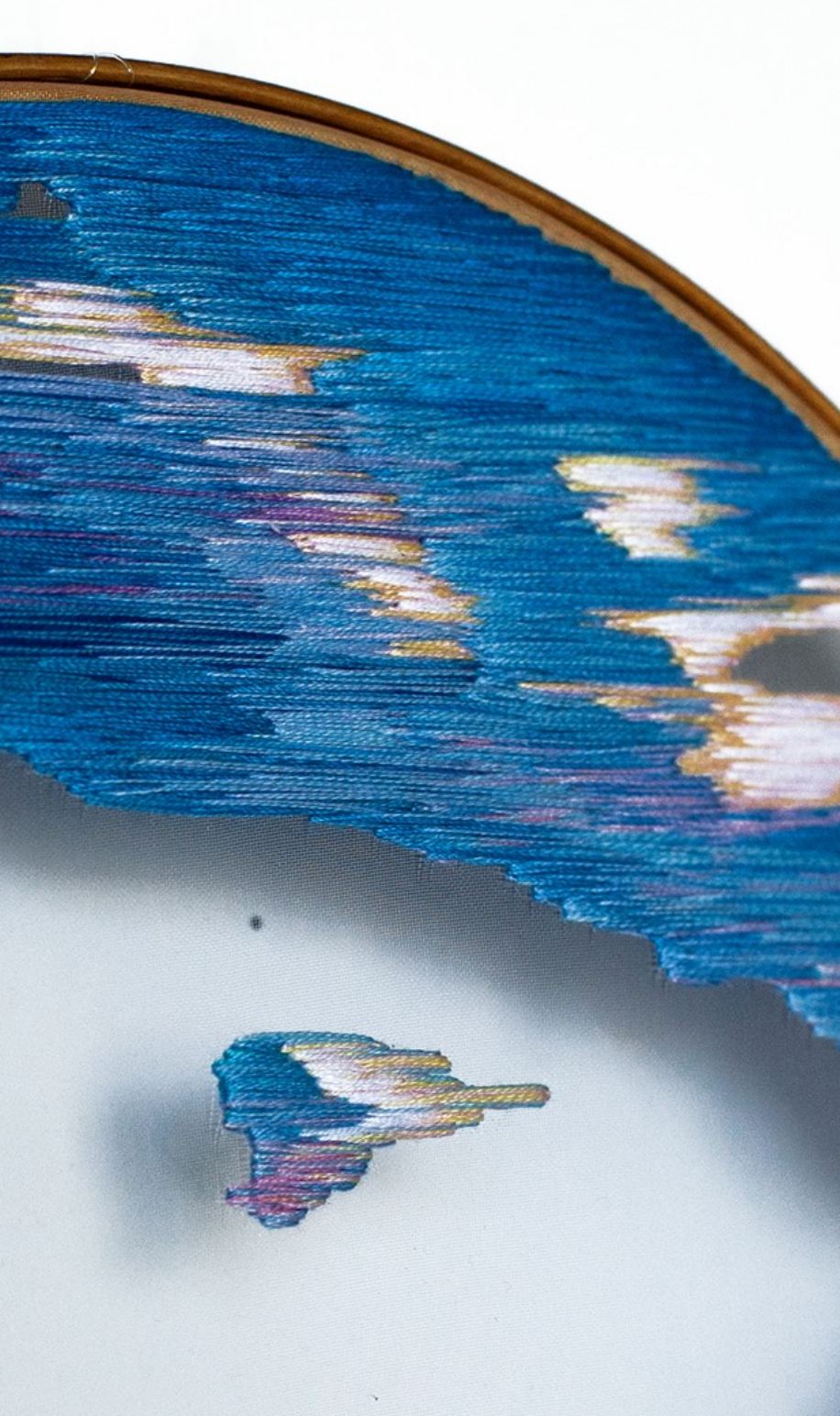
The title Tatyana is connected to the heroine of Eugene Onegin—a young woman sitting by the window with her embroidery. But in my case, embroidery is not decoration or pastime: it is a gesture that preserves what is visible, even as it slips away.

The transparent fabric creates the effect of an image that does not close in on itself but instead “seeps” into the surrounding space, refusing completion. What matters to me is that these works do not attempt to present a whole; they hold onto fragments that ask to be remembered.

For me, Tatyana opens a space between a domestic gesture and artistic practice. Embroidery becomes a way of reflecting, a way of holding fragments of the visible world at the threshold of disappearance. Here the landscapes have not yet turned into wounded maps; they remain fragile testaments of everyday existence—gestures of care toward the ordinary, created in a moment when catastrophe had not yet redrawn the horizon.



"Tatyana 0.5», 20 cm, embroidery, textile, wood, 2020 .



"Tatyana 0.3», 25 cm, embroidery, textile, wood, 2020 .

SUPERCONTINENT

object series, embroidery hoops (USSR),
transparent fabric, hand embroidery,
2025-2026

Soviet “**Supercontinent**” opposes the ambition of scientific and political conquest of territories to the multiplicity of worlds and cyclical temporality.

According to scientific projections, a “supercontinent” will form again. Tectonic movements remind us that our temporarily divided lands ultimately tend toward reunification. The global political order asserts a form of power that proves insignificant on the scale of evolution and exists only for a fleeting moment.

In *Supercontinents* (2025–2026), Fedora Akimova ironizes the logic of contemporary cartographic divisions. Her “blurring” of borders through thread introduces overlaps, displacements, and glitch-like effects.

Alicia Fahmy - Ludmilla Malinovsky



“Antarctica 2”, embroidery hoop, 19 cm, 2025



"Pangea", embroidery hoop, 30 cm, 2025





'Political map of the world', dipych, embroidery hoops, 30 and 30 cm, 2026



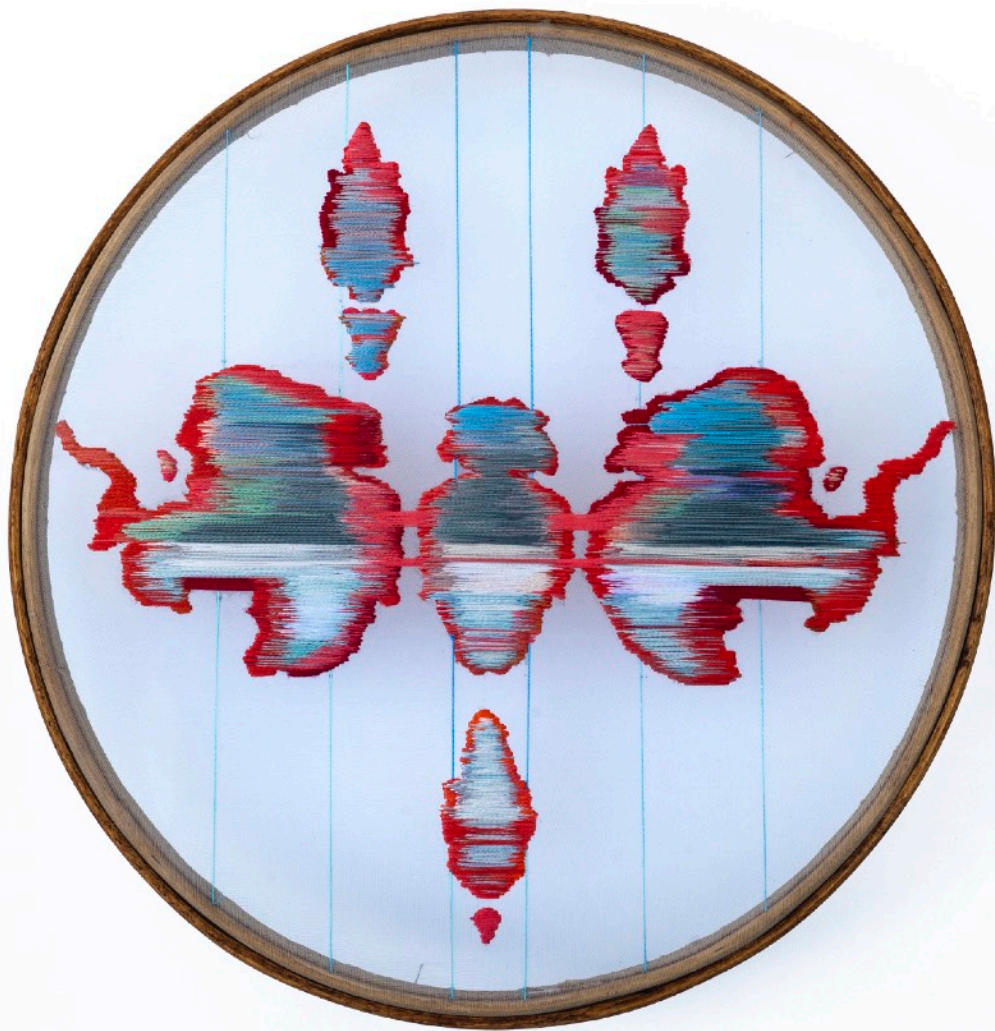
'Political map 2', embroidery hoops, 30 cm, 2026



«Political map 3, handmade embroidery, vintage hoop, transparent textile, 20 cm, 2026



"Symmetry 0.3 (Greenland), handmade embroidery, vintage hoop, transparent textile, 20 cm, 2026



"Symmetry 0.2 (Antarctica), handmade embroidery, vintage hoop, transparent textile, 22 cm, 2026



"Symmetry 0.1 (Africa), handmade embroidery, vintage hoop, transparent textile, 22 cm, 2026

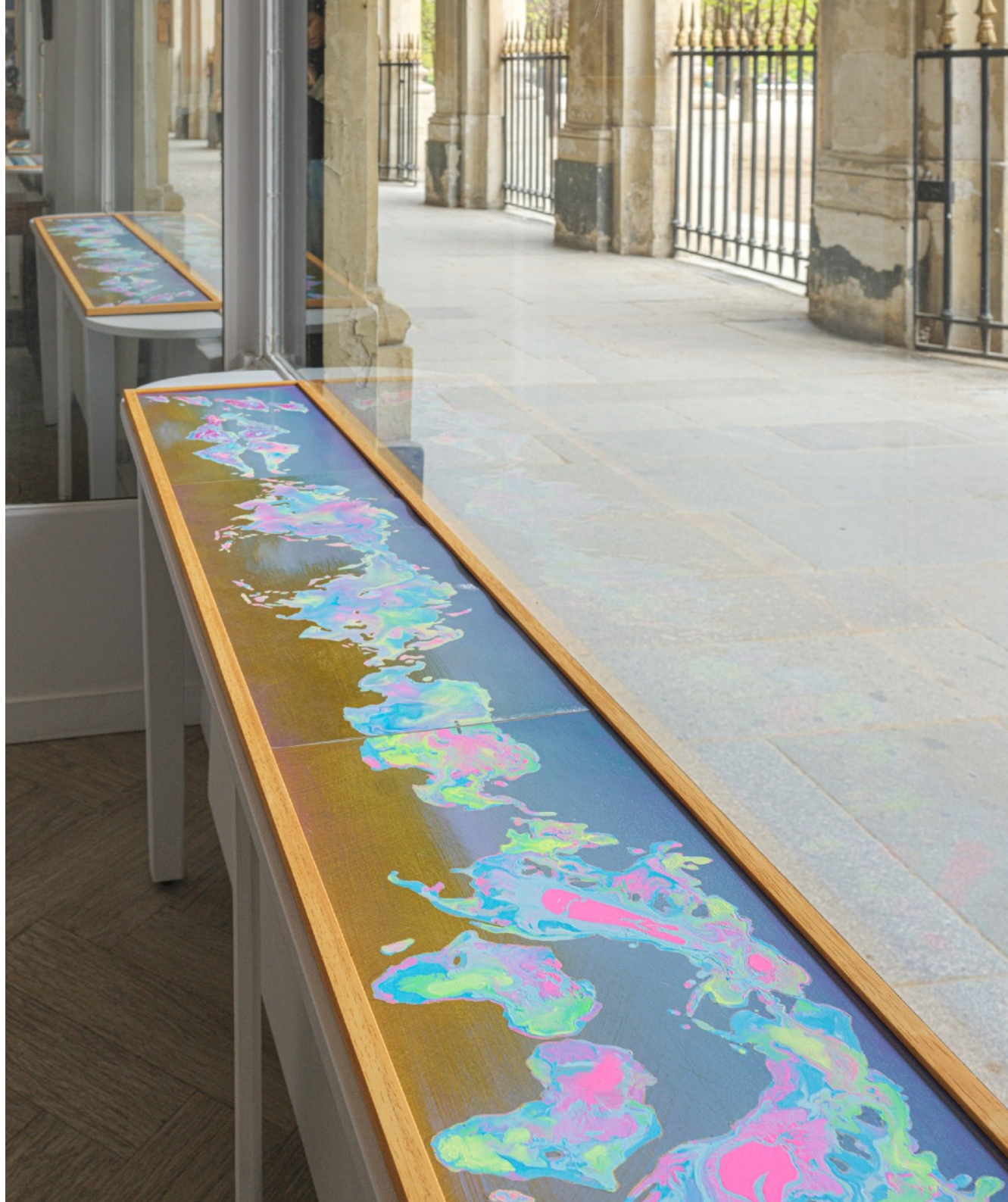
SYMMETRY

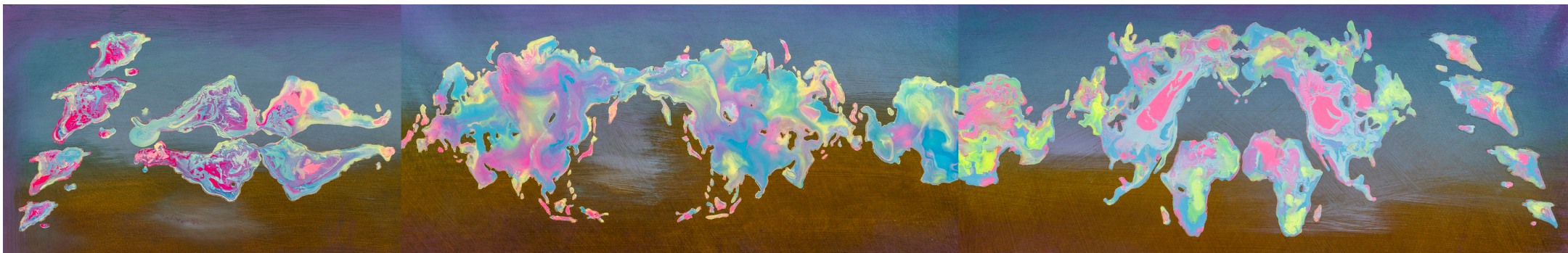
painting series, oil on paper, acrylic drops, 2026

Symmetry (2025), Fedora Akimova draws on Rorschach tests, creating a psychedelic, hallucinatory effect through the blending of colors. Echoing the repetitive structures found in Art Brut, the work highlights the proximity between the drive for power and neurotic delirium. The piece explores the tension between the impulse for control, appropriation, and instability.

The symmetrical compositions are based on maps—specifically, the outlines of contemporary continents.

Alicia Fahmy - Ludmilla Malinovsky





'Symmetry 7', oil on paper, acrylic drops, 25/164 cm, 2026

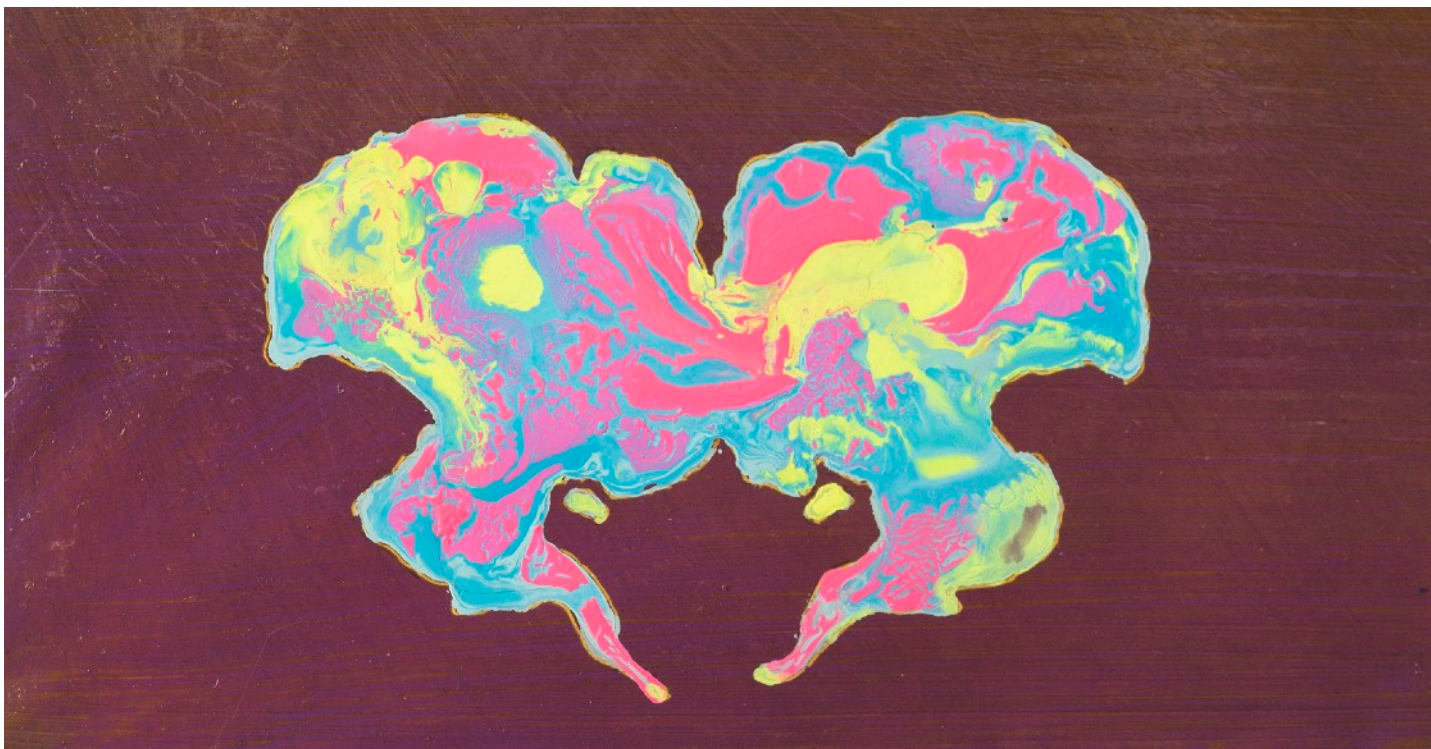




'Symmetry 2', oil on paper, acrylic drops, 41/19 cm, 2026.

'Symmetry 4', oil on paper, acrylic drops, 40/15 cm, 2026





'Symmetry 5', oil on paper, acrylic drops, 31/16 cm, 2026.

'Symmetry 3', oil on paper, acrylic drops, 35/16 cm, 2026





'Symmetry 6', oil on paper, acrylic drops, 25/164 cm, 2026

'Symmetry 1', oil on paper, acrylic drops, 14/16 cm, 2026

