

Nedko Solakov / Random Jumble / solo exhibition / 11 October – 24 November 2024 / Sarieva @ DOT Sofia

1. **Catastrophe, 1988**, oil on canvas, 73 x 92 cm
2. **Intimacy, 1989**, graphite, oil and textile on canvas; polyptych in three parts, approximately 80 x 170 x 15 cm
3. **Good Luck, 1990**, oil, PVC, mixed media on plywood, 97 x 97 x 7 cm
4. **David's Ear Problem (from Mr. Curator, please....), 1994–1995**, a souvenir head of David by Michelangelo, an unidentified yellow substance, text on wall; 22 x 11 x 10 cm
5. **A Little Ghost, 1990**, white ink, oil, PVC, metal, mixed media on plywood; 97 x 97 x 8 cm
6. **At the Same Time, 2024**, watercolor and black ink; series of 5 drawings, 28 x 39 cm each
7. **No Idea, 2023**, oil on linen, 115 x 146 cm
8. **Untitled, 1991–2024**, PVC and permanent black felt-tip pen on wall, dimensions variable
9. **Just Do It (from Bulgarian–American Souvenirs), 1994**, leather, wood, metal, cut-outs from a destroyed painting; texts with sepia and white ink, 71 x 21 x 5 cm
10. **Wars #9, 1997**, watercolor and ink on paper, 28 x 39 cm
11. **A Fairy Tale, 1986**, oil on canvas, 73 x 100 cm
12. **Window, 1981**, oil on canvas, 39 x 58 cm
13. **The Thief of Art (The Big Foot Yeti) #22, 1996**, watercolor and ink on paper, 14 x 19 cm

The ordering of this exhibition came about completely randomly*, but it's true,

that I'm still afraid of getting on an airplane (I stopped flying in 2008);
that I'm still doing at least two of these disgusting things;
that I constantly wish my family good luck;
that I have more or less stopped begging curators;
that I still consider "A Little Ghost" one of my best works and I wonder why the fuck it still hasn't sold;
that everything can happen at one and the same time;
that behind "No Idea" stands the not-very-original idea of me showing off how smart I am in every possible way;
that these two could be having absolutely any other dialogue as well;
that "Just Do It" still does it for me;
that the joke is not very politically correct, but still I put a lot of effort into the drawing;
that this painting is a transition, in the literal sense of the word, between my youthful "silvery" painting and my colorful, more mature work (underneath there is a completed "silvery" landscape from Bozhentsi);
that thanks to modern window casings, these frosty-icy flowers hardly ever appear anymore today;
that this completely randomly selected set of 13 works finishes almost logically with "The Thief of Art (The Big Foot Yeti)," who, by the way, has its eye on the colorful column behind you.

* Randomly because on August 30, 2024 (early afternoon) I didn't let the gallerists to see the works instead they had to choose them based on their frames and backs.

Напълно случайно* се получи при тази подредба, но е вярно,

че все още ме е страх в самолет (спрях да летя през 2008);
че все още правя поне две от тези отвратитковщини;
че непрекъснато пожелавам good luck на семейството си;
че попрестанах да се моля на куратори;
че все още смятам A Little Ghost за една от най-добрите си работи и се чудя защо, мамичката ѝ, все още не е продадена;
че по едно и също време всичко може да се случи;
че зад No Idea стои не много оригиналната идея да се правя всячески на интересен;
че тия двете могат и всякакъв друг диалог да водят;
че Just do it (не се офлянквай)! все още ми върши работа;
че смешката не е много политкоректна, но пък много си играх, за да направя рисунката;
че тази картина е преходът, в буквалния смисъл на думата, между младежката ми „сребриста“ живопис и цветната, по-зряла такава (отдолу има завършен „сребрист“ пейзаж от Боженци);
че благодарение на съвременните дограми в днешно време почти не могат да се получат тези заскрежено-ледени цветя;
че тази напълно случайно оформила се поредица от 13 работи завършва почти логично с The Thief of Art (The Big Foot Yeti), който между другото е хвърлил око на шарения стълб зад Вас.

* Случайно, защото на 30.8.2024 г. не позволих на галеристките да видят работите в ателието като хората, а ги избрах по рамките и гръбовете им.