ROSS SINCLAIR

20 YEARS OF REAL LIFE

APPENDIX

REAL LIFE MUSIC PROJECTS

DOCTOR OF PHILOSOPHY BY PUBLISHED WORK
THE GLASGOW SCHOOL OF ART, 2016
Music has played an important part in the evolution of the RLP and this appendix documents and articulates some of the more formalised output.
Appendix B;
Selected recorded music output
Informed by the A.P.G. maxim that the context is half the work, outlined at the start of the critical overview, the musical outputs described here have generally been developed, produced and distributed in support of specific projects. Throughout the RLP I have often utilised music, both existing songs and my own constructions, as important formal aspects of particular works. I have employed music throughout the RLP as an intuitive force to work in a symbiotic relationship with a more analytical approach to art making. I often begin the research and preparation for a project with some chords and a loose melody and slowly bring this to bear on a more cerebral developmental momentum and aim to bring the two approaches together to create an outcome that owes something to each paradigm while creating a synthesis that could be understood as something more than the sum of its parts. The exploration of the language of music, its forms and processes has been an important mechanism in the evolution of the RLP. My formative experience in the music industry and its milieu of collective creative endeavour was an important milestone in the evolution of the project.

In the second half of the 1980’s I spend 5 years playing drums in a band, The Soup Dragons, practicing, getting gigs, playing live, touring, hustling, recording, and subsequently making records, videos, designing covers, merchandise etc. The collective energy produced in the development, construction and dissemination of this meta-identity of a band is an important tool in understanding the evolution of the RLP as an overarching collective identity of the practice. This articulation of a collaborative dynamic and the endless hours of practice and dreaming and talking in order to bring to life the many situations and artefacts that punctuate the life of a band into being is important. However the most significant thing I learned over those years was about a relationship with audience. The dynamic package of a band and its complex and intimate interaction with the people who buy into it is engaging and complicated. I have been particularly interested in the idea that there is something in the attraction and following of a favourite band: a real fandom that requires a leap of faith, to fully connect and that this faith is connecting to something that again, is more than the sum of the parts, of the constituents of the band itself.
I was already at art school when the band began, playing and singing in a couple of other groups, but when The Soup Dragons started to have some success that’s what I went with, and I took a couple of years out to concentrate on the touring/recording etc. At the start of the band, all members had contributed to the song-writing but very quickly the material the singer brought became the numbers identified more closely with the band identity. He had a gift for a highly melodic vocal lines combined with solid chord structures illuminated by very catchy guitar licks you felt you already knew. When the band played them live something clicked that was dynamic and effortless, making it all sound very easy. Even in the rehearsal room, this energy and magic was apparent. I guess that’s why it was also easy to listen to for the 20,000 folk who bought our first single.

However as is the way of things, after a few years the direction of the band and the music changed and as we became more connected with ‘the industry’ (London Management, signed to Sire Records, etc) and I became more disconnected from the direction of travel. I eventually left the band in order to return to art school as the undergraduate degree had to be fulfilled within 7 years and I was pushing the timeline with all my years out. Over these years I learned a lot about the nuances of the multiple relationships with audience, and had the resources and platforms to explore on a big scale: the effortless dynamic journey of seeing a band live, going out the next day and buying the record, taking it home, sitting in your bedroom pouring over the cover, the inner sleeve, the haptic physicality of the event, the joy and excitement, the hidden text in the run out groove. And that was all before you actually put the needle to the record and got lost in the music. This rich and multifaceted connection was one I sought to explore and enhance throughout the evolution of the RLP. Over the two-decades of the RLP I have often used iconic songs as found objects, utilising their symbolic and cultural legacies as context for a particular project, whether traditional Scottish songs in a 300 year long post-Jacobite lament in Real Life Rocky Mountain or The Rolling Stones or The Sex Pistols in my durational busking project, I never felt more like singing the blues. (P1 56-7)

In the essay, Music Can Save Your Life: Art Can Save Your Life, 1998, (Appendix A p108
I discuss some of the relationships between art and music that has informed many of the individual projects and the collective dynamic of the RLP. In the chronology of the first book, P1, I reflect on these important years spent playing in the band designing record covers, merchandise, posters, t-shirts, videos etc. that gave me insight into the development of different viable relationships with audiences, discussed alongside other early public works (P1 pages 68-80).

More recently I have developed the apocryphal ‘band’ identity of Ross & The Realifers as a mechanism through which to perform, record and release the musical explorations of the RLP. I have contrived this band image to facilitate a number of diverse outputs and releases, a selection of which are described below, and I have released them, where possible on my own Kilcreggan Recording Company label. In truth, however, most of these releases are written, performed, recorded and produced by me alone in my modest home recording studio, with occasional input from invited artists. I often will now begin the development of a new ‘Art’ project exploring informal music writing (messing about on a guitar) and through this I am able to explore an intuitive impulse I am less accepting of in my ‘mainstream’ art practice. I would now characterise this relationship in the sense that the intuitive musical exploration starts somewhere at the back of my brain while the more conceptual or intellectually orientated Art thinking of Ross Sinclair begins in the frontal lobe. As the particular project develops the two modes of thinking evolve along their own idiosyncratic pathways and at a certain point the two methodologies meet and connect somewhere in the middle of my brain. It might be more physiologically accurate to describe this in a left/right side connection but it feels more like the yin and yang front to back/back to front meeting in the middle to spark the RLP into life.

http://generationartscotland.org/features/interview-ross-sinclair/
A selection of records and other material related to *The Soup Dragons*, postcards, badges, publicity shots etc. I've mainly just included examples of the records that I primarily designed. This is just a sample. The first album, *This Is Our Art (1988)* was named after an artwork I had made in 1985 while a second year student in Environmental Art at GSA, that was included in a couple of shows, one of which was *Fresh Art* at the Barbican (1986). The piece was a large wooden star about 5’ wide and 6” deep constructed from plywood, tartan, lights and letters salvaged from the abandoned Jimmy Logan’s Metropole Theatre on St. Georges Rd in Glasgow. It was photographed in the old Girls High School where Environmental Art was located at the time, in front of a wall of drawings by classmate Douglas Gordon. *This Is Our Art*... had been conceived as a site-specific work to hang above the entrance to the Mackintosh building, in a petulant critique of the then fashionable new image painting styles coming out of there. It never made it. Instead, however, it started me on another journey, and thirty years later, I’m still travelling.
The Soup Dragons

p. 010  Psychedelic Punk Rock Soundtrack
        \textit{Primal Scream/The Soup Dragons Poster} (1985)

p. 011  The Soup Dragons Postcards & Badges (assorted)

p. 015  \textit{The Soup Dragons} – Whole Wide World (1986)
        Vinyl 12”, Subway Organization

        Vinyl 12”, Raw TV Products

p. 017  \textit{The Soup Dragons} T-Shirts (1987)

p. 019  \textit{The Soup Dragons} – Soft as Your Face (1987)
        Vinyl 12”, Limited Edition, Raw TV Products

p. 020  \textit{The Soup Dragons} – Soft as Your Face (1987)
        Vinyl 12”, Raw TV Products

p. 021  \textit{The Soup Dragons} – Head Gone Astray (1987)
        Vinyl 12”, Raw TV Products

        Vinyl 12”, Raw TV Products, Big Life

p. 024  \textit{The Soup Dragons} – Can’t Take No More (1987)
        Vinyl 12”, Raw TV Products, Big Life

p. 025  \textit{The Soup Dragons} – This is Our Art (1988)
        Vinyl LP, Sire


        Vinyl 12”, Raw TV Products

p. 029  \textit{The Soup Dragons} – Kingdom Chairs (1988)
        Vinyl 12”, Sire
Psychedelic Punk Rock Soundtrack – Primal Scream/ The Soup Dragons, Poster, 1985
The Soup Dragons

Hang-Ten!

New single released Mon 18th Sept

A side 12" with two extra tracks
Limited edition coloured vinyl
Available as a double 7" slit.

Head Gone Astry

New single released Mon 18th Sept

Available as 7".
The Soup Dragons T-Shirts, 1987

A
The Soup Dragons - Soft as Your Face (Limited Edition), 1987

SOFT AS YOUR FACE
OR:
CAN’T TAKE NO MORE
(VOCAL SQUAD VERSION)
A SIDE

the soup
dragons

B SIDE
IT’S ALWAYS AUTUMN
OR:
WHOLE WIDE WORLD (LIVE)

SOFT AS YOUR FACE
DOUBLE-GROOVE

LIMITED EDITION
FOUR TRACK EP
The Soup Dragons - Can't Take No More, 1987
The Soup Dragons - Kingdom Chairs, 1988
For Those About to Rock

Curated by Raimar Stange, this is a document of a collaborative group exhibition where the publication follows a similar collective methodology to the construction of the exhibition. The publication was designed to be played and be able to recreate a sense of the organised chaos of the exhibition itself. The four of us had worked together on a number of different projects in a number of different combinations before this show and this record was a way of recreating the energy and dynamic of these diverse relationships.
Slave Pianos, *Pianology, 1998-2001*

Slave Pianos is a collaboration of Sydney and Berlin based artists and ethnomusicologists Mike Stevenson, Danius Kesminas, Neil Kelly and Rohan Drape. In particular Slave Pianos concentrates on translating the music of artists who are known predominantly in the field of the visual arts.
CD Album (10 Tracks), The Travelling Gallery, The Kilcreggan Recording Co. Cregg 001

This is a musical reflection on the construction of identity exploring ideas of Home, Faith and Real Life (see CD booklet text). This accompanied a solo exhibition in The Travelling Gallery, a mobile gallery in a bus that travels around Scotland. 10,000 of these CD’s were distributed over the 3 months of the tour of the Lowlands, Highlands and Islands of Scotland. Each visitor who entered the bus received a copy. With this collection of songs I wanted to present, side by side, old Scottish Songs, Religious Songs and my own Real Life Songs, all performed by myself in amateur glory, lending them a home-spun texture and continuity, pulling them together as a plausible collection. In this way the apparent dislocation and contradictions across the songs and their articulations of belief and identity were collapsed in a kind of Real Life chorus suggesting an unusual but compelling melody. This played on an endless loop in the gallery/bus when it stopped to open its doors and worked alongside the sculptural/neon installation to appeal to the visitor to reflect on ideas surrounding national identity and how a sense of ‘belonging’ can be manufactured, lost and found.
ROSS SINCLAIR

The Real Life Rock Opera Volume 1
Appendix B

Item Three

ROSS SINCLAIR

The Real Life Rock Opera Volume 1

Recorded at home in Kilcreggan between summer 2002 and the end of 2003. Produced, arranged, played, recorded and mixed by Ross Sinclair. Songs 1, 2, 6, 10 are written by Ross Sinclair and 3, 4, 5, 7, 8, 9 are Trad arranged Ross Sinclair. Copyright Control: French voice on ABC Song is Lucie Galand and German voice is Martin Krasel. Susan Sinclair sings on Amazing Grace. Many thanks to them. Special thanks to Mark Frew for his expert re-mastering of the whole project. Thanks to John Cobban for his professional production work. (except I Love Real Life recorded by John Cobban in Glasgow a bit earlier). Real Life photographs made in Orkney with Ainstair Bobbies, summer 2002. Courtesy Galleria Raffaella Cortese, Milan. Ross Sinclair is represented in the UK by The Agency Contemporary Art, London. www.rosssinclair.co.uk

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THE REAL LIFE ROCK OPERA VOLUME 1
Home, Faith and Real Life

I’ve heard it said, East, West, Home’s Best. But what is Home? - And what is Faith? -
And what is Real Life? And moreover - how did we get home? - and where are we? And
where the hell are we going? These are some of the questions I was worrying about when
recording The Real Life Rock Opera Volume One. Who are we? Collectively?
Individually? In Life? In Death?
The songs I’ve chosen come from three sources. I call them
Home, Faith and Real Life. Though not necessarily mine, you understand. Home - the
old Scottish songs, you know - the ones you sort of half remember (if you’re Scottish that is)
though you never really recall having listened to them before, you just know them in your
ears. I chose Scottish songs because that’s my home, maybe you have another. They tell the
great and proud stories of a nation that never really existed in the first place - but you know,
I kind of like that. It’s home - and that knowledge does something to you.

Then I sang some religious songs, I mean, you’ve got to have something to believe in - don’t
you? - Do you?... Have Faith in something? I chose these religious songs because they
are the only ones I (half) knew - my only brush with faith - and that was mainly at funerals.
I’m sure you know some others, maybe from a different tradition. And by the way... I wanted
to ask if it was the same for you? - that you just sort of know these songs, whether you ever
got to church or not? Perhaps in the same way you might know old Scottish numbers, by
some weird osmosis. Hmnn... It’s easy to be intellectually opposed to the message of these
hymns if you are a non-believer... but how come they can still make you feel like crying?
How can two chords make you cry? You know, I almost prayed. But why? Where does
does their power come from? The perfect symmetry of faith? - everything clear and simple, sorted
out? - If only I didn’t have a brain. Yes, but these songs keep nagging, tugging at me like a
needy child, wanting to take me somewhere - but where??? Perhaps by playing them and
recording them and you and me listening to them we can discover together the true meaning
of their melancholic majesty. They say the devil has the best tunes - let’s find out!
So while I was thinking about those Scottish songs and those Religious songs I wrote the *Real Life* songs. That's my part. The ones on this volume seem mostly to be about love - I don't really know how that happened, maybe that's my idea of *Home* and *Faith* and *Real Life* just now - Look out for many more on the next Volumes of *The Real Life Rock Opera*. So anyway. I wanted to find out what happens when you put all these different kinds of songs together. Does this reflect what living in Scotland in 2004 is like? A snapshot of a made-up person? I wanted to imagine what happens when you chop a modern Scot down the middle and look at the growth rings, like the inside of a tree. What are we made up from - you and me? The past? The Future? - North - South - East - West... Since I had the words *Real Life* tattooed on my back in 1994 everything I do has been an investigation/commemoration/celebration of some kind of paradigm of Real Life - from under my skin to the outside world. Where is Real Life for each of us individually, or together, as a collective society? How can we begin to understand our dependant relationship with this system of History and Geography, Economics and Culture, Politics and Persuasion, Love and Hate, which makes us who we are, locally, globally, in public, and in private. The impossible goal of my *Real Life* project over the years has been to isolate and unravel the complex weave of the social fabric that connects us to the institutional pillars of our modern world. *Is that all? I hear you ask... Why no...* This *Real Life* endeavor to prise open tiny gaps in the psychological fencing that denies us the expansive views of the wide open plains of our full potential - examining the basis of this self-censorship - seeking out the differing narratives, untold stories and other voices, sometimes from inside our own heads, which form the paradoxical and contradictory possibilities of how we might live today. And all this - made visible for a fleeting moment in a crazy sculpture in the street, like a mirage, there and then gone, or an installation in a gallery or museum, a book, a thought, a memory awakened inside your head while you listen to the sweet, sweet music of *The Real Life Rock Opera... I mean, it's not too much to ask - is it?*

Ross, Kilcreggan Dec 2003
THE TRAVELLING GALLERY

The Travelling Gallery was established in 1978 by the Scottish Arts Council to provide greater opportunity for communities throughout Scotland to experience the quality and diversity of contemporary art at first hand. Now based in Edinburgh as part of the City of Edinburgh Council, the Travelling Gallery still provides a national service to Scotland by touring to areas with poor provision of the contemporary visual arts. Curated with the Gallery's diverse audience in mind, the exhibitions display high quality work in a variety of media including a mixture of established and up and coming innovative artists from both home and abroad.

e-mail alison.chisholm@edinburgh.gov.uk

The Travelling Gallery's award-winning Education Programme aims to expand on the ideas and skills highlighted in the Travelling Gallery exhibitions. This will often involve bringing visiting artists into the schools and communities to run full day workshops with groups in each area toured. Exhibitions are designed to complement the curriculum and are supported by a package of education packs, reference materials, worksheets, ideas for pre-visit and follow-up work etc. Travelling Gallery staff also introduce each exhibition to groups, explain the concepts and techniques behind the artists' work and encourage pupils to form their own interpretation of the art on show.

e-mail jo.arley@edinburgh.gov.uk

The Travelling Gallery
City Art Centre
2 Market Street
Edinburgh
EH1 1DE
Tel: 0131 529 3682
www.caec.org.uk/venues/travel.htm

THE TOUR

The Real Life Rock Opera will tour to the following areas:

16 - 20 Feb West Dunbartonshire
23 - 27 Feb Falkirk
1 - 5 Mar West Kilbride
9 - 19 Mar Fife
22 Mar - 9 Apr Edinburgh
12 - 16 Apr East Lothian
19 - 23 Apr Inverness
26 - 30 Apr Moray
3 - 7 May Aberdeen
10 - 21 May Western Isles
25 - 29 May Arlink
31 May - 4 Jun Dumfries and Galloway

e-mail vicky@journey@edinburgh.gov.uk
The Real Life Rock Opera Volume 1
Home - Faith - Real Life

1. Real Life Is Coming Round The Bend
2. Song Of Joy
3. Bonnie Mary O'Argyll
4. Abide With Me
5. Amazing Grace
6. I Love Real Life
7. Will Ye No Come Back Again
8. Will Your Anchor Hold
9. ABC Song
10. Real Life Is The Only Life For Me

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Item Three
Art Critics Orchestra, Artists Songs, Vol. 1
Song for Raimar, CD, 2008.

The Art Critics Orchestra (ACO) has five members, who are all part of the art world and to which they are giving it back musically. Since back in the day the ACO-live repertoire consists of their own compositions and a collection of artist songs, which have been created especially for the ACO – some of them as songs, some as ideas, and many as a concept only. This album features one of my compositions recorded by the band, you can see them playing it at the link below.

Judith Raum: vocals, guitar / Andreas Schlaegel: drums, vocals / Raimar Stange: base / Laura Oldenbourg: keyboards / Micz Flor: vocals, guitar

http://www.youtube.com/watch?v=CLIZQ247XPE
Item Four

Appendix B

01. John Miller/Tadao Kego - Why you should get to know me (2:48)
02. Gerwald Rockenschaub - Black (2:57)
03. Annika Strom - I'm in love again (3:37)
04. Ross Sinclair - Song for Raimar (2:45)
05. Dave Allen - Song for Raimar in D (0:51)
06. Carsten Nicolai - Tschechischer Film (3:11)
07. Karin Sander - In höchsten Tönen (2:31)
08. Andreas Schlager - Little Miss Risk * (2:44)
09. Christian Jankowski - Nächste Woche (7:12)
10. Øystein Aasan - Don't ask me * (2:31)
11. Markus Schinwald - o.T. (2:52)
12. Elke Krystufek - Schaukel mich in dem Schoss von Gagoshian (8:36)

* ACO arranged orchestrations
All instrumental, edition and artwork by ACO Agnes Wagner Andreas Schlager Laura Oldenbourg, Mike Brotz, Rainer Stok, Sabine Schott, Fritjof Schütze, Sven D. and Max Fun.
Gestaltung: Design by Partner a G+K and "Schneckenbacher Film" Øystein Aasan
©2003 by GmbH Deutschland
Released by ACO http://www.aco.com

Cover art work "The Gagoshian Film" by Caroline Pizzari & Anja Fab
Creative design Laura Oldenbourg

Answered in 55% e-mail: "Song for Raimar" (remixed live in FLUC Vienna 2005) "In höchsten Tönen" (remixed live in Schlesisches Kessel 2007) "Song for Raimar in D" (remixed at management stage Berlin 2004) and "Don't ask me" (US back in March 2005) by Schneckenbacher, mixed by Carsten Nicolai from contributions by the band.
ART CRITICS ORCHESTRA — ARTISTS SONGS

Item Four

[Text continues on the page]
Everything Flows, Patricia Fleming Projects

Everything Flows is a limited edition EP, tracks and artwork from the experimental art into music scene emerging from the Glasgow visual art sector over the last fifteen years. Created for Glasgow International Festival of Visual Art 2012 Everything Flows features nine tracks and artwork emerging from the Glasgow visual art sector over the last fifteen year's. Recordings from established visual artists including Ross Sinclair (ex The Soup Dragons) and Turner Prize winner Douglas Gordon (in collaboration with Chicks on Speed) sit alongside well-known artists' bands. Timeless tracks and the voice of Sue Tompkins ensures Life Without Buildings, who have have not recorded together since 2002, maintain a strong underground fan base across the globe.
REAL LIFE
... and how to live it
ART vs. MUSIC

1. IDEAS vs INTUITION
2. THINKING vs FEELING
3. BRAIN vs HEART
4. SUPER-EGO vs ID
5. SYNTHESIS vs JOY
6. YIN vs YANG
7. CONNOISSEURS vs FANS
8. THE SUBLIME vs LIBIDO
9. MALADY vs MELODY
10. MAGIK = MAGIK
Appendix B

Item Five
The Real Life Gordons of Huntly History Song (9.58)
Featuring Kim William Gordon, current President of the House of Gordon, USA.

This is a song I constructed and recorded while on the 3 month residency discussed in Publication 5. It was recorded at a local recording studio and features contributions from the Primary 7 class of the local Gordon Schools singing 'A Gordon for Me,' and Kim William Gordon, the current President of the House of Gordon, U.S.A. whom I had interviewed on a visit to Huntly. It includes melodies from popular Gordon related bagpipe tunes including Cock o’ the North. Cock o’the North is a 6/8 march bagpipe tune, for the Great Highland Bagpipe. It is named after Alexander Gordon, 4th Duke of Gordon, who in 1794 raised The Gordon Highlanders. The last part of the song gives a brief 10,000 year history of the local area. The lyric can be found in Publication 5, (p. 180-1).

It can be heard at this link below which was posted by Public Art Scotland as a publication of a remote presentation I had made at the AHM (Ainslie/Harding Moffat) conference in Dundee, which I was unable to attend as I was finishing the residency in Huntly. It features a selection of images from the works made during the residency.

http://www.youtube.com/watch?v=LMU8XPd82NM

The following 3 links are the audio recording(split into 3) I made of my reflections on the residency, played at the conference, with an additional slideshow of relevant images.

Ross Sinclair: Participation 1 (Public Art Scotland)
http://www.youtube.com/watch?v=ZuiAD05dOiY

Ross Sinclair: Participation 2 (Public Art Scotland)
http://www.youtube.com/watch?v=T6gqBzJYBYU

Ross Sinclair: Participation 3 (Public Art Scotland)
http://www.youtube.com/watch?v=taa-c31aliU
Ross & the Realifers; I tried to Give Up Drinking With Guitars instead of God, 2013, CD Album (12 Tracks) 2013, The Kilcreggan Recording Co. The Duchy, Cregg 002:

Accompanied the exhibition of the same name at the Duchy Gallery in Glasgow and was given away at a live performance event at The Poetry Club in Glasgow, during the run of the show. This developed the role of the musical contribution in the Real Life project by creating an identity for the musical output: ‘Ross & the Realifers’ (which is nevertheless mainly all just me anyway). However I wanted to suggest the possibility that this was a wider dynamic collaborative process at play and that perhaps the audience themselves could become ‘The Realifers’. This exhibition was specifically conceived alongside the music to propose a visual interpretation of each song and as with The Real Life Rock Opera the cd was playing in the show. The collection of songs attempts to build an overview of familial and social relationships and to this end I make songs about the geographic and political context in which I live, each of my 3 children, birthdays, Dave Shrigley’s wedding, worrying about success, dying and other cornerstones of life, real and imagined. (website constructed for project)

http://www.rossandtherealifers.com
ROSS & THE REALIFERS
I TRIED TO GIVE UP DRINKING
WITH GUITARS
INSTEAD OF GOD

1. INTRO SONG
2. ORKNEY SONG
3. GRACE SONG
4. DO THE LOCH NESS MONSTER
5. GUITARS INSTEAD OF GOD
6. WAVERLY SONG
7. JEAN SONG
8. AGNES SONG
9. THE AVERAGE MAN BLUES
10. HALF A DRUM KIT
11. BIRTHDAY SONG
12. WEDDING SONG

I Tried to Give Up Drinking with Guitars Instead of God

THE KILCREGGAN RECORDING CO.
the duchy CREGG 002
rossandtherealifers.com
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THE KILCREGGAN RECORDING CO.
ALL SONGS COPYRIGHT CONTROL. ALL RIGHTS RESERVED
Ross & the Realifers: I Tried To Give Up Drinking With Guitars Instead of God, 2013

Item Seven

**REAL LIFE**

... and how to live it

**ART vs. MUSIC**

1. IDEAS vs. INTUITION
2. THINKING vs. FEELING
3. BRAIN vs. HEART
4. SUPER-EGO vs. ID
5. SYNTHESIS vs. JOY
6. YIN vs. YANG
7. CONNOISSEURS vs. FANS
8. THE SUBLIME vs. LIBIDO
9. MALADY vs. MELODY
10. MAGIK = MAGIK

**Written, Performed, Recorded and Mixed by Ross Sinclair.**

© & © 2006 - 2013 Ross Sinclair t/a The Kilcreggan Recording Co. All Songs Copyright Control. All Rights Reserved. All texts and images are copyright Ross Sinclair 2005-2013

Thanks to Dave Decembar for helping me try to make it all sound better and particularly for the mix of "Half a drum kit"

Thanks to Kim and Dave for lending me back the song I wrote to celebrate their wedding and also to Neil Dickerson for sending the ARO after the outstanding "Fucha Kucha" gig at Tramway, Glasgow Mall

Thanks to Glasgow School of Art Research

Mastered by Kenny MacLeod at Red Block Mastering

Released in conjunction with the exhibition

"I Tried to Give up Drinking with Guitars Instead of God: A Show about an Album"

by Ross Sinclair at

the duchy

Duke St, Glasgow, March/April 2013

See the exhibition at

th Duchy Gallery

Supported by Creative Scotland

Thank you for listening - see you next time!

rossandtherealifers.com
Ross & the Realifers: *Real Life and how to live it in Parledonia*

7” single, red vinyl, gatefold sleeve, Edinburgh Art Festival 2013, The Kilcreggan Recording Co. Cregg 003-V

This 7” vinyl gatefold disc (red vinyl) is one of 43,000 artworks produced in diverse heterogeneous formats distributed in Edinburgh as part of a project ‘Real Life and How to Live it in Auld Reekie’, which was a commission for Edinburgh Art Festival in 2013. This was an extended portrait of the city constructed through a series of publically accessible and distributed multiple works including billposters, postcards, badges, posters, bags, beermats, etc. I address the multiple identities of the city and propose new ways to consider one’s own relationship to somewhere you perhaps feel you know very well, understood in the company of millions of tourists. I performed a longer version of this track (with Prof. Raymond MacDonald) at the launch of the Art Festival.
REAL LIFE
...and how to live it in
PARLEDONIA
...CITIZENS!

1. GATHER TOGETHER
2. LEVITATE CULTURE
3. CELEBRATE SCULPTURE
4. VENERATE THINKING
5. EULOGISE SINGING
6. GLORIFY DRAWING
7. DIGNIFY DANCING
8. REJOICE IN WRITING
9. PROSELYTISE THINKING
10. PARLEY...
REAL LIFE
...and how to live it in
PARLEDONIA
...CITIZENS!

1 GATHER TOGETHER
2 LEVITATE CULTURE
3 CELEBRATE SCULPTURE
4 VENERATE THINKING
5 EULOGISE SINGING
6 GLORIFY DRAWING
7 DIGNIFY DANCING
8 REJOICE IN WRITING
9 PROSELYTISE THINKING
10 PARLEY...
Real Life and how to live it – Glasgow vs. Detroit
Exhibition Video, 2015, Gatefold Record with remixes, under development and production. (Record funded by GSA Research Development Fund).

This song and video were made to feature the artists involved in this group show “Over Over Over” at Simone DeSousa Gallery in Detroit curated by Cedric Tai in 2015 featuring Francis McKee, Rosie O’Grady, Tessa Lynch, John Nicol and myself. Written and recorded by me with everyone singing. This aimed to celebrate the gang-mentality often required of the group-show mind set, exploring and celebrating the relationships between Glasgow and Detroit. Filmed at the Gallery of Modern Art in Glasgow as a postcard from Glasgow to the gallery going people of Detroit

Get it online:

http://www.youtube.com/watch?v=pREu-M8vplA

Over, Over, Over. Re-View Contemporary / Simone deSouza Gallery, Detroit, 2015
Ross Sinclair, 20 Years of Real Life, Free Instruments for Teenagers
Kilcreggan Recording Co. (Cregg 004v), Collective, Edinburgh

Cover Notes: “2014 was the 20th Anniversary of my Real Life project. I wanted to look back and celebrate this journey, but at the same time look towards the next 20 years with a renewed sense of optimism. What had been promised? What had been achieved? Hundreds of exhibitions and artworks, local, national, international, books and essays to document them all, records, cd’s, posters, postcards, beermats, billboards, and any other forms I could think of to use. But what really remained when the show was over and the people went home? I wanted to explore a way to translate the energy and ambition and hope of these works I had made (many of which had only been ‘live’ for a few weeks or months during an exhibition) into other forms - planting new seeds that could take on a Real Life of their own. Collective asked me to make an exhibition in the City Dome on Calton Hill. This was the perfect opportunity to reach out to another audience.”

“Over the past year 2014/15 we have worked with these bands exploring different aspects of creativity, from songwriting and the construction of the music itself to art and design and recording/mixing. I don’t think it really matters whether it’s music or art or poetry or writing if you can hold on to some semblance of a creative life, to keep you afloat. And the object you are now holding in your hand reflects some of the milestones of this journey. However this record is really only a freeze frame in the creative development and unfurling potential of these dynamic young people, and many others like them. This is why the music you are holding in your hand isn’t the end of the process; it’s really only the beginning. We hope you enjoy the trip.”

This publication constituted by this record with booklet and poster reflects another shift in the methodologies explored in the development of the Real Life Publications. With this project I am exploring the potential of the artwork and its ‘publication’ functioning as a complex long-term engagement with a specific, self-selected audience, operating as participants and collaborators in the project. This publication that documents the project is now substantively constructed alongside the participants/audience themselves. The ‘publication’ here must function as both the document of the project reflecting its aims and objectives but also remain an active tool in the dissemination of the project, in the sense that each of the bands are allocated a certain number of the records to distribute and utilise as they see fit. This develops – and shifts the rationale of the Real Life project.
"In 1981 I got this tattoo, at Terry’s in Glasgow by a guy named Ian."

It was the 20th anniversary of my first life project. I wanted to look back and celebrate this project that had gone on for two decades. I had written the book that was the culmination of a month and a moment. A moment for reflection. What had been learned? What had been achieved? I had touched hundreds of lives, gathered stories, and events. I had managed to associate myself with books and with the documentation disc. It was an archive of all that mattered. It was a way to speak to the world. It was a way to share the story of my life. It was a way to inspire others. It was a way to leave a mark on the world. It was a way to change the world. It was a way to live a life.

I made an exhibition with Collective where people could send in their ‘skilled event’ set up, so people could do what they did, but doing it in their own way. People sent in many ideas and I selected the ones I thought were best. People were inspired to do something different and they were inspired to do something new. People were inspired to find their own voice and to speak out.

The exhibition was called ‘Bedroom Athlete’ and it was in the City Docks. Caledon Hall. Edinburgh. There was the opportunity to make as much as you wanted.

Over my head units toilet mouthwash

By Rose Dickie, 2013

www.roseandherfriends.com
Appendix B

Item Ten

ROSS SINCLAIR 20 YEARS OF REAL LIFE
FREE INSTRUMENTS FOR TEENAGERS

SIDE A
20 YEARS OF REAL LIFE - ROSS & THE REALIFERS - 1
OPEN MY HEAD - BEDROOM ATHLETE - 2
QUIT TO LET - BEDROOM ATHLETE - 3
HINTS & WASH - BEDROOM ATHLETE - 4

SIDE B
1 - ROSS & THE REALIFERS - FREE ELECTRIC GUITAR (FOR TEENAGERS)
2 - APPEAR INVISIBLE - MACHINE
3 - APPEAR INVISIBLE - FORGETTING FRANK
4 - APPEAR INVISIBLE - KELLEY HAWPS
5 - ENEMY FIRE - ALL I NEED

COLLECTIVE
Ross Sinclair has made art and music for the past 15 years. 2015 marks the twenty-year anniversary of Real Life project and to celebrate he is giving away instruments to start new bands. The teams will work with Ross and others over the next year to write and perform new music.

There will be the opportunity to come and try out the instruments at the gallery every Saturday during the exhibition between 1–5pm, 18 June – 31 August 2015.

If you are interested have a look on the Collective gallery website: www.collectivegallery.net

Follow the beaching on twitter @freeinstrumentsforteenagers

Or contact us at:
Collective | City Observatory & City Dome | 38 Calton Hill | EH1 2AA

Tel: 0131 558 1384

Email: collective@collectivegallery.net
Ross Sinclair, ‘The Ballad of 20 Years of Real Life’

http://www.youtube.com/watch?v=pomc8C8a1dg

The Ballad of 20 Years of Real Life, accompanying song and film, was shot in my studio by Kate Burton. This was originally shown, projected, in the exhibition of 20 Years of Real Life: Free Instruments for Teenagers, at Collective in Edinburgh in Summer 2014. In this song I sing about one work from each year of the Real Life project, which were transformed into a musical instrument that we gave away at the end of the show. The film functioned in the exhibition to demonstrate to the visitor just how easy it is to write a song and play it and therefore why it would be a really good idea to get a free instrument and start a band.

In 1994 I got this tattoo at Terry’s in Glasgow by a guy named Stu.
So come and celebrate
20 years of Real Life – I just can’t wait
Come and join our bands
We've got some mentors

R-E-A-L-L-I-F-E
REAL LIFE
Ross Sinclair
20 Years of Real Life
Admission Free 27.06.14 – 31.08.14

About Collective
Collective is a contemporary visual arts organisation based in Edinburgh and founded in 1997 with the vision to make art accessible to everyone. Collective was established by a group of artists who lived and worked in Edinburgh, and is now a leading centre for contemporary visual art in Scotland. Collective is the only public sector institution dedicated to contemporary visual art in Edinburgh. It is located in the heart of the city on the Royal Mile and is open to the public 10am-6pm every day. Collective is open to all and provides a safe and welcoming space for everyone to come together and enjoy art. Collective is a place where people can come together to explore, learn and try new things. Collective's activities include exhibitions, events, workshops, talks, and tours. Collective is funded by Creative Scotland, Edinburgh City Council, and the European Regional Development Fund. Collective is a registered charity and is a member of the Association of Art Galleries in Scotland (AAGS). Collective is committed to providing a space for everyone to come together and enjoy art, and to making art accessible to everyone.
Events

Friday Lecture Series
with Petra Bauer
30 October | 11:30am
Edinburgh College of Art,
Lauriston Place, Edinburgh
EH3 9DP

Petra Bauer will present her work and discuss her interest in film as a political practice, as part of the School of Art’s Friday Lecture Series.

Satellites Programme Event
5 November | 7pm

During the Satellites Programme 2015 participants have been paired with interdisciplinary researchers from Edinburgh College of Art, at the University of Edinburgh. Brought together to develop specific parts of their practice and exchange knowledge, this event is an opportunity for the participants to present shared interests discovered through this process.

An Exchange of Method
Discussion Event
19th November | 7pm
Basic Mountain, 1 Mill Street,
Edinburgh EH2 3JP

This event will reflect on the project to date and identify next steps in the research project.

Contributions include:
Kate Gray, Director of Collective;
Alison Stirling, Artark Edinburgh;
Isabelle Fuchs, Director of Centro Municipal de Arte Hilio Oiticica;
and Jefferson Vasconcelos, Norte Colom artists collective in Rio.

Ross Sinclair
20 Years of Real Life
Free Instruments for Teenagers:
Record Launch
5 December 2015

Free Instruments for Teenagers: Record Launch is a one off music performance in Collective’s City Dome. Bringing together the bands formed during Ross Sinclair’s exhibition 20 Years of Real Life, this event is a celebration to launch a vinyl sampler of new songs by the bands and Ross.

Free Instruments for Teenagers is a co-production programme between young people and the artist Ross Sinclair that gave away instruments to people born in the last 20 years in order to form new bands. The bands have been working with Collective and Ross through a series of workshops and mentoring sessions with invited artists and musicians, to write, record and perform new music. Collective has worked in partnership with the youth music initiative at Canongate Youth to provide ongoing support for the bands and record the tracks for the vinyl.

The three bands that feature on the vinyl are:
Appease Invisible | Bedroom Athlete | Enemy Fire

Full event details are available on www.collectivegallery.net

GENERATION
20 Years of Contemporary Art in Scotland
ROSS SINCLAIR
DOCTOR OF PHILOSOPHY BY PUBLISHED WORK
THE GLASGOW SCHOOL OF ART, 2016