



# Ebecho Muslimova

b. 1984, Dagestan, Russia

lives and works between Mexico City and New York





Ebecho Muslimova, born in Russia in 1984 and based between New York and Mexico City, is a painter whose work is dedicated to the representation of her alter ego “Fatebe.” Fatebe challenges notions around identity, the body, and its representation. Fatebe embodies a transgressive and unflinching exploration of the human form, navigating through themes of anxiety, pleasure, and absurdity. Muslimova’s painting style teases virtuosity as it is confronted with both drawn and graphic elements, making her work at once humorous and serious.

Since graduating from the Cooper Union in 2010, Muslimova has continued to exaggerate the human form through the character of Fatebe, achieving an unapologetic embodiment of shamelessness. Her distinctive features – including abstract depictions of the body’s orifices – emerge not as acts of provocation but as an invitation to rethink how we view the active, uninhibited body. Her genitalia, rendered in cartoonish detail, are not shocking for shock’s sake but reflect a liberated view of sexuality.

Much of Muslimova’s work plays with the tensions between bodily freedom and the discomfort it often generates in the viewer. Whether depicted in her ink drawings or graphically rendered paintings, Fatebe exists in a world where humiliation, playfulness, and resilience coexist. These images resist clear categorization, with Fatebe often caught in paradoxical scenarios that highlight both the ridiculousness of life and art and the challenges of emotional and physical survival.

Muslimova’s exploration of space and scale became more pronounced after 2017 as she began to incorporate larger, more complex painted environments that blurred the line between drawing and installation. These works invite comparisons to artists like Bruce Nauman, Keith Haring, or Roy Lichtenstein.

**Ebecho Muslimova** (b.1984, Dagestan, Russia) lives and works between Mexico City and New York.

Muslimova received her BFA at Cooper Union in New York, NY in 2010. Muslimova has presented solo exhibitions at **Mendes Wood DM**, Sao Paulo, Brazil, **Magenta Plains**, New York, USA; **Drawing Center**, New York, USA; **David Zwirner Gallery**, London, UK; **Galerie Maria Bernheim**, Zurich, Switzerland; **White Flag Projects**, St. Louis, USA and **Room East**, New York, USA

Her work has been included in group exhibitions at **Kunstmuseum Basel**, Basel; **ICA Miami**, Miami, USA; **Renaissance Society**, Chicago, USA; **Zuzeum**, Riga, Latvia; **Hirshhorn Museum**, Washington, D.C, USA; **Swiss Institute**, New York, USA; **Kunsthalle St. Gallen**, St. Gallen, Switzerland. Her large-scale murals have been commissioned for biennials such as The Dreamers, 58th Edition of October Salon, Belgrade, and the 32nd Biennale of Graphic Arts: Birth as Criterion, Ljubljana, Slovenia. In 2022, Muslimova was the recipient of the Borlem Prize, honoring artists whose oeuvres bring awareness to mental health issues & struggles. Her work has been featured in publications such as Forbes, The New York Times, Artforum, Art in America, Mousse, Artnet, Hyperallergic, and Cura Magazine, among others. Muslimova is included in Jeffrey Deitch’s book, *Unrealism*, featuring 27 artists and major essays by Johanna Fateman, Alison Gingeras, and Aria Dean.

A surreal illustration featuring a figure with a red scribbled face and a long, thin neck, holding a glowing object. The figure is positioned above a teal, rippling water surface. The background is a soft, orange and yellow sunset sky with two faint sun-like circles. The text "SELECTED EXHIBITIONS" is centered over the figure's torso.

SELECTED  
EXHIBITIONS





2024  
Mendes Wood DM, São Paulo, Brazil  
*Rumors*

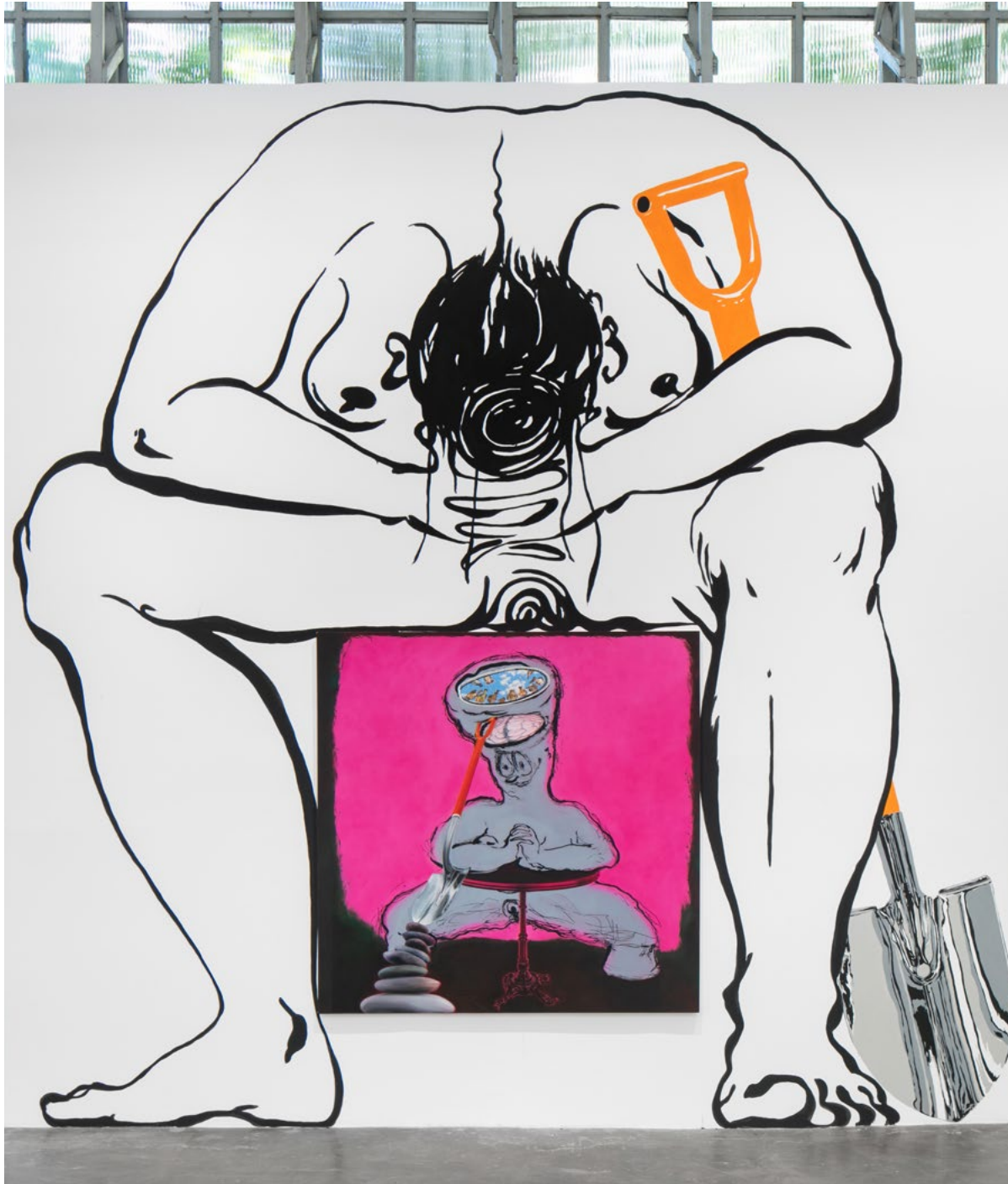


*Rumors*, Mendes Wood DM, São Paulo, Brazil, 2024





*Rumors*, Mendes Wood DM, São Paulo, Brazil, 2024



Fatebe's world is a ketamine dream, a technicolor landscape where one can escape the chaos of the crowd and dissociate into the landscape—to melt into the pool of one's subconscious, boil over into a heaping mountain of trash, or overflow with water to burst beyond the frame of the picture

- Samantha Ozer



*Rumors*, Mendes Wood DM, São Paulo, Brazil, 2024



She reinvents herself as furniture, flora, or fauna; examines herself in any reflection she can find and dances the macabre; in a multitude of ways, Fatebe, the ample line-drawn alter ego of Ebecho Muslimova, redistributes the limits of the body, reality, and decency. Whether rendered in ink or inhabiting a lexicon of graphic painting, the cartoon character is a constant in a body of work that tackles not just immediate issues of bodily anxiety, possibility, and pleasure, but the meaning of imbuing two dimensions with imagined and replicated content and space. Over the past decade much press has been given to a gendered reading of the central element in Muslimova's work, but the varied executions, placement, and scale are also central to a total project that reflects on the ridiculousness of life and art and the ways in which one manages to physically and emotionally survive.

- Mitchell Anderson, Flash Art, 2021











*Whispers*, Bernheim, Zürich, Switzerland , 2024



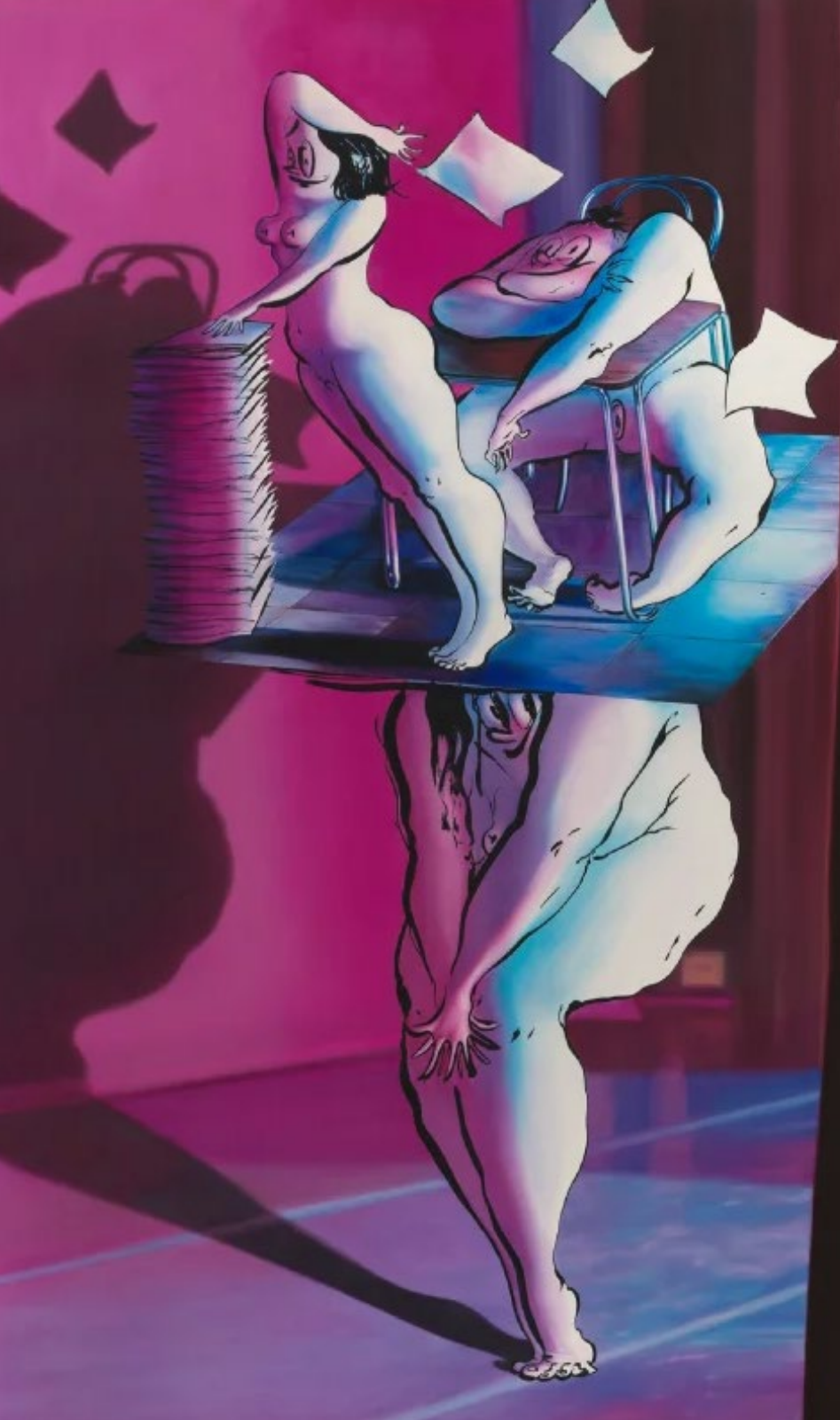


2023  
Magenta Plains, New York, USA  
*FOG*



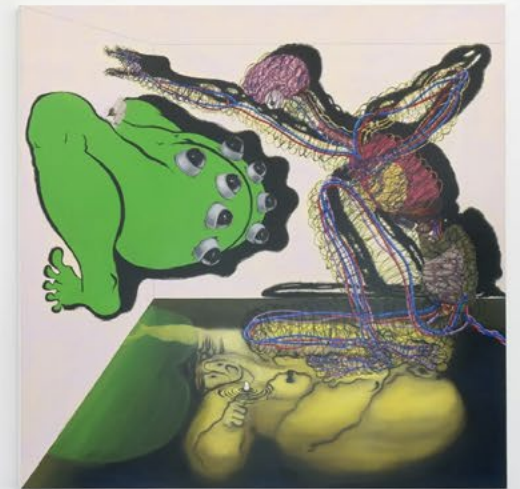
FOG, Magenta Plains, New York, USA, 2023



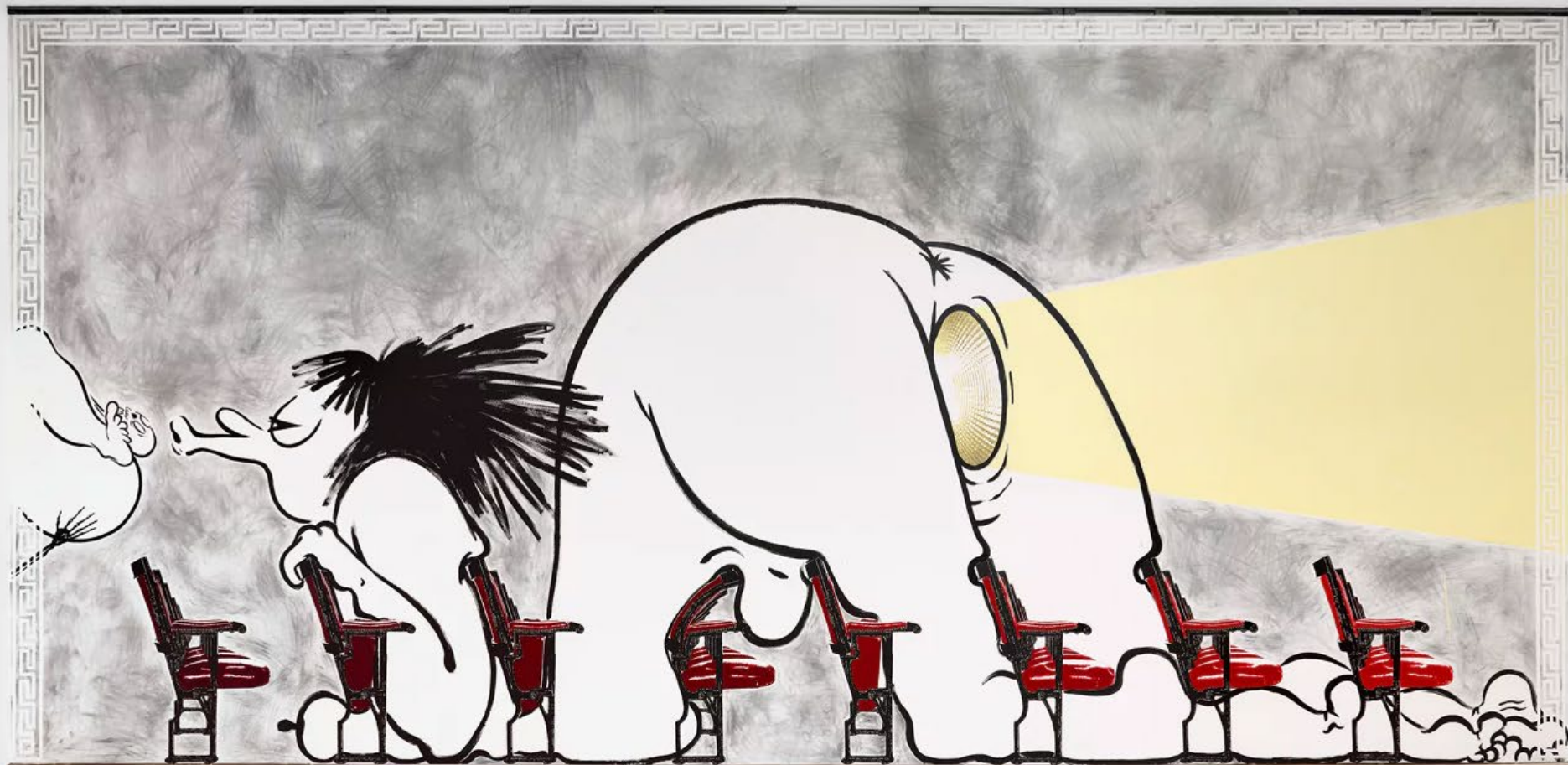


Fatebe is pure id, perpetually nude, hypersexed and overserved, her ample folds flapping unshyly and her orifices consuming or extruding wonder and horror in equal measure. A flat, fluid line drawing whose urges know no refusal, she's almost elegant, if you squint, like an Al Hirschfeld caricature on a bender. She exists somewhere between Cronenbergian body horror and complete liberation.

- Max Lakin, New York Times, 2023







2021

David Zwirner, London, UK  
*Ebecho Muslimova: Fatebe Digest*



*Ebecho Muslimova: Fatebe Digest*, David Zwirner, London, UK, 2021



Muslimova began drawing the character as a pleasurable escape from the critical discourses and professional anxieties of art school.... With her extravagant abjection and cheerful onanism, Fatebe proved to be a surprisingly expressive form and inexhaustible engine of breakdown and recuperation.

- Chloe Wyma, Artforum





2021

The Drawing Center, New York, USA  
*Ebecho Muslimova: Scenes in the Sublevel*



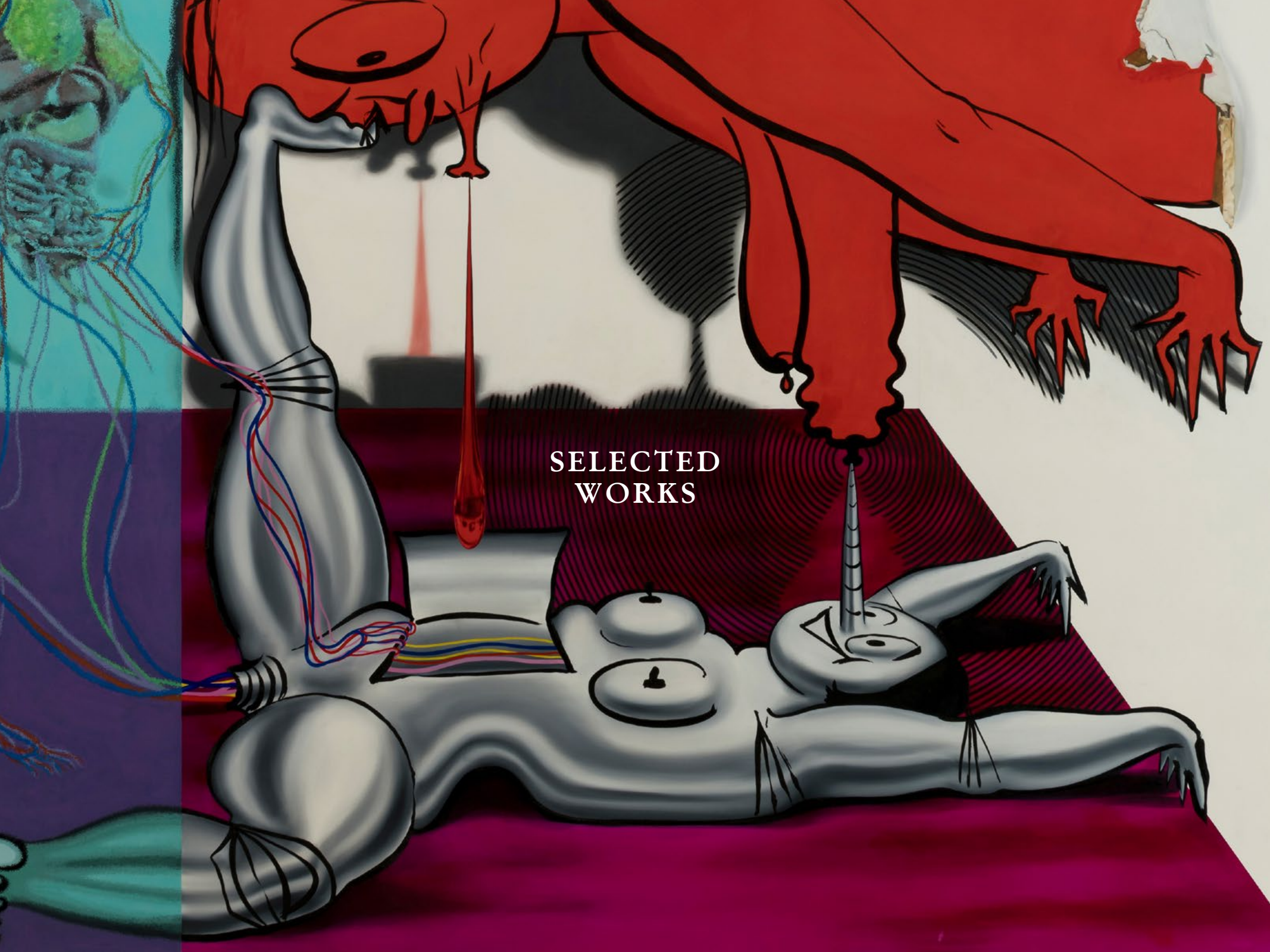


*Ebecho Muslimova: Scenes in the Subleve, The Drawing Center, New York, USA, 2021*



*Ebecho Muslimova: Scenes in the Subleve*, The Drawing Center, New York, USA, 2021





SELECTED  
WORKS



**Ebecho Muslimova**

*FATEBE CLOWN BOUDOIR*, 2024

acrylic, high definition UV ink and oil paint

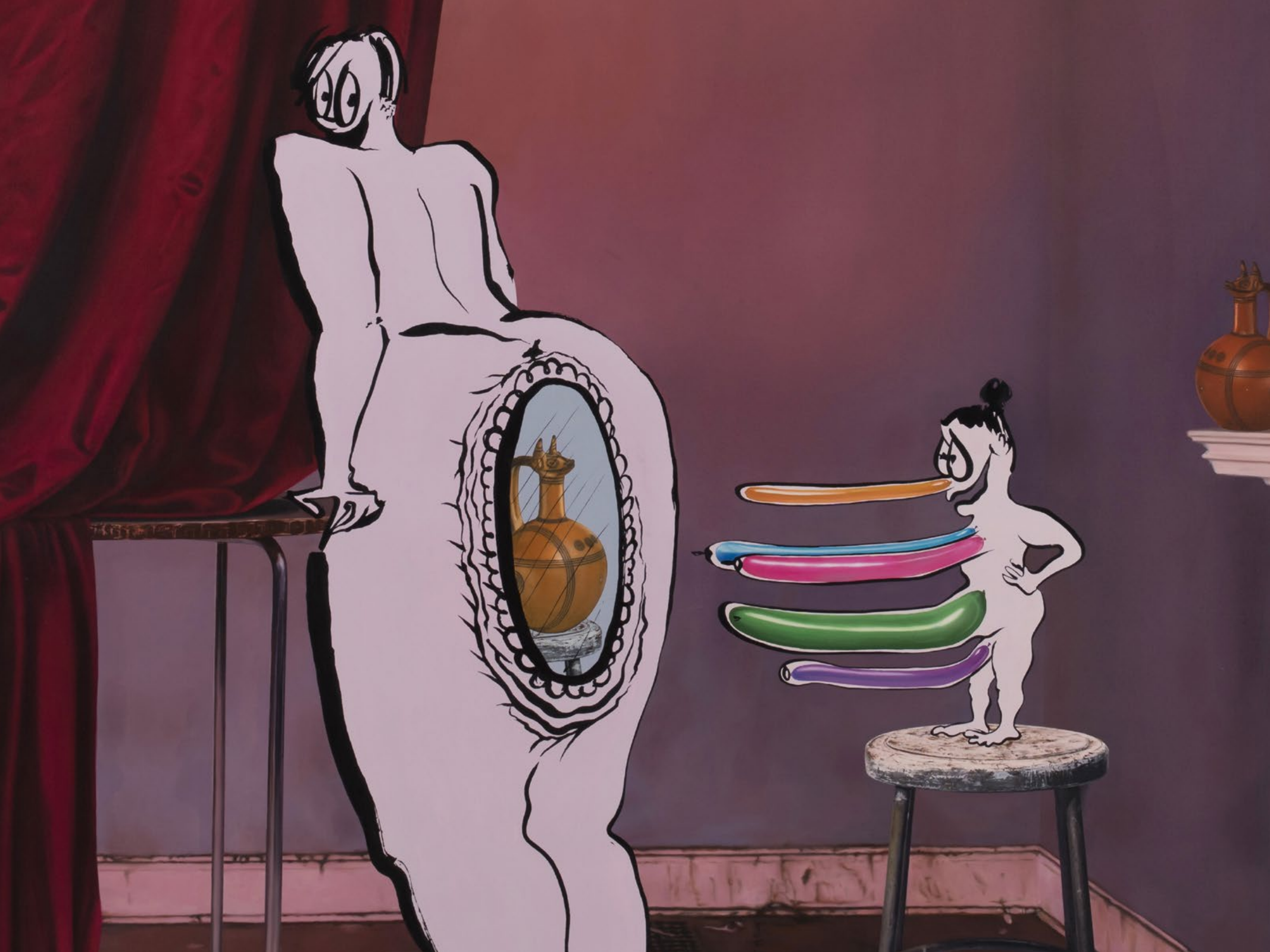
on canvas

182.8 x 182.8 cm

72 x 72 in

MW.EMU.004









**Ebecho Muslimova**

*FATEBE WET VEIL*, 2024

acrylic, high definition UV ink and oil paint

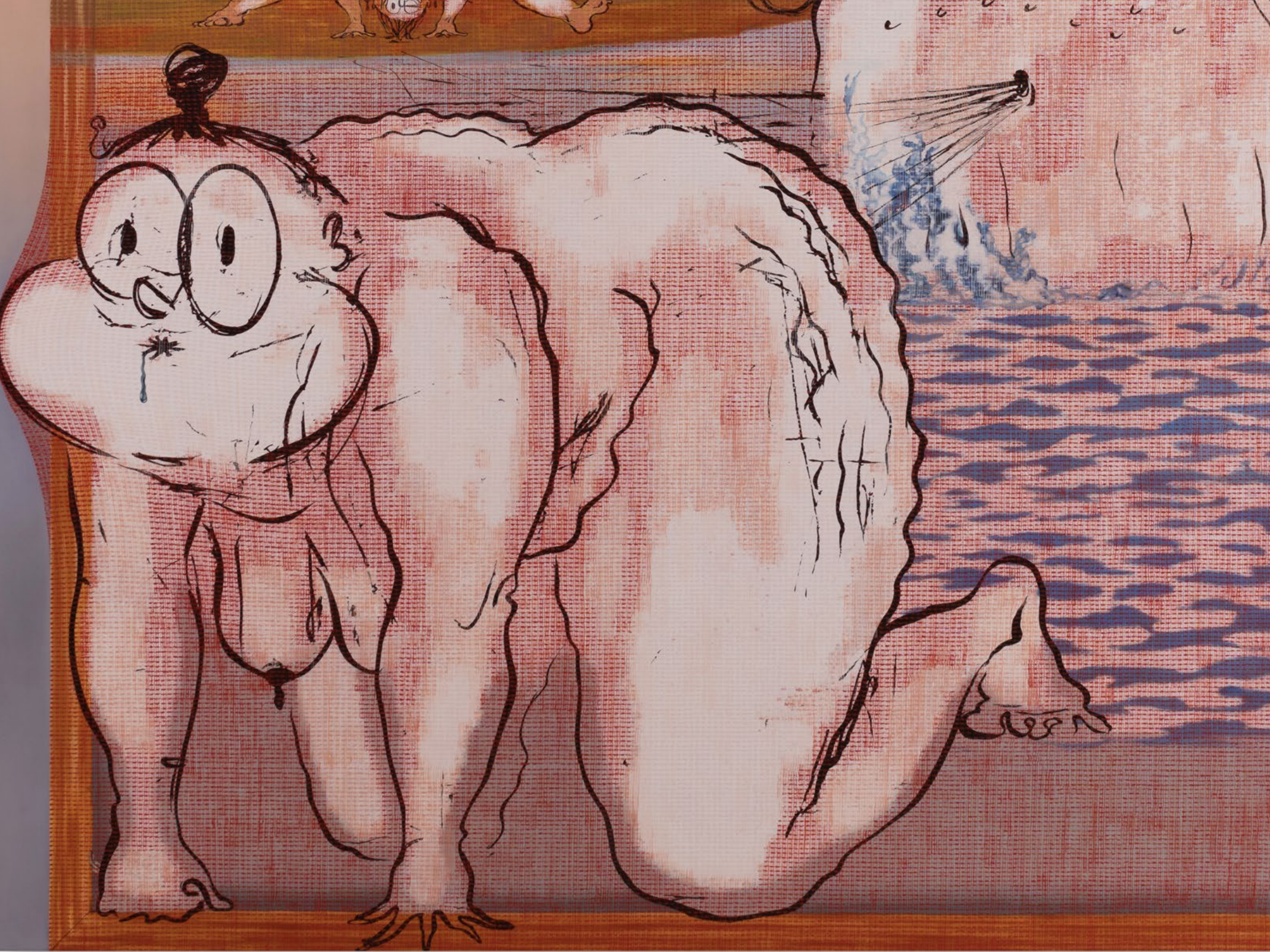
on canvas

182.8 x 182.8 cm

72 x 72 in

MW.EMU.003









Ebecho Muslimova

*FATEBE WORM TO WORM*, 2024

acrylic, high definition UV ink and oil paint

on canvas

182.8 x 182.8 cm

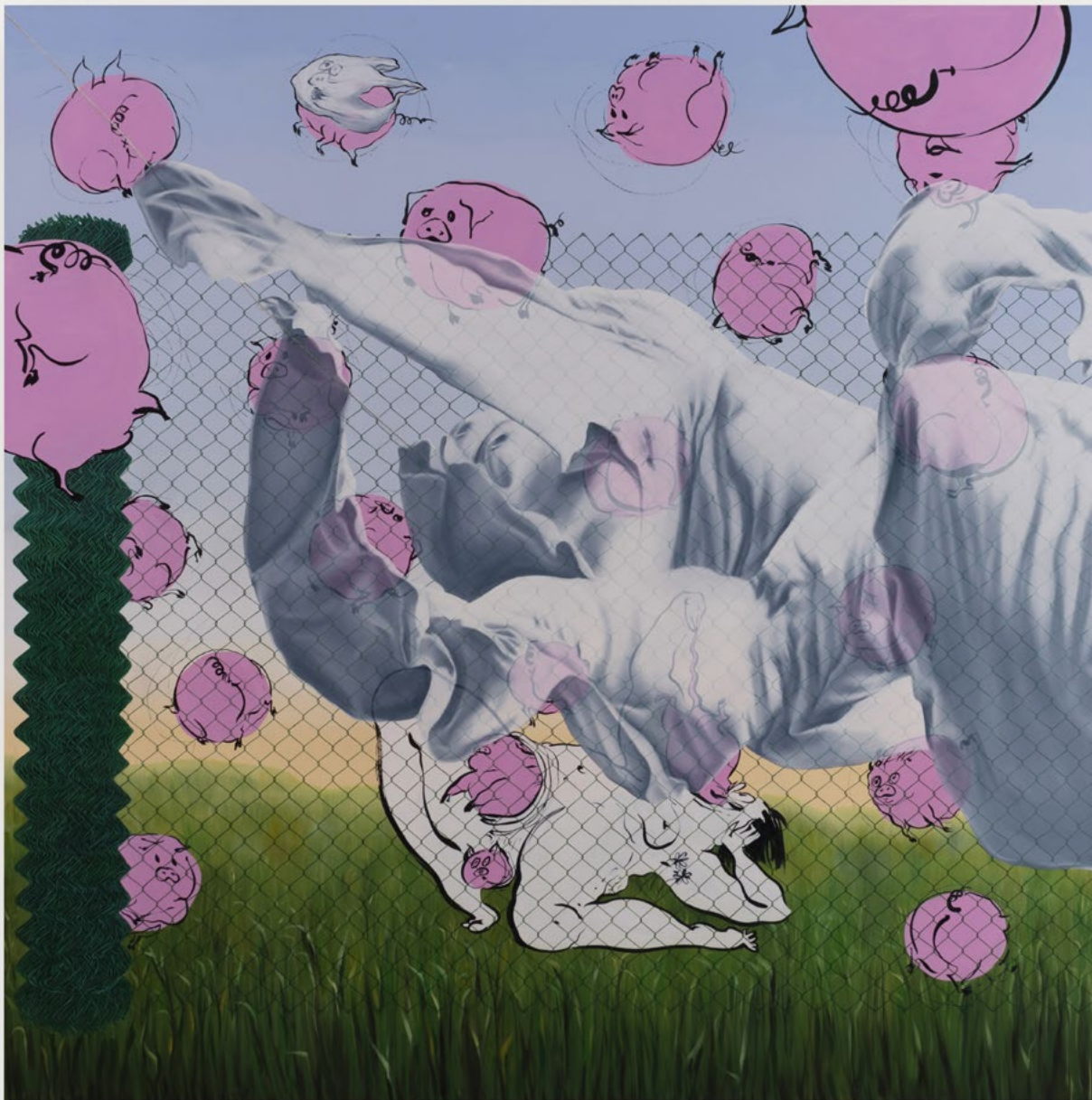
72 x 72 in

MW.EMU.002









**Ebecho Muslimova**

*FATEBE FENCED PIGS*, 2024

acrylic, high definition UV ink and oil paint

on canvas

182.8 x 182.8 cm

72 x 72 in

MW.EMU.007



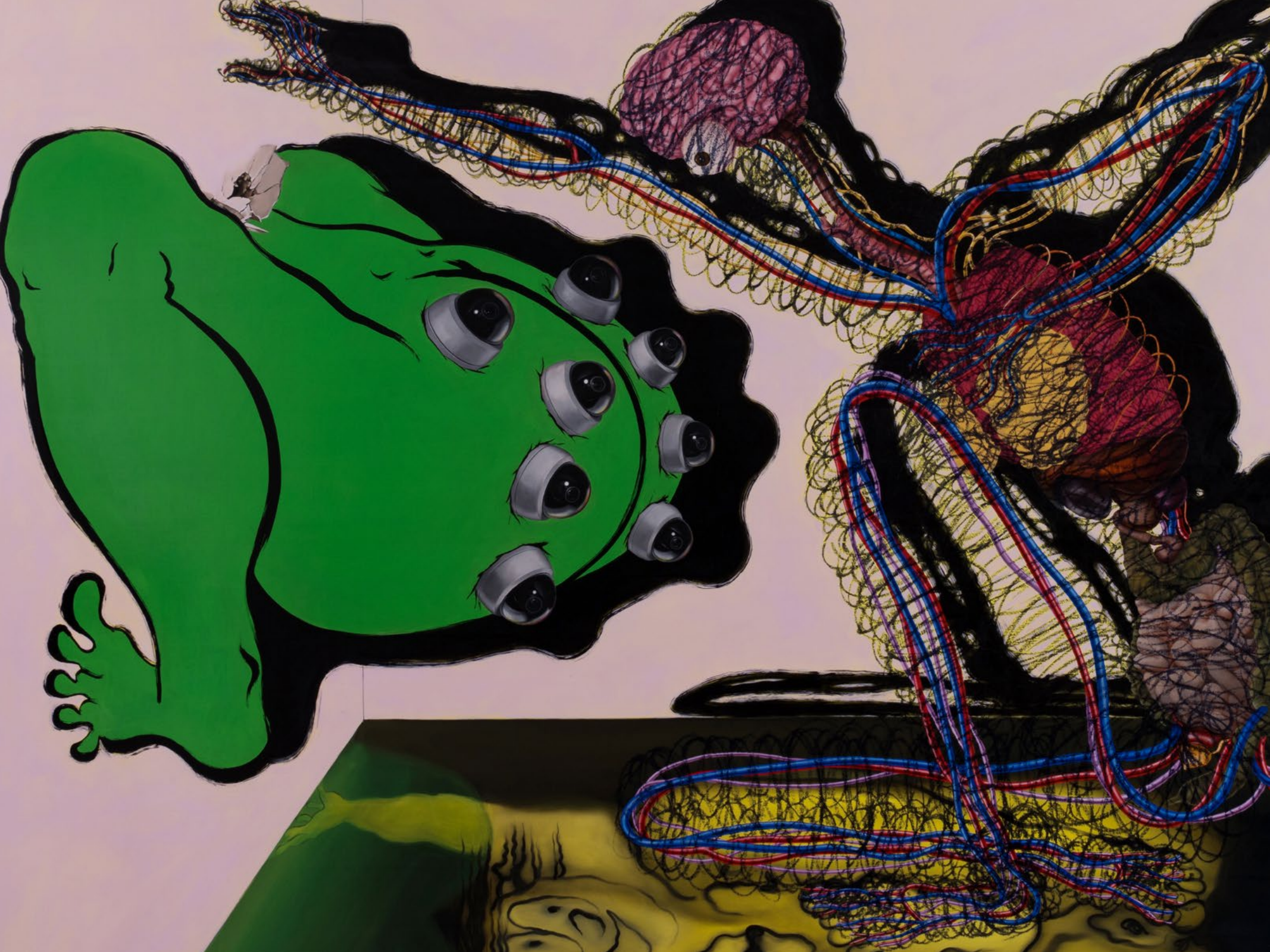






Ebecho Muslimova  
*FATEBE TOAD SELF*, 2024  
acrylic, high definition UV ink and oil  
paint on canvas  
182.8 x 182.8 cm  
72 x 72 in  
MW.EMU.017









**Ebecho Muslimova**

*FATEBE RATTAN LUNCH WORM ROOM*

2024

acrylic, high definition UV ink and oil paint

on canvas

182.8 x 182.8 cm

72 x 72 in

MW.EMU.014







**Ebecho Muslimova**  
*FATEBE STAGE LEFT, 2024*  
acrylic, high definition UV ink and oil  
paint on canvas  
182.8 x 182.8 cm  
72 x 72 in  
MW.EMU.012







Fatebe is a solution to a problem. The circumstances she finds herself in are the quandaries that she has to face. There's a word in Russian that means victim, prey, and sacrifice all at once, and that is the role into which she is cast and that she always manages to slip out of. This performance, this slippage through the challenges I constantly make for her, is what interests me and pushes the search for new scenarios.

- Ebecho Muslimova



## Education

2010

BFA, The Cooper Union, New York, USA

## Solo Exhibitions

2025

*Ebecho Muslimova*, Kunsthall Stavanger, Stavanger, Norway (forthcoming)

2024

*Whispers*, Bernheim, Zürich, Switzerland

*Rumors*, Mendes Wood DM, São Paulo, Brazil

2023

*FOG*, Magenta Plains, New York, USA

2021

*Fatebe digest*, David Zwirner, Longon, UK

*Scenes in the Sublevel*, Drawing Center, New York, USA

*Smashing into my Heart*, Renaissance Society, Chicago, USA

2020

*FATEBE: Ebecho Muslimova*, Bernheim, Zürich, Switzerland

2019

*TRAPS!*, Magenta Plains, New York, USA

2018

*Ebecho Muslimova: 2017*, Magenta Plains, New York, USA

2016

*Ebecho Muslimova*, White Flag Projects, Saint Louis, USA

2015

*Ebecho Muslimova*, ROOM EAST, New York, USA

## Group Exhibitions

2024

*Capítulo V*, LagoAlgo, Mexico City, Mexico

2023

*The Big Chill*, Bernheim, London, UK

*Women*, Monica de Cardenas, Lugano, Switzerland

*Paper Trails*, Mendes Wood DM, Retranchement, The Netherlands

*Unruly Bodies*, Goldsmiths CCA, London, UK

2022

*Fun Feminism*, Kunstmuseum Basel, Switzerland

*Fire Figure Fantasy*, ICA Miami, Miami, USA

2021

*Body Double*, Bernheim, London, UK

*Friends & family*, Magenta Plains, New York, USA

*Unrealism*, Deitch Projects, Los Angeles, USA

*The Dreamers*, 58th Edition of October Salon, Belgrade, Serbia

*Put a Sock on It!*, Sophie Tappeiner, Vienna, Austria

*The Skin I Live in*, Lyles and King, New York, USA

*Re: Bicycling*, Susan Inglett, New York, USA

*LOVE IN THE TIMES OF...*, *Hotel Europe*, Zürich, Switzerland

2020

*Life Still*, Clearing, New York, USA

*We Aim to Live*, Zuzeum, Riga, Latvia

*Might Delete Later*, Essex Flowers, New York, USA

*Portraits: Nudes & Dudes*, Lundgren, Palma, Illes Balears

*Incorporea*, Basement Roma, Rome, Italy

2019

*Life and Limbs*, Swiss Institute, New York, USA

*Cruise Kidman Kubrick*, Bernheim, Zürich, Switzerland

*A Detached Hand*, Magenta Plains, New York, USA

*Throwback Jack*, Fredericks & Freiser, New York, USA

*WARS: 20th and 21st Centuries*, David Nolan Gallery, New York, USA

*Feel The Sun In Your Mouth: Recent Acquisitions*, Hirshhorn Museum, Washington D.C., US

*Flat Out: Drawings, 2000–2019*, Mana Contemporary, Jersey City, USA

2018

*My Silences Had Not Protected Me*, Fort Gansevoort, New York, USA

*A Study in Scarlett*, Le Plateau, Frac île-de-France, Paris, France

*No Fear of Fainting in a Gym*, Kunsthalle St. Gallen, St. Gallen, Switzerland

*Please Touch: Body Boundaries*, Mana Contemporary, Jersey City, USA

2017

*CONDO New York*, Bureau, New York, US

*Friend ? ?*, Bernheim, Zürich, Switzerland

*The 32nd Biennale of Graphic Arts: Birth As Criterion*, Ljubljana, Slovenia

*The Split*, Grin Gallery, Providence, USA

*Protean Vessel(s)*, Ellis King, Dublin, Ireland

*The Yellow Wallpaper*, Ginerva Gambino, Cologne, Germany

*The Public Body .02*, Art Space, Sidney, Australia

*Caring For Animals...Benefiting People*, Jeffrey Stark, New York, USA

2016

*August and Everything After*, Plymouth Rock, Zürich Switzerland

*True Love Over Physics*, Coma, Sydney, Australia

*Commodus Operandi*, Andrew Rafacz, Chicago, USA

*O/U*, Room East and P!, New York, USA

*Chatsubo*, Kraupa-Tuskany Zeidler, Berlin, Germany

*Inside Out*, Eva Presenhuber, Zürich, Switzerland

*She Might be*, Delmes & Zander, Cologne, Germany

*Inaugural Exhibition*, Romeo, New York, USA

2015

*Denude*, Ramiken Crucible, Los Angeles, USA

*Cookie Gate*, Ellis King, Dublin, Ireland

*Surface Support*, curated by Amanda Schmitt, Signal, Brooklyn, USA

*Possible Collection*, Honolulu, Zürich, Switzerland

*No Joke*, curated by Sanya Kantarovsky, Tanya Leighton, Berlin, Germany

## Awards

Borlem Prize, 2022

## Publications

*FATEBE (Volume 2)*, Three Star Books, 2018

*FATEBE (Volume 1)*, One Star Press, 2016

## Collections

*Dallas Museum of Art*

*Hammer Museum*

*Hirshhorn Museum*

*ICA Miami*

*MAMCO Geneva*

*RISD Museum*

*Whitney Museum of American Art*





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