

**Tell me a bit about your growing up, your background and environment, in the cultural sense and how this influenced who you are today as an artist.**

All that David Copperfield kind of crap: born 1988, the bicentenary of English boat-people settling in Australia. Star sign: Cancer (Astrology is bogus, but I find it beguiling). I grew up near the ocean in a safe, suburban environment. I quickly learnt that the only people you should be frightened of in life are bored, middle-class and white. My father was a plumber, a real meat-and-three-veg kind of guy. Mum's a teacher. Grandpa is a tailor - and the Hungarian connection. Self-made man. He'd carry a lookilo hot water unit up a stepladder at age 78 rather than ask for help. He always had a pocket knife. And he made beautiful suits - his clients included Prime Ministers, Playboys, Race Car Drivers - even Edsel Ford. Grandpa's suits were always very traditional - he knew what a dinner suit should look like, what material to use, what kind of stitch to use for the buttons, the eyelets, the sleeves. But he always went wild with the interior linings - so you'd end up with a classic black suit, but on the inside lined with a psychedelic paisley or a silk print of the Sistine Chapel. Andras is my Grandfather's name. It was more foreign than Andy. It was easier to get as an email address. And something about it resonated with me. In a cultural sense, I'm quite typical of many Australians - a stranger to a very old land, with roots in Europe and one foot on the earth beneath me.

**What are your thoughts about off-line culture, both in the sense of art and music that can only be experienced in a real life setting but also regarding the amount of music and art produced and distributed beyond the internet, such as CDRs or tapes exchanged hand by hand?**

Firstly, I don't think there's a super clear distinction between online and offline worlds. When I'm visiting a new city, I find out the addresses of record shops using Google. I map myself there on my iPhone. I look up and compare prices of records using my 4G connection. But I also use my feet to get there, I smile and crack jokes with the shop owner, I'll take myself out for lunch. I use the online world to help shape and organise my offline existence. Culture likes specificity, localism, idiosyncrasy - and the internet creates niches for distinct little communities to exist. Take the Balearic record collector type scene for example. A bunch of guys in the north of England release records from Russians, Australians, Americans, Germans. The records are pressed in the Czech Republic, sold by a distributor in the Netherlands, and bought by DJs the world over. I make mixes of this kind of music occasionally, and in 2015 I'm going to pack a bag of these records to take to Sri Lanka to perform on the rooftop of a Colonial Era Hotel. I don't think this flow of vinyl-offline-content would be possible without the internet. It's a best of both worlds scenario for me - use tape, use digital recorders,

use MIDI alongside CV and DIN. Pour a beer on your laptop, go for a swim with a GoPro strapped to your head - I don't give the slightest fuck how good art and music is produced and shared. However, I do think the offline world offers better way for concepts to circulate. When I'm in a record shop, I'm lead by desire, encounter, chance. You run into people and things in a way more haphazard way - whereas on the internet I find myself going back to the same well-worn bookmarks. If you press a vinyl record, it has to end up somewhere. It's harder to forget. Even if I throw LPs away, someone comes along and takes them off the nature strip and walks home with them. They're harder to erase - they are obdurate. It's the same with books - I obsess over marginalia, exchange paperbacks, leave magazines behind, mail novels to people. Physical formats allow for nicer interplays between environments, ideas and people. I can take a book to a beach, spill orange juice on it and then give it to a stranger. I can't do the same with my laptop.

**The first time I clicked on your work was on Bandcamp, where I heard the "Overworld" cassette you released as A.r.t. Wilson, which captivated me with its eccentric fusion of new age, ambient and '90s "intelligent" techno like Larry Heard or John Beltran. What were you trying to achieve with this piece?**

Overworld was for a contemporary dance performance which investigated New Age aesthetics and ideas in a very web 2.0 aware way. It was both tongue-in-cheek and also entirely sincere. When I first met with the Bec & Sarah, I mailed them a bunch of the new age demos I'd already been recording between 'serious' projects. They liked them and we proceeded pretty naturally from there. The funny thing about new age is that it's a nice combo of highbrow concepts (ascendance, spirituality, divinity, nature) and lowbrow means (cheap synths, tacky reverbs, running water FX, bird song, bells n' chimes). Given its obvious contradictions, it's hard to take too seriously - it's nothing like ambient music and that nauseating term IDM (intelligent dance music). I think dance music has always carried an undercurrent of this relaxing, new age, two-dollar-entry-to-heaven idea. The sounds of early-90s house incorporated many similar elements: lush pads, bird sounds, ocean FX, "The Paradise mix". Likewise lots of late 80s Japanese new age music sounded to my ears like house music, just without the drums. Then of course, you have Larry Heard's "Sceneries Not Songs" which is basically a new age record. It wasn't hard to draw the dots between these elements. Just bring the drums down in the mix, turn up the reverb and let tacky 80s synths do what they do best.

**Your Andras & Oscar collaboration is an affectionate homage to underground vocal house music. What was it about this particular strand that inspired you to devote a whole album to it? Are you planning to do more stuff with vocals? Possibly female singers? If so, who would be ideal collaborators?**

House music doesn't always have to push you to ecstasy and exhaustion. There's always been a Sad House sub-genre - the emotional, melancholy side of Larry, Nu-Groove. That's the feeling that Oscar and myself are channeling when we jam. We recorded late at night after everyone had gone home from parties, when our nights hadn't gone as planned. We were using equipment as fragile as our feelings. Oscar and I will inevitably keep recording - we are friends and the collaboration happens as a natural result of spending time

together. As far as other vocalists, I was blown away by South-African (Berlin based) producer Portable, who I saw play live in Istanbul last year. His music is sublime and his vocals, both on his own tracks and on collaborations with the Black Electro Orchestra, are flawless. But mainly I work with the people who surround me - as much as I'd love the chance to work with someone overseas, I'm more likely to ask help from the girls who live in the house in-front of the garden shack where my studio is.

**At the moment I still haven't heard your latest LP, "Cafe Romantica". Care to speak about it?**

It's an Australian interpretation of French and Italian luxury, dance music through the eyes of people who spend more time in the Cafe than the Club.

**Do you consciously choose to create music whose resonance is chameleonic? Are you in the process of composing a "prototype" musical form/system that is applicable on multiple stratifications, perhaps a genre?**

Firstly, I'd like to dispel any idea that my music is experimental or avant-garde. I'm just following the indent left behind by decades of outsider music, library records, letting earlier structures and formats dictate my inherently post-millennial ideas. The fashion labels, dance festivals and Film & TV soundtracks are part of the musical culture I work with and they feed me as much as I feed them. Because I produce instrumental music, it's easier for meaning and environment to shift. I don't mind slightly derogative comments about smooth-ness, muzak and chill-out. When I did a live mix for a prominent Australian radio station recently, an SMS came through to the comment line from 'Paul in Canberra' who said: "What is this crap electronica music? I feel like I'm in a lift or worse, change rooms in a cheap department store." Paul was inferring this was a bad thing, but I couldn't agree more with him. My music does have the ability to be both tacky and classy at the same time. I love those moments of cross-over, like when you hear a song on Smooth FM that you Shazam and then play the next weekend at a Balearic club night.

**What is your relationship to '80s forms of electronic music that are considered "outlaws" because it is difficult to ascribe serious intent to their production but they still manage to remain massively influential?**

Often stuff that's relegated to the background can have more effect on you in everyday life - I'm thinking of film soundtracks, or the intro music to TV shows I watched as a kid. Those little jingles you hear in department store change-rooms for instance. . .80s action film soundtracks provide heaps of fodder in this way - one particular film I've loved recently is called Midnight Spares, a kind of low-rent version of Fast and the Furious set in Melbourne (my home town). Occasionally you'd hear this unbelievably cold-funk electronic groove under the interstitial sequences - Linn Drum and monophonic synth heaven. I used to watch the YouTube trailer almost daily until I found the soundtrack (which was only released as a two-track 7" single).

**There's a whole not-so-new scene of people who are defining a contemporary vision about Australia, a peculiarly indefinable continent. Do you see dominant aesthetic trends in this generation of Australian artists**

**and how do they differ from the past? Do you have some suggestions about artists which deserve more exposure?**

The Melbourne scene is particularly rich and strong today, as it was in the past. I'm involved with a great community terrestrial radio station (3RRR 102.7fm) that has helped me learn more about both the recorded past of my hometown alongside great contemporary music. I find it really encouraging that the current generation of musicians are claiming their Australian identity and using it to define a sound and aesthetic. Growing up, I used to say that I made Chicago House - which in hindsight is incredibly stupid given that I grew up as a white suburban kid and have never visited America. Historically, works by Australian Artists and Musicians were assumed inferior to the works of their European and American counterparts. In the 80s this author called A. A. Phillips called this The Cultural Cringe. At the time, the only way local artists could built up their esteem was either to follow overseas fashions or spend periods of time living and working in Europe. Of course, there were always artists exploring and gaining inspiration from their own backyard, but it wasn't the dominant aesthetic. This has changed heaps in the last decade - there are heaps of producers who are actively referencing, championing and exploring the rich history and confused identity of this island continent. I've been a big fan of Zanzibar Chanel and related solo projects, two artists who are doing to house music what punk did to rock n' roll in the early 70s. Local band No Zu have been exploring their own new genre called Heat-Beat which is a kind of bastardization of Liquid Liquid and ESG, re-interpreted through the wasteland of suburbs, hot summers, migrant identities, sex work and gender fluidity. And there is an incredible re-surgence going on in Perth, the most isolated continental capitol city.

**Do you have heroes, both in the artistic sense but also in everyday-life? If so, care to mention some of them?**

On current rotation: Larry David, Chris Marker, Rover Thomas. What are you reading, listening and watching these days? I'm reading the Solutions series published by Sternberg Press, edited by Ingo Niermann. I'm listening to Bombay by rapper Father Dom (90s, Oakland, California). I'm re-watching an Australian children's TV series called Round the Twist.

**Do you have advice for a younger artist who idolizes you?**

Enjoy the weirdness of high-school and your teenage years and spend lots of time in the park late at night.