



Setting Up

Welcome to PROVENCE, the prehistoric space of creative labor in Zürich, before the full automation era. Here, prior to the ruins, artists and graphic designers were tokens of energized agents in the start-up valley that was Oerlikon.

Gameplay

Old Maid

The old maid is your pawn. Wheel her delicately throughout the space, and with her rusty fingers activate the in-built buttons in the two photographs on the walls. Don't rush her, the obliging old lady is welcoming you in a gesture of heartfelt devotion to service. The relationship to the figure substituting real hired labor echoes the artist as a model for the creative worker. In the inter-passivity of economic ruling, role shifting is key and you might well end up the one serving. You're as Morally pure as your carrying of the decrepit yet serviceable post-menopausal granny.

Life Tiles

Each Life tile carries a secret message: a special achievement. Graffiti is a particular form of handwriting, marking identification, refusing the dehumanization of new urban landscapes, re-appropriating space for... for whom? We came full circle in our laments of gentrification, however the complaint is still trendy enough to microbrew it in a new aesthetic fitting for the current Baccarat-style revival. You have to live in a "revitalized" neighborhood for your exoticism to be justifiable as a critic of globalization. Choose well.

Puppets

Exhaustion is a deadly technique. Apparent death is a behavior in which animals take on the appearance of being dead to fool the predator. The puppets, whose faces are modeled after one of the artists, may seem like they gave up, but pulling the strings may suffice to make them come back to life, as a stroke of good fortune.

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Lewd photographs

The photographs show enforced kisses of a lewd owner of a Roman restaurant from his most prestigious female guests. They're props for you to deal with pressure. Two of them activate two different versions of pillars of Italian culture, Bella Ciao and Ciao Bella. The first is a partisans' song turned idiom of TV series with sex and stealing (echoing the outdated forceful conviction in the photographs), the second a tasteful techno rework for an engaged Friday night.

Lizards

The lizards, permanent tenants, have always been here. PE (Private Equity) investment bankers dealing with companies not yet publicly traded on the stock exchange. Hate the game, not the players (or the inverse).

How to Win

Nobody asked to be born. The Game of Life doesn't have chess' axiomatics, nor its decisiveness. The politics of playing sneak into suspension of disbelief and self representation through agency. In the sea of open transactions, artistic labor could give it all away to pure accessibility and stabilized authorship. The artist can become a digital nomad, working from the affective isolation of her own room. So, in semiocapitalism, Sophie Jung and Virginie Sistek also contract the objectivity of distance into the perpetual game of self affirmation, a recognition of the "others." A long time ago, Merlin Carpenter had a show at PROVENCE. A work described similarly as keeping it low, a refusal to hand over any more living labor than what is necessary to attain artistic surplus value. Don't play the meta, play the in-built entertainment. With its moralistic undertone, the original Game of Life was purposely lacking any dice to play, so as not to give it away to sheer luck. Gife Lame.
