

## Abstract of Research

**Aurally-Immersive Installation Art:** A practice-based (or -led) investigation into methods and techniques to assist practitioners in generating ineffable experiences

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This practice-based (or -led) research is focused on the investigation and understanding of how a contemporary aurally-led immersive installation art practice may generate an ineffable experience. In order to create a foundation for these installations, it was important to identify and define the current fields of practice and theory that come together to form my own inquiry: phenomenological and ineffable philosophy, contemporary western installation art, and sound art/experimental music.

Once these fields had been determined and their relevance in relation to my own practice established, the next step was to explore and identify the criteria, contextual framework and primary literature that define these three different aspects of my investigation. I structured my contextual approach in two ways: through investigation and extrapolation of my own ineffable experiences – generated within the context of the aforementioned fields – and the wider context of the generation of the ineffable by other thinkers, practitioners and musicians. By balancing this review of context against a rigorous and structured assessment of the relevant literature, I was able to inform and more firmly establish the deficit in knowledge and formulate my emerging questions. This review of literature also focused on the selection of the most appropriate methodology – qualitative – and the set of early methods through pilot experiments and self-reflection.

By completing these steps I was then able to start to develop and expand upon the ideas that became the empirical research. These three installations / albums allowed me to explore my attempts to generate the ineffable in conjunction with the data and feedback produced through my triangulated methods: self-reflexive, expert peer reviewers and focus groups. This was an evolutionary process that required not just a more rigorous approach from myself in the consideration of my own practice, but also in the development of methods and techniques that could address the esoteric nature of the data and this research. The empirical research consisted of three immersive installations/albums: *this is how i want you to remember it, when you take everything away, the only thing left is imperfection*, and *everything for a short time*, as well as three stand-alone albums that synthesise my findings, *position determines perspective, our velocity*, and *slow burn*.

In the bringing together of the three fields mentioned above, and the development and validation of my selected methods, I am able to present a cohesive body of research that may be used in the future when the generation of the ineffable is attempted.