

Sommige informatie is alleen beschikbaar in het Engels

TODOR RABADZHISYKI

Todor Rab's autonomous practice focused on the anthropic meaning, relating biological, and industrial processes as an analogy of our co-existence

. His interest is based on an analysis of the Anthropocene and current events of today explored through the material and the act of making. As part of his artistic research, he uses myths, universal cliches, and philosophy by questioning social structures and different archetypes of post-modern society. He works with various materials such as stone, PLA, metal, and porcelain in his process. Using sturdy materials, he transforms into raw poems in his artificial mise-en-scene to find time-resilient truths about a hypothetical futuristic crisis of meanings.

WEBSITES

todorrab.net/

SOCIAL MEDIA

www.instagram.com/todorrab/

OPLEIDINGEN

- 2018 - BA Fine Arts (sculpture) Den Haag,
- 2023 Koninklijke Academie van Beeldende Kunsten Diploma behaald

- 2014 - National School of Fine Arts Iliya Petrov
- 2018 Diploma behaald

TENTOONSTELLINGEN

- 2023 Galavnised Punta Gallery Sofia, Bulgarije Rome wasn't burned in a day Punta Gallery is proud to present Todor Rabadzhiyski's first solo show, Galvanised. The exhibition includes installation, sculpture and prints by the young artist made especially for this presentation. Seeing the world as a construction, environmental, political, economic or cultural, is not enough. We need to understand the powers at action and the processes catalyzed by them that change the reality and connect all these spheres. Todor Rabadzhiyski's installation in Punta is not only present in the gallery space, it

PROJECTEN

- 2020 Lobster and shrimp on my plate, I want my pockets so fat they inflate Trixie Gallery The Hague , Nederland todorrab.net/#project1 Trixie is happy to host a work of Robin Phoenix Whitehouse and Todor Rabadzhiyski, called "Lobster and shrimp on my plate, I want my pockets so fat they inflate." After a year long collaborative process the artists are concluding the project and highlighting the initial point of interest. Following the lobster and its changing meaning through time, they investigated the act of eating lobsters and the culture in which lobster is more than just the food and more a status symbol. The cynical and performative acts in Trixie will

is happens there. An iron shape resembling a gauntlet from a medieval knight's armor is placed in an aquarium with Ammonium Sulfate and connected to a battery to create a closed circuit through which electricity flows. As a result of the process, galvanization, the structure of the metal is altered and changes colour, but also strengthens and protects it from corrosion. The iron hand speaks inevitably of power. The power that holds in its grip systems of extraction and distribution of resources, all that we get from the earth, that maintains the speed of development, the speed of consumption. The oil to which modernity is addicted and the battery lithium to which the market is plugged. Behind the political justifications of power are strategies for harnessing these resources, but the motivation of the processes is constantly translated and interpreted in a political context. More than just shadow theater, this process validates ideas, beliefs and cultural axioms. The structure is tempered; the iron hand never rusty. Free lines cut into the metal run through Rabadzhiyski's sculptures like waves frozen in mid-air. The spaced layers of the metal surface are in a process of mimicry with the natural forms placed within the installation, oyster shells whose surface has been formed in a similar way over a long period of time. Time creates forms, the artist mimics their appearance. History creates structures. Like lava on pause, Rabadzhiyski's sculptures capture time in material. The exhibition forms a model of a complex ecological system in which processes of fortification and decay create an intense visual environment, and metaphors transport meaning in a web of forms and meanings. puntagallery.com/Todor-Rabadzhiyski

Solo

be paired with the presentation of two video works that were filmed in Bierkade canal outside of Trixie and an installation of ceramic animals in lobster cages. "Lobsters in the sea, its climbed the economic ladder, rising from the ocean's depths, food for poor people and prisoners, all the way to a fancy restaurant, portraying high-class toxic hierarchies. But what has the Lobsters felt? They've been boiled and cut from their back to the tip of their tale they've been snapped and cracked, squished and licked, sucked from their strong shell transformed into the idea of hedonism and affluence."

2022

Lobster and shrimp on my plate, I want my pockets so fat they inflate Trixie The Hague , Nederland After a year long collaborative process the artists are concluding the project and highlighting the initial point of interest. Following the lobster and its changing meaning

through time, they investigated the act of eating lobsters and the culture in which lobster is more than just the food and more a status symbol. The cynical and performative acts in Trixie will be paired with the presentation of two video works that were filmed in Bierkade canal outside of Trixie and an installation of ceramic animals in lobster cages. "Lobsters in the sea, its climbed the economic ladder, rising from the ocean's depths, food for poor people and prisoners, all the way to a fancy restaurant, portraying high-class toxic hierarchies. But what has the Lobsters felt? They've been boiled and cut from their back to the tip of their tale they've been snapped and cracked, squished and licked, sucked from their strong shell transformed into the idea of hedonism and affluence."

www.trixieth Hague.nl/events/lobster-and-shrimp-on-my-plate-i-want-my-pockets-so-fat-they-inflate-robin-whitehouse-and-todor-rabadzhiyski/Duo

2022 "Distant memory" Grey space in the middle The Hague , Nederland During hoogtje #71 thespectrum.space blurs the line between club, performance, and exhibition at The Grey Space in the Middle with "A distant memory" - asking the question of what feeling remains after a night out. flashing lights, sweaty walls, smoky jackets, vibrating floors - distant memories of a club night that fill us with energy and soak us back into the night, week by week. But what remains after? How can we capture the fleeting joys of a night out? What makes it so magical? So addictive to come back and drift away in the music? What are the artifacts, the materialized memories that remain after waking up the next morning? The artists of "MOVE! A distant memory" materialize these fleeting memories in their works through their own lens, capturing the multiplicity of this feeling. For one night, artists, musicians and makers transform The Grey Space into an interdisciplinary playing field that combines club, performance, and exhibition to explore and experience the distant memories that bring us

together during a night. Taking us on a journey from a distant reflection back into the bumping reality of the night This is what the artists during 'a distant memory' aim to create - through various mediums, they materialize their interpretation of this feeling - this gazing memory of the last night out. While the upstairs will reflect the visual essence of clubbing, the basement will feed you with its sonic essence - Giving you everything you need for a night to remember. todorrab.net/#project4
Groep

2021 BEYOND BINARIES TENT Rotterdam , Nederland In a two-month project with TENT, young artists from the WdKA and KABK will engage in a dialogue and collaborative working process. The students will take their inspiration from the Dolf Henkes Award exhibition on view at TENT until July. This project is part of an annual collaboration between TENT, the Royal Academy of Art in The Hague and the Willem de Kooning Academy in Rotterdam. Warm thanks to tutors and guest tutors Karin Arink, Yair Callender, Sandim Mendes, Kevin Osepa, Koes Staassen, Antoinette Vonder Muehl and Geo Wyeth, and project coordinator Adelheid Smit.
www.tentrotterdam.nl/en/educatie/beyond-binaries/
Groep

2021 Fishtank called 12 Binckorstlaan 123 ,Den Haag The Hague , Nederland
todorrab.net/#project3
Groep

-- As is where is LAAK, Verheeskade 321,
Groep

AANKOPEN/WERKEN IN COLLECTIES

2023 "dRAWing" The Singer -Zahariev
Fondation Sofia , Bulgarije metal plate,
2m x 2m

PUBLICATIES

2015 25th International Biennial Exhibition of Modern Exlibris Malbork Catalogus Muzeum Zamkowe w Malborku Malbork , Polen
biennale.zamek.malbork.pl/index.php?p=aktualnosci&archiwum=1&&lang=en
ISBN 978-83-60518-74-8

VERTEGENWOORDIGING

-- Punta gallery Sofia , Bulgarije
<https://puntagallery.com/Todor-Rabadzhiyski>



Raw perspective , 2024
plazma -cut metal, 16m x variable

ARTISTIEKE NEVENACTIVITEITEN

2021 - Mediator and caretaker at West, Den Haag;
2021 As A part of aDries Verhove project
"Broeders verheft u ter vrijheidn" ,



Galvanised , 2023
wled,metallopastic,, 40X25X40 cm



Cloud 11, 2023
plazma cut, 160cm x 40 cm x 70 cm



Lucid, 2023
plazma cut, 200cm x 100cm



"oyster row", 2023
aluminium casting , 20cm x 12 cm



"copper plated sunset", 2023
digital printing , 160cm x 190cm



the Catch, 2022
3min 7 sec,



"From stone to smoke" , 2022
stone carving , 70cm x 20cm



"Till water", 2022
welding, plazma cut, 420cm



Lobster and shrimp on my plate, I want my pockets so fat they inflate, 2022
porcalin casting , various