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A MULTICULTURAL AESTHETIC INQUIRY INTO “PLEXUS BLACK BOX”

AN INTERNATIONAL COMMUNITY-BASED ART PROJECT

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PREFACE

The researcher as an "insider" of the Plexus Black Box project offers in the following chapters his aesthetic inquiry as a contribution to multicultural understanding, but in a larger sense, it is an inquiry based upon all "insider" accounts of the experiences related to the many emerging issues raised by contemporary artists from the so called margins of the Artworld.

The model of "the artist as researcher" outlined by David W. Ecker supplied the methodology by which the researcher articulates his multicultural aesthetic inquiry as a pluralistic narrative made up of many "emic" understandings, with no privileged position.

Combining hermeneutical and deconstructionist strategies, this aesthetic inquiry strives to overcome the outworn notion of "autonomous art" by means of a more complex interdependent vision of art. Thus situated within the current modern and postmodern debate, the inquiry challenges the hierarchical Western notion of "Artworld." The study challenges the current notion that artistic identification is conferred on the artist by the "Artworld."

By claiming a community-based artistic identification, the study grounds art in the experience and in the local knowledge of "insiders."

The multicultural aesthetic inquiry, following a hermeneutical process of moving from misunderstanding to understanding, presents contingent (but not analytically necessary) aesthetic characteristics of "Plexus Black Box," within its community-based environment.