

FEDORA AKIMOVA

Available 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



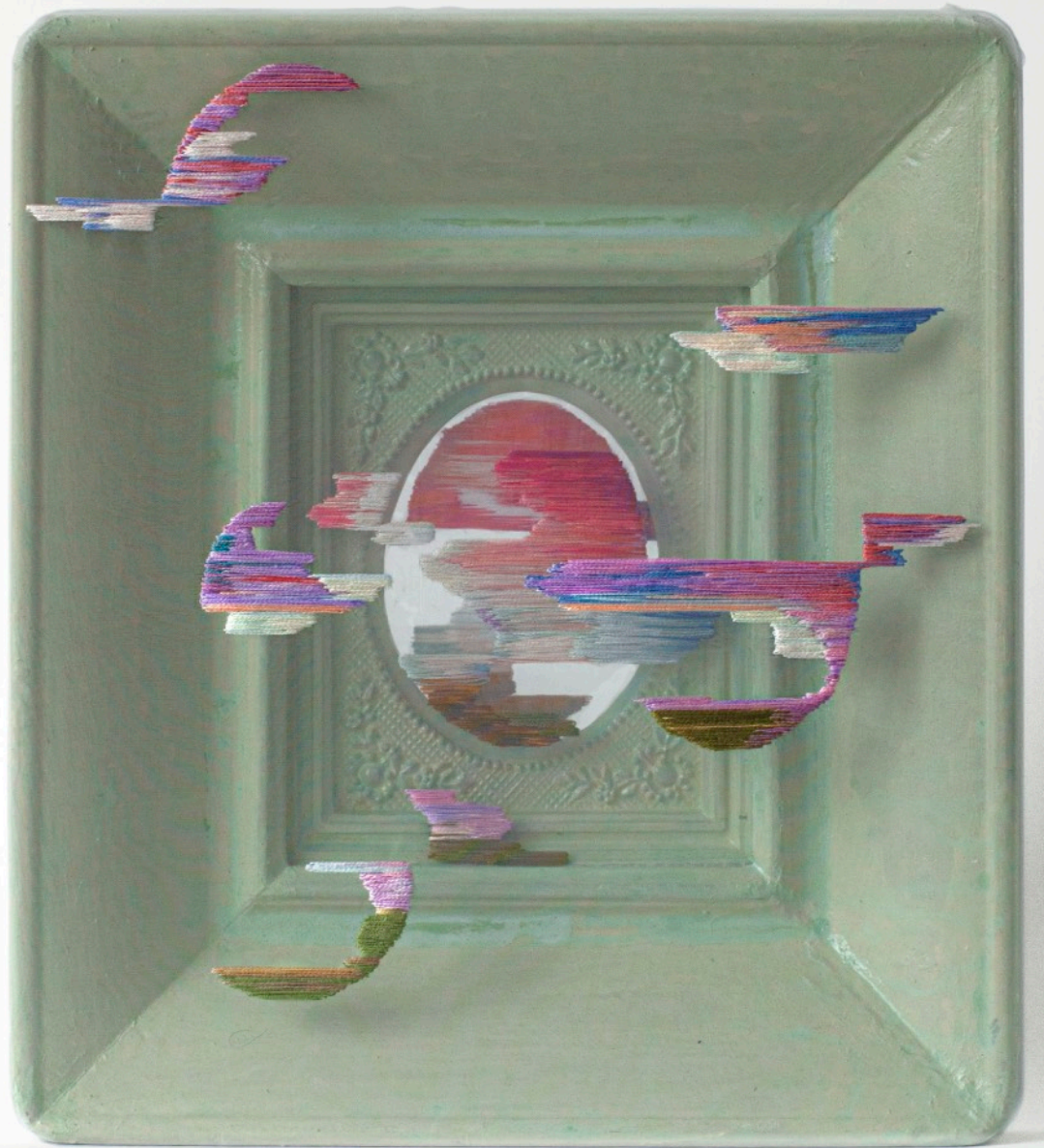


EMBROIDERED LANDSCAPE 03, 28/25/8 cm, tulle, hand embroidery, wooden and plastic frames, 2025





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



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



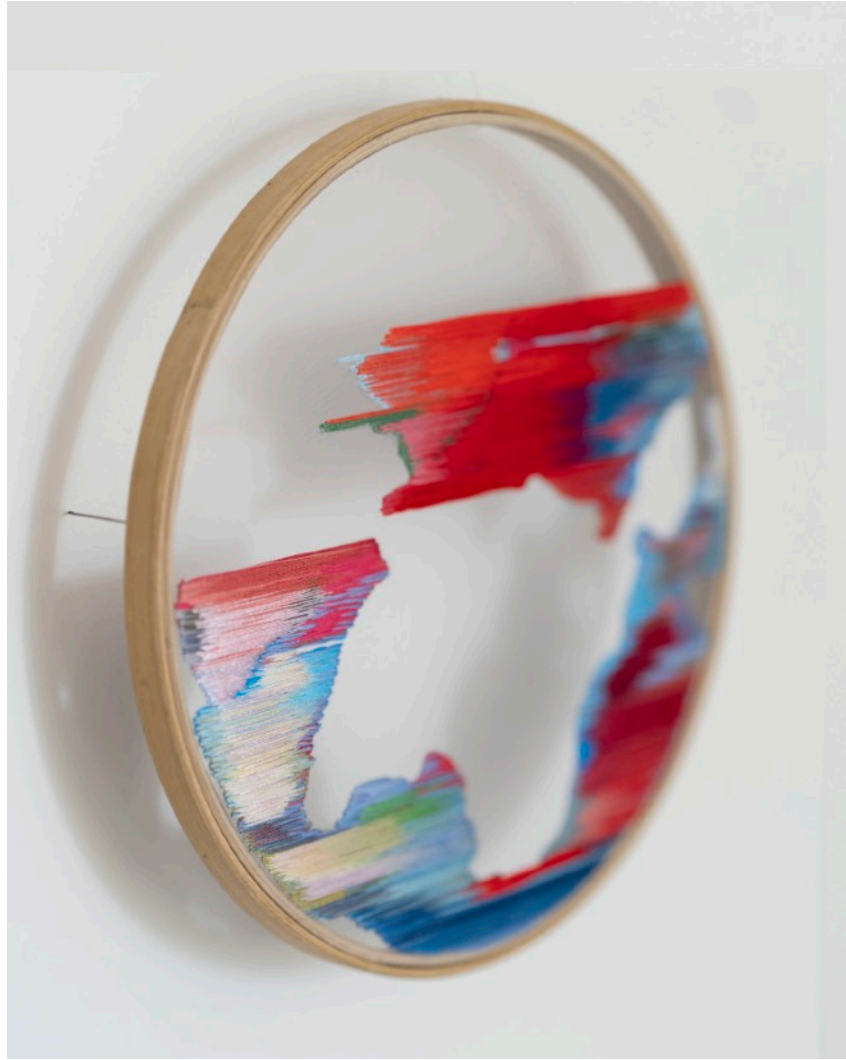
Codes Postales 1, 30 cm, embroidery, textile, wooden embroidery frame 60s (ussr), 2025





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



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.

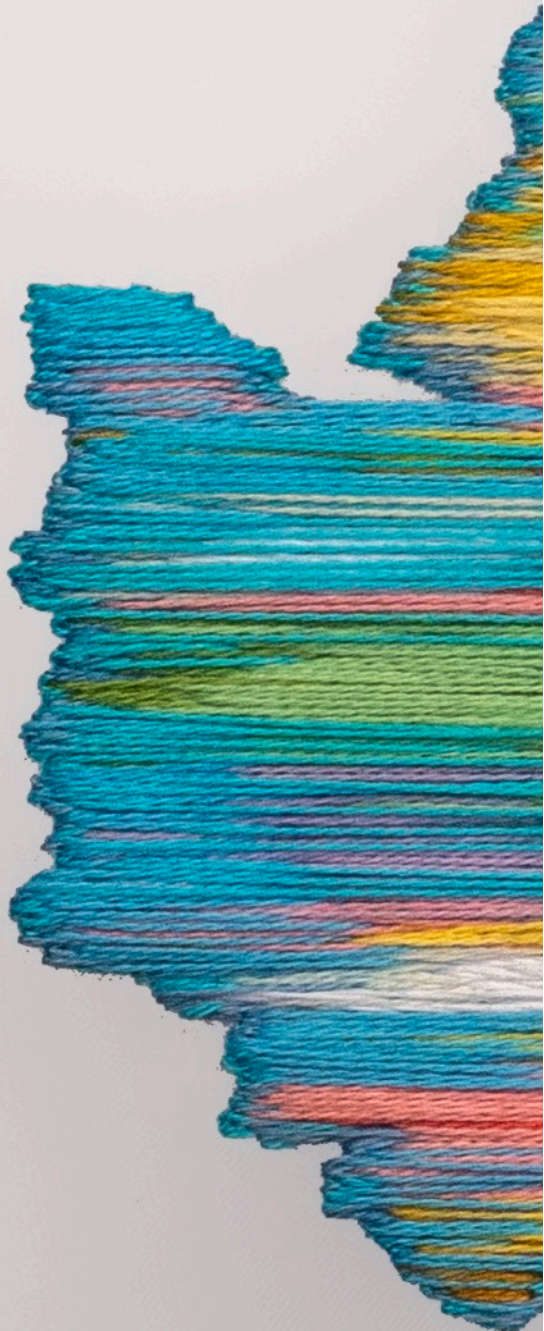
According to scientific projections, a “supercontinent” will form again. Tectonic movements remind us that our temporarily divided lands ultimately tend toward reunification. The global political order asserts a form of power that proves insignificant on the scale of evolution and exists only for a fleeting 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 1”, embroidery hoop, 23 cm, 2026

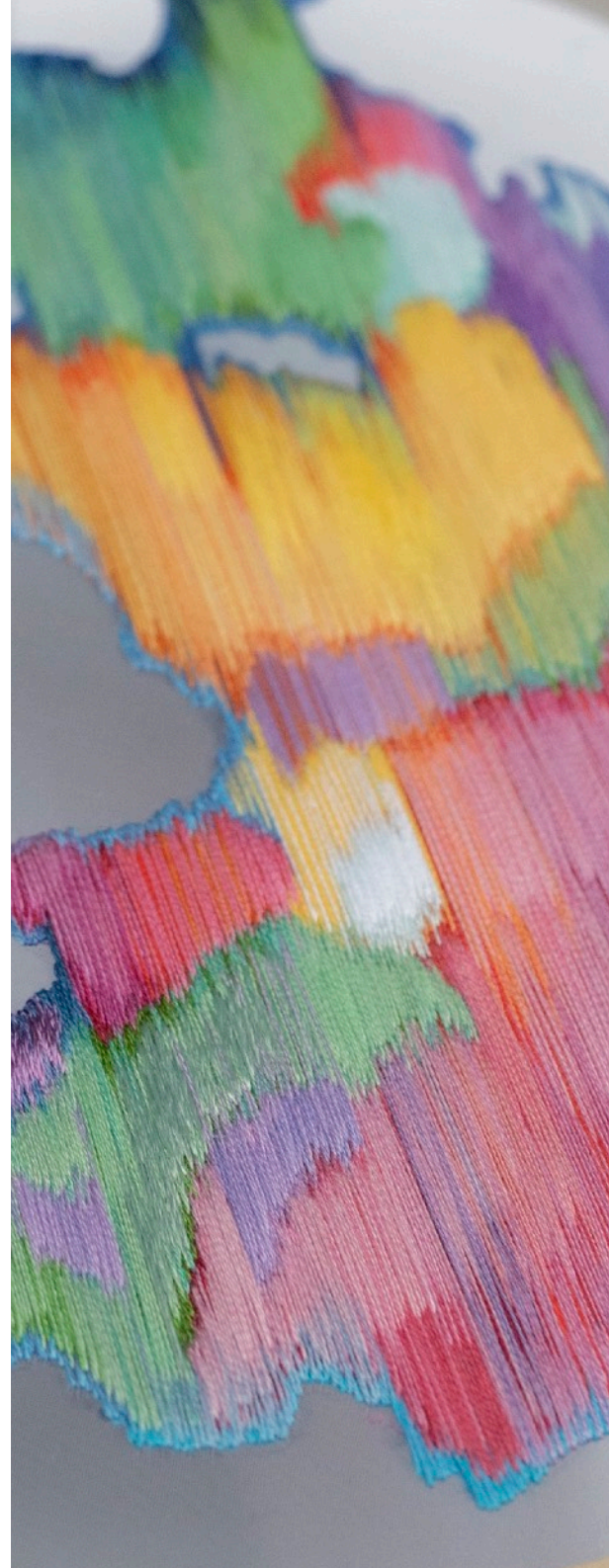


"Antarctica 2", embroidery hoop, 19 cm, 2025



"Pangea", embroidery hoop, 30 cm, 2025





*"Pangea Proxima",
embroidery hoop, 30 cm,
2025*



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



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

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.

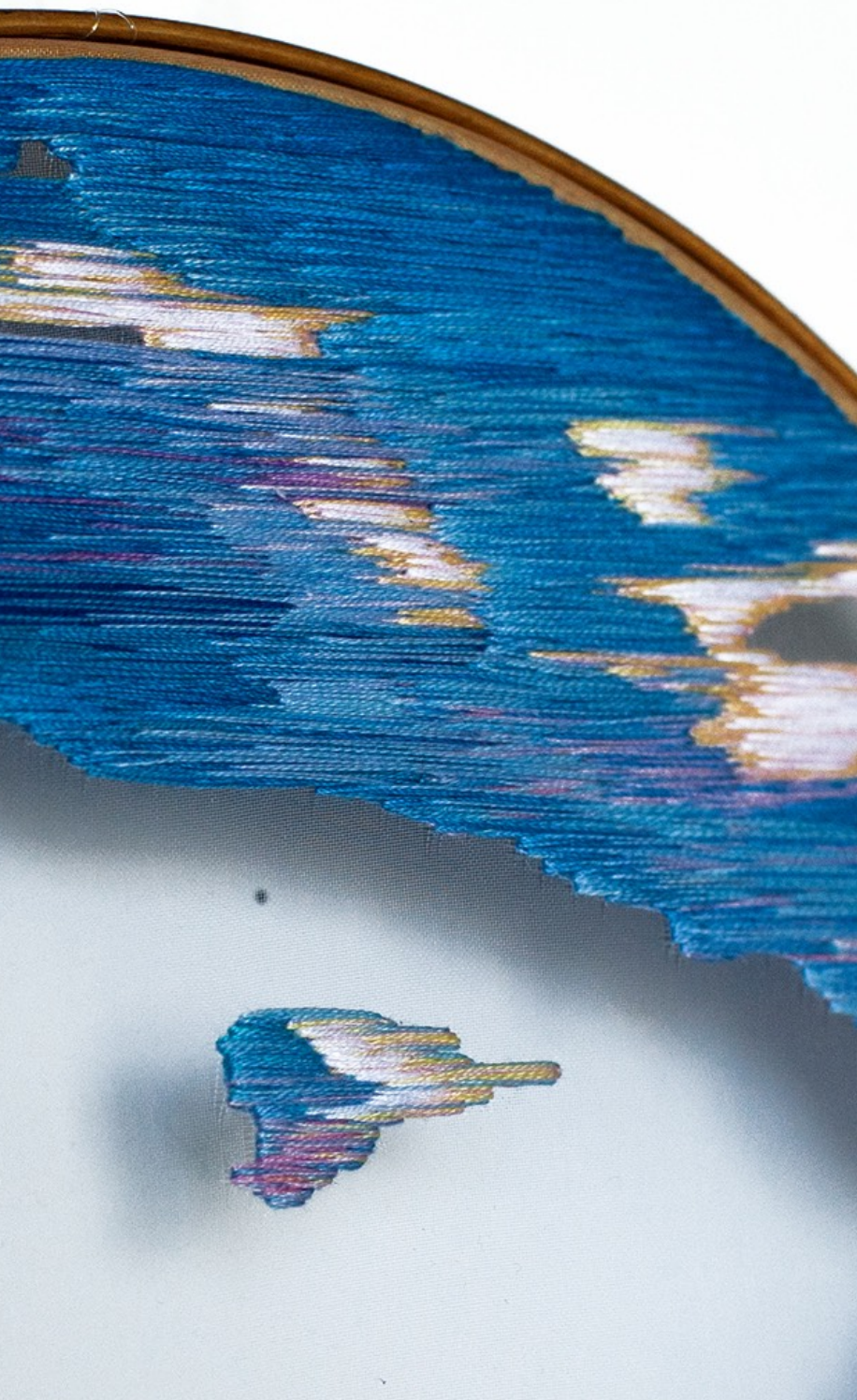
The title Tatyana is connected to the heroine of Eugene Onegin—a young woman sitting by the window with her embroidery. But in my case, embroidery is not decoration or pastime: it is a gesture that preserves what is visible, even as it slips away.

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 .

ANDROID TATIANA

painting series, oil on canvas, handmade embroidery
2020-2022

The series “Android Tatiana” is built on the synthesis of painting and textile. At its core lie classical landscapes painted in oil on canvas with multiple layers of glazing — a direct reference to the Romantic tradition, where nature was understood as a space of the sublime and untamed. Yet upon this harmonious structure, the artist overlays embroidery — an alien, “noisy” element that transforms the smooth surface of the painting into a field of conflict.

By naming the subseries “Android Tatiana”, the artist underscores the direct link between forms of exploitation and patriarchal thinking. At the same time, her embroidery traces on the surface unsettling contours of a possible total breakdown — a technological “glitch” on which the very future of civilization might depend.

In Android Tatiana the artist maintains tension between media, allowing painting and textile to interact as irreducible yet equal elements.

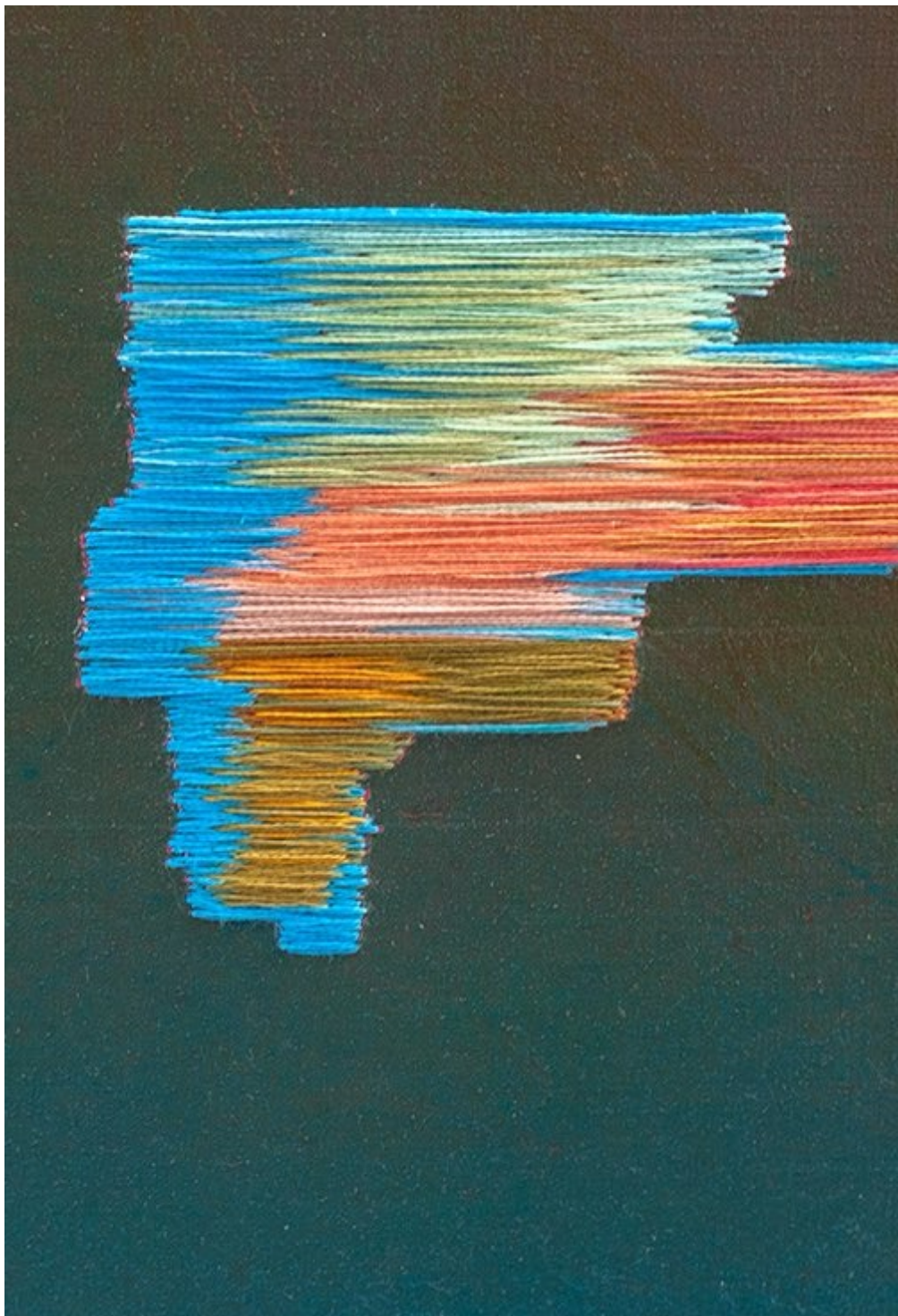
The series resonates with contemporary art criticism, where notions of “failure,” “glitch,” and “system error” are seen as productive tools of resistance — a kind of deconstruction of established narratives of harmony, progress, and technological supremacy. Ironically, one of the initial impulses for this work came from Ilya Kabakov’s exhibition “Not Everyone Will Be Taken Into the Future” (Moscow, Tretyakov Gallery, 2019), which also questioned the universality and linearity of the modernist cultural project.



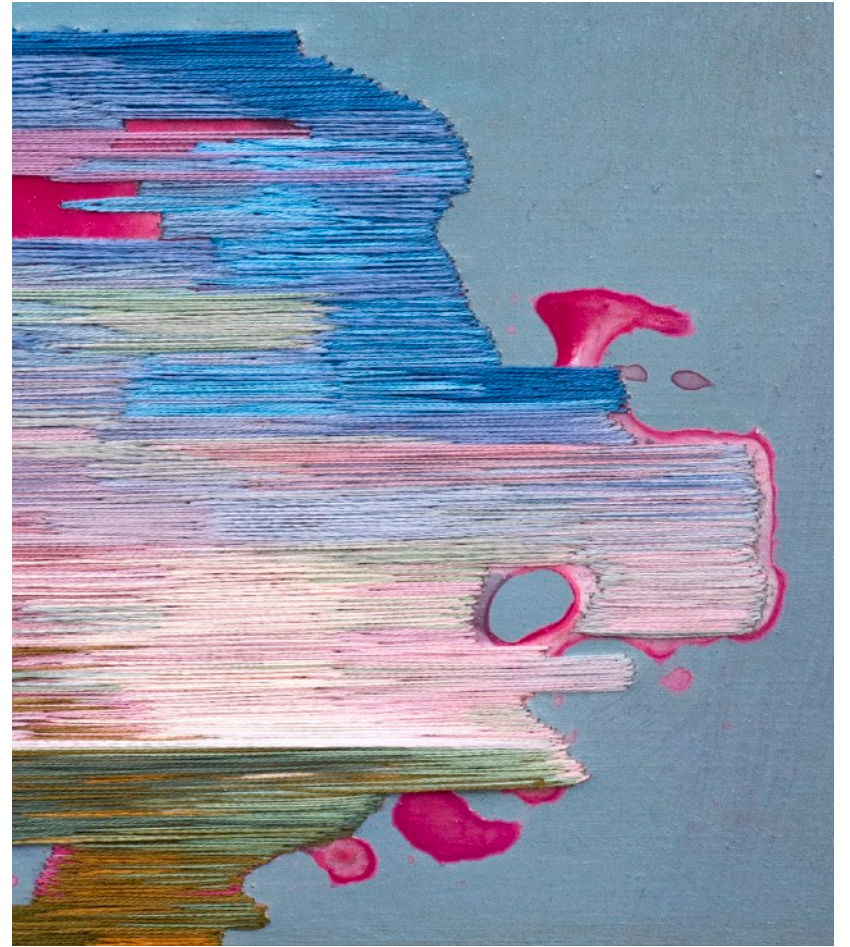
“Android Tatyana 6» 60/80 cm, oil on canvas, handmade embroidery, 2020



"Android Tatyana 14»", 60/50 cm, oil on canvas, handmade embroidery, 2021



"Android Татьяна 15», 60/65cm, oil on canvas, handmade embroidery, 2021



"Another Aporia of Zeno I" (The Hare and the Tortoise), embroidery, oil on Canvas, 51/66 cm, 2021-2026

CRYSTAL

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

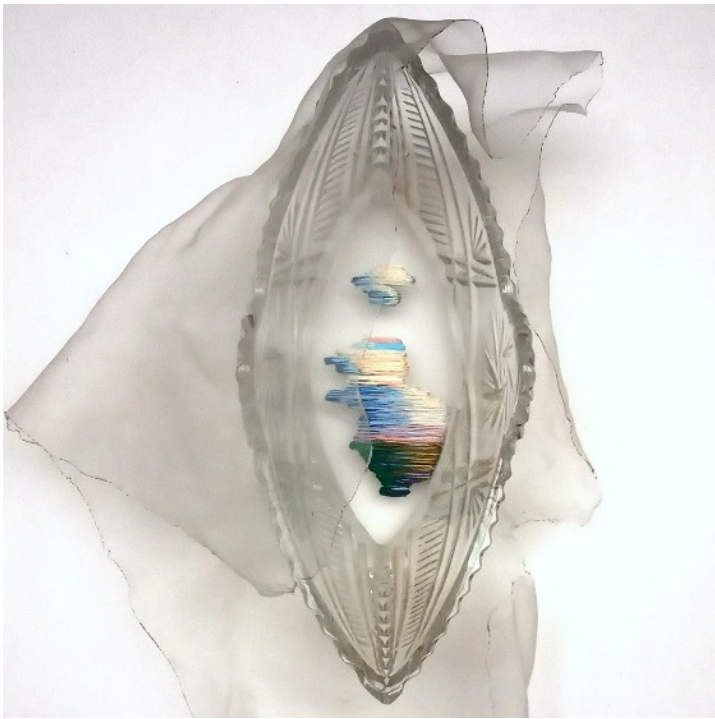
Soviet crystal, an unspoken symbol of an “exemplary” way of life, filled almost every display cabinet in living rooms across the former USSR with its solemn shine. It was kept as a precious relic and taken out only on special occasions, when the edges of the vase were filled with equally traditional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



ANTI-ANTHROP / wall tapestry /

tulle, hand embroidery

«...The formal qualities and poetic agency of Fedora Akimova's work are reminiscent of Hans Haacke's famous installation Blue Sail (1964–1965), in which a piece of blue chiffon floats in the air and "breathes" like a living creature. Like Haacke, Akimova does not romanticize pristine nature.

On the contrary, Antianthrop is an unsettling meditation on the post- or non- human perspective; an invitation, in the words of speculative realist philosopher Graham Harman, to a "zero-person" conversation. Hand embroidered landscapes on tulle present worlds abandoned by Homo sapiens or, perhaps, those who preceded us on this planet. Decolorized toy dinosaurs and animals draw our attention to some of the results of evolution's "irrational" creativity and remind us that humans are just one of its accidental products.

The shimmering of the iridescent "membranes" in Akimova's work is a reference to Alex Garland's film Annihilation (2018). In the film and its literary source, the eponymous novel by New Weird author Jeff VanderMeer (who, like Harman, is inspired by Lovecraftian horror), a force meant to prevent an ecological disaster is sent to Earth, but a mistake leads to fascinating and horrifying genetic mutations: nature is no longer under human control.

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. In Investigation of Horror, Soviet writer and philosopher Leonid Lipavsky explained the fear of the force of life as one of "viscous consistency, of colloids and emulsion; a fear of heterogeneity in which short-lived structures, clots, cords, threads of tension, and unstable independence emerge.

Substances and environments that can evoke fear and disgust, include dirt, bogs, fat (especially viscous fats such as cod-liver oil or castor oil), slime, saliva (spit, mucus), blood, all products of glands, including seminal fluid; protoplasm in general. The latter deserves to be discussed separately. We are squeamish about living plasma for a reason. Life is always essentially viscous and murky. 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."

Yaroslav Volovod



Panneau brodé «Anti-anthrope», broderie artisanale, textile transparent, 6 x 10 x 5 mètres, Musée d'art contemporain «Garage». 2021





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.

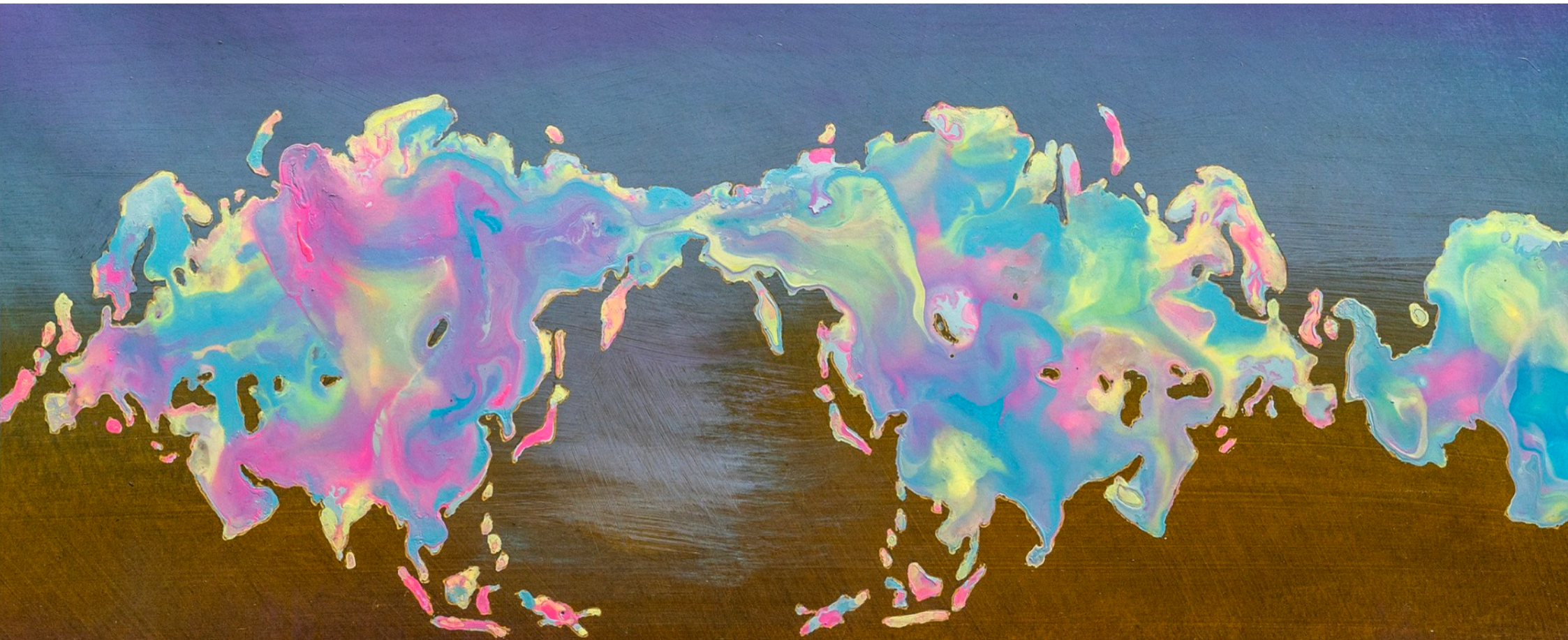
The symmetrical compositions are based on maps—specifically, the outlines of contemporary continents.

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



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



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, varnis, 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,



MASHA. FOREST

painting series, oil on canvas, handmade embroidery, 2018

The 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, and therefore.



"Masha. Forest 9», 52/52 cm, oil on canvas, embroidery, 2018

MASHA. DOMESTICATION

painting series, Oil on Canvas on embroidery hoops, 2018

Soviet 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.

Alexander Evangely



"Masha. Domestication. Portrait 1", embroidery hoop, oil on canvas, 25 cm, 2018



"Masha. Domestication. Portrait 3", embroidery hoop, oil on canvas, 20 cm, 2018



"Masha. Domestication. Portrait 5", embroidery hoop, oil on canvas, 20 cm, 2018



"Masha. Domestication. Portrait 7", embroidery hoop, oil on canvas, 19 cm, 2018

CV – Fedora Akimova

Born 1987, Kyiv



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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

- “Supercontinent”, exhibition, 16/17 Galerie de Montpensier, Jardin du 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”, 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

- “FUGUE”, group exhibition, Galerie Patricia Dorfmann, Paris, March–April 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), October – November 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: 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)