

ROSS SINCLAIR

20 YEARS OF REAL LIFE

APPENDIX

B

REAL LIFE MUSIC PROJECTS

***DOCTOR OF PHILOSOPHY BY PUBLISHED WORK
THE GLASGOW SCHOOL OF ART, 2016***

Ross Sinclair

20 Years of *Real Life*

Doctor of Philosophy by Published Work at
The Glasgow School of Art, 2016

B

Appendix B

Selected recorded music output

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.* (PI 56-7)

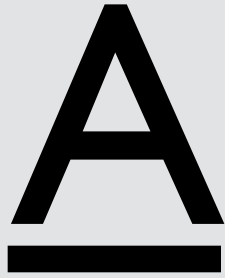
In the essay, *Music Can Save Your Life: Art Can Save Your Life*, 1998, (Appendix A p108

p124) 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, *PI*, 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 (*PI* 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/](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.

- p. 010** *Psychedelic Punk Rock Soundtrack*
Primal Scream/The Soup Dragons Poster (1985)
- p. 011** *The Soup Dragons Postcards & Badges (assorted)*
- p. 015** *The Soup Dragons – Whole Wide World (1986)*
Vinyl 12", Subway Organization
- p. 016** *The Soup Dragons – Hang-Ten! EP (1986)*
Vinyl 12", Raw TV Products
- p. 017** *The Soup Dragons T-Shirts (1987)*
- p. 019** *The Soup Dragons – Soft as Your Face (1987)*
Vinyl 12", Limited Edition, Raw TV Products
- p. 020** *The Soup Dragons – Soft as Your Face (1987)*
Vinyl 12", Raw TV Products
- p. 021** *The Soup Dragons – Head Gone Astray (1987)*
Vinyl 12", Raw TV Products
- p. 023** *The Soup Dragons – Can't Take No More - Live EP (1987)*
Vinyl 12", Raw TV Products, Big Life
- p. 024** *The Soup Dragons – Can't Take No More (1987)*
Vinyl 12", Raw TV Products, Big Life
- p. 025** *The Soup Dragons – This is Our Art (1988)*
Vinyl LP, Sire
- p. 027** *The Soup Dragons – The Majestic Head? (1988)*
Vinyl 12", Picture Disc, Limited Edition, Raw TV Products
- p. 028** *The Soup Dragons – The Majestic Head? (1988)*
Vinyl 12", Raw TV Products
- p. 029** *The Soup Dragons – Kingdom Chairs (1988)*
Vinyl 12", Sire

A SPLASH 1 A. OPENING

PRIMAL SCREAM

THE SOUP DRAGONS

Only a wrist is seen, with cuts

Out of frame about the same

He was there and he was eating harmonica

ate a banana

£2.00

used. They wash each other

The story of a son who murders his mother's boyfriend.

on the bed with a boy friend and a dog

Two Children live in a closet. It exists with dialogue with a former boy friend

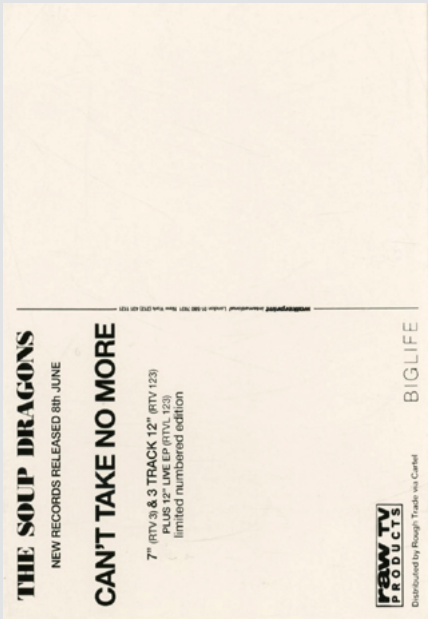
Online obtain the Judge's seat, Ivy on the floor someone needs to raping her. Ultra Violet climb onto the Judge's table. A party of people crowd into the room. Rene Richard is a Russian Prince. The sound is very noisy.

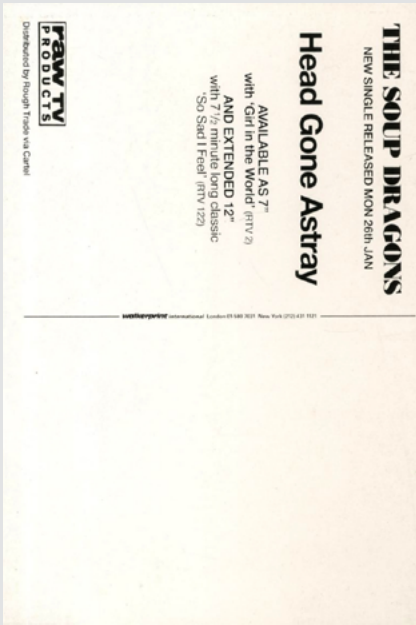
A woman, supposedly dead, lies on a table. A number of people come in and place photographs on her body. Rene Richard makes nasty and sacrilegious remarks. At the end the 'dead' woman gets up. Online comes in, talks and lays down on the table

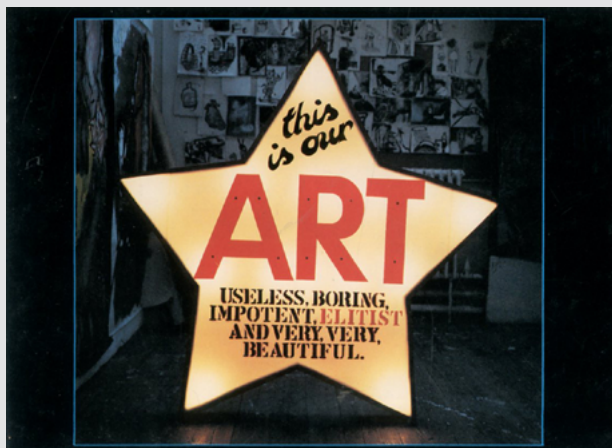
An eternal triangle as the hustler challenges the neighbour to try and take away a boy sunbathing on the beach. She falls. The second reel takes place in the bathroom.

Friends, scenes-by model in poets.

intended as a part of ... it ended up being shown on its own. Online argues with Angelina, and throws her out. Online goes through a series of confrontations. In the middle of the film, for a reel, there is a long, easy Spanish-speaking party, with all kinds of 800 being thrown at them.









THE SOUP DRAGONS



**the soup
dragons**





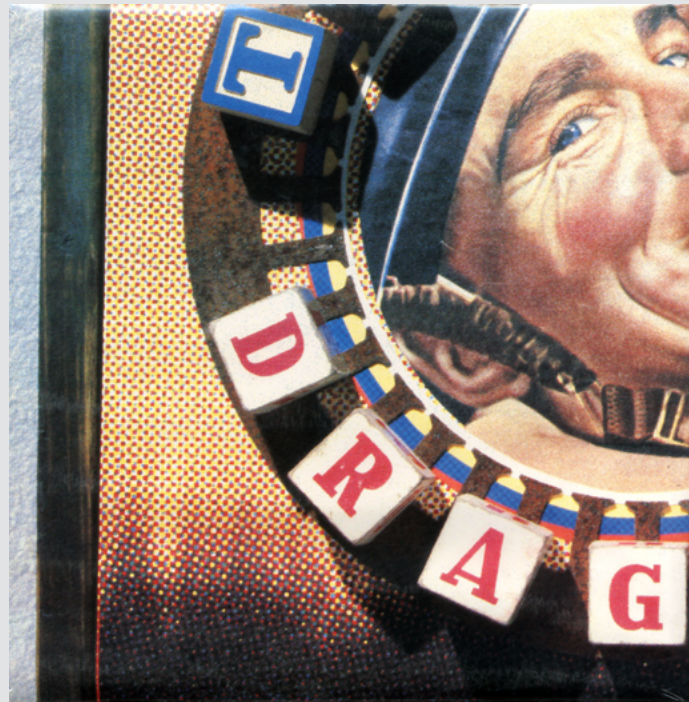
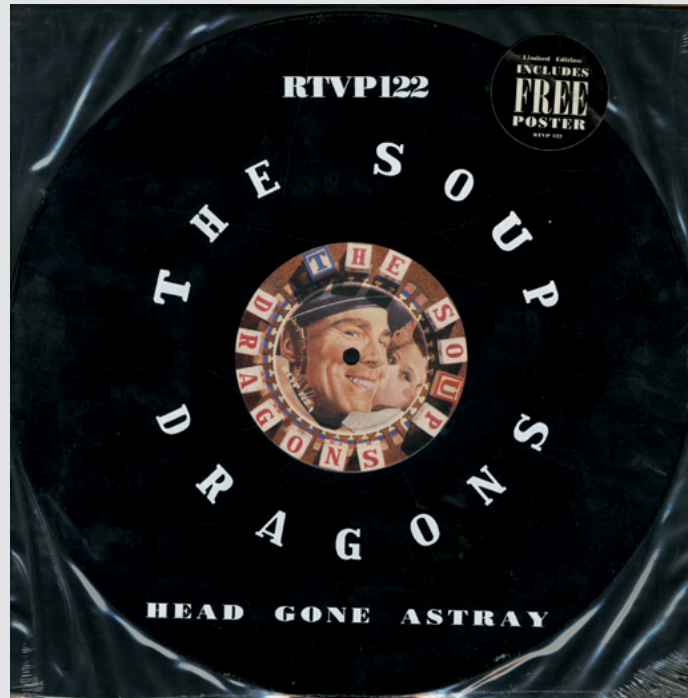






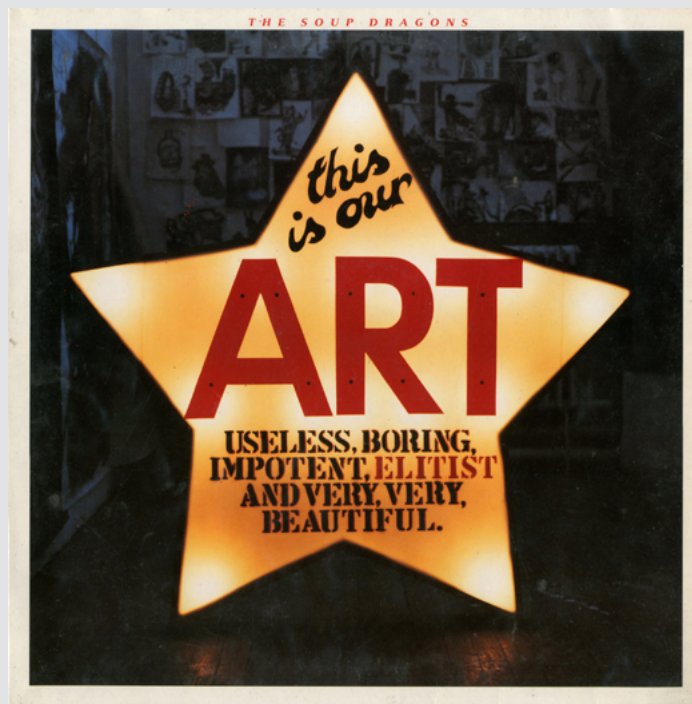




















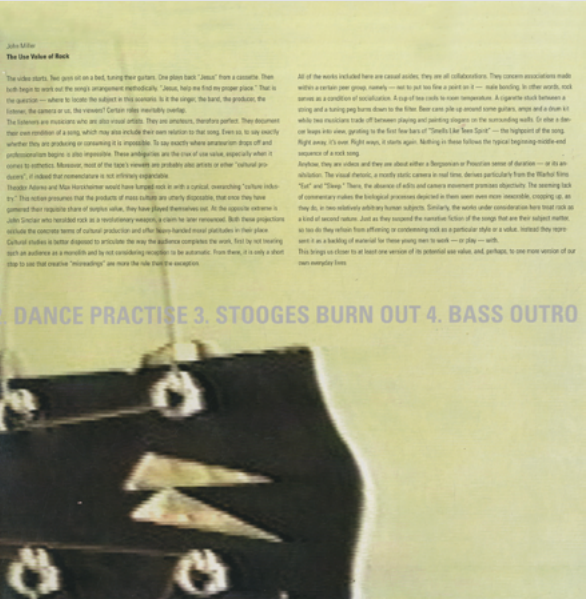
01

For Those About to Rock

Gallery Der Stadt, Schwaz, Austria ISBN 3-934823-05-X, Vinyl Album, 2000, with Douglas Gordon, Dave Allen, Jonathan Monk, Ross Sinclair – intro John Miller – The Use Value of Rock, Stuttgart: Revolver – Archiv für aktuelle Kunst

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.





02

Slave Pianos, *Pianology*, 1998-2001

Vinyl, liner notes John McDonald ISBN 3-934823-17-3, 2001, Frankfurt am Main, Revolver Archive für aktuelle Kunst. Contribution side 1 track 9.

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.

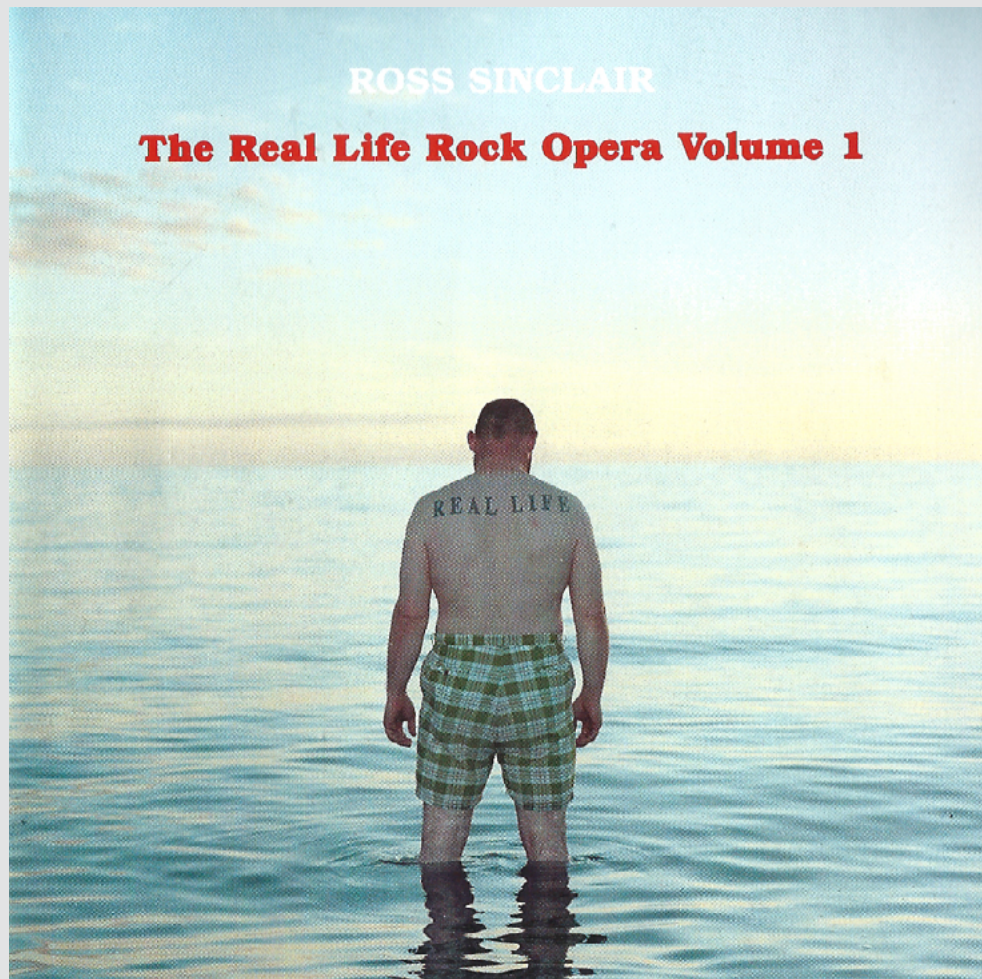


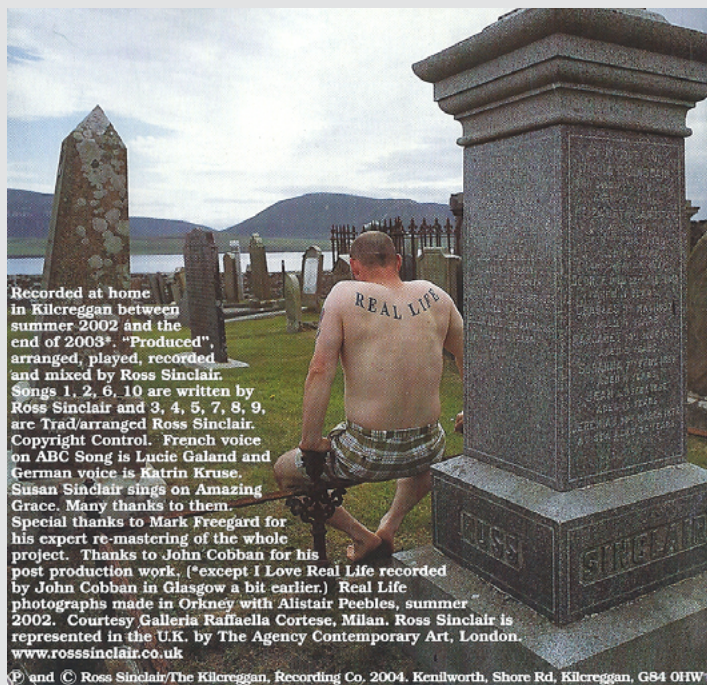
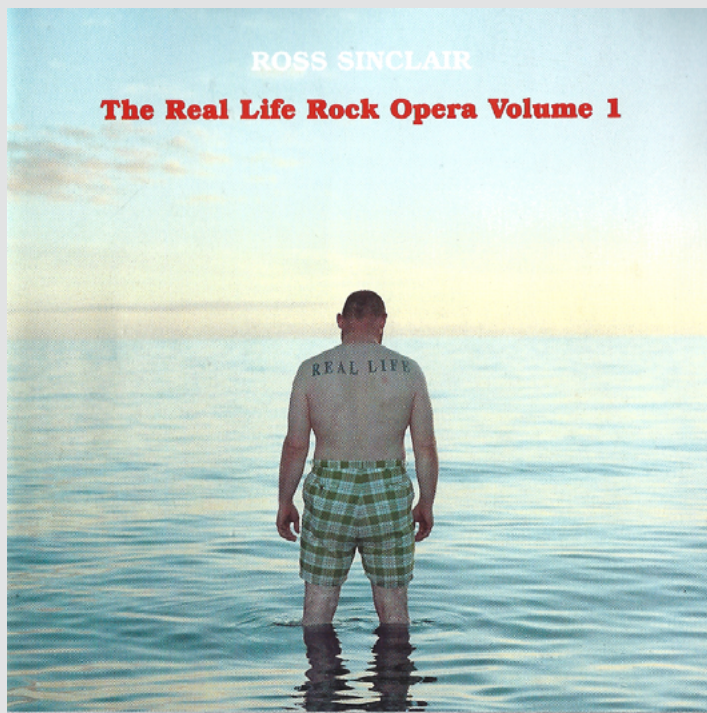
1.3
 SLAVE PIANOS Pianology, 1998-2001
 Audio recording on 12" vinyl (LP (33 1/3 rpm) with printed cardboard slip cover; 31 x 31.5 cm;
 liner notes by John McDonald; total running time: 38' 34";
 Frankfurt am Main: Revolver – Archiv für aktuelle Kunst 2001.
 ISBN: 3-934823-17-3 III

03

**Ross Sinclair: *The Real Life Rock Opera Vol 1: Home – Faith – Real Life*
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.







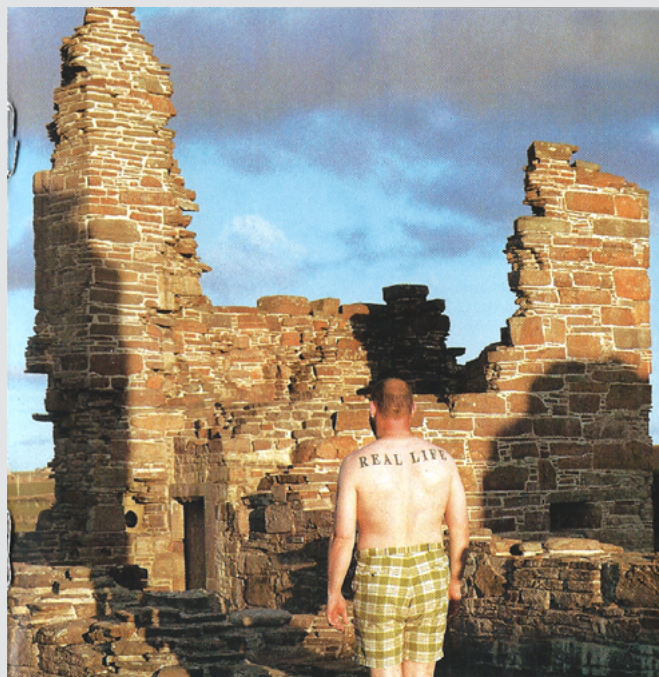
THE REAL LIFE ROCK OPERA VOLUME 1 Home, Faith and Real Life

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 **who** 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 guts. I chose Scottish songs because that's my home, maybe you have another. They tell the grand 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 went to church or not? Perhaps in the same way you might know old Scottish numbers, by some weird osmosis. Hmmmm... 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 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 these Scottish songs and these 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/commiseration/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** endeavors 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.arksey@edinburgh.gov.uk

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

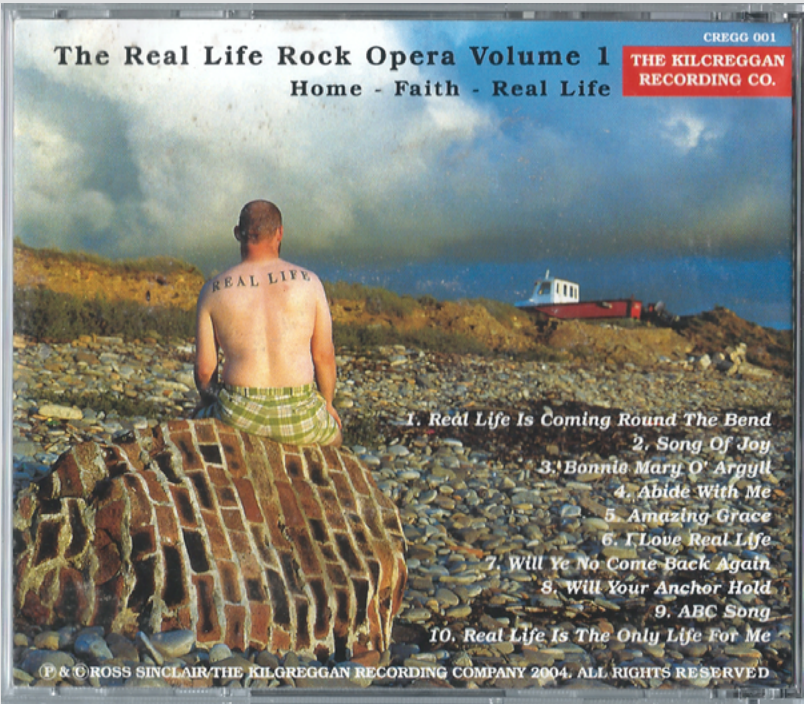
**THE TOUR**

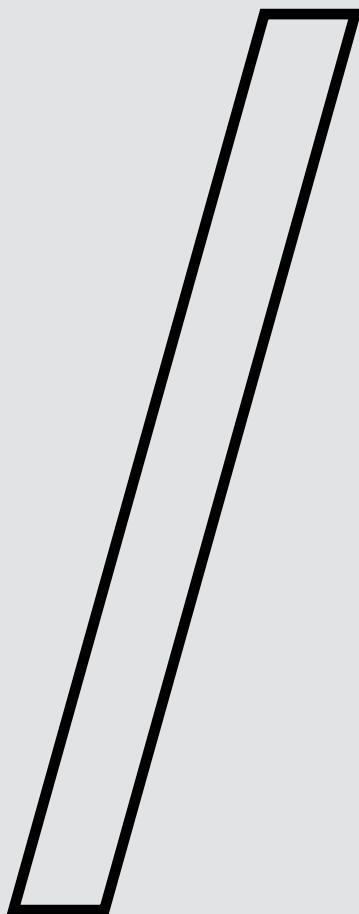
The Real Life Rock Opera will tour to the following areas:

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 Aberdeenshire
 10 - 21 May Western Isles
 25 - 29 May Artlink
 31 May - 4 Jun Dumfries and Galloway

email vicky.konieczny@edinburgh.gov.uk







04

Art Critics Orchestra, Artists Songs, Vol. I *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>







ART CRITICS ORCHESTRA - ARTISTS' SONGS

They used to say that all you need are three chords and the truth, but which three chords and in what order does truth come? Yet there's more than one way to skin a cat and more than enough cats in this skinny old town with an eye for outsourcing and an ear for the future ACO – savior than Colonel Tom Pate. The disgraced ex-chorus leader of the Raincoats from a white night with Grandmaster Flash – saw the future coming head on, so send up smoke signals and a 12-string cvalyng of artists rode into view, each bearing a furnace-hot song or switched-on suggestion for ACO to reboot as their pop-mimetic heads saw fit. They turned electricity to rock for **John Miller** and **Takumi Kogo**'s libretto of Japanese personals and painted **Gerald Rothenbach's** "Black" a shade deeper than deep space. **Annikla Ström's** love songs were like a warm blanket, while her own Sabine's cut crystal vox and Anders' Gainsbourg, basso profundo, **Ross Sinclair's** "Song for Raimar" cracked into Berlin HQ as a 4/4 pop hit and checked out as a walk-in downtown Vienna (imagine The Raincoats duking it down with Kurt Vonnegut and you'll

catch the flow of this blues Danube). Raimar got lucky again with another song for him from **Dave Allen**: return your axe to DAF to karaoke this one. Like the Six Million Dollar Man, ACO were rebuilt by **Carsten Nicolai** into the romper-stomper motorik soundtrack to Agnès's life in a Czech nouvelle vague. **Karin Sander** rocketed the ACO from the bottom to the top – a high-difficulty peak out Little Miss Risk' is **Andreas**' homage to Vanouvier's finest burlesque artiste (guiding spirits: AC/DC). **Christian Jankowski** called the Critics into talking about passing time: Raimar chats ears and Agnès demands beers. **Øystein Aasan**? Don't ask me – listen up! **Maryke Schinwald** gave two trax and got one electro-convulsive rock Frankenstein in return, and in **Elke Krufkyte's** tapestry of reified pop nuggets, ACO long to live in Larry Gagosian's lab, and shout loud and proud: "make it legal! Tino Seghal!"

So baton down the hatches and flip the switches. Crank it up and shake it down. It's cold and dark out there – the situation's critical.

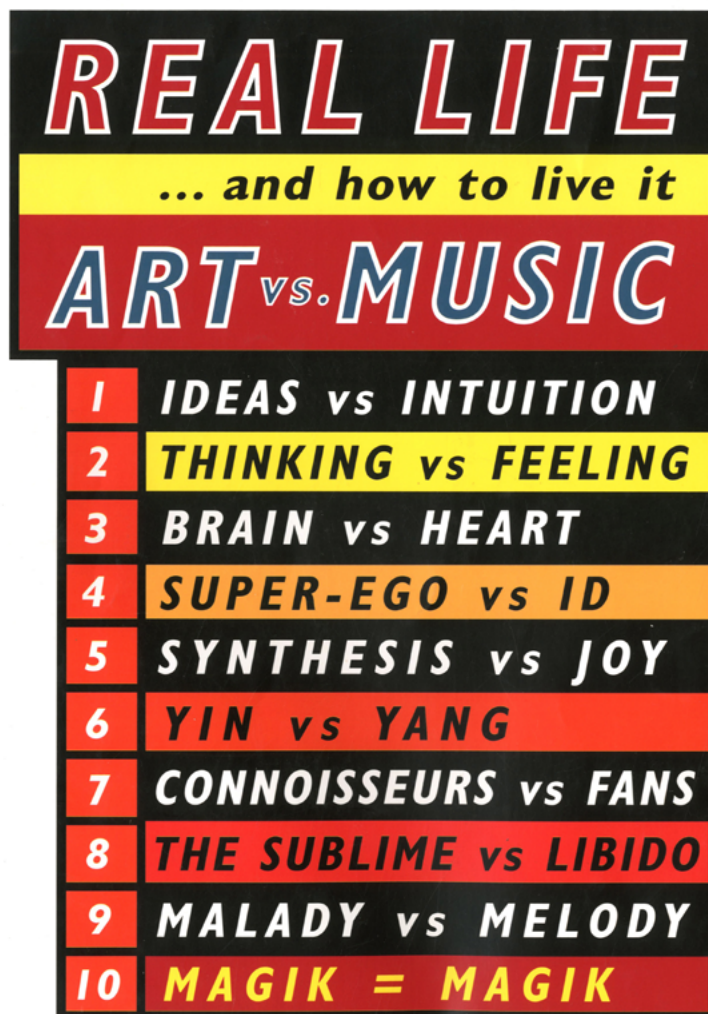
Dan Fox



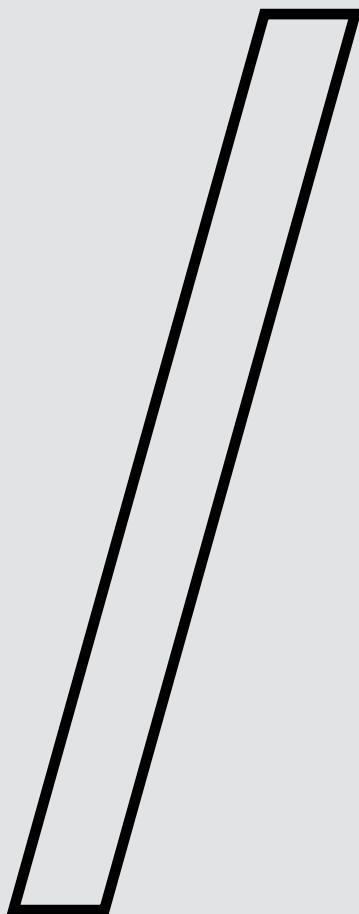
05

***Everything Flows*, Patricia Fleming Projects
Limited Edition Compilation LP, a project for Glasgow
International, 2012.**

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.







06

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-c3IaliU>



07

**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

© & © 2005-2013 ROSS SINCLAIR t/a

THE KILCREGGAN RECORDING CO.

ALL SONGS COPYRIGHT CONTROL. ALL RIGHTS RESERVED



Ross & the Realifers



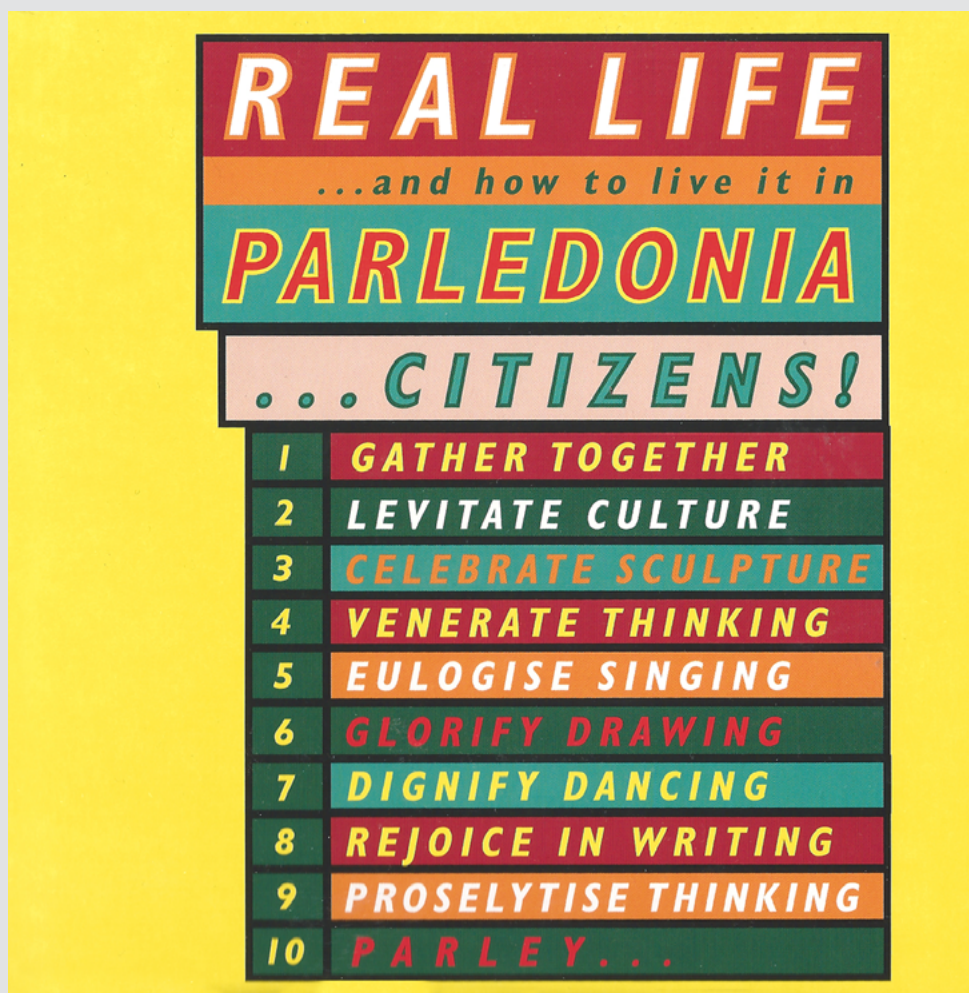


08

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, beer mats, 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...

ROSS & THE
REALIFERS
REAL LIFE
PARLEDONIA
IN AULD
REEKIE
PARTS 1 & 2

WWW.ROSSANDTHEREALIFERS.COM

ROSS SINCLAIR FOR EDINBURGH ART FESTIVAL 2013

WRITTEN, PERFORMED, RECORDED & MIXED BY R.S.

MASTERED BY KENNY MACLEOD

WWW.EDINBURGHARTFESTIVAL.COM

*EDITION OF 500

THE KILCREGGAN
RECORDING CO.
CREGG 003-V

<div>REAL LIFE ...and how to live it IN AULD REEKIE ...WRITERS</div> <div>1 JAMES MACPHERSON 2 WALTER SCOTT 3 JAMES ROSWELL 4 F. L. STEVENSON 5 ARTHUR CONAN DOYLE 6 MURIEL SPARK 7 IAIN BANKS 8 IRYNE WELSH 9 IAN RANKIN 10 J. K. ROWLING</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...DRUG DEATHS</div> <div>42 ANY BENZO-DIAZEPINE 22 TINTIN (PAIN) 1 (TEMAZEPAM) 14 HEROIN/MORPHINE 9 ALCOHOL 3 COCAINE 2 ECSTASY 1 AMPHETAMINES 73 ALL LOTHIAN (pain)</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...BURKE & HARE</div> <div>1 OLD DONALD £2.10 2 ABIGAIL SIMPSON £10 3 JOSEPH THE MILLER £10 4 DRUNKEN FEMALE LODGER 5 GLASGOW WOMAN £8 6 GLASGOW GRANDSON £8 7 EFFIE CINDERWOMAN £10 8 MARY PATTERSON £8 9 MRS HOSTLER £3 10 MARY DOHERTY £0</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...SUICIDE</div> <div>138 ALL LOTHIAN 60 EDIE DUNLOUGH CITY 101 GLASGOW CITY 19 KILKENNY CITY 772 ALL CORLAND (pain) 237 POLICE 338 HAN LING 55 DROWNING 73 JUM/JAM 73 FIREWORKS / OTHER</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...ENLIGHTENMENT</div> <div>1 FRANCIS HUTCHESON 2 ALEXANDER CAMPBELL 3 DAVID HUME 4 ADAM SMITH 5 DUGLASS STEWART 6 THOMAS REID 7 ADAM FERGUSON 8 JOHN PLAYFAIR 9 JOSEPH BLACK 10 JAMES HUTTON</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...CRIME</div> <div>1 MURDER 2 ATTEMPTED MURDER 651 3 ROBBERY 559 4 RAPE/ATTEMPTED 254 5 SEXUAL ASSAULT 577 6 SHOPLIFTING 5288 7 FIRE RAISING 669 8 DRUNKENNESS 450 9 BREACH OF PEACE 8517 10 SPEEDING 18660</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...PAINTERS</div> <div>1 ALLAN RAMSAY 2 HENRY RABURN 3 ALEXANDER WASHYTH 4 DAVID WILKIE 5 HORATIO MCCULLOCH 6 THOMAS FAED 7 WILLIAM MCTAGART 8 SAMUEL PEPLOR 9 FRANCIS CADELL 10 STANLEY CURSITER</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...BANDS</div> <div>1 BAY CITY ROLLERS 2 FIRE ENGINES 3 THE PROCLAIMERS 4 SCARS 5 THE EXPLOITED 6 JOSEF K 7 BOARDS OF CANADA 8 SHOP ASSISTANTS 9 THE REZILLOS 10 JOLEWILD</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...THE FUTURE</div> <div>1 2 3 4 5 6 7 8 9 10</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...SCHEMES</div> <div>1 WESTER HAILLES 2 PILTON 3 MUIRHOUSE 4 CRAIGMILLAR 5 OXGANGS 6 SIGHTHILL 7 BROOMHOUSE 8 GREENDYKES 9 GILMERTON 10 NIDDRIE</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...FOOTBALLERS</div> <div>1 BOBBY PINSTONE 2 JOHN DUNSTON 3 GORLON SMITH 4 DAVE MCCLEARY 5 LAWRIE REILLY 6 ALFIE 7 EDDIE TURNBULL 8 WELLS 9 WILLIE BERNARD 10 JIMMY WOODROUSE</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...POETS</div> <div>1 GAVIN DOUGLAS 2 ALISON COCKBURN 3 ROBERT FERGUSON 4 ROBERT BURNS 5 NAOMI MITCHISON 6 ROBERT GARIOCH 7 NORMAN MCCAIG 8 SORLEY MCLEAN 9 SIDNEY GOODRICH SMITH 10 ALAN BOLD</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...CURATORS</div> <div>1 STEVE BISHOP 2 PAUL WESBITT 3 BRITTO BARILEY 4 PAT FISHER 5 ALORA BRADLEY 6 RICHARD INGLEBY 7 CAT 8 SUSANNA BEAUMONT 9 BRITTO BISHOP 10 GENEHE MURRAY</div>	<div>REAL LIFE ...and how to live it IN AULD REEKIE ...KINGS/QUEENS</div> <div>1 KENNETH 843-58 2 MALCOLM I 943-54 3 DUBH 963-66 4 MARGARET 1040-52 5 MARGARET 1286-90 6 ROBERT 1294-1306 7 ROBERT 1306-29 8 JAMES I 1406-1460 9 MARY Q. of S. 1542-67 10 JAMES 6 1567-1625</div>
--	---	--	--	---	--	---	---	---	--	---	--	--	---





09

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-M8vpIA>

Over, Over, Over. Re-View Contemporary / Simone deSouza
Gallery, Detroit, 2015



10

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, beer mats, 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.

















20 YEARS OF REAL LIFE - FREE INSTRUMENTS FOR TEENAGERS STARTED AS AN EXHIBITION AT COLLEGE IN 2014 BY ARTIST ROSS SINCLAIR, TO CELEBRATE TWO DECADES OF HIS REAL LIFE PROJECT ROSS WORKED WITH COLLECTIVE ON A YEAR LONG PROJECT GIVING AWAY 20 MUSICAL INSTRUMENTS TO YOUNG PEOPLE. EACH GUITAR, BASS, OR DRUM KIT DISTRIBUTED REPRESENTS ONE YEAR OF HIS REAL LIFE PROJECT, REPRESENTS AND TURNED TO FACE THE FUTURE.

DURING THE EXHIBITION BANDS COULD PRACTICE IN THE REHEARSAL SPACE PAINTING WHILE THEY WAITED. AT THE END OF THE EXHIBITION THE INSTRUMENTS WERE OFFERED FREELY TO ANY YOUNG PERSON AGED SINCE ROSS AND HIS REAL LIFE TATTOO INKED ON HIS BACK IN 1994 I.E. TEENAGERS. FREE INSTRUMENTS FOR TEENAGERS WAS A CO- PRODUCTION BETWEEN COLLECTIVE, YOUNG PEOPLE AND ROSS.

OVER THE COURSE OF A YEAR 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 WORKED IN PARTNERSHIP WITH THE YOUTH MUSIC INITIATIVE AT CANONKATE YOUTH TO PROVIDE ONGOING SUPPORT FOR THE BANDS, HELPING THEM WRITE AND RECORD ORIGINAL TRACKS FOR THE VINYL.

THE PROJECT IS PART OF GENERATION, A MAJOR NATIONWIDE EXHIBITION PROGRAMME SHOWCASING SOME OF THE MOST SIGNIFICANT ARTISTS TO HAVE EMERGED FROM SCOTLAND OVER THE PAST 25 YEARS.



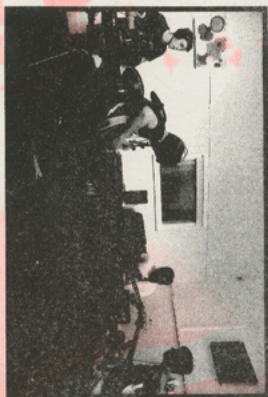
Bedroom Athlete

About

JAMES FOX, LEAD GUITAR
MATTIE GIBBS, BASS AND RHYTHM GUITAR
JACKIE HARRIS, DRUMS
THOMAS ORILL, DRUMS

FORMED IN 2013 AS PART OF ROSS SINGULAR'S 20 YEARS
OF REAL LIFE - FREE INSTRUMENTS FOR TEENAGERS
PROJECT AT COLLECTIVE, THE NAME BEDROOM ATHLETE
CAME FROM A TRACK FROM JAMES CHANCE AND THE
CONTRIBUTORS' 1979 LP BUT

INSPIRATIONS: JAMES CHANCE'S LIVE ENERGY AND
FRENCH GUITARISTS, AS WELL AS BANDS LIKE
RADIOHEAD, MUDST MOOSE AND ARCADE FIRE.
FACEBOOK.COM/BEDROOMATHLETE
SOUNDCLOUD.COM/BEDROOMATHLETE



Lyrics

Over My Head

I've been doing nothing better
Than I've ever done
I've been sleeping in
It all one every day
It takes about a year for earth
to get around the sun
and I've spent one
Slowly becoming undone

I've learnt some things that
I'll never forget
In these last few weeks of
getting my feet wet
But I don't
want to get in over my head
No I don't
want to get in over my head

Screen burn on my eyelids
Makes for interesting viewing
You're just a video frame
A haircut and some bones that
you drag around
When you speak speaker A
doesn't make a sound

Playing back everything that
I do
I can't see underwater
But I'm seeing you
Sleeping on my feet wishing for
a bed
This could last 20 seconds
Or a couple of years in my head

Units To Let

There's units to let in the industrial estate
I bet you
I bet you feel pretty great now
There's glass embedded in the dry stone wall I
bet you
I bet you feel pretty great now
I know what you want and I know what you
think I think you
I think you know what you're doing now
There's units to let in the industrial estate I
bet you
I bet you feel pretty great now

Don't have many long term goals just want to
Go to the city feel pretty shitty and sick
Don't have many long term goals just want to
Go to the city feel pretty shitty and
Playday loans and cash for gold
Just want to
Go to the city feel pretty shitty and sick

Walking around I can see what you mean
From the centre leading outwards we get more
and and mean
Do you need what you've got to survive
Because I know I'm not shining on C25
Do you need to know what it's for
I told you to trust me have you really been
keeping score
At the weekends I can see what you mean
From the centre leading outwards we get more
and and mean

Northwest

I'm beginning to notice a blindspot
I'm beginning to notice the taste
Of northwest
I'm beginning to notice you
I'm beginning to notice you

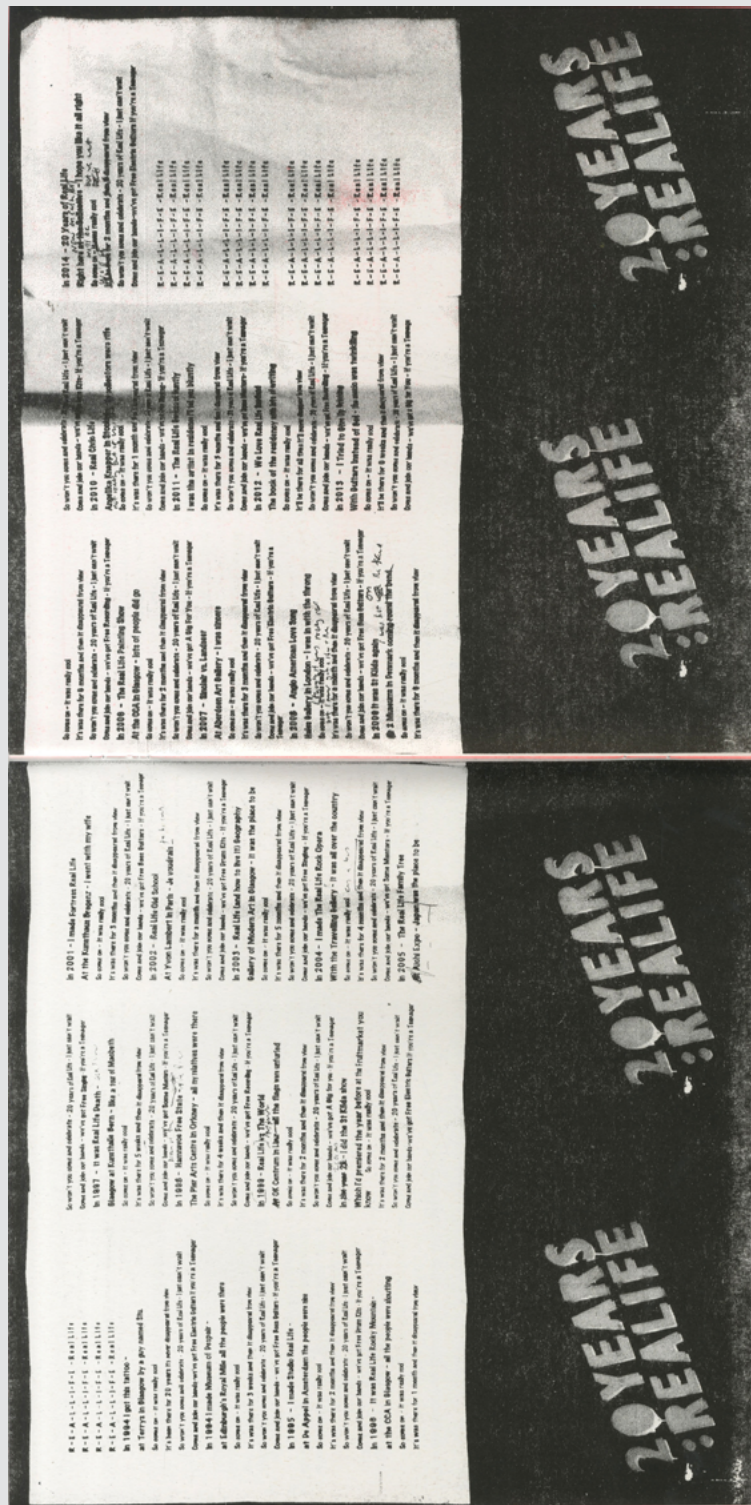
I've been feeling inoculated
Something scratching my skin
Like a wife
I see my reflection in the TV
My reflection in the TV

I've been living door to door
I've been living like this all the time
I've been taking you for more
I've been taking you for something
You're not

Some rain must fall out
But not on me I need to take some time
I've been living door to door
I've been living like this all the time

There is a voice in my head
That I hear when I'm reading your
texts
It makes my hair stand on end
It makes me think of death

This our crash set is futile
We all know what's going on
I see my reflection in the window screen



Appear Invisible

About

MEL ROZEL BRAVYFRO, GUITAR AND VOCALS
SAMMY HARRISON, GUITAR AND VOCALS
JAM CROSS, DRUMS
GLENN WALSH, BASS GUITAR

APPEAR INVISIBLE ARE A FOUR-PIECE ALTERNATIVE ROCK BAND WHO WEAR THREE-PIECE SUITS. THEY BEGAN IN EDINBURGH AND HAVE BEEN DIGGING, RECORRING, AND GETTING INVOLVED IN VARIOUS EXCITING PROJECTS THROUGHOUT THE LAST TWO YEARS. THEIR AIM IS TO NOT JUST BE ANOTHER BAND IN JEANS AND T-SHIRTS - THEY WANT TO CREATE AN ARTISTIC EXPERIENCE EVERYTHING INCLUDING THE ART, THE UNIFORM AND THE SONGS. WHEN PUT TOGETHER AS A RECORD, HAVE A CONCEPT AND AIM TO COMMUNICATE FEELING. THEIR INTERESTS RANGE FROM TRADITIONAL FOLK AND BLUES TO MODERN ROCK, POP AND METAL.

APPEARINVISIBLE.WEEDY.COM
FACEBOOK.COM/APPEARINVISIBLEUK
INSTAGRAM.COM/APPEARINVISIBLEOFFICIAL
SOUNDCLOUD.COM/APPEARINVISIBLE
TWITTER @INVISIBLEAPPEAR

ALL LYRICS © MEL ROZEL BRAVYFRO

Lyrics

MACHINE

I want to be dead
Whilst still being alive
Isolation is
The key to life
You are from outer space
You make me want to be sick

We're being watched they entertain with
revenge
I watch it too and I will do it again
I am a MACHINE
I am a MACHINE

To live a life in fear
Is not a life at all
I won't let you break me
I'm not gonna fall
You are from outer space
You make me want to be sick

We're being watched they entertain with
revenge
I watch it too and I will do it again
I am a MACHINE
I am a MACHINE

Forgetting Frank

As we drive along by the sea at night
All I see are flames of harbour lights
And this feeling hits me from inside
The feeling that I'm alive
We lost ourselves at the best time of
their lives
And I threw you away when he died
But I know in my heart it wasn't right
So we got in our van to share another
ride

When you sing to me I know this can be
Cause you're my best friend and we
will make it
I fear for the future but it's not
cooling no sooner
So I know we're not gonna break it
There was a time I'd give up I won't lie
There was a time I almost said goodbye
But I'm no longer Michael's butterfly
Now is not our time to die

When you sing to me I know this can be
Cause you're my best friend and we
will make it
I fear for the future but it's not
cooling no sooner
So I know we're not gonna break it
For the first time in my life
I feel like I belong
Right here in this moment
I feel like I could be someone

When you sing to me I know this can be
Cause you're my best friend and we
will make it

Keefley Hawes

I love the way you laugh
It makes me giddy inside
I blush you bite your lip
When you cry I cry
I wanna be in a coma
Believing the "you with you"
Is that your real name?
Or are you a prook?


I wanna see the world but my whole world is
pixelated
Oh I'm in love but what is love for a photograph?
It's strange I like your million personalities
I see you everyday but you don't even know my
name

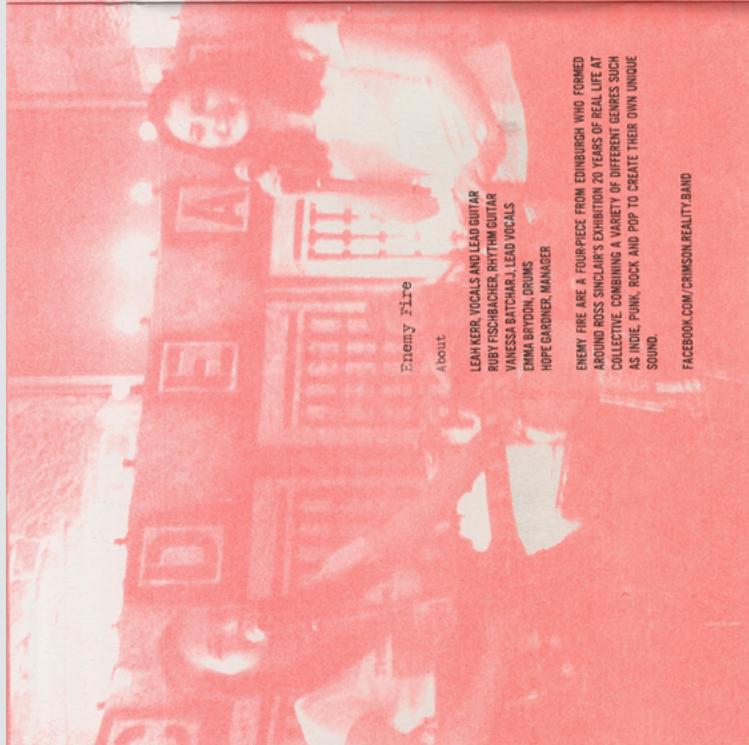
"Dear people there's a rose"
"In my heart for you"
Oh Kitty Butler
I wanna catch that rose from you
Said "get it"
Can I have something?
There's been a death at the funeral
But quite frankly I don't give a shit

I wanna see the world but my whole world is
pixelated
Oh I'm in love but what is love for a photograph?
It's strange I like your million personalities
I see you everyday but you don't even know my
name

with perfect attention
Put me up for persecution
By green eyes look into yours
Keefley Hawes

I wanna see the world but my whole world is
pixelated
Oh I'm in love but what is love for a photograph?
It's strange I like your million personalities
I see you everyday but you don't even know my
name





Enemy Fire

About

LEAH KERR, VOCALS AND LEAD GUITAR
 RUBY FISCHBACHER, RHYTHM GUITAR
 VANESSA BATCHARJ, LEAD VOCALS
 EMMA DRYDON, DRUMS
 HOPE GARDNER, MANAGER

ENEMY FIRE ARE A FOURPIECE FROM EDINBURGH WHO FORMED AROUND ROSS SINCLAIR'S EXHIBITION 20 YEARS OF REAL LIFE AT COLLECTIVE. COMBINING A VARIETY OF DIFFERENT GENRES SUCH AS INDIE, PUNK, ROCK AND POP TO CREATE THEIR OWN UNIQUE SOUND.

FACEBOOK.COM/CRIMSONREALITYBAND

Lyrics

All I Need

If I took your hand tonight and lay down
 by your side, would you move in close to me,
 relax and close your eyes? Hold me in your
 arms tonight and never let me go. Look into
 my eyes this night and deep into my soul.

I can see us getting older, can't you feel
 us change? The memories that we take on-
 board, will forever stay the same.


It's you and me against the world, I swear
 we'll make it through. Take this chance-
 forget your plans that's all I want to do.
 Cliche love and white doves, that's fine by
 me. For one last time remind me why you're
 all that I need.

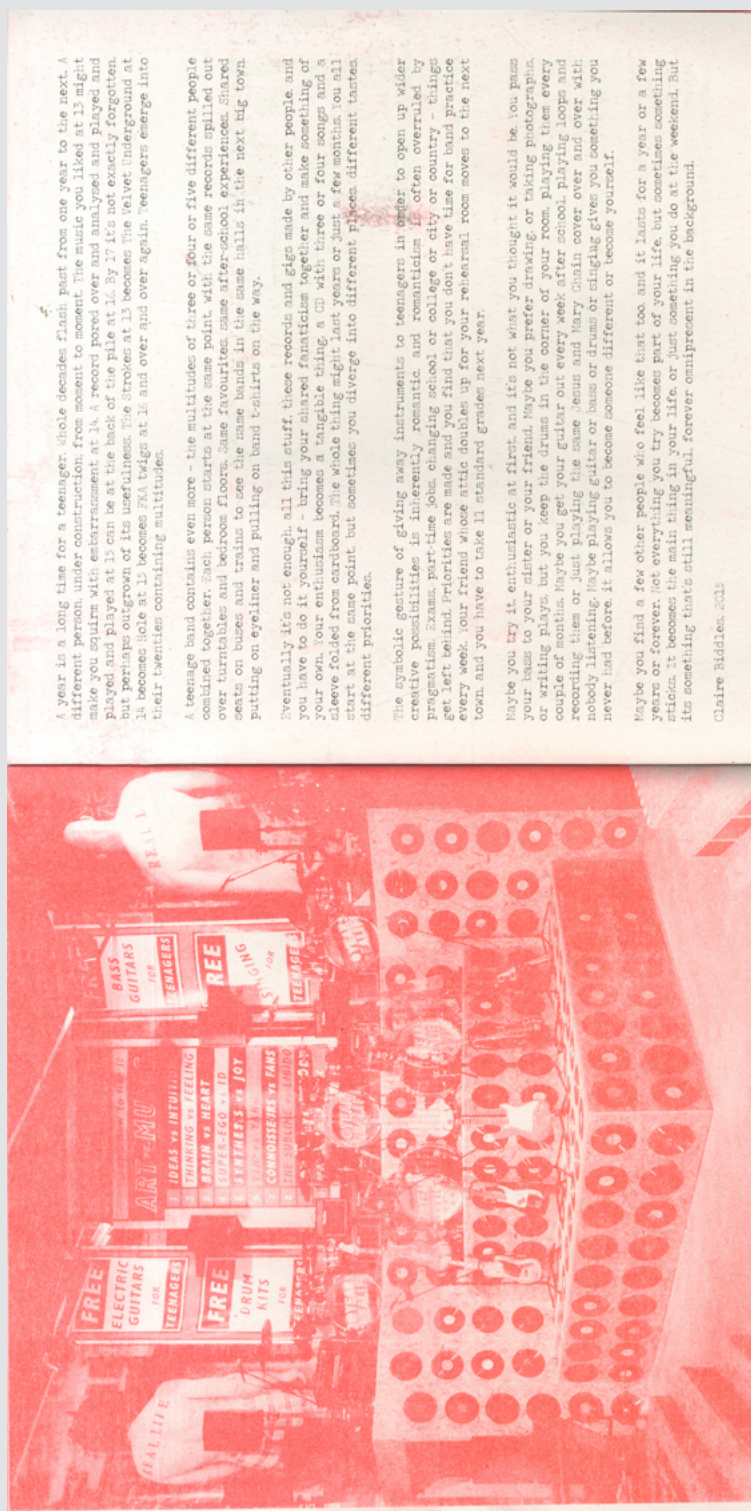
Every minute spent with you warms me up
 inside. We and you don't have to think
 when we're still young and wild. Promise me
 you'll find a way to love me all the time.
 Forget about the things I said to you the
 other night.

It's you and me against the world, I swear
 we'll make it through. Take this chance-
 forget your plans that's all I want to do.
 Cliche love and white doves, that's fine by
 me. For one last time remind me why you're
 all that I need.

I know that I sound crazy, I hope that's
 fine by you. Just come and wait with my
 baby, we'll be away from here soon.

It's you and me against the world, I swear
 we'll make it through. Take this chance-
 forget your plans that's all I want to do.
 Cliche love and white doves, that's fine by
 me. For one last time remind me why you're
 all that I need.





A year is a long time for a teenager. Whole decades flash past from one year to the next. A different person under construction from moment to moment. The music you liked at 13 might make you squirm with embarrassment at 15. A record pored over and savoured and played and played and played at 15 can be at the back of the pile at 17. By 17 it's not exactly forgotten, but perhaps outgrown of its usefulness. The track at 13 becomes The Velvet Underground at 15 becomes Hole at 17 becomes PJ Dicks at 19 and over and over again. Teenagers emerge into their twenties containing multitudes.

A teenage band contains even more - the multitudes of three or four or five different people combined together. Each person starts at the same point with the same records spilled out over turntables and behind the floor. Same favourites, same after-school experiences, shared seats on buses and trains to see the same bands in the same halls in the next big town. Putting on eyeliner and pulling on band t-shirts on the way.

Eventually it's not enough - all this stuff, these records and gigs made by other people and you have to do it yourself - bring your shared fanaticism together and make something of your own. Your enthusiasm becomes a tangible thing, a CD with three or four songs and a sleeve folded from cardboard. The whole thing might last years or just a few months. You all start at the same point but sometimes you diverge into different places, different tastes, different priorities.

The symbolic gesture of giving away instruments to teenagers in order to open up wider creative possibilities. Instantly romantic and romanticism is often overruled by pragmatism. Even part-time jobs, changing school or college or city or country - things get left behind. Priorities are made and you find that you don't have time for band practice every week. Your friend whose attic doubles up for your rehearsal room moves to the next town and you have to take 11 standard grades next year.

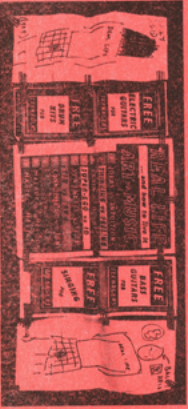
Maybe you try it, enthusiastic at first, and it's not what you thought it would be. You pass your year to your sister or your friend. Maybe you prefer drawing or taking photographs or writing plays, but you keep the drums in the corner of your room. Playing them every couple of months. Maybe you get your guitar out every week after school, playing loops and recording them or just playing the same Jesus and Mary Chain cover over and over with nobody listening. Maybe playing guitar or bass or drums or singing gives you something you never had before. It allows you to become someone different or become yourself.

Maybe you find a few other people who feel like that too, and it lasts for a year or a few years or forever. Not everything you try becomes part of your life, but sometimes something sticks. It becomes the main thing in your life or just something you do at the weekend. But it's something that's still meaningful, forever omnipresent in the background.

Claire Riddler, 2015

COLLECTIVE IS A CONTEMPORARY VISUAL ARTS ORGANIZATION THAT DELIVERS AN EXCITING AND AMBITIOUS PROGRAMME OF NEW EXHIBITIONS, COMMISSIONS AND PROJECTS.

WWW.COLLECTIVEGALLERY.NET
INSTAGRAM.COM/COLLECTIVEGALLERY
FACEBOOK.COM/COLLECTIVEGALLERYEDINBURGH
SOUNDCLOUD.COM/COLLECTIVEGALLERY
TWITTER @19M4_COLLECTIVE



THANKS TO:
CLAIRE BRIDGES, EMMY CO. EDINBURGH, MADAM CLARROCK, BONNIE GIBBE, GRACE NORLAND SINCLAIR,
VICTORIA HODGKINS, IRISHWHISKYHALLSCOTTISH, STEPHEN FOSTER, JESSICA JONES ANDERSON,
SHONA GASSIDY, TINA KELLY, DONA MCCOY, MARGARET MCCORMACK, STEVE PALMER, STEVE
RHINO, EVA THOMAS, GRACE TOUNG, GENERAL, THANKS TO BLACK MOUNTAIN, EDINBURGH,
CAMONAGATE YOUTH, EDINBURGH, CHAMBER STUDIO, EDINBURGH, STILLS, EDINBURGH,
PLAYROOM, GLASGOW, AND OUT OF THE BLUEPRINT, EDINBURGH.

RECORDED BY STEVE RHINO AND STEVE PALMER, CAMONAGATE YOUTH, EDINBURGH - WWW.CAMONAGATEYOUTH.ORG.UK
MASTERS BY CHAMBER STUDIO, EDINBURGH - WWW.CHAMBERSTUDIO.CO.UK

INSERT DESIGN AND LAYOUT BY IRISHWHISKYHALLSCOTTISH (RAILA)
VINYL PRINTED BY OUT OF THE BLUEPRINT, EDINBURGH - WWW.OUTOFTHEBLUEPRINT.ORG
VINYL PRODUCTION BY BREED MEDIA, SHEFFIELD
ALL ARTWORK AND TRACKS COPYRIGHT THE ARTISTS, 2015.

FREE DRUM KITS FOR TEEN AGERS

FREE BASS GUITARS FOR TEENAGERS

FREE ELECTRIC GUITARS FOR TEENAGERS

ROSS SINCLAIR IS AN ARTIST AND SOMETIME MUSICIAN, WRITER AND TEACHER FROM GLASGOW.
20 YEARS AGO HE HAD THE WORST REAL LIFE. TATTOOED ON HIS BACK AND SINCE THEN HE HAS
EXPLORED THIS IDEAL IN HUNDREDS OF PROJECTS LOCALLY, NATIONALLY AND INTERNATIONALLY.
EXHIBITING WIDELY IN EUROPE, USA, JAPAN, KOREA AND AUSTRALIA. HE HAS BEEN A LECTURER AT
GLASGOW SCHOOL OF ART SINCE 1995 WHERE HE IS CURRENTLY A READER IN CONTEMPORARY ART
PRACTICE.

WWW.ARTINSCOTLAND.TV/2015/ROSS-SINCLAIR-20-YEARS-OF-REAL-LIFE/
WWW.ROSSANDHISREALLIFE.COM
TWITTER @REALLIFEROSS



Ross Sinclair, 'The Ballad of 20 Years of Real Life'

<http://www.youtube.com/watch?v=pomc8C8aldg>

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.





COLLECTIVE


Jul — Sept 2014 Guide
Exhibitions/Events/Walks/Off-Site/Open-Air Café

Ross Sinclair

20 Years of Real Life

Admission Free 27.06.14 – 31.08.14

Photo: © Ross Sinclair 2014



About Collective

Collective is a contemporary visual art organisation that delivers an exciting and ambitious programme of new exhibitions and projects. Collective has been established for 30 years this year, and in that time it has become fundamental to the cultural vitality of visual art in Scotland.

Collective is in the final stage of fundraising to develop the City Observatory complex and aims to fully open the entire scaled complex to the public in 2016. This new world-class complex will combine innovative art and iconic heritage, creating a new synergy for the enjoyment of and benefit to the public.

Partners already involved in this project include City of Edinburgh Council, Creative Scotland, Heritage Lottery Fund, Architectural Heritage Fund and Edinburgh World Heritage.

Open:

Tuesday to Sunday
October – March 10am – 4pm
April – September 10am – 5pm

Adults only

Monday to Sunday 10am – 4pm

Follow us on facebook


Find us on twitter


@0984_collective

+44 (0) 131 556 1264

mail@collectivegallery.net

www.collectivegallery.net

 · EDINBURGH ·

 anCnoc

Edinburgh World Heritage

COLLECTIVE


Oct — Dec 2015 Guide
Exhibitions/Events/Walks/Off-Site/Open-Air Café

Ross Sinclair

Free Instruments for Teenagers

Record Launch 05.12.15

Ross Sinclair, 20 Years of Real Life - Free Instruments for Teenagers, 2015. © Ross Sinclair 2015



About Collective

Collective was established in 1984 to support the production of new art in Edinburgh. In 2003 we moved to Calton Hill to redevelop the City Observatory complex. Our vision is to become a new kind of City Observatory for Edinburgh, a space in which practitioners, producers and public can meet, think, debate, reflect upon the past and take action.

To make a donation by text:
You can give £1, £2, £5, £4, £5 or £10.
Example: Text COLLE8 & followed by the amount you would like to donate to 0984.

MILK Open-Air Café

Collective has an open-air café run by MILK. The seasonally changing menu is freshly prepared using only natural ingredients. Now serving hot soup and toasted sandwiches. Open during gallery opening hours every week.

Lunchtime Meal Deal
Each Wednesday at 5pm we have a new £5 lunch deal – coffee + a sandwich from MILK café and a gallery tour by Collective staff.

Open:

Tuesday to Sunday
October – March 10am – 4pm
April – September 10am – 5pm

Collective will be closed from

Monday 21 December 2015 and

reopen on Tuesday 5 January 2016.

Follow us on facebook


Find us on twitter

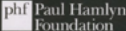
@0984_collective

+44 (0) 131 556 1264

mail@collectivegallery.net

www.collectivegallery.net

 · EDINBURGH ·

 Paul Hamlyn Foundation

Edinburgh World Heritage

088

Events


**Friday Lecture Series
with Petra Bauer**

30 October | 11:30am
Edinburgh College of Art,
Lauriston Place, Edinburgh
EH3 9DF

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 Hill 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, Artlink Edinburgh;
Izabela Pucu, Director of Centro
Municipal de Arte Hélio 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:
Appear Invisible | Bedroom
Athlete | Enemy Fire

Full event details are available on www.collectivegallery.net

GENERATION

25 Years of
Contemporary Art
in Scotland

SONA OF ORKNEY - SHOW AT THE P
AND NEIL. STILL. WORK THERE - SHO
OF BIRSAH BAY
BROD GAR STAND
4 INVERNESS
ORDON DORNO
NN AT BERRIEDA
O SCRABSTER G
MAN OF HOY - WAT
EYARD AT WAR
IS A SONG OF
STINE. SHE DI
S IS A SON
AGA IS



ER ARTS CENTRE
NA AND MARY ARE THEIR WIVES
BRAE RACKWICK BAY
PACK UP WE'RE GOING HOME
BLACK ISLE NEXT
SPIE BRORA HELMSDALE NEX
ERON - YOU CAN'T FAIL
YOU'RE IN STROMNES
S WITH GRACIE ON M
MAYBE BIRSA - SEA
CHURCHILL BARR

DANCER
SHE'S IN A
UNIQUE PHASE
WAS BORN IN '18
20°C - 21°C - 22°C
CENTURY
HURRIES INTO VIEW
WHEN SHE
LIVES TO
102
GRACE



PLEASE
TAKE A CD
LEAVE A DONATION
BADGE
PAMPHLET



ROSS SINCLAIR

***DOCTOR OF PHILOSOPHY BY PUBLISHED WORK
THE GLASGOW SCHOOL OF ART, 2016***