

BIO: MANSIONAIR

More than their name belies, there's an elemental grandeur to Mansionair.

Aligned to the front of the stage at live shows, the trio of singer Jack Froggatt, guitarist and producer Lachlan Bostock and drummer and producer Alex Nicholls constructs a textured electronic world from its distinct parts. Introverted tales meet careering sing-along choruses; live and programmed sounds meld and bend to joyful and downhearted tangents. Theirs is a collaboration equal and assured; it's near impossible to believe that when the Sydney group first found international attention with the viral 'Hold Me Down', two of Mansionair's members had never even met.

Begun in 2014 as an invitation to Froggatt to sing on a production hook-up between new friends Bostock and Nicholls, Mansionair were known in the clubs of Paris and Brooklyn before they were an official entity. Froggatt had been traipsing his own folk songs around town when he met Bostock at a music festival. Recording his vocals for 'Hold Me Down' separately, it was only when the song exploded online that Froggatt met Nicholls and dropped out of his first semester of university to form Mansionair proper.

Since, Mansionair has crossed the USA and Canada with Chvrches, toured with London Grammar, collaborated with Seattle duo Odesza on their single 'Line Of Sight' (which climbed Billboard's Alternative and Dance/Electronic charts earlier in 2017) and amassed millions of views and streams on a sparse yet compelling offering of songs. Mansionair's bristling track 'Easier', released at the tail end of 2016, has now reached over 10 million streams on Spotify alone.

The group's newest track 'Violet City' is a highway drift between cold beats and wistful, earworm melody. Written on a visit to Los Angeles, the track is steeped in the pace and aloofness of the city. Froggatt says the song came from feeling out of control in a foreign place and realising he needed to let go in order to find creative flow. "It's about finding yourself stranded in a place you don't want to be, trying to reach a goal that seems to be out of reach."

With the release of their debut album on the horizon, it would yet be too simple to relay Mansionair's story as one of smooth ascendance. In reality, while the group was turning both audience and industry heads across continents, the three members were also enduring a learning curve: learning how to write together, indeed only getting to know one another. As Bostock puts it: "We were just trying to work out what we were."

It's the juxtaposition between Froggatt's intimate vocal delivery and the geographic stretch of Mansionair's production that makes them so intriguing as a new musical venture. Another way to view their compositions might be as micro explorations of the grand internal; miniatures writ large. "I love that stream-of-conscious style of songwriting," Froggatt says. "As though you're sitting in the back of a party on a couch and you're just in your own head, overthinking everything."

Nicholls, his rhythms bridging live and programmed percussion, works as a binding element in the songs. Danceable and unpredictable, his beats pull inward rather than blast out. Bostock describes the group's writing and production style (as of 'Easier' they've taken over the majority of their own production work) as one in which each member is responsible for his instrument but all have a voice in the whole. "We see each of us a dimension in the band. We're three equal parts," Bostock says.

Not only have Bostock, Nicholls and Froggatt expanded their early chemistry into a self-sufficient writing and recording project, theirs is a partnership philosophically built on synergy. "We've grown up through this band and we've been through a lot already," Froggatt explains. "I want people who listen to us to know that even though life can be difficult, you can push through anything and come out the other side."

For Mansionair, the personal is collective, and the collective is universal. The other side is within reach.