***Call Super Biography 2025/06***

Over the course of the last decade Call Super has run a path that remains their own, littering influence here and there. One of the key DJs that helped herald a renewed focus on the best of the UK’s turn of the millennium techno and house sound, Call Super took a blueprint set out by expansive Detroit pioneers and updated it in their own enigmatic way. Their entry into the canonical fabric mixes was named as a ‘Mix of the Decade’ by Resident Advisor and comprised a perfect snapshot of their precise, multifarious style. 2025 sees them collaborating with Sharon Eyal and Gai Behar on the boundary skewing dance piece ROSE at Sadler’s Wells in London, and mixing the first ever physical DJ mix for Dekmantel.

That mix, ‘A Rhythm Protects One’ (ARPO), sets out a new focus for their work and will also see them tour a series of all night long sets through the latter part of the year. It follows four acclaimed albums and is an echo of his second which was simply called Arpo. That LP, hailed by the Guardian as “outstanding” and named by DJ Magazine as the Album of the Year, saw Call Super firm up a challenging, abstract sound into a place first heard on their debut, Suzi Ecto and make it recognisably their own.

*“There are two things happening in my music, the textures and the songwriting. The textures are like fabrics, they become clothes that the songs wear.”*

This approach is the keystone of a creative world that has drawn on an exceedingly wide range of influence. The most recent LP ‘Eulo Cramps’ was accompanied with an exhibition of paintings and writing at a community space in London (and later in their own dome at Rally festival).

*“I love being an editor, there is so much that inspires me every day and I want to endlessly feed it all into my practice. DJing is another form of editorial work. I’ve always believed in junking the distinctions between things and then reasserting them on your own terms.”*

Their curatorial skills were often on display at De School, where they programmed a series of infamous weekenders that saw installations built, paintings and poems hung and lesser known DJs (Anita Sarko was one) referenced through sets programmed at certain times and discovered via prints on t-shirts handed out at certain moments. ARPO also serves as an editorial platform, allowing them to programme events and as an online zine that swells every few weeks.

It’s this profound curiosity, this appetite for the world that remains the engine for their artistic growth. Their journey is a vindication of our abilities to live beyond narrow-mindedness in what we create. Today this journey crackles with ideas, a blurry cornucopia pushing the music on, as febrile as ever.