

EBECHO MUSLIMOVA

2017

January 7 - February 11, 2018
Opening reception Sunday, January 7, 6-8pm

Magenta Plains presents **2017**, Ebecho Muslimova's first solo exhibition at Magenta Plains. This is the New York-based artist's premier presentation of paintings on canvas, accompanied by a suite of smaller ink drawings on paper.

Muslimova's strikingly graphic paintings and drawings spotlight an alter ego named "Fatebe," a grinning, portly figure minimally rendered in sweeping black lines. Wide-eyed and naked, Fatebe finds herself in various impossible situations—a contortionist of voluminous proportions. Whether squatting like a genie inside a jar of coins and gagged by a stack of quarters, or poised as Narcissus over a pool of still water while folded into the angles of a laundry drying rack, Fatebe can do and show things that her author can't. In the painting "Fatebe Self Possession," she holds herself open, exposing an internal, winding staircase and taunting, mini-Fatebes, while simultaneously filming the chase scene with a movie camera.

For Muslimova, drawing Fatebe has been an ongoing project since 2011, and the artist's expansive imagination has never found the character in the same place twice. Most often taking the form of a black and white drawing on a 12 x 9" sheet of paper, the minimal format establishes a neutral context for Fatebe and her essential attributes to develop accordingly.

Over time, Fatebe has naturally expanded her boundaries. As Marie Heilich wrote, "While Fatebe's exhibitionist feats have expanded considerably since 2012, Fatebe remains indomitable and unrestrained as she experiments with herself like an unsolvable puzzle." Each formulated image is an expression and building block of Fatebe's entity; the voluptuous avatar performs various scenarios which externalize their creator's personal mental state. Assembled in a group, the images expose a more complete emotional experience.

Fatebe's body is used as a malleable, expressive form—less to do with female body image and more to do with roasting shame and anxiety on a spit, every curve glistening. Muslimova's handling of the brush is as elegant as calligraphy and as efficient as a witty remark. With Fatebe, Muslimova sheds light into our deepest corners and flings us right up against the edges of being human.



Ebecho Muslimova (b. 1984 Dagestan, Russia) graduated from The Cooper Union in 2008. Her recent solo exhibitions include eponymous exhibitions at Room East in New York and White Flag Projects in Saint Louis. Her work has been included in group exhibitions at Eva Presenhuber, Zürich, Switzerland; Tan-ya Leighton Gallery, Berlin, Germany; Galerie Maria Bernheim, Zürich, Switzerland; Ellis King, Dublin, Ireland; and Signal, Brooklyn, NY among many others. She recently finished an eighteen-foot mural for the 32nd Biennale of Graphic Arts in Ljubljana, Slovenia. Muslimova lives and works in New York City.



MAGENTA PLAINS

94 Allen Street New York, NY 10002
magentaplains.com
917-388-2464

ARTFORUM

Ebecho Muslimova

MAGENTA PLAINS

94 Allen St

January 7–February 11

It's one thing for a woman to be nasty; it's quite another thing for her to be unapologetically fat. A little over a year ago, before the #MeToo movement showed the power of collective voices by calling out sexual abusers, Donald Trump deflected criticism, during the presidential debates, about his misogynist attitudes by throwing Rosie O'Donnell's body up as a rhetorical shield. Add Rosie to a list of full-figured feminists who are brash, excessive, and unafraid of men's opinions of their bodies. Also enter Fatebe, the flexible, bug-eyed, ultravoluptuous avatar of the Russian-born artist Ebecho Muslimova. This exhibition is Muslimova's first to include both drawings and paintings of a ribald character that, through an assortment of poses both banal and coquettish, frequently flashes her vagina or anus.

In the ink-and-gouache drawing *Fatebe 2017 Show* (all works 2017), Muslimova makes artistic doubt a poignant subject: Fatebe tumbles headfirst down a flight of stairs into a basement gallery—namely, the exact space where this show is installed. One breast flops around as another gets dipped into a fecal-looking liquid covering the floor. In *Fatebe Asparagus Pee*, Muslimova depicts Fatebe as a fertility goddess that is as modern as she is abject. She clutches stalks of the vegetable—once grouped into the same family as the lily, a classical fertility symbol—in her arms, while dozens more are shoved down her throat. She also straddles a pyramid of toilet paper.

Several other paintings return to the theme of self-examination. In the colorful *Fatebe Rack*, a take on Narcissus, she seems to be examining her vagina in the surface of a kiddie pool while trapped in a laundry rack. *Fatebe Self Possession* satirizes Alfred Hitchcock's *Vertigo*: Fatebe films into her wide-open vagina, where three miniature Fatebes navigate a winding spiral staircase that exposes some carpeting (get the joke?) right out of Stanley Kubrick's *The Shining*.



Ebecho Muslimova, *Fatebe Self Possession*, 2017, acrylic and gouache on canvas, 42 x 60".

— Wendy Vogel



ART • WEEKEND

An Artist's Irrepressible Alter Ego

In the world of Ebecho Muslimova's recurring character, Fatebe, there are no men: they are irrelevant.

John Yau | 6 days ago



Ebecho Muslimova, "Untitled (Jar)" (2017), acrylic and gouache on canvas, 12 x 10 inches

When Ebecho Muslimova began drawing Fatebe, her alter ego, around 2011, she initially existed only as confidently drawn black ink lines on small sheets of white paper. In a drawing included in her first solo show at Room East (2015), Fatebe is hunkered down, a mad smile on her face, digging a hole and happily flinging mud balls over her shoulder. In another she is scrunched up and flat on her back, crumpled like a collapsed ceramic in exasperated surprise.

Fatebe is a female Buster Keaton enduring humiliation upon humiliation. She has straight black hair and is always seen in her birthday suit, her vagina often exposed. She is *zaftig*, muscular, and irrepressible — a contortionist performance artist whose only audience is the viewer. The situations she finds herself in are weird, funny and oddly sinister: they have to do with every part of the body and everything the body produces. Shit, piss, and flatulence are all part of the situations that Muslimova depicts with a fluid line.



Ebecho Muslimova, "Fatebe 2017 Show" (2017), ink and gouache on paper, 10.50 x 17.75 inches

Her latest exhibition, *Ebecho Muslimova: 2017*, at Magenta Plains (January 7 – February 11, 2018), includes something new: in addition to the ink drawings, there are four paintings, three of which are large. It is a bold move that may put off some of her fans, but shouldn't.

The small, largely black painting, "Untitled (Jar)" (2017), shows Fatebe stuck inside a white, outlined jar, her flattened white body resembling an overhead view of a frog. With her two big elliptical cartoon eyes upside-down and staring directly at the viewer, perplexed, she is squashed against the glass by the contents of the jar, a trove of gray and copper-colored coins, from quarters to pennies. A column of gray coins descends unimpeded from above the overflowing rim of the jar into Fatebe's open, upturned mouth and out of her stretched-open vagina.



Ebecho Muslimova, "Fatebe Wheelbarrow Unicycle" (2017), ink on paper, 9 x 12 inches

This is what Muslimova does best: she presents a situation where the viewer is hard put to figure out how Fatebe ended up in such circumstances. For all the shame and mortification her alter ego is subjected to, Muslimova never reveals the source (or points a finger), making what could easily be a didactic view into something bizarrely enigmatic.

This is one thing that sets Muslimova apart from other artists working graphically, often in black-and white. I am thinking of Raymond Pettibon and

Steve Gianakos. The shame and embarrassment that Gianakos's figures suffer through don't invite the viewer's empathy. Pettibon and Gianakos make work that is confrontational and, frankly, male. In Fatebe's world, there are no men: they are irrelevant.

The other difference has to do with the source. Pettibon is often inspired by current events, while Gianakos has long mixed pornography with images of happy children taken from illustrated books. Fatebe is Muslimova's invention, which is every cartoonist's dream — to make a memorable character. She



appears to be asocial, and the only being with whom she interacts is her reflection or manifestations of herself. Carroll Dunham could learn a thing or two about nuance from Muslimova.



Ebecho Muslimova, "Fatebe Asparagus Pee" (2017), acrylic on canvas, 54 x 42 inches

In one of the large acrylic paintings, "Fatebe Asparagus Pee" (2017), Fatebe is squatting with legs apart upon a pyramidal stack of toilet paper. The roll at the top is a sickly yellow, which becomes lighter as it spreads downward through the tiered toilet paper, though the bottom row remains pure white, apparently spared by Fatebe's pee. Meanwhile, she is clasping her hands together and holding a bunch of asparagus stalks in the crook of each elbow. Another two bunches are tucked between her forearms and her breasts. Finally, Fatebe flings back her head, her open mouth crammed with more than a dozen asparagus stalks, as if her mouth were a vase. Muslimova's riff on the trope of woman as vessel is a perverse celebration of olfactory delight.

In "Fatebe Self Possession" (2017), Fatebe's limbs are bent around the edges of the canvas like a rectangular donut, so that she is looking down into her wide-open vagina, which contains an overhead view of a stairwell receding down to a patterned carpet in red, orange, and black. Fatebe is filming the receding set of stairs with an old-fashioned movie camera. Three Fatebes peer up from different places on the staircase. The carpet at the bottom, framed by the staircase, is the only color in this otherwise black-and-white work. Fatebe's self-obsession — of which there is a trace in all of the work — is given the full treatment in this painting. And yet, contrary to what you might expect, the narcissism comes across as peculiar, even benign: she is making a film of her other. While Fatebe might not embrace multitudes, she does contain mirror-



likenesses that are up to something, who knows what?



Ebecho Muslimova, "Fatebe Rack" (2017), acrylic on canvas, 54 x 42 inches

In "Fatebe Rack" (2017), Muslimova uses color graphically, filling the ground with a solid green. Fatebe is folded over so that her hands are touching her feet, entwined in the bars of an unfoldable laundry rack, which, for some inexplicable reason, is rising out a child's black rubber wading pool (or oversized washtub). She is staring into the water, which goes from pale pink to pale blue, reflecting the unseen sky above. This mirroring is echoed by Fatebe's dark blue reflection in the water, which is staring up at the figure perched above, and gives the painting a spatial dimension that Muslimova has not previously brought into her work.

As one might expect, Muslimova paints tightly and graphically, and her paintings share something with those of John Wesley. Fatebe seems to exist in what Jacques Lacan called the "mirror stage," which is supposed to happen during early childhood, when the infant becomes fascinated with mirrors. While this theory has long since been discredited, what Muslimova does is create a character that is innocent, curious, and fascinated by her reflection. No matter what fate befalls her, she remains remarkably imperturbable. This is what I think Muslimova's fans adore about Fatebe — no matter what happens to her, Fatebe accommodates herself to the situation and she never gets knocked down.

Ebecho Muslimova: 2017 continues at Magenta Plains (94 Allen Street, Lower East Side, Manhattan) through February 11.



Guide to New York

< PREVIOUS CITY

NEXT CITY >

Show All Cities

View New York

Galleries

Museums

More Sections ↓

Voices | Museum Previews | Reviews

EDITORS' PICKS



“Ebecho Muslimova”

at Magenta Plains

through February 11

In this show of new drawings and paintings, Russian-born artist Ebecho Muslimova’s recurring character Fatebe finds herself, once again, awkwardly positioned. But whether she’s straddling a pile of toilet paper rolls, entangled in a folding drying rack, or speeding down a hill in a wheelbarrow, she is never less than superbly self-assured.

Image: Ebecho Muslimova, *Fatebe Rack*, 2017, acrylic on canvas, 54 x 42 inches. Courtesy of the artist and Magenta Plains, New York.



On View

This Artist's Surreal Paintings Imagine the Adventures of an Outrageous and Unstoppable Alter Ego—See Them Here

Show of the Day: "2017" at Magenta Plains, New York.

Sarah Cascone, January 16, 2018



Ebecho Muslimova, *Fatebe Asparagus Pee* (2017). Courtesy of Magenta Plains.

EBECHO MUSLIMOVA

"2017"
Magenta Plains, New York



What the Gallery Says: "Ebecho Muslimova's strikingly graphic paintings and drawings spotlight an alter ego named 'Fatebe,' a grinning, portly figure minimally rendered in sweeping black lines. Wide-eyed and naked, Fatebe finds herself in various impossible situations—a contortionist of voluminous proportions. Whether squatting like a genie inside a jar of coins and gagged by a stack of quarters, or poised as Narcissus over a pool of still water while folded into the angles of a laundry drying rack, Fatebe can do and show things that her author can't."

Why It's Worth a Look: The 33-year-old Russia-born artist has impeccable line work, and is showing paintings, in addition to her usual drawings, for the first time. Each piece reads like an anxiety-ridden nightmare, Muslimova's Fatebe alter ego constantly finding herself in impossible, compromising, or otherwise absurd situations. The work recalls old time-y cartoons, and a Surrealist take on slapstick humor. Through it all, Fatebe remains smiling, and unapologetic emblem of voluptuous womanhood.

What It Looks Like:



Installation view of Ebecho Muslimova's current exhibition at Magenta Plains. Courtesy of Magenta Plains.



Ebecho Muslimova, *Fatebe 2017 Show* (2017). Courtesy of Magenta Plains.





Ebecho Muslimova, *Untitled (Jar)*, 2017. Courtesy of Magenta Plains.



Ebecho Muslimova, *Fatebe Self Possession* (2017). Courtesy of Magenta Plains.





Ebecho Muslimova, *Fatebe Rack* (2017). Courtesy of Magenta Plains.



Ebecho Muslimova, *Fatebe Arms Display* (2017). Courtesy of Magenta Plains.





Ebecho Muslimova, *Fatebe Wheelbarrow Unicycle* (2017). Courtesy of Magenta Plains.



Installation view of Ebecho Muslimova's current exhibition at Magenta Plains.
Courtesy of Magenta Plains.



Installation view of Ebecho Muslimova's current exhibition at Magenta Plains.
Courtesy of Magenta Plains.

"Ebecho Muslimova" is on view through February 11, 2018.

Magenta Plains is located at 94 Allen Street, New York.



Artspace

ARTIST TO WATCH

9 Artists to Watch in January 2018

By Artspace Editors

JAN. 12, 2018



Arcmanoro Niles. Image Courtesy of Artbodysey.



Kicking off the new year is a host of exciting artists with shows on both coasts. Here's who you should have your eye on this month.

...

EBECHO MUSLIMOVA

Magenta Plains, New York

January 7 – February 11



Photo via Instagram

If there's one thing the editorial team at Artspace can agree on, it's that Ebecho Muslimova blows our minds. The Russian-born, New York-based artist is known for her alter ego "Fatebe," a character who is quite innovative in the ways in which she explores the orifices of her body. In one mostly black-and-white painting (picture the cartoon-like line drawings of [Raymond Pettibon](#), [Koak](#), or old Felix the Cat cartoons), a naked Fatebe looks through a movie camera through her own gaping vagina to peer down a spiral staircase where other Fatebe's stand peering back up at her. In every cartoon, Fatebe is autonomous, Fatebe is active, Fatebe is happy, and in the words of Piper Marshall writing for *Artforum*, "Fatebe is a sinister feminist." A recent graduate of Cooper Union, Muslimova has had solo exhibitions at Room East and White Flag Projects in New York.



A Dick Joke Made By A Woman: On Fatebe, The Character Created By Artist Ebecho Muslimova



Brienne Walsh, CONTRIBUTOR

[FULL BIO](#) ▾

Opinions expressed by Forbes Contributors are their own.



Courtesy of Ebecho Muslimova and Magenta Plains, New York
Ebecho Muslimova Fatebe Asparagus Pee, 2017 Acrylic on canvas

[+]

Fatebe, the character who stars in an exhibition of drawings and paintings by Ebecho Muslimova that opens tonight at Magenta Plains, is a slob. She is a

feminist icon. She is ridiculous. She is a dick joke writ with vaginas. She is joyful, she is gluttonous, and she is body proud.



Courtesy of Ebecho Muslimova and Magenta Plains, New York
Ebecho Muslimova Fatebe Rack, 2017 Acrylic on canvas 54h x 42w in

She emerged while Muslimova was an undergraduate at Cooper Union, as “an excuse to entertain my friends. This is what art students do. They get together, they get drunk, and they draw pictures of each other.”

Fatebe takes her name from Muslimova’s abbreviated first name. She is Fat-Ebe. She is uncouth. She is a comment on vanity. She is a low-brow concern. The fact that she is fat is none of your business. “I tell people, she’s already an entity, she just happens to be a bigger weight than other people,” Muslimova said. “It’s not a big deal. It’s just a part of her attribute. It’s ok to big. It’s not a giant statement.”

What started out as a joke became all that Muslimova could create. A sculptress by training, she stopped making objects, and started just drawing Fatebe. Fatebe with a vagina like a hot air balloon; Fatebe



making a circular hole in a wooden floor with her big dumb head.

“Whether I was thinking of it consciously or not, I wanted to own the dick joke,” Muslimova says. “All of these boys around me had the privilege of making boner jokes, and making boner funny art. I didn’t see that being done by women – the back of the bathroom doodle type of freedom.”

Consumed by Fatebe, Muslimova was unsure if she could ever have a career in the art world. She preemptively gave one up. When she graduated, she took a job making prints used on mass-market pajamas – a job she still does today. “I draw flowers by day, and vaginas at night,” she laughed.



Courtesy of Ebecho Muslimova and Magenta Plains, New York

Ebecho Muslimova

[+]

Little did she know, but her career was just starting. Her Fatebe images are skillful, and funny. They emerged at a time when women finally seemed to be breaking through the prison of a certain type of representation. “Vaginas are so serious,” Muslimova told me. “They’re either something so furious, this origin of the world thing, or they’re sexy. But what if it’s just like – the same way men twiddle the thing that protrudes out of them. What if you owned that? Fatebe is not ashamed.”





Courtesy Magenta Plains

Ebecho Muslimova Fatebe Self Possession, 2017 Acrylic and gouache on canvas 60h x 42w in

In the exhibition at Magenta Plains, Muslimova is showing Fatebe paintings for the first time — previously, the character only existed in drawings. The work draws a wealth of connections. They resemble racist cartoons from the 1930s, the drawings of Roger Hargreaves, Japanese woodblock prints, and even the paintings of Tahitian women by Paul Gauguin. They are vulgar, but they are also beautiful, and arresting.

“A big concern of mine is that they are read really fast. You might not get the statement I’m making, but you get a statement really fast.”



Courtesy of Ebecho Muslimova and Magenta Plains, New York

Ebecho Muslimova

Untitled (Jar), 2017 Acrylic and gouache on canvas 12h x 10w in



The titles, Muslimova, are deadpan; but they are also nonsensical, derived from word associations. *Untitled (Jar)*, 2017, which shows Fatebe impaled on a stack of coins, is a “painting I made about getting fucked by money,” Muslimova told me. *Fatebe Asparagus Pee*, 2017 shows Fatebe with her mouth and ears full of asparagus, straddling a pyramid of toilet paper. “I felt very humiliated making this whole show this whole time,” Muslimova told me of the work. “I wanted one painting where I was literally pissing myself. I wanted to do it in a way so that it works as a kind of scratch and sniff in understanding.”

Muslimova is only at the beginning of her career, but she has a natural instinct towards staying true to herself that most people only gain from decades of failing. Fatebe, she believes, is not the kind of character that makes an artist into an art star; but she doesn't care because Fatebe comes out of her cleanly, without struggle. Fatebe is a compulsion, and she is a beacon.

“Whatever I need to be say can be said through her,” Muslimova says. “If I can't figure out a way to say it through Fatebe, then the statement isn't thought out well enough.”



Courtesy of Ebecho Muslimova and Magenta Plains, New York

Ebecho Muslimova Fatebe 2017 Show, 2017 Ink and gouache on paper 10.50h x 17.75w in



It might not be your first choice to go see an exhibition that features a character with sagging breasts that she dips into the brown murk of a flooded basement; but go. I get why Muslimova is fascinated by her character. Once you get a glimpse, you can't tear your eyes away.

Ebecho Muslimova is open at Magenta Plains through February 11, 2018 concurrently with an exhibition of paintings by Zach Bruder.



Page 2 / 2

SHARE:



12 Jan 2018

New Year, New York Gallery Hop

New year, new you, New York. Get out into the chilly streets, there are a host of brand new shows in town. Words by Noah Dillon



Ebecho Muslimova, *Fatebe Rack*, 2017
Magenta Plains

On CNN, the Ball Drop at Times Square—New York City's long-running New Year's Eve ball—looked not too dissimilar to mind-altering performance art, inspiring a fleeting few memes online. Then the new year arrived in the midst of an Arctic blast that brought temperatures in New York down below 10F, the coldest of any such celebration in fifty-five years, and the first shows of the year opened on nights as cold as 3F. It's certainly not the most tempting time of year to brave it out to see some art. Indeed, many top managers, advisers and other art-world luminaries are almost certainly sunning themselves in St. Barths or the like at this very moment. If you can't afford such sunny luxuries, pull yourself together! There are some really great shows opening this month in the chilly city.

Cheim & Read's exhibition of work by Barry McGee opened last Thursday, in spite of blizzard conditions that deposited eight or more inches of snow throughout the day. However, a performance by Alicia Hall Moran and Jason Moran, at **Gavin Brown's Enterprise**, was pushed back until January 15. Alicia Hall Moran, a mezzo-soprano and artist of multiple mediums (including theatre, dance and visual arts), will also be performing at **MASS MoCA** on 27 January. That production employs experimental uses of the music from *Carmen*, telling the story of East Germany's Katarina Witt and American Debi Thomas, figure skaters who both competed and skated with selections from the opera during the 1988 Winter Olympics. The show will be on ice, in case you've been especially enjoying the cold.

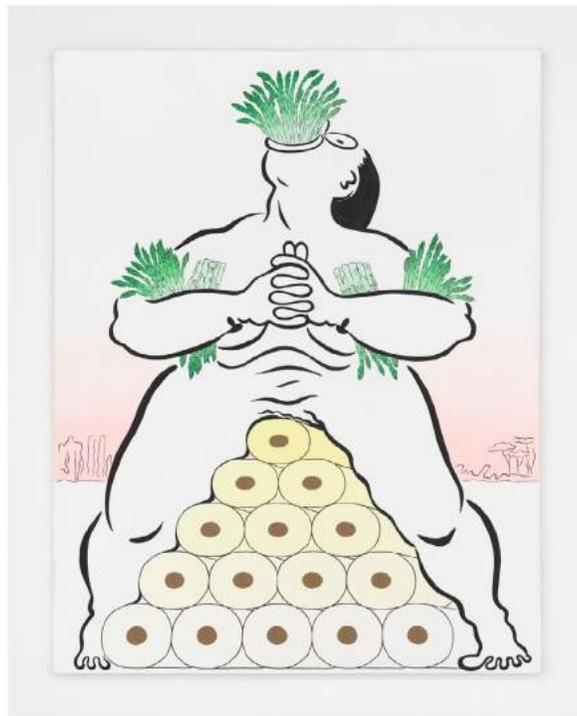


Spieltrieb is now showing at **Jack Hanley Gallery**, with works by Polly Apfelbaum, Beverly Fishman, Ryan Mrozowski and Kathleen Ryan. The exhibition's title refers to German philosopher Friedrich Schiller, and his "spieltrieb"—the "play impulse". The sculptures and paintings on view are playful. I always delight in Apfelbaum's bright mutant works and the way in which they confound expectations of divisions between contemporary and modernist imagery, or between two- and three-dimensional art. Downstairs in the same building, at **Nicelle Beauchene Gallery**, is a new show of single-colour canvases by Jim Lee, which opens the same night.

It's amazing that people devoutly drink iced coffee when the outside is frozen. I guess there's no accounting for taste. On your way between shows I would stop in at Irving Farm Coffee on Orchard to get a real coffee, a hot one, and trudge through the snow and slush a few more blocks over to **Klaus Von Nichtssagend**, which currently shows Demetrius Oliver, themed around moving air and featuring paintings, photographs and sculptures rooted in fans.

Afterwards, if you're hungry, go down the street to Canal, hang a right, and up the block is Dimes, a hip, cosy restaurant with a weird menu that's really good. Its eclecticism is pretty sure to fit both budgets and diets of, I'm pretty sure, any variety. I like the black rice and the cauliflower.

If you're in this area, don't miss the exciting Ebecho Muslimova at **Magenta Plains**, with drawings of her exuberant everywoman, Fatebe, all smile, libido and cartoon supermorphia.



Ebecho Muslimova, Fatebe Asparagus Pee, 2017
Magenta Plains

Also recently opened on 28th Street is **Joshua Liner Gallery** tenth-anniversary group show, with works by twenty-one artists from its diverse roster. Anniversary shows of this sort can be really wonderful—for instance Anton Kern's Implosion 20 in 2016 and Jack Hanley's thirtieth, in January of last year. Such shows are often lovingly and generously curated, and the atmosphere is familial.



The New York Times

ART & DESIGN | ART REVIEW

Ebecho Muslimova Draws a Clumsy, Manic Alter Ego

By KEN JOHNSON JULY 23, 2015

Many people have distorted impressions of their own bodies and consequent feelings of inferiority. It's hard to maintain a positive self-image when unrealistic ideals are thrust before our eyes everywhere we look.

So when an artist like the gifted drawer Ebecho Muslimova creates funny, wordless cartoons of a lovably goofy, corpulent alter ego called Fatebe, we know what she's wrestling with. In [this show's](#) eight pieces, selected from more than 100 Fatebe drawings she has made, Ms. Muslimova envisions this avatar as a kind of indomitable, clumsily manic performance artist.

Sinuously outlined with fine brushes in black ink on snowy white pages, Fatebe appears naked, with unkempt hair and expressions of popeyed surprise, in all sorts of awkward and confounding situations. In "Fatebe Floor Piece," she has somehow managed to cut a splintery circle in a gallery's wooden floor, using her head like a jigsaw.

"Fatebe Dirt Hole" could be a homage to Mike Kelley: It shows Fatebe furiously digging mud, flinging clods into the air. The soil can be read as feces, which suggests a vision of the artist delving into her own primal unconscious. In an untitled piece, she re-enacts the myth of Narcissus: At the edge of a black river, she is bent over and using her hands to scoop out a masklike reflection of her own face.

Ms. Muslimova was born in Russia in 1984, graduated from Cooper Union and lives in New York. This is her first solo exhibition. It's a modest but auspicious debut.

Room East

41 Orchard Street, near Hester Street, Lower East Side

Through Aug. 15

A version of this review appears in print on July 24, 2015, on Page C20 of the New York edition with the headline: Ebecho Muslimova. Order Reprints | Today's Paper | Subscribe



ARTFORUM

EBECHO MUSLIMOVA

by Piper Marshall

ROOM EAST

41 Orchard Street

June 28, 2015 – August 15, 2015

A particular smell clings to New York City's Chinatown in the summer. The aroma makes its way to Orchard Street. It inflects the eight drawings hanging at Room East. These direct cartoons depict FATEBE. FATEBE is artist Ebecho Muslimova's alter ego. We may not know Muslimova, but FATEBE is a black line on white ground. And Fatebe is doing things (think Garbage Pail Kids). FATEBE is playing with herself; she is playing with her fat body. She stares at her face in a stream of shit. She twists her form into a mess on the potter's wheel. She folds her flab over a wire. She flatulates out into the open. She digs up dirt with her hands. She drapes her flesh over handrails. She offers us a view of her symmetrical vagina.

But seriously, what compels us to gape at FATEBE? Why does our gaze linger so readily, so openly? These drawings thrust in front of us what we will to push aside. FATEBE taps into the drive that lures us downtown. She makes us inhale the foul stench of the moistest nights. She throws at us that which we are required to withstand: our bodies, our selves. FATEBE is a sinister feminist. She wildly grins.



Ebecho Muslimova, *Fatebe Air Pump*, 2015, ink on paper 12 x 9".



Meet Fatebe, Our Body-Positive Art Obsession | Monday Insta Illustrator



Being naked is awesome, and rarely do we see that simple idea expressed as joyfully and with such variety as in [Ebecho Muslimova's Fatebe](#) drawings, which were plastered all over One Star Press' booth at the [New York Art Book Fair](#) this weekend. The Russian artist and Cooper Union alum's energetic alter ego lets it all hang out while executing acrobatics that range from the impossible to the downright impressive. Sometimes her drawings tackle the everyday struggles of womanhood, such as uncomfortable shoes and objectification, but Muslimova really shines when abandoning reality altogether and illustrating kooky contortions of female anatomy. I'll never be able to unsee the image of Fatebe straddling a ceiling fan, or her internal plumbing reimagined as chemical dumping pipes.



FATEBE X OLDPUT with Bailey Scieszka
Galerie Maria Bernheim, Zurich, Switzerland



June 9 - July 29, 2017



Ebecho Muslimova
Room East, New York, NY



June 28 - August 15, 2015



No Joke curated by Sanya Kantarovsky

Tanya Leighton, Berlin, Germany



May 2 - June 27, 2015



Ebecho Muslimova
White Flag Projects, Saint Louis, MO



January 23 - March 12, 2015

EBECHO MUSLIMOVA

Born in 1984, Makhachkala, Dagestan, U.S.S.R.
Lives and works in New York, NY

Education

2010 The Cooper Union, New York, NY

Solo Exhibitions

2018 *2017*, Magenta Plains, New York, NY

2016 *Ebecho Muslimova*, White Flag Projects, St. Louis, MO

2015 *Ebecho Muslimova*, Room East, New York, NY

Group Exhibitions

2018 *No Fear of Fainting in a Gym*, Kunst Halle Sankt Gallen, Switzerland

2017 *The Yellow Wallpaper*, Ginerva Gambino, Cologne, Germany
Paris Internationale Art Fair (with Galerie Maria Bernheim), Paris, France
Condo New York curated by Carlos/Ishikawa Gallery, Bureau, New York, NY
LISTE Art Fair (with Elis King), Basel, Switzerland
Birth As Creation, The 32nd Biennale of Graphic Arts, Ljubljana, Slovenia
FATEBE X OLDPUT with Bailey Scieszka, Maria Bernheim, Zürich, Switzerland
Friend ? ?, Marian Bernheim, Zürich, Switzerland
The Split, Grin, Providence, RI
Protean Vessel(s), Ellis King, Dublin, Ireland

2016 *True Love Over Physics*, Coma, Sydney, Australia
The Murderous Narcissism of Minor Differences, 247365, New York, NY
Commodus Operandi, Andrew Rafacz, Chicago, IL
August and Everything After, Plymouth Rock, Zürich, Switzerland
O/U, Room East and P!, New York, NY
Chatsubo, Kraupa-Tuskany Zeidler, Berlin, Germany
Inaugural Exhibition, Romeo, New York, NY
Inside Out, Eva Presenhuber, Zürich, Switzerland
She Might Be curated by David Ostrowski & Michail Pirgelis, Delmes & Zander, Cologne, Germany

2015 *Denude*, Ramiken Crucible, Los Angeles, CA
Cookie Gate, Ellis King, Dublin, Ireland
Surface Support curated by Amanda Schmitt, Signal, Brooklyn, NY
Possible Collection, Honolulu, Zürich, Switzerland
No Joke curated by Sanya Kantarovsky, Tanya Leighton, Berlin, Germany

Publications

2016 Ebecho Muslimova. *FATEBE: Volume 1*. Paris: onestar Press, 2016.

2015 Beatrix Ruf and Avery Singer. *Avery Singer*. Zurich: JRP| Ringier, 2015.

Lectures, Performances and Screenings

2016 *Artist Talk | Ebecho Muslimova*, The Swiss Institute, New York, NY. January 26, 2016.

Selected Press

2018 Sarah Cascone, "This Artist's Surreal Paintings Imagine the Adventures of an Outrageous and Unstoppable Alter Ego—See Them Here," *artnet News*, January 2018.

- "9 Artists to Watch in January 2018," *Artspace*, January 2018.
Wendy Vogel, "Critics' Picks: Ebecho Muslimova," *Artforum.com*, January 2018.
Noah Dillon, "New Year, New York Gallery Hop," *Elephant.com*, January 2018
Brienne Walsh, "A Dick Joke Made By A Woman: On Fatebe, The Character Created By Artist Ebecho Muslimova," *Forbes.com*, January 2018.
- 2017 Ingrid Luquet-Gad, "Paris Internationale, foire de la jeune creation," *Numéro Magazine*, October 2017.
Karim Crippa, "5 Most Noteworthy Booths From FIAC and Paris Internationale," *Sleek Magazine*, October 2017.
Nicolas Trembley, "Entre sexe, provocation et humour, l'artiste Ebecho Muslimova fait mouche," *Numéro Magazine*, September 2017.
Joseph Nechvatal, "A Slovenian Biennial That Breaks the Mold," *Hyperallergic*, August 2017.
Sam Korman, "Critic's Guide: Condo New York," *Frieze*, July 2017.
- 2016 Beckett Mufson, "Meet Fatebe, Our Body-Positive Art Obsession," *The Creators Project*, September 2016.
Mira Dayal, "Juxtaposing Exhibitions," "Juxtaposing Exhibitions," *Aesthetica Magazine*, September 2016.
- 2015 Ken Johnson, "Ebecho Muslimova Draws a Clumsy, Manic Alter Ego", *The New York Times*, July 2015.
Piper Marshall, "Critics' Picks: Ebecho Muslimova at Room East", *ArtForum*, July 2015.
"The Crack-up' and Ebecho Muslimova at Room East, New York, *Mousse Magazine*, July 2015.
"Cookie Gate at Ellis King," *Elephant Magazine*, June 2015.