

# OVERDUIN & CO.

## PRESS RELEASE

Safe Crackers Entertainment  
*CRUST SHMUP*  
Game Concept/Design/Art: Oliver Payne  
Programming: Brennan Stalford  
Sound: Hisham Bharoocha, Scott Eastwood, Brian Degraw

Overduin & Co. is pleased to present an installation of Oliver Payne's new video game, *CRUST SHMUP*. Visitors are invited to play the game in the gallery. The game is housed within a modified amp cabinet with customized controller and drum stool. In addition to the gaming cabinet, a vitrine is on view presenting a collection of materials amassed as R&D for the game. The exhibition also includes a series of collaborative Safe Crackers Entertainment silkscreens, banners, and game related merch, as well as individual works by Oliver Payne and Brennan Stalford. A live performance of the game's sound will be performed at the opening by Scott Eastwood and Kern Haug.

*CRUST SHMUP* is an anarcho, arcade, crust punk, shoot 'em up inspired by Napalm Death's debut album *SCUM* (1987). *CRUST SHMUP* is all feeling. The logic makes it feel like *SCUM*; the game's art and noise make it look and sound like *SCUM*.

*CRUST SHMUP* is a scratchy black and white world like an over-photocopied gig poster. Backgrounds are short, looping, bleak and brutal. The player ship shoots missiles that look like anarchy symbols. Devastatingly furious and impossibly intense blast beats, a drum fill typical of certain genres of punk and metal, roar over a chaotic, sprawling barrage of circle-A, peace-punk projectiles that demolish everything in your path.

However, in an inversion of the genre conventions of the shoot 'em up, *CRUST SHMUP* rewards players with an extra life for not firing their weapon and clearing stages instead through dodging, hiding and evading enemies in any way they can. On most occasions, this requires the player to do virtually nothing, which is far easier than actively engaging with the enemy and reaps a greater reward. Incentivised pacifism.

Oliver Payne, "Game Play," *TANK*, 2024.

The connection between a vertical scrolling 8-bit shoot 'em up and crust punk should be obvious. The relentlessness, the fury of desperation, the sensory overwhelmingness of an album like Napalm Death's *SCUM* all relate perfectly to the panic, destruction and repetition of the classic space shooter format. Untold hours of alien destruction were soundtracked by the filthy guttural mayhem of the Midlands' fastest hardcore in pre-pubescent and teenage bedrooms across the world while Wall Street crashed and real war raged in the Middle East.

*CRUST SHMUP* renders in pixels crust punk's very real uphill battles with war, government and authority as your ship dispenses an endless riot of circled-As at the approaching police, CCTV, CEOs, lawyers, oil barrels, BP, Shell, petrol pumps, newspapers, TV news and politicians; the blast-beat artillery SFX interchangeable with Tez Roberts' or Miles Ratledge's snarekickcrash assault on their battered kits.

The unending hopelessness of squat-punk's ideals of bringing down multinational corporations and disarming global superpowers are paralleled here by a near-total lack of reward. The machine rolls on. Scoring systems are for Tories. The showy pretentiousness of colour is done away with, and the resulting city landscape backgrounds reflect in greyscale Thatcher's doomed Britain, a national culture of social suffocation, unemployment, drug addiction and - for the wise - nihilism. *CRUST SHMUP* is a game that feels broken, for a society that was.

Neil Macdonald, "Kill, Kill, Kill," *Safe Crackers*, Issue #10, 2024.

Oliver Payne (b. 1977, London) lives and works in Los Angeles, CA. He received his BFA from Kingston University of Fine Art in London. Solo exhibitions have been organized by Nanzuka Underground in Tokyo, Meredith Rosen Gallery in New York, Gavin Brown's Enterprise in New York, Herald St in London, Federico Vavassori in Milan, Aishonanzuka in Hong Kong, and 356 Mission in Los Angeles. Payne's work has been exhibited internationally at the Serpentine Gallery in London, the Kunsthalle Zurich, The National Museum of Contemporary Art in Oslo, MoMA PS1 in New York, the Institute of Contemporary Art in London, and the Museum of Modern Art in New York. Payne's work is included in the permanent collections of the Tate Britain in London, the Museum of Modern Art in New York, Centre Georges Pompidou in Paris, and The National Museum of Contemporary Art in Oslo. Payne is also the publisher of Safe Crackers fanzine, and organizer of a series of performances titled, "Chill Out" in which he requires all mobile phone and internet systems to be turned off in order to allow the public to immerse in a listening session for "Chill Out," the concept album by late-80s British house band KLF. The last iteration of "Chill Out" was hosted by the Whitney Museum of American Art in New York.

For more information and images, please contact the gallery at [office@overduinandco.com](mailto:office@overduinandco.com). Gallery hours are Tuesday through Saturday, 10am to 5pm or by appointment.