

# BRUCE HAINLEY & GABRIEL MADAN

"Ça va aller": Genius Annotations-Adjacent

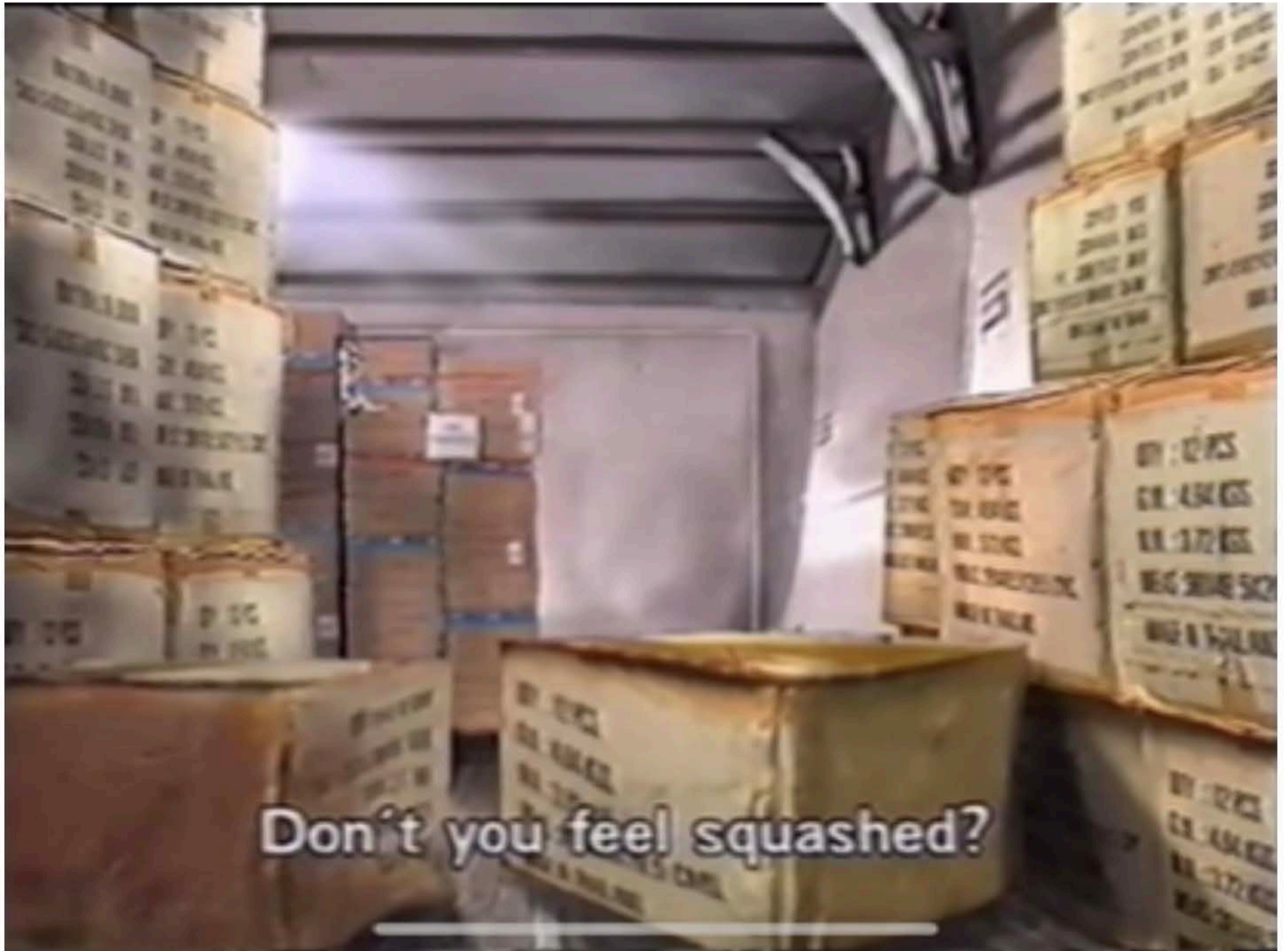
Bruce Hainley: Flo told me that the project is "to increase the brouhaha of the images with the brouhaha of the sound."

Gabriel Madan: I was just thinking about what brouhaha would take place at a soccer match, I've never been to one but am remembering the vuvuzelas from the South Africa World Cup and the creative chants/jeering I've heard in the past. Maybe we should go see a match?

BH: I used to work out at a gym where the US fútbol team trained in the winter. It was very hard to concentrate, i.e., their bodies and exuberance. A rumor that circulated in the 1980s, when I was a teen: Adidas was an acronym for All Day I Dream About Sex. Sturt's show ran concurrently to the World Cup. Brouhaha. Razzle-dazzle. Brutal truth. These are her fundamentals, the charge of her work, electric. Vuvuzelas of thinking. Syncopating commercials and infotainment to synth beats she produced antiviral consequences, a vaccine that used the infecting agent (greed, hate, stupidity, i.e., the drumbeats of capital) against itself--but, as medicinenet informs me, "viruses replicate (make copies of themselves) by hijacking the machinery of the cell they infect, so it is difficult to kill the virus without killing the cell."

GM: I also had that brouhaha on this morning while trying to put my ski boots on. Need to go to A1 Foot Massage where the masseurs only tell you "no pain, no gain" as they squeeze and pound and beat your already beat feet and laugh in your face while you wince and moan in pain. It feels so good! Erotic humiliation.

"Don't you feel squashed?" - Left Adidas export box





BH : Branding hurts. Contemporary existence--some days I'm not sure it rises to the level of life--has been fracked by brands, datamined (for which the best image is mountaintop-removal mining, leaving environmental devastation, nothing but psychic slurry and ash for whatever remains of some notion of an interior) into obliteration. Unless one is a brand one isn't alive. Isn't that the tag line of Keeping Up with the Kardashians? Let me tik-tok this elsewhere. Sturtevant double-troubles it all: "La victoire est en nous." Victory's only possible by assembling a team, an "us," to find thinking "within." Not beholden to the "ad" built into Ad-idas, no one has to wear Adidas trainers to do the work needed, although some might wish to.

GM :



Contemporary existence is Keeping Up with the Best Memes. Sturtevant: MEMES. For something to become a meme, it must be replicable. For something to become a meme it must spread fairly quickly in order to take hold within a culture. It's viral. Memes have to have longevity, or staying power. Is there a meme-vaccine? If something spreads but doesn't take hold in a culture as a practice or an ongoing reference point, then it ceases to exist. In biological terms, it goes extinct. Let's get sick. Going viral. A company's marketing team's wet dream.

A few of Forbes rules for corporate brand meme-ing:

Be a native. Make sure a digital native is writing and sharing memes from your brand so the lingo is on point. If you don't, the audience will immediately pick up that you're

trying hard to be cool, and it will hurt your brand.

Be relatable. It's guaranteed that only a sliver of the population will understand your meme. Don't try to create a meme that appeals to everyone. Know your target audience and cater to their interests instead.

BH : How big a soccer fan or how old do you have to be to remember who Zidane is? His fame, like Sturtevant's, is before memes. He headbutts his way out of his last game and into history in 2006—a gif before gifs. I like that the Zidane video calls forth an audience, a team Adidas wished to target-market: skaters, punks, squads of black, white, and Arab teens. The first Adidas ad Sturtevant puts into play, reactive, reactivating, relatable, shows the cloning of the 1998 French World Cup team—Black, Blanc, Beur—to play against themselves. Who wins?

GM : I like that this target-market (Street Punks - Vince Staples) is most likely wearing the Adidas Superstar. "In the 80s a huge turn of events happened around the Adidas Superstar that not only catapulted the shoe into greatness but also laid the foundations for Adidas to become a world leader in street fashion and extend its popularity beyond just sportswear.

Run-D.M.C. were pivotal in this transition. The rap group out of Queens started wearing the shoe on the street and at concerts. It wasn't long before the Superstar was embraced into HipHop and urban culture. The bigger Run-D.M.C. became the bigger the Adidas Superstar sneaker became and the trend was soon spread globally."

Superstar, Kareem Abdul-Jabbar's favorite shoe. Superstar, rapped about in "My Adidas" by Run-D.M.C.

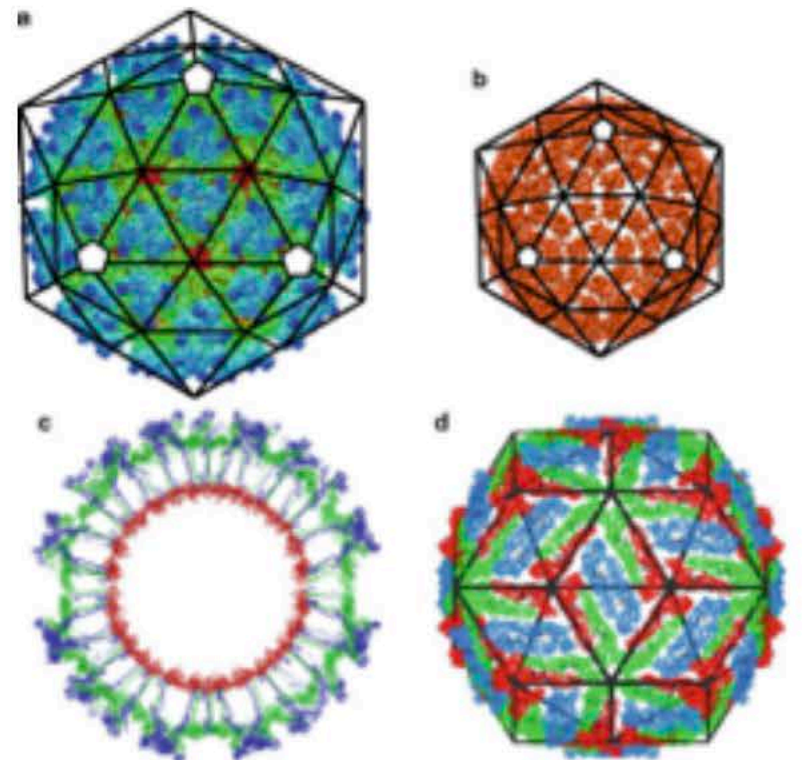
Kim Kardashian, Superstar (2007)

"I like being squeezed." - Right Adidas export box





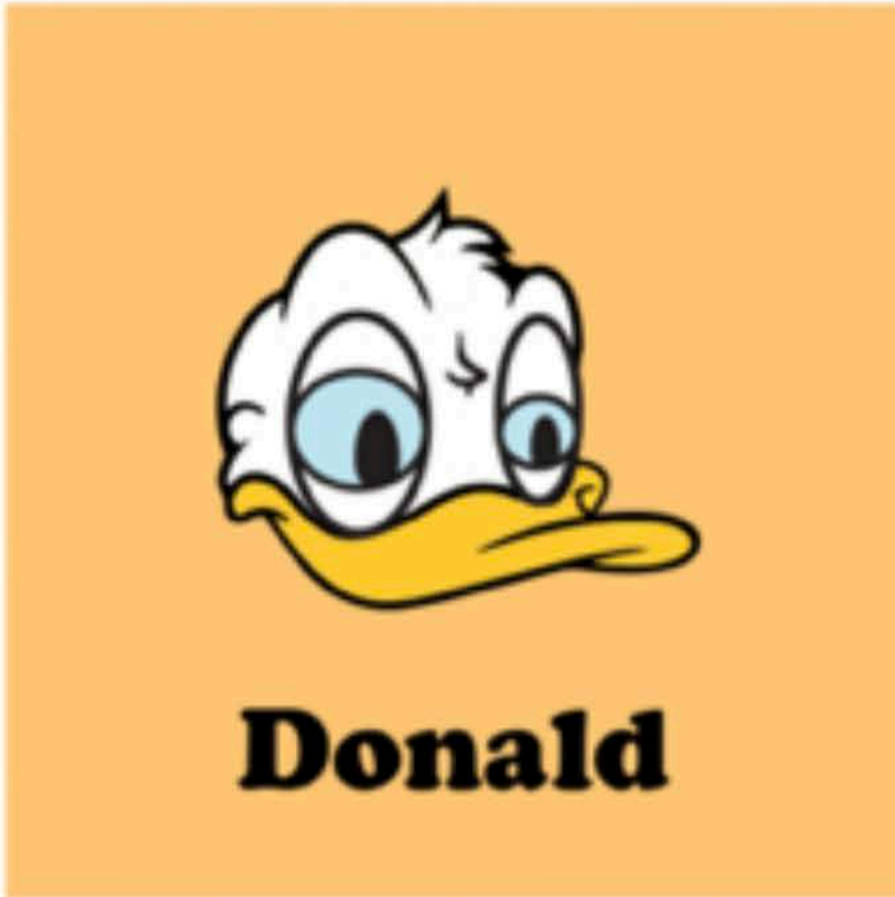
The soccer cell, an admittedly stupid Google search for inspo brings me to multiple Prezi presentations on how the structure of a cell mirrors that of a soccer team. The endoplasmic reticulum is like the soccer assistants because ER produces important products and serves as a delivery system (Adidas' 1998 World Cup Volunteer Mission) The Golgi Apparatus packages proteins and transports lipids around the cell, which is also like the... '98 WC volunteers' bag that carries all their sweet sweet Adidas schwag.





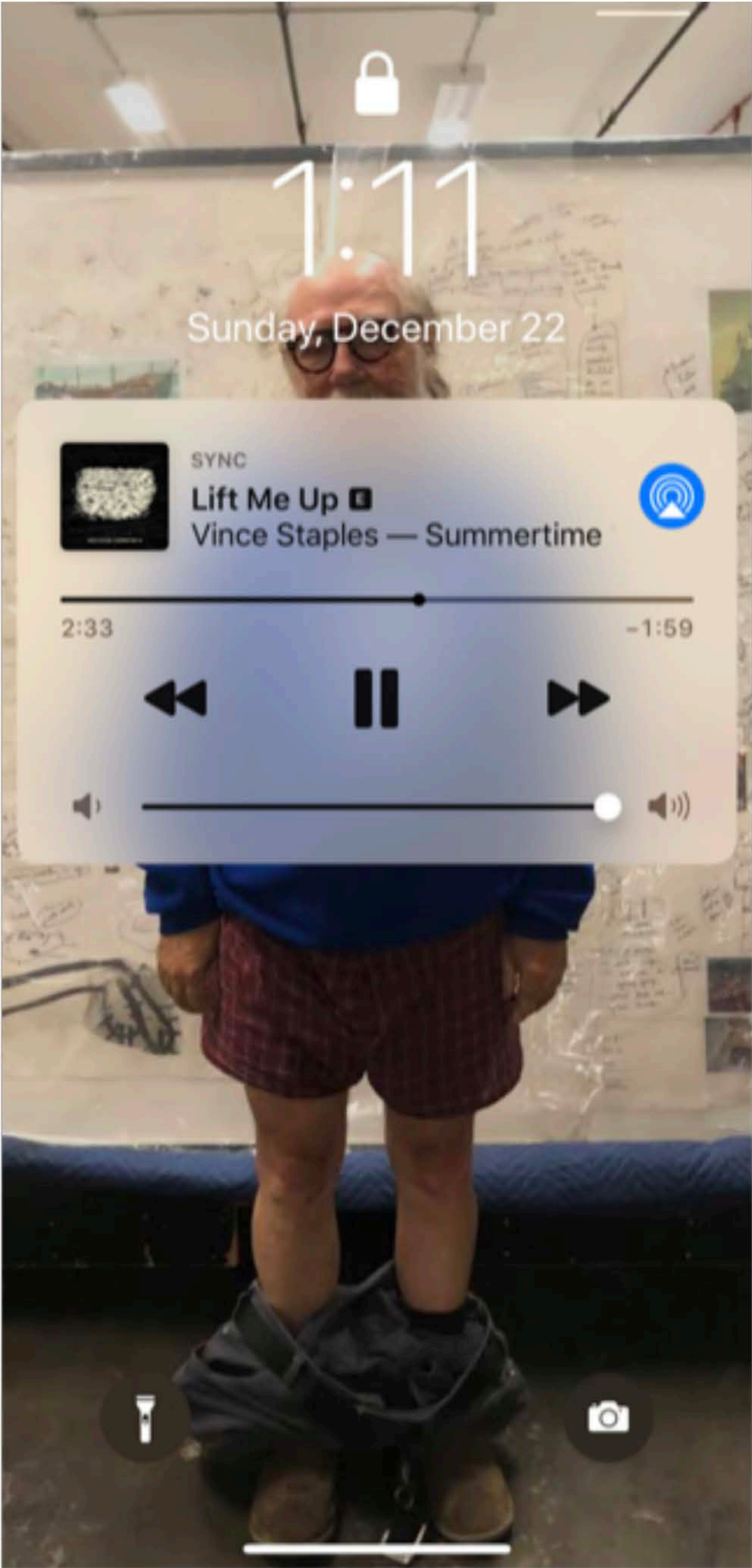
BH : So the structure of the cell mirrors the inside of a soccer ball—a ball that looks like it could have been designed by Margiela (rapped about by Kanye in “Niggas in Paris”). Boys and their balls. Skater punks and their kicks. Toy piglets and chicks. The tuba-ish walk-of-baby-elephants intro to DJ La Doublure’s music. Somehow this all makes me want to jump-cut: Sturtevant loved the rinky-dink, wind-up, dime (now dollar) store aspect of America. Basically, we’re carnies. At best.

GM : A chick’s not far from a duck and as Denzel Curry raps in his cover of Rage Against the Machine’s “Bulls on Parade”, a cover that strong-arms and stampedes the original version, Donald Trump Donald Duck / What the fuck is the difference?



Denzel Curry “Bulls on Parade” cover: <https://youtu.be/ZY4ywyFXdik>

(12/22/19 1:11pm) As I’m leaving the Burbank IKEA, talk about a carnival, Vince Staples’ “Lift Me Up” comes up on my Apple Music Favorites Mix. I do a quick screen grab as I hear Vince directly responding to Kanye and Jay-Z. Need to remember these lyrics.



1:11

Sunday, December 22



SYNC

Lift Me Up

Vince Staples — Summertime



2:33

-1:59





"Was standin' on this mezzanine in Paris, France / Finna spaz cause most my homies never finna get this chance / All these white folks chanting when I asked 'em where my niggas at?"

Michel Martin: How do you feel about the fact that you have such a large fan base of white people?

Vince Staples: I don't feel any type of way. ... When you perform, when you say that line, you see people start to look at one another. And when they look at one another, they self-assess: "Is he talking about me? Is he talking about him? I love black people, I just kinda like the songs. How dare you judge me for listening to your music" — it forces people to think about themselves, which is a very hard thing to do sometimes.

"What's that jacket, Margiela?" The reference to high-end fashion contrasts dramatically with mentions of drugs and killas. "Margiela" is also a near-homophone of "Magilla", so listeners who don't know about high-end fashion will think Kanye is name-dropping a famous cartoon gorilla to pair with the "going gorillas" line. This demonstrates Kanye's knowledge of both the high-brow and low-brow.

I really love Genius annotations... the rinky-dink group attempt to decipher what the artist really meant when they said, "If you escaped what I've escaped / You'd be in Paris getting fucked up too." Apparently, Jay-Z, Kanye's counterpart in Paris, was talking about seeing people around him fail to escape from poverty has driven Jay to live a life of debauchery. Another Genius brings up the historical context of 1920's African Americans migrating to France, to escape American racism and become famous overseas. Drop one L in the line "So I ball so hard mothafuckers wanna fine me" and end up at The Bal Nègre.

"So I bal so hard mothafuckers wanna fine me"



08/14/16 branded on the outsole. The exposed soul.

NIKE / AIR FORCE 1 / COLIN KAEPERNICK X AIR FORCE 1 LOW '07 QS 'TRUE TO 7'

"Don't let me into my zone / Don't let me into my zone / I'm definitely in my zone"

Colin Kaepernick might not be let into his zone in the NFL anymore, but selling out (in only a few minutes) his Nike collab that commemorates the first time he sat during the playing of the national anthem, is a whole new zone. Ça va aller.

BH: Wise men kneeling in their CK (Colin Kaepernick) kicks. Sturtevant closed her show with a Blues Brothers performance. Perhaps our outro should be Louis Armstrong?



<https://www.youtube.com/watch?v=-vDm1lomVHU&feature=youtu.be>

<https://www.youtube.com/watch?v=2LDPUfbXRLM>