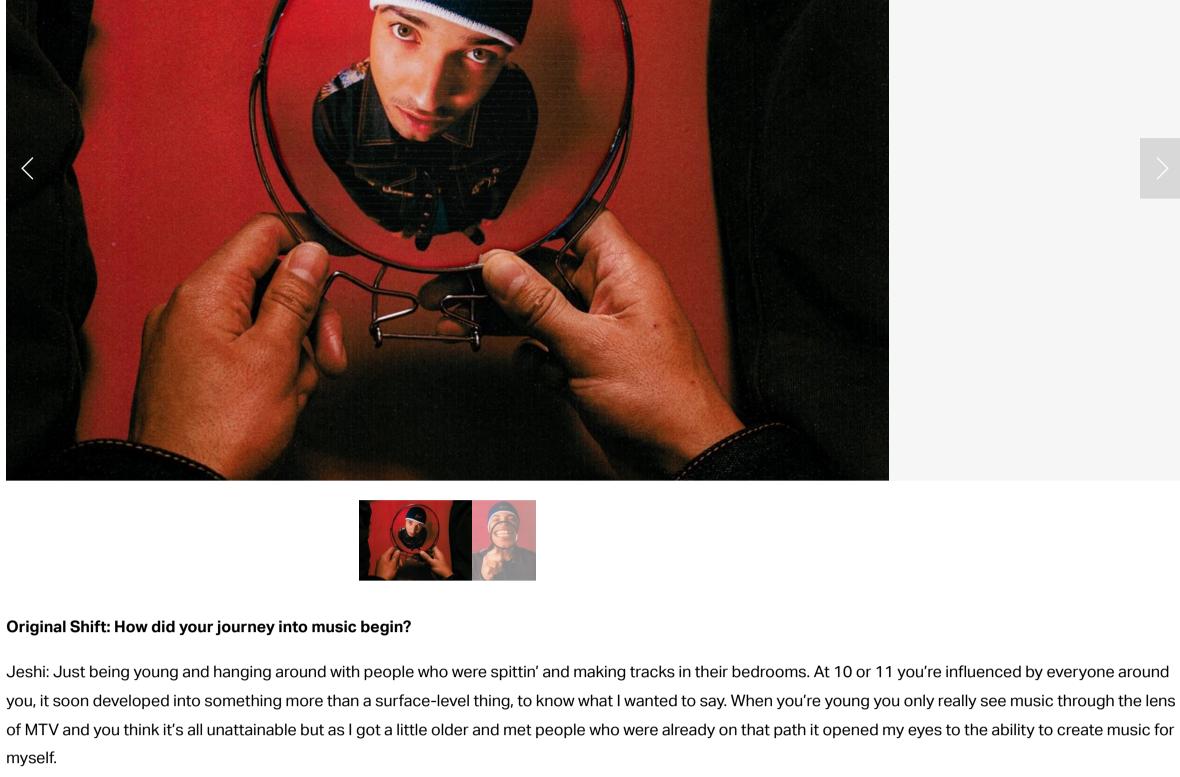
In conversation with Jeshi Written By Ali Mohammed-Ali

hitting lyrics are filled with introspection, penning his journey of navigating through the complexity of one of the largest cities in the world. Often humorously addressing the perils of society, his own issues and typical everyday struggles, he encapsulates his storytelling through vivid visuals which

A born-and-bred Londoner, Jeshi is an artist whose relatable tracks take aim at the flaws of the inner-city through the lens of a new generation. His witty but hard-

personify his words. Much like his alternative sound, both his flow and delivery are unique in their own respects. From touring with the likes of slowthai to dropping viral-worthy slapstick videos, Jeshi has guickly carved his lane and emerged from the underground as an artist to look out for in the new year. We caught up with Jeshi to speak about his journey, the history of the U.K. rap scene, the importance of relatability to the youth as well as the meaning behind some of his most creative videos.



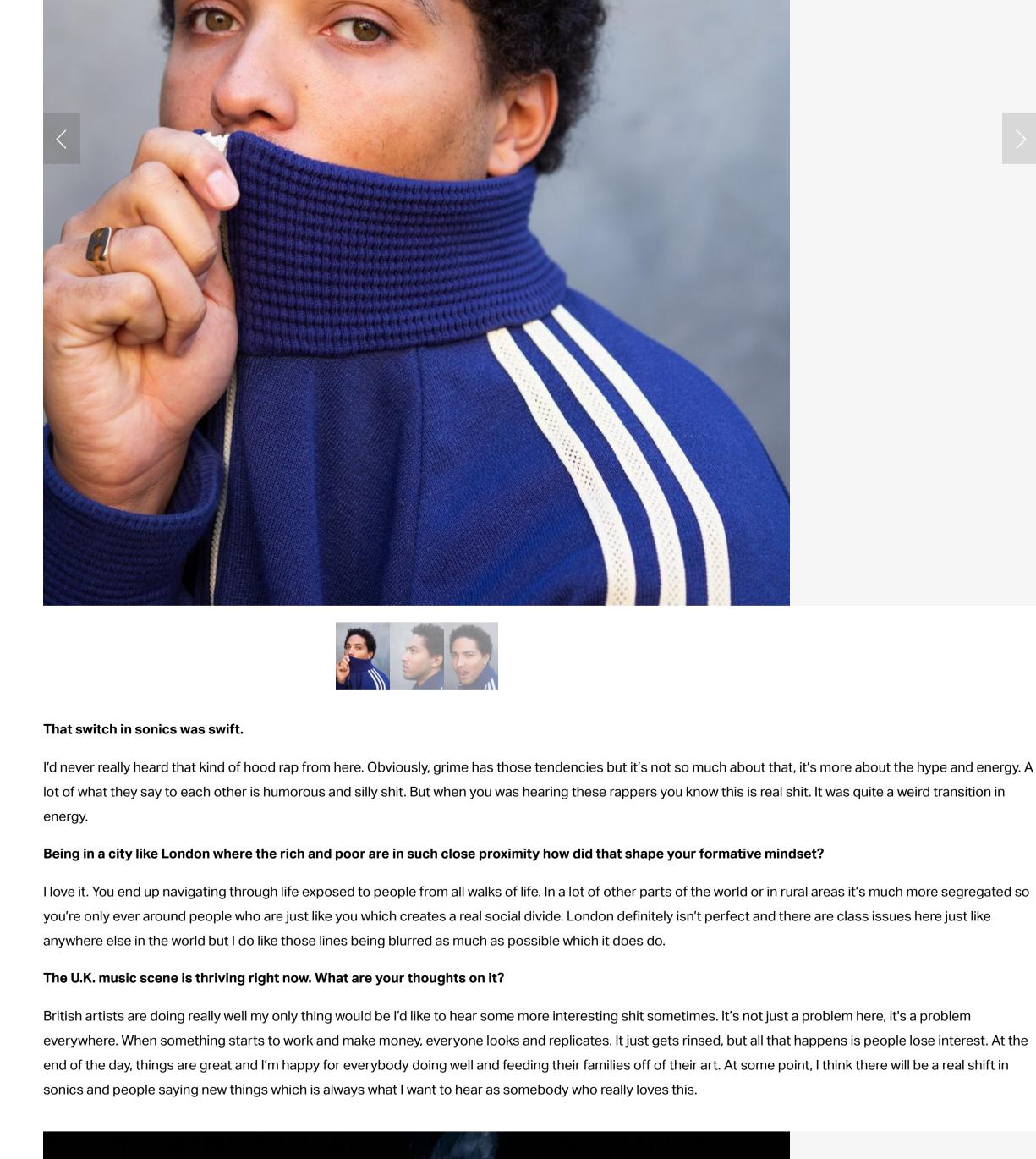
I don't know if being in East London specifically has a massive effect on me. Just being in London in general and seeing people from where I'm from go to astronomical heights put the battery in my back. I always hold onto a strong sense of where I come from and that's something that I hope comes across in everything I do whether it's the references in lyrics, the clothes I put on in the morning or the music videos. As you said, at that time it was all just MTV so hearing collectives from ends really representing felt special.

Yeah, everything felt far-fetched until Channel U and sites like Limewire came along, it made everything accessible. There's no TV screen between you anymore, all

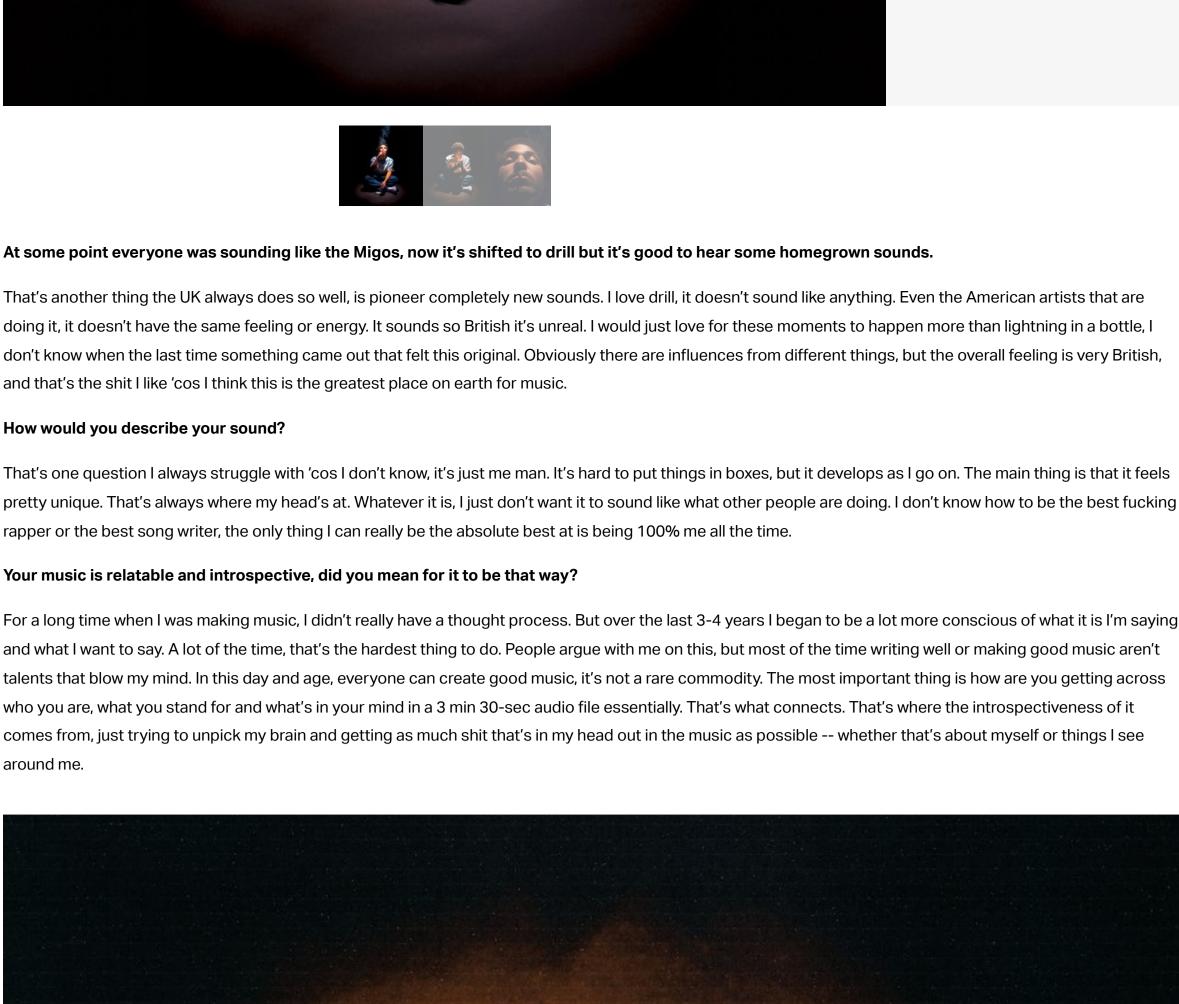
like you are a part of it all.

that gets taken away. The references in the music, seeing places that you've been to or are around, made it all feel close to home. Even if you're not in it yet, you feel Is there any pressure being from East to take the grime route?

Nah, not really. I was around 13 when Giggs came out and after that people around me tiered off listening to grime. It was a lot of rap, the beats got slower and what was being spoke about seemed to get darker.









doing. If what you're doing is that fucking good, it will find its home. You don't have to be a dickhead, you can get where you want to get in life and still be nice, treat people good, and be respectful. If you see someone doing something that you think is great, fucking say it. I think people are so afraid to praise others because they think it takes away from them. Everyone wants their fucking dreams to come true, people want to look after their families, want to have some money in their pocket, and not stress about money and all of that shit. You recently toured with slowthai. I catch the same vibes from you both doing this alternative sound and representing British culture. How did that

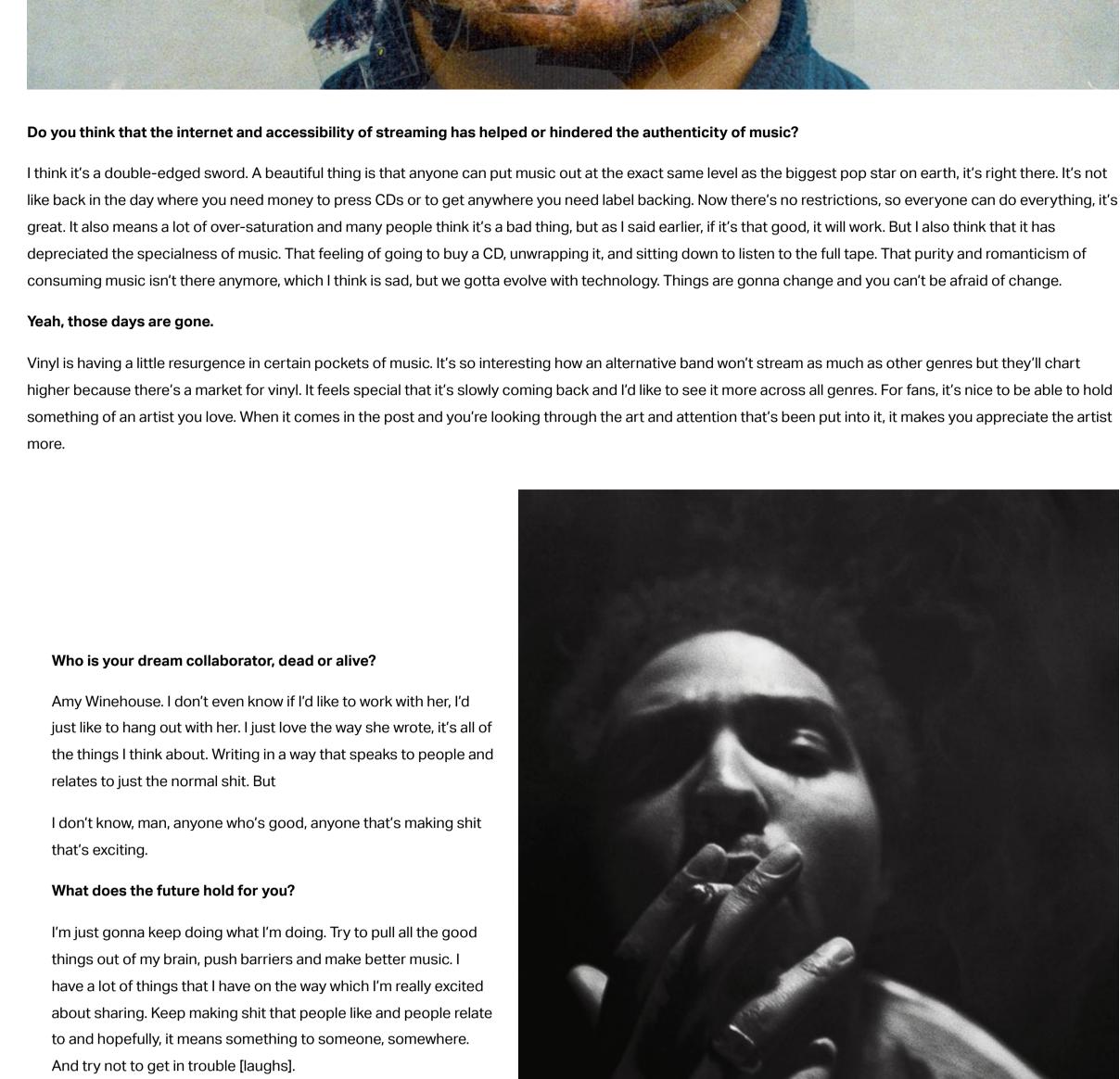
your sound?

partnership come about?

good shit - anyone who's like that, I'm gonna get on with.

Speaking of tours, what's the most memorable show that you've done and why?

care if a song has fucking 10 million plays on Spotify, that don't mean shit, it's numbers on a screen.



Anything you want to plug?

Nah. Don't listen to me, that's the plug. [laughs]

Interview conducted by Ali Mohammed-Ali

Edited & Written by Ali Mohammed-Ali

Photography by Tayler Prince-Fraser

Mixed-media artwork by George Vicary

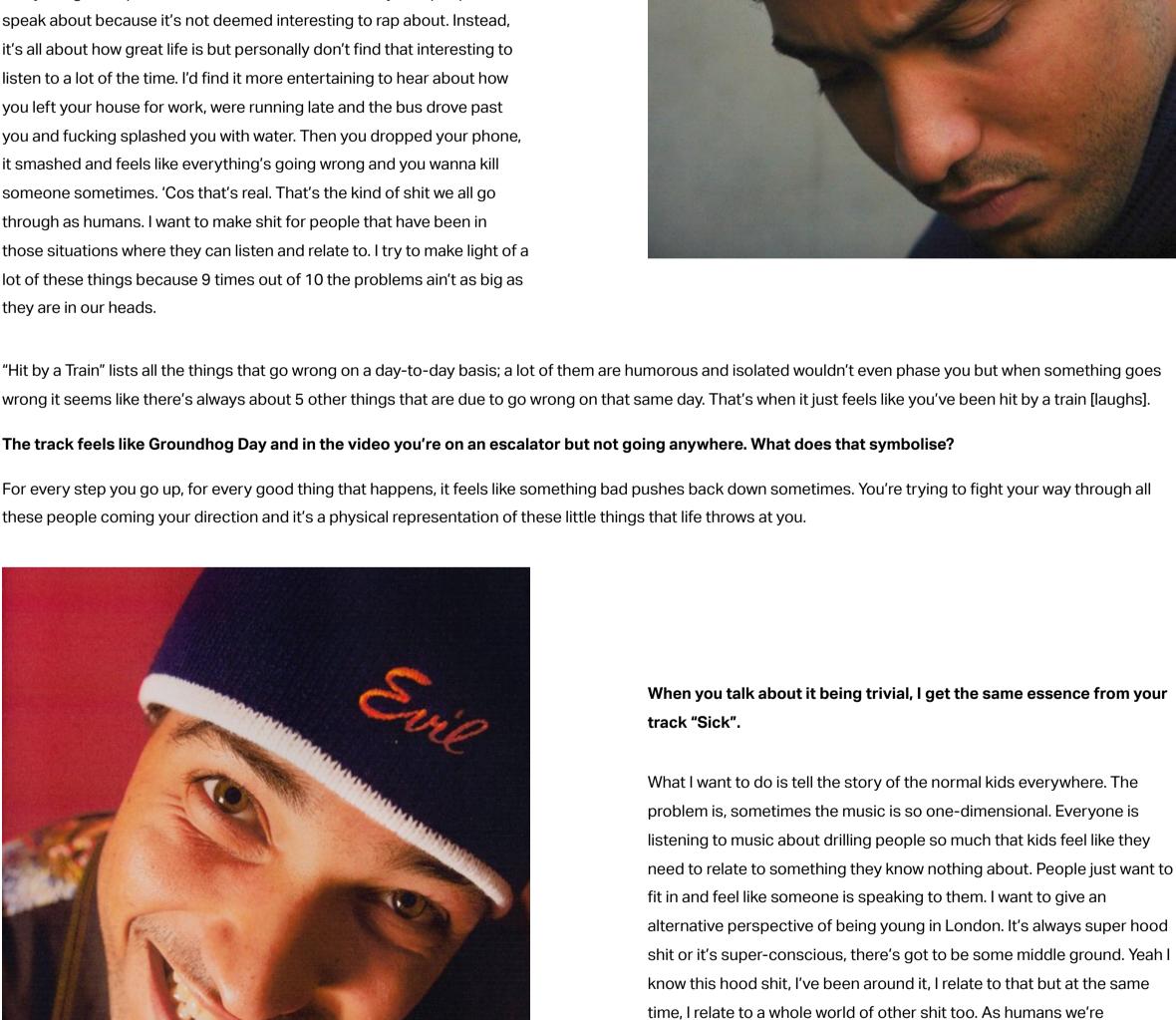
Transcribed by Manahil Munim

Murray

You can check out Jeshi's new track, Another Cigarette, here.

In conversation with Crystal

In conversation with Sage Toda-Nation



the other.

London, not even just music but in a lot of aspects of culture, is a dog-eat-dog place. How do you manoeuvre around that whilst staying true to yourself and

do good, it's put onto us but it's not true. Especially with music, if you're doing great shit that people like, it will cut through, it doesn't matter what anyone else is

Super naturally. I met Ty a long time ago and I know Kwes who he works with a lot too. You get on with people with similar intentions. Being yourself and making

I did my first show post-lockdown last month. I hadn't released music in a while, but when I started to drop again, Covid happened so I couldn't perform. Sometimes,

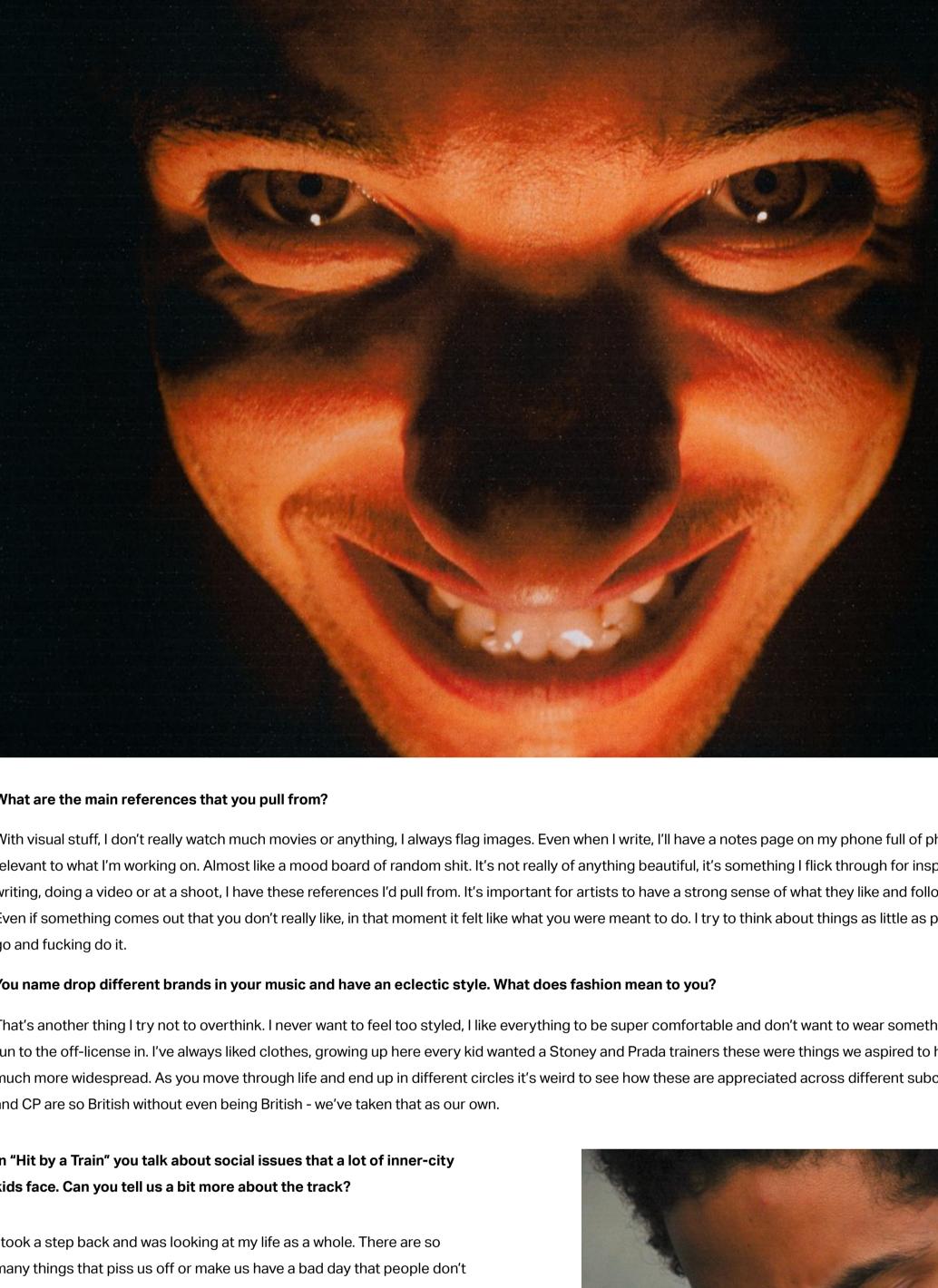
people singing the words back, you chill with them after and they're telling you about what songs meant to them — it's a surreal feeling that makes it worth it. I don't

because of the internet, when you release music, it's just numbers on a screen, it's almost like it doesn't translate in your head. But when you're out and you see

multidimensional, all of those things play a part in who I am, it's about

bringing all of this into a melting pot because it doesn't have to be one or

For a long time when I was making music, I didn't really have a thought process. But over the last 3-4 years I began to be a lot more conscious of what it is I'm saying and what I want to say. A lot of the time, that's the hardest thing to do. People argue with me on this, but most of the time writing well or making good music aren't talents that blow my mind. In this day and age, everyone can create good music, it's not a rare commodity. The most important thing is how are you getting across who you are, what you stand for and what's in your mind in a 3 min 30-sec audio file essentially. That's what connects. That's where the introspectiveness of it comes from, just trying to unpick my brain and getting as much shit that's in my head out in the music as possible -- whether that's about myself or things I see



For real, it was always seeing these mad studios with crazy equalisers. It's rare you got to see the other side of it that's not so glamorous. The little shitty USB mic, some dead headphones on someone's mum's PC. You grew up in East London, the home of grime, how did that shape you as an artist?