

PROFORMA

PROPOSED TITLE: *Veil*

Cymatics | Identity | Neurodiversity | Sensory | Stigma

I will be constructing an immersive video installation which externalises internal responses to stimuli. My project comes from a personal, neurodiverse perspective, and the installation will act as a representation of my body's response to auditory overstimulation. By investigating a theory known as "cymatics", my installation will directly translate sound from the environment into a non-representative live display; my work will be performative in a sense. Visitors to my work will become submerged into the complex cognition of the neurodiverse brain, harnessing a greater understanding of the neurodiverse stance in a society built for the allistic.

The title of my project, *Veil*, is used metaphorically to signify the concealment of outward expression. Given the internalised response towards sensory sensitivities, neurodiverse people are stuck in a stigmatised position where the allistic won't take invisible disabilities seriously. As a late-diagnosed autistic adult, I am still on a journey of self-discovery as I slowly become more aware of my neurodiverse traits. Considering how my responses stem from auditory stimuli, this project allows me to navigate my creative direction, using my body as a catalyst.

This project will focus on externalising something that is expressed internally. To achieve this, I will be applying cymatic processes to my work. Cymatic methodologies can make sound visible, which applied to the context of my work, can create visible depictions of my sensory responses. Using this medium, I will showcase my rhetorical brain in the form of a live cymatic projection that will take place in the exhibition space. By doing this, attendees will actively witness my response to the exhibition environment; this is further informed when you that I will be in the space as this is happening. Coinciding with my projection is the possibility of interactivity. Incorporating items which contribute to my responses.



START	END	ACTIVITY
04.10.24	11.10.24	Watergram intro.
18.10.24	-	Equipment acquired
23.10.24	-	First critique
28.10.24	01.11.24	Project space
05.11.24	08.11.24	Research response
19.11.24	-	Second critique
27.11.24	15.12.24	Material collection
18.12.24	05.01.25	Experimentation with material
08.01.25	20.01.25	Sound response testing
03.02.25	15.02.25	Refining visual/sound
18.02.25	25.02.25	Installation structure
28.02.25	10.03.25	Installation testing
13.03.25	18.03.25	Adjusting installation
28.03.25	05.04.25	Finalising installation
05.04.25	08.04.25	Installing in gallery space
16.05.25	-	Exhibition opening

ITEM	COST
DLS W312b 12" Subwoofer (used)	£36.49
AV-298BT Amplifier (used)	£25.29
Female RCA-to-Speaker Adapter	£3.99
8" Round Cake Tin	£4.99
Akiyo Mini Projector	£54.99
AV-to-HDMI Adapter	£6.99
Ilford Photographic Paper	£51.99
Lyreco Transparency Film	£14.33
Sony CCD TR427E Handycam (used)	£85.99
Sunflower Oil 1L	£3.80
	£198.85

Throughout the experimentation phase of my project, I have undertaken various forms of process, which fall under the “cymatics” umbrella. By using these techniques, I have directly transferred audio references and frequencies into visual outcomes; this proves that the aim of the project is plausible. As cymatic processes are new to me, I made a rough attempt to carry out this method using material I already have in possession (aluminium tin, Bluetooth speaker). After this proved unsuccessful, I decided to move on to a different process: watergrams. Though I did not use an audio reference for this, carrying this out allowed me to observe different patterns created in the water. To create movement in the water, I used my hands and a massage gun to mimic the wave frequencies which would be created from audio. Following this, I acquired an optimal cymatic setup (amplifier, subwoofer, dish). This allowed me to create consistent results and to move forward with further experimentation. I presented my accumulated research in both of my critiques, to finalise my creative direction. After discussing the impact of my methods, I had come to a conclusion that constructing an installation which responds to the environment would work best.

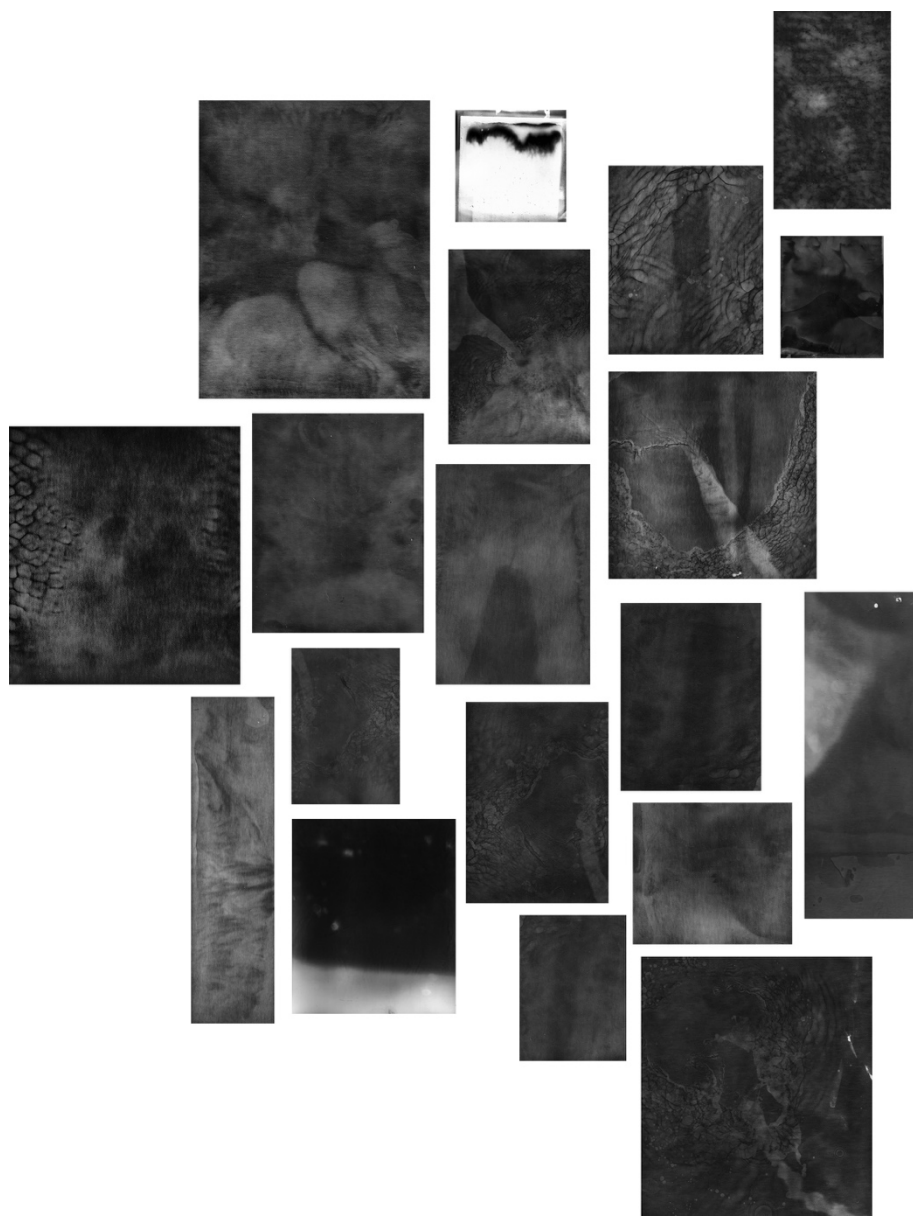
Fortunately for me, my workflow of experimentation has not seen any interruptions. One challenge I have encountered is the fact I am working with water and electronics. There was an incident while I was packing my equipment away where I split water from the dish near the amplifier. Looking forward, I will need to be careful handling water around my electrical equipment, as any damage will hinder my progress. Considering a live cymatic process in the exhibition, I will need to be especially careful handling this equipment in an exhibition scenario.

PORTFOLIO OF EXPERIMENTATION

veil | /veɪl/

- 1. cover with a veil.**
- 2. cover, conceal, or disguise.**

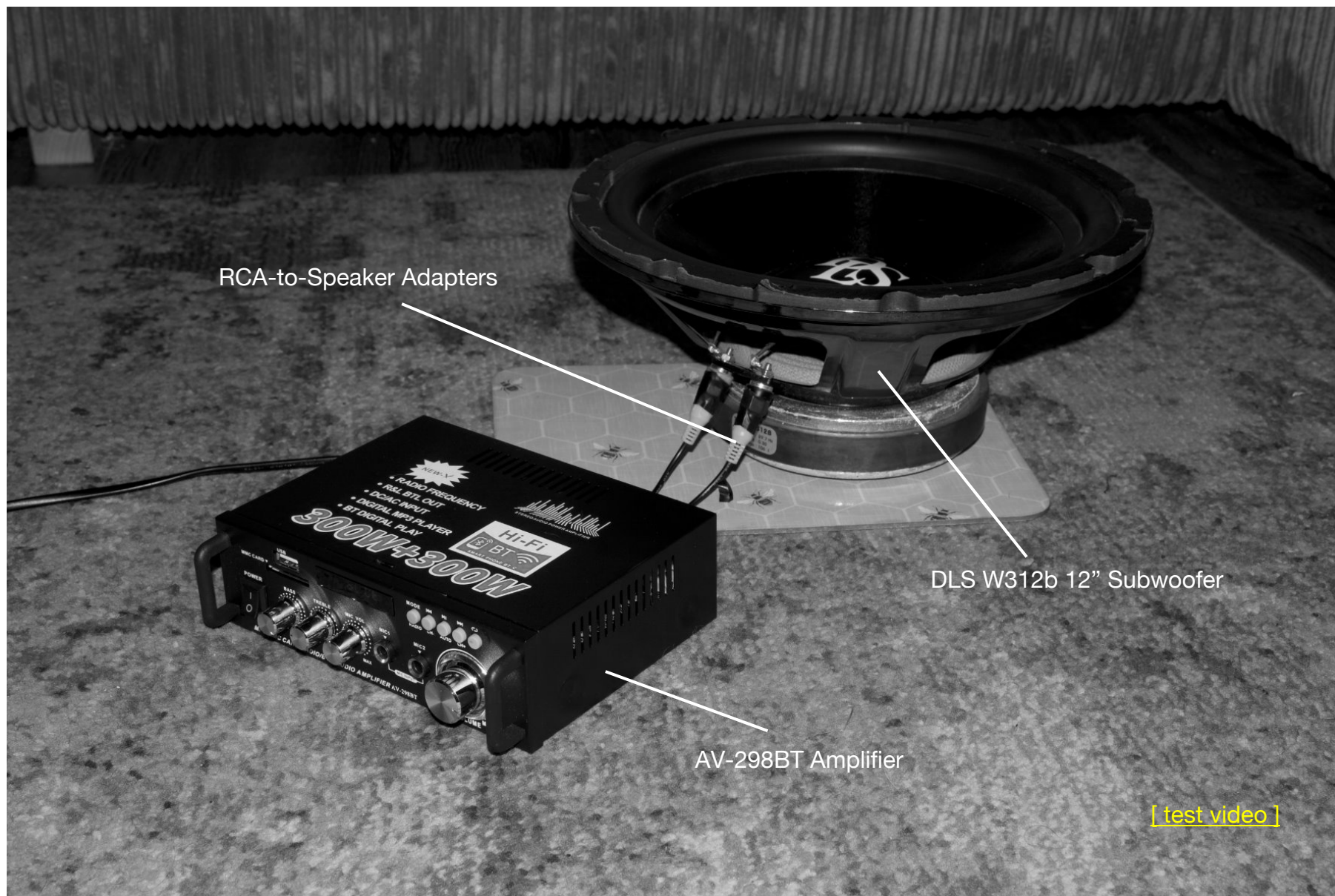




WATERGRAMS

My first area of practical research is experimenting with watergrams in the darkroom. By submerging photo-sensitive paper and exposing it to light, intricate patterns will emerge when developing.

I used a massage gun, water pouring and hand movement to mimic frequencies that will eventually be produced using audio clips.

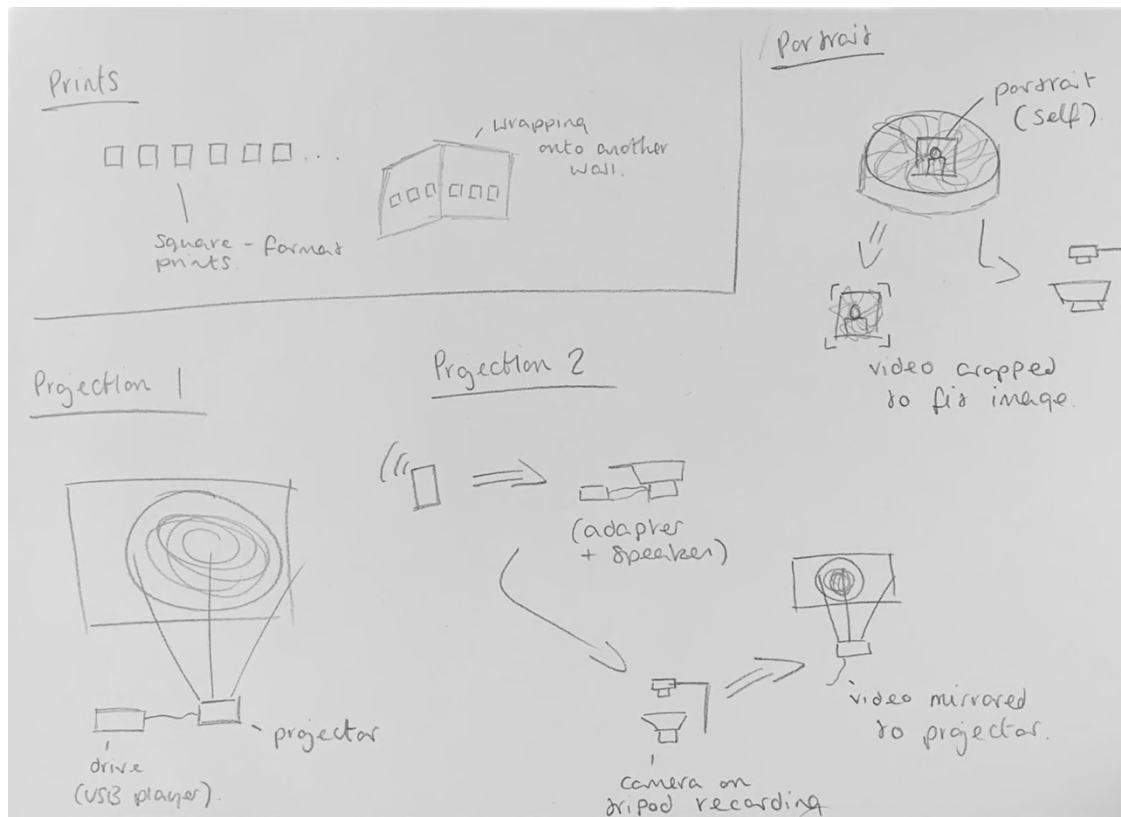


RCA-to-Speaker Adapters

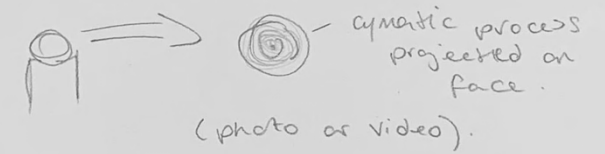
DLS W312b 12" Subwoofer

AV-298BT Amplifier

[test video]



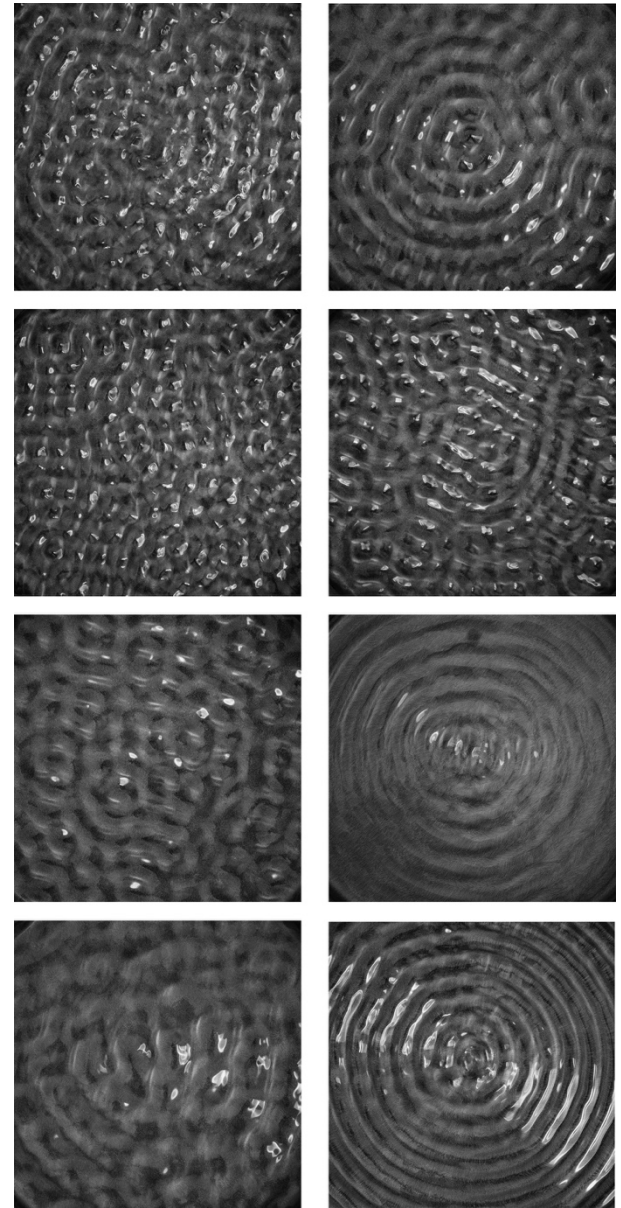
Projection 3.



PHOTOGRAPHING CYMATICS

With my newly acquired equipment, I have photographed the process as individual frames.

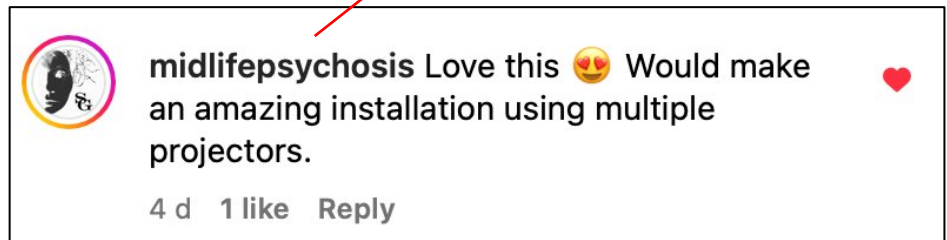
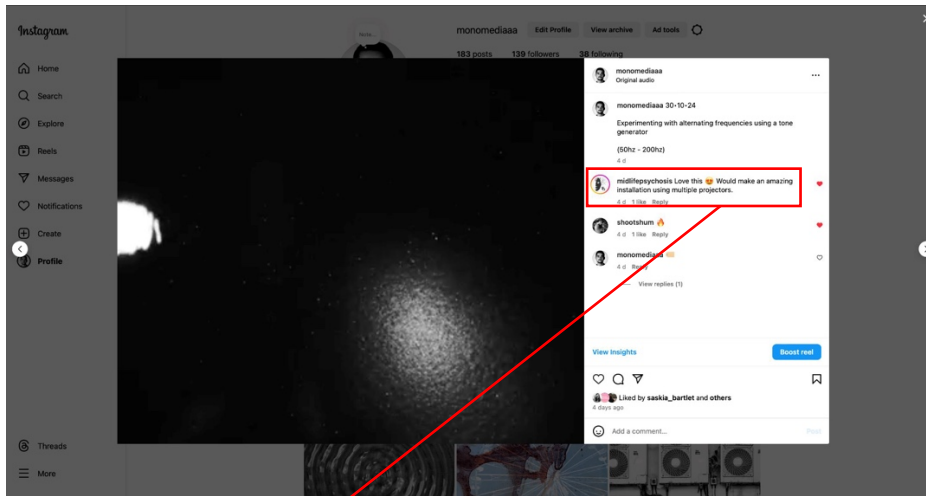
Compared to the watergrams, these photos were taken outside of the darkroom, using a DSLR rather than photographic paper.



PROJECTION

Using the same setup as when I was photographing, I recorded the process and projected the video on the wall.

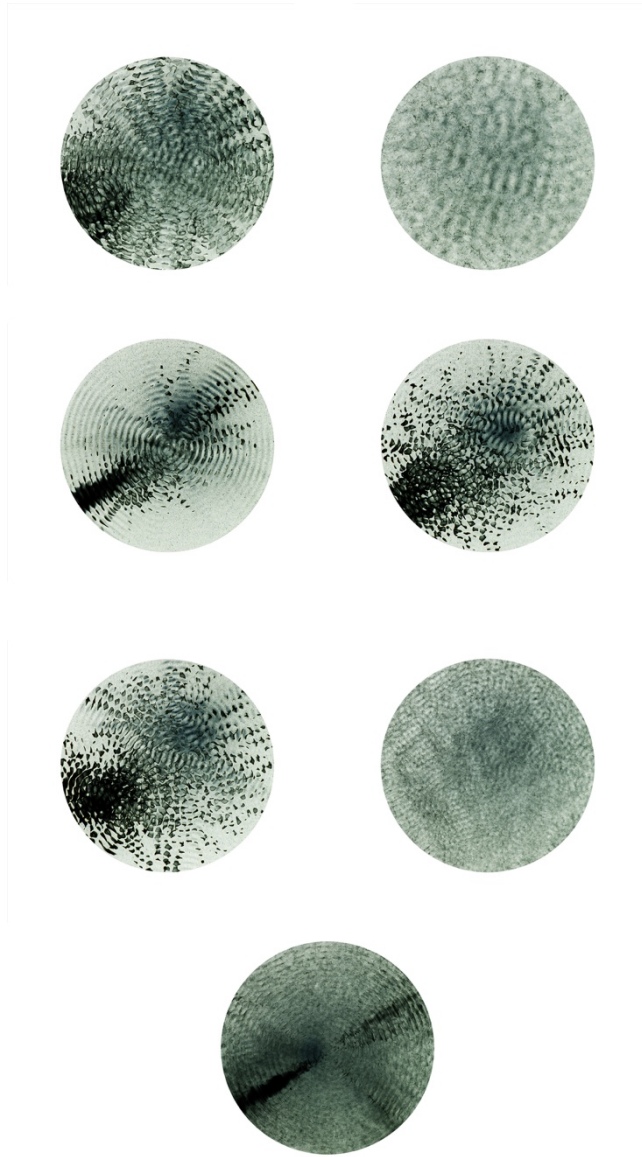
[\[video \]](#)



[video]

Sarah Grounds (former student) commented on a post of mine, showing my cymatic experimentation. She recommended that using multiple projections could work effectively.

I took her comment on-board and prepared to make it work.



LONG EXPOSURES

I photographed the process again, this time, using a slower shutter speed to create a blurred effect. I also decided to work with colour as I had previous been working in monochrome.

PROJECTION

(on face)

I used a pre-recorded and projected it onto my face. I wanted to see how the patterns would mould around my face.

[\[video \]](#)

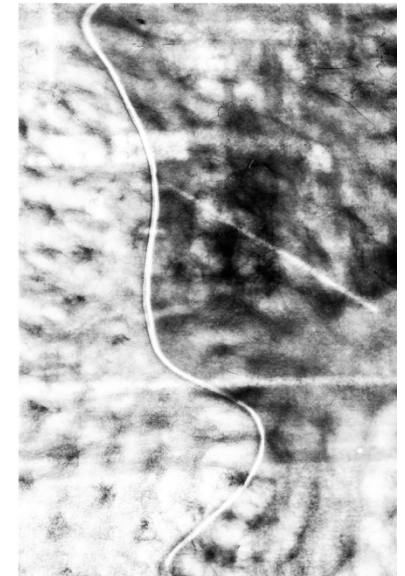
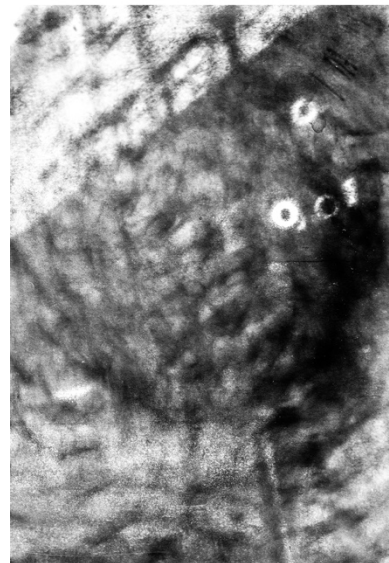
CYMATICS ON PHOTO

I secured a photo print onto the dish and carried out the cymatic process. I wanted to see how the water's movement manipulates the image.

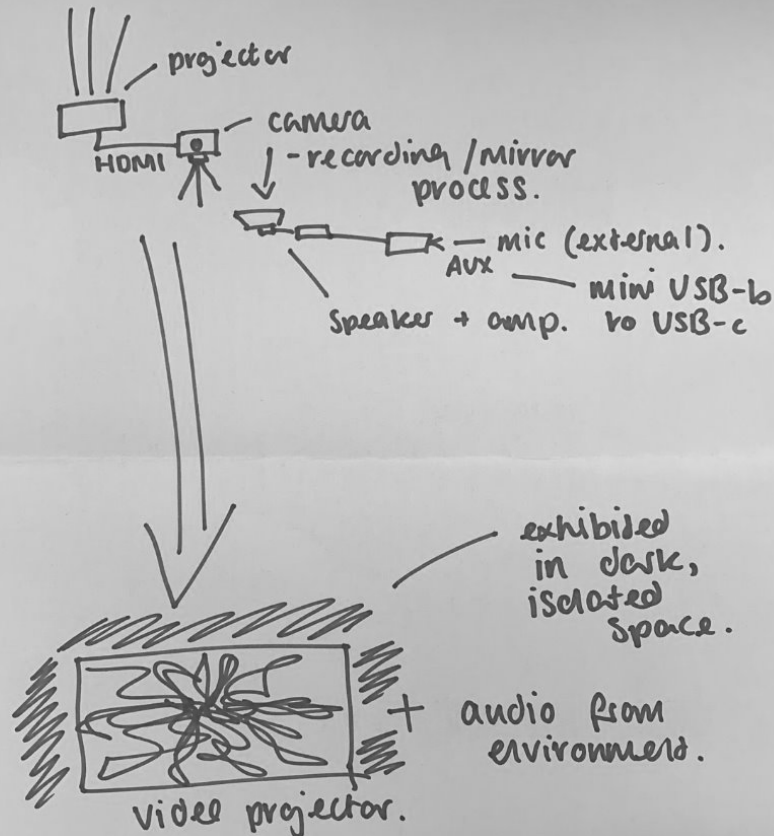
[\[video \]](#)

CYMATICS ON PHOTO (darkroom)

Using a similar process, I attached acetate prints onto photographic paper and exposed it whilst submerged in water. These created a sort of natural double exposure.



Live Audio Cymatic Set-up.



Equipment needed:
(mini USB-b to USB-c.)
projector, type-C, aux cable, camera,
tripod, cymatic set-up, external mic.

INSTALLATION PLAN FOR DISPLAY

After working with various processes under the “cymatics” umbrella, I have come to the conclusion that a video installation will be the most effective for my project.

Using the same setup I have been using throughout, I will be directly translating sound from the exhibition space into a non-representative visualisation. My initial plan is to have this process taking place during the exhibition, connecting a camera to a projector to display it at a larger scale. A microphone will be used to pick up sound and transfer it into the amplifier.

Going forward, I will be looking to optimise my cymatic setup, making sure this video installation is successful.

ARTIST RESEARCH / REFERENCES



The Influence Machine (2000) Oursler, T.

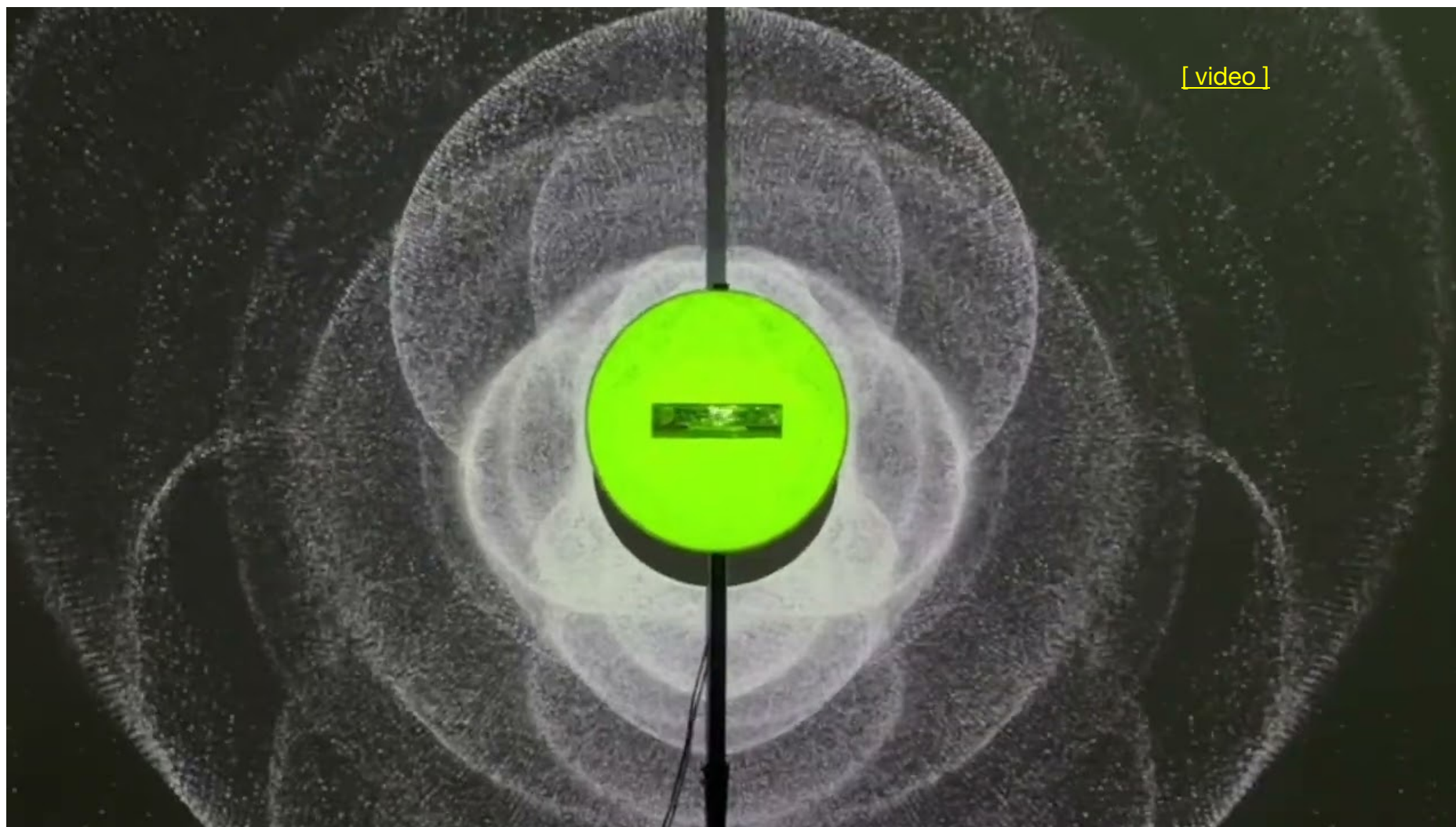
Tony Oursler's *The Influence Machine* provides an example of an alternative way that imagery or video can be projected, compared to a solid surface.

In his project, Oursler uses a smoke machine to generate a surface which moves around in the environment, which in response, manipulates and distorts the content that is projected .

Compared to my project, Oursler's work is site specific, whereas my work will be gallery-based. So, the possibility of pulling this off in my circumstances may be improbable.

However, *The Influence Machine* opens the possibility of alternative projection surfaces which may further influence my work. If I were to mimic Oursler's process, I would need to make sure the smoke doesn't spread across the exhibition space.





Eavsdropper (2024) Jason&Becky



Jason&Becky's *Eavsdropper* explores similar themes to my project. Not specifically from a neurodiverse perspective, but it is based around sound visualisation and the impact of personal perception.

These visuals which are being projected respond to sound waves. Compared to my project, *Eavsdropper* appears to be more digital based in its aesthetic. My work takes a more materialistic approach as I am using water to create geometric patterns.

Eavsdropper encourages interactivity from its audience, which may be appropriate for my work as visitors will be observing a non-representation of my body.



Lightning Fields (2009) Sugimoto, H.

Hiroshi Sugimoto's *Lightning Fields* explores the idea of mark-making with photography. He uses a voltage generator to expose lightning traces onto photographic film.

Given as my practical work utilises the natural occurring patterns in water, a similar technique can be applied my research.

Though my project will be video based, this can act as a way of archiving and observing the various ways the water moves in relation to the frequencies applied.

To apply Sugimoto's work to my own, I will be using my cymatic set-up to generate patterns on photographic paper, which will be exposed in the darkroom.

