

FEDORA AKIMOVA

Avaliable works (Paris/Tbilisi)

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.

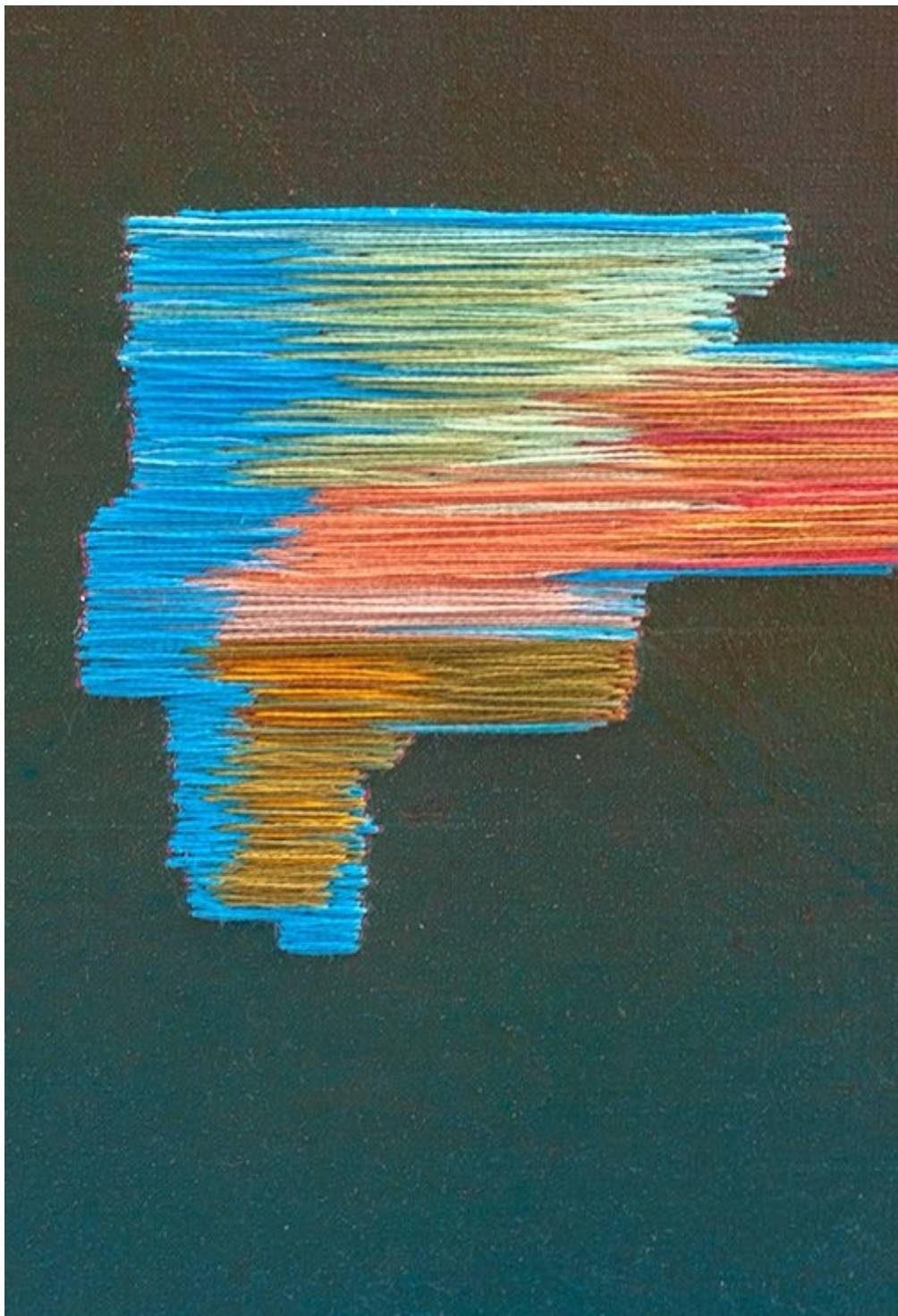
The series resonates with contemporary art criticism, where notions of “failure,” “glitch,” and “system error” are seen as productive tools of resistance — a kind of deconstruction of established narratives of harmony, progress, and technological supremacy. Ironically, one of the initial impulses for 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.



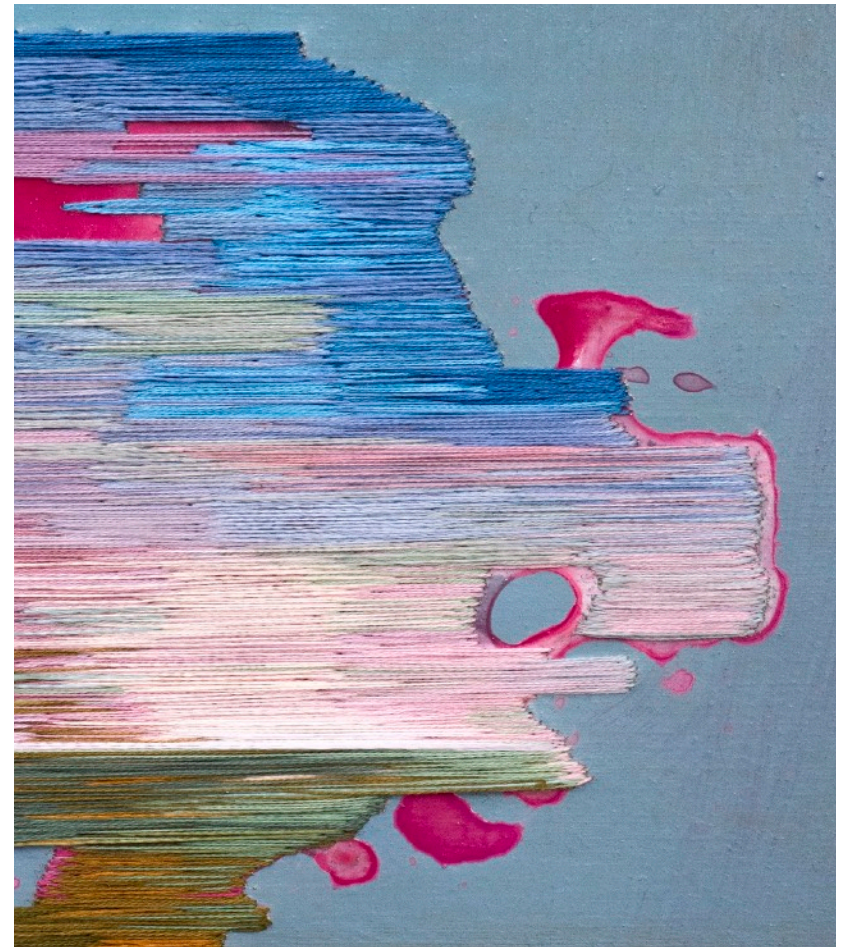
“Android Tatyana 6» 60/80 cm, oil on canvas, handmade embroidery, 2020



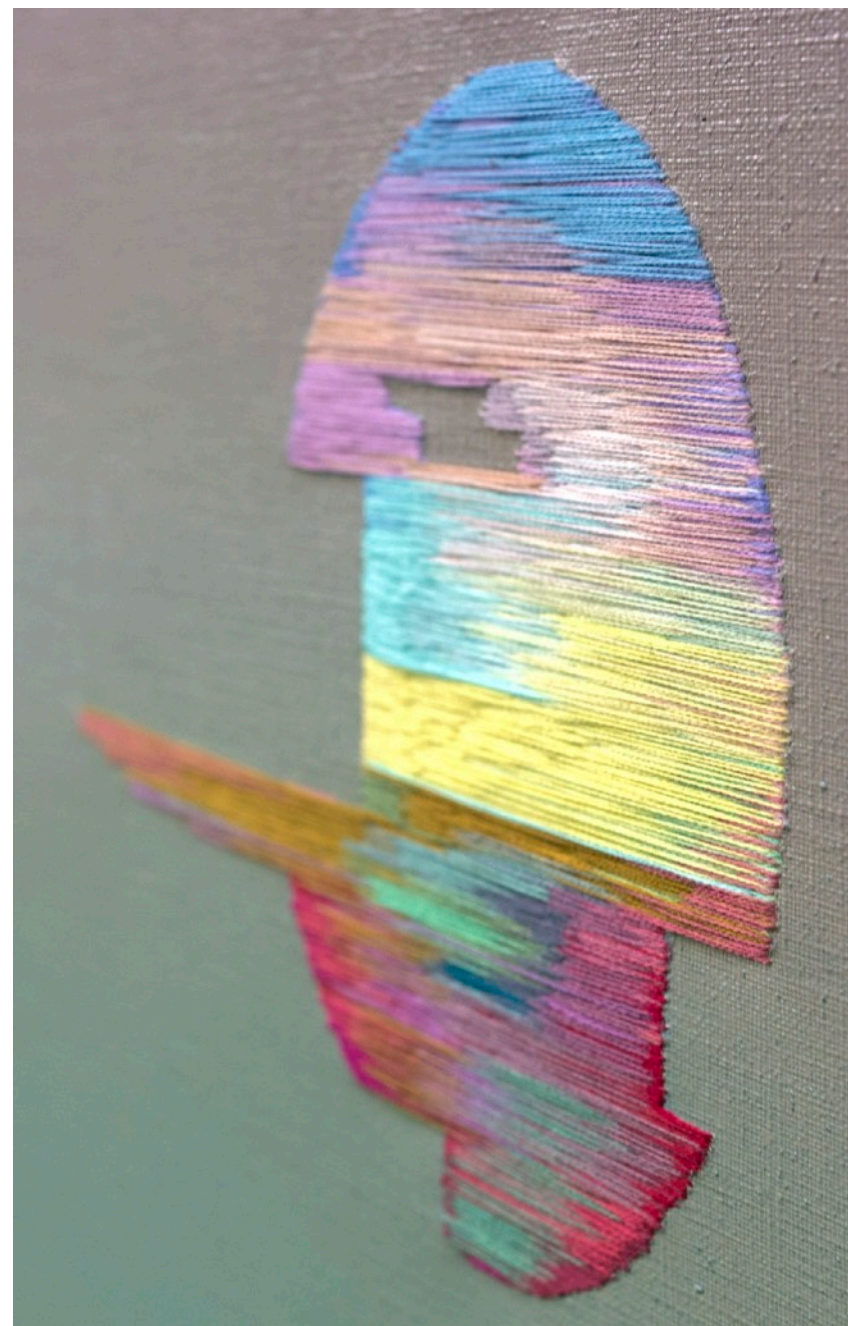
"Android Tatyana 14», 60/50 cm, oil on canvas, handmade embroidery, 2021



"Android Tatyana 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



"Android Tatyana 16», 120/80 cm, oil on canvas, handmade embroidery, 2026

ANOTHER FOREST

painting series, oil on canvas, handmade embroidery,
2018

The visual language of the series “Another Forest” was inspired by photographs of nature taken at high speed through a train window.

“There exists a kind of assumption of wholeness traditionally attributed to nature and commonly embodied in the image of landscape. We habitually oppose the integrity of nature to architecture, which fragments space, and more broadly to our entire culture and civilization, perceived as something artificial and world-splitting. However, in the series ‘Another Forest’ we primarily encounter disintegration and fragmentation of natural wholeness, perceiving its unity as an artificial construct with missing elements. Visually, these landscapes, through traditional painting, imitate the technogenic optics of photography.”

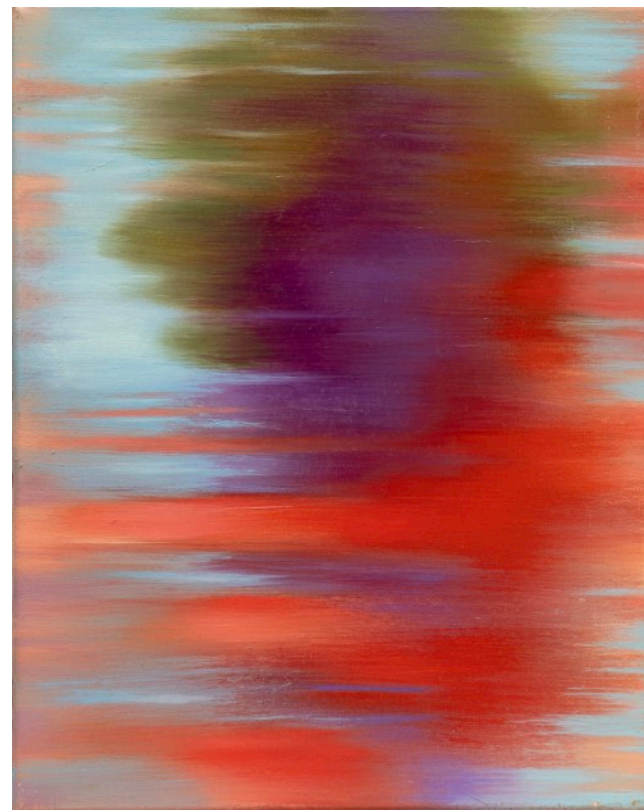
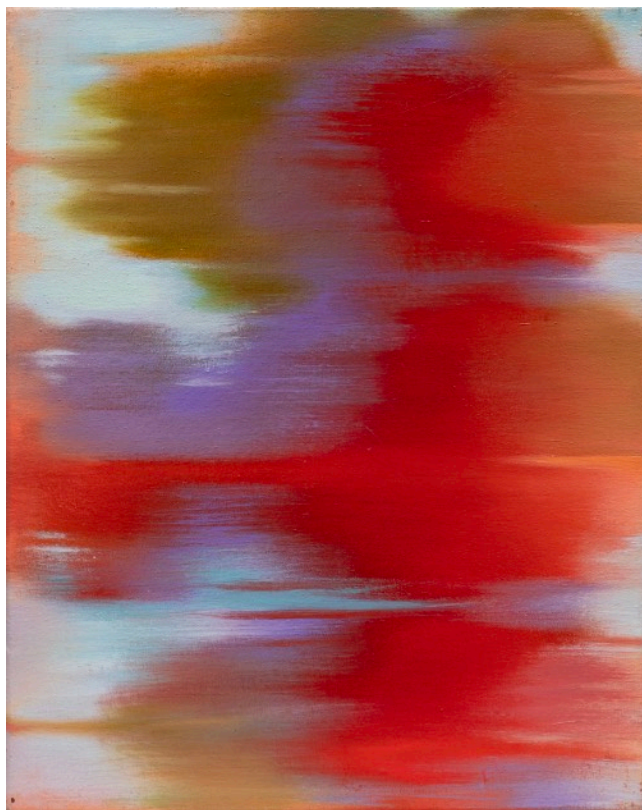
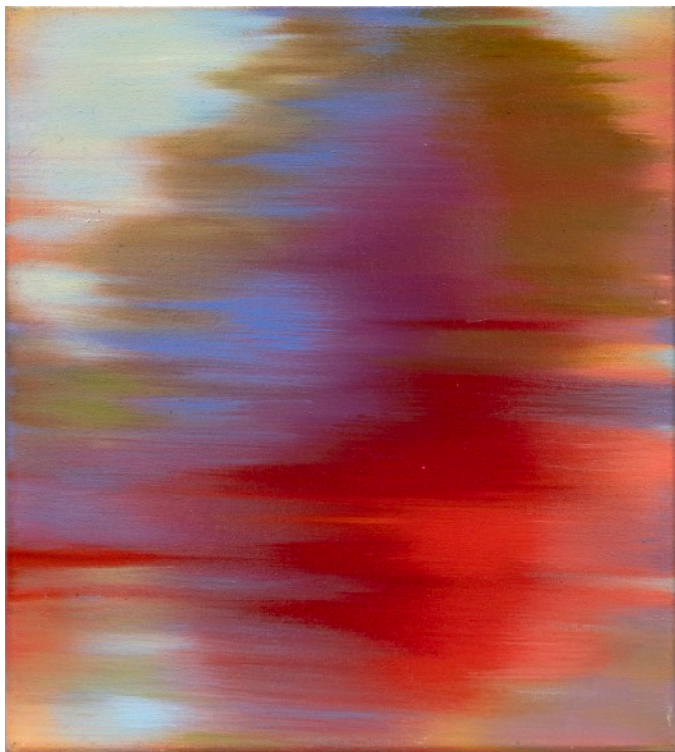
Alexander Evangelii



“Another Forest. Trinity”, embroidery, oil on canvas, 90 x 70 cm, 2018



"Another Forest 2", embroidery, oil on canvas, 60 x 55 cm, 2018



"Another Forest 4,5,6", triptych, 140/52 cm, oil on canvas, 2018

L'ÉTRANGER

painting series, oil on canvas, 2016-2019

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.

The painting of the series is built upon the play of light, color, and optical shifts. Space fractures and refracts, creating a sense of fluidity and instability, as though the gaze



*"Amalgame 6",
Oil on Canvas, 110 W x 65 H, 2018*



L'étranger 15, Oil on Canvas, 80 W x 65 H, 2018



L'étranger 14, diptych, Oil on Canvas, 120 W x 70 H, 2017



L'étranger 20, Oil on Canvas, 60 W x 50 H, 2018



"Amalgame 4", Oil on Canvas, 90 W x 85 H, 2017

LAND

painting series, oil on canvas, 2019-2025

The late landscapes are marked by calm and concentration. Unlike the “L’Étranger” series, where existential questions and the tension between nature and culture played a central role, these works emerge as a practice of painterly meditation.

The artist frees painting from narrative and search, allowing herself simply to observe and capture the breathing of nature. The focus shifts to light, color, and soft transitions that transform the canvas into a space of contemplation.

While her practice increasingly moves toward objects and installations, painting remains a personal refuge and meditative exercise, preserving an intimate connection with the world.



A larger triptych version with side panels is also available.



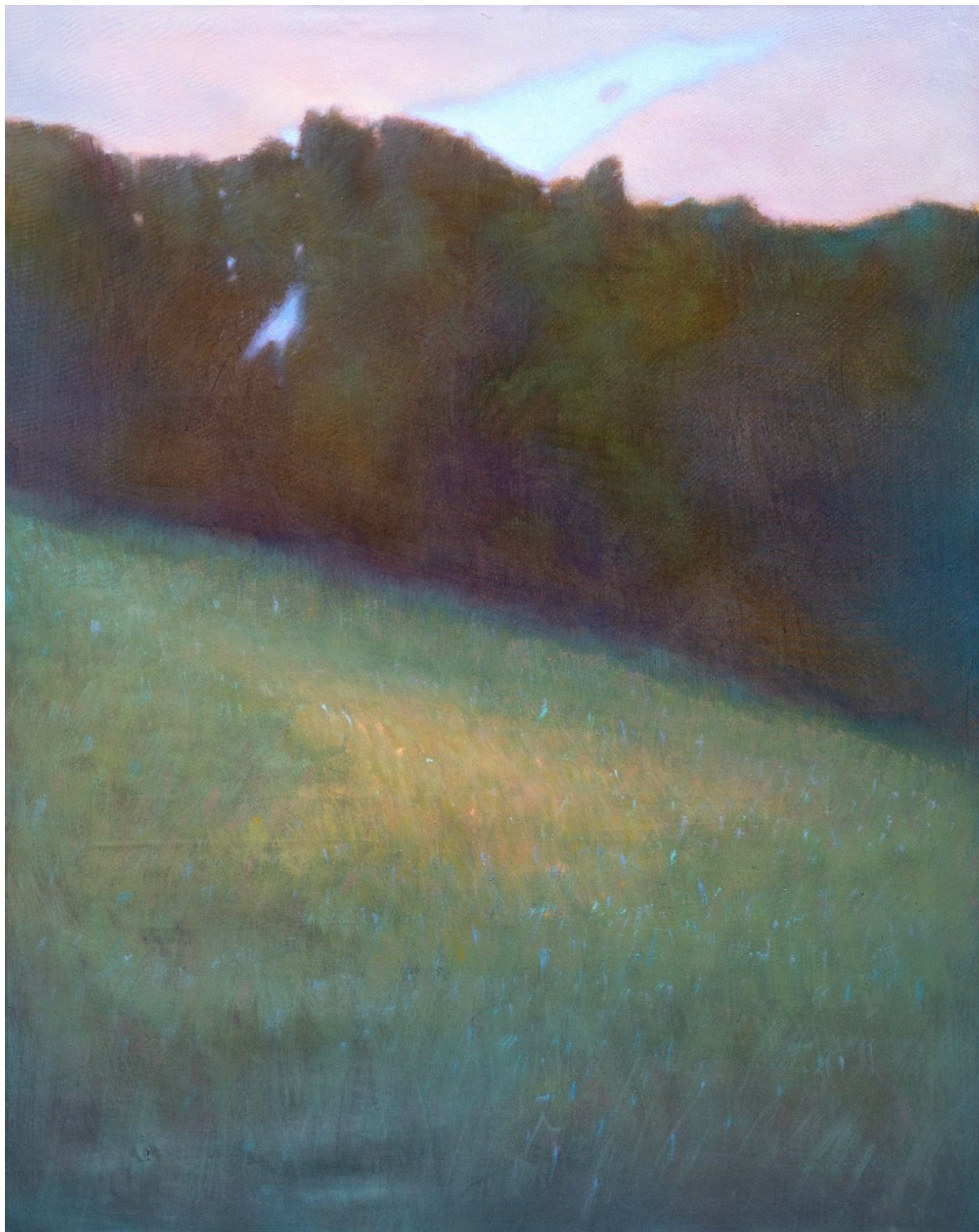
Constable 5 , Oil on Canvas, 120 W x 160 H, 2022



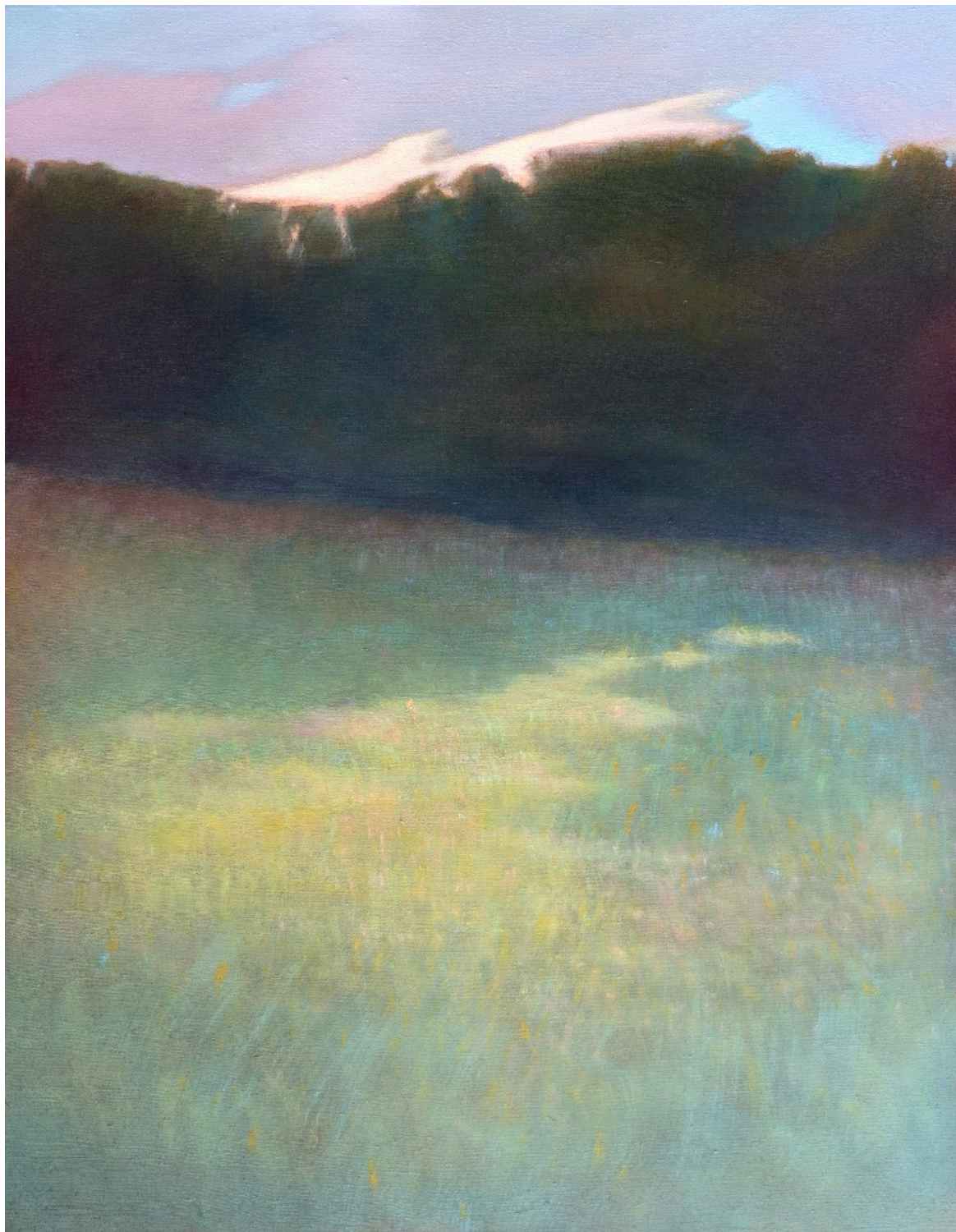
"Land 8", oil on canvas, 110 x 80 cm, 2026



"Land 7", oil on canvas, 61 x 91 cm, 2026



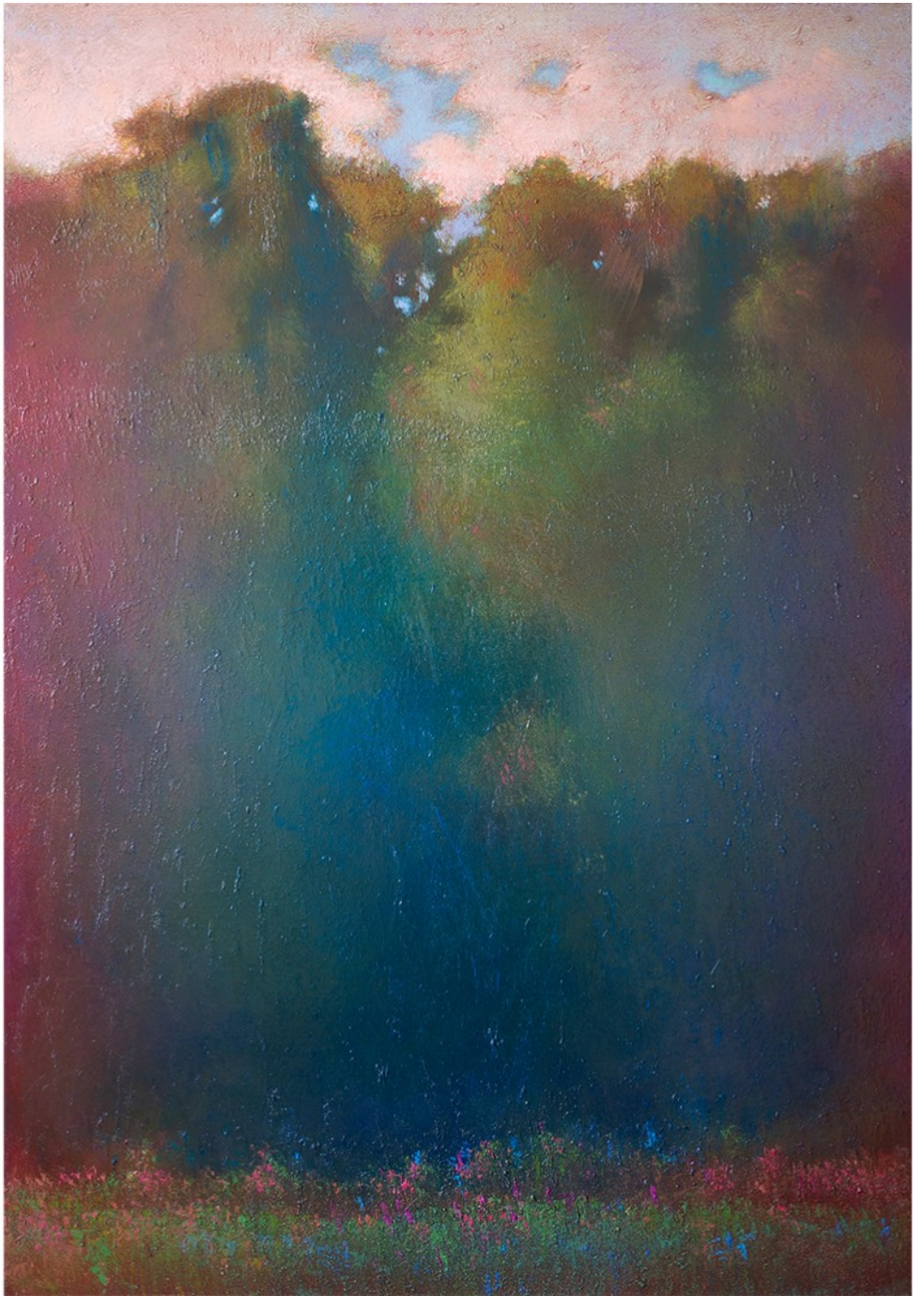
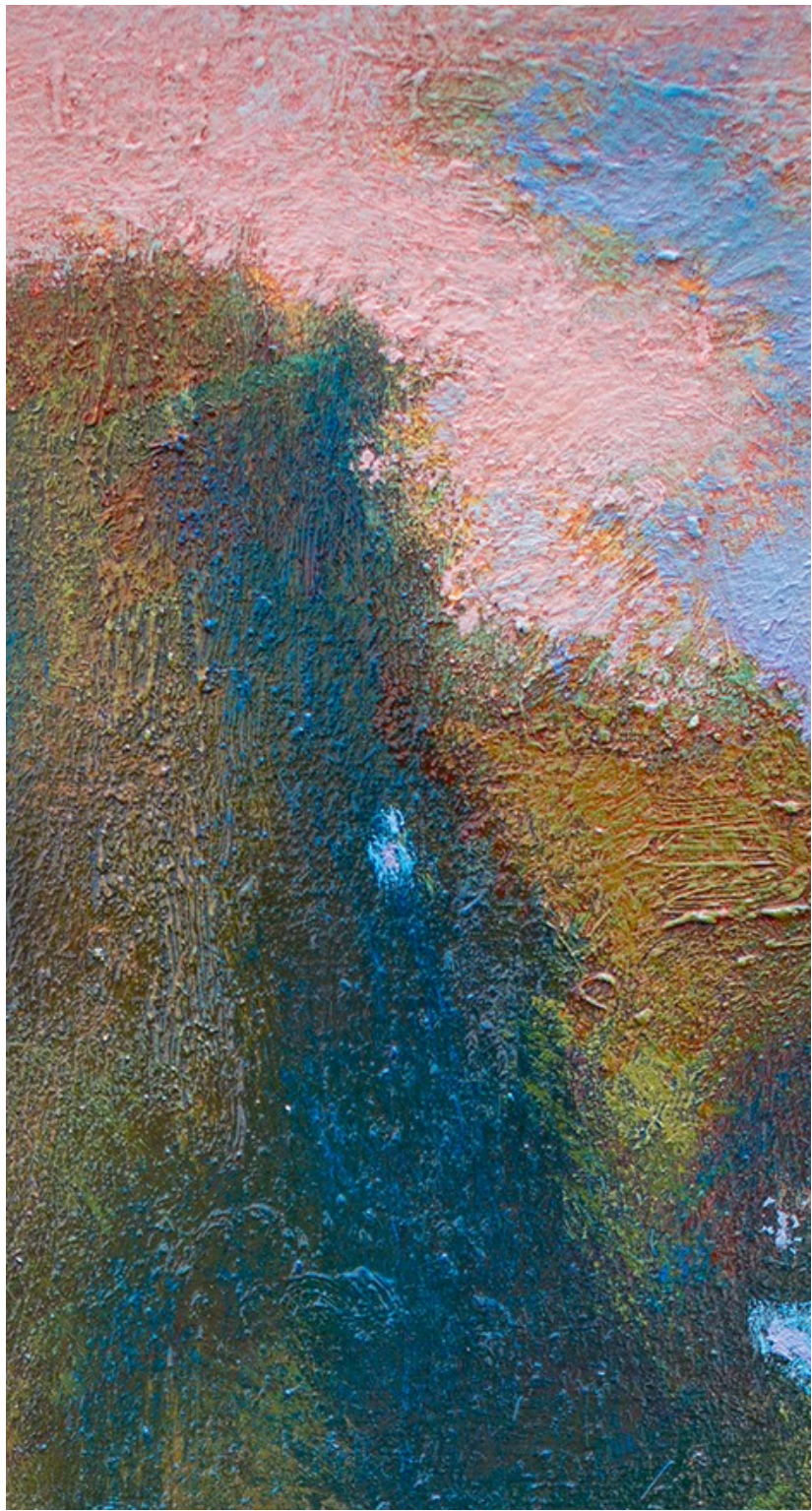
"Land 3", oil on canvas, 104 x 131 cm, 2026



"Land 4", oil on canvas, 104 x 131 cm, 2026



"Land 2", oil on canvas, 130 x 160 cm, 2024



Vasnetsov 5 , Oil on Canvas, 75 W x 96 H, 2021



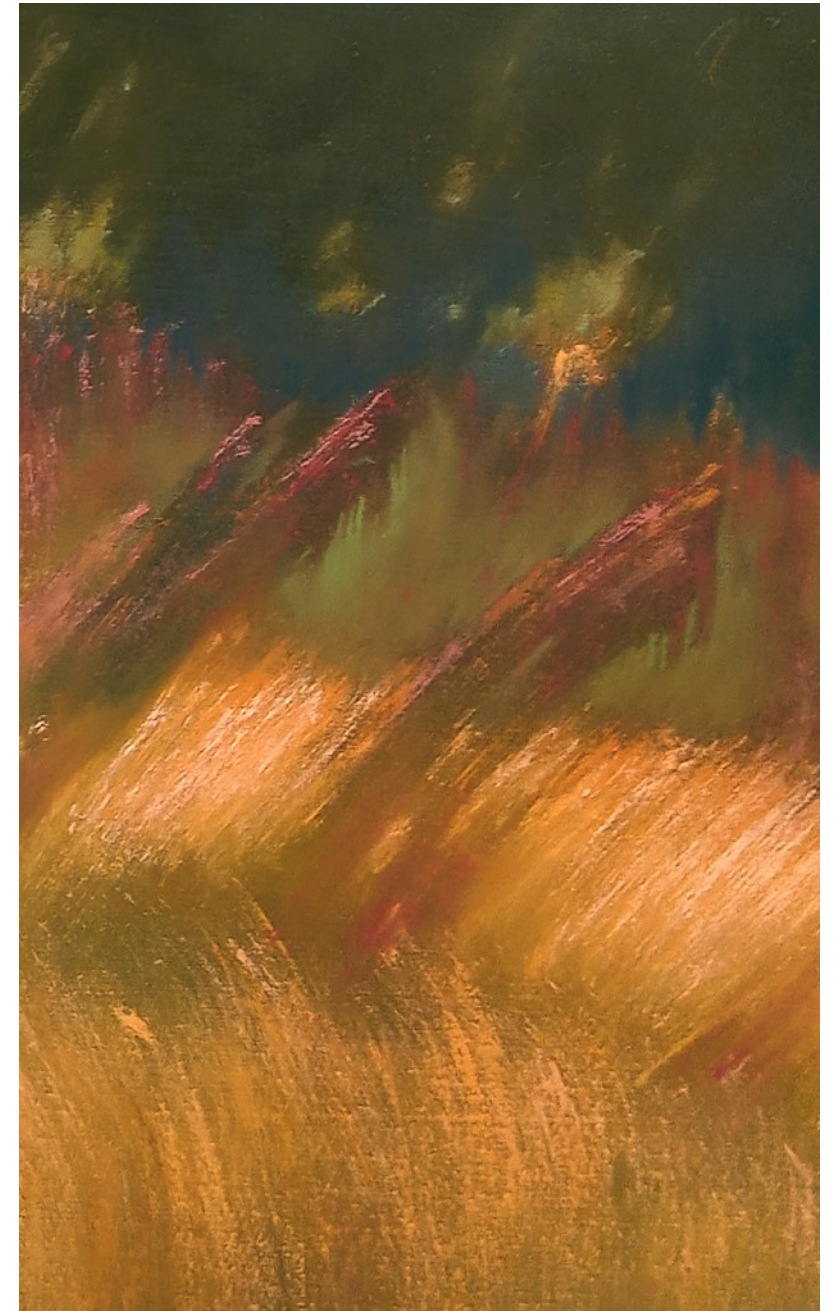
Corot 7, diptych, Oil on Canvas, 75 W x 96 H, 2022



"Land 6", oil on canvas, 140 x 100 cm, 2026



"Land 5", oil on canvas, 118 x 51 cm, 2026



"Landscape 37", 111 x 91 cm, oil on canvas, 2020

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

ROCAILLE

painting series, oil colours on canvas, 2019-2020

he The Rocaille series was initially motivated by formal exploration. I wanted to create contemporary landscapes that would clearly reference classical French landscape painting from the time of Antoine Watteau. This is why the title Rocaille refers to the aesthetic of the early eighteenth century.

In most of the works, the oval form appears in one way or another. Essentially, it is a circle, but one that is more aestheticized and refined.

The oval works with torn canvas are more conceptual in nature. They speak of an inseparable connection to classical art and, at the same time, of its death as a medium in our era.

Other works, in which a small oval landscape is placed against a flat blue background, carry a more existential dimension. These pieces address the limitations of human perception of the world and the fact that the unknown and the unknowable (the blue background) always remain beyond our perceptual reach.

The Rocaille series also includes a third type of work — more straightforward landscapes that combine a contemporary approach to the genre with references to its classical tradition.

Rocaille 10, 140/100 cm, 2020, oil on canvas, textile, wood.





Rocaille 10, 140/100 cm, 2020, oil on canvas, textile, wood.





Rocaille 10, 140/100 cm, 2020, oil on canvas, textile, wood.



LOVECRAFT

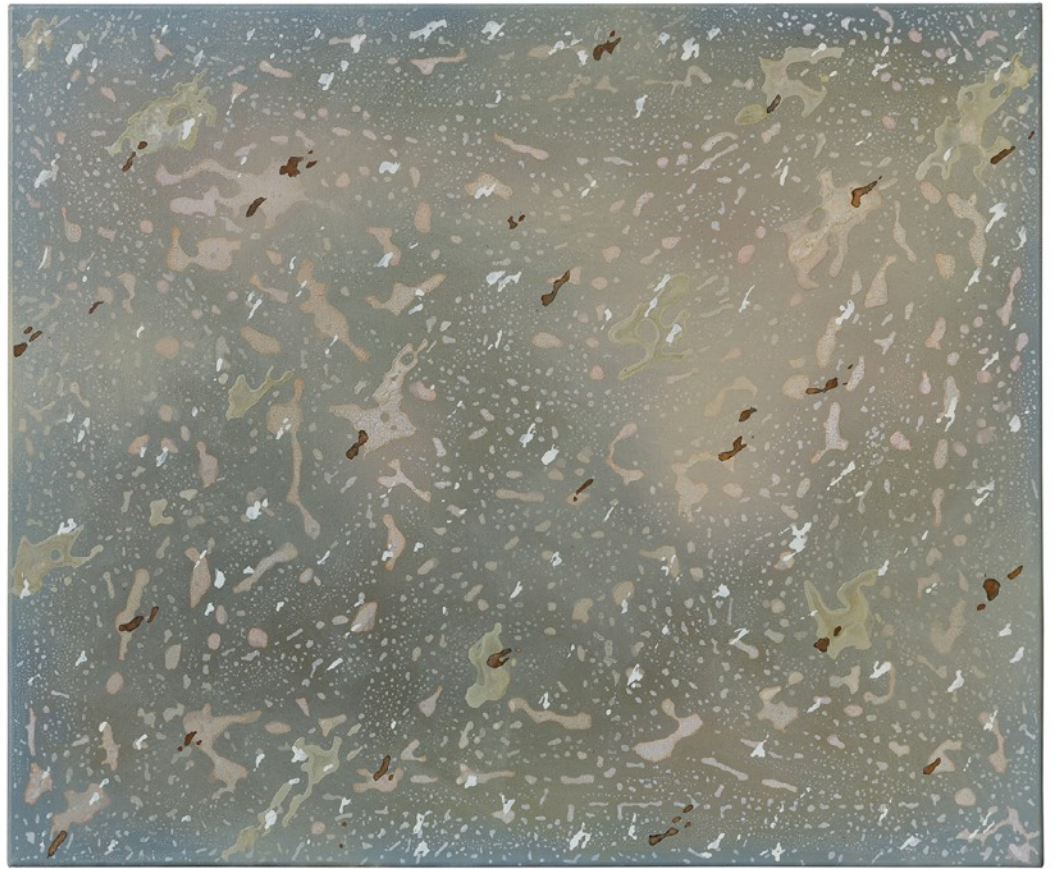
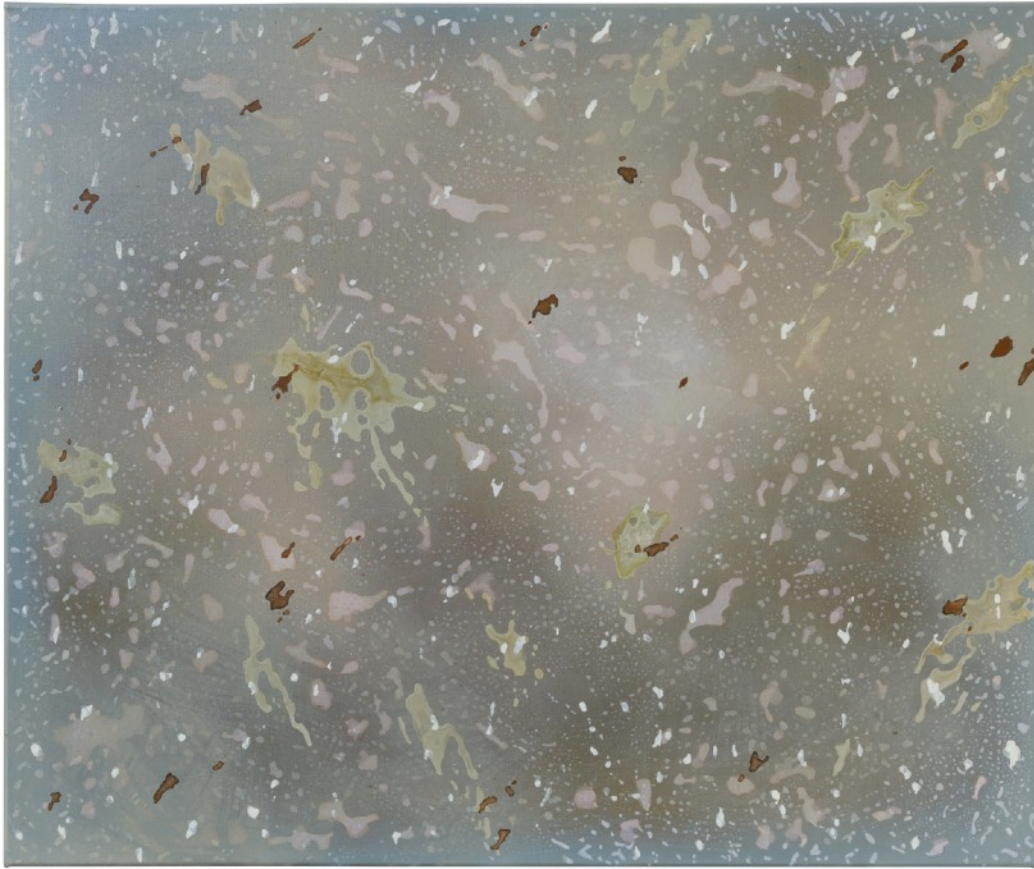
painting series, oil on canvas, acrylic drops,
2020-2021

The works are made on primed paper. The artist begins with oil painting: in the background emerges a landscape — a generalized horizon, earth, and sky. On top of this painted surface appear bright acrylic drops. They are not applied all at once but formed through a process requiring time and patience: each drop dries, and then a new layer of diluted acrylic is poured into it. This produces an effect of layering, crystallization, accumulation. The acrylic paint creates something between an organic stain and a digital “glitch.” These drops, like Lovecraft’s “color,” do not belong to the familiar landscape.



“Lovecraft 10”, furniture cardboard, oil, acrylic.





Lovecraft 11 (diptych), 244 x 102 cm, oil on canvas, acrylic, varnish, 2022

