

# Intergalactic Electronic Wizardry

## SOUNDS FROM NOSAJ THING



Portrait by Chloe Aftel

It's a typically grey evening in London, and Jason Chung is sitting in a small flat about 8,781 kilometers away from his sunny Los Angeles home. But the 23-year-old cosmic beat creator couldn't be happier: "I've wanted to come here since I was a teenager," enthuses Chung, a little tipsy on the capital's finest red wine. "I started DJing at 13. I was so into the drum and bass scene—Shy FX, Ed Rush and Optical—it seems crazy that I just played Fabric [London mega club—Ed.], on the same lineup as them. I used to dream of coming to London, just to see them play."

Futuristic, emotional, and with a melodious thunk, Chung's production

alias Nosaj Thing takes it to Neptune by way of the dirty, beat down drums of downtown Los Angeles. His musical aesthetic is a collision of tweaked out electronic wizardry and hip-hop's machine-gun funk, shaped by a savant with beauty and soul. "I try to create a sound that I'm feeling at that moment and build off of that, be as natural as possible. I'm not a perfectionist. I just like experimenting with sounds," he says, with a smile. "It's really therapeutic. If you make sure the music is honest, you will always remember how you felt at that time. It's like looking at an old photo. That's how I like to think about it."

Nosaj's sounds have included a roll call of incredible remixes for the

likes of Radiohead, Los Angeles bass brethren Flying Lotus and Daedelus, a self-released EP *Octopus*, not to mention his mouth-watering debut selection for Daddy Kev's Alpha Pup imprint, currently self-titled. "The album is going to be balanced and really personal. Some songs aren't even going to have any beats. I want it to be really dynamic," he explains, with a knowing pause and laughs into his glass. "Although the album *is* due in three weeks and I only have three songs done. I'm fucked."