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The unscripted image

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Abstract

The article compares and discusses Ken Loach and Mike Leigh's very different and distinct strategies for realist film-making. Loach's use of the script is compared to the use of photography in painting with reference to 'The Painting of Modern Life' exhibition at the Hayward Gallery (2007), and Mike Leigh's experimental, improvised and unscripted approach is compared to Carel Weight's painting The Friends *(1968) that uses observation and experience.*

In one of Ken Loach's notebooks from 1967/68, held in the BFI archive, he makes a handwritten list comparing styles of acting in traditional theatre (long rehearsal, then presentation), traditional cinema (short rehearsal, focus on marks on studio floor) and TV. Loach observes that traditional TV 'combines the worst of both, action is robbed of spontaneity by detailed repetition, then hammered lifeless by actors looking for marks' (quoted in Russell 2014). Loach's perception is that both the artificial staging of the studio and the actor's over-familiarity with a script diminishes the authenticity of an exchange, and produces a stylized representation of human interaction that is at odds with real life. Striving to get closer to real experiences, Loach adopted documentary techniques in film-making that allowed him to build fictions which mimicked the everyday so closely, it was often hard

Figure 1: Emma Talbot (2014), The Hill, *'The Flower of Strood'. Watercolour on paper 24cm × 30cm. Courtesy of the artist.*

for the viewer to distinguish between what was real and what was an invention. Using journalistic equipment, such as portable cameras, Loach could take the actors out into the street and use a variety of authentic locations (factories, houses, offices, building sites, pubs, etc.) rather than the studio, as the settings for fictional narrative. Placing the camera at a distance from the actors and using a long lens for group scenes, the cast were surrounded by ordinary people during their performance, often provoking impromptu responses from the public and lending a proximity to everyday events. Both this technique, and holding a single shot for a long time, deliberately simulated the natural act of watching and looking in an everyday situation. Loach has spoken of imagining

> The camera as a pair of eyes that is observing and reflecting on what's happening, being touched or amused by it. The norm for a scene between three or four people is shot-reverse-shot – constantly breaking it up, the camera jumping all over the room, [but that was] invasive and false, because that pair of eyes couldn't be there in the middle of everybody.
>
> (Kelly 2007: 30)

Loach also used devices of current affairs reportage, such as closely cropped talking head shots, as seen in documentary interviews. He cut silent fictional action and silent documentary footage of real life together and united them, as if they were equivalent and interchangeable, by covering both with dislocated voice-overs that recounted scripted reflections that sounded convincingly first-hand. By employing unknown actors, whose own lives were often close to the characters they portrayed, Loach avoided the initial disjuncture that comes with the audience's recognition of well-known actors and ensured a convincing accent and artless manner that would lend authenticity to the performance. The crew were kept to a minimum and asked to look away during performances, to limit the self-consciousness of often inexperienced actors. Rehearsal read-throughs were abandoned and the actors were not privy to the whole story of the film in advance. The script was given to the cast scene-by-scene and everything filmed in sequential narrative order. The aim was to provoke realistic responses, such as surprise at unexpected events, as they unfolded in the narrative. These processes were put in place to keep the intensity of unfamiliarity in the performance, giving a naturalistic, reactive, quality to the work of the actors.

Despite the extensive strategies Loach employs to ensure the capturing of spontaneity and a convincingly 'real' performance, the films are always very tightly scripted. Loach works closely with his writers to formulate the whole narrative as script before the filming starts. The storylines are usually critiques of governmental structures from a socialist perspective, and strike at issues of inequality and unfairness as experienced by those who are disadvantaged in society. By bringing their stories to the screen, Loach articulates a tangled social fabric that is both the cause and plight of social depravation and discontent, and highlights points of view and mechanisms of power that

are so embedded in the social landscape that they are often overlooked. To articulate and raise awareness of these issues, the message of the film is dependent on the accuracy of the script in relaying factual accounts through the personal lives of the characters. The films rely on a documentary genre to lend authenticity to the highly constructed argument they communicate. The actors stick closely to the script to ensure clarity of meaning in the film, so it is interesting to see what happens when an actor stumbles on their words, as sometimes happens with inexperienced actors. If one stumbles even a fraction, they are careful to return to the words in the script. Suddenly, as the flow of what appeared to be natural speech is broken, the fiction is revealed. We see that the character has learnt the lines and is reciting them. It becomes clear that the words are not the actor's, that the message is not genuinely their own.

> With directing fiction, certainly for our films, the script is very precise. It's 98%, what you see on the screen is in the script. One or two percent is added, but it should feel as though it's improvised. It's like playing Chopin. You should feel the pianist has just sat down at the piano, and he's just played this amazing piece just from his head, but of course it was written and it should be the same in the film. It should have all the appearance and quality of just happening spontaneously in front of you, and that's the trick you have to try and pull off.
>
> (Anderson 2013)

It is significant that the practice of taking film-making out into the street to attend to real-life issues borrowed from documentary's status as a hallmark of authenticity in the mid- to late twentieth century and was simultaneous with advances in recordable (film/photographic/sound) journalism. The mass availability of journalistic imagery had a similar impact on painting and was powerful in reorienting the language of painted images. This was evident in Ralph Rugoff's curation of the 2007 exhibition, 'The Painting of Modern Life' at the Hayward Gallery, a survey show concentrating on contemporary painting's relationship to everyday found images. Through the work of a number of key contemporary painters, Rugoff demonstrated the ways such imagery gave painting a direct relationship to real events and brought painting closer to the low-key everyday experience of encountering an image as common currency. The common underlying factor of all of the found images selected by the painters in 'The Painting of Modern Life' was that they existed at ground level, in the crowd of material that makes up the visual life of citizens. The use of such imagery in painting offered a kind of democratic possibility that anyone and any situation could be represented, and that our own lives could be the subject of paintings on the scale of large history paintings. Similar to film's advance into the street, the use of the found photographic image broke away from the artifice of the traditional studio set-up. The snapshot challenged traditional compositional devices in painting and photographic mistakes, such as blurring, offered painters a chance to showcase technical

proficiency in replication. The photographs the artists chose to paint from, often culled from widely available images in newspapers and magazines, helped them get to grips with the unfolding history of the twentieth century, by depicting a contemporary commentary on events such as the aftermath of World War II, the IRA dirty protests, the war in Vietnam, etc. and the explosion of popular culture. 'Paintings such as these reframed contemporary history in ways that confronted the viewer's attitude towards major events of the day' (Rugoff 2007: 10). Alternatively, they reflected the ordinary person's experiences of everyday life, via private snapshots and family albums, exposing the way private lives were being recorded, and memories captured, through a medium that shaped the twentieth century into one of multiple visibility.

In his introductory catalogue essay, Rugoff connects the work of the painters in the exhibition with the proposal in Charles Baudelaire's 1863 essay 'The Painter of Modern Life', that the modern painter is someone who slips into the crowd, at one with the everyday, someone who can capture the fleeting nature of the world around us.

> The lover of universal life enters into the crowd as though it were an immense reservoir of electrical energy. Or we might liken him to a mirror as vast as the crowd itself; or to a kaleidoscope gifted with consciousness, responding to each one of its movements and reproducing the multiplicity of life and the flickering grace of all the elements of life. He is an 'I' with an insatiable appetite for the 'non-I', at every instant rendering and explaining it in pictures more living than life itself, which is always unstable and fugitive.
>
> (Baudelaire 1995 [1863]: 9)

By quoting Baudelaire, Rugoff's exhibition suggests a close relationship between the types of images and impressions of the everyday Baudelaire describes as drawn from 'modernity' by the *flâneur*-artist and mass photographic images today. They share common subjects (the crowd, military conflict, fashion, the dandy and women/celebrities); immediacy (they are up-to-date and quickly captured); and both proliferate. The exhaustive material of photography can likewise be described as 'everything that goes to make up the external life of this age' (Baudelaire 1995 [1863]: 14). Baudelaire describes his *flâneur*/spectator as a 'prince who everywhere rejoices in his incognito' (1995 [1863]: 9) and it is both the ability to be invisible yet make visible and the 'princely' confidence of his authority that is so comparable to the contemporary camera. Painting from modern life, according to Ralph Rugoff's hypothesis, is an act of translation from the neutral image of the photograph. It is a process of selecting silent photographic images that have the potential to hold a mirror up to society; and through the interpretations of painting, comment on society. In the paintings selected for the Hayward exhibition, this distance was achieved through the act of physical appropriation. The marks and the material of the paint itself slowed down the immediacy of the image and fleeting, throw-away

images are rendered static and haunting. The painter's subjectivity in the act of making altered the emphasis of the image, like the spontaneity, nuances and emphasis of the performance in relation to the script in Loach's work.

Painting from a photograph can be understood to be a *scripted image*; an image where a dominant given structure is put in place to be worked from. The painting's outcome is determined to a great extent by the photograph, which is chosen for its potential to relay a meaningful message. All the action (of painting) is directed in relation to the script (photograph). Painting, or specifically, the *act* of painting, is able to reveal additional meaning by interpreting and responding to the structure of the photograph. 'A painting of a photograph would seem to automatically short-circuit the indexical status of its source' (Rugoff 2007: 14). Painters were extending and reordering images and returned a familiar image to us in an unfamiliar state (for example: Polke's use of advertising, Kahrs's use of footage from popular culture, Tuyman's use of images of gas chambers, Richter's use of images of the Baader Meinhof), offering what Rugoff terms an 'uncanny' relationship. In order to provide this uncanny experience, the image needed to retain signs of its original state so as to be recognizable as found, not invented, to reveal just how the material adjustments of paint had tampered with the message of the image. Painting from the photograph pointed out the visual constructs under which we all operate, the lies of propaganda, the emptiness of cultural desires.

This key distinction between the malleable invented space of the painted image and the mechanical capturing of the lens reflex is the proposal that photography is a more accurate recording device, producing a truer image than painting. However, no one can think this distinction true today. Since digital cameras and computers have become widely available, it is commonly accepted that photography no longer holds the status of a truthful medium. In fact, quite the opposite is commonly understood of the photographic image in our current society. We are all aware of the means by which the photographic-looking images that surround us on billboards, online, on TV and in the press are manipulated and constructed. In short, we are all aware of the lie of photography. Photography is understood to be a manipulated medium, prone to invention and alteration. It is no longer considered neutral, or a guarantee of factual accuracy. Painting from a photograph today cannot be said to unpick or reveal the hidden constructs of our society in the way painting from photography did when the photographic image was less available and not as evidently corrupted. If photography is understood to have already been through a process of manipulation, then painting from it becomes another alteration at the end of a long chain of transformations that could be said to simply reiterate and confirm the contemporary attitude to photography. Furthermore, the 'documentary' no longer holds currency as a truthful structure in contemporary society. Similar to our familiarity with Photoshop and the digital alteration of still images, our understanding of the manipulation involved in reality TV, 'mocumentary' and docudrama means that the documentary form is understood to be subjective, rather than a guarantee of authenticity. Not only are we aware of the

manipulations involved in current affairs reporting and the unreliable nature of information, the hierarchical structures that once ordered and validated such information have also been eroded by developments in self-publishing. The visual output that surrounds us is equally the product of global corporations and individuals. We do not need documentary film-makers to articulate our causes for us, when we can post our own points of view online.

In his texts on time and narrative, Paul Ricoeur explored the slippery nature of reality and its representations, by explaining that a narrator does not ever exist as a neutral voice:

> Historians are implicated in the understanding and explanation of past events, an absolute event cannot be attested by historical discourse. Understanding – even the understanding of another person in everyday life – is never a direct intuition but always a reconstruction. Understanding is always more than simple empathy. In short, no such thing as historical reality exists ready made, so that science merely has to reproduce it faithfully.
>
> (Aron, quoted in Ricoeur 1983: 97)

Ricoeur's point is that a narrative voice is always subject to a viewpoint, no matter how detached, authoritarian or objective the voice appears to be. We are acutely aware that world history has been written and rewritten to incorporate contemporary understandings of past events, dependent on the political frameworks of the day, and as such can acknowledge that similarly expedient framing and recounting of contemporary events is part of our everyday encounter with the world. The expectation that a reliable source of information might exist is an impossible desire. We are increasingly aware of the mechanisms of propaganda, persuasive political reportage and political fudging that are part and parcel of our relationship to the media. Ricouer explains that the tendency in narrative to position events in a logical order, to draw significant cause and effect from otherwise messily intertwined moments, is also an unrealistic structure: 'Narrative puts consonance where there was only dissonance, narrative gives form to what was unformed' (Ricoeur 1983: 72).

By pointing out the impossibility of the existence of a neutrally 'real' image, either through photography or film (for example, we know the handheld camera has the signs of reality, but also know it simply as a technique for suggesting realness), I would like to make a case for other modes of representation that still attend to the depiction of everyday life, but do not rely on the techniques of the perceived real, either through photography or film. One of painting's most particular features is the potential it has for invention, for depiction without reference, for decision-making that is not based on pre-existing images. We have become conditioned to perceive invented images as untruthful in comparison to photography, but I wonder if this position can be reviewed now that photographic imagery has been stripped of its responsibility for truthfulness.

I am suggesting that contemporary paintings of real life might entail something other than hanging painting on to a found or 'scripted' image. They might be more experimental. Whilst still attempting to capture 'real' stories and 'real life' experiences, the greater potential of painting is to invent images, to make things up from one's own experience of viewing, rather than the camera's framed view. It might be a case of painting from inner life rather than the outer view. Instead of the Baudelaire's *flâneur*, we might think of Zola's essay 'The Experimental Novel' (1880) as a source from which to consider painting the everyday. In this essay, Zola, one of the great naturalistic writers of the nineteenth century, takes the model of scientific experimentation proposed by a medical doctor, Claude Bernard, and applies it to novel writing. The key point of the essay is that in true experimentation, the outcome is not simply a matter of proving a scientific given and is not predetermined. The outcome is unseen at the outset. Zola's concern is to apply this process to novel writing in order to allow the novelist to test acute observation of real life through invented scenarios that reveal more of the *character* of everyday life than purely the observation. Zola noted that 'Experiment is but provoked observation. All experimental reasoning is based on doubt, for the experimentalist should have no preconceived idea, in the face of nature, he should always retain his liberty of thought' (Zola 1964 [1880]: 3)

This approach does not begin with a fixed position. It does not know or determine the outcome, or, if applied to painting, the image to be worked from. It retains a more open and inventive space for painting, where image-making can be the product of things happening experimentally, whilst getting close to a depiction of recognizable real life. It may be that the message of such paintings is less determined, without clear agenda or scripting, but this would not render them meaningless. Painting of everyday life could be about sharing the inner experiences of life without finding resolution. In considering this route to representing the everyday, I am drawn to consider the increasing import currently placed on the individual voice and personal reflection in our society. The availability of the subjective opinions and reflections of others via social media is a growing facet of our everyday experience, and this type of singular voice constitutes the prevalent contemporary communication. It may be that contemporary painting takes on board the impact of these shifts in the narrative of the everyday. As Zola states,

When we reason on our own acts, we have a certain guide, for we are conscious of what we think and how we feel. But if we wish to judge the acts of another man, and know the motives which make him act, that is altogether a different thing. Without doubt we have before our eyes the movement of this man and his different acts, which are, we are sure, the modes of expression of his sensibility and his will. Furthermore we even admit that there is a necessary connection between the acts and their cause; but what is this cause? We do not feel it, we are not conscious of it as we are when it acts in ourselves; we are therefore obliged

to interpret it, and to guess at it from the movements we see and the words that we hear. We are obliged to check off this man's actions one by the other; we consider how he acted in such a circumstance, and, in a word, we have recourse to the experimental method

(Zola 1964 [1880]: 10)

I am going to take, as an example, a painting by Carel Weight. *The Friends*, painted in 1968 (Figure 2). It might seem unfashionable, but it illustrates exactly the play between the ordinary and everyday, set in recognizably real space, as well as psychologically loaded fiction that holds the key to the experimental space of picture-making that I am proposing. Flattened up against a dark interior, the painted houses emphasize the shallowness of the space and an atmosphere of entrapment and claustrophobia. The couple of women depicted are oddly tangled. Tension is built between the two of them by the unclear composition of their bodies, and the cropping of their figures at shoulder level. How exactly they are standing, reaching, passing one another, leaning or embracing is uncertain. They seem to be between propping each other up and hiding from the ever-present outer world. Looking at this image, we do not know the people depicted or the place they occupy, but we can read the loneliness of being in a big city and the potential of being constantly observed in our most private moments. There is a grim acknowledgement of the bleak affront of being simultaneously seen and ignored, known and not known, when living in a city street like this one. Nothing is happening, there is no clear narrative, but we are being told so much about life, relationships and psychological barriers. The title itself is a dated euphemism, used colloquially in the past to talk of gay couples, referring to them as 'friends' so as to sidestep an acknowledgment of the true nature of the relationship. There is the suggestion that in order to be together, perhaps they must live a disinherited or dislocated life, cut off, a reminder of the difficulties of living together as a gay couple in previous eras. The painting moves from being an anecdotal description to being a comment on society and its constraints at the time of its making. The women are tragicomic – note the heavy eyebrows –, individual enough to be convincing characters, but also possibly a stereotype. They are not a common subject for painting, but are loaded with social mores.

Carel Weight described the painting prosaically,

The idea of the picture came from a visit to the flat of two lesbians, who lived in a rather dreary part of South London. The general atmosphere affected me; the feeling of loneliness of these two in rather squalid surroundings, rather fascinated me. The figures in my picture are in no way realistic portraits of these two people. They are entirely figments of my imagination. On the other hand, I have used the setting which is a realistic transcription of my own sitting room and the view of the little suburban houses through the window.

(Gale 1996)

Figure 2: Carel Weight (1968), The Friends. *Oil paint on canvas, 1524cm × 2030cm © Tate London 2014.*

There is a distinction in the construction of the image between the space viewed and the psychological encounter described. The psychological aspect is fleeting and fugitive, grafted on to the permanence of bricks and mortar. This composite image offers a reflection on what life may be like at its most ordinary and undramatic, but also cuts to the root of social structures and inequalities in a non-didactic way.

Ken Loach's film-making is often compared with Mike Leigh's, another British film-maker who sets about constructing fictional reflections on everyday life that address social issues in naturalistic settings. However, as opposed to the scripted structure of Loach's films, Leigh's methods are closer to the experimental framework that Zola proposed and Carel Weight exercised in his image-making. Leigh leads an assembled cast of actors through a long process of character development lasting many months before he introduces the camera. At the beginning of the process, individual actors meet with Leigh on their own, to discuss potential characters, by talking about people they have seen or know. Once they have begun to establish their character's identity, they research further, to add flesh to an imagined life story: family, education, work, hobbies. They are only introduced to other actors if their character is known to them and together they invent backstories, building the lives of the characters in incredible depth and detail. Following this period of research, long and sustained improvisations take place, from which key scenes are drawn. These scenes are replayed on location and filmed. In Leigh's films, a narrative is arrived at through the work, rather than being imposed upon the cast as a predetermined trajectory, through a script. The value of this suspended unknowingness is that it allows space for chance elements to form part of the work, as there is no clearly defined outcome. The starting point is simply a direction, from which the work evolves. The process of starting without a script or a given route means that unexpected developments can be incorporated into the film. As Leigh states, 'That is to say, I never know the end. I've usually shot two-thirds of the film before I'll really know what the end is. Which is what happens if you paint a picture' (Gordon 1994).

Mike Leigh's comparison between his film-making process and painting can be extended to describe a mode of creative investigation, the whole of which is not visible in a final piece. It applies to an intuitive, inventive process in painting, where nothing is fixed at the outset, and the process itself pulls the idea into shape. Openness of this kind can be an absolutely crucial part of painting, as the act of painting is often the act of finding out something that cannot be completely visualized except through its making. Leigh's character improvisations, for example, can be seen as a set of intuitive operations (marks) that may form part of a final structure, or be lost, as the work becomes more resolved. Key moments from improvisation that are retained right through to the final edit might be said to operate as motifs, just as motifs can be invented and reiterated during the painting process. This comparison allows us to see how all parts of improvisation initially hold equal value, but then are used, adapted or let go as the film takes shape, just as a painting can be a series of additions and erasures. Over time,

Leigh is able to fix component scenes that make up the structure of the film, and these are 'dropped' into location, as fixed things that are replayed by the cast, in front of cameras. Looking over a number of his films (*High Hopes* [1988], *Happy Go Lucky* [2008], *Another Year* [2010]), clear political themes can be identified: housing, family, education, health; yet it is often hard to see clearly what the message is. The films retain so many layers of subjectivity through the characters that we are offered a slice of life rather than a tightly constructed linear message like those configured by Ken Loach. The unfolding of a Mike Leigh film is often without sharply defined big events, but rather a series of smaller occasions where we are not forced to understand a particular issue. We are left to ruminate on interactions, behaviour and speech. As Ricoeur explains in relation to narrative, this situation, although more bewildering, is closer to real life, where big events do not take place sequentially or as stand-alone situations.

Without script, through improvisation, actors in Mike Leigh's films are given license to embody figures from our everyday, drawn from the cast's own real-life experience and observations. The result is a representation of people who we can recognize from life, but who are not common characters in film. Mike Leigh makes a point of never showing actors the rushes as he is making his films, to avoid the performer's concern about how they might look on-screen. Often the characterization is exaggerated to the point of caricature and presents the cinematic difficulty that the characters may not be likeable people that the audience can empathize with. To reiterate Ricoeur: 'Understanding is always more than simple empathy' (Ricoeur 1983: 97). Some of the mannerisms of Leigh's characters are so magnified and farcical, it is made obvious that they have no self-awareness. In this state of unknowing, they do not self-censor, and reveal themselves to us by default. This device has its lineage in a longer tradition of British social commentary, as Leigh acknowledges:

> There is of course, in any case, in English culture a long tradition of social realism, of looking at working class people, of looking at life in an unflinching, heightened, realistic way. It goes back to Dickens. It goes back to Hogarth and you could argue it goes back via things you'll find in Shakespeare, all the way back to Chaucer.
>
> (Miller 2010)

The importance of character development and its link to a British tradition of social satire closely mirrors the painter Carel Weight's process of pictorial invention. The permanent, tense inward mystery of *The Friends* is similar in its awkwardness to many of Leigh's characters, caught within their own particular foibles and psychological stumbling blocks, and points to struggles of morality within the inner motivations of characters, rather than the institutional critique that Loach constructs. As Weight states,

My pictures are always about people. I invent people rather like [a] novelist. Dickens used to say he invented his characters and they ran away with him. I feel this, they assert themselves often making me depart from my plan and taking over. There is a perceptible difference between the exact depiction of the buildings and the deliberately stylised handling of the figures.

<div align="right">(Gale 1996)</div>

In an experimental sense, by leading composition through characterization, both Leigh and Weight are allowing reflections on human morals, rather than the political and societal structure, to forefront the experience of the everyday. In relation to earlier points made about the rise of the individual voice via social media, this strategy could be seen as handing responsibility for action, cause and effect back to the individual, rather than rendering the subject under the shadow of the institutional superstructure, as Loach does.

In his essay 'Charles Dickens' (1946), George Orwell describes how Dickens approaches social issues from the point of view of characterization and reflects that although characters are put into situations that enable Dickens to criticize society on a moral basis, he never suggests a dismantling of society, 'he attacks the law, parliamentary government, the educational system and so forth, without ever clearly suggesting what he would put in their places' (Orwell 1965 [1946]: 83). Orwell observes that 'Lenin went to see a dramatized version of *The Cricket on the Hearth* and found Dickens's "middle class sentimentality" so intolerable that he walked out in the middle of a scene' (1965 [1946]: 80). The criticism of middle-class sentimentality is something that could easily be applied to both Leigh and Weight, in response to the lack of clear political direction, despite the social concerns of the work. As we have seen, the scripted message of Loach's work can relay meaning to an audience that forms a critique of governmental structure, yet the truth is, it does not provoke or guarantee direct action in the viewer beyond an awareness of a cause. Likewise, the painting from a 'scripted', loaded image taken from the media does not directly affect the audience's relationship to the subject, and it might be said that the painterly transformation via appropriation only serves to aestheticize the image. The scripted image and the scripted film are both projections on to the space of real life. It is not the case that Leigh, Dickens or Weight are not attending to social and political subject matter, it is more that the projection is not made obvious, or simplified to immediate cause and effect.

What is key to the examples discussed is an attempt to make representations of the everyday that reflect the current time. For example, Loach's use of portable camera equipment and Leigh's and Weight's use of characters based on contemporary encounters are akin to Baudelaire's insistence that artists confront the present: 'almost all our originality comes from the seal which time imprints on our sensations' (Baudelaire 1995 [1863]: 14). As Rugoff's exhibition illustrated, painting
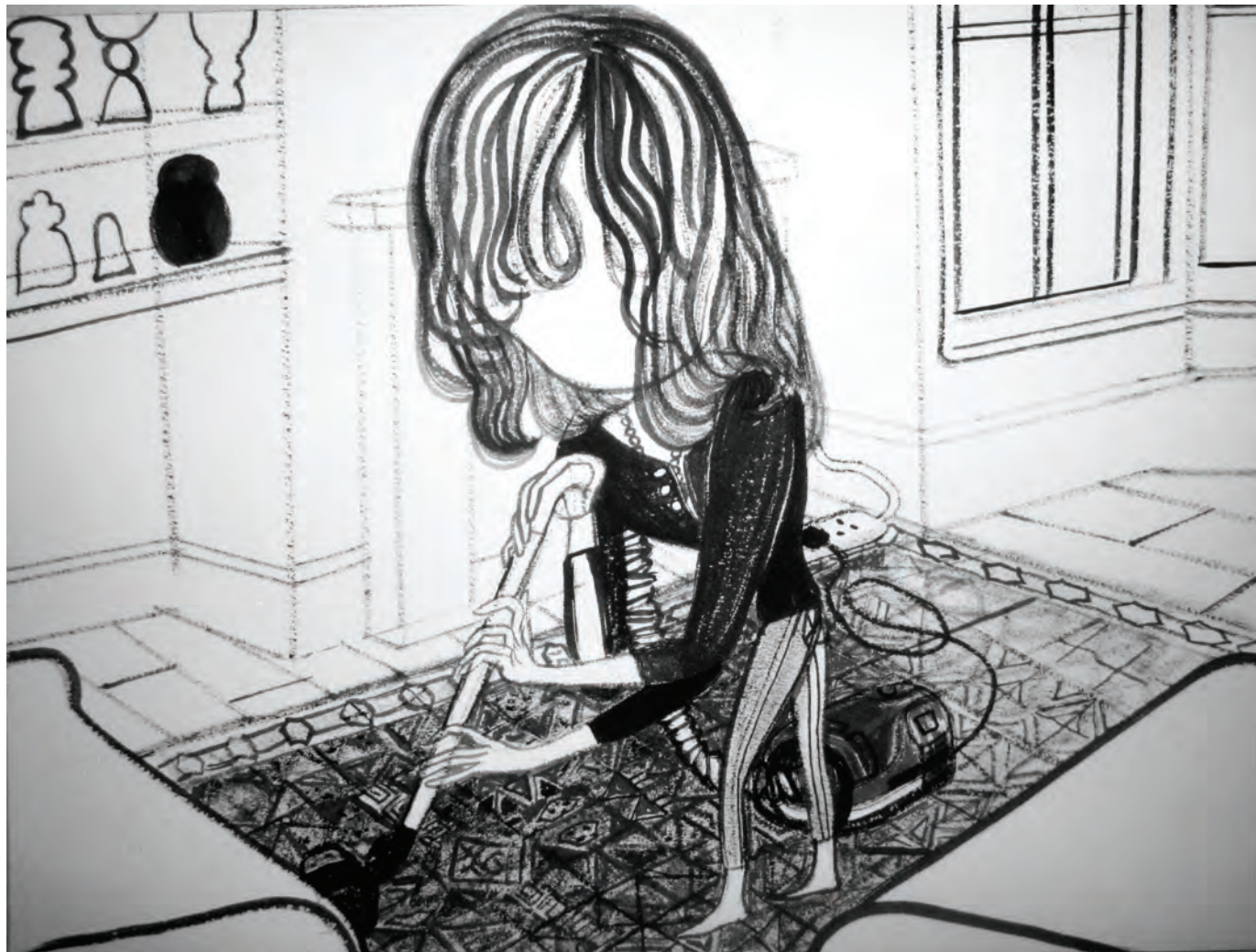
Figure 3: Emma Talbot (2012), The House, The Black Book: Hoovering. *Watercolour on paper, 24cm × 30cm. Courtesy of the artist.*

from photography can be seen as being close to the life of a citizen because it makes use of the imagery that is a part of the citizen's surroundings. However, photography cannot be relied on to wholly convey the lived experience of the citizen. Our lives are bound by our own inner pictures: thoughts and reflections, psychological wiring and personal experiences, as much as the images that make up the exterior world. I am proposing that painting has potential to be far more pictorially experimental as a relater of this range of everyday experiences. By showing us recognizable signs of the everyday, but also depicting subjective reflections, the workings of unphotographable inner experience can be revealed. In acknowledging the subjective quality of representations of the real, painting has space to move between the 'exterior' representations that photographs present, direct observation and the imaginary in an experimental way.

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