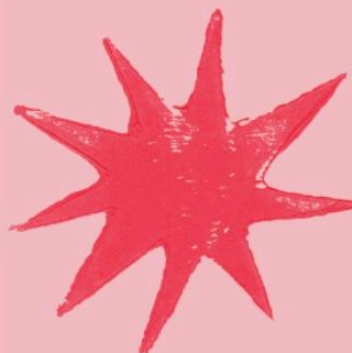


**Third Edition of
the MOSAIC
International
Conference on
Arts & Crafts and
Design**



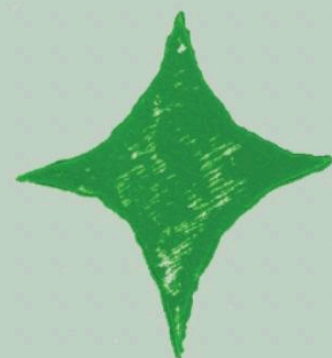
**May 5, 6, 7
2026
Saint-
Étienne,
France**



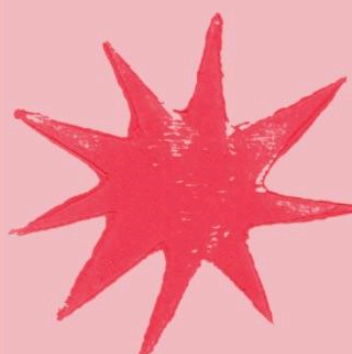
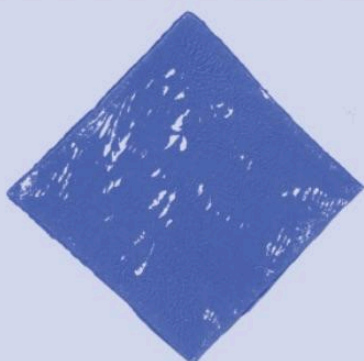
TELL ME ! What do you feel ?

**Exploring Bodily and Implicit
Knowledge in Arts & Crafts**

**Campus
Tréfilerie,
Jean Monnet
University
Rooms K002
& K003**



Co-funded by
the European Union



**Conferences
Posters
Exhibition**

Call for Papers CIMAD 3 (*Colloque International des Métiers d'Art et du Design*)

TELL ME ! What do you feel ? Exploring bodily and implicit knowledge in arts and crafts

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All sessions accept research results in the form of traditional articles. We also offer a poster session and exhibitions and performances.

The accepted papers will be published.

Participants can submit a paper, a poster and/or an exhibition/performance.

All submissions are to be sent at cimad.ujm@gmail.com before February 28th 2026. See the submissions guidelines below for more details depending on the type of format you are choosing to participate in.

The definitive program will be available on the [CIMAD](https://new.express.adobe.com/webpage/hENpc2nVUb16K) website:

<https://new.express.adobe.com/webpage/hENpc2nVUb16K>

Conditions of participation :

- all communications are to be held in english (including ppt presentations)
- all participants have in charge the organisation of own travel (flights, train, taxi, etc...) and accommodation
- all communications are to be held in presence (not hybrid or online)



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Steering Committee :

Name SURNAME	Role	Organisation	Contact
Eva LIBRÁN PÉREZ	Project Engineer for the MOSAIC project	ECLLA, Jean Monnet University	libranperez.eva@gmail.com eva.libran.perez@univ-st-etienne.fr
Morgane MARGERIE	Design student intern for the MOSAIC project	Jean Monnet University	mogo.margerie@gmail.com
Joséphine BASSO-LACROIX	Dentellière et doctorante en métiers d'art	ECLLA, Jean Monnet University & Université Sorbonne Nouvelle	josephine.basso.lacroix@univ-st-etienne.fr
Lida POGHOSYAN	Project Manager	SEPR	l.poghosyan@sepr.edu
Carolina CONTRERAS-LEON	Project Manager	SEPR	c.contreras-leon@sepr.edu



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Articles Guidelines

Please submit proposals that include the presenter's name, affiliation, contact information, paper title, keywords.

The abstracts should be around 300–400 words.

All abstracts should be written in English.

All presentations should be held in English.

When the submission is accepted, the presenter will have to deliver a ppt document of its presentation.

All submissions will be reviewed by the Scientific Committee.

Scientific Committee :

Name SURNAME	Role	Organisation
Christophe BARDIN	University Professor	ECLLA, Jean Monnet University
Marie SCHILL	University Professor	IAE, Jean Monnet University
Anne-Céline CALLENS	Senior Lecturer	ECLLA, Jean Monnet University
Ruxandra LUPU	Creator, Artist, Researcher	University of Cyprus
Gwenaëlle Bertrand	Designer, Associate Professor	ECLLA, Jean Monnet University

All submissions are to be sent at cimad.ujm@gmail.com before February 28th 2026.

We cannot recommend the use of artificial intelligence due to the environmental and ethical damage it causes. However, if you do decide to use AI, we ask that you use it as a support tool and not to formalise your proposal.



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Poster Session Guidelines

The posters will be displayed in a poster hall where all conference participants have the chance to walk by and engage in a conversation.

Participants who will present their poster will receive a regular attendance mention in the conference booklet and are considered active participants. Posters will also be posted on the CIMAD website, making it available for download to all participants.

Posters should be displayed vertically (portrait format) and should be A0 paper size, that is, 118 x 84.4 cm or 120 x 80 cm (height-width).

If any texts in the poster, they should all be written in English.

Find the template to download [here](#) :

https://drive.google.com/drive/folders/1fPBjswUMUCqjJT2rf1miQ0T8ZCuHnlqo?usp=share_link

All participants are in charge of the printing of their posters and are responsible for bringing them to the venue*.

All submissions are to be sent at cimad.ujm@gmail.com before February 28th 2026.

**If you want to print your poster in France, the [Corep of Saint-Étienne has an order-online system](#) where you can upload your image and have it printed in the A0 size (starting at 37€). Please, consider at least a one week delay for this kind of work. You will then be able to collect your poster at the [Corep agency](#) near the conference venue.*

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Exhibitions and Performances Guidelines

The exhibitions will be set up in a dedicated, enclosed and secure space. During breaks and designated times in the programme, the exhibition hall will be open and the public will be invited in the hall.

One single day and specific moment in the program will be dedicated to performances.

Submissions must comply with the following rules:

- Your proposals must correspond to a single project, already completed and preferably recent
- Your proposals must fit into at least one of the three themes of the third edition of CIMAD (see below)
- Proposals should embody the research, its dynamics and its progress: state of the art, selected reference texts, archives, drawings, research notebooks/laboratory notebooks, data maps, photos, formal research, completed objects (digital or plastic) etc.

To submit your project, **download first and then edit** this application form:

https://drive.google.com/drive/folders/1eINXxlplfPeM_xu-fWKhejMtTkVTvIT2?usp=share_link

All submissions are to be sent at cimad.ujm@gmail.com before February 28th 2026.

We cannot recommend the use of artificial intelligence due to the environmental and ethical damage it causes. However, if you do decide to use AI, we ask that you use it as a support tool and not to formalise your proposal.



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The event will take place in :

5, 6, 7th of May 2025

At the Jean Monnet University, Saint-Étienne, France

Venue to be confirmed (please access this document regularly to see the update)

All participants need to book their accommodations by themselves. We recommend that you view the rooms available at the [Ibis Budget Châteaueux](#), just in front of the Central station.

All submissions are to be sent at cimad.ujm@gmail.com before February 28th 2026. See the submissions guidelines above for more details depending on the type of format you are choosing to participate in.

If your paper, poster or exhibition/performance is accepted, you will receive an official invitation that can be useful for visas if needed.



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Details of the themes and axes for CIMAD 3

TELL ME ! What do you feel ? Exploring bodily and implicit knowledge in arts and crafts

Introduction

Since 2023, the CIMAD (Colloque International des Métiers d'Art et du Design) conference has established itself as a unifying scientific event focusing on crafts and design, at the intersection of research, creation and transmission.

Supported by the [European MOSAIC project](#), this conference aims to explore contemporary dynamics in craft practices: innovations, transmission, ethical and cultural issues.

After a first edition that explored the possible dialogues and perspectives of crafts, and a second edition devoted to the tensions between tradition and innovation, this third edition proposes to explore a dimension that is difficult to articulate but fundamental: **tacit knowledge**.

How is the unspoken transmitted?

How can we describe, recognise and preserve these forms of bodily, gestural or sensory knowledge that underpin the intelligence of the gesture?

Through this theme, CIMAD 3 seeks to examine the implicit, sensory and situated dimensions of know-how, at the crossroads of philosophy, semiotics, anthropology, design and pedagogy.

Conferences, posters, performances and exhibitions will make the richness of this invisible knowledge perceptible and visible, encouraging reflection and opening a dialogue between the academic world and the world of artisans.

Objectives

- Identify and describe the forms of tacit knowledge at work in craft practices.
- Understand how this knowledge is transmitted, lost or renewed in a changing world.
- Explore the role of the body, perception and emotion in the development of craftsmanship.
- Build bridges between theoretical research, craft practice and professional teaching.

CIMAD 3 is aimed at a wide audience: researchers in art, design or social sciences; artisans and creators; teachers and trainers; cultural and public institutions.

The aim is to make the invisible visible – to give words, forms and spaces to what artisans know but cannot always explain.



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Research Axes

Axis 1 – Naming the implicit: the semiotics of gesture

This theme explores how words, images and signs can make visible and intelligible what, in the learning and practice of crafts, is implicit, physical and often inexpressible knowledge. It will focus on the ways in which language contributes to the emergence of an awareness of gesture: how to name what we do without knowing it, or what we have learned without having explicitly formulated it. Through a semiotic perspective, the aim is to examine the role of emotions, bodily memory and postures, as well as forms of notation and documentation of the act of making, in order to understand how the body becomes an instrument, an archive and a vector of knowledge. The objective is to grasp how the act of naming the implicit paradoxically reveals what escapes discourse.

Objective : Explore how words, images and signs can convey bodily experience.

Possible sub-themes :

- The role of language in the transmission of know-how.
- Gesture as a sign: reading, writing and interpreting the act of making.
- Knowing how to name: raising awareness of the innate nature of gesture.
- What the body knows: gestures, postures and rhythms of craftsmanship.
- The emotions of making: between concentration, intuition and bodily memory.
- Experimentation and improvisation: the body as an instrument of research.

Axis 2 - The impossible tacit : what the machine does not know

This theme seeks to examine what distinguishes human creative intelligence, based on sensory experience, muscle memory and physical presence, from automated processes that rely on calculations, data and coded instructions. It examines the limitations encountered by AI and robotics when attempting to imitate, replace or translate craft gestures, as well as the losses, distortions or discrepancies that arise when attempting to convert tacit knowledge into explicit data. This theme also invites reflection on the current evolution of craft professions in the face of these technologies, between fears of obsolescence, possibilities for renewal, the emergence of unprecedented hybridisations and the affirmation of a resilient craftsmanship. It thus opens up a space for discussion on possible collaborations between humans and machines, on the ethical issues of creative automation, and on what "doing" still means at a time when gestures can be outsourced.

Objectives : Explore how machines currently operate, based on codified and measurable data, compared to the intuition, gestures, bodily memory and implicit adjustments that are characteristic of craftsmanship.

Analyse how craft professions are reinventing themselves amid threats of extinction, adaptation, hybridisation and new forms of collaboration between humans and machines.

Possible sub-themes:

- The bodiless gesture: what machines cannot learn.
- AI and robotisation: explicit data vs implicit knowledge.
- Translating the tacit: limits, risks and losses.
- Towards augmented craftsmanship? New human-machine relationships.
- Resilience and adaptation of craft professions in the face of emerging technologies.
- Ethics of automated creation: intention, value, authorship.

Axis 3 – Conveying the invisible: tacit pedagogies

This third area focuses on how tacit knowledge is transmitted in the arts and crafts, seeking to understand how experience, observation and attention can become teaching aids that are as essential as the tools themselves. It examines forms of learning based on direct observation, gradual imitation and long-term support, where the body learns through contact, repetition, immersion and proximity to the craft. It will also examine how contemporary methods (video, performance, sensory teaching, creative documentation) can contribute to transmitting invisible or imperceptible gestures, particularly in an era of increasing digitisation of training. Finally, this theme invites us to reflect on how teaching a gesture involves teaching sensitivity, posture and listening, and what this means for the future of the craft professions.

Objective : Question how to teach, document or share what falls within the realm of experience.

Sous-thèmes possibles :

- Observation, imitation, guidance: how to learn a skill.
- Tools and methods for transmitting implicit knowledge (video, performance, educational design).
- Teaching craftsmanship in the digital age and the dematerialisation of skills.



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