

# Enej Gala

## MULES

11. 9.–2. 10. 2020

KiBela / MMC KIBLA

### Vigilant objects

The solo exhibition *Mules by Enej Gala* in the **KiBela Art Space (KIBLA Multimedia Centre, Ulica kneza Koclja 9, Maribor)** catches us at a first and second glance in a frozen frame of **Jan Švankmajer's** imaginary animation, which exited the film. It stopped in a procession of static and, at the same time, fleeting phenomena that captured the moment. Mine and ours, we can observe and view them slowly, from all sides and sides, understand them or not, perceive their connections, causality and consequence, their natural state of things and function, and the artist's intervention and new function. To think of non-function or even dysfunction would be inappropriate, as this would deny the right of objects to experience another, different appearance and application as well.

As Enej Gala wrote, the exhibition focuses on a series of *Repaired Objects*, which, through dialogue with space, scrutinize everyday objects' ideological functionality. We observe these objects through the paradigm of *mules*, which are the product of two species related just enough for their offspring surpass their parents primarily in physical endurance but fail at the moment of reproduction, precisely these original functions which have placed it in the world. As a metaphor for its time's unique product, specialized effectiveness proves to be more important than the long-term existence of a new species. But the exhibition is not a biological analysis of the shortcomings of any subject but only a metaphorical material that simultaneously interrogates and recreates some myths about modern society.

Tameness, as the character of the subject fails first, its substitute distorts the conditions of the standard's assessors. New categories may be needed, or even the abandonment of some thought patterns that accompany a particular objectivity's descriptiveness. *Repairment* is conceived as a part of the evolution that does not restore the starting points but opens up new possibilities for unimaginable resultants. The fact that biology prefers numbers to senses sounds just as washed out as another tasteless meal after a long sulk. Is any action only the fruit of paranoia as an absolute, always in question? Throughout history, we have entered the dystopian future without flying cars, mostly on mules, at least those who have not yet replaced the chronic goal based obsession with the one-way retreat from society. Changing usability definitions for a solidified survivor status clearly pays off, and the force gained in the exchange remains surprisingly effective. Who hasn't breathed a sigh of relief when Mule's superiority in Asimov's trilogy hasn't narrowly paved the way for the future? The double-edged perspective of the objects surrounding us already touches the outstretched necks of those who still watch out for the light at the tunnels' end. The Seliškar's mules were smarter than most of the other heroes, but their service seldom ended in reason.

On a walk from Tone Seliškar, probably our greatest partisan (youth) writer, after whom one of the best Slovenian (youth) series was filmed, to Isaac Asimov, one of the most famous science fiction writers and also a film author, Enej Gala composes objects into groups, in an order that breathes a new function of connectedness, interdependence on everyone along the way and connects them into a unique, unified community. He transforms everything, every functional object, to possibly assemble them into a kind of social entity, in which the origin, manifestation, appearance, color, purpose are not important, but their upgrade, inter-object relations, which it infuses with its - artistic and at the same time social - interventions.

This individuality as a whole can be cooked at least as long as the spaghetti in **Monty Python's** *The Meaning of Life* to explode in and out of us at some point. From the charge of emotions of small things grow great things that appear as apparitions in a sculptural installation to dictate space and determine places of control, points of view. Our eyes become cameras, recording corrected objects, filming them, and getting them into motion. Their primary kinetics is stopped in space-time and hinted at as a possible new inter-object connection, a new life if we understand it as constant movement and displacement. The reversibility of the phenomena sooner or later turns into irreversibility. So Enejs' heroes show themselves as tragic when they are stopped and comical because they are connected in this situation.

A friend in need is a friend indeed, as **Kostja Gatnik** would say in *Magna Purga*, as well as **Brothers Quay**, who would broadcast a new film from Enejs' sculptures, and **Terry Gilliam** could tell even more either with illustrations and animations or with films. In addition to art and exhibition, Enej Gala also deals with puppet shows and lacks only an attractive enough invitation to make a film. The complexity of his work and the meticulous ingenuity of the corrected objects incites desire for cinematic shifts; the form becomes new-functional. The objects come to life as in **Peter Fischli, and David Weiss's** *The Way Things Go*, except that Enejs' altered objects stand...and function. Interrelated and connected. On the spot. Peacefully. Each to itself, without interfering with each other. With visible and invisible threads. Are they able to feel?

## BIOGRAPHY

**Enej Gala** (1990) studied painting at the Venetian Academy of Fine Arts, where he also completed his master's degree in 2015. In 2014, he was on a study exchange at the WDKA (Willem de Kooning Academy) in Rotterdam, the Netherlands. Now, however, he is continuing his studies at the Royal Academy Schools Postgraduate Program in London. Solo exhibitions: *Prav Zvita Zver*, curator Andrej Medved, City Gallery Nova Gorica 2020, *On the shoulders of dwarfs*, Kresija Gallery, Ljubljana 2020, *MONO* project organized by *Lo-caledue* in Bologna 2019, *Do I use or observe?* XVII. edition of the *Maravee Festival* in the *Koper Lodge* 2019, *Prefabrick* at the *Fabbrica del Vapore Gallery* in Milan (2016), and *The Stable* at the *A + A Gallery* in Venice (2015). Among the last group exhibitions, *Aureola Nelle Cose* is worth mentioning: *Sentire l'habitat*, curator Guido Molinari, *Fondazione Michetti*, *Materia che avanza*, curator Denis Riva in *Lanificio Paoletti*, Follina, (IT) *The natural*, the (un) cleansed and the foreign, curators Kaja Kraner and Lucija Smodiš, *Station Gallery*, Beirut (LB), *Appocundria*, curator Marta Cereda, *Casa Testori*, Milan (IT) *2 Generations: Painting and Poetry*, curator Andrej Medved, *City Gallery Nova Gorica*, (SL), *Braintooling* in *Pieve Di Cadore* with *Dolomiti Contemporanee*, *Artissima Art Fair* in Turin, *Pogled 8* in the *Božidar Jakac Gallery* (2016) and the *31st International Graphic Biennial Over You*, *Mglc* in Ljubljana (2015). He is a member of the *Fondazione Malutta Society*, with which he most recently exhibited at the *Giudecca Art District* of Venice, the *Monitor Gallery* in Rome and the *Santa Maria della Scala Museum* in Siena.

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Opening hours: Monday-Friday from 10 a.m. to 6 p.m.