

TIPS

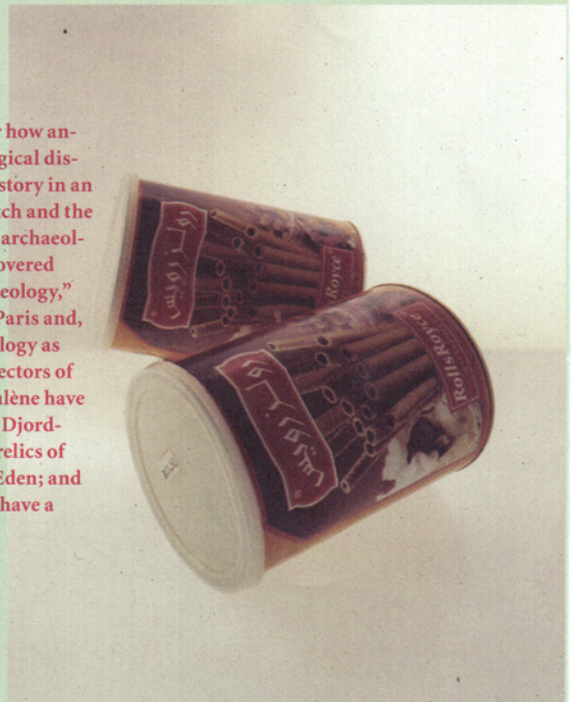
ART / EXHIBITION

MENTAL ARCHAEOLOGY

Archaeology is the study of objects from an ancient time. Unfortunately, it is never clear how ancient an object should be in order to be approached appropriately through an archaeological discourse, or whether the idea of antiquity can be interpreted universally. One relates to history in an extremely personal, subjective way, taking for granted the fashioning of facts from scratch and the falsification or nullification of truths. So, how far can we trust the scientific premises of archaeology? Would we risk considering archaeology as an *attitude* toward “digging up” undiscovered objects, hidden behind the surface of human knowledge? The exhibition “Mental Archaeology,” open from 22 September at the Centre d’art contemporain d’Ivry – le Crédac outside of Paris and, in a reconfigured form, at the Kunstverein Nürnberg from 9 October, considers archaeology as a movement of the mind. Selected by Kathleen Rahn and Claire Le Restif (respective directors of Kunstverein Nürnberg and le Crédac), Thea Djordjadze, Matti Braun and Jean-Luc Moulène have been invited to show objects that are the result of digging into an antiquity of the mind: Djordjadze, for example, has created a piece to be burnt and then buried; Braun has invented relics of the mythic city of Urfa in Turkey, which some claim to be near the site of the Garden of Eden; and Moulène uses photography to reveal the obsolescence hidden in the medium. Maybe we have a new catchy label at hand.

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Jean-Luc Moulène, *Produits de Palestine*, 2002–07  
Courtesy: the artist and Galerie Chantal Crousel, Paris  
© Jean-Luc Moulène; ADAGP



Michelangelo Anonioni  
*Leclisse*, film still, 1962

FILM / WEB

MUBI

Ten years ago, if you wanted to see an Antonioni film from the comfort of your own couch, you had to have a trustworthy video store that had survived the attack of Blockbuster. Then, in 2008, Celluloid Dreams and The Auteurs launched an online film collection with a vast database of refined international titles viewable by streaming or download. With support from the Criterion Collection, in just a short time [www.theauteurs.com](http://www.theauteurs.com) became a precious source for cinephiles the world over. Today’s news is that The Auteurs has changed its name and URL to [www.mubi.com](http://www.mubi.com) (sowing panic among devotees of sharing, who had already gotten burned by its musical counterpart Last.fm, which, after having nurtured the dependency of its fans, became a paying site for all those who do not live in the USA, UK or Germany). Mubi works like this: you create a profile and then explore the library. Select “Available to watch in your area,” and you should be able to see all the titles listed on demand, many of which may be seen for free, and others for an average cost of three euros. Of course, Mubi also offers a monthly pack: for example, all you can watch for twelve euros. With a good high-speed connection, the quality of the streaming is excellent, and as for the selection of titles, its founders are the same as those of The Auteurs. The name alone says it all; the mission is quality. Substantially, the major differences in the site’s revamping are its functions with regard to community. The newly integrated “Festivals” organizes and