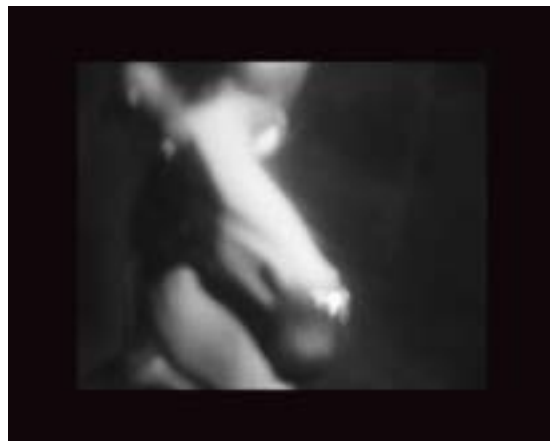


# An instantaneous kinda chemical reaction

## Sebastian Goldspink Holidays On Ice in conversation



Holidays on Ice, *Bottle* 2014 (music video stills)  
Super 8 animation, 3.41 min  
Courtesy of the artist and Cloudy But Fine/MGM

SEBASTIAN GOLDSPIK: So, let's start at the start with how you guys met?

DEAN MANNING: Do you wanna tell the story Angie?

ANGIE HART: No, you've got a better story.

DM: Well... we share a mutual publisher and they set up a meeting with Angie and I. Angie was on tour, and she'd been up all night by the looks of it. She still looked divine. We met for breakfast and we chatted and there was just synchronicity. We both felt it and we just went straight to the studio and recorded a couple of tracks, then I drove her to the airport—this was all before midday!

That was our first experience. I listened back to the tracks and it was just magic. I went “Wow! This is something really special.” I don't know how long it was before I spoke to you again, Angie?

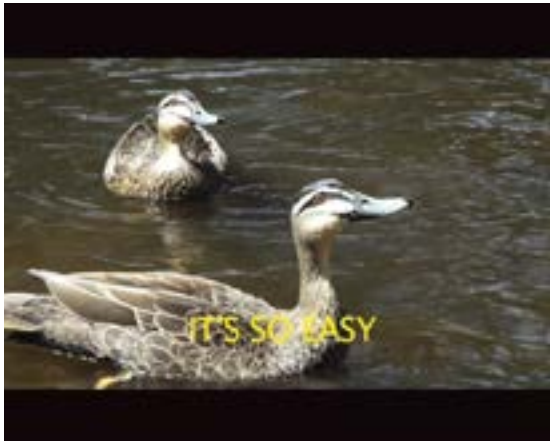
AH: Yeah, I don't remember...

DM: For me it was quite an instantaneous kinda chemical reaction. It doesn't happen a lot.

AH: It's been the same for me. There's been a great unspoken understanding about collaboration. It's evolved without us really talking about where we are going.

SG: Was the idea for Holidays on Ice a pre-existing concept? Or was it once this collaboration happened that you named it and ran with it?

DM: Yeah, I think the initial thing was that I had just done a solo record and I was maybe thinking about collaborating on a few songs in view of the next solo record. But then having met and worked with Angie, it was like “Let's just see how far we can go down that road.” Do you remember it like that Angie?



CLOCKWISE FROM TOP LEFT  
Holidays on Ice, *Broken* 2014 (music video still), Stop motion animation, 3.38 min, Courtesy of the artist and Cloudy But Fine/MGM  
Dean Manning, *Riot* 2014, Super 8 animation, 3.56 min, Courtesy of the artist  
Holidays on Ice, *It's So Easy* 2013 (music video still), Digital video, 3.35 min, Courtesy of the artist and Cloudy But Fine/MGM  
Dean Manning, *Rock* 2014, Super 8 animation, 2.14 min, Courtesy of the artist

CLOCKWISE FROM TOP LEFT  
Holidays on Ice, *Like a Train* 2014 (music video still), Super 8, 3.32 min, Courtesy of the artist and Cloudy But Fine/MGM  
Holidays on Ice, *Frying Pan's Theology* 2014 (music video still), Super 8, 3.58 min, Courtesy of the artist and Cloudy But Fine/MGM  
Holidays on Ice, *The Long Way Around* 2014 (music video still), Found footage, 3.53 min, Courtesy of the artist and Cloudy But Fine/MGM  
Holidays on Ice, *It's So Easy* 2013 (music video still), Digital video, 3.35 min, Courtesy of the artist and Cloudy But Fine/MGM

AH: Yeah, the whole time we’ve been working together it’s been in batches; three or four songs at a time, if we’re lucky it will be six songs. And then I’ll go away and you’ll have some time with it. It’s just been like that the whole way.

SG: It’s interesting to look at the similarities and differences between Holidays on Ice and the two bands that you guys are well known for back in the nineties: Leonardo’s Bride and Frente! Both bands defined by large commercial success and national exposure. How has this collaboration been different? Has Holidays on Ice been a liberating force as artists?

AH: It definitely was for me. I met Dean right when I was trying to do my first solo album and kind of drowning a little bit. I’m not sure where I was going with it all. It really liberated my creativity.

DM: I enjoy being free of record company pressures and just making choices that don’t need to be justified. I was quite miserable in the major label scenario. Angie understands that. We just release Holidays on Ice records ourselves.

SG: Dean, you are also a visual artist, and you make most of the video clips for Holidays on Ice. I have noticed a strong focus on Super 8 film and animation, as well as found footage. Is it hard for you to make that transition from thinking musically to visually? Or do you think they come from the same creative source? Can you talk about this idea of marrying visual imagery with music in the different videos you’ve made for the group?

DM: Yeah, I guess there’s no switch that I flick. The process for me of making a clip is very close to making a song. It’s an idea or it’s not an idea. Sometimes you set out with a concept and sometimes you don’t. For this record we made a video for every song.

I certainly work in blocks. So when we are writing or recording I’m not thinking visually. But when I’m making film it just switches and I kind of get obsessed with one thing for a few months. The transition between the two takes a little bit of time.

SG: What about for you Angie, how important to you is the visual aspect of Holidays on Ice?

AH: I’m just focused on the music side. This is definitely one of Dean’s art babies, but it’s always beautiful to receive the packaging at the end. It’s a real passion of his and he has a clear vision for Holidays on Ice. I guess it’s just another one of those unspoken things.

SG: Dean, could you talk about the inspiration for your animation commissioned by Artbank?

DM: I was keen that the project should come out of music. I’d been listening to lots of work by the Italian composer, Erik Satie and been thinking a lot about the piano. I then worked on a piece of music for piano, and the intention was to have a puppet dancing on the piano.

SG: So it’s like a puppet tap dancing on the piano?

DM: He’s tap dancing. That was the inspiration. That’s what I started with.

SG: Where do you guys see Holidays on Ice heading? Or is it more the point that it’s free, a free-flowing and undetermined adventure?

AH: So far everything Dean and I have done—once we completed an album—seems like it’s the last thing we’ll do together.

DM: [Laughter] Yeah, we broke up years ago!

AH: Dean starts painting and he’s like “I love painting more than music, I don’t think I’ll do any more writing”, and that seems to be the end of that. Then about six months later he’ll call me and be like “Angie, when can you come up to Sydney? I think I’ve got some songs.” And then we start all over again.



Dean Manning  
*Ned on a Plain* 2009  
 Oil on wood, 57.5 x 43 cm  
 Artbank collection, purchased 2010