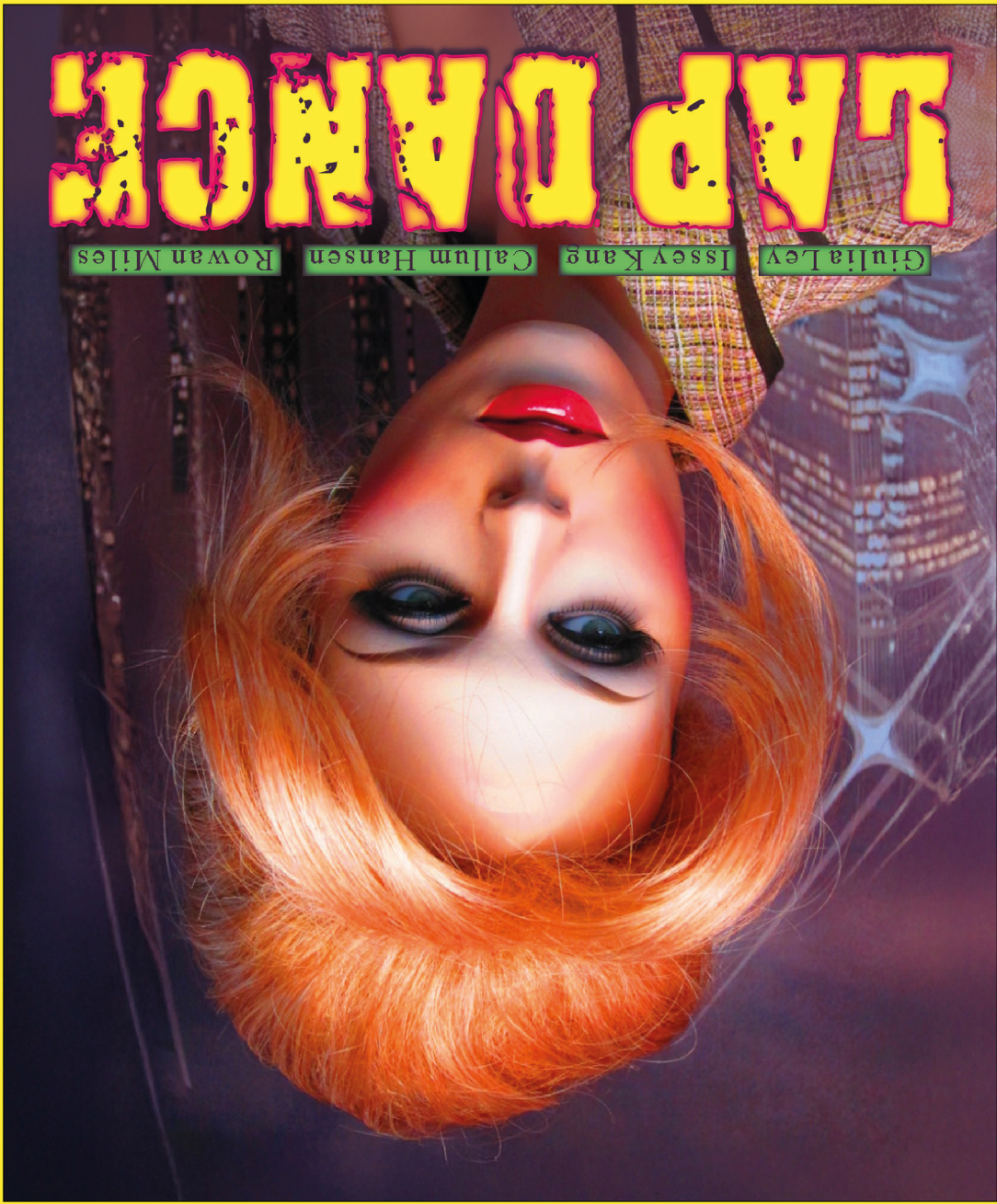


Opening June 3rd continuing until June 18th.
Kupfer, E2 2NX, London. Curated by Lydia Eliza Traill.



Welcome to *Lap Dance* – a show whose name bears little or no relation to its content. The work you see here has been constructed and developed by the Neo-Neo Luddites (est. 2025). *Lap Dance* is simultaneously a group show, a development of a collaborative aesthetic, and a critique of the contemporary private view.

As part of their philosophy, the Neo-Neo Luddites react against new wave technology. Digital and physical craft alike are elevated in an homage to the neologism of technoromanticism, which aims to reconcile sublimity, awe, and organic creativity with technology. The sculptural works *Ale Hop* (2025) and *Models and Stickers* (2025) are named after a Portuguese dress-up book containing doll-shaped silhouettes. Both figures, or avatars, are costumed in the garb of a near future in which technology is passé and craft is king. They wear the discarded - now precious - remnants of a craft supply store: a glove of trompe l’oeil wood and a fascinator of dried spaghetti.

The Yuppie, an ’80s term for a young urban professional, is re-situated here by the Neo-Neo Luddite group. A Yuppie is both art observer and enemy of craft; they are also an abstract figure of derision. The new-age Yuppie buys in order to self-identify; they are ambitious with integrity. Their taste sits between aspiration and disappointing reality, a Yuppie’s waking life is played out in a series of commercialised interactions on “For You” pages: TikTok, Vinted, and Instagram. The flâneur is now digitilised. Art, in response, has adapted to become neither ugly nor achingly beautiful. It is akin to the standard Tube advertisement: devoid of extremity.

In the painting *Lap Dance* (2025), a female figure performs a dance for the enjoyment of a seated stick figure. It appears ritualistic, learned - her expression is bored - an analogy for the absurd tenets of our contemporary art world. The private view acts as a shopping mall, or mirrored arcade, through which the Yuppie parades. In the video work *A Sci-Fi Miss Havisham* (2025) the persona of the staid “art enjoyer” is parodied through science-fiction fantasy - the Dickensian character is tragicomic, aloof, and dated.

We know that the audience for art has many crossovers with the (albeit limited) audience for fashion. In the photographic series *The Artists (I), (II), and (III)* (2025), the persona of the artist is captured in the guise of the fashion model, the muse, the mannequin: saleability, desire and creativity are rendered together in a marketable package. An artist must be media literate and archaic, esoteric but professional. *Lap Dance* is duplicitous: imitating the sanitised object while investigating the unsafe. You are invited by *Convite* (2025). On closer inspection, the small, reclined purple and pink figures who form the letters of your invitation are clothed in a neon Zara jumpsuit.

Written by Lydia Eliza Traill

Rowan Miles (b.2001) is an artist based in London. Her paintings contain images of women lifted from found objects - container labels or dated “How to Dress” guides. These discarded and archetypal images are then placed in painted sets, theatrical poses and unnatural scenarios as in *Lap Dance*. Rowan’s heroines have an aesthetic of mid-century, retro femininity.

Issey Kang (b.2001) is an artist based in London. Kang has a focus on unconventional material - dried spaghetti, food colouring, nail varnish - and she aims to ungender craft. Using cosplay techniques learnt from the craft community on YouTube, TikTok and Pinterest, works such as the paper wig in *The Artist* unite high and low art. The video work *A Sci-fi Miss Havisham* is a Gesamtkunstwerk. It re-constructs a Dickensian tale with subcultural influence (mod, new-romantic, emo) demonstrating the artist’s interest in digital mythologisation.

Giulia Ley (b.2000) is an artist based in London. Her paintings, sculptures and prints enact a metaphorical violence: the body reduced to a tool or prop in the formation of larger structures, as in the print *Convite*. In *Lap Dance*, Ley’s work conveys a deep curiosity regarding the sublimity of love, a concept she views as alien. The couple is a motif she uses throughout her practice, as is “sex” and “romance.” *Let’s Put It This Way* and *Therape* are studies as much as they are misunderstandings of how people signal themselves through Neoliberal social codes.

Callum Hansen (b.2000) is a London based visual artist working across the mediums of photography and film. His experience working in commercial fashion photography, often an event of necessity for fine art photographers, has invariably dictated the outlook of his image-making. In the series *The Artists*, Hansen produces a meta-narrative surrounding the artist’s self image. The photographs question how the visual terminology - or currency - of the fashion industry is re-appropriated through art world publicity.



Still from *A Sci Fi Miss Havisham* (2025) by Issey Kang

Issey Kang, *Things I Want To Say At Work But I Can't* (2025), vinyl sticker, latex
Issey Kang, *My Favourite Accessory* (2025)
Rowan Miles, *Thinking Cap* (2025), oil on canvas
Rowan Miles, *This Is The One Thing I Didn't Want To Happen* (2025), oil on canvas
Rowan Miles, *My Bed* (2025), paper-mâché, acrylic paint, glue and ink
Rowan Miles, *Lap Dance* (2025), acrylic on canvas, glue and paper
Rowan Miles, *Grey Tracks* (2025), oil paint, upholstery fabric, wood varnish, chair parts
Issey Kang, Rowan Miles, Giulia Ley *Ale Hop* (2025), craft supplies, paint, organic matter
Giulia Ley, *Let's Put It This Way* (2025), oil on wood
Issey Kang, Rowan Miles, Giulia Ley *Models and Stickers* (2025), craft supplies, paint, organic matter
Callum Hansen, *The Artist (I)* (2025), 32" x 44", inkjet print on paper
Giulia Ley, *Lunch*, (2025), oil on wood
Callum Hansen, *The Artist (II)* (2025), 32" x 44", inkjet print on paper
Giulia Ley, *Convite* (2025), ink on paper
Callum Hansen, *The Artist (III)* (2025), 32" x 44", inkjet print on paper
Issey Kang, *A Sci-Fi Miss Havisham* (2025), media player, cardboard, tape, washing line, washing line hooks, jersey, memory stick, speaker, projector, floor screws
Issey Kang, *Things I Want To Say At Work But I Can't* (2025), vinyl sticker, latex

