

FEDORA AKIMOVA

LATEST PROJECTS AND WORKS (2020–2026)

- 1 CV / Contacts
- 2-8 Solo projects
- 9-11 Group projects
- 13 Curatorial projects
- 14-20 Series of works

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 Kiburia 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

WEBSITE: www.fedora-akimova.com

INSTAGRAM: [michel_feat_fedora](https://www.instagram.com/michel_feat_fedora)

PHONE: +33 6 47 64 91 75

EMAIL: fedora.akimova@gmail.com

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

A.P.I.S.E.

june-august_2025_Paris

solo projet présenté dans l'espace vitrine du bâtiment principal de la Cité internationale des arts (Paris).

Installation, founded objects, personal archive, embroidery

«The Le concept d'archive se développe à partir d'un tournant fondamental survenu dans la trajectoire artistique de Fedora en 2022, à la suite de l'invasion militaire à grande échelle de l'Ukraine par la Fédération de Russie. Ce point de bascule se manifeste par la prise de conscience de l'impossibilité de poursuivre l'esthétisation de concepts philosophiques globaux et par leur rejet au profit d'un témoignage documentaire direct d'événements personnels et collectifs, dont l'artiste est à la fois participante et témoin.

La base méthodologique de A.P.I.S.E. repose sur une approche archéologique des objets présentés : il s'agit de leur donner un espace de visibilité sans leur imposer la tâche de produire des conclusions généralisantes. Ces objets ne signifient rien d'autre qu'eux-mêmes ; ils ne se transforment ni en symboles ni en métaphores. Leur simple présence est suffisante.»

(Étienne Michurins)

More about A.P.I.S.E. project:

https://link_text_works

<https://about>



View of the exhibition from the street

LA DATCHA

october_2023-till now_Paris

first version of the installation and video in POUISH
(Aubervilliers, 2023)

second version of the installation in Cité internationale des arts
(Paris, 2024)

*Installation, smell, video, sound,
Approximately 150 kg of decomposing fruits and vegetables, and 400 kg of
collected editions of Russian classical literature transported from Kyiv in 2023.*

«Sur fond de la ville d'Aubervilliers, Fedora Akimova met en scène une série de rituels du quotidien, filmés et rejoués par des artistes russes en exil. Le moment de célébration, accompagné de la préparation des repas, est brusquement interrompu lorsque l'artiste demande aux invités de laver les classiques de la littérature russe, tels que Tolstoï ou Dostoïevski. La fête à la « datcha » (maison de campagne en Ukraine et en Russie) est déplacée, et les héros des épopées tragiques de l'Empire russe sont arrosés d'eau. Dans son installation, en comblant les fondations d'une ruine avec des livres, Fedora Akimova convoque une culture du sacrifice à la fois répétée et abusée.»

(Louise Morin)

More about LA DATCHA project:

https://total_installation_in_POUSH

https://link_on_the_first_short_video

https://link_on_the_trailer_for_the_long_video



HOMIN-1

august_2022-august_2023_Georgia (Country)
Ria Keburia Fondation

Land art sculpture (old furniture and iron framework)

«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 .»

(Masha Krioutchkova)

More about Homin project:

<https://stir>

<https://details>

Land art object on site



HOMIN-2

august-october_2022_Georgia (Country)
Ria Kiburia Fondation

Total Installation (wooden framework from the old house, founded objects from ukrainian ruined kitchen)

« 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.»

(Masha Krioutchkova)

More about Homin project:

https://georgian_magazine

<https://amarta>



Fragment of the exhibition

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_exhibition_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 aborde 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

CELLULE (17 march 2024)

17_march_2022_Paris
Pompidou Center

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.

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 maksim)

More about Homin project:

https://article_about_event

https://article_2

Centre Pompidou cloakroom lockers with artworks installed inside



SANS DRAPEAU

may_2024_Paris

group charity exhibition (in cooperation Russie-Libertés organisation) in «Yellow cube gallery», Paris

Sculptures

« Sans drapeau - charity exhibition-auction that brought together anti-war statements of Russian artists. We capture the witness experience through personal stories of anti-war artists from the aggressor country. Some of them left Russia out of the fear of persecution, some due to ethical considerations, and some continue to oppose the war while still being there.

The sense of home, re-evaluation of cultural heritage, fragility of freedom - these are the themes that authors are addressing now.

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 paled into the new century. The columns are adorned with dried fruit, lightly touched with paint.» (Lev Shusharichev)

More about Sans Drapeau project:

https://Liberation_article



Fragment of the exhibition

histoire(s)_Histoire

may_2023_Saint-Etienne (France)

ESADSE

curatorial project, 4 young Ukrainian artists created 10 works (installations, videos, sculptures, photo-series and objects)

« 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.»

(Curator of the project Fedora Akimova)

More about histoire(s)_Histoire project:

<https://ESADSE>

https://link_on_the_first_short_video



Daniel © Daniel Obideko



Warria Kuzher © Daniel Obideko



The four artists participating in the exhibition gathered around the work of one of the exhibiting artists

L'ÉTRANGER

2016-2026

Oil on canvas

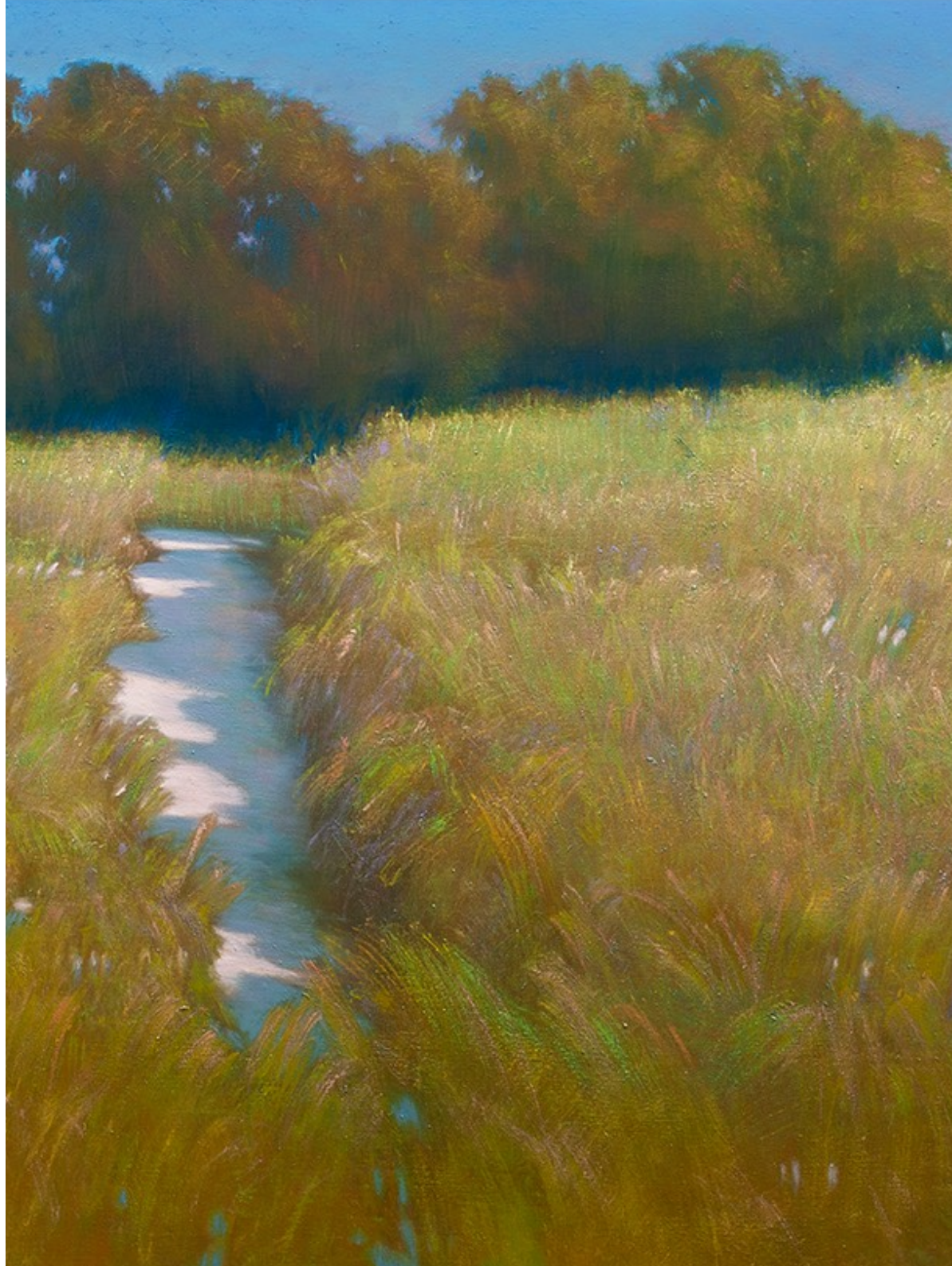
« The series «L'Étranger» is a cycle of painted landscapes in which the human figure is absent. The exclusion of the human from the picture of the world becomes a key gesture: it is precisely this absence that highlights the fundamental dichotomy between nature and culture. The landscapes appear as spaces 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



BOOKS FROM THE KYIV APARTMENT

2024-2026

books (a Soviet collection of works by classical Russian writers brought from Kyiv), dried fruits, vegetables, and plants, oil paints, polyester primer

The Soviet collected works of Pushkin, Dostoevsky, Tolstoy, and other Russian classical authors, brought from the artist's apartment in Kyiv, resemble columns — enduring images of the imperial age. From the remains of a vanished civilization, only a preserved shell survives, while its meanings have faded in the new century.

The columns are adorned with dried fruits, lightly touched with paint, and carry the scent of decomposition and death.

These were my grandfather's books, his collected editions from the 1950s and 1960s. I unpacked the stacks and arranged them in my studio without knowing what to do with them. Then they began to resemble pillars — structures that support nothing, yet remain charged with a certain pathos.

What could complete such a pillar? Probably something perishable and already dead. This is how the image of the rotting fruit emerged, partly as a reference to the decorative language of the Stalinist Empire style, such as that of VDNKh*. It was as if the entire idea of "empire" had decayed from within.

More works from this series:

<https://books>



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



POSTAL CODES

2024-2025

Soviet-era wooden embroidery hoops, hand embroidery, transparent textile

In the *Postal Codes* series, landscapes with blue skies and blood-stained ground are embroidered onto transparent fabric. The contours of these landscapes correspond to the borders of territories where military actions are taking place. Each work is titled with the postal code of the area it represents. Letters sent to these postal codes will no longer arrive, or will reach only those parts of the region that remain unoccupied.

More works from this series:

https://postal_codes



SAVED MESSAGES

2024

Cotton print, embroidery, cardboard, acrylic paint

This autobiographical series is based on short messages from my friends and photographs taken in France, where I moved with my family in September 2022.

2.2 — 22 Years Old and 10 Years Old

Text on the work: *"Once upon a time there were children, women, elderly people, and men of fighting age."*

The photograph depicts 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 subject of men leaving Ukraine to avoid participation in the war remains highly taboo, as it may negatively affect the morale of those fighting. I understand this, which is why I chose a dry and neutral phrase that classifies people into categories without emotional judgment or commentary on the choices of others. Everyone has their own life. And, in the end, we are all children who dream of going to the sea.

2.3 — Wonderland

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

The image shows Eiffel Tower souvenirs in front of the Louvre.

The work plays with stereotypes that contain a significant degree of truth: France is indeed a place associated with freedom and joie de vivre, a country that offers refuge to those fleeing war and censorship.

At the bottom of the work appear the flags of countries that have experienced military conflicts. Many people who fled these territories now live in France in search of a peaceful sky.

More works from this series:

https://installation_in_POUSH



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

