

Plume for pgLang

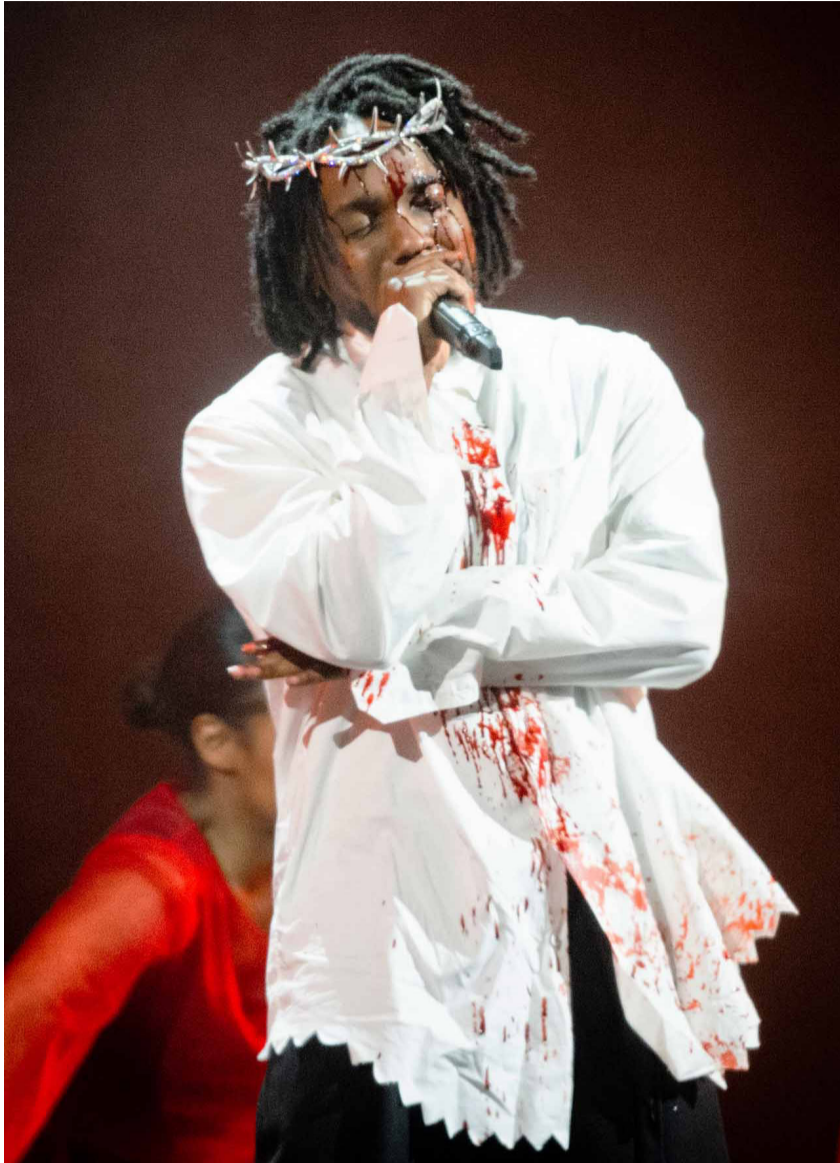
PLUME

A conversation with
**Kendrick
Lamar**

*About the importance of
honesty with self.
Struggling with the
duality of being
And working on his
upcoming album*

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An interview with Kendrick Lamar



“«I think one of my biggest battles within myself is embracing leadership. You always grow up and you hate the term ‘role model.’ You would say, ‘I don’t wanna be a role model. I don’t want none of that.’”

«I think one of my biggest battles within myself is embracing leadership,» Kendrick begins, reflecting on his evolution both as an artist and a person. «You grow up hating the term ‘role model’ because it feels like a box—you’re afraid it limits you.

But as you mature, you realize that being a leader isn’t about perfection; it’s about authenticity. It’s about owning your story, your flaws, and using those experiences to guide others. That’s something I’ve had to grow into, and I think it’s part of what defines this new chapter for me.»

Kendrick’s upcoming album, **The Heart**, represents this evolution. A deeply introspective project, it draws heavily from his upbringing in Compton.

«I’ve always seen life through two lenses: my father’s, who taught me how to survive, and my mother’s, who taught me how to dream. My dad was the realist, showing me how to navigate the world as it is, while my mom was the visionary, always encouraging me to see beyond what was in front of me. That duality shaped me as a person and as an artist. It’s about balance—acknowledging the struggle while still holding on to hope.»

Kendrick describes *The Heart* as a reflection of these themes, an album that bridges the personal and the universal.

When asked about his creative process, Kendrick emphasizes the importance of spontaneity and collaboration.

«A lot of what I create comes from instinct,» he explains.

“The best ideas don’t come from overthinking; they come from being in the moment. I remember one day in the studio with Terrace Martin—we were playing around with these chords, and he stopped and said, ‘This is you. This sound is you.’”



That’s when I started diving into jazz, studying people like Miles Davis and Herbie Hancock. There’s something about jazz that’s raw and free—it doesn’t follow rules, and it doesn’t apologize for that. That freedom has become a huge part of how I approach music.»

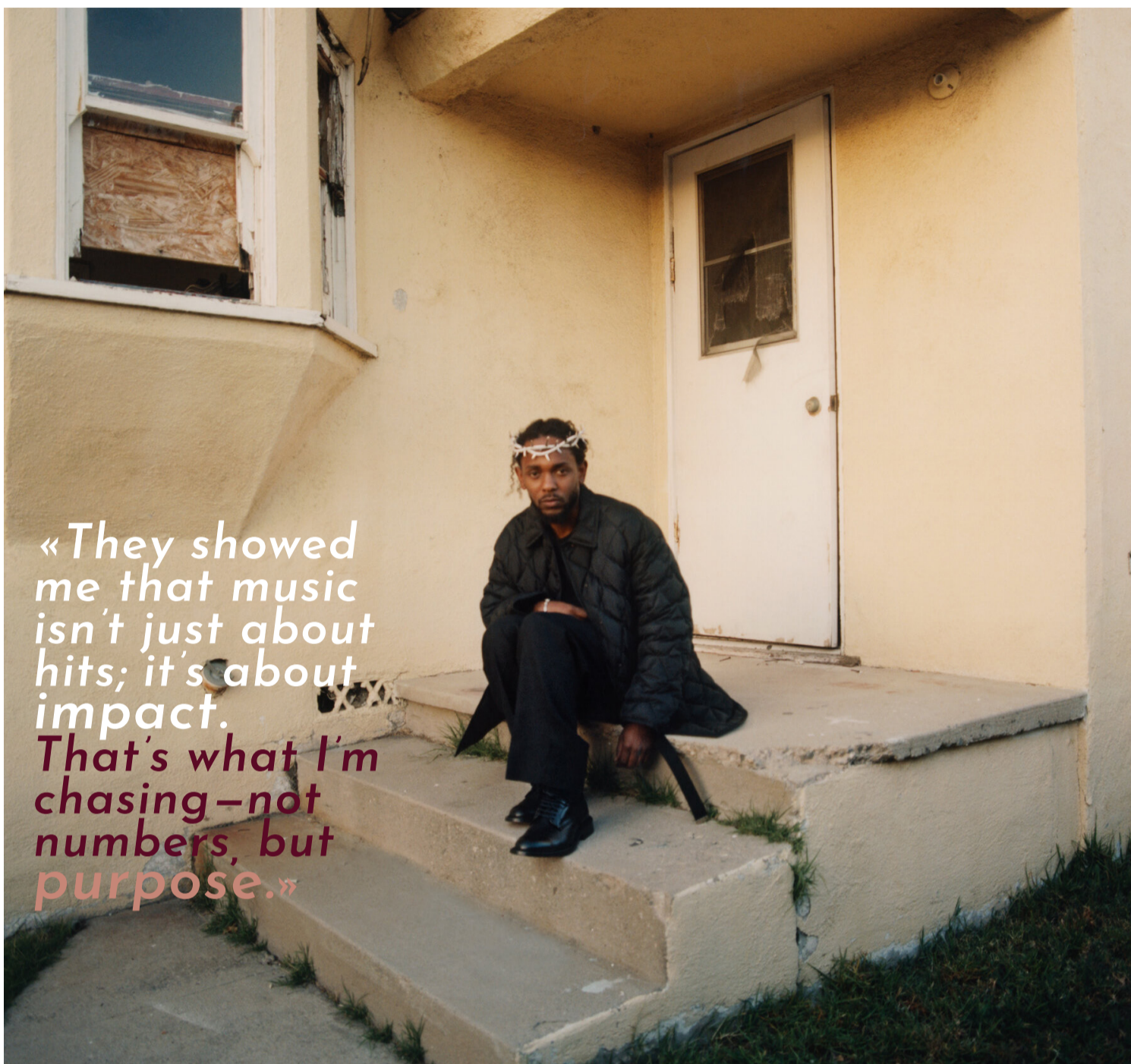
Kendrick also reflects on the broader impact of his music and his responsibility as an artist. «Music has always been more than just entertainment for me,» he says. «It’s a tool for self-reflection and growth. When I write, I’m not just telling my story—I’m telling stories that I hope will resonate with others. I want my music to challenge people, to make them ask themselves the tough questions about who they are and where they’re going.»

He pauses, then continues, «With *The Heart*, I wanted to create something that feels like a conversation. It’s not just about me; it’s about all of us—our struggles, our victories, our collective growth.»

“We part of the world. We part of the movement. So I think any awards, including the Grammys, should always push for more hip-hop because it’s music as a whole, it’s not just splitting different regions. Everything moves as far as sound and vibrations, and that’s how it goes. And we are a part of that.”

It's not a burden unless
carried properly

«Everything I create comes from a personal place, For me, the goal isn't to chase trends or fit into what people expect. It's about creating something timeless, something that speaks to the core of who we are. If my music can inspire even one person to reflect, to grow, to see the world differently, then I've done my job.»



«They showed me that music isn't just about hits; it's about impact. That's what I'm chasing—not numbers, but purpose.»

He pauses for a moment, reflecting on the weight of his words.

«I think about the music that shaped me growing up—albums that didn't just entertain but left a mark on me. That's what I want *The Heart* to be: an album that stays with you, one you can come back to when you're at a crossroads or just need a reminder of who you are.»

Kendrick credits much of his success to the artists who paved the way for him, drawing inspiration from legends like Tupac, Jay-Z, and Lauryn Hill.

Looking ahead, Kendrick is hopeful about the future of music and its ability to inspire change.

«We're in a time where people need something real,» he says. «They're looking for something that connects, something that makes them feel seen. That's the power of music—it has this ability to cut through everything and get straight to the heart. I want to be a part of that conversation, to use my platform to not just entertain but to empower.»

For Kendrick, the journey doesn't end with *The Heart*; it's just another step in his mission to push boundaries and redefine what it means to be an artist in today's world.



TWO YEARS AGO I FOUND AN IMAGE OF A KID WITH HER HANDS COVERING HER FACE. A SEATBELT REACHED ACROSS HER TORSO, RIDING UP HER NECK AND A MOP OF BLONDE HAIR STAYED SWEEPED, FOR THE MOMENT, BEHIND HER EARS. HER EYES SEEMED CLEAR AND CALM BUT NOT BLANK, THE ROAD BEHIND HER SEEMED THE SAME. I PUT MYSELF IN HER SEAT THEN I PLAYED IT ALL OUT IN MY HEAD. THE CLAUSTROPHIC INTERNAL OR MUCH OF MY SPEAK LIKE T FUELS FOR JO HAD TO COME PORSCHE TR AND I LOOKED THEY'RE SPIN WRONG AND WIND. WE DR THE PERENNI OF FAMILIAR MY OLD SHIT A FEW YEARS TIME OF WRIT HERE BUT I G MAYBE IT LIN IS GOOD. I FO

THE PRESSING ON GOT FREE. HOW RAIN. SHOULDN'T YOURING FOSSIL MS, MY MANAGER CONSOLE IN HER DENA, WE SPOKE RE IT LOOKS LIKE NG COMPLETELY NG AGAINST THE WELCOMED IN BY ER. THE FEELING ROUGH MIXES OF O THE AUX CORD. LONDON, AT THE P LOW MILES OUT CAR OBSESSION. A LITTLE BENT PRESENCE OF A

\$16M MCLAREN F1 ARMED WITH A DISPOSABLE CAMERA. MY MEMORIES ARE IN THESE PAGES, PLACES CLOSEBY AND LONG ASS-NUMBING FLIGHTS AWAY. CRUISING THE SUBURBS OF TOKYO IN PWE PORSCHE. THROWING PAWEL ROUND ENGLAND AND MOBBIING FREEWAYS IN FOUR PROJECT M3S THAT I BUILT WITH SOME FRIENDS. GOING TO MISSISSIPPI AND PLAYING IN THE MUD WITH AMPHIBIOUS QUADS. STREET-CASTING MODELS AT A RANDOM KUNG FU DOJO OUT IN SENEGAL. COMMISSIONING LIFE-SIZE TOY BOXES FOR THE FUCK OF IT. SHOOTING A MUSIC VIDEO FOR FUN WITH TYRONE LEBON, THE GENIUS GIANT. TAKING A BREAK-SLASH-RECONNAISSANCE MISSION TO TULUM, MEXICO. ENJOYING SOME STAR VISIBILITY FOR A CHANGE. RECORDING IN TOKYO, NYC, MIAMI, LA, LONDON, PARIS. STOPPING IN BERLIN TO WITNESS BERGHAIN FOR MYSELF. TRADING JEWELS AND SOAKING IN PARABLES WITH THE MANY-HEADED BRANDON AKA BASEDGOD IN CONVERSATION. I WROTE A STORY IN THE MIDDLE - IT'S CALLED 'GODSPEED'. IT'S BASICALLY A REIMAGINED PART OF MY BOYHOOD. BOYS DO CRY, BUT I DON'T THINK I SHED A TEAR FOR A GOOD CHUNK OF MY TEENAGE YEARS. IT'S SURPRISINGLY MY FAVORITE PART OF LIFE SO FAR. SURPRISING, TO ME, BECAUSE THE CURRENT PHASE IS WHAT I WAS ASKING THE COSMOS FOR WHEN I WAS A KID. MAYBE THAT PART HAD IT'S ROUGH STRETCHES TOO, BUT IN MY REARVIEW MIRROR IT'S GETTING SMALL ENOUGH TO CONVINC ME IT WAS ALL GOOD. AND REALLY THOUGH... IT'S STILL ALL GOOD.



THE HEART

IN STORES AND STREAMING PLATFORMS NOW

Plume pgLang

