

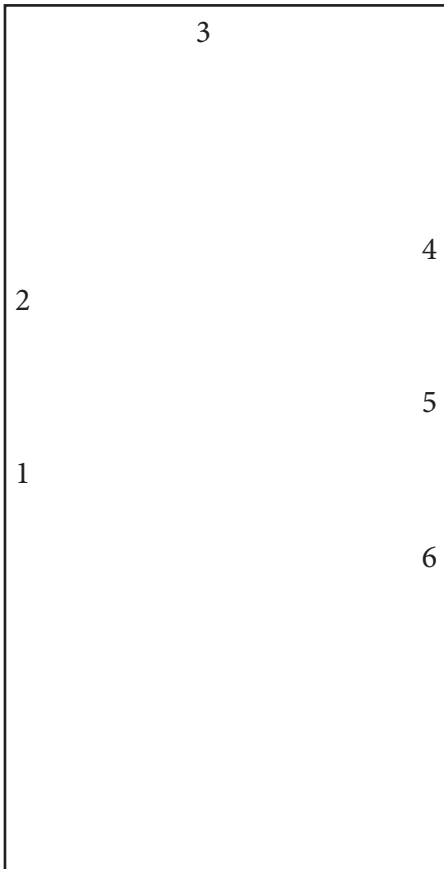
HAIR

1D6 + 4



Rory Maley / Rebecca Porter / Dan Arps
curated by Sam Meekan

14 – 26 March, 2025



Rebecca Porter

**1. untitled 1
oil on board
400x300mm**

**2. untitled 2
oil on linen
760x1020mm**

Dan Arps

**3. No title
acrylic, polyurethane cast
55x245mm**

Rory Maley

**4. Fog of War VIII
5. Fog of War VII
6. Fog of War IV
paper collage and electricians tape
595x420mm**

Gamified painting as a formal approach: Marks/subjects become units/counters when viewed, birds-eye, on a self-contained field. These units exist as placeholders for an action taken against the existing state of the field as opposed to a direct continuation of its state, that is, a calculated series of elements to generate an illusionistic image as in realism's romantic, giving, submission¹, or to dominate the viewer (modernism's imposing, macho, flatness). Instead, elements are stacked atop each other, placed in directly perpendicular action to their ultimate position on the painted field. When the field is then tipped, hung, or exhibited, these elements threaten to fall forwards, collapsing onto and around the viewer. They are held in place only by the logic that placed them there, a logic which isn't necessarily shared with the viewer. Indeed, this model of painting bares little consideration of the classic ménage et toi of painter / painting / viewer, there is only the painter and their game, the struggle between their own internal logics and rulesets and the impulse to generate. It is the role of the viewer, less to understand a coherent, single, statement, (without denying the formal strengths of said paintings) than to glimpse into the artist's chosen persona by discerning said logics. Therein lies the strengths of this trio. Again, the logics themselves are far less important than the immutable fact that those logics are there. This has been the case since the conception of game/gamified paintings when Oyvind Fahlström produced his Variable Game paintings throughout the sixties. Contemporary gamified approach manifests in a myriad of ways, I have selected three specific approaches for 1d6 + 4. Rory Maley's appropriation of Heroes of Might and Magic II maps to illustrate lore. Reminiscent of chess openings, Rory's tokens/units are deployed repeatedly across a static field, a Heroes of Might and Magic II screenshot in place of the immutable black and white grid, flocks of units arrayed to best illustrate in-jokes and tradition which the viewer is not party to. Only through comparison between openings does the logic emerge. Rebecca Porter's continuous references to painting lineage function as an armature to form a novel image, a new abstraction, the old masters function less as paradigms to aspire to, more as a roadside tip out to riffle through to find the perfect form to win against the painted field. Dan Arps' installation practice certainly follows a gamified logic, the internal logics follow the same route paths as ttrpg game design, transforming the audience into an adventuring party, so to does his painting as he jumps between material processes in search of a novel strategy to resolve an image, the image itself being content-less and therefore containing the universe².

¹ Hickey, D. and Kornblau, G. (2023) The invisible dragon: Essays on Beauty and other matters: 30th anniversary edition. La Vergne: Art Issues Press.

² Groys, B "Politics of Installation." e-flux Journal. 2 (2009).

(text by Sam Meekan)