

CV

Fedora Akimova was born in 1987, Kyiv. Currently works between Paris and Tbilisi

Education

2024-2025 : DNSEP (Diplôme National Supérieur d'Expression Plastique), ESADHAR, (Rouen, France)

2017-2018 : Free Workshops, Art, Moscow Museum of Modern Art, Moscow

2011-2017 : Repin Academy of Fine Arts, Scenography (Theatre Design), St. Petersburg

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

Selected Solo Projects

- “Supercontinent”, duo-exhibition en collaboration with photographer Mathieu Néouze, Palais-Royal, Paris
- “A.P.I.S.E.”, showcase at the Cité internationale des arts, Paris, 2025
- “histoire(s)_Histoire”, curatorial project, Saint-Étienne (France), 2023
- “Homin”, land-art + total installation, Ria Keburia Foundation, Tbilisi, Georgia, 2022
- “Noah”, light installation, Voskhod Gallery, Basel, 2022
- “Silt”, video-objects installation, Lazy Mike Gallery, Moscow, 2021
- “Artwork Code”, video project with installation, Moscow Museum of Modern Art, 2021

Selected Group Projects

- “FUGUE”, group exhibition, Galerie Patricia Dorfmann, Paris, 2026
- “Re:Location” (duo exhibition with Evita Vasiljeva), Olga Kisseleva’s studio, Paris, 2025
- “Censure”, group exhibition, POUISH (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, POUISH (Atelier des artistes en exil), Paris (Aubervilliers), 2023
- “Field of Vision”, group exhibition, ZUZEUM Art Centre, Riga (Latvia), 2023
- “Doh Ayay!”, group exhibition, POUISH (Atelier des artistes en exil), Paris, 2023
- “In the Dust of This Planet”, group exhibition, Art4 Museum, Moscow, 2022
- “Assuming Distance” (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 ESADSE, Saint-Étienne (France), 2022 – 2024



CONTACT INFORMATION

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SUPERCONTINENT

april_2026_Paris

in collaboration with photographer Mathieu Néouze
16/17 Galerie de Montpensier, Jardin du Palais-Royal

Installation, embroidery, sculptures

«The exhibition questions the Western mode of knowledge accumulation, which claims total possession and reduces living beings to the status of “curiosities.” It reveals how our ways of recording and representing the world place us in an illusory relationship of control and proximity to it. In the project Supercontinent, Fedora Akimova and Mathieu Néouze propose a philosophical fable in the form of an object theatre. They create a new kind of vanitas, reminding us of the always fictional and speculative nature of our relationship to reality, as well as of the inherently provisional character of the relations of domination that this relationship sustains.

The exhibition distributes free fragments of a fragmented narrative that calls into question the claim to omniscience, both of the scientist and of the politician.»

(Alicia Fahmy et Ludmilla Malinovsky)

More about SUPERCONTINENT project:

https://link_text_works

<https://photos>



View of the exhibition from the street

SILT

2021_Moscow
Lazy Mike gallery

Vide-oinstallation, sculptures and video-objects

« 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.»

(Alexander Evangely)

More about Silt project:

https://big_video

https://small_video

https://more_details



Fragment of the exhibition

ARTWORK CODE

february-september_2021_Moscow
Moscow Museum of Contemporary Art

Total Installation, video, objects, video-installation, painting, embroidery

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.

More about Homin project:

https://more_details

https://video_1

https://video_2



Fragment of the exhibition

CHAPEL

january_2022_Moscow
Art4 Museum

LED-light site-specific objects

« Silt 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.»

(Alexander Burenkov)

More about CHAPEL project:

https://about_exhibition

https://about_exbition_2

<https://details>



Objects in their original forest setting

ANTI-ANTHROP

may-september_2021_Moscow
Museum of Contemporary Art «Garage»

Textile installation, wind, toys, embroidery

«L'installation « Antianthrop » a été présentée dans le cadre de l'exposition collective « Assuming Distance: Speculations, Fakes, and Predictions in the Age of the Coronacene » au Garage Museum of Contemporary Art (Moscou, 2021).

« Annihilation comme la nouvelle œuvre d'Akimova abordent d'anciennes peurs panpsychiques de l'Anthropocène : l'impuissance humaine face à la force vitale d'une Gaïa rebelle, qui nous transforme en animaux ou fait pousser des fleurs à travers nos corps, nous refuse toute intégrité et traverse nos limites corporelles.

Une substance vivante est une substance dont on ne peut jamais dire avec certitude si elle constitue un seul être ou plusieurs. À un moment, on perçoit un nœud dans le plasma, puis soudain ils sont deux. La vie oscille entre le défini et l'indéfini, l'individuation et la non-individualité. C'est là son essence. Dans les formes de vie supérieures, cet aspect peut être dissimulé, mais il ne disparaît jamais. Cela signifie, premièrement, qu'il y a quelque chose de répugnant dans chaque être vivant, et deuxièmement, qu'un grand nombre de créatures est manifestement répugnant — ce qui suscite une peur irrationnelle.»

(Yaroslav Volovod)

More about Homin project:

https://garage_museum

<https://details>



Fragment of the exhibition

L'ÉTRANGER

2016-2026

Oil on canvas

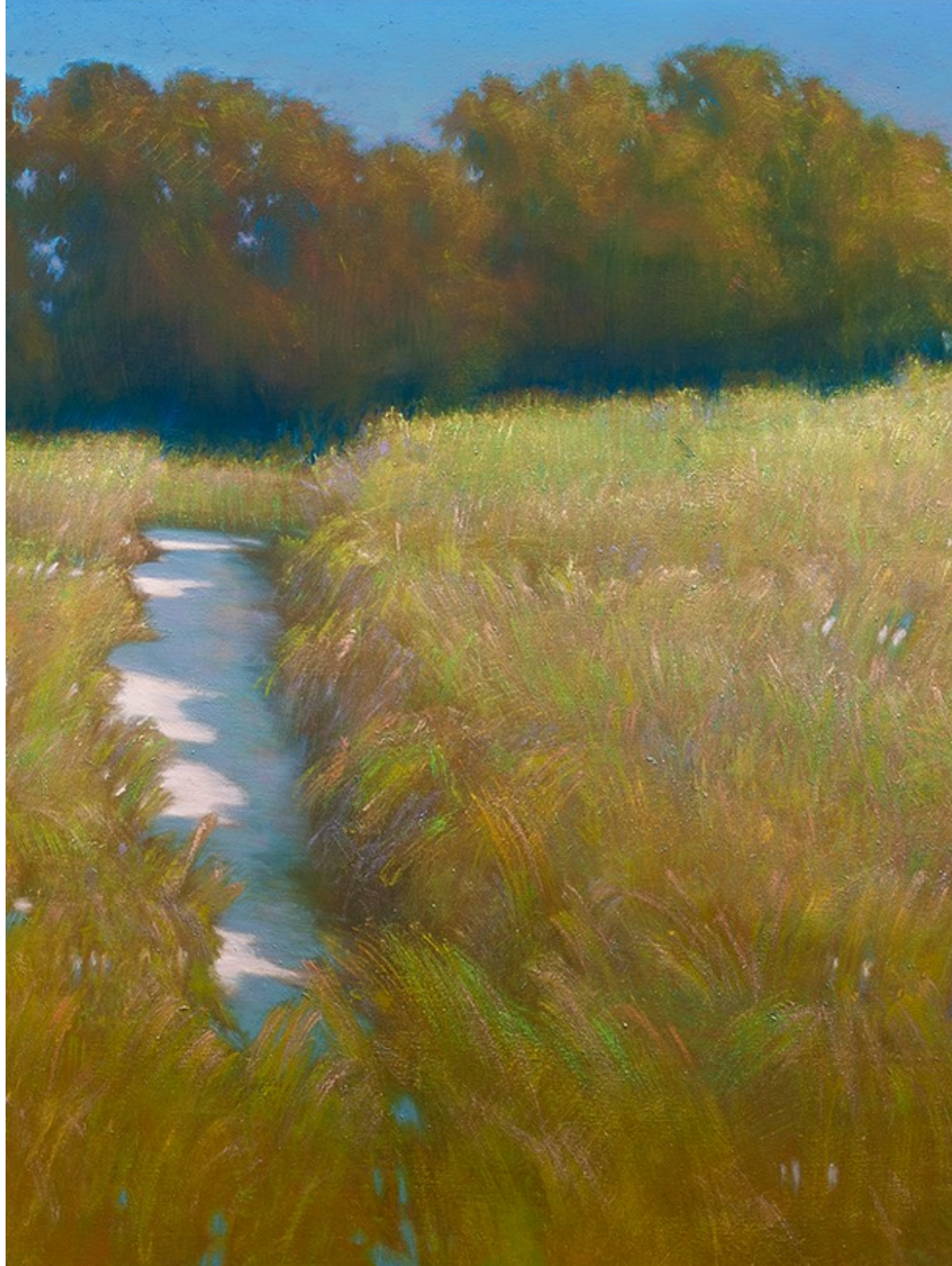
« The series «L'Étranger» is a cycle of painted landscapes in which the human figure is absent. The exclusion of the human from the picture of the world becomes a key gesture: it is precisely this absence that highlights the fundamental dichotomy between nature and culture. The landscapes appear as spaces indifferent to human presence, yet they preserve the gaze — a testimony to the experience of existence within a landscape that does not need humanity.

The title of the series refers to Albert Camus's novel L'Étranger, where the figure of the outsider embodies both estrangement and the experience of the absurd. In these painted spaces, nature itself becomes “strange” — alien, resistant to familiar cultural definitions. The landscape neither consoles nor mirrors subjective emotions, but instead asserts an ontological fact: the indifference of the world toward humankind.

More works from this series:

https://article_in_artists_studio

https://more_paintings



ANTI-ANTHROP

2020-2026

19th-century icon cases (kiots), embroidery, LEDs, toys, 19th-century copper icon crowns, fragments of antique furniture

“It seems that the appeal of Fedora Akimova’s *Antianthrop* series lies in the classical iconography of its objects: their symmetry, conciseness, proportionality, and artisanal perfection.

Yet what captivates us most is the peculiar mode of perception that the project establishes: we find ourselves suspended in a void without points of reference, as if in a state of weightlessness. This suspension creates a distance that allows culture to be reconsidered from a non-human, though curious, perspective. It is as if foreign artifacts were imitating human culture for some obscure reason without understanding its meaning.

This imitation is sharpened by emptiness and loss; such is the relationship of every artifact to its future. Every culture is marked by a similar relationship to its own tradition. Fedora Akimova combines several impulses, among which the aesthetic and the sacred appear fundamental. The icon case and the frame deploy these impulses within the universal coordinates of art, worship, history, and power, while simultaneously undermining that universality.

A decorative frame defines the aesthetic, but what does it actually contain? Certainly not an image, nor its mimetic or technical illusionism. What we encounter is an imitation of the very practice of imitating reality.

Furthermore, the invisible support concealed beneath paint and the thread replacing pigment imitate the medium itself, while representing not the forms of reality, but its disappearing material substance.” (Alexander Evangeloy)

More works from this series:

<https://antianthrop>



EMBROIDERED LANDSCAPE

2020–2025

frames, hand embroidery, transparent textile

In the *Embroidered Landscape* series, Fedora is interested less in an object's ability to radically change its meaning depending on the context in which it is placed than in the theoretical questions surrounding the historical development of its material supports.

The artist works with the concept of the pictorial frame, which she understands as a mechanism through which human beings structure reality through art, establishing hierarchies of power over the surrounding world through the accumulation and proclamation of knowledge.

In this way, humans place themselves above the world, which in fact means separating themselves from it, creating a rupture between the self and the environment. In other words, they produce the nature/culture dichotomy, which, according to Fedora, exists nowhere except in the human mind.

By approaching this separation through the image of empty frames, the artist creates objects in which the frame is used against its conventional function, outside the codified norms established by the tradition of painting.

More works from this series:

https://embroidered_landscape



ANDROID TATYANA

2019–2026

Hand embroidery on oil painting on canvas

The *Android Tatyana* series combines traditional female craft practices with oil painting. The partially disappearing landscape evokes the fragility of the world and the impossibility of returning to a holistic vision of the universe. The series addresses the question of the technogenic crisis.

Hand embroidery layered over traditional oil painting imitates machine embroidery, which attempts to reproduce the painted landscape through automated processes.

Android Tatyana is a fictional character created by the artist and imagined as the maker of the embroidery. Her name refers to Pushkin's Tatyana, seated by a window with her needlework. Through this figure, the series reflects on the relationship between manual labor and automation, tradition and technology, repetition and memory.

More works from this series:

https://android_tatyana



SUPERCONTINENTS

2025-2026

vintage wooden embroidery hoops, hand embroidery, transparent textile

In *Supercontinents* (2025–2026), Fedora Akimova ironically subverts the logic of contemporary cartographic divisions. By “blurring” borders with thread, she introduces overlaps, displacements, and glitch-like effects that challenge the apparent stability of territories.

In *Symmetry* (2025), she draws inspiration from Rorschach tests, using the blending of colors to create a psychedelic and hallucinatory effect. Echoing the repetitive structures often found in Art Brut, the work highlights the proximity between the will to power and neurotic obsession.

Together, the works explore the tension between the desire for control, the appropriation of the world, and the instability that accompanies every attempt at domination.

More works from this series:

https://pangea_proxima

