



**Fédora AKIMOVA**  
**LAST PROJECTS and WORKS (2020-2023)**

# *La Datcha* (2023)

*Installation and video for group exhibition 'Rituels' (l'Atelier des artistes en exil) in POUSH, Paris (Aubervilliers), 2023.*

## *La Dacha* (video)

5 scenes from a film in creation. September 2023, Aubervilliers video 9:35'



**Link to Watch the Movie Online:**

<https://drive.google.com/file/d/1b1qoVMS19H5eW9AOvVhMoP1ehyrhldaa/view?>

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.

*Louise Morin*



*La Dacha*. installation. 350 kg of Russian literature, provenance: Kiev, Rotten fruits and vegetables

# *Three-part project «Homin» about war in Ukraine in Ria Keburia Fondation, Georgia. 2022*

*Land art object, sound installation, ready-mades*

## **First part. The land-art object "Chapel"**

*3,5/1,5/2 m, wood, icon case 19th century, Georgia, 2022*



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.

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

*Curator of the project Masha Kriuchkova*

## Second part. Installation "Homin"

170 metres square, wood, sound, ready-mades from Ukraine, Georgia, 2022



*Second part. Installation "Homin", 170 square metres, wood from destroyed house, sound, ready-mades from Ukraine, Georgia, 2022*



*More information about the project  
"Homin":*

[https://www.fedora-akimova.com/  
homin](https://www.fedora-akimova.com/homin)

[https://www.instagram.com/p/  
C3Fmm3\\_MOGt/?  
utm\\_source=ig\\_web\\_copy\\_link&ig  
sh=MzRIODBiNWFIZA%3D%3D&  
img\\_index=3](https://www.instagram.com/p/C3Fmm3_MOGt/?utm_source=ig_web_copy_link&igsh=MzRIODBiNWFIZA%3D%3D&img_index=3)

*Second part. Installation "Homin", details of ready-mades from Ukraine (Melted kitchenware from a home destroyed by a Russian rocket), Georgia, 2022*

The third part of the project, 'Black Room'.

30 metres square, objects from wood, animal-toys, Antique lullaby, Georgia, 2022



## Installation «Anti-anthrop» for group exhibition in GARAGE museum «Assuming distance», Moscow, 2021

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.

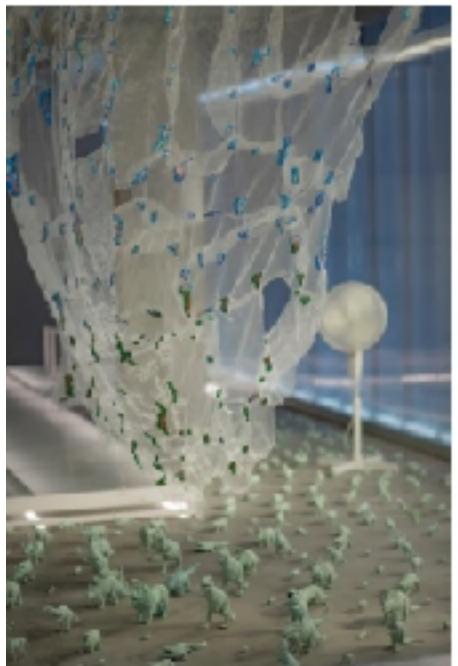
A living substance is one of which we cannot definitely say whether it is one creature or several. Now you see one knot in the plasma, and now there are two. Life fluctuates between the definite and the indefinite, individuation and non-individuality. This is its essence. In higher forms of life this 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 Volovod)*

More information about the project  
"Antianthrop":

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

<https://garagemca.org/en/exhibition/assuming-distance-speculations-fakes-and-predictions-in-the-age-of-the-coronacene/tour/fedora-akimova>



## Group exhibition "In the dust of this planet» (Art4 Museum, Moscow, 2022)

two site-site-specific objects 'Chapel 1' and 'Chapel 2' originally exposed in the Moscow Izmaylovo forest.



Chapel 1, (120/80/30 cm, LED light, icon-frame 19th cent; icon nimbus 19th cent, diodes, wood, textile, toys, 2022)  
Chapel 2, (80/60/20 cm, LED light, icon-frame 19th cent, wood, diodes, textile, toys, 2022)

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  
"Antianthrop":

<https://artuzel.com/content/v-pyli-eto-planety-kakim-budet-mir-bez-nas>

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

# Project 'Silt' (Lazy Mike gallery Moscow, 2021).

Three video-objects, two big vide-art 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 of the exhibition Alexander Evangel)

Main video *Silt*:  
<https://youtu.be/eUZH3yKoJng>

Video-diptych *Family Portrait*:  
<https://youtu.be/pjRb-aG8nWI>

Links on videos from the exhibition:





[Video-objects from the exhibition.](#)

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

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

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

[Link to the videos inside the objects:](#)

<https://youtu.be/DCZOfrD3HyY>  
<https://youtu.be/hRd6l4kUS9k>  
<https://youtu.be/53GnA5KAxU4>



## Personal exhibition «Artwork code» in Moscow Museum of Modern Art (2021)

Video, installation, objects (MMOMA, Gogolevsky 10, Moscow)



Exhibition view in three rooms. Installation, video, painting, objects.



### Video-works from the exhibition.

«Surface 1»:

<https://www.youtube.com/watch?v=kqOfCCIYJTQ>

«Surface 2»:

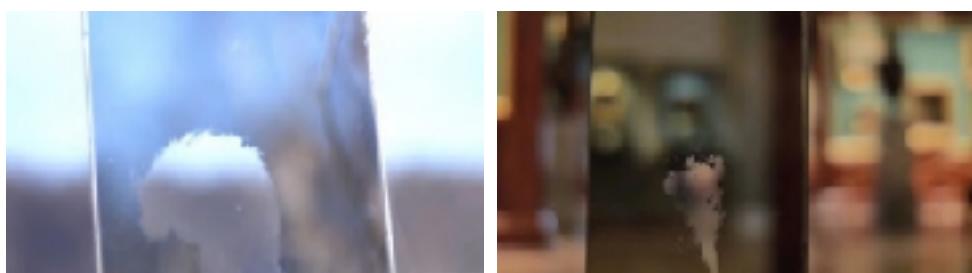
[https://www.youtube.com/watch?time\\_continue=236&v=3tXS6pGk5-0](https://www.youtube.com/watch?time_continue=236&v=3tXS6pGk5-0)

«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>



## LAST WORKS (2020-2023)

### **'Chapel' series (2022)**

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



Chapel 1, (120/80/30 cm, LED light, icon-frame 19th cent; icon nimbus 19th cent, diodes, wood, textile, toys, 2022)

Chapel 2, (80/60/20 cm, LED light, icon-frame 19th cent, wood, diodes, textile, toys, 2022)

Chapel 3, (65/40/20 cm, embroidery, LED light, icon-frame 19th cent; icon nimbus 19th cent, diodes, wood, textile, toys, 2022)

## ***'Silt' series (2021)***

*(video on tablet inside the icon cases of the 19th century. toys. transparent textile)*



### **Video-objects from the exhibition.**

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

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

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

### **Link to the videos inside the objects:**

<https://youtu.be/DCZOfrD3HyY>

<https://youtu.be/hRd6I4kUS9k>

<https://youtu.be/53GnA5KAxU4>

## **'Antianthrop' series (2020-2022)**

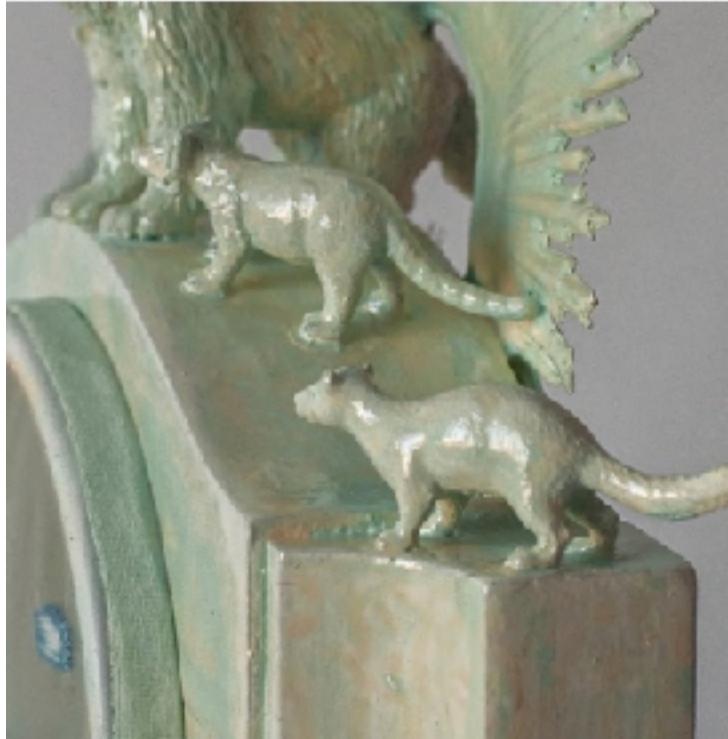
(icon cases of the 19th century, embroidery, diodes, toys, icon cooper crowns of the 19th century)



Antianthrop 12, 38/20 cm, icon case 19th cent, wood, textile, embroidery, toys, 2021

Antianthrop 13, 30/35/50 cm, soviet furniture fragments and soviet kitchen staff, wood, textile, embroidery, toys, glass, mirror, 2021

Antianthrop 14, 35/20/10 cm, icon nimbus 19th cent, icon case 19th cent, wood, textile, embroidery, toys, 2022



*Anthiantrop 10, 26/ 27/9 cm, icon nimbus 19th cent, desk clock 60s USSR, glass, wood, textile, toys, varnish, handmade embroidery, 2021*

*Anthiantrop 11, 27/27/9 cm, desk clock 60s USSR, glass, wood, textile, toys, varnish, handmade embroidery, 2021*

*Antianthrop 15, 45/25/10 cm, icon nimbus 19th cent, icon case 19th cent, wood, textile, embroidery, toys, 2022*



**'Tatyana'** series (2020-2021) (embroidery,  
wood and plastic frames, transparent textile)



**'Tatyana' series on embroidery hoops**  
**(2019-2021)** (embroidery, wooden soviet embroidery hoops, transparent

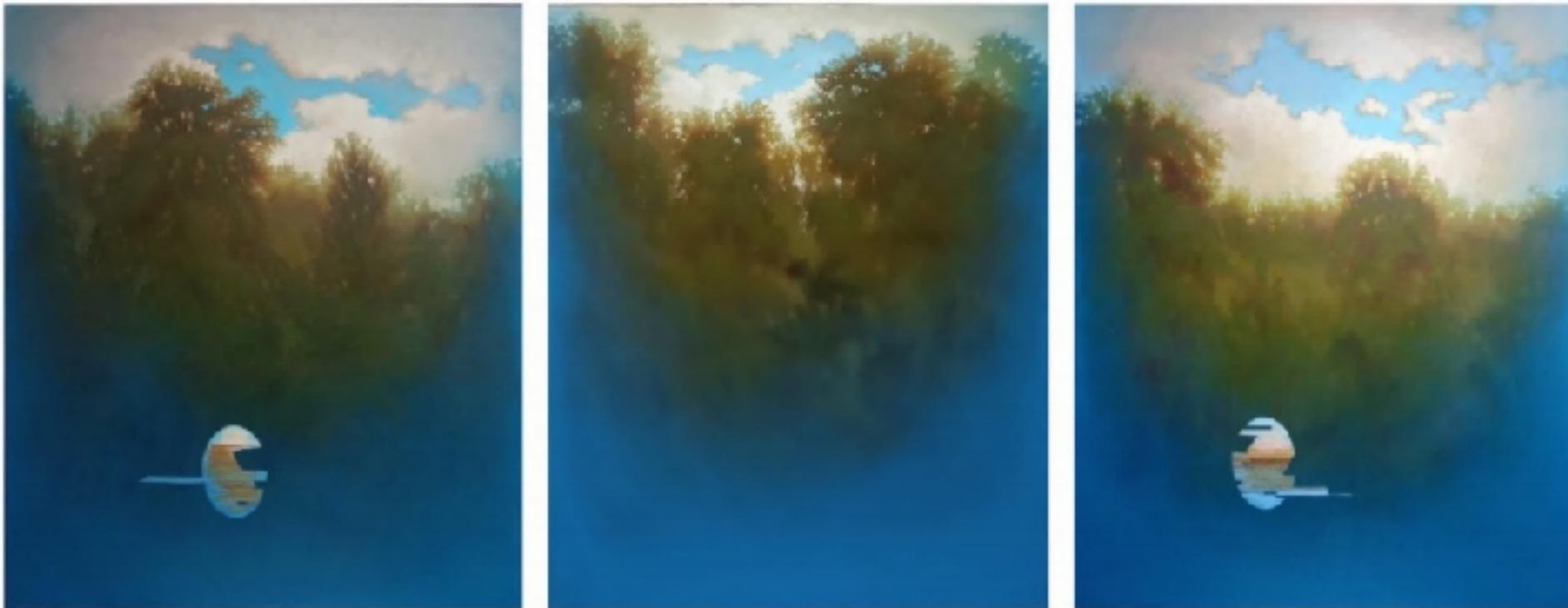


Tatyana 0.3, 25cm, soviet wooden embroidery hoop, textile, embroidery 2020

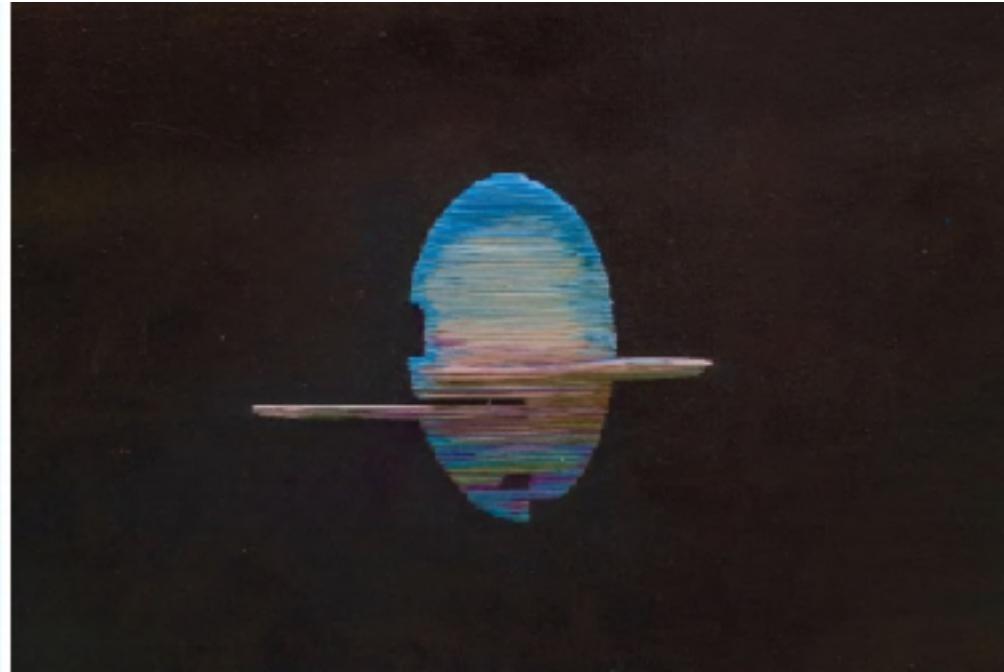
Tatyana 0.7, 22cm, soviet wooden embroidery hoop, textile, embroidery 2021



**'Android Tatyana' series**  
**(2020-2022)** (*embroidery, oil on canvas*)



*Android Tatyana 1 (triptych) 85/280 cm,  
oil on canvas, embroidery 2019*



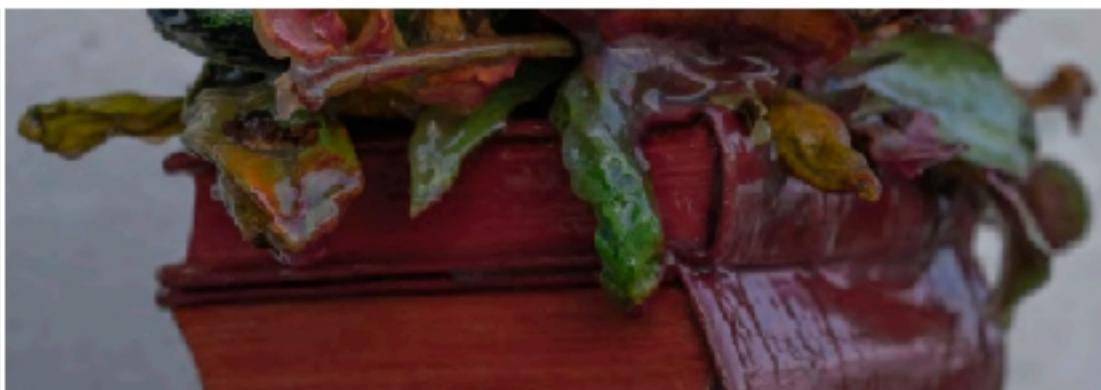
*Android Tatyana 8, 75/65 cm, oil on canvas,  
embroidery 2020*

*Android Tatyana 14, 55/65 cm, oil on canvas,  
embroidery 2022*

*Android Tatyana 15, 55/60 cm, oil on canvas,  
embroidery 2022*

## OBJECTS MADE FOR CHARITY AUCTION (in support of Ukraine)

(Soviet collection of essays by Russian writers. Rotten then dried fruit (tinted after drying). Polyester primer. Approximate size 60/40/30 cm)



## 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)

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

"Deux passeports inutiles de l'artiste Fedora Akimova : un passeport ukrainien expiré et un passeport intérieur russe"

Les passeports de l'artiste  
2024



# ***Masha. La Forêt***

*Installation de 8 toiles, 175/230 cm,  
huile sur toile et broderie*





Dans l'œuvre de Fedora « Masha. La Forêt », composée de huit toiles, nous voyons d'abord la décomposition et la fragmentation de l'unité naturelle, prenant conscience de son unité comme une construction artificielle avec des parties manquantes. Visuellement, l'œuvre de Fedora Akimova utilise les techniques traditionnelles de la peinture pour imiter l'optique technogène de la photographie. Cependant, cette peinture est perturbée par la broderie, privant l'image de son unicité médiatique et la transformant en une chimère sémiotique oscillant entre image et objet. Encore plus chimériques sont les représentations des animaux que la broderie sur toile place dans ce paysage idyllique, comme pour les interpréter à travers le code de la forêt magique archaïque. Pourtant, dans la broderie apparaissent immédiatement des fusions impossibles de corps de prédateurs et d'herbivores, parfois même d'oiseaux. De plus, la substance même de leurs corps brodés librement semble venir d'un autre monde, plus proche de celui des esprits et des images que de la forêt qui les entoure. Ils sont faits de la même matière que les rêves, bien qu'ils ne contiennent ni Shakespeare ni les passions humaines. »

(Alexandre Évangile, commissaire d'exposition)

Masha. Forêt. Installation de 8 toiles, 175/230 cm, huile sur toile et broderie



Masha. Forêt 4, détaille, 56/58 cm, huile sur toile et broderie,



Masha. Forêt 7, détaille, 56/58 cm, huile sur toile et broderie,

**Fedora Akimova** : « Je prenais régulièrement le train à grande vitesse, car je travaillais dans une ville et étudiais dans une autre. Le paysage forestier qui défilait était mon seul contact avec la nature dans ma vie entièrement urbaine. Je pensais souvent à la forêt de mon enfance, dans un petit village où se trouvait la maison de mon arrière-grand-mère, où je passais mes vacances. Elle était peuplée de créatures féériques, de personnages issus de chansons populaires, et la vie semblait figée et infinie. C'est à ce sentiment de perte d'un monde harmonieux que j'ai dédié cette série de travaux. Cette harmonie, qu'on ne peut plus retrouver, tout comme on ne peut plus se rappeler distinctement cette forêt et ces animaux. Le paysage est basé sur des photos de la forêt prises depuis la fenêtre du train, et les créatures féériques sont inspirées des animaux qui habitaient cette forêt : ours, loups, lièvres, renards et oiseaux. »



Masha. Forêt 9, détaille, 56/58 cm, huile sur toile et broderie,

« Dans la série « Masha. La Forêt », Fedora Akimova oppose deux techniques plastiques : une broderie minutieuse en fil blanc sur un fond de peinture à l'huile expressive. Si l'on observe ces deux techniques à travers le prisme de la psychanalyse, on pourrait supposer que la broderie est une projection paranoïaque dictée par le désespoir, tandis que le fond expressif de la forêt est une projection schizophrénique, ou des symptômes de la dissolution radicale de l'ego abstrait. »

Masha. Forêt 7, détaille, 56/58 cm, huile sur toile et broderie,



## ***Masha. L'Apprivoisement***

*4 portraits en tondo,  
huile sur toile sur cerceaux de broderie,  
20 cm et 25 cm*

« La petite série de portraits « Masha. L'Apprivoisement » utilise des tambours de broderie dans des techniques picturales traditionnelles et combine deux types d'iconographies : celle du portrait cérémonial et celle de l'art naïf. La première iconographie suggère une pose et la domestication d'animaux réels, tandis que la seconde fait circuler leurs images dans le folklore et les interprétations culturelles. Aristote a remarqué que aucun animal ne peut avoir à la fois des crocs et des cornes. Le bon sens protège notre esprit de la nature impossible, tout comme il protège la nature de notre esprit. Dans les représentations animales de Fedora Akimova, nous voyons des connexions impossibles qui dépassent les limites de l'évolution naturelle et de la culture. Nous voyons des images d'êtres où l'incompatible est mélangé, privant notre expérience culturelle et nos connaissances scientifiques de toute base. »

«

(Alexandre Évangile, commissaire d'exposition)



4 portraits en tondo, huile sur toile sur cerceaux de broderie, 20 et 25 cm

*Two years of teaching practice in  
ESADSE*  
2022-2024

From September 2022 to August 2024, I taught art at the École supérieure d'art et design de Saint-Étienne (ESADSE), where I delivered lectures, conducted classes, and held workshops.

I also realized my first curatorial project *histoire(s)\_Histoire* there, featuring young Ukrainian artists: [https://www.citedudeesign.com/  
fr/a/histoire-s-histoire--2649](https://www.citedudeesign.com/fr/a/histoire-s-histoire--2649)

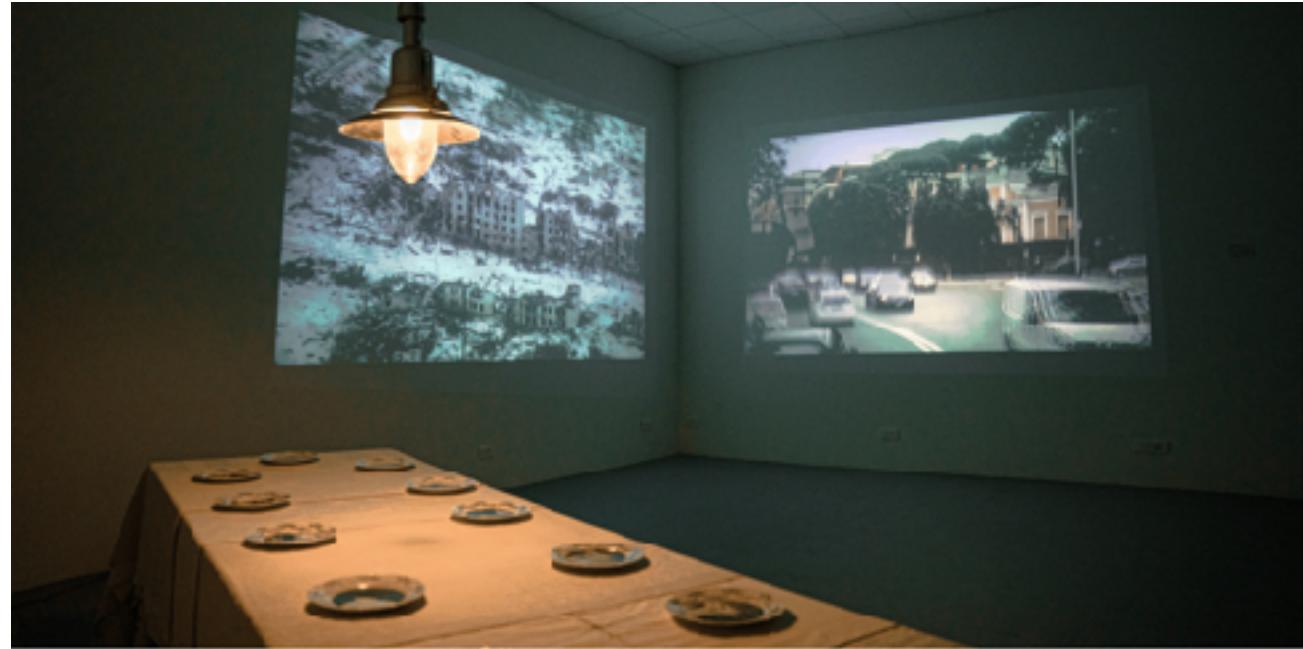


Photo from the exhibition of the *histoire(s)\_Histoire* project

Photos of works by students from the "Embroidery" workshop

