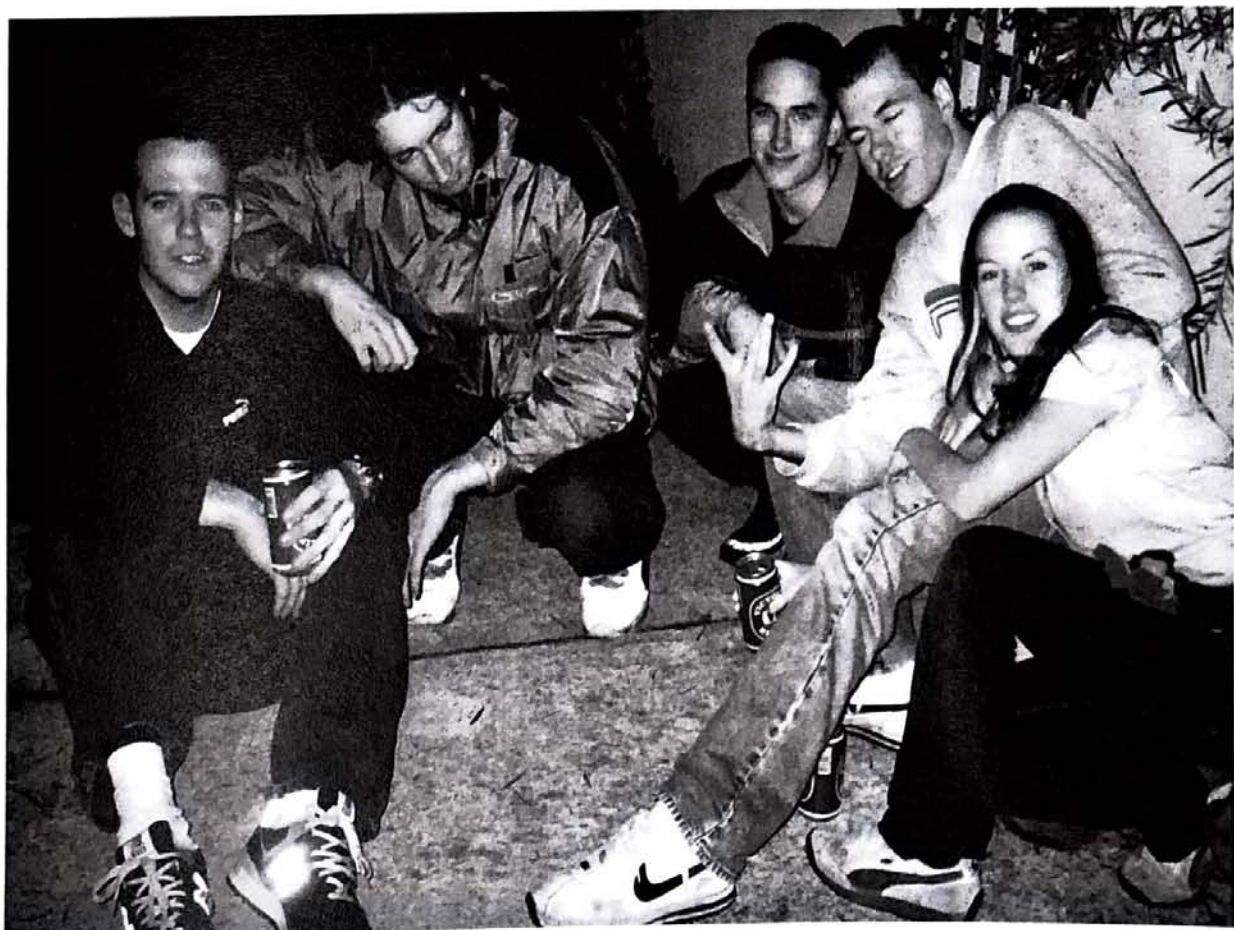


NEO LAD

THE CULTURE OF THE LAD IS  
A DANCE IN THE STREET.

A SLIPPERY NAVIGATION,  
EVASIVE, SNAP-BUTTONED AND  
SATIN-LINED, OCCUPYING SO RICH  
A CROSS-SECTION OF  
CONTRADICTIONS WITH A VITAL  
ENNUI, WHERE SURVIVAL,  
IMPROVISATION AND THE FRAUGHT  
FAITH OF A RENEGADE PATH  
COALESCE TO MAKE SENSE OF THE  
ABUNDANCE, THE CHAOS AND  
THE HUMANITY OF THE CITY.





**NEO LAD**

Lad is first a sensibility, an attitude, and an outlook that is, for its disciples, a burden and a key. To understand the position as a logic for transition is to read it for its commitment and its strategy, tattooed proof both proud and troubled. This is a category of porous borders, as proscriptive as sport, as determined as rhythm.

"Owning the city" a redundant discussion, the dilemma of city participation persists. This is a question of contemporary corporeality. What should the body do?

The Lad responds through movement, interior logics and nuance. The dance is physical, a delinquent pirouette; the partners authority, the built environs, history.



## ENTRANCE

In its elected inevitability, Lad is caste by choice. This decisive act of entrance precludes any prognostication on an underclass. It is the membership of the only thing the Lad ever built: a system of signs, language, values and outfits. A fiction created out of a necessity as uncontrollable as it is deliberately constructed.

Thus unfolds a pure cultural production that it is visible, communal, and quite unconcerned with new objects; rather, we find a conspicuous amalgam of semantic elements and a performance that reifies a personal politics, where a flair for impermanent composition speaks volumes. The situation is made to look as if it could never have been any other way, the structures insurmountable, the paths fixed, the decisions proscribed.

Our protagonist does not Search to build, but to be. Theirs is a negotiation of forms, of contexts; running through the city, knowing it, seeking neither to own it nor to change it, but to move through it unhindered. Mobility is the fundamental state, the existential aspiration. Thus we may come to understand, this aspiration is not an apparatus of escape, of development, of dynamic reorder; on the contrary, it is a method for maintaining things just as they are. To not reshape the built environment, but to course through it, momentarily present, visible and slippery, with a wake of emotional traces. Reacting to conditions with an energy informed by a latency where, facade demands and decorum dictates, the constructive urge must be withheld.







# CATHARSIS

As drunkenness is the reward for sober productivity, coming at "the end", where no more work can possibly be done, it is the release that follows the built up pressure endemic to the fulfilment of obligation. The Lad takes this moment as condition in perpetuity. If we are to read the conduct as a jettisoned exhaust, a cursory Search for a catalyst concludes this release is not product of a singular tension. One must zoom out, and read the Lad as catharsis of everything; actions correspondent to the incidental effort of existing in the world.

This tone is not desperate but resigned: there is not more to do, one's role is set, work in any conventional sense is at utmost an external concern, peripheral and negligible. One cannot but begin a program of play, loose and fluid, within a superstructure developed from the ground up: for us, by us. As always at odds with the authority, for the Lad there would be no authority, were it not, as a distant monolith, so essential to an adversarial conception.



## ARTICULATION

Words don't come easy - though whatever particular problems prevent or preclude a forthright communication with the external world are not only intentional, but form an equal divergent parallel of the contemporary obstacles to communication in general. It is then only notable here in particular for they captivate by the grit of intentional obfuscation.

Swearing, beautifully, is crucial. And if it is true that vulgarity is the unbending opposite of elegance, we must know the transgressive utterance as a framework of language specific, cultivated and refined, so as not to undermine what is in truth one of the great elegant positions of the street - perhaps the last bastion of the flaneur at work, fully realised and independent yet integrated with its environment - not removed, above, but alongside, together. (However, true elegance does lie nearer to simplicity than false, and in this spirit, an alternative perspective might well reveal an idiomatic composite symptomatic of a cohabiting vulgar elegance, a taut constellation of affective duality).



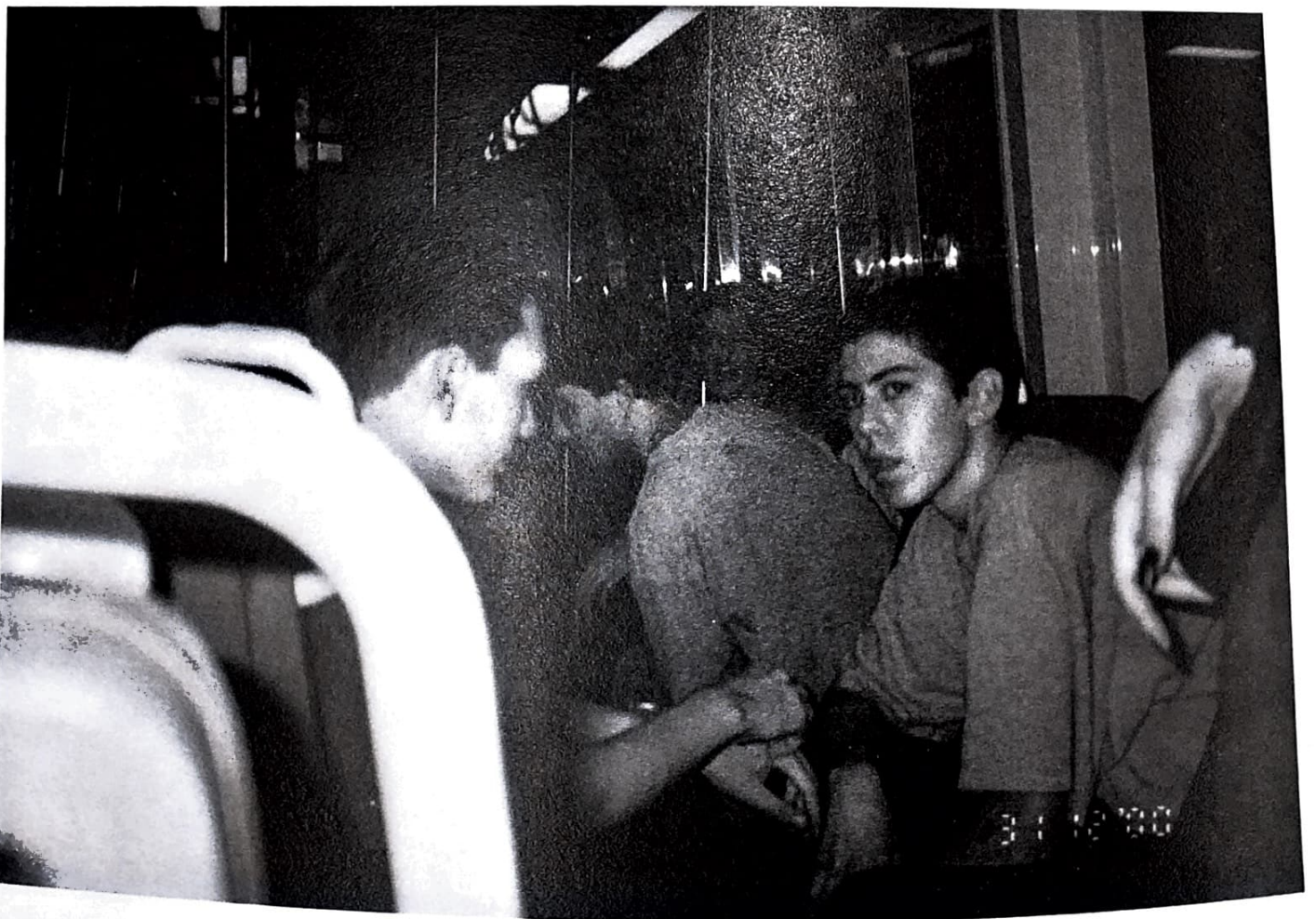


## THE FACE

The face, a parade of the prosaic from one to the next, does not fill a constant space or maintain a constant form, contracted, dilated, transmogrified as it is by expectancy, by the anxiousness of the forthcoming, by a sense of self-sufficient encounter, its rapidity of step or its total stillness. The face scoured by the invisible rasp of a thoroughly depraved life, the grim acceptance of profane expedients, so that the eyes, nobler perhaps than their neighbouring features, radiate nothing but appetite. In this butterfly machismo, manifold faces, fluid to the point of illegibility, form the composite portrayal of a complex desire.

The experience enthroned in the visage confides - with a number of varied facts and details readily interchangeable without cause for radical shifts in significance - the same story. But like a many-headed statue, this cluster is composed on different planes, so one may not see them all in unison, the narrative floating, just out of grasp.

Social and even individual differences are merged when seen from a distance in the uniformity of the committed. From this distance, quantified not by proximity, the shared ideology and spirit compose the same hermetic face in its manifold forms; the epitome of equanimity, community, and equality.





# CONSISTENCY

In this formal consistency, nature, as if momentarily industrialised, seems to be churning out identical products. It is first physically and then sartorially that the Lad inhabits a stylistic consistency, a comprehensive unity. Lad is a mimetic club.

When the survival prerogative, ensconced in rigid aesthetic etiquette, comes to catalyse a collective, its decisively composed accoutrement, a uniform in effect, proclaims a steadfast picture of cohesion. With equal and opposite implications, this consistency expresses the threatened equilibrium of the ubiquitous dynamic disorder that makes up the city.

[Upon a formally rigid shell of sports technology, an occasional inclusion of the errant luxury object is a refinement which betrays the vivacity of taste that is everywhere else subdued, to which this single concession is made out of tolerance.]

This unequivocal construction is its written commitment, its resistance to change a thinly coded testament, and where embellishment is an enacted identification, it is a provocation in equal measure by which doubt never lingers. Thus collective style embodiment is the hyperbolic arm of mythology, in all its operative slickness and nuanced ethic, consolidating the mundane *in extremis*.

The Lad is in dialogue with a historical precedent, but is at no point nostalgic (because, while the look doesn't change, the figure responds always to its environment, from posture to puncture). Not part of a lineage, but in a rhizome - the Lad is a composite entity, bottom-up not top-down, where its unobscured icons serve to affirm homogeneity, seeking not uniqueness but to consolidate the collective. So appears this visible anonymity: standing out and blending in at once.



## VISIBILITY

At a glance, one is told; all is conferred: visibility is divulgence. The great communicator where the verbal confounds, in personal politics, it is the constitution, elaboration and proliferation of consensus.

Visibility is an honest currency, and the Lad is in possession of, equally possessed by, a hermetic and total aesthetics, a crystallised alliance amidst a gratuitous existence. In its totality of style and composition, and consolidated by extension in behaviour and ideology, here is a Showtime framework for complete coherence: a calculated position that denies the instability of subjectivity. This precarious composure is a consistent counterpart to the variable fluctuation of responsive improvisation.

Visibility is the mark of a crossed threshold, where a belief becomes a statement. It is of an origin, and points toward destination, is fuelled by a spirit and identifiable by a language that together, in a strata of incident and intention, describe a faith.



## FAITH

As with all faiths, its visibility is proposition made real; and as with all faiths, that upon which the eyes alight can merely hint at a fundamental complexity. Already damaged, each manoeuvre - physical, verbal, social - a ritual gesture towards a singular transcendence.

Subculture forms in both these intentional gestures and the unselfconscious reactions of instinct. Pious in its godless spirituality, the Lad proceeds on the blind faith of this instinct honed. But what are its roots? It is guided conduct, a concrete proscription, a robust faith of conviction and constraint. In lieu of a deity, it is the clothing that speaks: messengers of doctrine, embedded with a covenant. And when it speaks, the body is its rostrum, possessed and inclined, mobilised and empowered. Thus the Lad is of animistic faith, adherent to a deterministic sartorialism.

To describe this simultaneously spiritual and animal character is to chart the field of voluptuous emotions, that terrain par excellence of wasteful experimentation, devastating provocation and iconoclast insight. This saturated existence cannot be further soaked in action, in visibility, in commitment. Wet is the faith of the Lad.

Animism and style reach commensurate spiritual parallels particularly rich when consistent. The sustained image dispels dissent; the Lad without changing at the crest of belief, navigates the epoch with a brash self assurance, cooled by the mesh, staid in a dogma, static through time.



## TIMELESSNESS

So proceeds the Peter Pan effect: to never grow old, denying the evolution of body and aesthetics. To look the same for decades, to stay the same age. This too is an article of faith, unwavering in physical state and ideology, a bodily affirmation. Such power, such affect; so seldom is a position so emphatic as to conform physiology to psychology.

Obstinate resistance to change expresses anathema for the institution, in all its progressive expectancy; implicit critique emanates, glowing from this core. Here eternal boyhood is consolidated under Sean Combs' dazzling epithet; to be a bad boy for life is to enter a community, which could be utopian were it not founded upon the Searching tenets of a parasitic mode.





## THE PARASITE

Circumstance here necessitates a refreshed reading of the parasite, in recognition of a number of potent qualities; for our purposes, the term is certainly not employed as a predetermined derogation. The parasite's role is the passenger of the possible, exposing untread paths, and a picture of survival and resourcefulness, an agent for the reconfiguration of a power structure. The habits of observation and deduction lead to great powers of divination (a further facet of faith unfurled). The parasite confounds the dominance of strength, size and infrastructure - its response to an existential repression is to smash it by unplanned behaviour; to pervert it by the unexpected. Those in doubt must consider the parasite's realm as a different order of satisfaction. Inasmuch as resourcefulness is its *modus operandi*, a simmering creativity is native to the parasite's pathology. It is, to say the very least, a hot economy of existence.





## CREATIVITY

The twin burdens of survival and aesthetic refinement forge the limits of this creativity, which becomes entirely determined within a strict austerity. Here, the spiritual dimension unfolds in masked, fraught, antagonistic, and entirely honest ways.

Questions persist regarding the nature of imagination as it sits in relation to supremely restrictive protocols; their resolution remains elusive. The paradoxical thread is thus: for all his monastic simplicity, this is the young man smitten with a mad passion for the voluptuous, where the common reserved reverence for his state of mind sets aside all ridicule.

The respect for these forms is broad and absolute, because it is the respect for compulsion. Dignified by the imagined (and perceived) cloak of irreversibility, the Lad proceeds on a platform for perversion.



## PERVERSION

Perversion is itself a game, a kind of play with the indomitable force of the norms. This play concerns elasticity, and the Lad is the malleable reactor. "Searching" is next to "Longing", and as impetus is generative. In eschewing mundane pragmatics, the lad's priority is the indulgence of the rarified sensibilities as a dilettante of intangible sensations. This premise, as not choice but curse, knows no perversion greater or equivalent.

Deep-dyed mischief proper commands and demands a flexibility, where morality and physicality meet in their congruent contorting acrobatics. Searching too is a perverse undertaking; prospecting, for all its extensive historical lineage, yields to an unsettled, unsatisfied appetite fuelled by the rich elusive variety of unknown - forbidden - pleasures and gains. This library of perverse motivation's inverted mores is bolstered, fettered, by the twin bookends of a wholesale ethical recalibration and danger as a celebration of life.





## CRIME

Crime is the breaking of the contract that binds one to his fellow man. At this contract's severance, a new arrangement forms, its ephemeral paperwork the accumulative quagmire of extra-legal solutions to extra-legal problems.

It would be pure illusion to believe that laws are made to be respected, or that the authoritarian arms intend to make them so. Only in disembodied theory could we pretend to have once and for all subscribed to the laws of the society to which we belong. Laws are made by selected people for others to keep, and thus crime is by no means accidental, nor an unavoidable imperfection. Rather, it is a positive element of the functioning of society, an integral part of a general strategy.

Punishments are construed proportionate to crime, and crimes are enabled by knowledge. If knowledge ends as crime, crime must contain the knowledge. Then it is only by extending ever further the sphere of criminal perspective, with its attendant creativity, response and flux, that the mind could recuperate the lost knowledge, knowledge infinitely greater than we possess. The Searcher aims beyond, into the immaterial.

In its corporeal implications, the criminal's act is foil to the hegemony of the docile body. Stealing is *promiscuity* in the terrain of voluptuous emotions, and is a negotiated transgression open to adventure, morally disoriented and performatively problematic. Opportunism is the prime moment of a parasitic openness, a receptive nature at work, and the productive site of that inconceivable miracle of new contracts being birthed.





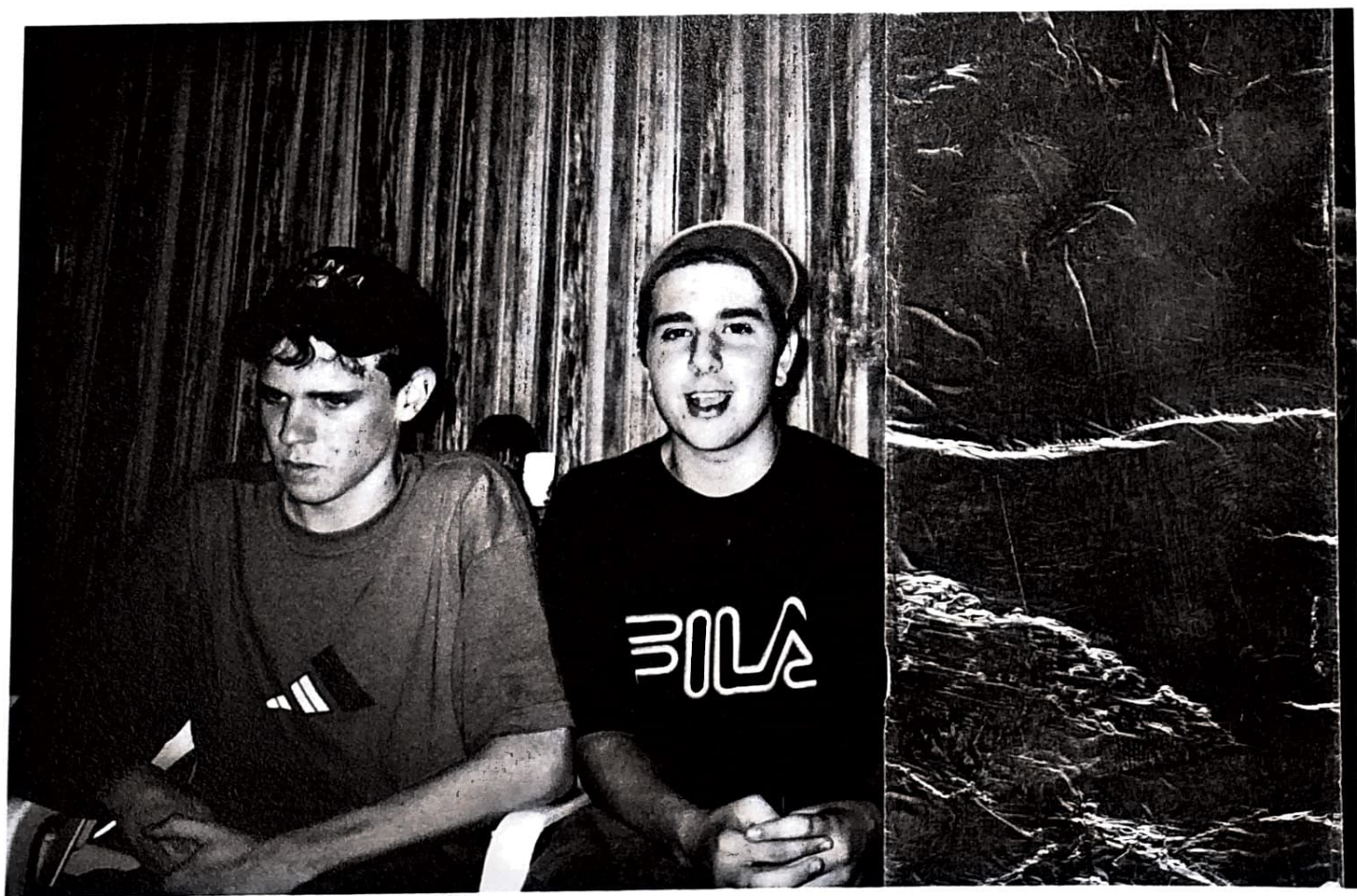
## VIOLENCE

Crime's contractual rupture is united alongside any willed perversion as a form of violence - a state of play where crime, violence and perversion find interchangeable equilibrium. Charged with sensitivity, this slapstick is the laughing face of the bomb.

Violence is the keystone to a supreme degree of lucidity. Acknowledging the problematic structure one stands within by developing its counterpart within the self; to objectify the content of one's bad conscience is to know the moral ambiguity of one's existence. Here, violence is a salient expression of uncertainty, a reification of instability. In its expanded reading, violence as perversion both aesthetic and behavioural, uncertainty extends to the very field of engagement - one never knows who wins the next battle.

Recognising violence as a determined currency, the Lad gambles with, and profits from, the nebulous values of playful intimidation both for subsistence and as a manner of enjoyment. An evasive staunchness, enthralling not for its surface qualities, but for all it masks; the fascination of concealment reaches climax where there is no illusion left to shatter.

The aggression of autonomy demands and presupposes resistance - i.e., is that which remains irreversible in the absence of play. Here, another side of perversion. If seriousness were not present, there would not be any real voluptuous pleasure either. Aggression is catharsis, where violence emerges as a vital counterpart to an otherwise insufferably superficial pseudo-dandyism. Violent play, playful violence, meandering experimentation and compunction in a ribald spiritual melodrama.



## DRAMA

And, alongside style, the foundation for schematising one's life, through inception to resolution, drama is the mode by which a larger sense is made from the divergent and disparate minutiae. Though perhaps a predictable component of the adversarial subsistence, the Lad's personal drama inverts its inherent inconvenience, recasting the dramatic scene as a fecund field where the dalliance of daily life plays in abundance and at velocity. The drama as essence; a visceral realisation of the city is not evoked without it.

As tragic theatre does narrativise its morality, the personal drama is cipher for a deeper truth at one remove. For truth is not its objective but its outcome, and a veil tells as much lifted as drawn; beguiling surfaces are not superficial, and shadow play in the caverns occurs not without consequence.





## THE CIRCUIT

Thinking and playing within a circuit where all the games are won by the statistics, not by the players, with no sense of responsibility for anything higher than one's own personal survival: to resign oneself to an implicit acceptance of fate is to be a demoralized person. To cultivate and achieve this position is to elevate oneself into a dark utopia of diffuse unity, where the limit of a precarious freedom is tested by the inhabitation of its very limits.

Under these conditions of tumult, a nobility stirs in each of one's movements, a rounding arc both agile and fragile, the direct product of an urgency. Repetition is affirmation, and the situation is made to look as if it could never have been any other way.

The more I examine these feelings, the more I believe they are not just symptoms of a romantic temperament. They are rooted in longings that should be attended to.





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**ENTRANCE  
CATHARSIS  
ARTICULATION  
THE FACE  
CONSISTENCY  
VISIBILITY  
FAITH  
TIMELESSNESS  
THE PARASITE  
CREATIVITY  
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