

TODOR RABADZHIYSKI

Todor Rabadzhiyski werkt met sculptuur, installatie, schilderkunst, grafiek en land art. Zijn praktijk vertrekt vanuit plekken die door transformatie zijn getekend industriële structuren, veranderde landschappen, fragmenten van infrastructuur en omgevingen waar menselijke intentie samenkomt met krachten die zich aan controle onttrekken. Werkend met metaal, steen, klei, water en gevonden materialen volgt hij processen van corrosie, erosie, accumulatie, gieten en verval. Materialen worden benaderd als dragers van herinnering, waarin sporen van arbeid, extractie, tijd en verandering zijn opgeslagen. In plaats van vaste objecten ontstaan zijn werken vaak als tijdelijke toestanden waarin materie blijft verschuiven, bezinken en transformeren. In reactie op specifieke locaties onderzoekt Rabadzhiyski de ruimte tussen het industriële en het organische, het geconstrueerde en het toevallige. Zijn ingrepen onthullen verborgen relaties tussen landschap, architectuur en de systemen die deze vormgeven, waardoor het zichtbare en het onzichtbare naast elkaar kunnen bestaan. Zijn werk beweegt zich in een gebied waar permanentie oplost in proces, waar ruïnes tot nieuwe beginnen worden en waar betekenis onbestemd blijft. Via materiële transformaties en ruimtelijke ontmoetingen creëert hij situaties die uitnodigen tot reflectie op het fragiele evenwicht tussen menselijke activiteit, natuurlijke krachten en het verstrijken van de tijd.

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

- 2026 "Lobster and shrimp on my plate, I need my pockets so fat they inflate" vol ,4 Back of the kitchen Durst Britt and Mayhew Den Haag , Nederland "Lobster and shrimp on my plate, I need my pockets so fat they inflate" is a collaborative project by artists Todor Rabadzhiyski and Robin Phoenix Whitehouse)that started in 2021 and delves into the culture and changing

PROJECTEN

- 2025 Levietan Collect Gallery Limnos grecee , Nederland collect-gallery.com/2025/07/30/limnos-land-art-2025/ In Levietan keer ik terug naar de Egeïsche Zee met een sculpturale installatie die is gevormd door het eiland Limnos en de gelaagde geschiedenissen die het draagt —zowel zichtbaar als onder water verborgen. Het werk reageert direct op een recente onderwaterontdekking: een 2.500

economy associated with lobsters. In the fourth showcase (Vol. 4: Back of the Kitchen) of their ongoing project the artists look specifically at the moment the lobster enters the restaurant kitchen, tracing the transformation of a sea creature into a symbol of status and celebration. Thereto they have transformed the Frontspace of the gallery into the back of a kitchen, framed from the artists' own roles during spells of time working at Bistromer, a renowned seafood restaurant in The Hague. In the kitchen, the lobster loses all dignity; there, the lobster is not a symbol, but a product. It is chilled, moved, prepared. These actions are repetitive and often invisible. They form the basis of a system in which the end product takes centre stage. Of course, before the lobster becomes a status symbol, it must first be killed. The artists don't shy away from this reality, nor do they sensationalise it. The violence is simply part of the system, one that's mirrored in the art world, where ideas are dissected, repurposed, and served up as something else entirely. The artists' choice of materials follows the same logic. Each material carries its own history and its own value system. Porcelain refers to tradition and fragility, aluminium to industry and reproducibility and marble to durability and canonization. By for example realising the same mold of a single lobster in different materials, it becomes visible how value shifts. And how quickly something is suddenly called "timeless." It is not an aesthetic choice, but an analytical one. What changes when an object changes material? What remains the same? And how does that relate to the way we look at art? Much like how, in a restaurant, different hands work on one and the same dish the paintings in the exhibition are composed of elements created separately by the artists. The drawings on the lids of empty oyster boxes, were created during restaurant working hours and contain personal notes on the reverse side, often remarking on the long hours and labour involved. The first three iterations of the project were respectively shown at

jaar oud Grieks handelsschip dat voor de kust van het eiland werd gevonden. Ik zie deze archeologische vondst niet als iets om te reconstrueren, maar als een vertrekpunt om na te denken over de relatie tussen materiaal, herinnering en omgeving. De installatie bevindt zich binnen een Natura 2000-gebied—een Europees ecologisch netwerk dat biodiversiteit beschermt—en neemt niet simpelweg een plek in, maar gaat een kwetsbare wisselwerking aan met het landschap. Het terrein zelf, gekenmerkt door zeewind, zoute lucht en fragiele ecosystemen, beïnvloedt zowel de vorm als het proces van het werk. Ik ben me ervan bewust dat de sculptuur bestaat binnen een levend systeem dat permanentie niet toestaat, en ik laat die precarie conditie aanwezig blijven in het werk. De installatie uit mijn eerdere tentoonstelling Raw Perspectives bij +359 Gallery in Sofia wordt hier opnieuw verbeeld in het open landschap van Limnos. Het geoxideerde staal, de gebroken metaaloppervlakken en de symbolisch geladen beelden zijn niet langer opgesloten in een galeriearchitectuur. Wat ooit stedelijk en besloten was, is nu blootgesteld—tijdelijk, doorlaatbaar en gevormd door zijn omgeving.

Laak Club, The Hague in 2021 (Vol. 1: The Catch) TRIXIE artist-run space, The Hague in 2022 -Vol. 2: The Market; and Vol.3 TSwimming Pool, Sofia
www.durstbrittmayhew.com/exhibitions/74-lobster-and-shrimp-on-my-plate-i-need/
Duo

2026 Odyssea: Le sel de la terre Punta gallery Sofia , Bulgarije Odyssea: Le sel de la terre a collaboration between Spiaggia Libera and PUNTA Gallery Curated by: Sacha Guedj Cohen, Camille Velluet, Boyana Dzhikova Artists: Nina Boughanim, Elvire Ménétrier, Marilou Poncin, Valentin Vert, Petja Ivanova, Todor Rabadzhiyski After a phantasmagorical journey from the ocean depths to the surface of the earth, from the mythical fish-woman to a contemporary emancipated figure during the show presented at Buna festival, Varna “Odyssea – The Song of the Sirens” – a nebulous, post-capitalist world now emerges, inhabited by creatures seeking change. “The Salt of the Earth” thus proposes exploring a different space-time, one that is hard to place in a linear history and resembles a narrative of anticipation. Salt, known for its corrosive and purifying properties, materializes here as piles of charred debris within which the artists’ works unfold. *** So, how do we imagine the future? Within PUNTA gallery, two directions surface. The first one concerns the individual’s innate connection to the organic world, a return to biomatter and a rethinking of human progress. This appears in the works of Todor Rabadzhiyski, in which the visual language of raw nature—mud, roots, and mold—undergoes metamorphoses. From abstract forms to human body parts and back, his works oscillate between order and chaos, gesturing towards life’s beginning and the inevitable return to the soil/to earth, the cycle starting again. puntagallery.com/Odyssea-Le-sel-de-la-terre
Groep

2023 View with a room Rosa-Luxemburg-Str. 45, Berlin Berlin , Duitsland pop-up

presentation by POSTA SPACE and PUNTA GALLERY with works by Tsvetomira Borisova, Martin Penev, Todor Rabadzhiyski In collaboration with Susanne Prinz, supported by SteDi-Stiftung. The exhibition VIEW WITH A ROOM presents 3 artists, active on the Bulgarian scene - Tsvetomira Borisova, Martin Penev and Todor Rabadzhiyski, who will create an in situ installation for the vitrines and office spaces at Rosa Luxemburg Platz, through approaches, challenging conventional understandings of inner and outer space, foreign and known. Tsvetomira Borisova's work deals with one of the first design objects in human history to satisfy the need of a regulated filter between body and reality - the blinds. Blinds serve a double purpose - to hide and reveal what's private to the outside world depending on their owner's desires, and, reciprocally, to regulate what one would like to see, and so, know, from the external. In a way they are a tool for supporting the persona and protecting the self, of validating existence (here is my body, unconditionnally) and encountering reality through the "strange foreign bodies" of others. Blinds are a border space and, as borders usually do, they serve as a passage. In her work Tsvetomira reveals this symbolic place between the self and the foreign, where lays the desire to see and to be seen, and, more importantly, be seen in a specific way, achieved by, among other methods, keeping secrets. Todor Rabadzhiyski's work transcends between the volumes of the material world we inhabit and the flatness of the two-dimensional. First, there is a line, then a shape, generated by connecting dots in an invisible coordinate system. Fragments of reality are translated into abstract forms. Finally, the work is granted properties of volume, in the body of sculpture, as if breathing life into a sketch. His sculptural forms, however, keep within the history of the drawing plane. Rabadzhiyski's sculptures undergo a process, similar to one when editing in Photoshop. When using it, usually an image is being worked over in a few

layers simultaneously. Finally, the image is “flattened”, and all layers merge into one, compressed and equalized. Similarly, in Todor’s work landscape and focal point inhabit the same axis, none dominating the other - a compressed version of reality.

puntagallery.com/VIEW-WITH-A-ROOM
Groep

2023 Galavnised Punta Gallery Sofia, Bulgarije Rome wasn't burned in a day 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 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, believes 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

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 multiplexity 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/](http://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](http://biennale.zamek.malbork.pl/index.php?p=aktualnosci&archiwum=1&&lang=en)
ISBN 978-83-60518-74-8

PRIJZEN EN STIPENDIA

2025 Sofia , Bulgarije

VERTEGENWOORDIGING

-- Punta gallery Sofia , Bulgarije
[https://puntagallery.com/Todor-
Rabadzhiyski](https://puntagallery.com/Todor-Rabadzhiyski)

ARTISTIEKE NEVENACTIVITEITEN

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



, 2026



Levietan, 2025
1:55



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



"Heavy sense of feelings ", 2023
oil on linen, 2m x2m



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



Lobster and shrimp on my plate, i want my pockets so fat
they inflate . THE CATCH, 2022
3min 7 sec,