



Article

Experimental Artistic Practices in Contemporary U.S. Culture: Identity Transformation and Global Influence

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Abstract

This article investigates experimental techniques in contemporary American art and their global impact. The research explores how contemporary American artists, particularly James Turrell, Jenny Holzer, and Bill Viola, employ experimental techniques through their aesthetic experiences, motivations, and intentions. It also examines how the international art community perceives these techniques. A phenomenological approach was employed, emphasizing subjective experience and interpretation. The findings reveal that experimental art practices in the United States are characterized by innovation and unconventional approaches, with techniques such as light and space manipulation, text-based art, and video art widely used. Additionally, bioart, interactive and participatory installations, and digital art expand the scope of experimental practices. These works reflect critical social and political issues and invite audience responses, constructing new realities through innovative materials and techniques. The study demonstrates the significant global influence of American experimental art, contributing to cross-cultural dialogue and the evolution of contemporary artistic discourse. The findings hold implications for integrating interdisciplinary, technology-oriented approaches into art education and curation, encouraging innovation and audience engagement.

Keywords: audience participation, digital art, emotional engagement, installation, political and social issues, text-based art.

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Introduction

Since the early 20th century, modernity has been a defining marker of progress, directly connecting various aspects of human activity (Krys et al., 2022). Contemporary art traces its diverse origins to movements such as Cubism, Futurism, Dadaism, and Surrealism, which rejected traditional norms in favor of innovative, often fragmented modes of expression (Theodore, 2024). As a reflection of everyday life, these movements promoted abstract ideas and new forms, establishing modern art as a multifaceted concept (Casale, 2024; Pavliv et al., 2024). Today, art is deeply intertwined with technological advancements (Düzenli & Perdahçı, 2024) and cross-cultural discourse (Pedroso et al., 2023). Digital media, AI, and VR have expanded artistic possibilities (Storozhyk, 2024), while political, social, and environmental issues continue to inspire contemporary artists (Astorga, 2024; Dobrolyubska et al., 2024; Johnstone & O'Hare, 2023).

The United States has played a central role in shaping modern art, often characterized as “for the people, by the people” (Hefka, 2020). Through experimental and interdisciplinary approaches, American artists have contributed to global artistic practices (Christou, 2023), inspiring new movements and fostering cross-cultural dialogue (Jones et al., 2020). Pop Art, Minimalism, Conceptual Art, and Happenings in mid-20th century America reflected broader social and political phenomena and influenced global perspectives (Silka, 2025). Contemporary artists increasingly integrate digital technologies, engaging with themes of cultural identity, race, gender, and environmental concerns (Christou, 2023). Immigration has further enriched American art by introducing diverse cultural influences (Loots & van Andel, 2025), promoting transformational co-creation and innovation.

The rise of experimental techniques in American art reflects a cultural shift towards innovation, individuality, and the rejection of traditional boundaries (Martínez, 2021). These practices incorporate unconventional materials, integrate technology, and emphasize interactivity (Novak-Leonard et al., 2022; Yahaya et al., 2024). They blur distinctions between art forms (Smith, 2019) and engage viewers in deeply personal, cultural, and social narratives (Christou, 2023). Experimental art often embraces unpredictability and transformation, inviting audience participation and fostering dynamic, interdisciplinary environments.

To explore these experimental practices, this study employs a phenomenological approach, focusing on subjective experience and perception (Yunlong et al., 2024). This method emphasizes intentionality, natural attitude, and intersubjectivity (Cudjoe, 2023), framing art as a phenomenon existing within the viewer's perception (Gupta & Zieske, 2024). Phenomenology shifts the focus from

historical analysis to immediate experience, encouraging deep engagement with artworks.

The novelty of this research lies in its comprehensive analysis of experimental techniques, combining theoretical insights with artists' perceptions. The study aims to investigate the phenomenon of experimental techniques employed by contemporary American artists, focusing on their aesthetic experiences, motivations, and intentions, as well as the global impact of these practices. To address these objectives, the research poses the following questions: (1) What experimental techniques are most actively used by contemporary American artists? (2) How do these artists perceive the process of experimentation, and how are these techniques interpreted by viewers and art critics? (3) What impact do these experimental practices have on the global art community?

The Representation of Experimental Artistic Practices in the USA

Experimental artistic practices in the United States have emerged within avant-garde content and postmodern theories (Mohan, 2024). These practices are famous for their ability to expand the boundaries between artistic production, technology, and social interaction. The American context, being innovative, provided the ground for the development of diverse art forms (Loots & van Andel, 2025). They referred to broad aesthetic outcomes as products of great aesthetic value (Carrasco-Barranco, 2025). Regarding some works, these practices represent forms of behavior that center around observers' interactions (Mol et al., 2020). According to Cudjoe (2023), experimental art has an unpredictable nature that makes it interesting to the audience.

The theoretical framework of American experimental art is closely connected with various concepts. Anghel et al. (2022) differentiate interactivity and hybridity affecting cognitive and visual perceptions. Today, many experimental practices position the viewer as an active participant. This redefines the artwork as an open system that requires continuing involvement. Such characteristics challenge fixed meanings and hierarchical structures of traditional art. As a result, experimental art fulfills the audience's demands and contributes to modernistic tendencies. It was found that this approach often engages with the idea of the "posthuman" (Harris & Holman Jones, 2022). It means that experimental art problematizes any individualist approach. In this context, it is important to add that experimental art involves human-centered narratives that focus primarily on human experiences, emotions, values, and perspectives.

Experimental artistic practices function as tools since they are able to explore new forms of knowledge and experience. Some findings (Jones et al., 2020) reflect

technological and scientific advancements. Sooudi (2020) indicates that experimental artistic practices propose alternative modes of perception and communication between members of society. Therefore, these practices suggest the possibility of new aesthetic and ethical paradigms.

Studying experimental art in the United States necessitates uncovering the most prominent practices to understand their unique characteristics and defining features. A key area is performance art, which emphasizes live activities and audience participation, as exemplified by Marina Abramović (Novak, 2024). In the late 20th century, interactive art emerged as a significant experimental technique (Droitcour, 2020). American artists such as Rafael Lozano-Hemmer created projects where viewers' actions directly influenced the artwork through sensors or sound. Digital art and bioart have also gained prominence, exploring new intersections between technology and organic forms (Mattanovich et al., 2024). Installation art, particularly large-scale, light-based installations that immerse viewers in manipulated landscapes, has also become a central practice. Notable American artists in this field include James Turrell (Roden Crater), Dan Flavin (Untitled), Bruce Nauman (Mapping the Studio I), and Jenny Holzer (Protect Protect) (Martinovic, 2025). Furthermore, experimental sound art, which incorporates broadcast signals as source material and explores new acoustic genres, has emerged as a critical form. Kelly (2024), examining audio and sound-focused art exhibitions in New York during the late 20th century, highlighted how sound was increasingly recognized as a medium of visual art, with sonic works displayed within traditional gallery spaces.

Each of these practices challenges traditional forms like painting or sculpture. They open up new sensory experiences. More importantly, experimental techniques introduce technological and conceptual possibilities for artistic creations. To achieve the research objectives, it is necessary to proceed to the analysis of phenomenological approaches to the interpretation of art.

Phenomenological Approaches to the Analysis of Art

Rooted in Edmund Husserl's and Maurice Merleau-Ponty's discoveries, phenomenology is called "the study of consciousness' structures and subjective experience" (Makhlouf, 2021, p. 6). This orientation positions the artwork as a phenomenon that reveals itself through the dynamic interaction between the creator and the audience (Yunlong et al., 2024). Central to phenomenological approaches is the notion that perception is an active process. Maurice Merleau-Ponty's concept of the "lived body". It introduces the idea that bodily presence is essential to the aesthetic experience (Makhlouf, 2021). At the same time, it emphasizes that vision and

movement are integral to art and contribute to the understanding of artistic creations. Similarly, phenomenology asserts that the meaning is not imposed upon an artwork from the outside. A number of scholars state that the meaning arises from the intentional act of consciousness created by an artist during his/her work (Cudjoe, 2023; Hughes, 2021).

Additionally, the analysis of scientific literature highlights the theoretical contributions of Rudolf Arnheim. Arnheim posited that art is "infinitely interpretable" or wholly subjective (Trimarchi, 2024), emphasizing the perceptual and cognitive dimensions of artistic experience. He argued that traditional assumptions often perceive the visual world as composed of "objects" in motion. As Coppola (2023) noted, citing Arnheim's *Art and Visual Perception* (1974), individuals typically interpret these components as "things" defined by their physical properties, shapes, dimensions, as well as colors, textures, and other sensory attributes (p. 226). This perspective underscores the interplay between perceptual processes and cognitive interpretation in experiencing and understanding art.

Contemporary phenomenological approaches continue to build upon these foundational ideas, expanding their application across diverse artistic forms. Notably, digital and immersive media have garnered special attention, as highlighted by Düzenli and Perdahçı (2024). Current scholars, such as Hughes (2021), emphasize the temporal, spatial, and multisensory dimensions of artistic experience, which are essential considerations in analyzing art. Consequently, phenomenology offers a powerful framework for examining the levels of perception and sensation involved in viewing artistic objects. Its potential to embrace subjectivity and human-centered narratives allows for a deeper and more nuanced appreciation of the aesthetics of contemporary art.

Critical Reviews of the Global Impact of American Experimental Art

The global impact of American experimental art has been widely examined in academic discourse, often highlighting issues such as cultural dominance (MacKay, 2022), digitalization and innovation (Martínez, 2021), environmental considerations (Yahaya et al., 2024), and the influence of immigration art (Loots & van Andel, 2025). The post-World War II era marked an intensive development of American experimental practices (Mohan, 2024), which today encompass performance art, conceptual art, and digital experimentation (Brown, 2024; Smithson, 2019). Scholars have also investigated the complexities of globalization in art, emphasizing the role of American experimentalism in broader political, economic, and ideological processes (MacKay, 2022).

The historical evolution of experimental art has been a recurring theme in scholarly works. Early studies trace the origins of experimental practices in post-war America (1950s–1960s) (Mohan, 2024), while others examine the influence of movements such as Abstract Expressionism, Minimalism, and Conceptual Art on both American society and the international art community (Valance & Zhurauliova, 2022). Key experimental practices—including performance art (Brown, 2024), interactive art (Jeon et al., 2019), digital art (Wang & Wang, 2021), and installation art (Morrissey, 2019)—have been comprehensively described. The integration of technology into experimental art has been a major focus, with scholars like Jones et al. (2020) analyzing its impact, while special attention has been given to artificial intelligence and virtual reality (Hall & Schofield, 2025; Storozhyk, 2024).

The cultural and social contexts surrounding American experimental art have also been explored. Christou (2023) examined the cultural dynamics of these practices, while Davis (2020) highlighted the influence of political movements—such as civil rights and feminism—on experimental art's development. Studies have also focused on individual artists and landmark works, such as Marina Abramović (Burello, 2023), James Turrell (Waterhouse, 2022), Allan Kaprow (Routledge, 2022), and Carolee Schneemann, whose performance and body art challenged the conventions of gender, sexuality, and bodily representation (Horne, 2020). Araújo (2024) further contributed to this discourse by exploring Laurie Anderson's integration of performance, technology, storytelling, and sound.

Importantly, the diffusion of American experimental art practices is not merely an aesthetic phenomenon; it also reflects dynamics of power and cultural circulation. Scholars argue that the global prominence of American models has sometimes marginalized local artistic traditions (MacKay, 2022), with the export of experimental art often failing to align with the historical and cultural contexts of regions outside the Western sphere. In response, contemporary theoretical approaches advocate for a nuanced understanding of global artistic flows (Casale, 2024), rejecting a one-directional interpretation of American experimentalism and instead emphasizing a networked perspective on global art interactions.

While numerous studies address the emergence of experimental techniques in contemporary American art, much of the existing literature tends to focus on isolated movements or individual artists, overlooking systemic patterns. Many works highlight the innovation introduced by American experimentalism but rarely examine the adaptation of these techniques within different cultural contexts. Comprehensive studies exploring the mechanisms through which these practices traverse cultural boundaries—particularly in non-Western environments—remain scarce. Moreover,

while aesthetic dimensions are frequently emphasized, experimental art's socio-political, technological, and institutional influences are often underexplored. There is also a notable lack of attention to emerging experimental forms inspired by American practices, particularly in response to contemporary global crises. These gaps underscore the necessity for an integrative and sensitive approach to understand the evolving influence of American experimental art techniques fully.

Methodology

This study employed a phenomenological approach to uncover experimental art techniques in the United States, offering a powerful framework for achieving the research objectives through an exploration of subjective experiences from both artists and viewers. Within this framework, phenomenology aims to understand the constitution of meaning behind experimental techniques, focusing on participants' perceptions and interactions. The findings indicate that the topic aligns naturally with phenomenological inquiry, as it inherently involves sensory and emotional engagement. This approach enabled the researchers to highlight how experimental practices reshape the American artistic landscape. The application of phenomenological methods—including descriptive analysis, first-person perspectives, and interpretive inquiry—facilitated the examination of external forms and historical contexts, while simultaneously delving into the internal processes that define experimental art. Moreover, these methods allowed for the analysis of experimental techniques in real time, capturing the dynamic and open-ended nature of contemporary artistic practices. Throughout the research, participants were encouraged to contribute their experiences and interpretations, enriching their understanding of the creative works.

The data analysis for this research was grounded in a comprehensive review of diverse sources. Primary sources included the artists' own interviews, public talks, official websites, and exhibition catalogs, providing direct insight into their artistic intentions, techniques, and conceptual frameworks. Secondary sources, such as academic articles, critical reviews, and books on contemporary experimental art, offered scholarly interpretations of the artists' practices. Additionally, media publications, documentaries, and museum archives were utilized to trace both public and critical reception over time.

Table 1. The impact of intercultural communication on national identity through artistic practices

Indices	James Turrell	Jenny Holzer	Bill Viola
Year of birth	1943	1950	1951
Location	Los Angeles, California	New York City	Los Angeles, California
Educational background	BA degree in perceptual psychology (Pomona College); MA degree (Claremont Graduate University)	Pratt Institute in Brooklyn; MFA degree (Columbia University)	New York Institute of Technology; MFA degree (University of California, Irvine).
Artistic style and techniques	installations that manipulate viewers' sensory perception through architecture, optical illusions, and controlled lighting.	Text-based art, which integrates language into public spaces and contexts. Her works use electronic billboards, LED displays, and posters.	video art using high-definition video technology and incorporation of sound and water.
Recognition and awards	MacArthur Fellowship (1984) National Medal of Arts (2013)	Lange-Taylor Prize for art and activism Golden Lion at the Venice Biennale (1990)	Guggenheim Fellowship (1989) multiple honorary doctorates

Colaizzi's approach was applied to the data analysis, providing a structured framework for interpreting participants' responses. This process began with a thorough reading of all collected materials to gain an overall understanding of the artists' narratives. Significant statements related to experimental artistic practices were identified, extracted, and interpreted. These statements were then organized into thematic clusters, which were subsequently used to address the research questions. To ensure validity, the findings were cross-referenced with the original sources, maintaining fidelity to the participants' intended meanings.

Ethical considerations were integral to the study, ensuring a respectful and accurate representation of the artists' perspectives. This approach safeguarded the integrity of their original ideas and artistic expressions within the scientific discourse. As the study primarily relied on publicly available data, special care was taken to analyze the material accurately and to avoid potential misinterpretations. Furthermore, the research design was conscientiously developed to mitigate personal or cultural biases in interpreting experimental art practices.

Findings

RQ1: Which experimental techniques are most actively used by contemporary American artists?

The analysis of primary and secondary sources enabled the researchers to summarize the experimental techniques most actively employed by the selected artists. For instance, James Turrell is renowned for his manipulation of light and space, as highlighted in various scientific discussions (Waterhouse, 2022). His installations emphasize the experiential quality of light, frequently incorporating natural illumination, artificial projections, and perceptual interventions designed to influence the viewer's sensory perception (Hewitt, 2024). In contrast, Jenny Holzer introduces text-based art, transforming language into sculptural and spatial elements. According to Attewell (2023), Holzer utilizes LED displays, projections, and virtual reality to present text in compelling and unexpected ways. Her works often insert politically and socially charged language into everyday environments (Princenthal, 2024), prompting viewers to confront power, violence, and vulnerability issues. Meanwhile, Bill Viola is known for his innovative use of video art (Uyar, 2022). His installations employ a subtle interplay of sound, light, and temporal dynamics to evoke profound human experiences—such as birth, death, suffering, and spiritual awakening (Griffin, 2024). Viola's approach not only fosters deep emotional engagement from viewers but also, as Uyar (2022) notes, inspires individuals to reflect and cultivate creativity.

Figure 1 provides a comparative analysis of the experimental techniques employed by the three selected artists—James Turrell, Jenny Holzer, and Bill Viola—highlighting their distinctive contributions to contemporary experimental art.

The Figure 1 demonstrates that all three artists expand the formal boundaries of contemporary art, reconstructing the temporal experience and evoking emotion in viewers through diverse techniques and materials. Collectively, their works reflect a broader shift in late 20th-century American experimental art.

In parallel, the analysis of secondary sources revealed additional experimental art techniques. These include bioart, which incorporates living materials into artworks (Mattanovich et al., 2024), and interactive and participatory installations that engage viewers as active participants in the artistic process (Jeon et al., 2019). Particular attention has been given to digital art, which generates multimedia narratives and immersive environments (Wang & Wang, 2021). Experimental installation artists have redefined spatial and perceptual experiences by manipulating light, space, and atmosphere (Waterhouse, 2022). As Morrissey (2019) notes, installation art often dissolves the boundaries between the artwork and its natural surroundings, encouraging viewers to develop sensory awareness and interpret the deeper meanings

of the projects. The incorporation of unconventional materials in artistic practice challenges traditional notions of fine art (Yahaya et al., 2024), prompting a reevaluation of materiality, process, and temporality. These innovations have sparked in-depth discussions on the evolving relationships between art, environment, technology, and society.

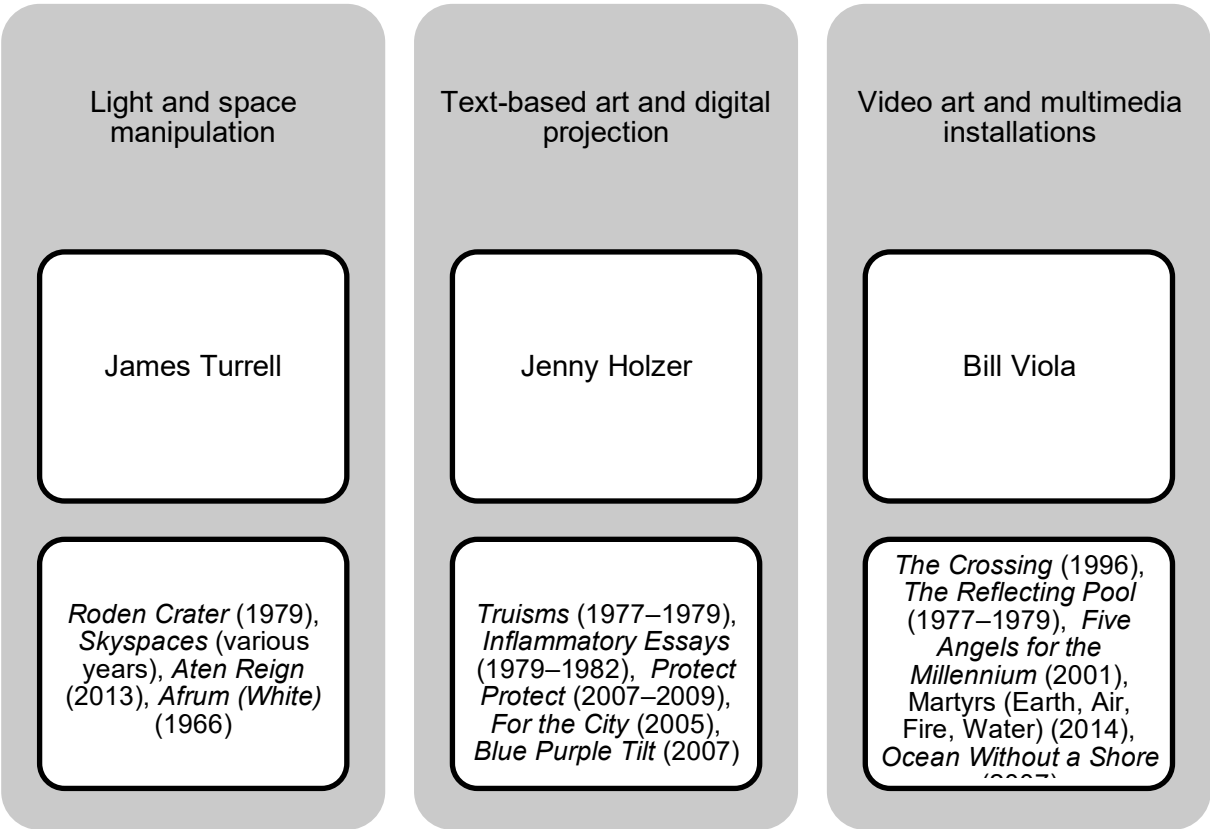


Figure 1. Experimental techniques of research participants

The data presented in Table 2 facilitated the organization of structured knowledge and enhanced understanding of the research problem. Further analysis was then required to explore the artists' perceptions of the process of experimentation.

Table 2. Experimental Techniques in Contemporary American Art.

Experimental technique and representatives	Description	Materials	Meaning
Bioart (Joe Davis, Eduardo Kac)	combination of molecular biology, genetics, and fine arts; use of genetic engineering and biotechnology to	DNA sequences, bacteria, yeast cells, sound waves, genetically modified organisms	challenging notions of life, ethics, and technology; exploration of the themes of identity, trans-species relationships, and the ethical implications of genetic manipulation

	create living artworks		
Interactive and participatory art (Rafael Lozano-Hemmer)	technological mediation and public participation	biometric sensors, surveillance systems, robotics, light projections, voice recognition technologies	addressing the themes of surveillance, control, individuality; studying the impact of technology on human behavior and society
Digital art (Laurie Anderson, Jenny Holzer, Bill Viola)	multimedia storytelling, live performance, electronic music integration, experimental animation, LED installations, internet art, video art	voice filters, virtual reality tools, electronic billboards, projection technology, light installations, online platforms, video technology	exploration of human communication, memory, and technology in the context of social and political issues; deepening emotional and spiritual experiences
Installation art (James Turrell, Robert Irwin)	light manipulation, spatial illusions, site-specific installations, minimalism, environmental interventions	natural and artificial light, architectural structures, fog, glass, and optical devices, landscape elements (trees, stones, water)	focusing on perception itself; challenging normal ways of understanding reality; increasing awareness of space, time, and movement
Use of unconventional materials (Robert Rauschenberg)	mix of painting and sculpture	found objects and everyday materials (old clothes, newspaper clippings, furniture parts, etc.)	showing that real meaning is not fixed; is seen art as a living thing interacting with real-world materials.

RQ2: How Do Artists Perceive the Process of Experimentation? How Are These Techniques Understood by Viewers or Art Critics?

Interviews and articles from popular magazines provided rich material for analyzing artists' perceptions of experimentation as a process of exploring new techniques, materials, and concepts. It was revealed that many artists perceive experimentation as a mechanism for their creative evolution (McCallum, 2024) and as a means of discovering new artistic practices (Loots & van Andel, 2025). Notably, experimentation is commonly understood as a method of inquiry, enabling artists to grapple with uncertainty and the nature of reality (Robbins, 2022).

During this study, it was found that James Turrell views experimentation as a fundamental process of perception (Waterhouse, 2022). For Turrell, art is a medium for engaging extensively with light and constructing new environments, relying on direct sensory impacts and requiring careful observation. He perceives experimentation as an ongoing dialogue between physical environments, technology,

and human awareness. On the other hand, Jenny Holzer approaches experimentation through language (Chrzanowska-Kluczevska, 2024), treating text as a dynamic material. For Holzer, experimentation is essential for engaging audiences and provoking thought (Attewell, 2023). In contrast, Bill Viola characterizes experimentation as a spiritual and philosophical exploration, considering video his primary medium (Uyar, 2022). Viola constructs environments that significantly impact viewers' emotional and spiritual states through video technologies, soundscapes, and deliberate staging.

Figure 2 presents a detailed outline of the artists' perceptions of the experimentation process, incorporating their direct speech and quotations drawn from social media, popular magazine articles, and video interviews.

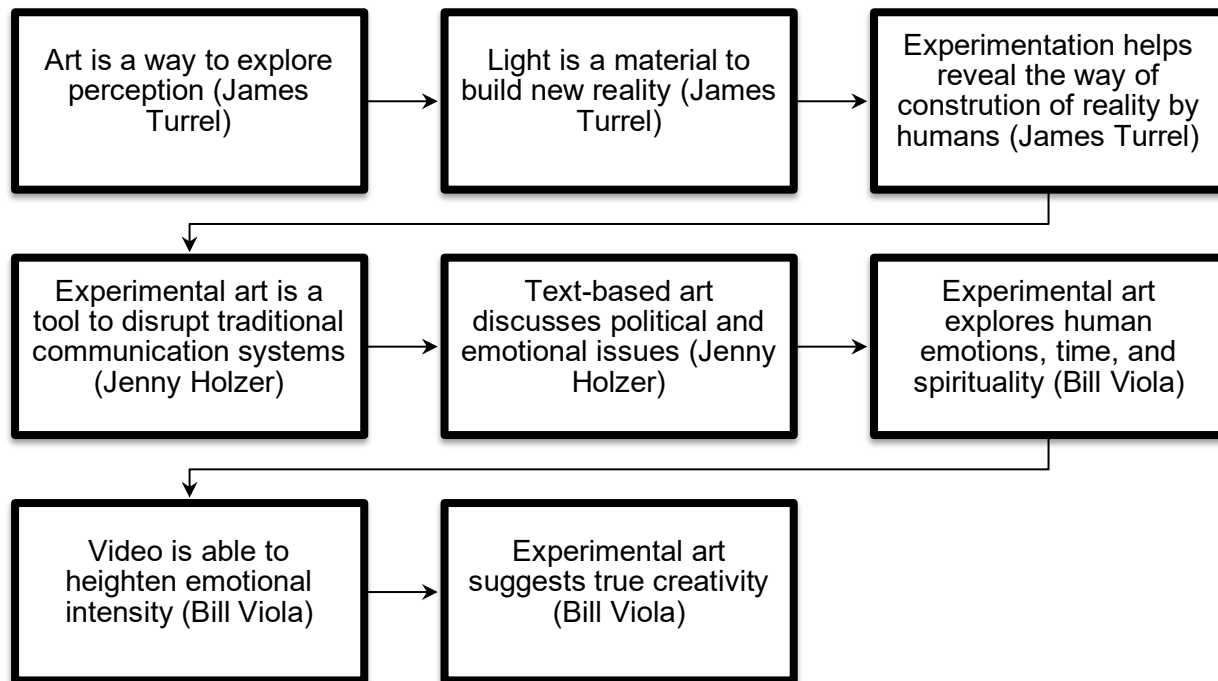


Figure 2. Artists' Perception of the Process of Experimentation

According to primary and secondary sources, the experimental techniques of James Turrell, Jenny Holzer, and Bill Viola have found strong resonance among viewers and art critics. For instance, Turrell's manipulation of light and space is frequently interpreted as a universal exploration of perception and spirituality (Bennett, 2019). In *James Turrell: The Art of Light and Space*, C. Adcock (2023) explains how Turrell's works address visual perception's nature, emphasizing its wonders and limitations. Turrell's collaboration with the Garrett Corporation, a major aerospace

and defense company, provided him access to advanced aerospace technologies, materials, and engineering expertise (Warehouse, 2022), which significantly influenced his artistic practice and provoked what some scholars term “aerospace thinking.” One of Turrell’s most renowned installations, *Skyspace*, features the use of natural and artificial light, color, and spatial manipulation (McKnight, 2022). This immersive installation presents a “sky observatory” that invites viewers to engage with the atmosphere, fostering a contemplative and introspective experience.

Figure 3 illustrates the interior of Turrell’s *Skyspace* installation, providing visual context for his exploration of light, space, and perception.



Figure 3. Inside of Skyspace Installation by James Turrell. Source: McKnight (2022)

Jenny Holzer’s text-based interventions are understood within contemporary society’s political and historical contexts. Her work engages with urgent societal issues, including the AIDS epidemic, conflicts in the former Yugoslavia, Iraq and Syria, and gun violence (Schwarz, 2019). Holzer blurs the boundaries between art and everyday communication by employing language as an artistic medium, focusing particularly on the content conveyed (Princenthal, 2024; Schwarz, 2019). According to Chrzanowska-Kluczevska (2024), Holzer’s use of clichés, slogans, and aphorisms serves to adorn architectural landmarks with impactful messages. This dynamic interaction of texts within cultural environments is conceptualized as the semiosphere—a space where language and meaning coalesce and evolve.

Figure 4 depicts *Untitled (Truism)* by Jenny Holzer. The installation, notably untitled, underscores the notion that meaning is not imposed by the artist but rather constructed by the viewer through engagement and interpretation.

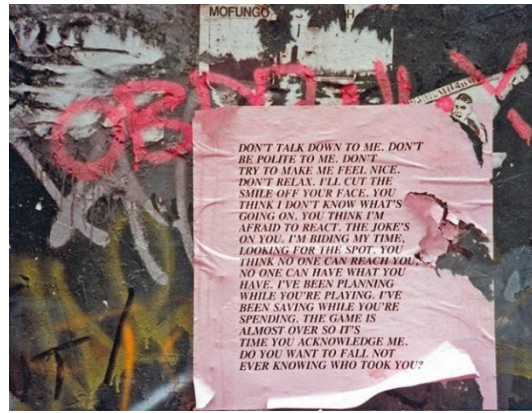


Figure 4. *Untitled (Truism)* by Jenny Holzer. Source: Schwarz (2019).

Bill Viola's time-based video installations have been exhibited worldwide, resonating deeply with audiences and critics alike. His exploration of themes such as suffering, resurrection, and transcendence is often interpreted through the lens of religious and spiritual symbolism. For instance, *Martyrs (Earth, Air, Fire, Water)* centers on the human capacity to endure suffering, transcend physical limitations, and achieve spiritual transformation (Feay, 2019). Installed at St Paul's Cathedral in London in 2014, this video installation illustrates the concept of martyrdom as a powerful metaphor for inner strength and sacrifice.

Figure 5 presents a view of *Martyrs (Earth, Air, Fire, Water)* by Bill Viola, highlighting its evocative visual and thematic elements.



Figure 5. Bill Viola's *Martyrs (Earth, Air, Fire, Water)* in St Paul's Cathedral.

Source: Feay (2019).

According to Uyar (2022), Viola's art has a profound aesthetic and emotional impact. The scholar argues that Viola's work, imbued with deep human value, successfully establishes a connection between thematic content and audience experience. Viola's approach is described as balancing between intimacy and impersonality (del Río, 2022). This balance allows his work to evoke deep emotional

engagement while maintaining a detached, universal perspective. On the one hand, intimacy is evident in the slow pacing of his videos, which invites viewers to connect personally with the human subjects. On the other hand, impersonality arises from using anonymous figures, imbuing his work with a universal quality that prompts viewers to reflect on their feelings and consider inner transformations.

Thus, James Turrell, Jenny Holzer, and Bill Viola perceive experimental art as a crucial means of expanding viewers' perceptions and fostering more profound, unconventional communication between creator and audience. They collectively emphasize that exploring deep emotional and spiritual experiences is most effectively achieved through innovative uses of materials and technologies.

RQ3: What Influences Does the Global Art Community Experience from These Practices?

According to numerous primary and secondary sources, the experimental practices of James Turrell, Jenny Holzer, and Bill Viola have significantly shaped the global art community. This influence is primarily reflected in integrating diverse experimental techniques and using varied materials (Martínez, 2021; Novak-Leonard et al., 2022; Yahaya et al., 2024). Their innovative combinations of installation, digital video, projection, sound art, text-based works, and video art have created complex environments that engage viewers' senses and emotions. Some scholars highlight audience participation as a key instrument for constructing interactive environments where the viewer's physical presence plays an essential role (Droitcour, 2020; Jeon et al., 2019). This active engagement transforms audiences from passive spectators into co-creators, fostering reflection on their own roles within cultural, social, or technological systems.

It was also found that experimental techniques in American art are deeply centered on evoking emotions (Harris & Holman Jones, 2022), positioning artistic works as catalysts for psychological and spiritual responses in viewers. Recent findings indicate that artists working with participatory or immersive installations often construct environments designed to elicit empathy or anxiety (De Benedetto et al., 2024). This emotional engagement transforms artistic creations into powerful tools for audience connection and reflection. Political and social engagement further defines experimental art in the United States (Johnstone & O'Hare, 2023), with artists using unconventional materials and techniques to challenge dominant ideologies, critique governmental systems, and address urgent societal issues. Another notable feature is the transformation of public spaces, where installations and participatory interventions are increasingly used to reimagine streets, buildings, and public places (Chrzanowska-Kluczevska, 2024).

Additionally, scholars argue that experimental art techniques contribute to the global dissemination of new ideas, foster cross-cultural dialogue, and enhance collaboration in the art sphere (Jones et al., 2020). Artists exchange techniques, concepts, and political perspectives across borders, generating hybrid forms of experimental art that reflect both local specificities and global trends.

Figure 5 summarizes the global influences of James Turrell, Jenny Holzer, and Bill Viola, illustrating their contributions to contemporary experimental art.

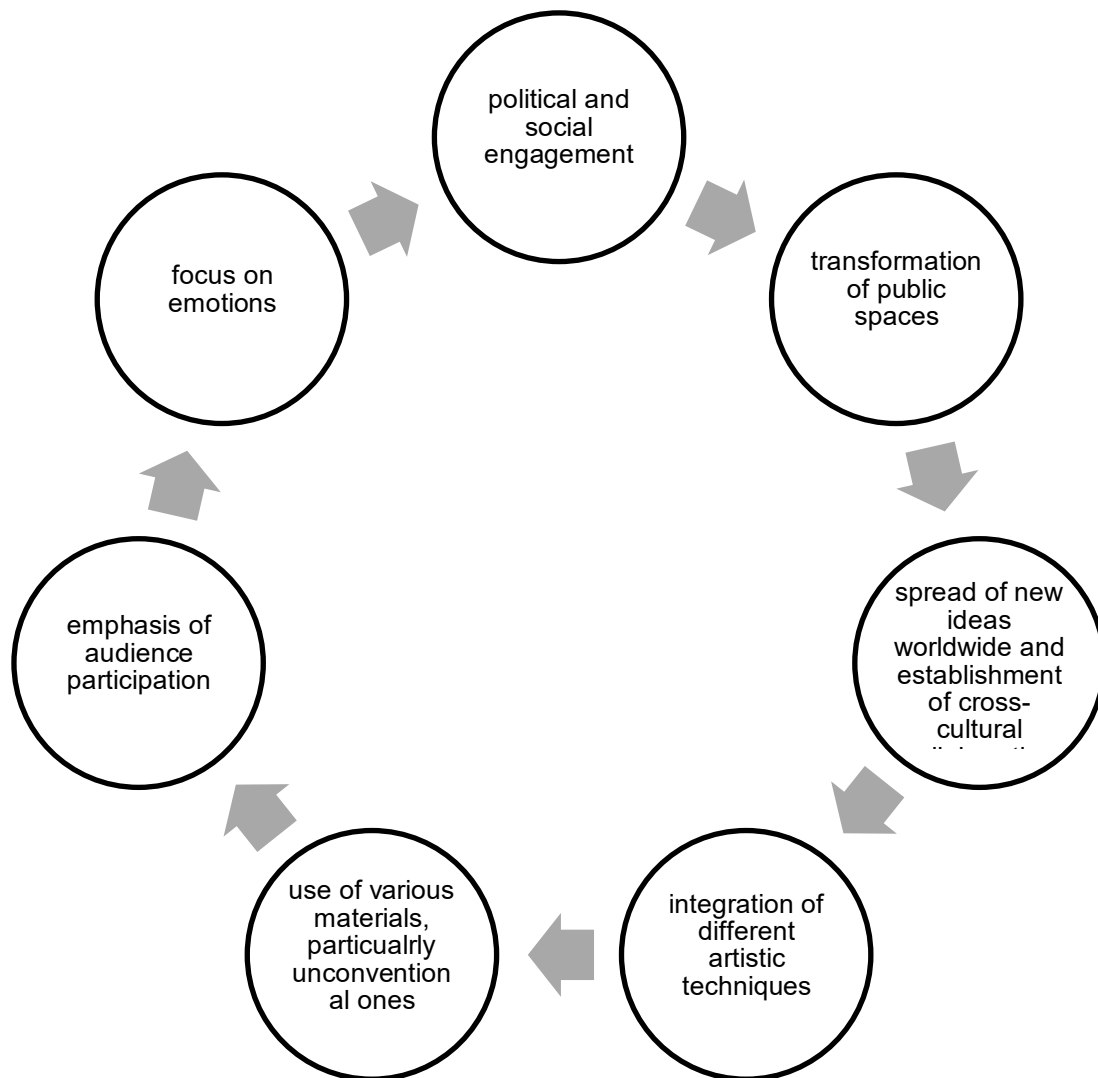


Figure 5. Influences of James Turrell, Jenny Holzer, and Bill Viola upon global community

It is worth noting that the experimental practices of Turrell, Holzer, and Viola have catalyzed the transformation of interdisciplinary styles, audience participation, and emotional engagement in global art contexts. Their work has played a pivotal role in the globalization of contemporary art, promoting cross-cultural exchanges that inspire artists across diverse regions. By reshaping both spaces and viewers'

perceptions, their practices have significantly impacted artistic approaches and audience experiences worldwide. Furthermore, their work's political and social implications underscore how American experimental art fosters the evolution of global practices and redefines the influence of art on audiences.

Discussion

The literature review by Yunlong et al. (2024) underscores that the phenomenological approach centers on subjective experience and perception, focusing on the categories present within the viewer's consciousness. In this context, the application of phenomenology in art shifts from historical and traditional expressions to the immediate understanding of diverse societal phenomena (Gupta & Zieske, 2024). It emphasizes direct experience, facilitating a comprehensive understanding of artworks as lived and sensory projects. This approach often contributes to a holistic interpretation of the symbolism inherent in artistic works. Phenomenology thus proved an effective research tool for studying experimental techniques in contemporary American art. Through this method, the most prominent experimental techniques were identified, and their effects and interpretations were discussed in relation to the works of the selected artists. Moreover, phenomenology enabled an exploration of the global impact of experimental art emerging from the United States.

Firstly, experimental technique in art was characterized as the innovative and unconventional approaches adopted by artists (Avinal, 2024), marked by the use of novel materials (Yahaya et al., 2024), digital tools (Jones et al., 2020), and the integration of different forms and styles (Smith, 2019). Analysis of the works of James Turrell, Jenny Holzer, and Bill Viola revealed prevalent use of light and space manipulation, text-based art, and video art, all intended to evoke deep emotional responses and inspire positive actions. Additional techniques included bioart, interactive and participatory installations, and digital art.

Secondly, American experimental art practices extend beyond mere aesthetics. As MacKay (2022) argues, they reflect dynamics of power and cultural circulation. Many works engage with pressing social and political issues (Johnstone & O'Hare, 2023), created in response to crises or challenges affecting society (Horne, 2020). The use of light, color, video, and text in these works facilitates a reimagining of societal problems and potential solutions. Phenomenological analysis revealed that artists perceive experimental art as a means to explore perception (James Turrell), disrupt traditional communication systems (Jenny Holzer), and cultivate genuine creativity (Bill Viola). The integration of innovative materials—such as light, text, and video—was seen as a way to construct new realities (James Turrell).

A majority of studies emphasize the strong focus on experimentation and interdisciplinarity in American art (Mari, 2024; Yahaya et al., 2024), contributing to the expansion of global artistic practices (Christou, 2023). The findings indicate that experimental techniques have inspired new artistic movements and fostered cross-cultural dialogues (Jones et al., 2020). In comparison, this phenomenological study offered more nuanced insights, confirming that experimental practices have significantly influenced the global art community. This influence is marked by the integration of diverse techniques and materials, audience participation that fosters interactive environments, and a trend toward emotional and psychological engagement. Political and social engagement, alongside the transformation of public spaces, emerged as defining features of experimental art, making it highly recognizable and impactful.

However, the research acknowledges certain limitations. The study's focus on the United States may inadvertently overemphasize Western perspectives and underrepresent experimental practices from other regions. Furthermore, the phenomenological approach inherently involves subjective interpretation and is limited by the selection of a specific set of artists. While these limitations are recognized, they do not detract from the relevance or significance of the study's findings. Instead, they highlight the complexity and richness of investigating experimental artistic practices.

Conclusions

This research found that experimental techniques in art represent innovative and unconventional approaches by artists, encompassing a variety of styles and patterns. The findings revealed that light and space manipulation, text-based art, and video art are actively utilized within contemporary American society. In addition, bioart, interactive and participatory installations, and digital art have emerged as compelling experimental techniques that resonate with audiences. The analysis concluded that American experimental art practices are not merely aesthetic phenomena; rather, they reflect critical political and social issues, inviting responses from viewers. It was established that experimental art serves as a means of exploring perception and as a tool to disrupt traditional communication systems. Moreover, the study highlighted that experimentation constructs new realities through materials such as light, text, and video, contributing to the conceptual and technical innovation of the artistic landscape.

The research also demonstrated the significant global influence of American experimental art, characterized by the integration of diverse techniques and materials, the expansion of audience participation, and the creation of interactive environments that foster emotional engagement. Importantly, experimental practices address

pressing social and political issues, positioning them as potent instruments for challenging governmental structures and fostering positive societal transformation. Furthermore, American experimental art has initiated a global cross-cultural dialogue, promoting artistic exchanges that contribute to the development of international trends while incorporating local specificities.

The findings of this study have implications for advancing scientific and artistic discourse, particularly in evaluating experimental practices rooted in interactivity, digital media, and sensory engagement. The study's insights may encourage cross-cultural innovation in the arts, with strong potential applications in art education and curation. These results suggest a need for integrating interdisciplinary and technology-oriented approaches within academic curricula and museum programming. Such efforts could enhance the ideological role of experimental art and attract wider audience participation.

Future research could explore the expanding role of artificial intelligence and virtual reality in experimental art in the United States, which promises to shape new forms of artistic expression beyond current practices. Special attention should also be given to comparative studies focusing on experimental art in Asia, as these perspectives would reveal diverse forms of artistic innovation and help broaden the predominantly Western narratives of contemporary art.

Conflicts of Interests

The authors declare that there are no conflicts of interest regarding the publication of this paper.

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