



Embedded Green Tease

Introduction to Embedded Artist Projects



Common features of Embedded Artist Projects

- Process-oriented, mixing the skills and competencies of artistic and non-arts partners
- Employs 'creative logic' to address complex issues
- Differs from a commission which tends to have pre-set outcomes
- Highly collaborative - working with range of sectors and backgrounds
- Involves artists in the early stages of project development
- Occurs over extended timeframe, ideally 1 year +

What do artists know?

http://embeddedartistproject.com/What_do_artists_know.pdf

- Synthesising diverse facts, goals, and references – making connections, speaking many ‘languages’, lateral thinking
- Creative, in-process problem solving
- Making the explicit implicit – making the invisible visible



What do Artists Know?

Beyond a wide range of material practices, histories and techniques, concepts and theoretical frameworks, artists are trained to use a unique set of skills, process, 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.
- 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*.

Frances Whitehead 2006 ©

Cultural Adaptations Embedded Artists

Glasgow

Gothenburg

Dublin

Ghent

<https://www.culturaladaptations.com/adaptation/>



A photograph showing a person's legs and feet in green sneakers, using a shovel to dig a hole in a grey paved surface. The hole is filled with brown soil. Large, bold, white text is overlaid on the image, reading "ADAPTING TO CLIMATE CHANGE".

ADAPTING TO CLIMATE CHANGE

[Greentrack Ghent](#)

#CulturalAdaptations
Adaptations

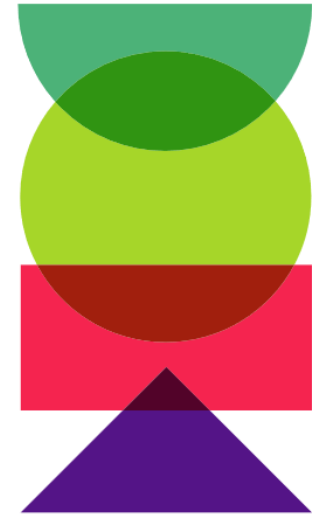
@CulturalAdapts

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Embedded Artist Toolkit

How can creative practice transform our approach to adaptation?



A toolkit for initiating and undertaking
Embedded Artist Projects



**Cultural
Adaptations**

Benefits of Embedded Artist Projects

- Challenging existing paradigms and perceptions that act as barriers to adaptation
- Developing new ways to inspire and engage people to take climate action
- Helping to involve new actors and audiences in adapting to climate change
- Involvement in civic action and social change