

Visible enough ?

Advanced Creative Enquiry Proforma

By Hannah Davies

Proposed title

Visible enough?

5 key words to describe my project

- Perception
- Instinct
- Space
- Exposure
- Evidence

Provide a short summary of the proposed project: 100 words

In *Visible Enough?*, I will explore how women experience public spaces and the constant balance between feeling seen, watched, or judged. The project will respond to personal emotion, looking at how atmosphere, body language and even clothing can change how safe or exposed someone feels. By photographing places that carry a sense of unease, I'll reflect on this tension through staged, fashion inspired imagery. Using instinct as a starting point, I will later connect these experiences to local data, combining emotional intuition with real-world evidence to show how women navigate visibility and awareness in the environments they move through.

Provide a detailed description of the proposed project : 250 words

In *visible enough?*, I will investigate how women experience and internalise public space. How certain environments can heighten our awareness, discomfort, or self consciousness. The project will begin with walking as a form of research, using instinct and emotional response to identify spaces that feel uneasy or charged. These responses will later be supported by data, linking personal intuition with factual evidence to highlight how women's perceptions of safety often align with reality.

The project will respond to personal emotion, looking at how atmosphere, body language and even clothing can change how safe or exposed someone feels. By photographing places that carry a sense of unease, I will reflect on this tension through staged, fashion inspired imagery. The work will consider how visibility can shift between empowerment and vulnerability and how simply being seen can feel both powerful and unsettling.

Styling, light and gesture will be used to translate emotion into visual form, while trial and error will remain central to my process. I will experiment with different mediums such as photography, zine making and video, as well as alternative materials like fabric, acetate and cyanotype. I also plan to print onto fashion items, using clothing as a surface to explore how image and identity merge. Through this combination of instinct, evidence and material exploration, *Visible Enough?*, will examine how women occupy space both physically and emotionally.

Start date	End date	Activity/ task detail
01/10/2025	07/10/2025	Instinct based walking research. Walk mapped routes around Swansea to identify locations that feel uneasy, exposed, or watched. Track routes on Strava, take phone images, and write automatic notebook notes on first impressions, emotions, and bodily responses to space.
08/10/2025	14/10/2025	Location mapping & data linking. Cross reference selected locations with Police.co.uk, Crash Map, and local safety records. Begin simple visual maps connecting instinctive responses to real-world evidence. Annotate findings in the notebook.
15/10/2025	21/10/2025	Location focused photography. Return to chosen spaces to photograph atmosphere, light, shadows, and distance without a model present. Focus on how the environment alone communicates vulnerability and exposure. Begin editing and sequencing these images.
22/10/2025	28/10/2025	Editing & reflection phase. Review contact sheets and test portrait vs landscape framing. Annotate what angles, distances, and compositions best communicate scale, isolation, and tension. Use notebook writing to reflect on decisions.
29/10/2025	04/11/2025	Coloured gel & lighting experiments. Introduce coloured gels and controlled lighting in selected locations. Test how colour, contrast, and artificial light shift the emotional tone of safety, visibility, and exposure.
05/11/2025	11/11/2025	Model led location shoot. Use Courtney as a model within one key location. Focus on pose, gaze, gesture, and stillness in relation to space. Explore how the presence of a body changes the feeling of being seen or watched.
12/11/2025	18/11/2025	Editing & sequencing (model work). Create contact sheets, select strongest frames, and reflect on how body language, framing, and light influence the narrative of visibility and vulnerability.

Start date	End date	Activity/ task detail
19/11/2025	25/11/2025	Collage & image layering. Use selected photographs to create physical and digital collages. Overlay text fragments, location references, and visual markers to connect emotion, place, and evidence.
26/11/2025	02/12/2025	Acetate & cyanotype preparation. Print selected images onto acetate sheets. Begin experimenting with cyanotype printing on fabric, glass, and bags to explore how images change when transferred onto wearable and tactile surfaces.
03/12/2025	09/12/2025	Darkroom experimentation. Use acetate negatives in the darkroom. Test different filters and machine settings to explore contrast, distortion, and loss of detail. Compare digital, cyanotype, and darkroom outcomes in the notebook.
10/12/2025	16/12/2025	Zine making. Use acetate prints and selected images to create a small experimental zine. Test sequencing, layout, scale, and the relationship between image, data fragments, and automatic writing.
17/12/2025	23/12/2025	Automatic writing & reflection. Produce raw, instinctive writing in response to locations, images, and data. Use this as material for collage text, zine captions, and visual overlays.
06/01/2026	12/01/2026	Mixed media expansion. Develop more experimental outcomes combining photography, fabric, acetate, writing, and data. Test new surfaces, layering methods, and display formats.
13/01/2026	25/01/2026	Refinement & improvement phase. Use the notebook to plan stronger variations: test different outfits, styling, and props; revisit key locations; adjust lighting and framing to push the feeling of visibility and exposure further.

Start date	End date	Activity/ task detail
26/01/2026	08/02/2026	Final production & documentation. Finalise strongest photographic series, fabric prints, cyanotypes, darkroom prints, and zine. Photograph and annotate all outcomes for the PowerPoint portfolio.
09/02/2026	5/02/2026	Presentation & submission. Final sequencing of the PowerPoint, written reflection on how experimentation developed from notebook to outcome, and preparation for critique or assessment.

Budget

Description	Cost (£)
Petrol / travel to mapped locations	£ 35
Bag (for printed or wearable outcomes)	£ 8
T-shirts (for design and print experiments)	£25
Glasses	£3
Accessories (jewellery, props, styling items)	£30
Makeup (for model styling)	£25
Cyanotype chemicals / materials	£30
Trays (for cyanotype and darkroom processing)	£12
Acetate sheets	£30
Ink (printer / darkroom)	£15
Printing paper (gloss, matte, recycled)	£40
Flowers / organic props	£20
Duct tape / masking tape	£12
Plexiglass sheets	£18

Description	Cost (£)
Frames	£20
Hydrogen peroxide	£4
LED light	£60
Canon camera (rental / use cost)	£500
Colour gels	£7
AD200 light	£300
Light stand	£50
Batteries	£5
USB / external storage	£10
Digital camera (backup / compact)	£110
Magazines (for collage / zine)	£10
FreePrint images / online printing	£4
Total cost	£ 1,383

Describe the developmental opportunities, experiments and processes you have undertaken, what did you get out of them, and how will you use them to support your proposed project? (200 words max)

Throughout this project, experimentation has helped me understand how my ideas can exist not just through photography, but through materials and surface. Working with glass and fabric made me start thinking about the photograph as an object rather than just an image. Glass became particularly important to my project because of its transparency and fragility. The way the image sits on the surface feels faint and ghost like, which visually connects to my idea of being visible but not fully seen, and the feeling of exposure in public space. It made me think about how I could present my final images in a way that reflects this idea, rather than just printing them traditionally.

Fabric experimentation also influenced the direction of my project, as it allowed the image to move onto clothing and be worn on the body. This links to my fashion based approach and the idea that the body becomes part of the work, not just the subject of it. These experiments helped me realise that my final project could exist across different forms, including prints, fabric and possibly glass, helping to communicate the themes of visibility, presence and vulnerability in different ways.

What are the main risks and challenges to your project meeting its aims? What will you do to manage these risks? Mitigation (100 words max)

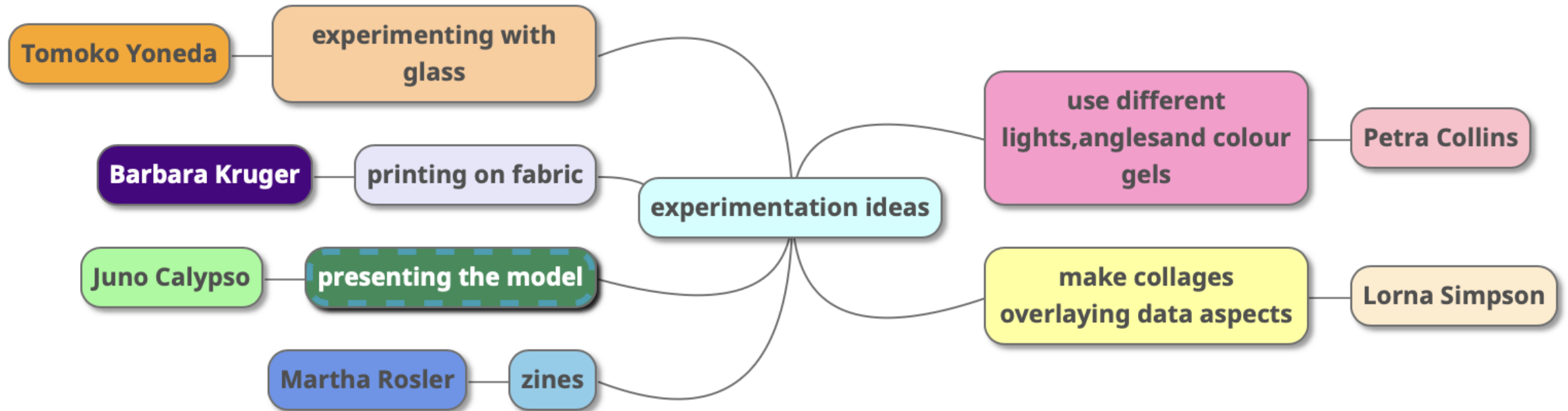
One of the main challenges of this project is balancing the fashion based imagery with the conceptual meaning behind the work. There is a risk that the images could look too editorial or staged and lose the connection to the themes of visibility and public space. To manage this, I will continue testing locations first and making sure each shoot is led by atmosphere and research rather than just styling. Another challenge is experimenting with materials such as glass and fabric, as these processes can be unpredictable. To reduce this risk, I will continue testing materials early so I have enough time to refine the processes before the final outcome.

PRACTICE-BASED EXPERIMENTS



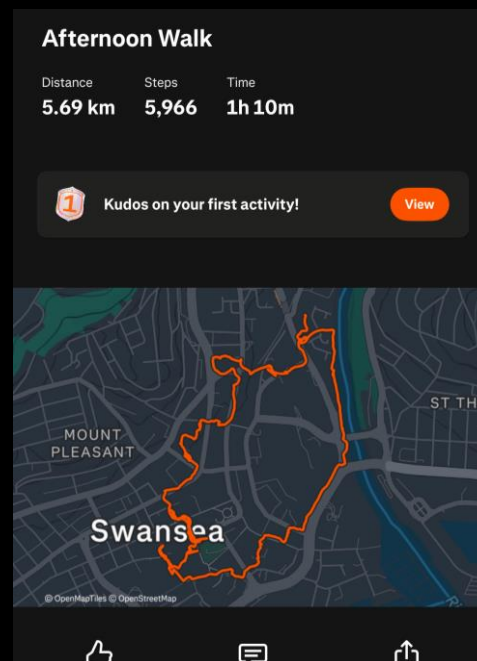
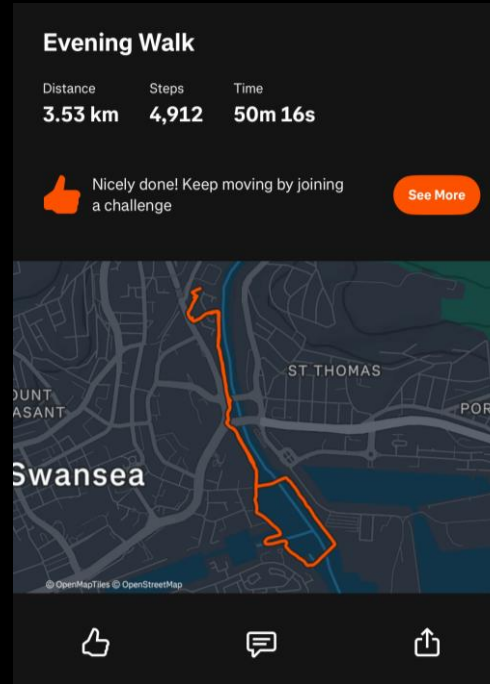
My experiments have mainly been about figuring out how instinct, atmosphere and female presence translate into images. I've been testing different locations, materials, and ways of shooting to understand what creates that feeling of being visible, watched, or exposed. A lot of this has been trial and error, but it's helped me notice what works and what doesn't, especially how lighting, gesture, clothing, and the space itself change the tone of the image.

Working across different materials like fabric, acetate, Zine layouts and print tests has also helped me see how the project could exist beyond just photographs. These experiments are shaping the direction of my final project because they've shown me which visual choices communicate the feeling I want: the tension between instinct and evidence, and how women move through spaces with awareness. Everything I've tested so far, from location walks to editing and material tests, will guide the final staged shoots and help me build an outcome that feels honest, atmospheric, and grounded in both experience and research.



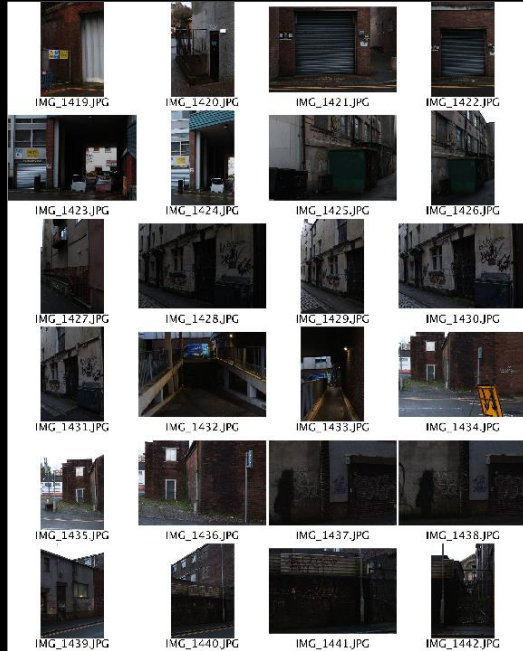
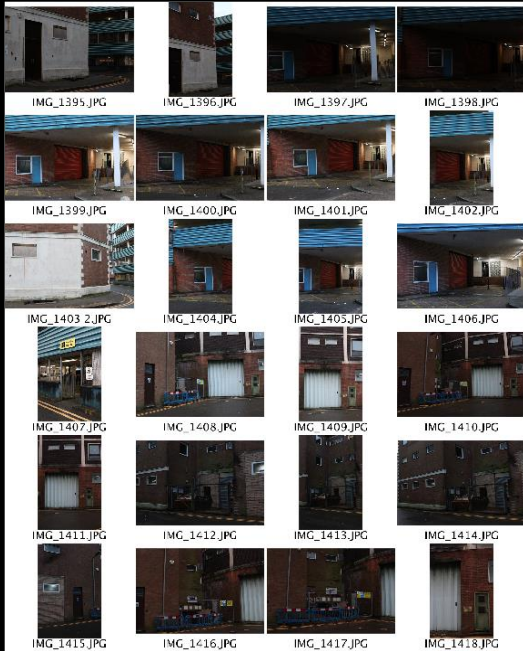
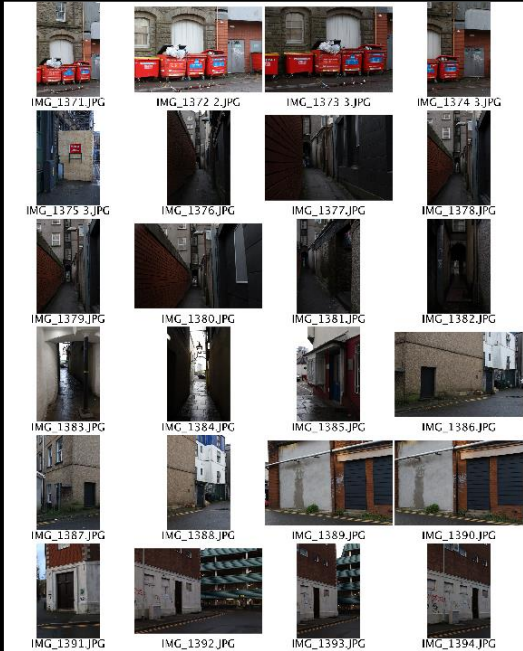
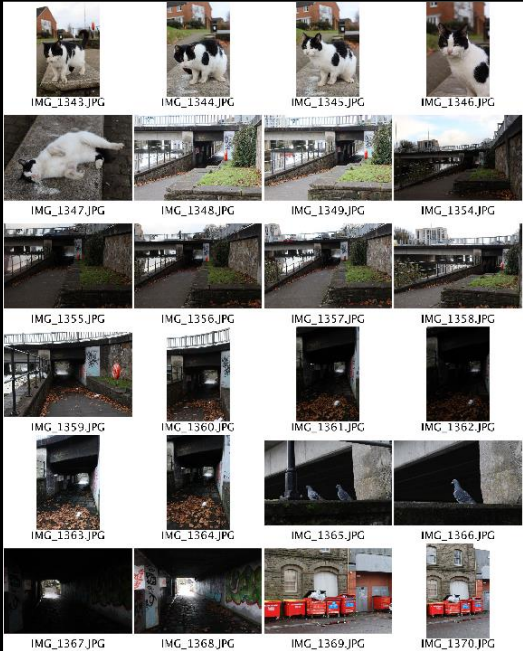
Location scouting

At the beginning of Visible Enough, my focus was on physically moving through the city and understanding it through experience. The first shoots, shown in contact sheets 1), were purely observational. I walked without a fixed plan, allowing myself to respond instinctively to spaces that caught my attention; graffiti-covered tunnels, service doors, alleyways and transitional walkways. At this stage, it was less about fear or discomfort and more about mapping atmosphere. I was testing angles, light, and composition, switching between portrait and landscape to see how much of the environment I wanted to hold within the frame. It was about learning the visual language of these spaces before assigning too much meaning to them.



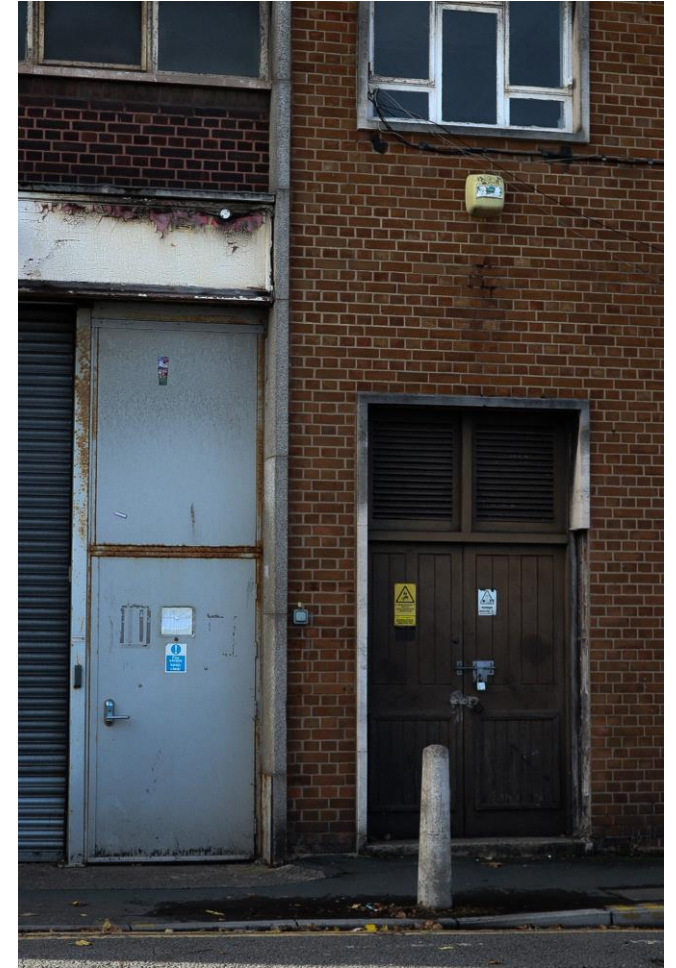
Alongside photographing, I tracked my movements using Strava. Recording my walking routes became important conceptually it allowed me to later overlay data points and ground the project in factual, geographical movement rather than just emotional response. The act of tracking where I walked transforms the work from purely aesthetic documentation into something data-informed. It connects back to my wider practice of using real-world information to support visual storytelling. This reinforces the idea that the feelings explored in the project are not imagined they are in specific, traceable places.

In the later shoots, visible in contact sheets 3–5 the intention shifted. Instead of simply walking and observing, I began consciously photographing places where I felt unease as a woman. Narrow alleyways, isolated back streets and poorly lit service entrances became more deliberate choices. The atmosphere in these images feels heavier; darker tonal ranges, deeper shadows, and more confined compositions. This shift reflects the subject matter more directly. The work moved from documenting space to documenting embodied experience within space.



By separating these two stages; instinctive wandering first, then emotionally driven selection the experimentation developed conceptually. The initial walks established the geography of the project, while the later shoots connected that geography to gendered experience. Tracking my routes through Strava supports this further, as it evidences the physical act of moving through environments that provoke vulnerability, tension or hyper-awareness.

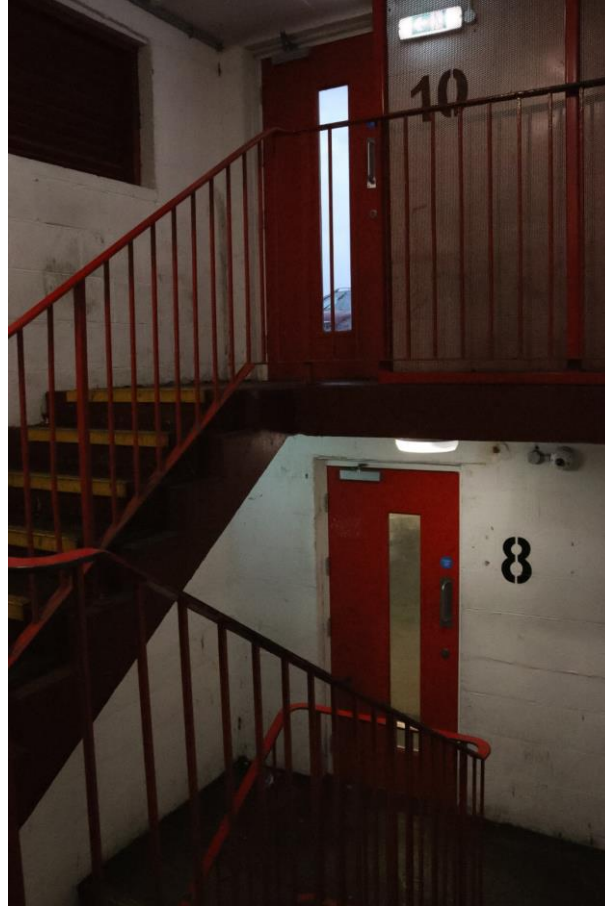
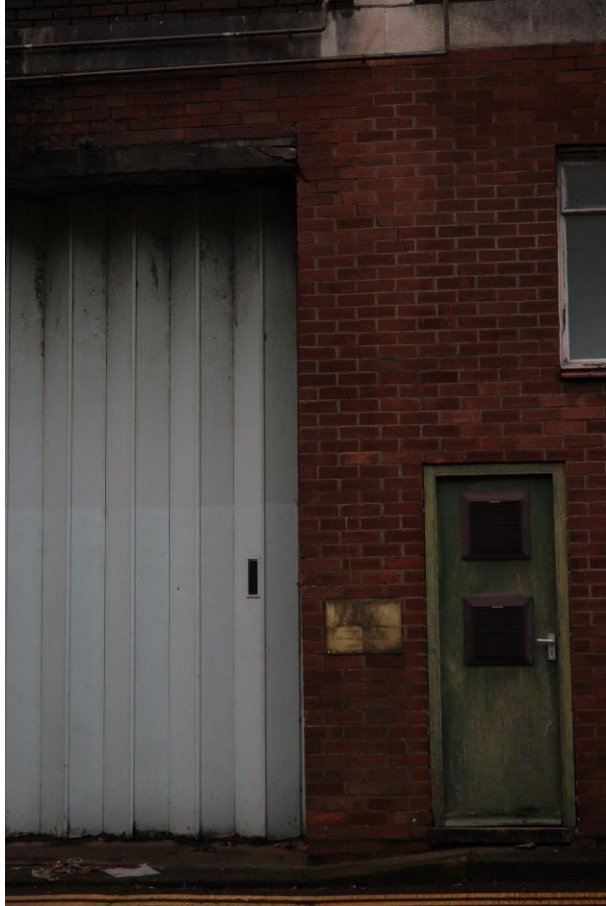
Shoot 1 edit



Shoot 2 edits







Artist research – Petra Collins

Petra Collins' work will influence the visual direction of this stage of my project, particularly in how she uses coloured lighting and intimate framing to construct a heightened emotional atmosphere. Collins often works with saturated pinks, reds and purples to create images that feel soft yet psychologically charged. Her lighting doesn't aim to replicate reality but build a mood that feels internal and emotional. In my work, I will use the AD200 with red gels in a similar way, not just to illuminate the subject but to colour the space deliberately. The red light will shift the image away from natural documentation and into something more cinematic and emotionally heightened.

Collins, P. (2017) *Coming of Age*. New York: Rizzoli.

Collins also frequently crops tightly into the face or body, focusing on small gestures; lips, eyes, hands, drawing attention to the intimacy of those details. This approach will inform my close-up compositions, where isolating the mouth or eyes allows the image to feel confrontational and personal at the same time. By framing only sections of the face, I will create a sense of closeness that feels both vulnerable and self-aware.

However, where Collins' work often leans into softness and dreamlike nostalgia, I will push the aesthetic towards tension. The use of red gel lighting within darker, enclosed environments will introduce a sense of danger or surveillance rather than comfort. While visually influenced by Collins' saturated colour palette and intimacy, my intention will be to disrupt that softness and embed it within the themes of vulnerability and hyper-visibility



Artist research – Juno Calypso

Juno Calypso's work will influence how I construct and present the female figure within staged environments. Calypso often photographs herself in highly controlled, artificial spaces, hotel rooms, beauty salons, domestic interiors using exaggerated colour, theatrical lighting and deliberate posing to explore performance, femininity and societal expectation. Her images feel hyper-staged and slightly uncomfortable, as if the subject is both participating in and critiquing the role she is playing. This approach connects to how I want to direct my model: not as a passive subject, but as someone consciously performing within the frame.

Technically, Calypso's use of artificial lighting is key. She often works with strong colour casts; pinks, reds, artificial tones that heighten the sense of constructed femininity. This will inform my use of gel lighting, particularly red, to exaggerate mood and detach the image from realism. Rather than the lighting feeling natural, it will feel deliberate and almost invasive, reinforcing the idea of the body being staged, examined or placed under scrutiny. Like Calypso, I want the lighting to feel slightly oppressive as if the subject is illuminated for inspection rather than simply photographed.

Calypso, J. (2019) *What To Do With a Million Years*. London: TJ Boulting.

Conceptually, Calypso's work explores isolation and self-surveillance, which directly links to my project's themes of hyper-visibility. Her figures often appear alone, contained within confined spaces, performing beauty rituals or holding uncomfortable poses. Similarly, I aim to position the model within enclosed, darker environments where her body becomes the focal point under controlled lighting. The tension between empowerment and discomfort between choosing to perform and being observed is something I want to carry forward. Inspired by Calypso, the images will not just document a woman in space; they will highlight the psychological weight of being seen.

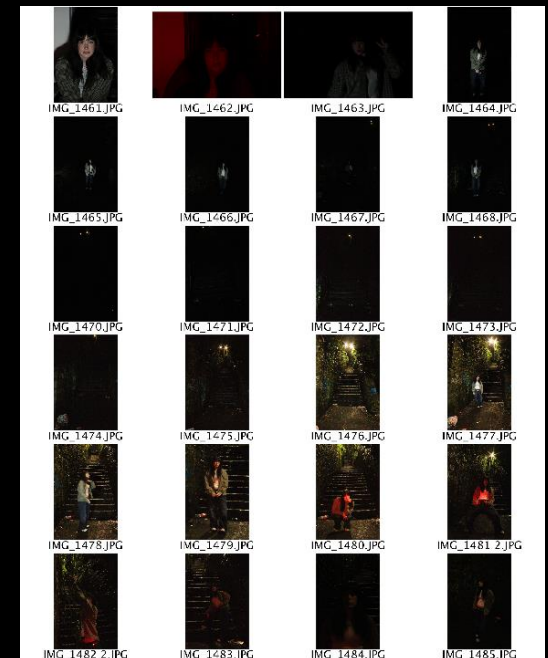


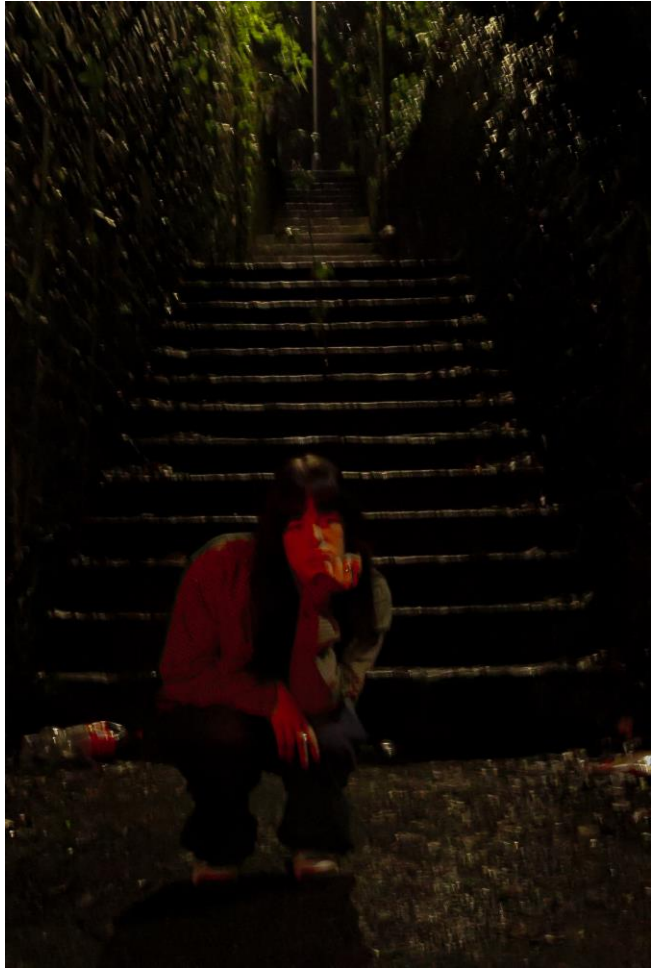
Shoot 3

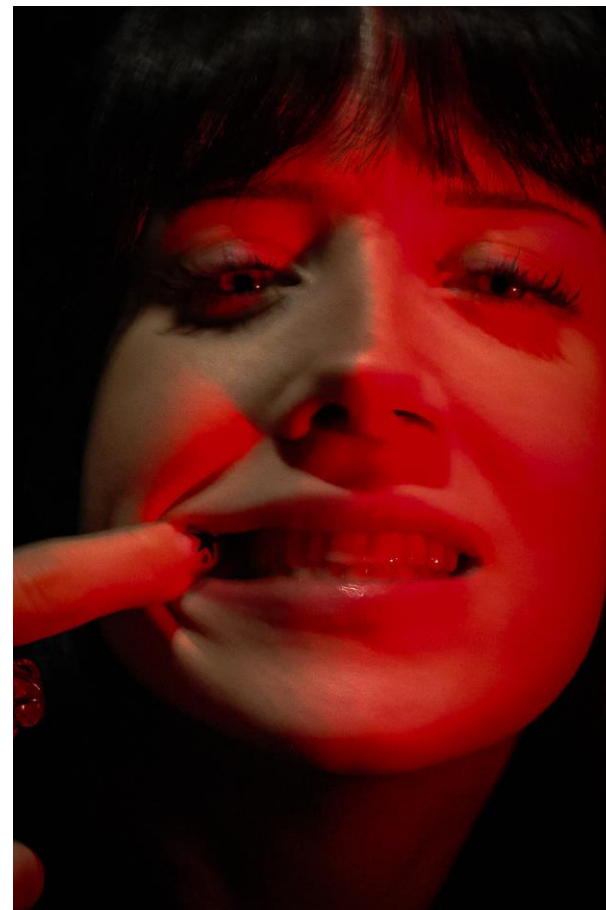
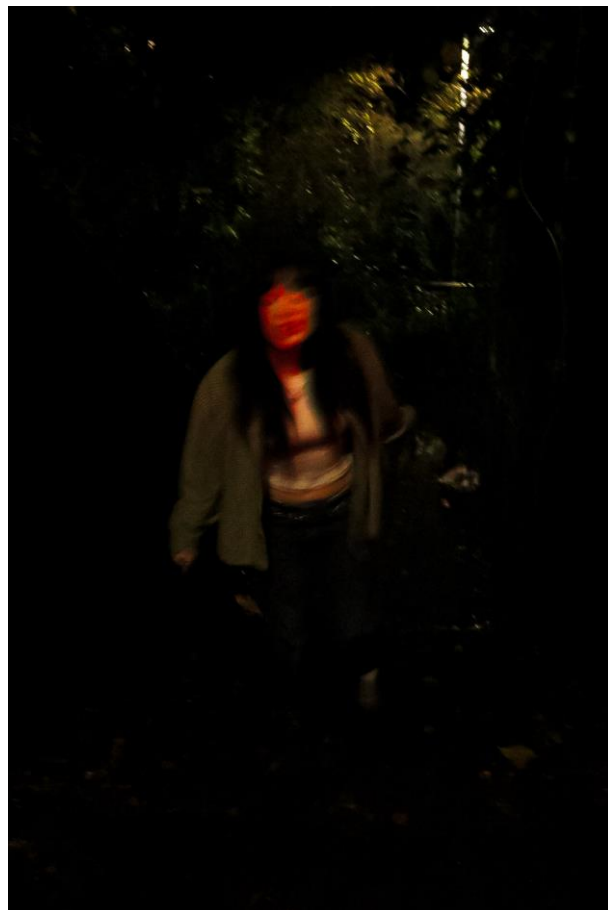
Shoot 3 marked a clear shift from observational location work into more controlled, technical experimentation with lighting. As shown in contact sheets 7–8, this was the first time I introduced the AD200 flash and coloured gels into the environment at night. The location itself a narrow, enclosed stairwell, was already naturally dark, with only a single overhead streetlight. Instead of relying on available light like in previous shoots, I deliberately overpowered the darkness using the AD200 to isolate the model from the background. This created a spotlight effect, where Courtney appears almost suspended within the space, surrounded by shadow. Technically, this meant experimenting with flash power, shutter speed and aperture balance to maintain detail in her face while

I then began layering coloured gels over the AD200 to experiment with mood and psychological tone. The red gel in particular became significant. In several frames the red-light cuts across her face and body, creating a harsh, almost confrontational aesthetic. Red shifts the narrative — it introduces danger, tension, and a sense of surveillance or alarm. It also visually references emergency lighting or warning signals, which links back to the subject matter of vulnerability and hyper-awareness in public space. In contrast, some images use more neutral or minimal lighting, allowing the surrounding darkness to dominate. This back-and-forth experimentation helped me understand how colour temperature and direction of light directly alter the emotional reading of the image.

Compositionally, I also experimented with light placement and angle. At times the flash is frontal and direct, flattening the space and making the image feel editorial and staged. In other frames, the light is slightly off-axis, creating shadow along the brick walls and exaggerating texture within the stairwell. This added depth and made the environment feel more oppressive. The technical experimentation wasn't just about aesthetics — it became conceptual. By artificially lighting a dark, uneasy space, I'm questioning whether visibility equals safety. Even when the model is brightly lit, the darkness still surrounds her. The AD200 and gel lighting therefore became tools not just for exposure, but for reinforcing the tension between visibility and vulnerability that sits at the core of Visible Enough.







Collage experimentation



For my collage experimentation, I started combining different cropped sections of the face, focusing mainly on the eyes and mouth. I layered these images together to create a fragmented portrait, which links to my project theme of perception and how women are seen or watched in parts rather than as a whole person. I also experimented with coloured lighting, particularly red, to create a more intense and uncomfortable atmosphere. The collage process allowed me to control what the viewer sees and what is hidden, which connects to my idea of visibility and exposure. This experiment influenced my fabric prints and cyanotypes, as I began using these collaged images instead of single photographs, making the work feel more constructed and intentional.

Acetate experimentation



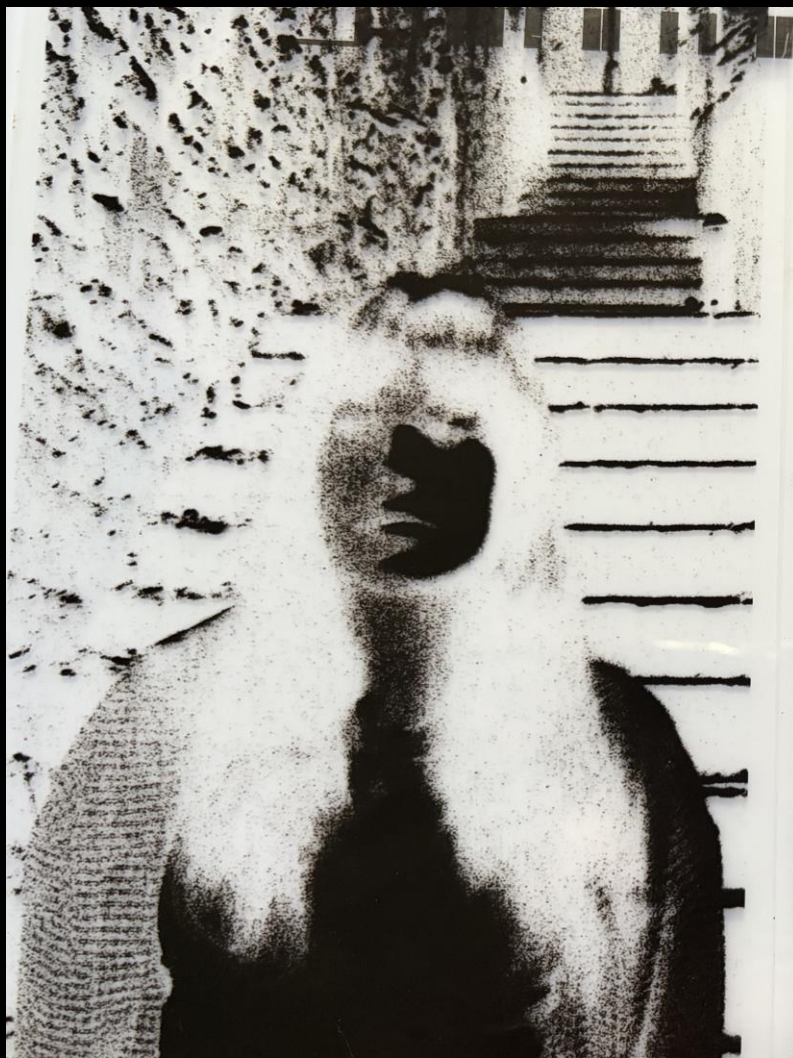
During my experiments, I found that some of my acetates became smudged, which at first felt like a mistake as the image lost clarity and detail. However, I decided to work with the imperfections and see how they would translate when exposed in the darkroom. (shown in further slides) The smudging created a much more abstract and distorted outcome, where parts of the face became fragmented or partially lost within the image. This actually linked strongly to my project themes of visibility and perception, as the subject appears present but not fully readable. It pushed my work in a more experimental direction and made me realise that imperfections can add meaning rather than take away from the image.





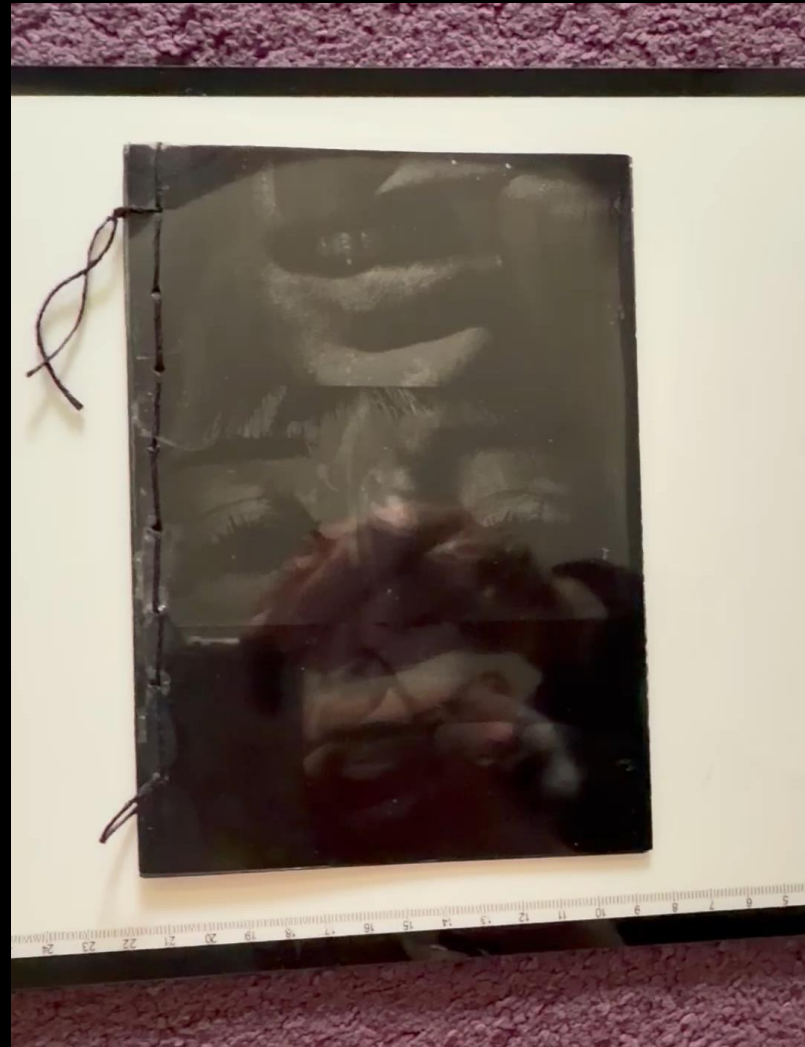






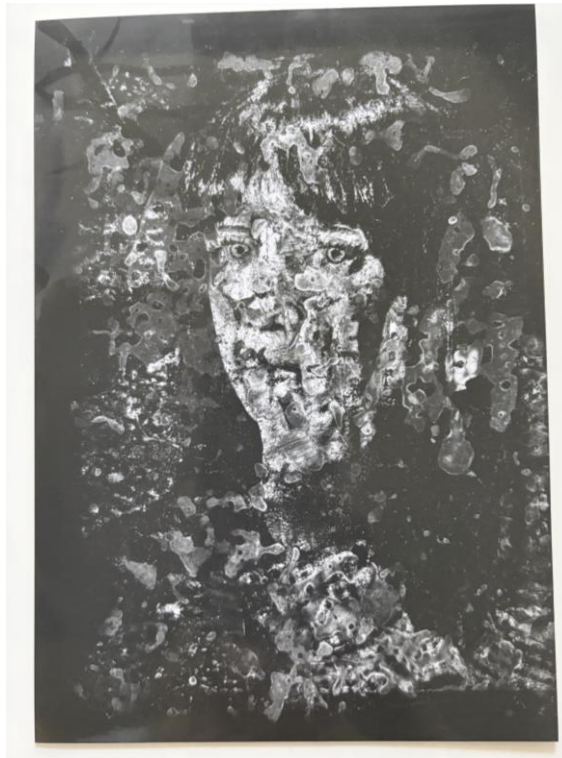


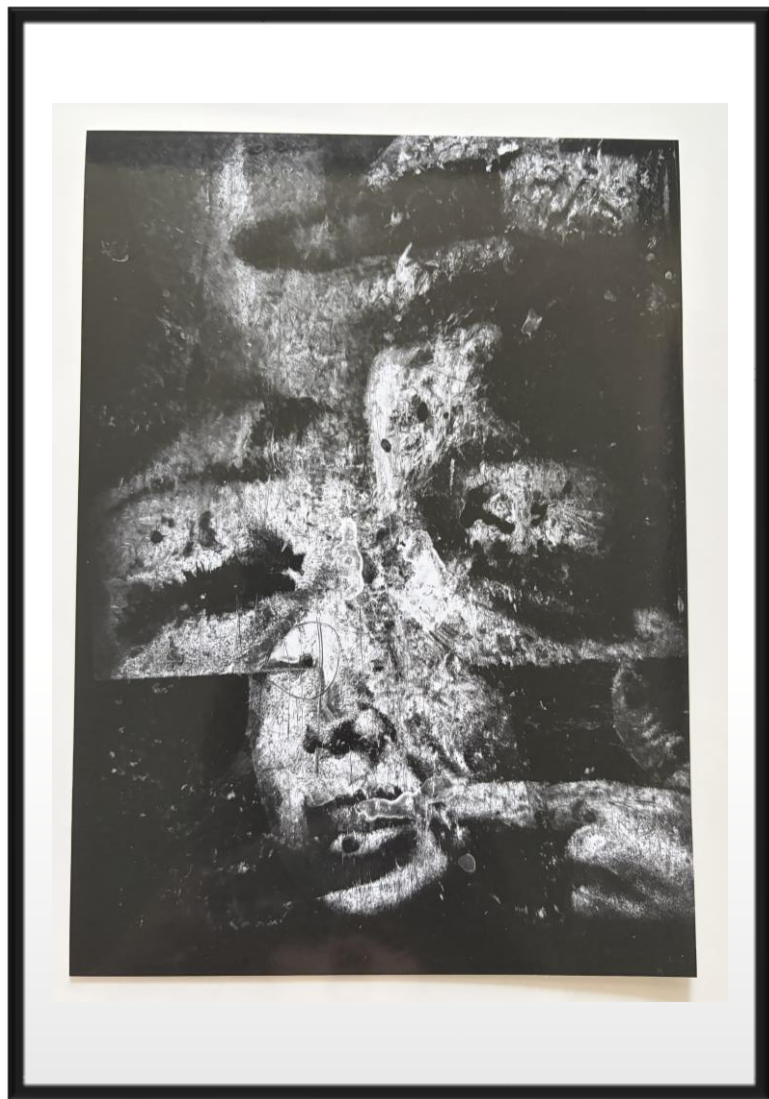
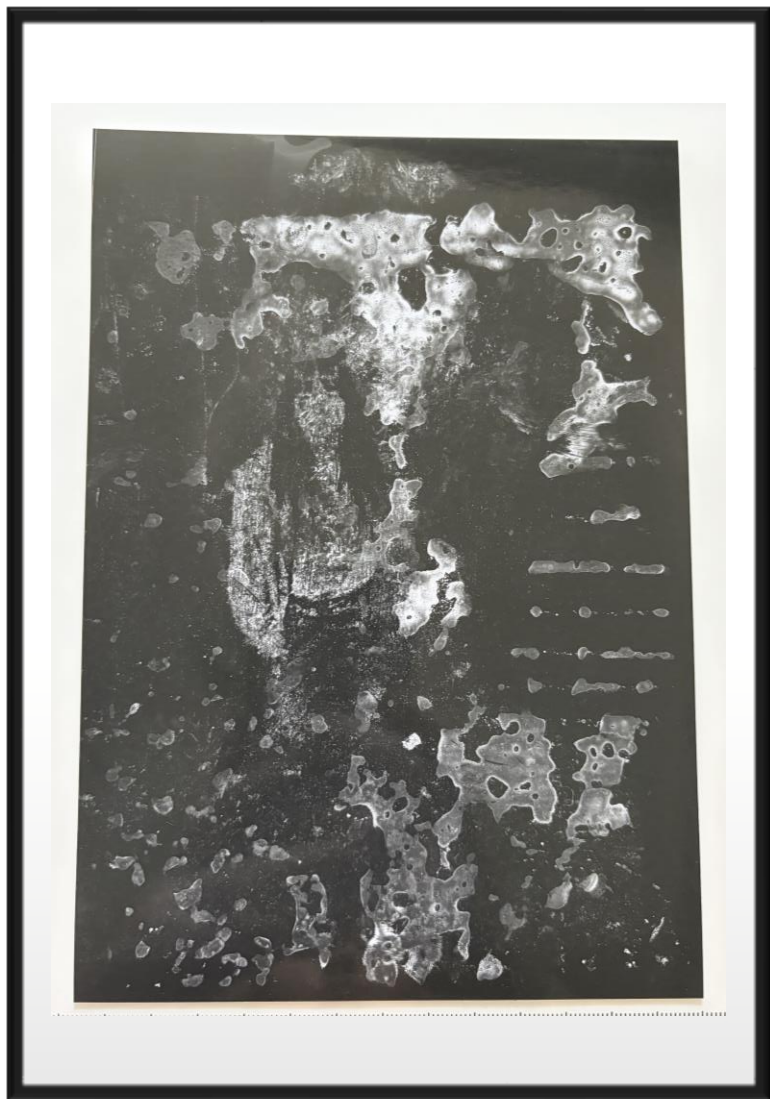
Acetate zine



Building on my acetate and layering experiments, I created a zine using acetate pages to explore how images could interact when placed on top of each other. Using transparent sheets allowed the images to overlap, shift and distort depending on how the pages were turned, creating a more fluid and unpredictable outcome. This linked closely to my themes of visibility and perception, as the subject is never fully fixed and instead becomes fragmented and partially obscured. The use of acetate also made the zine feel more tactile and interactive, encouraging the viewer to engage with the work physically rather than just viewing it. This experiment has influenced my final project as it made me consider layering and transparency not just in image making, but also in how the work is presented.

Darkroom experimentation







Cyanotype experimentation

My cyanotype experimentation focused on how surface and light interaction could alter the image beyond straightforward photographic reproduction. I tested placing various objects onto the coated paper to interrupt the UV exposure and create layered textures and tonal variation. These interventions disrupted the flatness of the surface, allowing areas of softness and shadow to emerge rather than a single, clean silhouette. I became interested in how these subtle distortions made the image feel less controlled and more reactive almost as if the material itself was responding to exposure.

As I developed the process further, I began refining the chemistry to strengthen the visual impact. In later prints, I introduced hydrogen peroxide during the washing stage to deepen the Prussian blue. The shift in colour was immediate and noticeably richer, producing stronger contrast and more defined shapes. This darker tone gave the prints more weight and presence, moving them away from a faded, delicate look into something bolder and more deliberate.





I also experimented with layering imagery using acetate to create an overlaid cyanotype. I first exposed a close up of a face for around five minutes, then removed that acetate and replaced it with a background image for the remaining exposure time. By splitting the process like this, both images merged into one print, creating a subtle double-exposed effect.



The face became partially interrupted by the background, producing a ghosted, fragmented result. This felt conceptually relevant to Visible Enough, as the body is never isolated it exists within space and context. Technically, swapping the acetates mid exposure introduced unpredictability, allowing me to explore how timing and layering can construct meaning within the material itself.



I also experimented once with printing onto cardboard to test how the solution would behave on a rougher, more absorbent surface. The texture of the cardboard altered the consistency of the blue, creating uneven patches and grain that differed from smoother paper results. While less precise, this test helped me understand how the choice of surface directly affects clarity, tone and control. Overall, these cyanotype experiments allowed me to explore how small technical adjustments in exposure, chemistry and material can significantly shift both the aesthetic and emotional quality of the work.



Glass experimentation



For my glass experimentation, I wanted to see if I could transfer my images onto glass to create a more fragile and transparent surface, which links to my theme of visibility and exposure. At first, I tried using Mod Podge and cyanotype on top of the glass, but when I washed the print, the image completely washed away because the chemicals couldn't properly stick to the smooth surface. After this failed attempt, I researched different methods and found a process using gelatin mixed with cyanotype solution. I heated the gelatin, mixed it with the cyanotype chemicals, and then poured it onto the glass to create a light-sensitive surface. This method worked better and allowed the image to develop on the glass, creating a more ghost-like and fragile image. However, I had some problems with the gelatin peeling off the glass after it dried, so this is something I would need to refine if I continued this process. Even though the process was difficult, the results were visually interesting and linked well to my themes of fragility, presence and visibility, so this is something I may continue experimenting with.

Artist research – Barbara Kruger

Barbara Kruger's work explores identity, power and how women's bodies are seen and represented, which connects to my project about visibility and feeling watched in public spaces. She places images onto physical surfaces like posters, billboards and clothing, which relates directly to my fabric experiments where I printed my photographs onto bags and clothing. This made me think about how the image changes when it is worn and how the body becomes part of the artwork. The fabric experiments helped me realise that clothing can act as both protection and exposure, which links back to my project and will influence my final outcome by combining fashion, photography and public space.

Kruger, B. (1994) Remote Control: Power, Cultures, and the World of Appearances. Cambridge, MA: MIT Press.



Fabric experimentation

started my fabric experimentation by testing cyanotype on scrap cotton material that I found, as I thought cyanotype would be the easiest and most accessible method to experiment with image transfer onto fabric. The process worked well on cotton because the material absorbed the chemicals properly and allowed the image to develop clearly. In the future, I could experiment with other fabric printing methods such as heat press or transfer printing to achieve a more controlled and professional finish.

I then moved on to printing onto a bag, but I ran into a problem because cyanotype needs absorbent material and the bag was made from viscose, so the chemicals didn't absorb and instead ran off the surface. To solve this, I measured the shape of the bag, printed the image onto cotton instead, and then glued the fabric onto the bag to create the final outcome. I also experimented with printing my collaged images onto a t-shirt and added buttons to make the t-shirt more unique and handmade, which links to my idea of clothing as a surface and part of the artwork rather than just something worn.





Final display ideas

For my final display, I am considering presenting my work using glass, inspired by an exhibition I visited where framed images were mounted slightly away from the wall, allowing light and shadow to become part of the work. I am interested in using glass because of its transparency and reflective qualities, which link to my themes of visibility and being seen. Another idea I am exploring is hanging large scale printed materials from the ceiling, so viewers have to physically walk through the work to see the images. This would turn the images into more of a collage in space rather than flat images on a wall and would make the viewer more aware of their own movement and presence within the work, linking back to the themes of public space and visibility within my project.

