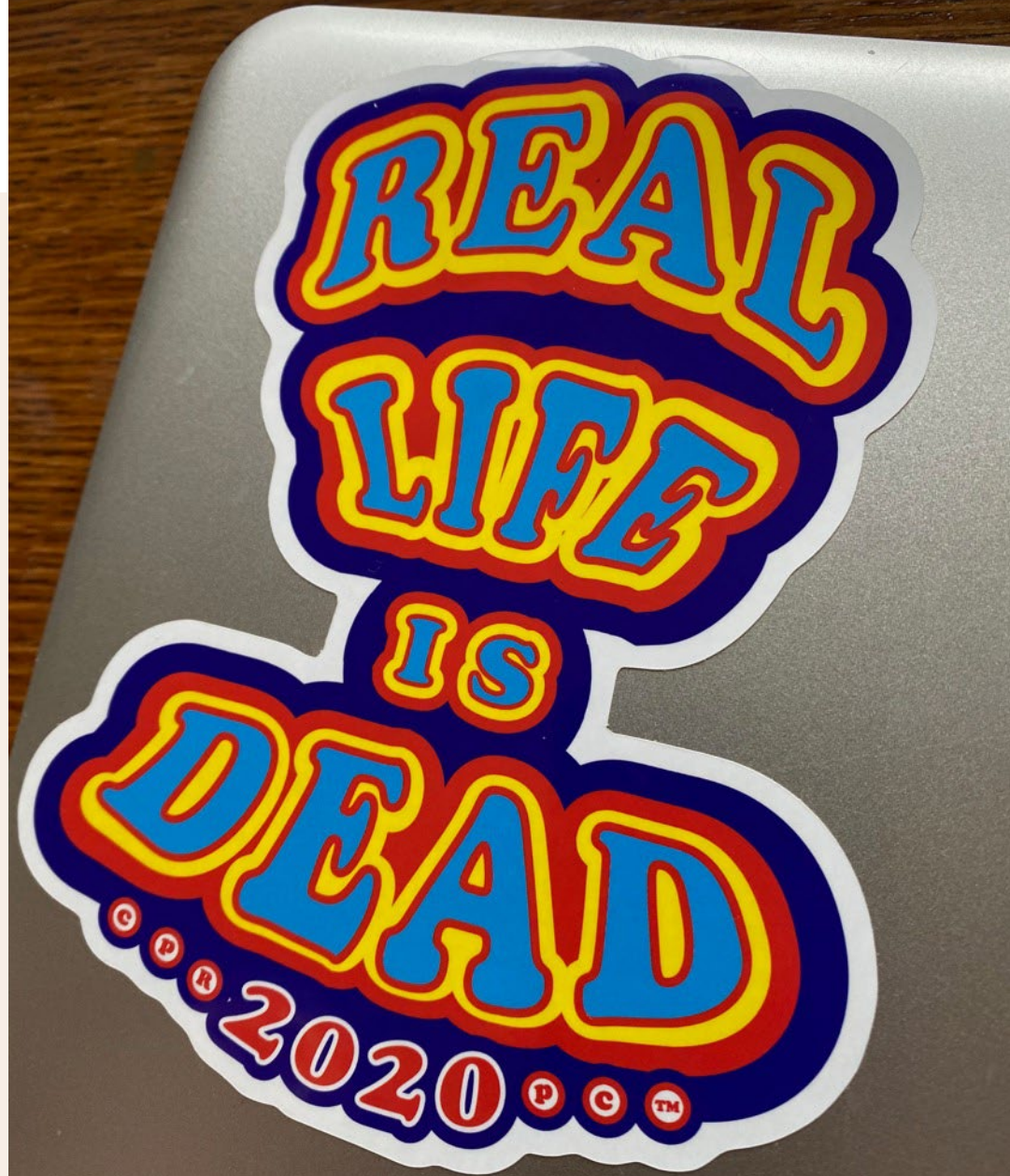


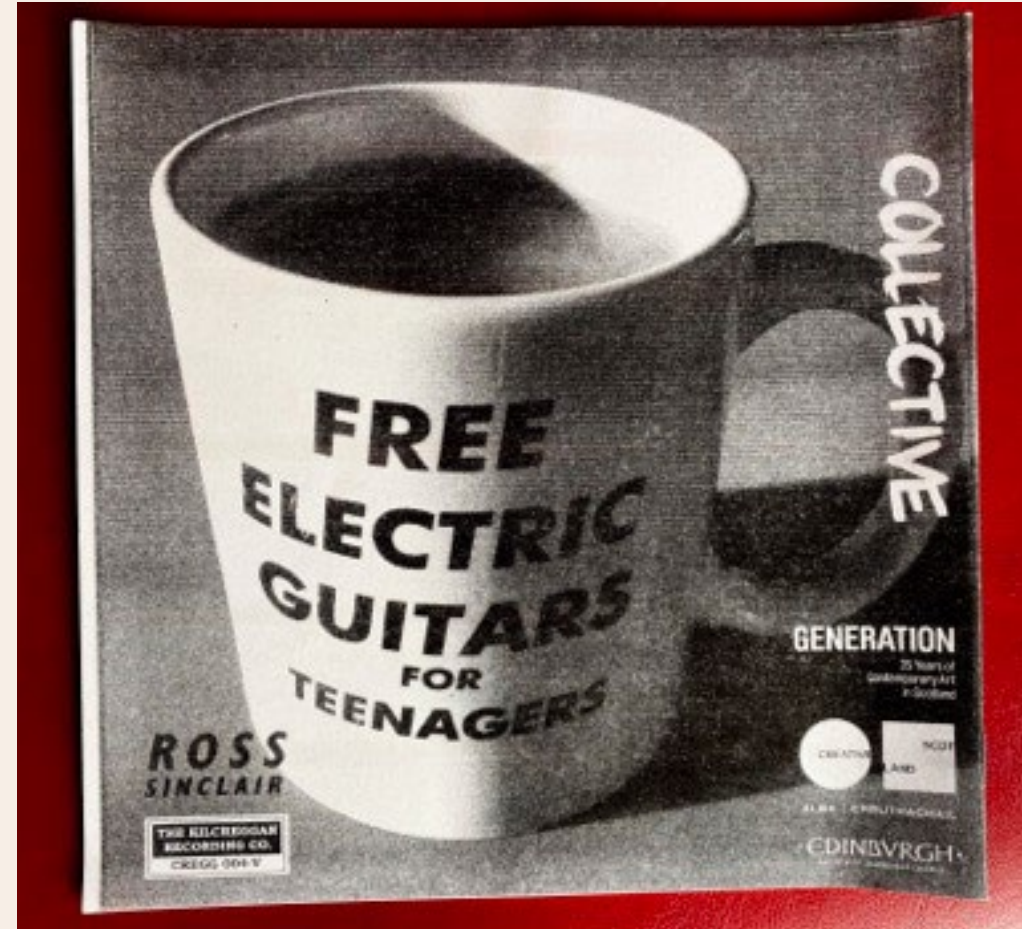
*Real Life, 2014-
2020*

Ross Sinclair



Contents

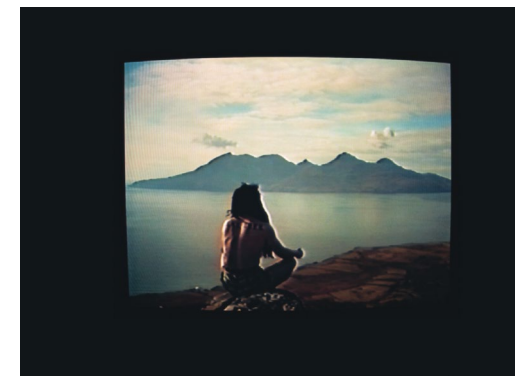
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Aims and Objectives

The overall aim of the *Real Life Project* is to challenge and question what constitutes an artwork, in its widest sense, in the late-twentieth and early twenty-first century, during an unprecedented historical period, characterised by an inflated commodity culture and hyper-capitalist economies.

A key objective is to achieve this without engaging in object-based economies (as much as possible), instead exploring methods of temporary site and time specific exhibitions, installations, collaborative events and projects.



Research Output

The *Real Life* practice-based project began in 1994 when I had the words Real Life tattooed on my back in large black letters. This performative act was conceived with the specific aim to provide a guiding research framework, or leitmotif, signaling a life-long commitment to decades of subsequent research and practice. *Real Life* is a 25-Year durational performance project that connects with the public at the dynamic intersection of context (historical, geographic, social, civic, architectural), performance and art-practice.

Drawing on multi-disciplinary methodologies, *Real Life* uses everyday materials and unorthodox processes to challenge conventional modes of exhibition

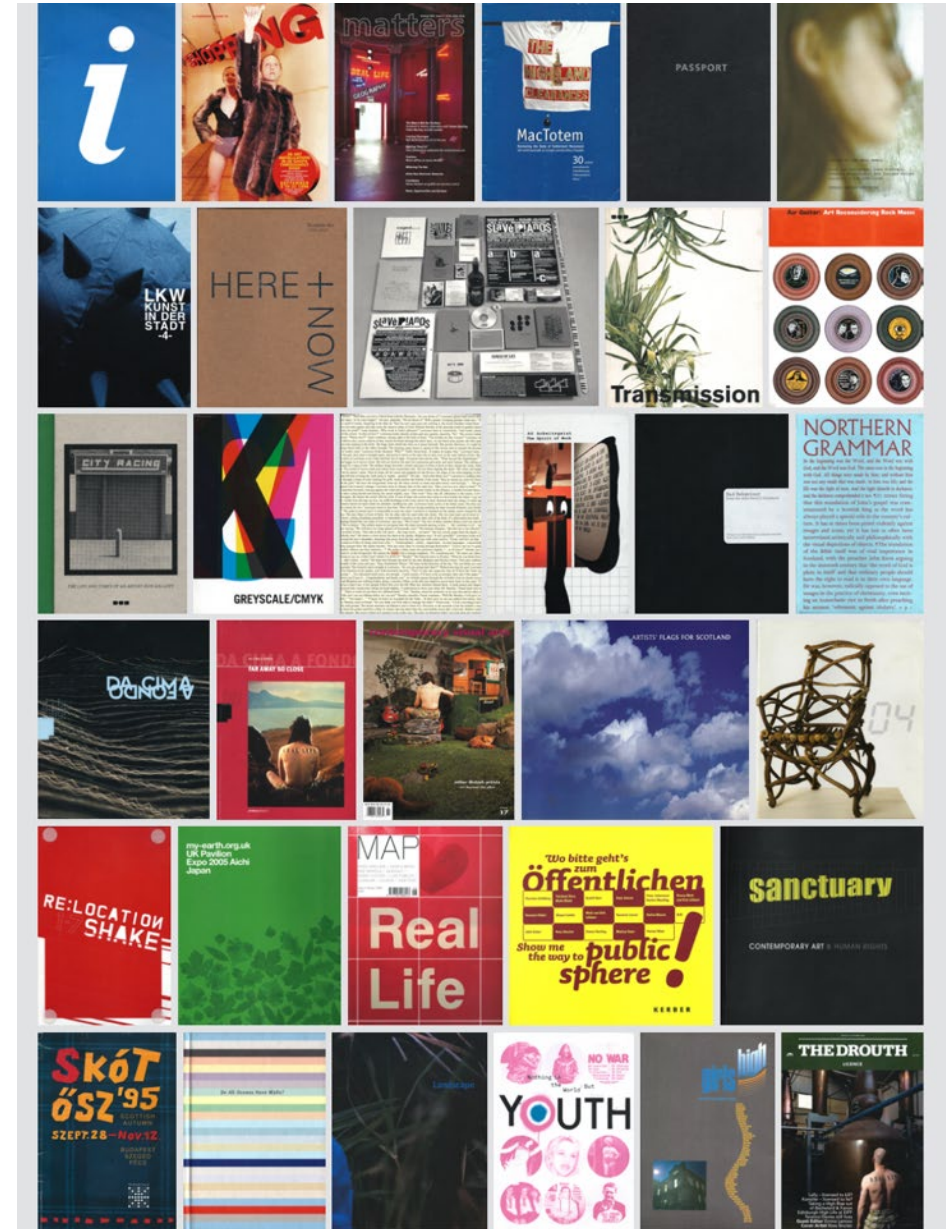
Selection of covers from more than 50 Museum and Gallery publications disseminating group exhibitions where works from the Real Life Project have been commissioned, developed produced and activated, UK, Europe, USA, Japan, China, Korea, Australia.

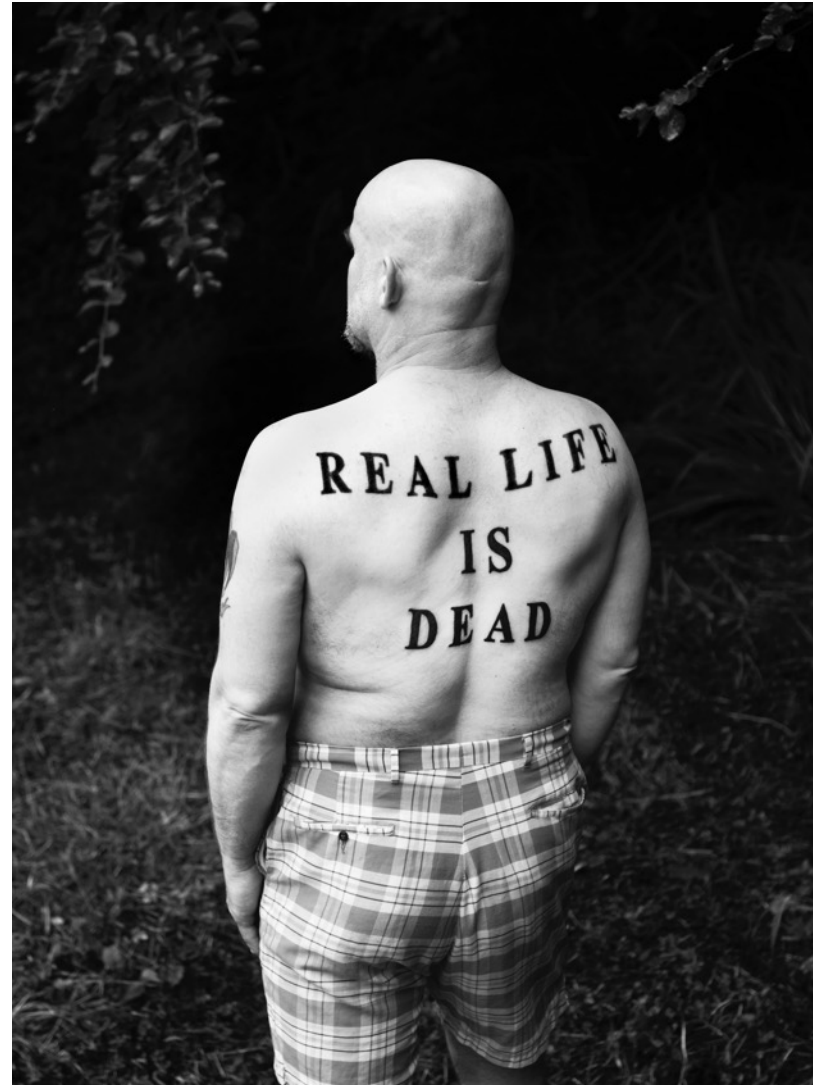
practice and audience encounters.

This research output constitutes the latest iteration of *Real Life* and consists of 8 artworks, which are:

- 1) *Real Life is Dead Long Live Real Life*;
- 2) *After, After, After, After The Monarch of the Glen: Real Life is Dead*;
- 3) *A Body of Work – In Character ... On the Road with Ross and the Realifers ...*;
- 4) *'We Love Real Life Scotland'*;
- 5) *20 Years of Real Life: Free Instruments for Teenagers*;
- 6) *Real Life Rocky Mountain*;
- 7) *Real Life and How to Live it Glasgow vs. Detroit*;
- 8) *Ross & The Realifers*.

These works are generally large scale, installation projects commissioned by galleries, museums and agencies nationally and internationally.





Left: Real Life Glasgow, Tattoo on body, character portrait, 1994

Right: Real Life Glasgow is Dead, Tattoo on body, character portrait 2017

Research Output

Over the 25 years of this project I have tested my central questions through the production of a series of discrete, but interwoven and accumulating Real Life outputs engaging different audiences. These have been site and time-specific, developed in relation to particular geo-political contexts.

For example, *Real Life Rocky Mountain*, first made 1996, was reenacted in an expanded form in 2014. The 2014 version is twice the scale, was commissioned by the National Galleries of Scotland and was situated in the Scottish Gallery of Modern Art, Edinburgh, in the lead-up to the 2014 Scottish Independence referendum. Unlike the original version - created as a devolved Scottish Parliament was reconvened after 300 years - this adaptation appeared on the eve of potential Scottish independence. *Real Life Rocky Mountain 2014* demonstrates 'how an act of remembering the past can reconfigure a particular place as a critical space in the present' (Rendell, 2010). The work reenacts a critique of Scotland's mythologised cultural identity that future sovereignty might

remove.

In a second example, *20 Years of Real Life – Free Instruments for Teenagers* (Collective Edinburgh 2014/15), the objective was to explore the potential for alternative models of participatory and exhibitionary practice. Those alternative models included: participatory exhibition-making, public painting, public rehearsal and gifting.

This work asks: Is it possible to construct a new model of artwork that can interrogate assumptions about the place of art by connecting galleries, the act of gifting (instruments, expertise and time) and professional partners (lawyers, songwriters, producers, engineers, designers) with a group of beneficiary-participants? It asks, might such a group endeavour develop a novel approach to cultural production and how might such an approach be productively deployed to engage wider communities?

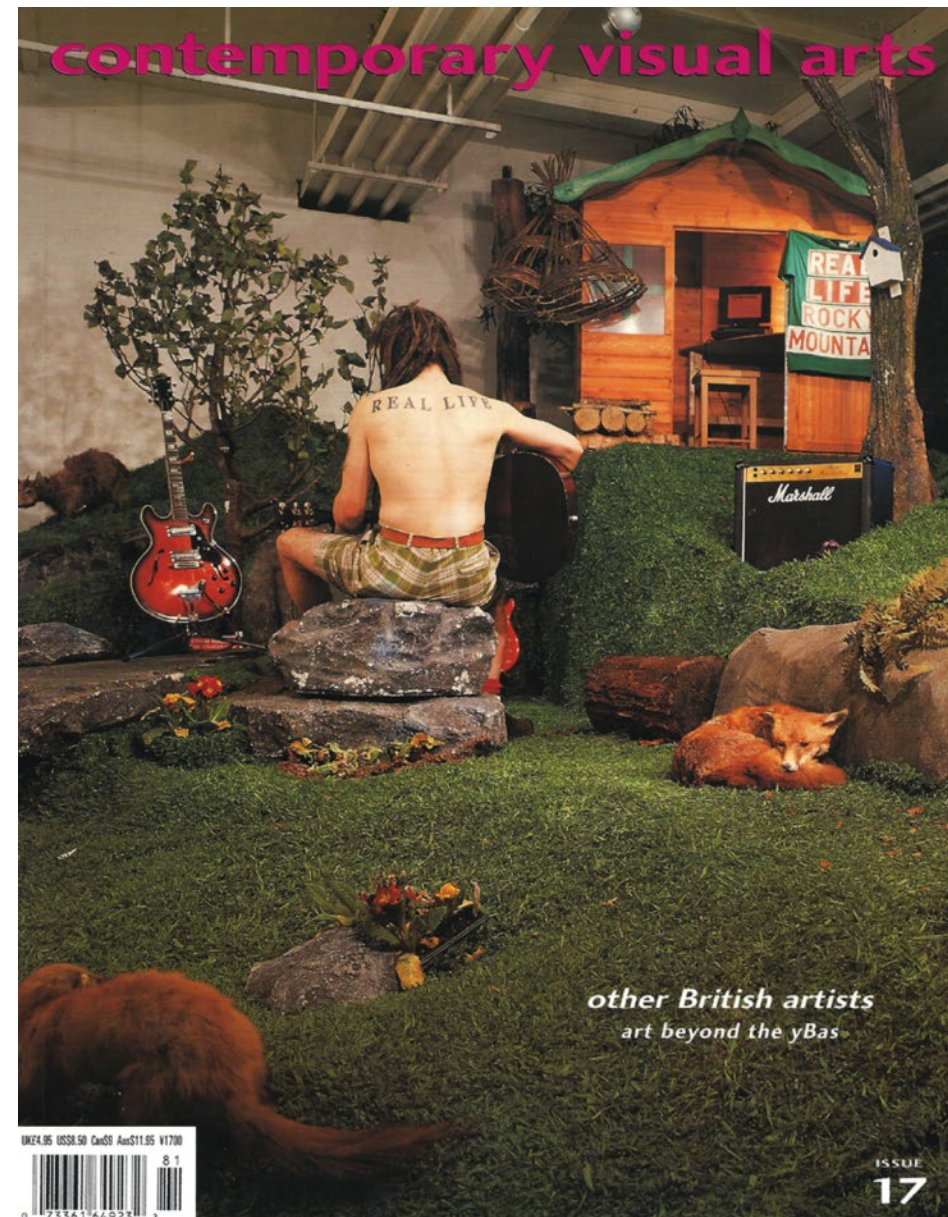
We worked with the 20 teenage participants for for

18 months, supporting them to develop their creative skills in a series of art and music workshops, and recording. This culminated in the production of a compilation vinyl record, where they each have recorded and produced a number of songs, with a booklet describing the process (Green Vinyl). The participants then receive 100 copies of the album at a launch party showcase at the Gallery.

These two examples show that the objectives of *Real Life* have evolved to investigate whether it is possible to interrogate structures and economies of the art world.



The time between these two performances of *Real Life Rocky Mountain* represents a dynamic and dramatic period in Scottish politics. The phenomenological experiences, located in two discrete and specific moments in history, offers up an understanding of the socio-economic-political context relevant to each. The reenactment and re-testing of the work allows it to be considered within these two significant historical periods, thus activating the period 'between works' also as a component part of understanding, engagement and dissemination.





20 Years of Real Life – Free Instruments for Teenagers (Collective Edinburgh 2014/15)



20 Years of Real Life – Free Instruments for Teenagers (Collective Edinburgh 2014/15)

Details: below - towards the end of the show where the paintings of the public participation had become amalgamated into the placard painting area of the exhibition. Free posters were available on the small palette. Visitors were invited to 'Paint What You Think.'

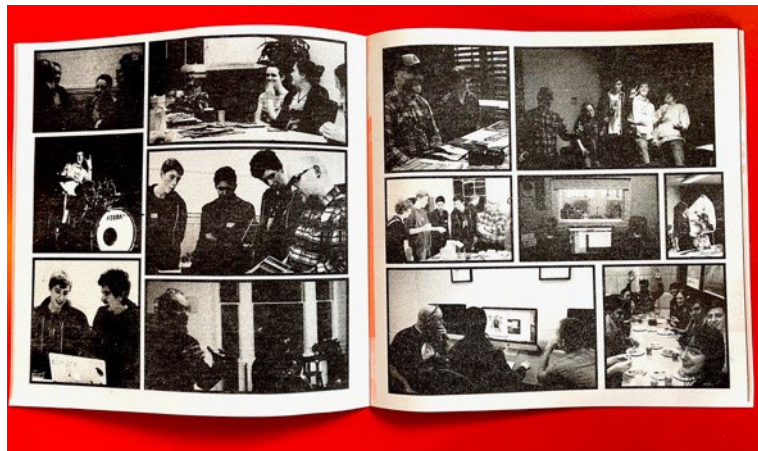
Right side – top - visitors at the opening painting and making music in the painting/rehearsal areas of the exhibition. Visitors who wanted to ask for free musical instruments could spend some time testing out the equipment and bands could come in and rehearse and perform for the public visitors. Bottom image of a video where I present a song 20 Years of Real Life demonstrating how simple it is to write a song – *anybody can do it.*





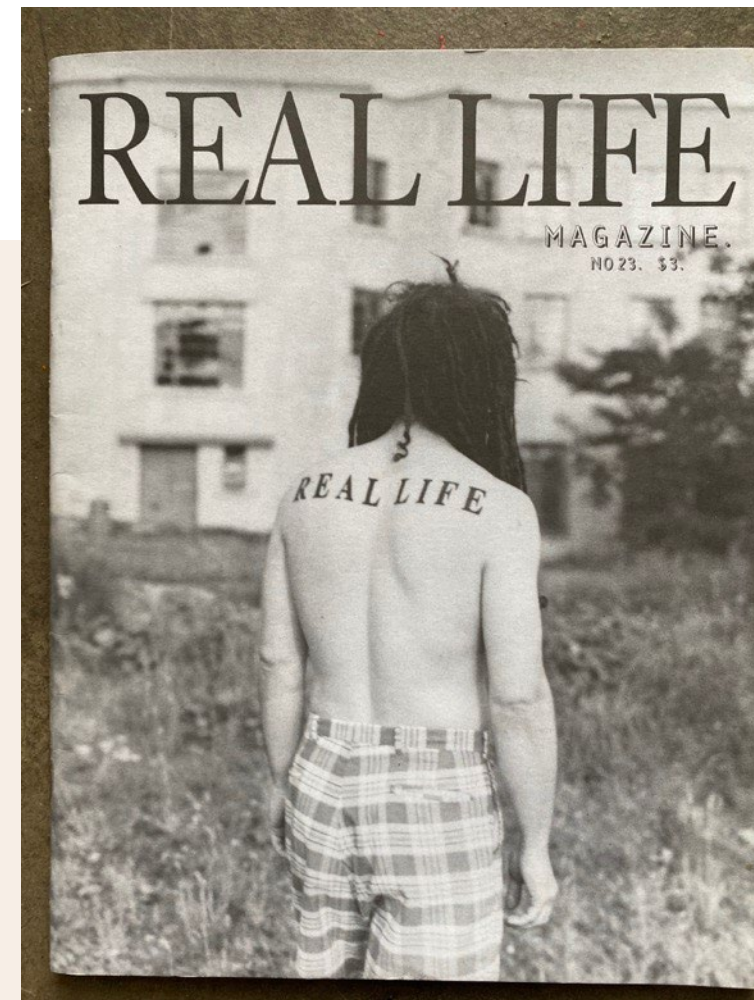
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20 Years of Real Life – Free Instruments for Teenagers (Collective Edinburgh 2014/15)

Details reflecting the evolving process of exhibition-making, gifting and public performance.



Context

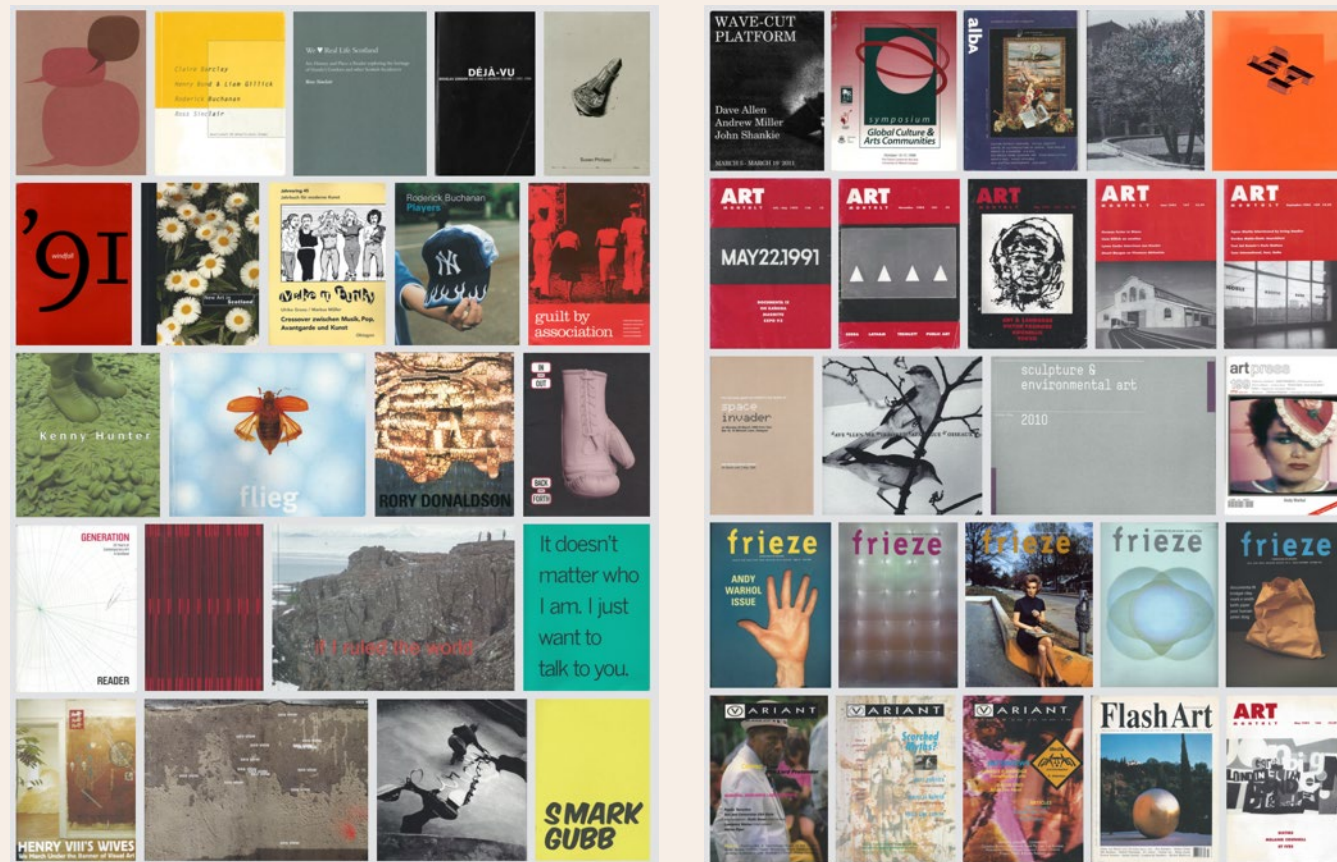
In 1994, the context for *Real Life* was the dynamic engagement with a range of artists, writers, philosophers, and cultural theorists examining the immediate circumstances of a shifting world-view. The *Real Life* Project originated in ideas from post-structural and postmodern concepts of everyday life. This was located in Glasgow, which at that time was dominated by a figurative painting monoculture, but nevertheless possessed a strong, creative, critical left-wing milieu which would develop into an internationally significant 'post conceptual' creative scene that Hans Ulrich Obrist would later name 'The Glasgow Miracle.'



Scottish artist Tom Lawson and his partner Susan Morgan ran 'Real Life Magazine' periodically in New York City 1979/80/81. It published some of the first work and texts by artists Jenny Holzer, Barbara Kruger, Richard Prince etc. By 1994 I knew them having worked with Tom on a couple of early projects and organised an exchange with GSA and Cal Arts where Tom was Dean. I told them I was thinking about the Real Life tattoo and they told me they were thinking of making a final issue of the magazine after a decade plus break. We agreed that they would pay for the tattoo to be made if they could use it for the cover of the final instalment of the Real Life Magazine. The end of their Real Life project was the start of mine and I have tried to build on the artist run, self-determined spirit and continue to interrogate the context and audience for art to this day.

Context

This dynamic and evolving local scene created the conditions to connect *Real Life* with the local politics of James Kelman or Alexander Trocchi, and the fantastic visions of Alasdair Gray, projecting those out in dialogue with Jorge Luis Borges and Italo Calvino, Noam Chomsky or Jean Baudrillard. The contested paradigm of everyday life transmitted the *Real Life* project through the lens of Michel De Certeau, Henri Lefebvre, Raoul Vaniegem and Gatson Bachelard, located in the philosophical orientation of Jacques Derrida, Giles Deleuze and Félix Guattari and Roland Barthes, that were being critically discussed in an art context by Hal Foster, Rosalind Krauss, Umberto Eco and many others.

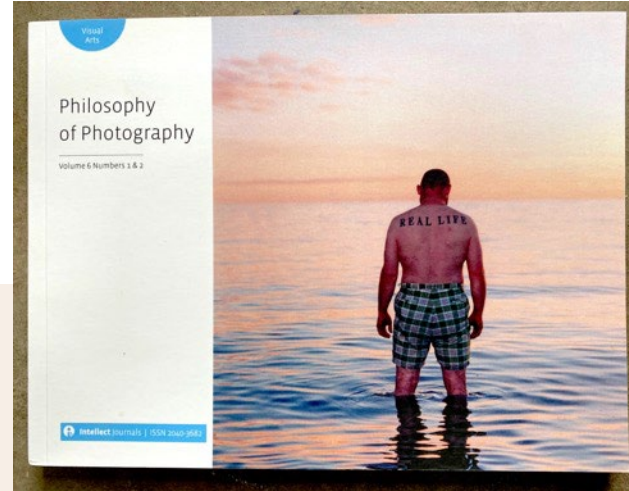


The inception of the *Real Life* project was informed through my publishing many essays, texts and reviews that contextualised the nascent Glaswegian Art Scene for a National and International audience. I eventually gave this up when I understood that due to my and others efforts Glasgow had ceased to be a backwater and was now understood as an interesting and dynamic destination for art world research. I wrote many of the earliest essays and reviews on artists Douglas Gordon, Jim Lambie, Simon Starling, Susan Phillipsz as well as overviews for National survey exhibitions and international group exhibitions. This image shows a selection of the specific books and magazine issues in which these texts were published.

Context

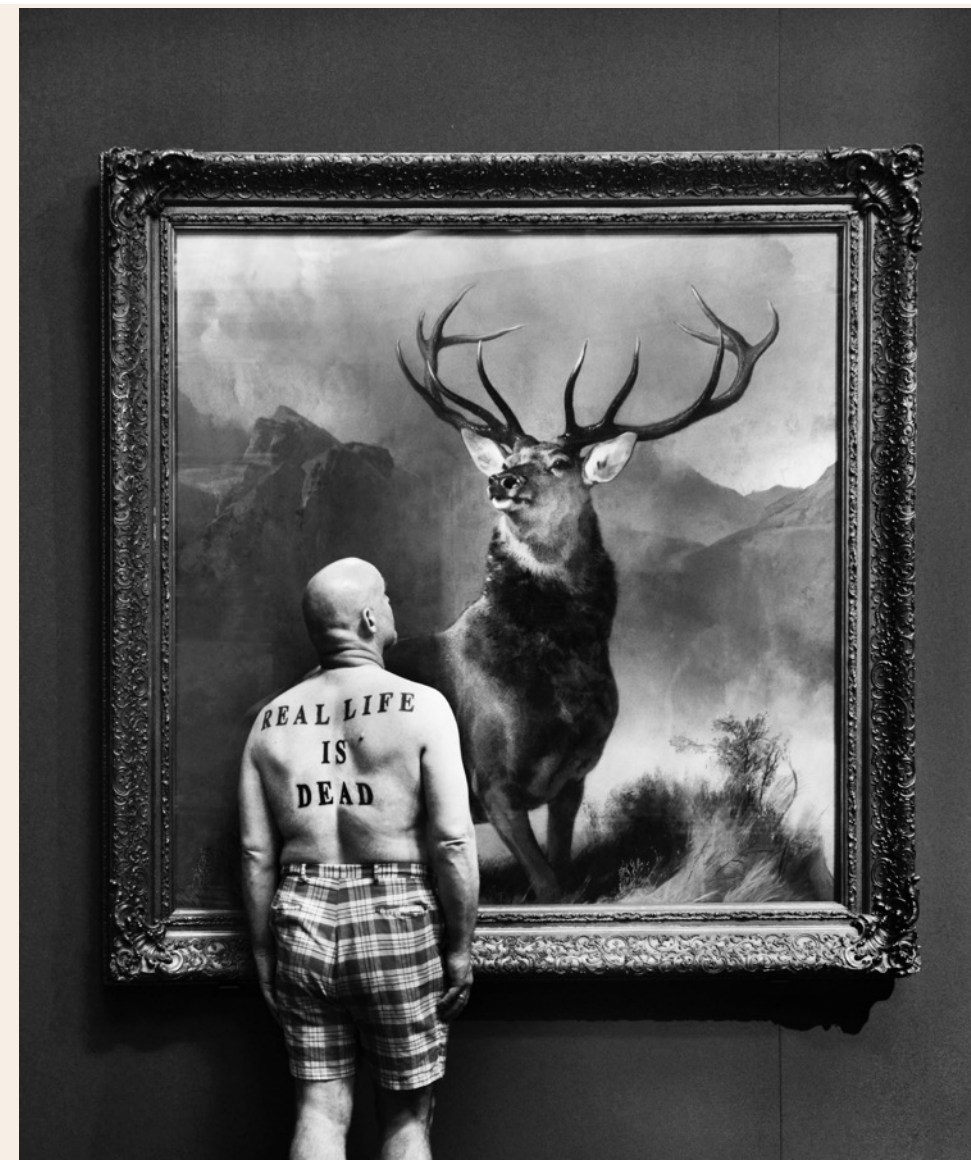
More recently, *Real Life* explores ways of making works that might feature under the nomenclature of 'relational aesthetics' or 'socially engaged practice,' modes of practice that have evolved over the same time period, that in other respects follow the precepts of earlier forms of artistic exercises, in what the art historian Alex Potts describes as a 'post-conceptual cultural environment' (Potts, 2008) where connections to materiality, performativity and kinaesthetic experiences are foregrounded.

The continuation of the *Real Life Project*, precisely because it is written onto my body, has produced an engagement, contingent on audience, and encounter, assimilating into unknown and unpredictable spaces and environments, and unforeseen manifestations. The artist's body remains as a catalyst, linking the viewer and the volatile elements present in the work, collapsing the '4th wall' of the spectacle, letting connections flow in both directions.



Left: Article; *The Body of Work – In Character...On The Road with Ross and the Realifers*
Philosophy of Photography Journal, Intellect Ltd, Volume 6, Issue 1 & 2, published Feb
2016, ISSN: 20403682, Online ISSN: 20403690

Below: *After, After, After, After The Monarch of The Glen: Real Life is Dead.*
Inverness Museum and Art Gallery. (2017), Commissioned from National
Galleries of Scotland



Methods

The research methods encapsulated in *Real Life* begin with the significant marking of my body with the words REAL LIFE as an original response, articulating a form of practice, *published* on the body, literally, under the skin. From this beginning, the research has continued to involve a number of diverse strategies and novel methodologies; particularly as these have evolved with the nature of practice-based research itself. Much of my approach to methodology can be identified as existing in the ‘habits’ of practice. For example, in what Joanne Morra has described as: ‘Aspects of our subjectivity [that] are embodied in our working practices’ and that acknowledge ‘ways of thinking through the work of research and the subjectivity and agency of the researcher’ (Morra, 2008).

For example, repetitive scenarios, ritualised actions and physically immediate experiences, feature as important elements to my working methods. In this sense, the construction and reconstruction of specific settings, *Sinclair vs. Landseer/After, After, After, After, The Monarch of the Glen*, for example, or *We Love Real Life Scotland*, that parodies an aesthetic quality of commercialized culture, familiar and easily assimilated, but which challenge dominant discourses, are intrinsic to the production of this series of works and constitute an effective methodology that can be restated and reiterated in different contexts, times and locations.



Above: *After, After, After, After The Monarch of The Glen: Real Life is Dead*. Inverness Museum and Art Gallery. (2017), Commissioned from National Galleries of Scotland, posters, lectures, talks etc

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After, After, After, After The Monarch of The Glen: Real Life is Dead. Inverness Museum and Art Gallery. (2017),

A decade later this iteration of the research project is commissioned from **National Galleries of Scotland** to provide a contemporary response to Landseer's iconic work, in direct proximity to the painting, on its tour around Scotland after being 'purchased for the nation' from the Diageo multinational for £14Million. In relation to Monarch of the Glen, the tattoo on my skin now reads **Real Life is Dead** and the toxic relationship to the mediated narrative is activated in relation to the audience. Visitors are encouraged to take away large A1 posters and postcards (of the B/W image on the previous page) and re-photograph them in a context that articulates Real Life Scotland, for them, and to post the resultant image with the hashtag Real Life Monarch.

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'We Love Real Life Scotland,' in *Devils in the Making: Glasgow School of Art and the Collection* (2016), Gallery of Modern Art, Glasgow.

We Love Real Life Scotland, is a site-specific large-scale neon installation on 18th Century façade of the Gallery of Modern Art, Glasgow on unregulated 24 hr a day display for 7 months.

This work activates a very public city centre location, creating a novel clash of architectural/signage forms, inciting a dialogue between official reified cultural and political norms and new ways of engaging audiences to consider other narratives using a dynamic layering of forms and ideas.



Methods

The accumulation of this research has been informed by a long series of 'experiments with publics,' a repeated testing of new modes of engagement and attachment. These have tested participation and collaboration, employing seduction, celebration and commiseration. This has been achieved with the ongoing support and commission by museums, galleries and public art organisations and facilitated by curators, writers, musicians, volunteers and participants.

Sometimes these methodologies are brought back to life at different significant moments (RLRM) to test new ways of engaging formally in a newly emergent civic context (the 2014 Scottish Independence referendum, for example). Shifting contexts have radically different impacts, such as, inviting the public to paint protest placards to be displayed in a show in Austria, at a time when the first far right government since 1945 was in power (*Fortress Real Life*); or the same invitation in the People's Republic of China (*Real Life is Dead/Long Live Real Life*, where dissent and state critique accrues a very different currency).



"The Chinese Scottish Real Life Orchestra",
British Council Residency, Shanghai Himalayas
Museum China, 2017





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Real Life is Dead, Long Live Real Life, Himalayas Museum, Shanghai, 2017

Posters, records, films, participatory painting, songs, banners, paintings,

Contribution to the Field

The *Real Life Project* has made a significant contribution to the field of socially-engaged, performative, contemporary art, in recent years; particularly as the work has acquired new audiences and required different approaches from previous materialisations. Two distinct examples will serve here to demonstrate these changing circumstances.

An earlier example of my work involved my presence each day, in a wooden box, performing a series of artist's duties, my back to the audience, Real Life tattoo across my shoulders; announcing and activating this usually unseen moment of creation. One reviewer wrote that it was like watching an animal in a zoo: 'mesmerising and melancholy.' As with Marc Camille Chaimowicz's *Real Life* (1972), where the artist lived in the gallery for the duration of the show, my work demonstrates a similar play on installation, but with the intention of demystifying the hidden processes of the artist/magician; *Studio Real Life* proposed a shift in values toward an outward looking, sociable, post-studio practice.

Almost 25 years later, I spent a month in Shanghai developing a performance and museum exhibition with a band of local volunteers. There is an exchange and erasure of cultural assumptions and creative desires. The tattoo has changed. It now reads: 'Real Life is Dead.' This change signaled a shift in my original intentions, a conscious change of gear, moving from a position of motivation or stimulation (statement) to a more provocative, situational pronouncement, which could be read as highly contentious, particularly in China, where, in fact, certain aspects of the exhibition were disallowed by the official Government culture censor.



Performance/press/video GoMA Glasgow



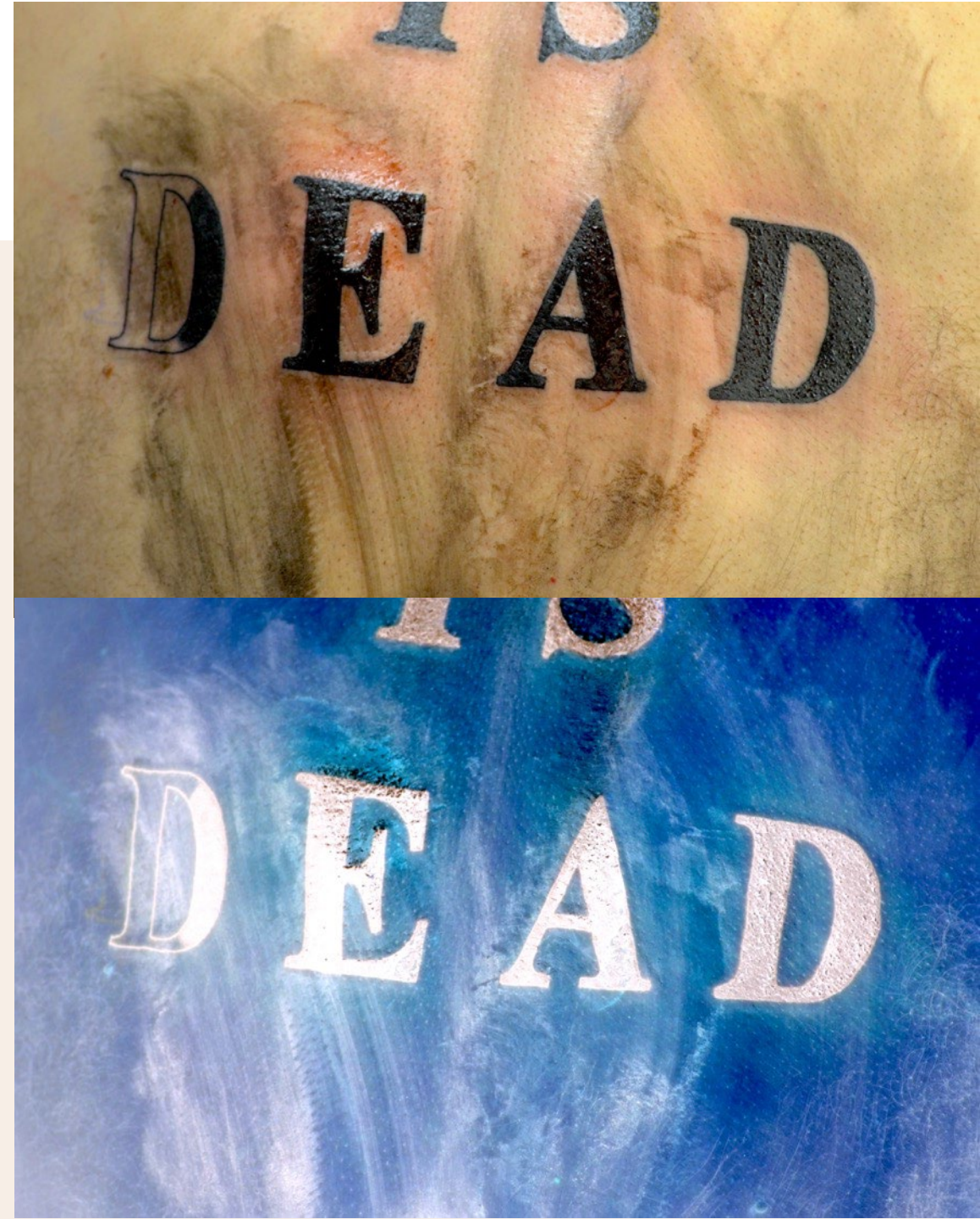
Contribution to the Field

Real Life continues to challenge existing understandings of contemporary practice that places controversial themes of social and political concerns within the museum and gallery space, resists the commodification of art and invites dialogue with diverse audiences.

While the methods employed and the practice undertaken might reflect a similar research hinterland to contemporary work carried out by artists and theorists such as: Mark Fisher, Dave Beech, Thomas Hirschhorn, Ed Keihholz, Sam Durant, and Scott King, my own contribution to the field is characterised by a determinedly intermediary role, a 25-year longitudinal performance project, the tattoo as a marker of this responsibility, which distinguishes the *Real Life Project* and demonstrates its development as broad, socially-connected practice; the work of art as a social act.

Real Life, begun as a powerful gestural action, has matured and with its progression has succeeded in contributing to wider conversations on what constitutes contemporary art practice in the twenty-first century, the sharing of art activities with viewers and audiences, the recognition of the central role of location and other contexts, and the socio-cultural role of the artist.

Right: *Real Life/Real Life is Dead, Tattoo* – HD
Colour Video, 14.21



Dissemination

The Real Life project's activities tend to encompass a network of organisations and individuals. Public sharing of the work takes place at several points throughout its staging. For example, in 2014, *Real Life Rocky Mountain* was reconstructed on the top floor of the Scottish Gallery of Modern Art, Edinburgh, as part of a major exhibition, *Generation: 25 Years of Contemporary Art, Scotland*.

The reenactment of *Real Life Rocky Mountain*, in particular, became a point of discussion during this period, and I was interviewed for *Newsnight*, by BBC Special Correspondent, Alan Little, a journalist with a deep understanding of debates surrounding Scottish nationalism and cultural policy, on the significance of this work that foregrounds mythologies and fabrications of national identity.



Real Life Rocky Mountain, Scottish National Gallery of Modern Art, Edinburgh 2014/15, Interview with BBC Special Correspondent Alan Little on Real Life Rocky Mountain and the Scottish Independence Referendum, BBC Newsnight reflecting engagement with National debate.

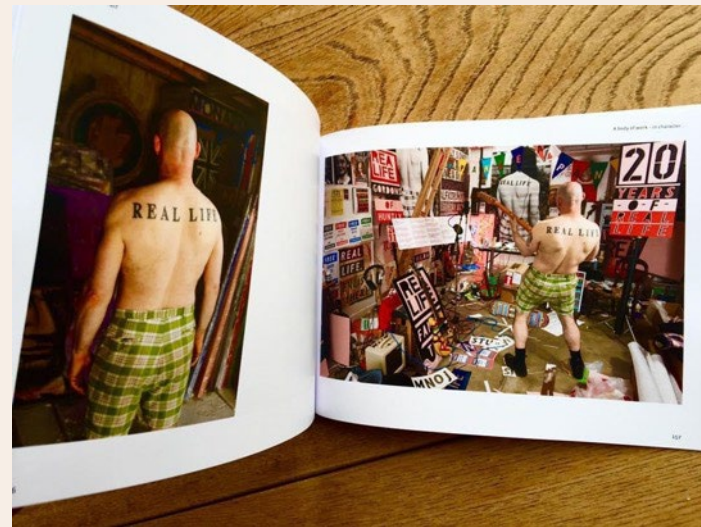
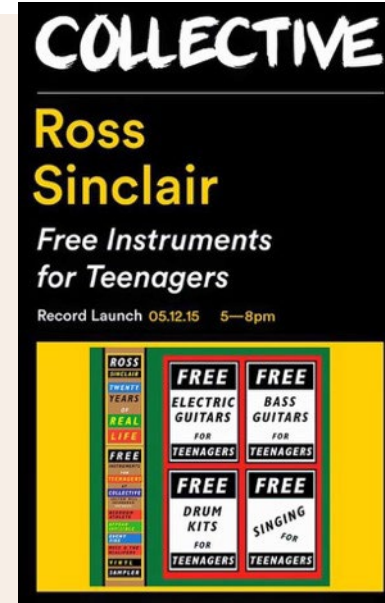
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Practice-based research portfolio

Dissemination: Art Car Boot sale, Glasgow SWG3 2019/ "The Chinese-Scottish Real Life Orchestra", rehearsal, British Council Residency, Shanghai Himalayas Museum, China, 2017/ The Daily Record, feature 2018/ Interview for Film, 'Teenage Superstars/ Recording Lin Zheng for Ross Sinclair Real Life is Dead/Long Live Real Life Shanghai Himalayas Museum 2017, Interview with Douglas Stewart for Jibber Jabber TV <https://youtu.be/HMI5hKJrxWs/> St Johns College, Oxford University, (visiting fellowship) Events Diary 2016, Royal Dutch Academy, Den Haag, poster for talk 2018.

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Dissemination – Record Cover Design/Live Gigs (Ross and the Realifers.com) Poster from Ross Sinclair, Collective: 20 Years of Real Life (Free Instruments for Teenagers) Talk organised in support of Turner Prize when hosted at Tramway, Glasgow 2015, (*How do you make a Glaswegian Artist?*) bringing together teaching professionals across Secondary, tertiary, further and higher education and life after art school. Detail from Article; *The Body of Work – In Character...On The Road with Ross and the Realifers Philosophy of Photography Journal*, Intellect Ltd, Volume 6, Issue 1 & 2, published Feb 2016, ISSN: 20403682, Online ISSN: 20403690. Art DJ'ing exploring Art/Music engagement.

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Dissemination: Performance, events, Engage Scotland Conference keynote lecture, Edinburgh Art Festival, The Duchy Gallery, interviews with Artists for AHRC funded project: The Glasgow Miracle, Materials for Alternative Histories. Hospitalfield House

TEENCANTEEN <3 REAL LIFE!

LOGO HERE CAN TEEN HAVING FUN

SATURDAY 6TH APRIL
The Poetry Club, 100 East Vale Place, Glasgow, G3 8QG

SAY IT ALL WITH A KISS THIS IS NOT A LOVE SONG TEEN SEX

with support and installation from

ROSS SINCLAIR & PHIL REDFEARN (DJ set)

19.30-22.00
Tickets: £8

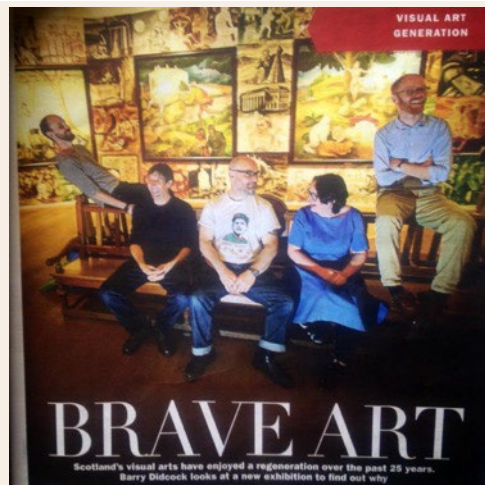
BAD BRAINS SAY IT ALL CLEAR WITH A BLUE

Ticket price includes limited edition bubble-gum scented artwork.
Tickets available from: teencanteenpoetry.club.brownpapertickets.com



Practice-based research portfolio

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Dissemination ; Interviews for Real Life Rocky Mountain at Generation with Kirsty Wark, <http://www.bbc.co.uk/programmes/articles/2TJNHYMG0nf7957bm48fkC/generation-ross-Sinclair>
Media/Newspapers , 20 Years of Real Life tv interview <http://www.artinscotland.tv/2015/ross-sinclair-20-years-of-real-life/>
Scottish Artist of the Year, Real Life voted in The Scotsman Newspaper, 2013 –Award ceremony
Interview for French National Radio – Real Life and How to Live it.



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Tv Interviews at Westminster Hall, part of Parliament in the Making, 2015 exhibition commemorating Magna Carta, Palace of Westminster, BBC Wales <http://www.bbc.co.uk/news/uk-wales-30907851>
 Bill of Rights / Glorious Revolution <https://www.youtube.com/watch?v=5uNiYEbQlyk&feature=youtu.be&app=desktop>
 The Peoples Charter - <https://www.youtube.com/watch?v=aaDHQ1IDwqU>
 Performance/press/video GoMA Glasgow



Dissemination

The large neon installation that forms *We Love Real Life Scotland* (GoMA, Glasgow, 2016) caused a great deal of controversy and attracted severe criticism from some extreme Scottish Nationalists. As a result the sculpture was vandalized, which was picked up by social media e.g. Facebook. Despite this assault, the strong feelings provoked by *We Love Real Life Scotland* demonstrate that public opinion and participation is a vital element of socially-engaged art.

The collage consists of several elements:

- Top Left:** A photograph of the neon installation. The text reads "We love the Highland Clearances" in a cursive, glowing red font.
- Top Right:** A screenshot of a Facebook post by Ross Sinclair with the caption "Ross Sinclair Cheers David - I think its important to think about why we can celebrate images like these". It includes a landscape painting of a mountain range.
- Middle Left:** A screenshot of a Facebook post by Douglas Smith with the caption "Douglas Smith wtf". Below it are several comments from Sharon Mcgugan and Stevie Lydon discussing the controversy and the artist's response.
- Middle Right:** A screenshot of a Facebook post by Ross Sinclair with the caption "Ross Sinclair". It includes a photograph of the neon installation in a gallery setting.
- Bottom Left:** A screenshot of a Facebook post by Sharon Mcgugan with the caption "Sharon Mcgugan Maybe people should read about it before they are over come with hysteria?". It includes a link to a gallery website.
- Bottom Right:** A screenshot of a Facebook post by Chris Bainbridge with the caption "Chris Bainbridge WTF!!!! Yeah nothing better than a wee bit of genocide...". It includes a painting of a stag.

Dissemination

Real Life has been cited and discussed in several survey publications produced by major publishers as exemplars of practice representative of current critical enquiry e.g.: James Putnam (ed.), *Art and Artefact, The Museum as Medium* (London, Thames and Hudson, 2001), p.78 ISBN 0-500-23790-5; and *Place*, Tacita Dean/Jeremy Miller (ed.), (London: Thames and Hudson, 2005), pp.134-137 and p.202, ISBN 13 978-0-500-93007-6.

Most recently the works I have made addressing the relationships between art and music have been discussed in **Rebel Rebel, Art + Rock, (Revoltes Punk Section)**. ISBN 9789462301498, This major subject overview publication and exhibition traces the relationships between art and music from the twentieth century to the present. The book presents a chronology mapping a century from 1916 to 2016. I am included as one of many artists in the section Revoltes Punk: Art Rock. Fonds Mercator, Musee des Arts Contemporains au Grand-Hornu. **The Monarch of The Glen, Landseer**, Christopher Baker, National Galleries of Scotland. **Jim Lambie, Not Just For Me**, A Sample of The Poetry Club, Fruitmarket Gallery, Edinburgh. (Collaboration and performance with Teen Canteen) **Pictura Britannica: Art from Britain**, Museum of Contemporary Art, Sydney, Australia ISBN 1 875632 53 0 **Generation**, 25 Years of Contemporary Art in Scotland, National Galleries of Scotland, Guide, ISBN 978 1 906270 71 1

Article in Refereed Journal:

Ross Sinclair 'The Body of Work – In Character ... On The Road with Ross and the Realifers,' *Philosophy of Photography Journal*, Intellect Ltd, Volume 6, Issue 1 & 2, published Feb 2016, ISSN: 20403682, Online ISSN: 20403690



'The Chinese-Scottish Real Life Orchestra,' British Council Residency, In support of Solo Exhibition: Ross Sinclair Real Life is Dead/Long Live Real Life Shanghai Himalayas Museum, China, 2017



Real Life is Dead/Long Live Real Life Performance (with Amy Di Rollo) City Arts Centre, Edinburgh

At Opening of Travelling Gallery 40th Anniversary exhibition 2019, Real Life Rock Opera solo exhibition active in Travelling Gallery for 4 months in 2004 (inc. 10,000 Cd's distributed all over Scotland)

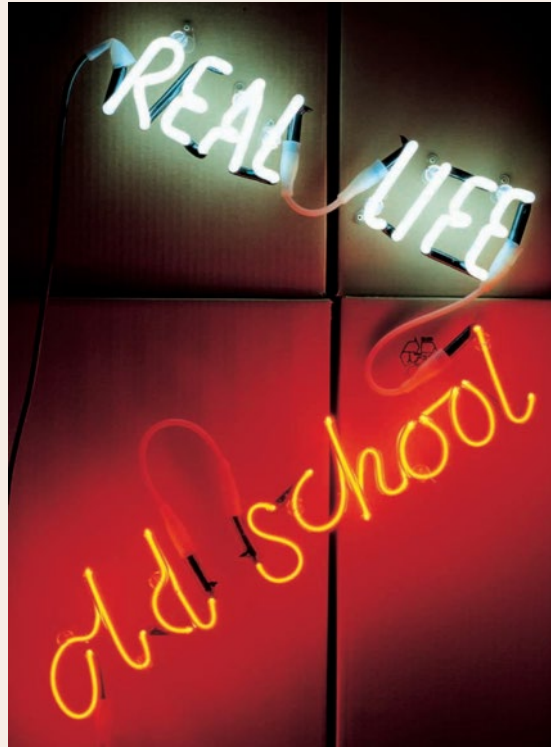
1. **Real Life Tattoo** (Everywhere)
2. **Studio Real Life** (The Netherlands/London/Austria/Scotland/Hungary)
3. **Studio Real Life TV** (The Netherlands/London/Austria/Scotland/Hungary)
4. **Real Life T-Shirt Paintings** (USA/Scotland/Holland/Hungary/Australia/Germany)
5. **Real Life Rocky Mountain** (Scotland/London)
6. **Real Life Moby Dick** (England)
7. **Real Life Death** (Switzerland/England/Poland/The Netherlands/Belgium)
8. **Journey to the Edge of the World: Real Life Republic** (UK/Switzerland/Germany/Denmark)
9. **I Love Real Life (Neon)** (Germany/Scotland/Private Collections)
10. **RLEIAFLE (neon)** (Switzerland)
11. **Real Life vs. The World** (Austria/Germany/London)
12. **A Dream of the Hamnavoe Free State** (Real Life vs. Spectacular Life) (England/Scotland)
13. **Dead Church/Real Life** (England/Scotland)
14. **I Love Real Life (Market Stall)** (Scotland/London/The Netherlands/Germany/Canada)
15. **Real Life Geography** (London)
16. **Real Life Flag** (3 versions, all stolen: England/Scotland)
17. **The International Bank of Real Life Spiritual Gold** (Norway)
18. **Real Life Old School** (France/Germany)
19. **Fortress Real Life** (Austria/England)
20. **Real Life Orcadian** (Scotland)
21. **Real Life and How to Live it** (International series)
22. **Real Life and How to Live it in Pangea** (France/Scotland/Wales)
23. **The Real Life Rock Opera** (Scotland/Belgium/London)
23. **Real Life Uisge Beatha** (England/Scotland)
24. **Real Life Painting Show** (Scotland/Sweden)
25. **We Love Real Life Scotland** (Scotland)
26. **Real Civic Life** (Sweden)
27. **The Real Life Gordons of Huntly**
28. **Real Life and How to Live it in Auld Reekie** (Scotland)
29. **Ross and the Realifers** - I tried to Give Up Drinking With Guitars Instead of God (Scotland)
30. **Real Life and How to Live it in Glasgow vs. Deroit** (USA)
31. **20 Years of Real Life** (Scotland)

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I Love Real Life Market Stall, various locations, Scotland, London, Amsterdam, Berlin, Toronto T-shirts, coffee mugs, pens, key rings, books, hats, badges, neon, etc etc. Modest, informal objects become a currency of distribution and dialogue.



THE GLASGOW SCHOOL OF ART



Various public strategies exploring site/location and context in the Real Life Project including 'Art Across the City, Locws International, Swansea: Top Ten Songs of Wales, assembled from National Poll. Performance at CHEAD Conference, Edinburgh College of Art 2017, Real Life Old School, Yvon Lambert Paris

Evidence

Contribution to Cultural Life/ Media

I regularly appear on national radio and television:

1. ***Scotland's Art Revolution: The Maverick Generation: BBC Scotland*** I had various discussions with Director Bill MacLeod on this BBC Documentary as it was developing and was interviewed by Kirsty Wark for this 2014 BBC Film analysing the *Generation, 25 Years of Contemporary Art in Scotland*, series of exhibitions and events in Scotland throughout 2014

The full interview with Kirsty Wark from which my contribution to the programme can be viewed here, (16 min).

<http://www.bbc.co.uk/programmes/articles/2TJNHYMG0fnf7957bm48fkC/generation-ross-Sinclair>

2. **Further interview on Generation project.**

National Galleries of Scotland, Interview to discuss my contributions to *Generation 25 Years of Contemporary Art in Scotland* at National Galleries and at Collective where I was developing a retrospective project 20 Years of Real Life, (3 mins).

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

3. **Short Feature from, *Art in Scotland on 20 Years of Real Life* project**, at Collective Edinburgh, (3mins).

<http://www.artinscotland.tv/2015/ross-sinclair-20-years-of-real-life/>

4. **Short interview on *The Beginnings of that Freedom***, 800th Anniversary of Magna Carta banner project at Westminster Hall, Parliament, Palace of Westminster 2015 (2.10)

<http://www.bbc.co.uk/news/uk-wales-30907851>

5. **Discussing The Bill of rights banner in Westminster Hall**

<https://www.youtube.com/watch?v=5uNiYEbQlyk&feature=youtu.be&app=desktop>

6. **Discussing The Peoples Charter in Westminster Hall**

<https://www.youtube.com/watch?v=aaDHQ1IDwqU>

7. **Sir Edwin Landseer, *Monarch of the Glen***, interviewed for National Galleries film:

<https://www.youtube.com/watch?v=9oGzussOBPg>

8. **Interviewed in Channel 4 Documentary *Music Nation***

Glasgow – The Outsiders, A journey into the fearsomely independent 1980s Glasgow psychedelic punk rock underground – discussing the relationship between art and music. *Studio Interview at about 11 min in*

<http://www.channel4.com/programmes/music-nation/on-demand/59730-003>

9. **BBC Appearances, Live Discussion**

http://www.bbc.co.uk/pressoffice/pressreleases/stories/2010/04_april/14/scotland.shtm

<http://www.bbc.co.uk/blogs/radioscotland/2010/04/glasgow-international-festival.shtml>

10. **Interview included in film *Teenage Superstars***, documenting the rise of Independent Music in Glasgow from the 1980's onward. –

<http://www.imdb.com/title/tt3414374/>

Evidence

'Espace Memoire: **Ross Sinclair The Real Scottish Life 2020,**' *Archistorm*, Paris, 2020

Craig Richardson, 'Artists' 'embedded reinterpretation' in museums and sites of heritage,' *Journal of Visual Art Practice*, Vol. 17, issue no.1, July 2018, pp.22-40

Scottish Art News: 'Ross Sinclair/Bruce McLean,' *Current, Contemporary Art from Scotland*, Issue 28 Autumn 2017, pp.23-25, ISSN 1749-7310

Afterall Magazine, Issue 45, 2018.

'**Landscape, Beyond the Benign**', *Tate Magazine*, Issue 36, Spring 2016:, p94

'Shanghai Showcase,' *Spectrum, Scotland on Sunday*, 5/7/2015, pp14-15

Jonathan Jones, '**20 Years of Real Life/Generation: the mega-show that proves Scottish Art is fizzing with energy,**' *The Guardian*, June 26 2014

<http://www.theguardian.com/artanddesign/2014/jun/26/generation-review-scottish-contemporary-art>
The List: <http://edinburghfestival.list.co.uk/article/62907-ross-sinclair-20-years-of-real-life/>