

A Proposed Study on How Metal Music Influences Inspiration Generation, Imagination Expansion and Self-Expression of Painting Artists

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ABSTRACTS

This research proposal explores whether metal music, as an auditory stimulus, may have an intervening influence on the generation of inspiration, the expansion of imaginative boundaries, and the breakthrough of expressive limitations of painting artists. The study focuses on young artists in the context of China's art education system, who often feel limited in their creative expression due to the limitations of their training model, the contradiction between the demands of the social environment and their self-expression, the pressure of cultural aesthetics, and the lack of resources and platforms. This proposal seeks to explore whether they experience a change in their creative state after listening to metal music. The study will focus on three core ideas: firstly, metal music as a cross-sensory stimulus may actively inspire artists with its intense auditory properties; secondly, the extreme sonic experience and emotional intensity may push artists to reorganize their original aesthetic and imaginative structures, thus expanding the boundaries of their creativity and expression; and thirdly, metal music may act as a symbolic 'expression release mechanism', helping artists to challenge the boundaries of their creative expression. Thirdly, metal music may serve as a symbolic 'release mechanism of expression,' helping artists to challenge and break through the long-standing limitations of self-expression. In this study, we intend to adopt Interpretivist Phenomenological Analysis (IPA), a qualitative research method, to capture the artists' subjective experience and creative transformation process under the intervention of metal music through diary research and in-depth interviews, to stimulate further research and discussion on the relationship between metal music and visual creation.

INTRODUCTION

The Research Problem and Its Importance

In the context of contemporary Chinese visual art creation, the pressure of expression that many young artists face in the creative process after graduation. On the one hand, they are deeply influenced by the systematic training of art academy exams, and are judged by their techniques, compositions, styles and so on; on the other hand, they are often unable to freely express their true feelings and experiences due to the social environment, identity anxiety or the pressure of the creative evaluation system. On the other hand, they are often unable to freely express their true feelings and experiences due to social environment, identity anxiety or the pressure of the creative evaluation system. Especially for young artists who have not yet established a mature personal language, their creations tend to fall into the convergence of expression strategies ‘for the sake of being understood’, thus inhibiting the individuality and breakthrough of their works.

Metal music, as an edge-of-the-seat sound medium with great sensory impact, is characterized by its distorted walls of sound, rhythmic dissonance, and strong emotional tension. Its ‘extremity’ is not only reflected in its musicality, but also in its thematic content and historical and cultural development. (Skeech, M. 2022) There is a wealth of psychological and neuroscientific research on the effects of music on perception. However, few studies have explored whether metal music is able to influence the perceptual patterns, imaginative systems, and creative behaviors of artists from non-metallic cultural backgrounds, and serve as a mechanism to unlock the expressive potential of the visual arts. Especially in the Chinese context, there is no qualitative research on the effects of listening to metal music on the experience of artistic creation. Against this background, this study aims to fill this gap and asks the following central question: for young Chinese painting artists who have never attempted to incorporate metal music into their creative work and feel limited in their expression, how does listening to metal music inspire creativity, expand the boundaries of the imagination, and lead to a breakthrough in the limitations of self-expression.

Key Theoretical Perspectives and Framework

In order to clearly explain how sound stimulation affects the mechanism of visual art creation, this research proposal is based on several key theoretical perspectives, and constructs a logical path of ‘perception stimulation-inspiration generation-imagination expansion-expression release’. This research proposal is based on several key theoretical perspectives. Firstly, at the level of ‘perceptual stimulation’, the interaction between different senses can trigger an associative experience. Associative perception is often used to describe various phenomena, the most common of which is that the stimulation of one sensory modality triggers the experience of another sensory modality at the same time. (Robertson, L. C and Sagiv, N.). However, this study is not limited to a theoretical explanation of how listening translates into a symbolic language in visual creation, but rather considers metal music as an external stimulus with a similar cultural background and tries to understand the mechanism of how it helps artists break through the norms and limitations of expression on a psychological and cultural level. How the unique auditory characteristics of metal music stimulate artists' creativity will be one of the important focuses of this study. In his Critique of Judgement, Kant suggests that the perception of beauty is a ‘free game’, a harmonious interaction between sensibility and rationality, emphasizing the tension between subjectivity and universality in aesthetic judgement (Kant, 1790). This study also seeks to understand the role of sound stimuli in the construction of individual aesthetic experiences. In terms of ‘inspiration generation’, Gao, Y. (2019), based on French philosopher Gaston Bachelard's theory of Material Imagination, states that concrete sensory experiences can be materialized into symbolic experiences. experience can be materialized into symbolic images and aesthetic expressions. On the other hand, at the level of ‘imaginative expansion’, Ludwig Wittgenstein's (1921) view on the boundaries of language provides an important inspiration. Language is not only words, but the artist's ability to express himself is closely related to his ability of ‘artistic language’, which also includes his system of understanding of the outside world and his cultural background. Therefore, the intervention of music with the same cultural background may expand the artist's understanding and expression of the world, thus expanding the boundaries of his or her imagination and self-knowledge. In addition, Deleuze and Guattari's

Lines of Flight theory (Deleuze, G. and Guattari, F, 1972) also provides an important reference for this study. The essence of art lies in the breakthrough and transcendence of the established order, and the perturbing qualities of metal music may be the catalyst for artists to redefine the boundaries of their imagination and strategies of expression, thus expanding their creative space. Together, the above theoretical frameworks form the basis of this study's understanding of the mechanism of sound stimulation in painting, providing the necessary theoretical support for in-depth analyses of the potential connection between metal music and visual creation.

Through this research, the proposal aims to contribute to a renewed understanding of the stimulating role of music in the artistic creation of paintings, to enrich the dimensions of research on cross-sensory mechanisms, and to provide new and inspiring ideas for contemporary art education and creative methods. Specifically, the research aims to explore how the experience of listening to metal music as a creative stimulus influences the artist's imaginative paths and expressive tendencies; to further explore whether metal music may break with the original environmentally constrained creative methods, and how it may trigger a shift in the structure of visual creativity and imagery; and finally, to analyze whether metal music, as a kind of acoustic stimulus, may lead to a change in the artist's self-expression in situations of restricted self-expression. Finally, it analyses whether metal music, as a sound stimulus, may contribute to the breakthrough and release mechanism of artists in the situation of restricted self-expression. On this basis, the study also tries to respond to a more fundamental question: how art can return to the scene of body and perception under the creative environment of high-tech development.

LITERATURE REVIEW

This study is centered on three core questions and is guided by a systematic screening of the literature through academic databases (ProQuest, Google Scholar, JSTOR, Sage Journals) using the following keywords: metal music, creative inspiration, imaginative boundaries, creativity, self-expression, and Interpretative Phenomenological Analysis (IPA). (metal

music, creative inspiration, imaginative boundaries, creativity, self-expression, and Interpretative Phenomenological Analysis (IPA). Selection criteria included a focus on scholarly journals, with preference given to literature published within the last 20 years, and a focus on studies with a high frequency of cross-citations.

Despite the substantial number of studies on music perception or the effects of music on mood, most have focused on the fields of neuroscience and psychology, using quantitative studies or mixed methods. For example, Daly, et al. (2020) used neurophysiological data to examine the congruence between changes in participants' emotional states and recordings of physiological and neural activity while listening to emotionally colored music, while Vuyst, et al. (2022) explored the effects of music on the brain based on a predictive coding theory model that explains how humans perceive, understand, appreciate and learn music. Further, Beier, et al. (2022) explored strong music-induced emotional responses using a cross-cultural experimental approach, emphasizing the universality of musical empathic experiences across cultures. Similarly, Putkinen's (2024) cross-cultural bodily maps study revealed commonalities and differences in subjective bodily responses to music-induced emotional experiences, providing new empirical support for understanding how music crosses cultural boundaries. These scientific findings, based on physiological and perceptual data, provide a relevant basis for understanding the role of music in emotion regulation and stimulating creative thinking. However, while most of these studies have been conducted from a scientific empirical perspective, less attention has been paid to the impact of the music listening experience on the process of artistic creation, and in particular, there has been insufficient in-depth exploration of the creative experience and its evolutionary pathways for visual artists.

In exploring the relationship between music and visual art creation, Wayne Bowman (2004) proposed the concept of intermodal transfer, whereby musical experience can migrate and influence expression in other sensory domains. Based on this theory, Humble (2015) applies and extends the idea of intermodal transfer to explore the role of musical intuition in image-making practice, and Skeeck (2022) uses evolutionary theory as a framework to explore the extremity of heavy metal music and the evolution of its visual imagery through a

combination of musicological analyses, image analyses, and questionnaires. Although this study is more limited in its exploration of artists' creative processes, it provides a relevant reference for understanding how metal music influences the visual. In painting, Gayen et al. (2021) explored the influence of the emotional content evoked by indeterminate music (indeterminate music) on the creative process of visual artists. The study used a mixed methods approach, combining phenomenological and semiotic approaches to analyze artists' feelings towards music and their creative process, and introduced the technique of detrended fluctuation analysis (DFA) to quantify self-similarity in music and painting. Whilst the study provides valuable insights into understanding the potential influence of music on artistic creation, the small sample size of only four composers' musical works and one artist's paintings is a limitation to the representativeness of the group of artists studied in this paper.

In terms of music's influence on creativity, Kreutz (2007) noted that music preference significantly affects the specificity and intensity of emotional responses, indirectly influencing an individual's emotional experience and creative state. Further, Ercegovac, et al. (2015) found a correlation between music and visual art preferences, with those who preferred metal music being more likely to express motivations in their visual art creations that echoed the emotional qualities of metal music. More recently, experiments by Xiao, et al. (2023) have shown that musical contexts with negative emotional properties can enhance creative performance to a certain extent, especially in situations where the task requires divergent thinking. Angeler, et al. (2016) have also noted that extreme metal music such as deathcore can stimulate creative thinking and promote inductive and creative connections in scientific thinking, indirectly suggesting that this type of music may also stimulate cross-disciplinary imagination in the visual arts. Meanwhile, Slettevold (2016) states that metal music can be used as a tool for emotional regulation, helping individuals to face inner conflicts and transforming them into creative energy. Currently, there is a lot of literature on music expanding the inspiration or creativity of artists. However, qualitative studies addressing metal music as an auditory intervention and focusing on a specific group of visual artists who have never been exposed to the genre have not yet been reported. Also, there is limited exploration of artists' experiences and changes in their selection and decision-making

processes.

In terms of music and self-expression, Cardwell (2017) reveals the importance of the battle jacket as an expression of subcultural identity by illustrating the work of metal fans, and Gorichanaz (2020) suggests that self-disclosure in artistic creation is not limited to the visual artwork itself, but also to the experiential and informational behavior of the artist during the creative process. Gorichanaz (2020) suggests that self-disclosure in art making is not only limited to the visual artwork itself but also includes the artist's experiential and informational behaviors during the creative process. This study suggests that artists use various forms of information, including memories, life circumstances, and insightful experiences to construct an understanding of self and the artistic process when creating a self-portrait. Self-awareness is defined as the artist's comparison of past and present, reconciliation of inner conflicts, and awareness of self-image (Gorichanaz, T, 2020). Using an ethnographic approach, Marie (2022) provides an in-depth socio-cultural perspective on how ethnic minority groups use extreme metal music to counter dominant narratives and construct new identities. Although its research object is different from this paper, focusing on the Black community, its study provides an important lesson for this paper - metal music can stimulate individuals' deep-seated need for self-expression within cultural boundaries.

Based on reviewing the existing literature, it can be found that the academic community has reached some preliminary consensus on the relationship between music and artistic creation. Firstly, a large number of studies have shown that emotionally intense music genres have a significant impact on emotional experience and can stimulate individuals' creative thinking to a certain extent. This emotional stimulation is not limited to immediate reactions but may also indirectly contribute to artistic inspiration by triggering complex sensory experiences and associations. Secondly, musical experiences can migrate to the visual domain and influence the motivation and content of visual art creation. In addition, due to the unique musical cultural context, music shows enormous potential in stimulating self-expression (Angeler et al., 2016; Slettevold, 2016). However, there are some limitations of existing research. Firstly, the samples of the studies mostly focus on general listeners or existing conventional music style genres, and there is a lack of specialized examination for the group

of young painting artists in the context of the Chinese art education system. In addition, in terms of methodology, most of the existing studies adopt a quantitative or documentary narrative approach, with less application of the IPA framework to dig deeper into the artists' subjective experience and the process of meaning construction. These limitations suggest that metal music has development potential for further research in influencing the creative mechanisms of individual artists.

In summary, the existing literature has explored music from a number of perspectives. In particular, the potential role of music in emotion regulation, inspiration or creativity stimulation, sensory transfer, and self-expression construction. These articles provide important theoretical foundations and empirical references for understanding the influence of music on visual art creation. However, these studies have focused on the effects of broad or common types of musical styles on the responses of non-artist groups and have lacked examinations that address the specific processes of art creation. Although mixed methods have been used to examine the influence of music on painting, sample limitations affect their generalizability. The role of metal music in identity construction and emotional expression lacks an interpretive understanding of the group of visual artists in this study. Therefore, this paper will explore how artists construct understanding and expression through information from a constructivist perspective. The above literature review clarifies the entry point for this study.

METHODOLOGY

Methodological Position, Research Method

Based on the ontological stance of interpretivism, this study plans to adopt a qualitative research approach, with a specific methodological approach of Interpretative Phenomenological Analysis (IPA). IPA is centered on the understanding of how individuals perceive, interpret, and construct their experiential worlds, with an emphasis on the process of experiencing and the construction of meaning, and an emphasizes subjectivity, context and detail, and is particularly suited to exploring experiences with deep psychological structure

and perceptual reorganization (Smith et al., 2009) Alise, A. (2017). This characteristic is highly compatible with the objectives of this study. Considering that the research subjects are young artists whose creations are constrained by multiple factors and pressures within the context of China's art education system, a research methodology that can examine individual subjective changes is needed. Through IPA, this study can understand the participants' feelings and behaviors, as well as how they reorganize their creative thoughts and express their motivations through musical experiences. Traditional quantitative research methods are difficult to measure such dynamic psychological and creative changes in participants. Therefore, this method is relevant to the goals and needs of this study.

Sampling Strategy and Study Population

This study will adopt Purposive Sampling strategy and combine it with the principle of homogeneity to ensure that the samples have small differences among them while maintaining a diverse composition. The subjects of this study are young painting artists graduated from different regions in mainland China, with the following criteria: graduated from formal institutions in mainland China majoring in visual arts; graduated within 10 years; received systematic art education from high school to university; have some experience in painting practice in their creative work; and subjectively report 'confusion', 'lack of knowledge', and 'lack of knowledge' in their creative work. ', 'lack of ideas', or 'sense of limitation' in creative endeavors; have never consciously listened to or used metal music in creative endeavors before, and do not belong to a metal audience; are willing to accept musical interventions in creative endeavors for the duration of the study and participate in interviews and reflective creative diary entries. The sample size is expected to be between 10 and 15 participants, which is in line with the IPA requirement of 'small sample size, deep and detailed'. In addition, while ensuring the above basic criteria, consideration will be given to the gender balance of the sample, as well as to the diversity of painting styles and areas of specialization.

Research Methodology and Data Collection Design

Two types of qualitative data will be collected to gain insight into the impact of the metal

music listening experience on the creative process of the painting artist. Firstly, through a diaries study, participants will record their perceptions, images, emotions, and creative states each time they listen to metal music and paint during the two-week listening intervention. This immediate and unstructured recording will help to preserve the original trajectory of inspiration and emotional transformation and capture the subtle perceptions and changes in the creative process. The content of the diary should be as detailed as possible, covering the psychological state before listening, the physical sensations and emotional changes during the listening process, as well as the thoughts and behavioral responses after listening, such as the urge to draw and the desire to express. In addition, to encourage free expression, participants can choose to record in a variety of forms, such as words, sketches, drawings, symbols, and photographs, to maximize the richness of individual experience. Secondly, at the end of the diary recording phase, Semi-structured Interviews will be conducted. Each participant will engage in one-on-one interviews to explore their creative state during metal music listening. Although there may be a degree of similarity of feeling between the samples, this study will not use a focused interview approach to guarantee that participants are free to share the uniqueness of their artistic creations. Interviews will be structured around open-ended themes, such as describing the emotional experience during listening, whether new images or inspirations were generated, perceived internal changes, and the role metal music may play in facilitating self-release.

The choice of diaries and interviews as the main sources of data for this study is based on the following considerations: firstly, diary research can reflect the artist's own feelings, effectively avoiding the lack of information caused by recall bias in interviews, and is especially suitable for showing the evolution of the artist's perception over time. Secondly, in-depth interviews help to trace the process of 'how understanding is formed' and 'how meaning is interpreted', providing an interpretative context for the study. These two approaches complement each other, which not only strengthens the temporal dimension of the data but also provides a clearer picture of the stages of change, which is in line with the need for multi-layered empirical constructions in Interpretative IPA. Therefore, two types of data will be collected in this study: diary texts for longitudinal recording of the data, and audio

recordings of the interviews and their verbatim transcripts for in-depth understanding of the data. This combined approach ensures richness and precision in depicting individual experiences and the process of meaning construction.

Methods of Data Analysis

IPA will be used in this study in conjunction with narrative analysis methods and discourse analysis methods. Thematic analysis will be used as a complementary method for collating and integrating narrative and discourse content to ensure that potential commonalities across cases are systematically explored while respecting the uniqueness of individual experiences. Narrative analysis focuses on the coherence and ambivalence of an individual's story, emphasizing the constructed and cultural context of the narrative, and is particularly suited to analyzing an individual's feelings and experiences during social events and interpersonal interactions (Braun and Clarke, 2006; Denscombe, M, 2014). Narrative analysis helps to deeply explore the richness and complexity of artists' creative journeys, and to analyze their reflections and experiences when they break through creative bottlenecks. Meanwhile, discourse analysis focuses on the language used in narratives and the socio-cultural meanings they imply. Discourse analysis is used in a wide range of social research fields as a method to qualitatively analyze qualitative data. It advocates that data should not simply be 'taken at face value' but 'deconstructed' to reveal hidden messages (Denscombe, M, 2014). In the specific process, the research will adopt narrative analysis to sort out the experience path of 'music-feeling-creation', and understand how the artist narrates the key events and psychological nodes in the process of his/her creative transformation. Subsequently, discourse analysis will be used to identify the language they use when talking about metal music and the implied meanings, such as metaphors or symbols, cultural or identity descriptions, and to explore how the artists construct their identities, styles, and creative logics when describing the relationship between metal music and their creations. Through the combination of these two approaches, the researcher was able to gain a deeper understanding of the mechanisms of meaning construction of metal music in the artists' creative practices from the perspective of narrative and discourse.

However, narrative and discourse analyses may face some problems of subjectivity and

data complexity in practice. Narrative analyses are susceptible to the subjective descriptions of the participants and the interpretations of the researcher. Discourse data is usually more complex and the process of analyzing it requires a great deal of time and effort, and the process of interpretation can be very subjective. Therefore, in the exploration of potential alternatives, this study will consider the use of thematic analysis as a complementary approach. Thematic analysis, as a widely used method in qualitative research, is highly flexible and can accommodate different epistemological positions including constructivism (Braun and Clarke, 2006; Humble and Mozellius, 2022). In terms of the specific process, the data processing will follow the steps of thematic analysis proposed by Braun and Clarke (2006), where the researcher first collects diary texts and verbatim transcripts of interviews from all the participants to record important underlying thematic cues such as affective vocabulary and sensory descriptions, which are subsequently subjected to line-by-line coding, open-ended extraction and inspiration generation, imaginative boundary perturbation and self-expressive release related to the research theme. After the initial coding is generated, Emergent Themes are summarized to construct a thematic structure within each case, and then Superordinate Themes are summarized by comparing similarities and differences between participants. Thematic analysis as a complementary method can be used to distill recurring threads of meaning from multiple cases to deepen understanding of the data. Therefore, adding thematic analysis to the interpretation of narratives and discourses will allow this study to provide a structured framework for analysis while preserving the details of individual experiences and further distilling the commonalities in these narratives and discourses. It will also help to link the data more closely to the theoretical framework of this paper.

Ethical Considerations and Coping Strategies

With regard to the ethical issues that this study may face, the main areas covered are as follows: firstly, health risks: the strong musical character of metal music may pose a threat to the health of the participants, e.g. by causing hearing damage or triggering other psychological problems. Secondly, privacy risks: as the research requires data collection, it may involve issues of copyright of individual works and the privacy of creative practices. Further, the risk of researcher influence: guiding words or interpretive positions in the

interviews may interfere with the authenticity of the data or inadvertently explain creative changes in effect-oriented language that ignores the artist's own motivations and intentions. Finally, the risk of viewpoint and cultural respect: metal music is often labelled as 'anti-mainstream' and 'destructive', which may lead to stereotyping of the participants or the music itself if there are preconceived aesthetic biases.

To address these potential risks, the following comprehensive strategy was developed: first, prior to the initiation of the study, we ensured that written informed consent was obtained from all participants, detailing the purpose of the study, the specific process, possible risks, and the right to withdraw at any time. Second, the study allows participants to freely choose to pause or withdraw completely at any stage. In addition, throughout the study, the researcher will regularly assess the physical and psychological status of the participants and will stop the relevant interventions as soon as any uncomfortable symptoms are detected and provide professional health support resources.

In terms of data use, all content displayed, including personal creative practices and images of the work, is subject to explicit authorization from the participant and is explicitly limited to research use only and not to be used for any commercial purpose. For the handling of identifying information, the study will use code names instead of real identities if participants have privacy needs. At the same time, the researcher will always respect the artist's freedom of expression and creation throughout the process. When exploring metal music and its cultural context, any form of negative labelling of such music and cultural groups will be avoided. In addition, the researcher will continually record and observe participant journals and proactively review any researcher bias to ensure transparency in the analysis process. During the process, as many of the participants' original words as possible will be quoted to minimize the risk of recording associated with interpretive language.

DISCUSSION AND ANALYSIS

Suitability of the research methodology to the research question

IPA as the main methodological approach, this study aims to explore whether metal

music, as a sensory intervention, may have a significant perturbing influence on the creative state of young Chinese painting artists. The IPA methodology emphasizes how individuals subjectively experience and interpret transformative events (Smith et al., 2009; Alase, 2017) and is particularly suited to in-depth tracing of non-inertial experiences. The type of data used in this study - creative diaries and semi-structured interviews - not only captures immediate perceptual trajectories during the creative process but also preserves systematic narratives of the experience after the fact, providing rich and high-quality material to support the IPA methodology. In terms of the application of methodology to two different fields, music (especially metal music) and the art of painting, this study is fully characterized by the integration and application of interdisciplinary knowledge.

Compared to traditional quantitative methods, in the field of art research, scholars usually explore the relationship between artists and visual images from the perspectives of iconography, semiotics, and psychoanalysis. However, these methods often rely on a great deal of subjective interpretation by the researcher in the process of interpreting artistic creations and may even deviate from the true intentions of the artists themselves. Although some scholars combine certain data with quantitative textual analysis, this does not fit the epistemological perspective of this study. IPA does not rely on preset variables, but rather gradually refines meaning in the process of focusing on participants' experiences. This feature enables an effective response to research questions. It allows for an in-depth dissection of the artists' creative journeys through narrative analysis, while applying discourse analysis to interpret their expressions. While emphasizing individual differences and subjective meanings, IPA is also able to identify structural themes in experience using thematic analysis. Thematic analysis focuses more on patterns and themes in the data than other qualitative analysis methods and can provide a rich description of the dataset or a detailed analysis of specific themes (Vaismoradi, M. and Snelgrove, S, 2019). This process emphasizes the commonalities in the experience while retaining the unique differences of everyone.

Generation of core findings and theoretical connections

In the proposed research, the core themes may cover the fact that metal music, with its high density, non-harmonicity, rhythmic instability, and non-traditional sonic properties,

strongly interferes with the perceptual system in order to inspire, deconstruct the order of visual compositions, and push the boundaries of expression. This interference is likely to have a profound effect on the perceptual system of the painting artist.

Bachelard's theory of 'material imagination' provides theoretical support for this process. He argues that imagination is not entirely subjective or logical, but is activated by interaction with matter, senses, and perceptual states (Gao, Y, 2019). Metal, as a non-figurative but physically powerful form of sound, can be regarded as an 'auditory substance'. It disrupts the established creative order and becomes a new source of image stimulation. In addition, after experiencing the stimulation of metal music, participants may try to innovate in terms of composition, color, and form. They may enter a rhythm-driven, mood-led, or even chaos-led creative state. This trend can be explained by Deleuze and Guattari's theory of the 'line of flight': when artists break away from the aesthetic rules constructed by established knowledge and cultural evaluation systems, sound becomes an 'escape line' to an unknown creative dimension, leading them to break away from the original. The sound becomes an 'escape route' to an unknown dimension of creation, leading them to free themselves from their original disciplines. In terms of expression, the marginal and anti-mainstream characteristics of metal music may also have a deconstructive effect on the self-censorship mechanism of the participants. Some artists may feel a certain 'legitimacy of expression' surrounded by sound - they may be allowed, or even encouraged, to explore new themes. This psychological relaxation leads to a rethinking of 'what can be painted'. This echoes Wittgenstein's suggestion that 'the boundaries of language are the boundaries of the world': When artists have been trained in the language of the academy for a long time, their expression is also limited by this institutionalized language. The sound of metal music - which does not belong to this linguistic system - may therefore constitute a 'linguistic transgression', bringing with it the possibility of expanding the world of expression. Kant's 'aesthetic judgement' emphasizes pleasure and harmony, but here we should perhaps be more concerned with the 'beauty of dissonance' - a free perception evoked by shock and intensity of feeling. free perception. Together, these theories allow this study to construct a complete path of understanding: metal music inspires through sensory interference, creating a 'creative

escape route' across the senses.

Further research questions that may be stimulated

This study, as a proposed exploration, is expected to stimulate the following subsequent research questions. For example, does this sensory intervention have a sustained effect? Is it likely to translate into long-term creative approaches or stylistic variations? The sustainability of metallics as an intervention mechanism and whether it can trigger a stable stylistic evolution are directions worthy of further research. At the same time, the question of whether cultural context affects artists' receptivity and response patterns, especially in the Chinese context, and whether there are significant differences compared to other cultural contexts, also raises important questions. Is metal music uniquely triggering in terms of marginal cultural mechanisms? Do other marginal sound forms, such as noise art and industrial music, fulfil similar functions? Furthermore, can such sound interventions be systematically applied in arts education to stimulate students' perceptual and expressive potential? These questions not only expand the research horizon of 'sensory-expressive mechanisms but also bring new possibilities for artistic creation methods and educational practices.

Critical reflection on the research design

Although the methodological design of this study fits the research questions well, its potential limitations need to be confronted. Firstly, as a qualitative method that emphasizes subjective experience, IPA inevitably runs the risk of researcher interpretation bias. The researcher's theoretical stance may influence the interpretation of participants' language, thus introducing unwanted interpretations of meaning. Although diary and interview data can capture experiential processes and meaning construction, their loosely structured content and varied styles of expression may affect the systematicity and consistency of the analysis. In addition, artists' creative dilemmas often stem from multiple factors, and the reasons for limited expression may come not only from the fine arts and social systems, but also from individual personalities and upbringing.

In order to overcome these limitations, this study will take the following measures during the interview process: by suspending personal knowledge and theories, listening to the

interviewees' descriptions with an open mind, and avoiding preconceived biases, thus ensuring the objectivity and authenticity of the study (Bevan, M.T, 2014). In terms of data processing, this study will be based on interview texts and incorporate thematic analysis methods to code the empirical materials to enhance the theoretical connections and depth of interpretation. At the same time, every effort will be made to maintain the transparency of the analysis. Overall, this study will carefully address the relationship between the analyst's position and interpretation while preserving empirical complexity.

Through theoretical predictions and methodological reflections, we propose three experiential transformation paths that metal music as an auditory intervention may facilitate, and we hope to demonstrate the complex relationship between 'sound-experience-image' and contribute to the re-conceptualization of the ontological structure of perception, creation and expression. structure of perception, creation, and expression. Combining IPA methodology and critical framework analysis, the study provides theoretical approaches and practical inspiration for the reality of art creation. Due to the cultural specificity of the sample: the research subjects are young Chinese artists, and the creative environment is different from the Western literature. This study may have the unique significance of discovering how 'sound intervention releases the imagination under the constraints of creative experience'. It may also provide a practical path for art education, creative activation mechanisms and psychiatric interventions.

CONCLUSION

This research proposal aims to explore how metal music, as an auditory stimulus, inspires, expands imagination, and releases expression for young painting artists under the Chinese art academy system. Focusing on artists who feel limited in their creative endeavors due to the educational system, cultural norms and personal psychological constraints, the research seeks to stimulate a shift in creative states and new paths of visual language generation through the high sensory perturbation of metal music. The study is expected to

make findings in three core dimensions: firstly, as an extreme sensory stimulus, metal music has the potential to break the rhythm of the original mood and composition, and stimulate the emergence of intuitive images and inspirations; secondly, the irrational structural characteristics of metal music may prompt artists to loosen the visual norms under the academy's training, and to expand the boundaries of their imaginations and expressions; and lastly, the liminal sound experience brought by metal music can provide psychological recognition and release the artist's imagination and expression; and lastly, metal music brings marginal sound experiences, which can provide psychological recognition and release the artist's imagination and expression. Finally, the marginal sound experience of metal music provides the artist with a psychological identity, releasing more genuine emotions and themes.

This study will provide new empirical evidence and theoretical constructions for the mechanisms of cross-sensory art creation, the potential of sound interventions in visual art creation, and the release of artists' subjectivity. Especially in the context of the increasing technologization and standardization of art education around the world, this proposal is expected to open an important research direction for understanding how sound can inspire artists, and provide innovative inspiration for art education reform, art psychology and individualized art practice.

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