



What do Artists Know?

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Beyond a wide range of material practices, histories and techniques, concepts and theoretical frameworks, artists are trained to use a unique set of skills and methodologies. These include:

- Synthesizing diverse facts, goals, and references – making connections and speaking many “languages”. Artists are very “lateral” in their research and operations and have great intellectual and operational agility.
- Production of new knowledge as evidenced by the 100+ year history of innovation and originality as a *top criterion*
- Creative, in-process problem solving and ongoing processes, not all up-front creativity: responsivity.
- Artists compose *and* perform, initiate *and* carry-thru, design *and* execute. This creates a relatively tight “feedback loop” in their process. (see Complex Adaptive System theory)
- Pro-active not re-active practice: artists are trained to initiate, re-direct the brief, and consider their intentionality.
- Acute cognizance of individual responsibility for the meanings, ramifications and consequences of their work. (The down side of this is that artists are not always team-oriented or willing to compromise due to the high premium placed on individual responsibility and sole authorship.)
- Understanding of the language of cultural values and how they are embodied and represented – re-valuation and re-contextualization.
- Participation and maneuvering in non-compensation (social) economies, idea economies, and other intangible values (capital).
- Proficiency in evaluation and analysis along multiple-criteria -- qualitative lines, qualitative assessment. Many are skilled in pattern and system recognition, especially with asymmetrical data.
- Making explicit the implicit -- making visible the invisible.
- Artists do not think outside the box-- *there is no box.*