



CRASH

VON
GABRIELA
MUREB

A crash is rarely the end of a tale, but is usually the beginning: just thinking of it, you can taste the blood in your mouth. A crash is almost always an interruption of continuity, and most often an accident: a collision of vehicles, a computer system that is suddenly interrupted; and compounded by unfortunate circumstances, entire industries can crash. The video Crash by Gabriela Mureb is a tale about efficiency and sustainability.

The work was created during her residency in Munich and was filmed at the BMW Group Recycling and Dismantling Center in Unterschleißheim, Germany. In it, Mureb, who has extensively researched industrial heritage through her work in video, sculpture, and performance, documents a critical moment in the lifecycle of a test vehicle.

Presented in the former machine factory Lothringer 13, Crash explores the mechanical force and brutality of the recycling process. The distinctive ultra-wide-angle perspective of a GoPro camera that is often used for action shots instantly turns the viewers into witnesses. This effect is further enhanced

by a technician's human hands fiddling with the controls that occasionally crop up in the shot. It pushes the audience into the position of the main view of an ego-shooter displaying the characters hands and weaponry and, in the upper right corner, a battery representing health or remaining ammunition.

In a swift operation, the motor and the battery are removed from the car's body and placed on the concrete floor. Dripping cables and rare earth metals mingle as if they were the guts of the machine. As the car is being dismantled, death cries and mechanical noises become nearly indistinguishable.

While Mureb's previous work investigated working relationships between humans and machines, Crash offers an intimate documentary portrayal of their demise.. In the video, Mureb orchestrates collisions between organic and non-organic existences. In the reflection in the car, we can see our bodies and their eventual decline, and for a moment we realize what a matter of course mechanization has become. In alignment with the principles of the circular economy, materials like plastics, textiles, and iron are reincarnated into refrigerators, cans, or even another car.

We are surrounded by undead matter whose existence spans vast geological epochs and extends into the cosmic expanse. As the remaining skeleton of the vehicle finally gets pressed down in a compact cuboid, a question arises: What has led us humans to believe that matter is inanimate, passive, and immutable?

Sarah Theurer

Various Others feat. Salta art
08_10.05.2025

A Walk with Mercedes
Azpilicueta
Thursday, May 8,
2025:00–6:00 PM
Starting point:
Instituto Cervantes,
Alfons-Goppel-Straße 7,
80539 Munich

CRASH
Von Gabriela Mureb
Saturday, May 10, 2025
11:30 AM
Kino im Bayerischen Hof,
Promenadeplatz 2–6,
80333 Munich
Free entry

This text was originally published on the occasion of Gabriela Mureb's solo exhibition *CRASH*, held at Florida Lothringer 13 in September 2023.

Sarah Johanna Theurer is a curator focusing on time-based art practices and techno-social entanglements. Her work at Haus der Kunst München ranges from new commissions of emerging artists, live events, and symposia to historical surveys and retrospectives. She previously worked at the 9th Berlin Biennale and transmediale Berlin. She sometimes acts as a dramaturg, writes on sonic and visual arts, and frequently publishes in catalogues and magazines.

Gabriela Mureb lives and works in Rio de Janeiro. She is currently undertaking a residency at AIR-M Ebenböckhaus in Munich—a collaboration between Salta art and the Department of Arts and Culture of the City of Munich. Gabriela's work deals primarily with the appropriation of industrial parts to produce creations situated between sculpture, installation, performance and sound.

Salta art is an independent non-profit arts organization that seeks to foster an exchange of ideas between South America and Germany. Salta art supports residencies, talks, performances, exhibitions, and research to encourage dialogue between artists, curators, cultural producers, and art enthusiasts. In this way, Salta art aims to provide opportunities for collaborations as well as to develop mutual understanding.

VARIOUS
OTHERS



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