

FIGURES DE L'ART 44

**DIALOGUES  
AND PROSPECTS**

—

**ARTS AND CRAFT -  
DESIGN**

Revue d'études esthétiques

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© Presses universitaires de Pau et des pays de l'Adour  
Avenue du doyen Poplawski / 64000 Pau  
ISBN : 978-2-35311-220-3 — ISSN : 1265-0692  
Dépôt légal : avril 2026

Fondée en 1992, **Figures de l'art** est une revue d'études esthétiques, annuelle et thématique. En 2005, elle devient une revue semestrielle.

Revue éclectique, elle fait appel, selon les thèmes choisis, à des chercheurs d'obédiences différentes.

Revue à « l'énergie lente et mémorieuse » dans un siècle de vitesse et d'oubli, elle donne une année à chaque auteur pour composer son article.

Revue d'esthétique historique, elle pense que tout nouveau style – *Kunstwollen* – transforme l'esprit du temps et invite l'esthéticien à élaborer de nouveaux concepts.

Revue d'esthétique intempestive, elle postule que toute nouvelle figure (de proue) de l'art recèle une part d'éphémère et d'éternel qui n'est décelable que si elle est confrontée aux figures de l'art précédentes.

Revue d'« esthétique », elle considère que les œuvres d'art ne se contentent pas de décorer le monde, mais qu'elles le changent.

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FOREWORD

QUESTIONING CRAFTSMANSHIP

CHRISTOPHE BARDIN - EVA LIBRAN PEREZ

2024-2025

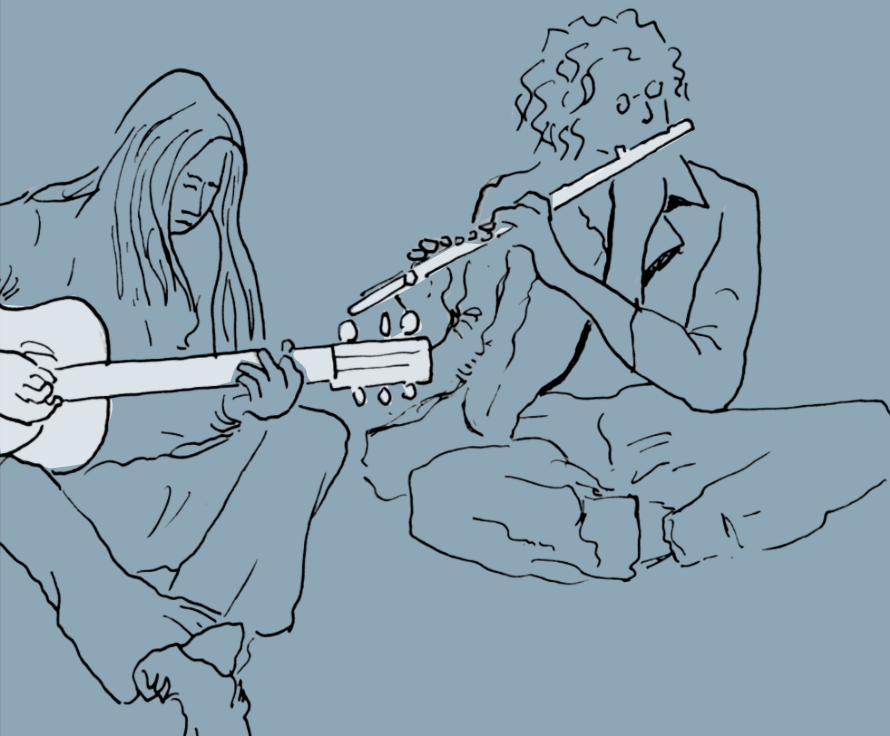
"I REMEMBER MY FATHER'S WORKSHOP. I CAN'T PASS BY A COBBLER'S SHOP WITHOUT BELIEVING THAT MY FATHER IS STILL ALIVE, SOMEWHERE IN THE WORLD BEYOND, SITTING IN FRONT OF A CLOSED TABLE, WITH HIS BLUE APRON, HIS KNIFE, HIS LIGNEULS, HIS AWLS, MAKING SHOES OUT OF ANGEL LEATHER FOR SOME THOUSAND-FOOTED GOD." JEAN GIOINO WROTE IN 1932.

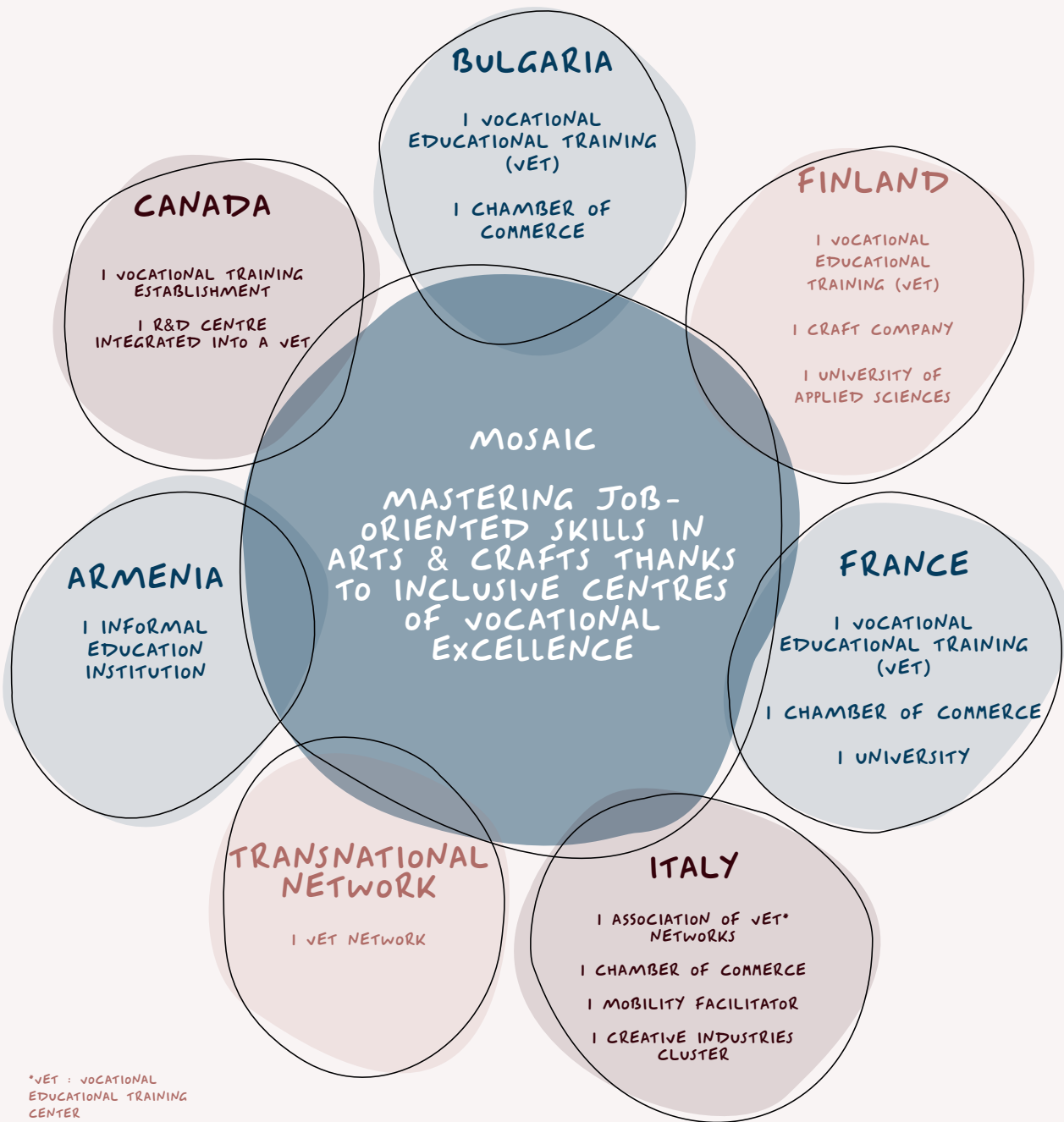


IN THIS SIMPLE QUOTATION LIES PART OF WHAT STILL TOO OFTEN SEEMS TO DEFINE CRAFTSMANSHIP TODAY. THE SINGULARITY OF THE PLACE AND THE TOOLS, THE IDEA OF PRECISE GESTURES, A PARTICULAR AND COMPLEX KNOW-HOW, THE CREATION AND PRODUCTION OF ORIGINAL OBJECTS, BUT ALSO A WAY OF CONCEIVING THE WORLD AND LIFE.



IT'S ALMOST LIKE AN IDEAL. A KIND OF PICTURE BOOK, THE MERE MENTION OF WHICH IS CERTAINLY COMFORTING, BUT WHICH BLURS OUR UNDERSTANDING OF THESE SINGULAR CRAFTS. AS JULIEN SYLVESTRE, GENERAL DIRECTOR OF THE CONSEIL DES METIERS D'ART DU QUEBEC, POINTS OUT, "ONE OF THE MAJOR ISSUES IN THIS FIELD IS PERCEPTION. HERE IN QUEBEC, TIME SEEMS TO STAND STILL. THE PUBLIC OFTEN HAS AN IDEA OF FINE CRAFTS THAT HASN'T CHANGED SINCE THE 1970S, EVEN THOUGH THE FIELD ITSELF IS CONSTANTLY CHANGING."

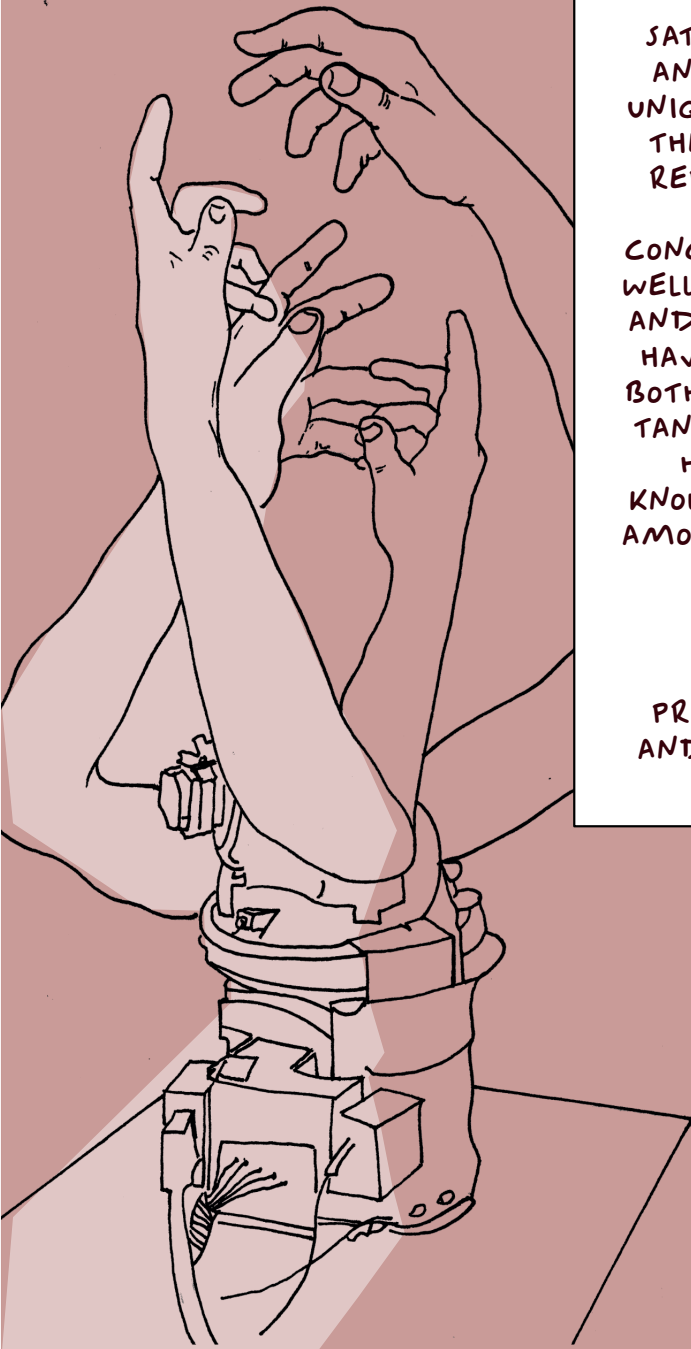


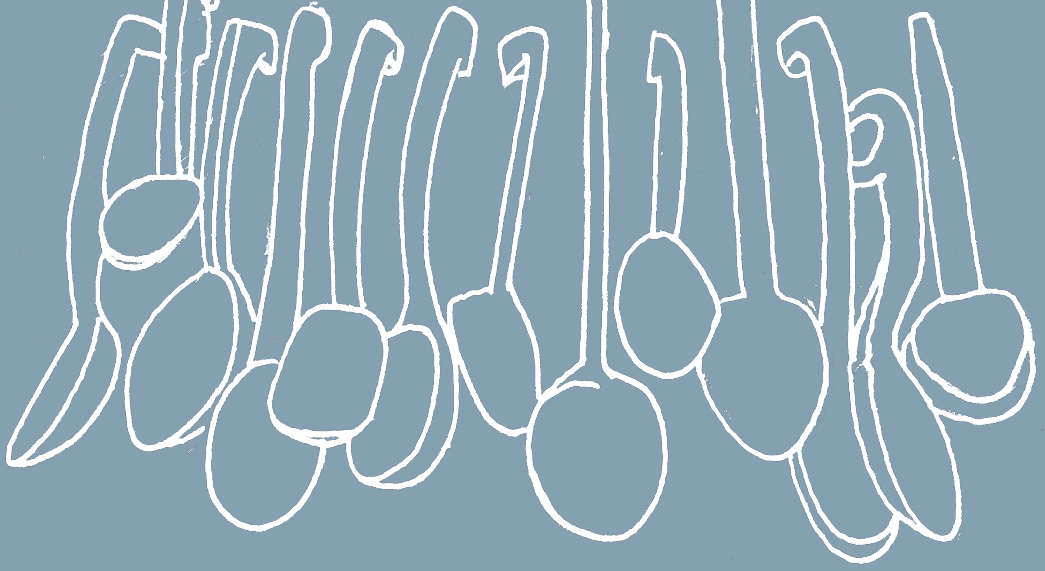


STARTING IN 2022, THE EUROPEAN ERASMUS PLUS PROJECT MOSAIC (MASTERING JOB-ORIENTED SKILLS IN ARTS & CRAFTS THANKS TO INCLUSIVE CENTRES OF VOCATIONAL EXCELLENCE) BRINGS TOGETHER SEVEN COUNTRIES (FRANCE, ITALY, ARMENIA, FINLAND, CANADA, BELGIUM AND BULGARIA) AND 15 MAIN PARTNERS (UNIVERSITIES, TRAINING CENTRES AND COMPANIES). THE MAIN AIM OF MOSAIC IS TO IMPROVE THE QUALITY OF VOCATIONAL TRAINING IN THE ARTS AND CRAFTS IN ORDER TO MEET THE CHALLENGES POSED BY DIGITAL, ENVIRONMENTAL AND SOCIO-ECONOMIC DEVELOPMENTS, BY PROPOSING TO GENERATE INNOVATIONS FROM THREE ANGLES: TECHNICAL, EDUCATIONAL AND SOCIAL.

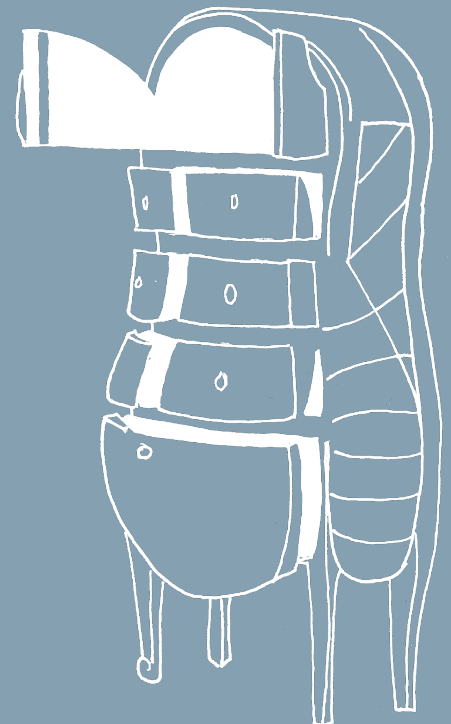
THE MOSAIC PROJECT  
STEMS FROM TWO  
OBSERVATIONS. ON THE ONE  
HAND, THE ECONOMIC  
WEIGHT OF AND EVER-  
GROWING INTEREST IN THE  
ARTS AND CRAFTS, AND ON  
THE OTHER, THE INABILITY,  
OR AT LEAST THE CHRONIC  
DIFFICULTY, OF  
SATISFACTORILY DEFINING  
AND IDENTIFYING THESE  
UNIQUE ACTIVITIES, DESPITE  
THE MANY STUDIES AND  
REPORTS TO THIS EFFECT.

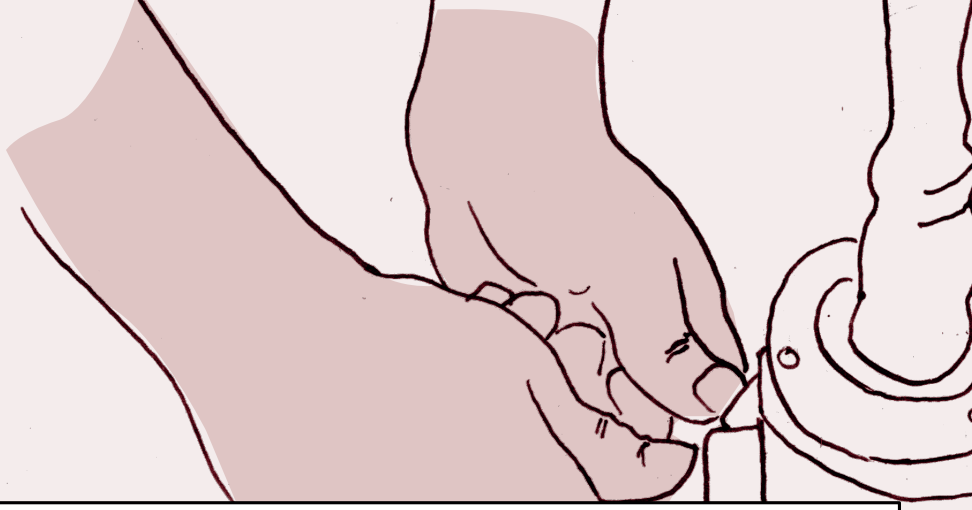
BY DISCUSSING THE  
CONCEPTS OF TRADITION, AS  
WELL AS THOSE OF CREATION  
AND INNOVATION, QUESTIONS  
HAVE BEEN RAISED ABOUT  
BOTH THE DURABILITY OF A  
TANGIBLE AND INTANGIBLE  
HERITAGE - GESTURE,  
KNOW-HOW AND INTENTION,  
AMONG OTHERS - IN TERMS  
OF CONSERVATION,  
TRANSMISSION AND  
TRAINING, AND THE  
CAPACITY OF THESE  
PROFESSIONS TO INNOVATE  
AND BREAK NEW GROUND.



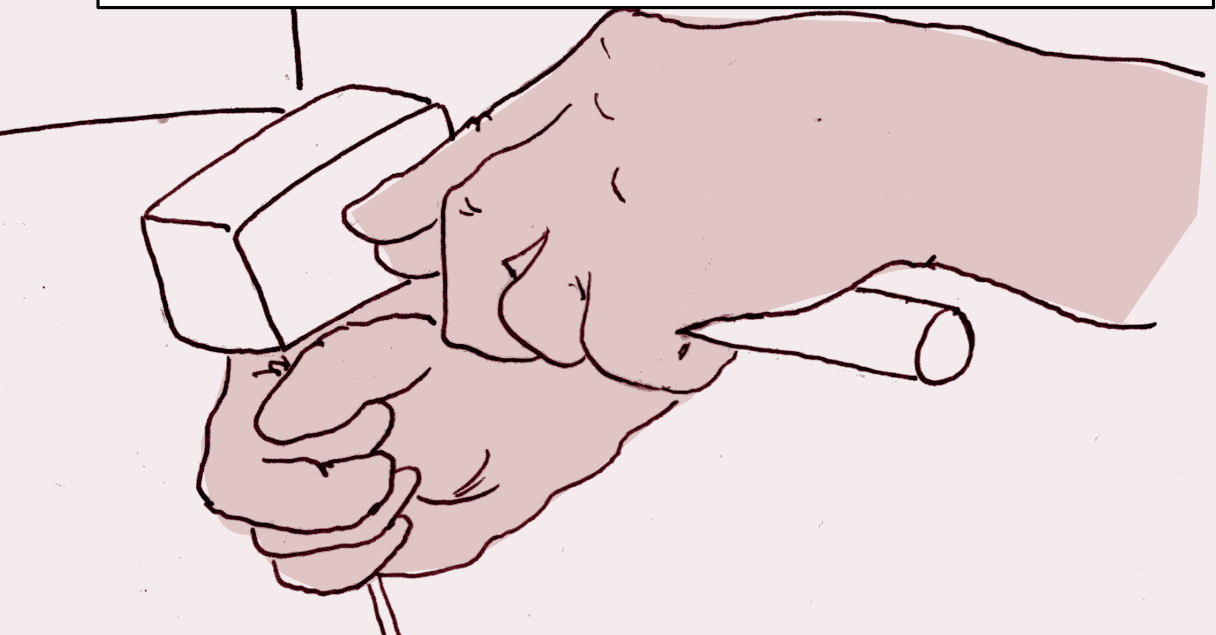


THROUGH THE MOSAIC PROJECT, WE HAVE COME TO REALISE THAT THERE ARE VERY DIFFERENT APPROACHES AND CONCEPTIONS OF WHAT WE CALL ARTS AND CRAFTS. SOME COUNTRIES RETAIN A PURELY PRODUCTIVE VISION, EMPHASISING KNOW-HOW, WHILE OTHERS ALSO IMAGINE A WAY OF BEING, WHICH IS CERTAINLY SPECIFIC TO THE CRAFT SECTOR, BUT WHICH GOES WELL BEYOND THE PROFESSIONAL SPHERE. FRANCE, FOR EXAMPLE, HAS ITS OWN DEFINITION OF ARTS AND CRAFTS, OTHERWISE KNOWN AS MÉTIERS D'ART: 'ARTS AND CRAFTS ARE MANUAL TRADES. THEY CALL ON TRADITIONAL, HIGHLY TECHNICAL AND OFTEN EXCEPTIONAL SKILLS', WHILE AT THE SAME TIME DRAWING UP A PRECISE LIST THAT HAS EVOLVED OVER THE YEARS.

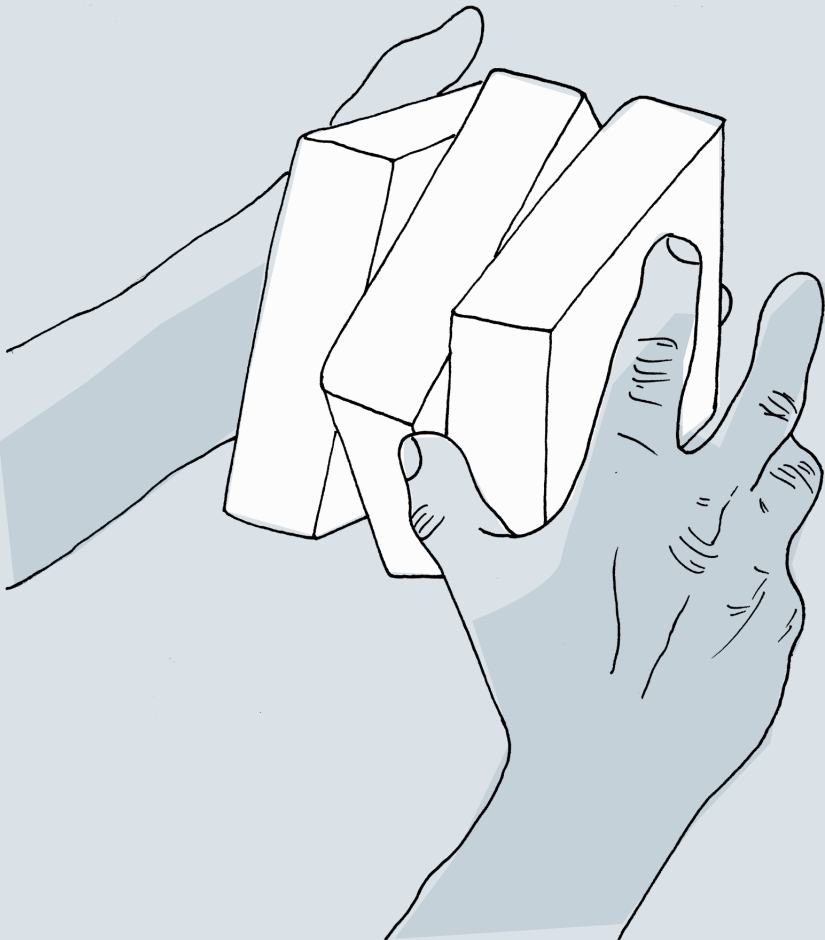




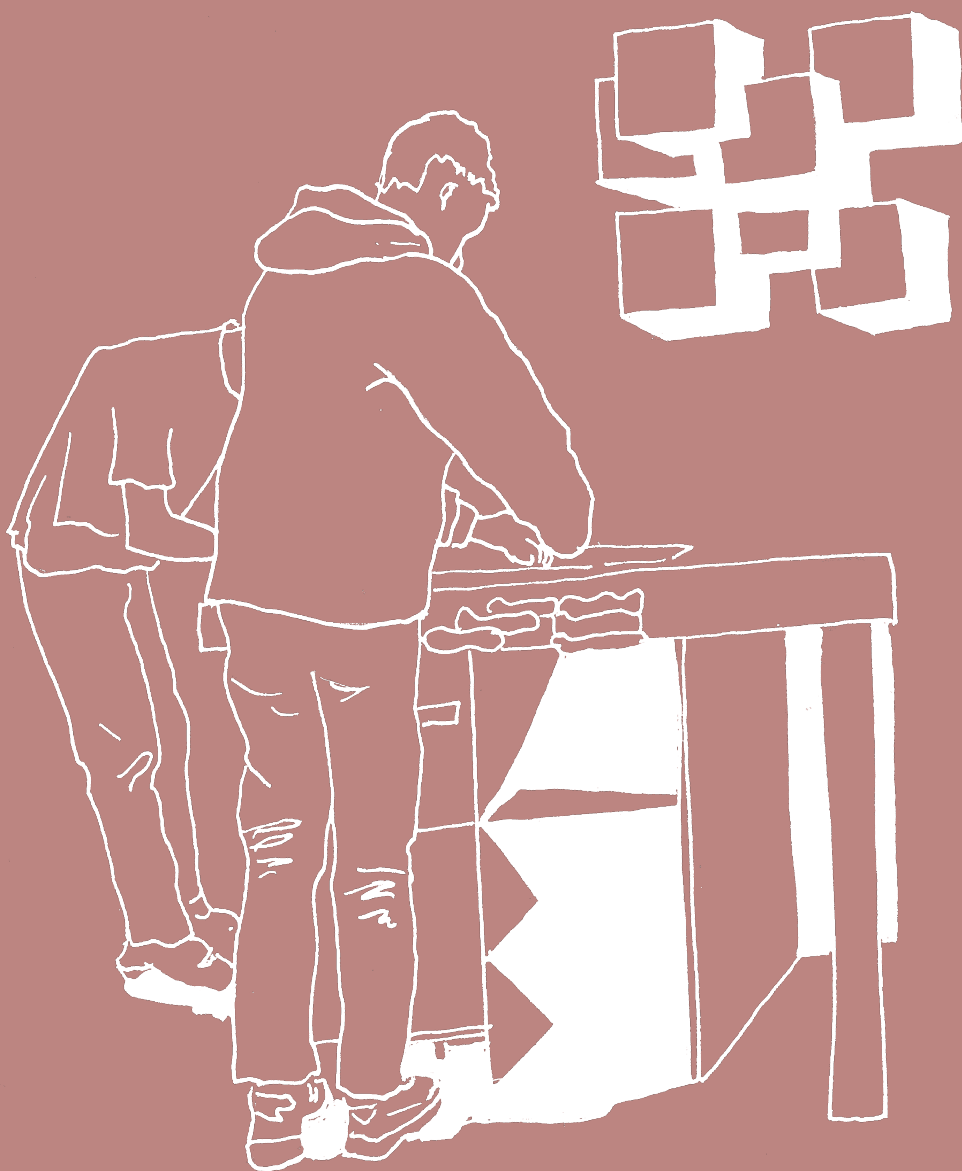
IN FINLAND, WHILE THE QUESTION OF THE HAND, KNOW-HOW AND PRODUCTION IS ALSO VISIBLE, IT IS INCREASINGLY MOVING AWAY FROM SIMPLE PRODUCTION TO CONSIDER CRAFT NOT ONLY AS A MANUFACTURING PROCESS, BUT ALSO AS A LEARNING METHOD IN ITSELF. IN ITALY, 11 SPECIFIC CRITERIA HAVE BEEN DEFINED BY RESEARCHERS TO ESTABLISH A COMMON LANGUAGE TO DESCRIBE THE WORK OF CRAFTSPEOPLE: 'THOSE DIRECTLY LINKED TO THE SKILL OF THE CRAFTSPERSON (COMPETENCE, CREATIVITY, INTERPRETATION, TALENT, TRAINING); THOSE CONCERNING RELATIONAL AND TERRITORIAL ASPECTS (TERRITORY, TRADITION); AND THOSE CONCERNING THE PRODUCT ITSELF (AUTHENTICITY, CRAFTSMANSHIP, INNOVATION, ORIGINALITY)'. THE CONSEIL DES MÉTIERS D'ART DU QUEBEC, FOR ITS PART, PROPOSES 'AN ARTISTIC CREATION THAT IS REALISED AS MUCH IN THE ORIGINAL, UNIQUE WORK AS IN MULTIPLE COPIES, INTENDED FOR A UTILITARIAN, DECORATIVE OR EXPRESSIVE FUNCTION AND EXPRESSED THROUGH THE EXERCISE OF A CRAFT LINKED TO THE TRANSFORMATION OF MATTER'.



SUSTAINABLE DEVELOPMENT, A COMPLEX CONCEPT THAT EMERGED EXPLICITLY SOME THIRTY YEARS AGO, SOCIAL INCLUSION, A NOTION DEVELOPED BY THE SOCIOLOGIST NIKLAS LUHMANN (1927-1998) TO CHARACTERISE THE RELATIONSHIP BETWEEN INDIVIDUALS AND SOCIAL SYSTEMS, AND FINALLY THE DIGITAL ISSUE, WHICH CAN BE SUMMED UP AS THE INTEGRATION OF DIGITAL TECHNOLOGIES INTO BUSINESS AND/OR SOCIAL PROCESSES, WITH THE AIM OF IMPROVING THEM, ARE THE MAIN VECTORS OF CHANGE IN THE CRAFT INDUSTRY STUDIED BY MOSAIC. INTERACTION WITH DESIGN WAS ONE OF THE TOOLS USED TO UNDERSTAND AND OBSERVE THESE UPHEAVALS.



AS BRUNO LATOUR POINTS OUT: "[THE ADVANTAGE] OF THE WORD "DESIGN" IS THAT IT BRINGS INTO PLAY A PROCESS THAT NEVER STARTS FROM NOTHING: DESIGNING IS INEVITABLY CONFUSED WITH REDESIGNING. THE STARTING POINT IS ALWAYS A GIVEN, A CHALLENGE, A PROBLEM. DESIGNING AN OBJECT STARTS FROM THE DESIRE TO MAKE IT MORE LIVELY, MORE COMMERCIAL, MORE PRACTICAL, CLOSER TO THE USER, ACCEPTABLE, SUSTAINABLE, ETC. THIS ACTION THEREFORE DEPENDS ON A VARIETY OF CONSTRAINTS. THIS ACTION THEREFORE DEPENDS ON THE VARIOUS CONSTRAINTS TO WHICH THE PROJECT MUST RESPOND. IN OTHER WORDS, DESIGN IS ALWAYS CURATIVE. CLEARLY, THE QUESTION OF THE RELATIONSHIP BETWEEN DESIGN AND CRAFTSMANSHIP AROSE LESS FROM THE IDEA OF TREATMENT THAN FROM THE IDEA OF SUPPORT, ILLUMINATION AND A NEW WAY OF EXAMINING AND RESOLVING A PROBLEM.





ALL THE CONTRIBUTIONS IN THIS BOOK, WHICH IS SPECIFICALLY DEVOTED TO THE RELATIONSHIP BETWEEN CRAFTS AND SOCIAL UPHEAVAL, HAVE BEEN STRUCTURED AROUND THREE THEMES THAT ADDRESS THE ISSUES AND CHALLENGES OF THE MOSAIC PROJECT: (1) TAXONOMIES, DIALOGUES, DISPARITIES; (2) SUSTAINABILITY, ECONOMY, MARKET; (3) PERSPECTIVE, TRANSMISSION, TRAINING. WE HAVE CHOSEN TO PRESERVE THE ESSENTIAL INTERNATIONAL DIMENSION OF THE PROJECT. THIS IS WHY WE HAVE BROUGHT TOGETHER RESEARCHERS, DESIGNERS AND CRAFTSPEOPLE FROM A WIDE RANGE OF BACKGROUNDS: FRANCE, ITALY, MOROCCO, LITHUANIA, THE NETHERLANDS, POLAND, PORTUGAL, ARMENIA AND CYPRUS.