

BIO

Change happens by reshaping and recalibrating the ruins of yesterday into a stronger tomorrow. Rather than wait around for the system to wake up, Aluna actively architects structures supportive of a brighter, bolder, and, always, more inclusive future. Of Jamaican and Indian heritage, she's always defied dance music orthodoxy by virtue of her own predilection for the genre, but she's also made inroads for other creatives to follow her unapologetic path. It's why she's quietly become a boundary-breaking force, merging electronic, indie, alternative, and pop and integrating voices rarely represented in this space. Now, she crystallizes this community as a movement in its own right on her second full-length solo offering, *Mycelium* [Mad Decent], and much more to come.

"The *Mycelium* is the cell network seeped into the fabric of nature," she notes. "I'm not talking about the bloom or the fruits. You need to lay the groundwork to see the fruit one day. I got burnt out from trying to work with powerful people who have lots of money and no actual genuine care for what I'm trying to do. I realized there was no foundation where I was standing, and we have to build our own foundation. It's not going to be all bells and whistles; it's going to be substance. So, I broke some barriers and started mentoring creative fans. I built a community of *Black Ravers* on Geneva and by joining groups on Instagram and social media. Now, the album is my community I've created."

She naturally built this ecosystem one move at a time. She initially rose to prominence as a co-founder of multiplatinum duo AlunaGeorge, achieving international renown with widespread acclaim, award nominations, major collaborations, and massive tours. She stepped into her power as a solo artist with her debut, *Renaissance*, in 2020. Beyond generating over 100 million streams, it garnered widespread tastemaker acclaim. *Pitchfork* noted, "*The album showcases her curatorial skills—honed from years of DJ sets, streaming playlists, and recently virtual shows as Aluna's Room—and her range,*" while *Clash* raved, "*Renaissance sees Aluna cementing herself as one of the most exciting artists around with this iconic offering that will inspire dance records for years to come.*" Not to mention, it boasted an A-list cast of guests, including Princess Nokia, KAYTRANADA, SG Lewis, and more. Throughout 2022, she assembled what would become *Mycelium* during sessions in London, Paris, and Los Angeles. This time around, she emphasized the use of analog gear, infusing the music with organic and raw energy. Additionally, she collaborated with likeminded visionaries worldwide, attracting a cohort of Black and LGBTQ+ collaborators and allies. These ranged from KOOLDRINK in South Africa, Roofeeo in Panama, Pablllo Vittar in Brazil, and Picard Brothers in France to TSHA, Chris Lake, and MNEK in London.

"I was always used to being the only Black person in the room, not only on stage, but also in all of the meetings and studio sessions," she notes. "To be able to work with producers who are not only Black but LGBTQ+ was the most life-affirming stage of my career. Writing remotely also opened up the door for me to be able to collaborate with people in other countries too."

Aluna first introduced this phase with the TSHA-collaboration "Killing Me." On the track, her high register glides atop a disco-style bounce punctuated by shimmering electronics and a magnetic melody.

"I've realized I can do more than serve the dance music industry with incredible music; I can create a space for people like me," she states. "one of my main goals is for little Black girls to see themselves in these faces on stage—especially faces that spark imagination and help make people feel less alone. I want to encourage them to do this themselves."

During the single "Beggin'" with Chris Lake, a thumping bass line brushes up against warbling electronics, head-nodding humming, and glitchy beat-craft. Aluna's coos melt into an unshakable and undeniable refrain as she repeats, "*I'll get you beggin' beggin' cuz I'm your weakness.*"

“It may come across as a relationship song, but it’s not necessarily,” she reveals. “I’ve been in situations where someone will ask me to jump on a track. I’ll do what they need me to do, but I’ll put myself in a position where I think I have to be professional and not bite the hand that feeds. In this case, I’ll back down and ‘*know my place*’—but I’m not like that anymore. I stand my ground. It’s a dramatic situation where the person ends up begging me to leave like, ‘*I didn’t know you were so powerful. I wish I’d never met you*’. I’ve embraced my true power, and they’re afraid of my full self.”

Then, there’s “Oh The Glamour” with MNEK and Pablo Vittar. Handclaps give way to an upbeat rhythm wrapped in thick bass and warm harmonies. She engages a symbiotic back-and-forth with MNEK and Pablo Vittar as their vocals answer one another.

“Black and LGBTQ+ people go through a lot of shit, but we often present ourselves as glamorous,” she notes. “Being glamorous is an aspiration that drags you out of bed. Aiming for normal and average is a way to send yourself into the shackles of society. Glamour can often be a method to break free, celebrate, and thrive.”

Glittering and glowing with confidence and wielding a vital vision, Aluna ultimately uplifts her community with *Mycelium*.

“I read this book called *This Poison Heart* by Kaylynn Bayron,” she leaves off. “The character has the ability to communicate with plants. She hides, so no one discovers her power. She had to connect to her ancestors to find out where this power came from and how to control it. Dance music is that power to me. I’ve looked back on the origins of dance music to understand it—almost like being a dance music superhero. I understand dance music from a primal perspective, and it’s why I created this album. I’m going to awaken the artform, so it’s an inclusive space. This is my road map to build a community without boundaries.”

BOILER

Rather than wait around for the system to wake up, Aluna actively architects structures supportive of a brighter, bolder, and, always, more inclusive future. Of Jamaican and Indian heritage, she’s always defied dance music orthodoxy by virtue of her own predilection for the genre, but she’s also made inroads for other creatives to follow her unapologetic path. It’s why she’s quietly become a boundary-breaking force, merging electronic, indie, alternative, and pop and integrating voices rarely represented in this space. She initially rose to prominence as a co-founder of multiplatinum duo AlunaGeorge, achieving international renown with widespread acclaim, award nominations, major collaborations, and massive tours. She stepped into her power as a solo artist with her debut, *Renaissance*, in 2020. Beyond generating over 100 million streams, it garnered widespread tastemaker acclaim. *Pitchfork* noted, “*The album showcases her curatorial skills—honed from years of DJ sets, streaming playlists, and recently virtual shows as Aluna’s Room—and her range,*” while *Clash* raved, “*Renaissance sees Aluna cementing herself as one of the most exciting artists around with this iconic offering that will inspire dance records for years to come.*” Not to mention, it boasted an A-list cast of guests, including Princess Nokia, KAYTRANADA, SG Lewis, and more. This time around, she emphasized the use of analog gear, infusing the music with organic and raw energy. Additionally, she collaborated with likeminded visionaries worldwide, attracting a cohort of Black and LGBTQ+ collaborators and allies. Now, she crystallizes this community as a movement in its own right on her second full-length solo offering, *Mycelium* [Mad Decent], and much more to come.