

Unite All Originals – Credits and background info

Credits Hero Film: Unite All Originals

Client: adidas Originals

Creative Agency: Sid Lee

Director: SoMe

Music: A-Trak feat. GTA – “Landline 2.0”

Courtesy of Fool’s Gold Records

A-Trak comments on the song featured in the film:

“‘Landline’ is a song that I made with my friends GTA, featured on my ‘Tuna Melt’ EP. We made a new version especially for the Adidas ad so we called that version ‘2.0’. I was thinking about the video concept, with the kids making noise in the street banging on objects, and we tried to reflect that with the music.”

A-Trak comments on the collaboration with SoMe:

“I’ve been friends with SoMe for many years. He also directed the ‘Barbra Streisand’ video for my group Duck Sauce. It’s fun working with him because he’s not just a director and artist, he can make music as well. He really understands the language of musicians.”

SoMe comments on the film:

“This spot has been surrounded by a very creative process from the beginning. Having the opportunity to mix sound and images, create an actual track based on the direct sounds from the footage was really fresh. At least it’s something I had never done before in that way, on any music video or any commercial. This aspect makes this project more creative than any music video to me; it’s a new form in itself.”

SoMe comments on the collaboration with A-Trak:

“I had been collaborating with A-Trak before when shooting the video for his side project Duck Sauce. The song was called ‘Barbra Streisand’ and it was a one week journey through the craziest spots of NYC. We had already flirted with that approach of recreating music elements for the video. This time we shot, based on a skeleton track, but only after a few first edits we’ve started to create proper music, and actually build a track from scratch. That was an unexpected way of working and I think we both enjoyed the creative challenge in this.”

Information



List of creative partners for the “adidas collider”:

ARTIST	CATEGORY	COUNTRY
COLIN SOLAL CARDO	FILMMAKER	FRANCE
DANIEL DISASTER OF HEROES X VILLAINS	MUSICIAN	USA
EVAN ROTH	DIGITAL ARTIST	USA
FLIP	2D ARTIST	BRAZIL
GEOFF LILLEMON	ARTIST	USA
GRACE TANG	3D ARTIST	CHINA
IGGY AZALEA	RAPPER	AUSTRALIA
STÖÖKI	DESIGNERS	UK

CREATIVE COLLISIONS LAUNCHING ON MARCH 5th:

IGGY AZALEA vs. EVAN ROTH:

<http://unite.adidas.com/originals/iggy-azalea/evan-roth>

Iggy and Evan linked up to create a new video for Iggy’s massive track ‘Boss Lady’. Evan used stock footage from the internet to remix the idea of living like a boss.

Evan Roth comments on the new video:

“For this collaboration with Iggy Azalea, I wanted to make a video piece for her song ‘Boss Lady’ that tapped into the essence of boss-hood. All of the footage was found from performing lengthy searches for the keyword “boss” on three of the most popular stock video websites (iStockphoto.com, shutterstock.com and revostock.com). Stock footage websites deal in royalty-free images and video, and often cater to professionals producing corporate PowerPoint presentations and related office promotional materials. This intentionally generic, drab and unoffensive footage is played against Iggy’s very different take on the word “boss”, resulting in an anthem to the bored-at-work network.”

Iggy Azalea comments on the song:

“Boss Lady is a female anthem track, to empower and inspire women.”

DANIEL DISASTER vs. STÖÖKI:

<http://unite.adidas.com/originals/daniel-disaster/stooki>

Daniel Disaster banded together with designers Stööki to flex their skills on this epic track created from sound clashes from London to Atlanta.

Stööki comments on the creative collision with Daniel Disaster:

"Our collision is inspired on the rapidly evolving, genre that is TRAP music. Having craft as a main attribute, Stööki recorded sound bites of us making jewelry in the workshop. The sounds were then ported over to Daniel Disaster, who manipulated and composed them into a primary beat. This then got sent back to Stööki, where we added extra dimensional effects to the track. Continuing the digital journey Daniel had the final stems and had a lyricist in order to complete the final track."

COLIN SOLAL CARDO vs. GEOFF LILLEMON:

<http://unite.adidas.com/originals/geoff-lillemon/colin-solal-cardo>

Geoffrey and Colin's electrified work involves the endless loop of a cello, a Paris metro line and some serious digital artistry.

Who is the musician from the piece?

The piece was composed and performed by Gaspar Claus for this project.

What's the reason for using green paint?

Technical reasons at first... Green is the color that's the most far away from human skin. It makes it clean and easy to key and isolate in post-production software. Then Geoff and I realized we loved that green skin tone, and it made sense from our point of view of merging classical & new, organic & technological.

Geoff comments on the project:

"We kicked off the project off with a phone call where we started dancing ideas back and forth. Few days later a 1 day ideation meeting took place in Paris where we got together and explored each other's strengths. The idea evolved off bringing our interests and experimental minds together and creating a piece of merging classical with new. In this context, a cello dating from 1810 being played underneath a bridge carrying a Paris metro line met After Effects and film. We decided to bring attention to the gestures of the human figure playing cello in an apparent yet hidden space. The sound and camera techniques add a sense of realism although the treatment is portrayed ghostly and graphical."

Information



FLIP vs. GRACE TANG:

<http://unite.adidas.com/originals/flip/grace-tang>

Inspiration works both ways. Inspired by Grace's sculptures, Flip painted on an abandoned train in the Sao Paulo countryside and bounced imagery of the piece back to Hong Kong. Grace finished the piece in her own unique style.

Flip comments on the creative collision with Grace Tang:

"This piece it's a real mix of my work and Grace's ... I already paint furry monsters all the time, and I got inspired from a furry work of hers...was pretty funny and weird to mix it. The artwork was created in a small town called Mairinque, in the countryside of São Paulo. I'm familiar with this location, because its next to where my mom lives. It's one of my favorite spots to paint and express myself as an artist."

"Monsters, Camouflage, Music and Calligraphy are my main influence."

Grace Tang comments on her art and inspiration:

"Our society is built to tame nature so we can live a more comfortable and convenient life.

We are also tamed to conform to the society that was built to symbolize civilization. We at last become a modern man, we lost our connection with nature and we cannot understand nature at all. Are there any needs to rebuild this connection? Are there any traits of nature that are left in us? Is there any memory of nature that is still buried deep inside us?"

"My portrait paintings with hairy face tell stories of human being who came from nature, traces of nature are still marked on us. Only by accepting these traits we can live in harmony with nature and be happy again."