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Ghent, 28 March 2025

Dear Felipe,

I hope you will allow me to publish this letter to you for Claudia's show at KIOSK. This exhibition would never have come into being without you introducing me to Claudia's Titanic project. Thank you for your generosity in sharing her work with me.

Yesterday, Claudia gave an insightful lecture about her practice, followed by a preview of her three-channel video installation *Titanic - a deep emotion*. It was a pleasure to see visitors taking their time in the exhibition space, immersed in the video. A welcome contrast to the rushed pace we often experience in typical white cube galleries. Claudia's decision to use headphones instead of surround sound was a brilliant one, offering visitors the option to engage with the installation through either the sound, the visuals, or both simultaneously. Without the headphones, the experience evokes an earlier cinematic era, reminiscent of silent films when special effects had this playful, rudimentary, inventive quality, as with Claudia's project.

When I finally had the chance to watch the film in its full panoramic setting, I smilingly disagreed with your earlier provocative statement that Claudia's film was unwatchable due to its mix of mediums. I was moved by the creative solutions Claudia found in her shot-by-shot remake of James Cameron's *Titanic*. That she has been continuously working on this for ten years is refreshing to me. The passage of time is visible in the film, viewers can witness Claudia maturing throughout the decade-long process, making it a work marked by endurance and commitment. I also couldn't believe it when Claudia mentioned she had watched the original *Titanic* over a thousand times!

The *Titanic* ship was built in just over two years and sank in under three hours. The runtime of Cameron's *Titanic* is just about as long as it took for the ship to sink, 2 hours and 40 minutes. It took around four years to produce, becoming the most expensive film at the time. Claudia's low-budget DIY remake

couldn't be further from Hollywood's gloss and her endeavor exceeds all of these time frames. This three-channel iteration at KIOSK has allowed her to condense Cameron's epic, making it one hour long.

My colleague Liene Aerts recently introduced me to the phenomenon of "sweding," where fans recreate movies from scratch using whatever materials are available. I suppose Claudia's film fits within this tradition and I should ask the film department here at KASK whether they teach it as part of the curriculum. There is a tangible sense of joy in this recreation of *Titanic*, humor and pleasure are visible in the work. It seems to offer an empowering, moving experience for the collaborators. Unlike the horror stories associated with Cameron's intense filmmaking, Claudia's process feels open, inclusive, and playful, involving family, actors, and strangers alike in the making of this monumental film.

In fact, she's invited visitors to KIOSK to record their own video pieces in front of four painted backdrops, made by Josse Mahieu and Naïs Elouard from the painting department. She's even considering incorporating these visitor-made videos into future iterations of the film, which speaks to the project's openness to continual evolution.

As the film draws to a close, Claudia asks an actress playing Rose to say the line, "*A woman's heart is a deep ocean of secrets.*" The actress accidentally says "*emotion*" instead of "*ocean*" and this slip of the tongue is the namesake of the project: *a deep emotion*. It's a poetic moment that captures the vulnerable essence of the project.

What qualities does an artwork need to stand out, I ask myself? In this case, there is something in its embrace of imperfection, the unexpected and finding beauty in rawness. This behind-the-scenes feeling allows viewers to gain insights into how such a work is made. Perhaps most importantly, Claudia's work highlights the pleasure and joy of making.



Can't wait to see you and the family tomorrow at the opening.

Warmestly yours,

Simon

P.S. The LED screens were so expensive that we had to find ways to reduce other exhibition costs. Claudia generously offered to bring all of her drawings and props, shown in the entrance hall of the exhibition, in extra suitcases she brought along with the cameraman, Cristobal Gerardo, who is making a documentary about the project.

P.P.S. I hope you'll join us tomorrow evening for Karaoke to witness Claudia's Britney Spears impersonation. I wonder if we should have dedicated this exhibition to her Britney works...







P.P.S.S. Let's get rid of the sterile professionalism in the art world and reintroduce the qualities of real amateurism!



Felipe Muhr (°1986) is a visual artist and comics researcher based in Ghent, Belgium. He co-curated the exhibition *ISSUE ZERO - Reading the Van Passen Collection* at **KIOSK** in 2023.



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-  If you had to remake a movie, which one would it be?
-  Have you ever been obsessed with a movie?
-  When is a remake considered an homage?
-  How many times have you watched *Titanic*?
-  Would you star in your own movie?
-  How would you recreate *Titanic* on a zero budget?

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