

Introduction to «bendji persomnum»

Once a friend of mine asked me, 'At what times should we not trust the intuition?' I said, 'The moment we don't trust it.' This conversation in a special way is connected in my mind with the artistic mood of Albena Mihaylova. All her work, no matter whether it is her prints, her paintings, installations, performances, etc., holds the feeling of irrational infinity. For example, fifteen years ago she made the print-series 'Sun Clock' and 'Moon Clock'.

As long as we think about clocks, we are still in the sphere of the rational things: the time measuring machines. But looking at the abstract shapes we understand that behind reason there is a great irrational background, a whole world with its own rules, which we imagine as Nature, God, Philosophy and Powers of all kinds, named or unnamed.

The Unknown frightens us, but Albena Mihaylova is not afraid of it. And she has the courage to make use of it. Her intuitive knowledge is so strong and deeply influenced that we understand it, even if we cannot understand the artwork itself. It is strange also that this absurd situation does not disturb the public. Probably because all the shapes, colours and spaces, which form the surface of the artwork, are well balanced; because the technology and the materials are very professionally applied, or because the ancient signs and magic symbols are still there, somewhere in the memory of every one of us.

However, looking at Albena Mihaylova's work, we just know she is playing her own game: dangerous for everyone but natural for the artist. So we have nothing to do but trust the intuition of Albena Mihaylova. She knows...

Diana Popova, curator and art critic
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