

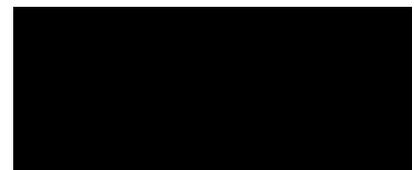
CEDRIC CANAUD

TRAVAUX- Bio

Lives and works between Paris & Clermont Ferrand

*Atelier-Logement / Résidence "Bains d'huile"
Direction culturelle ville de Clermont Ferrand
18 rue de l'oratoire 63 000 Clermont Ferrand /*

Contact : contact@cedriccanaud.com
<http://www.cedriccanaud.com/>



Workshop views
Inauguration residents
workshops / housing
"Bains d'huile"
Septembre 2018 /
Clermont-Ferrand

"LES GRILLES, Valet, le
pied & la coudée" - 2018
/ Lacquered beech
squares, wool plaid,
volcanic rock...

"LES GRILLES, Stèle,
la coudée" - 2018 /
Lacquered beech planks,
plastic bag, glass bottle.

"LES SIGNES, là..." -
2018 / Red and white
melted plastirock,
Terracotta, Rubber
stoppers.

LES SIGNES, Là..." -
2018 / Red and white
melted plastirock, Jersey
sweatshirt sleeve.

(au fond) "CALIFORN-
IENS, Valet" - 2018 /
Photo studio paper,
Plumb bob.



En bas,
Projets en cours
"LES GRILLES, Valets,
le pied & la coudée" -
2018 / Carrelets hêtre
laqué, Torillon, Bouchon
caoutchouc, Vêtements.

"LES UNITÉS -
L'EMPAN, LA PAUME
& LE POUCE - Les
contenants" - 2018 /
Terre cuite mée.

"LES UNITÉS -
L'EMPAN, LA PAUME
& LE POUCE - Les
paniers" - 2018 / Gravats
de silicone, Moules 3D.



WORKS

NOTE OF INTENT / RESEARCH / Cédric Canaud

There is performance in the relationship we have with our objects, they cross the spaces, to set a time and then circulate again by accompanying our needs. These objects are the expression of our activities, we build and model our panorama permanently. In this game of moving forms, two parallel dynamics influence each other. Landscape and constituents, landscape and actions. Our daily actions make us panorama performers. This question of a survey paced and moving leads me to propose spaces featuring a trace of performance where the function of useful objects is suspended. This exposed form state holds the pieces between the utility object and the referenced sculpture. The performance is fixed but seems to extend, it places the visitor at the center of the construction of its environment, facing its power of action to give shape.

Just as Archeology draws a portrait of a society through the remains of everyday or cult objects, the spaces we make testify to the diversity of the formal typologies of our aesthetic attractions and our practical needs. By representing this ambiguous status between a useful form and a cultural form, I seek to implement pieces of design existing in different states. Installed in a habitat they fulfill their role of utility, in an exhibition space they are a representation of potential gestures. This represented applied art object status will switch an installation in space to another performance-specific discipline. The pieces, installations and performances seek to link materials, invoices and production gestures, inherited from historical and cultural technical know-how, by making them work together. The daily objects deposited in the installations represent human technical know-how using natural resources. Wood, bottled water, down feathers, synthetic materials. They manifest our presence and put us back to the question of our impact to make form and usefulness. The Anthropocene era.

The work carried out here seeks to represent a porous zone, making it possible to connect the various typologies and temporalities surrounding us.

By going to meet different disciplines the question of design opens to explore our links with the forms that surround us. With a strong anthropological dimension, the questions raised are related to contemporary societal, political and economic contexts, the expression of a temporality. Our objects are witnesses of our civilization, we are connected to them by forms that contain the rituals and fundamental concepts of our societies. I like the idea that Design and art have an ancient and prehistoric history and that what we produce today is a point of reference for the day in the right line of what pre-existed before us and will be tomorrow. It is this point that leads me to explore techniques, codes, gestures, typologies and different disciplines in order to paint a portrait of our interests, our contemporary issues and activities.

"LES UNITÉS - Des potentiels du paysage..."

Inkjet printing on machine paper
pinned to the wall & Assemblages, mixed media
Production : Autoproduction
Site : Divers
Year : 2017-2019 ...

"DES POTENTIELS DU PAYSAGE...", Series of photographs printed on standard machine paper and assemblages accompanying the skirmishes and searches.

Escaping all utility constraints, these forms expose the formal vocabulary of the project "THE UNITS, THEIR GESTURES, THEIR STORIES". Without trying to make an object, these pieces assume their photographic or sculptural aspect punctuating a hanging.

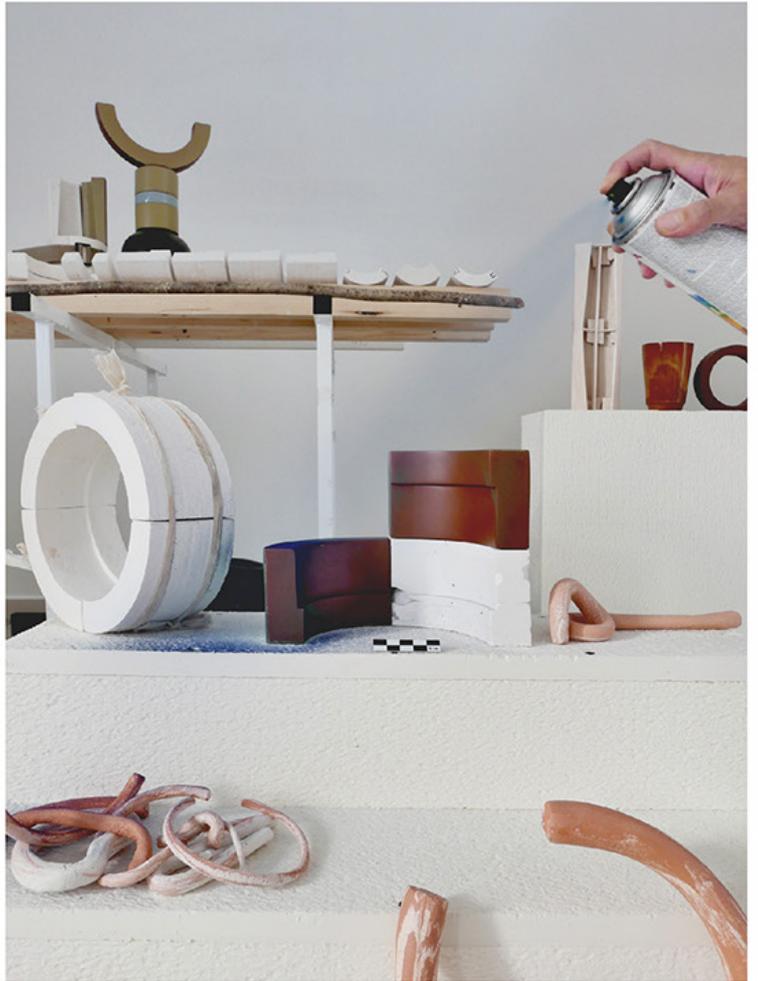
It is a series of images and assemblages manufacturer contacts and interdependencies between plastic forms and useful shapes. This series of pieces accompanies the researches since 2017, they testify at the same time the daily work of workshop and a formal vocabulary setting up. This form by the image and the temporary assembly are the expression of the temporality of the piece, of its manufacture, it is ephemeral. The time of photography becomes that of the perennialization of the piece. This controlled precariousness, found in the assemblages, marks a parallel between what we experience daily and its potential to become a work.

This set of pieces continues to feed, it will be the subject of various editions, web, paper, exhibition. These are the traces of the first points of contact between utilitarian form and plastic form that are put in place.



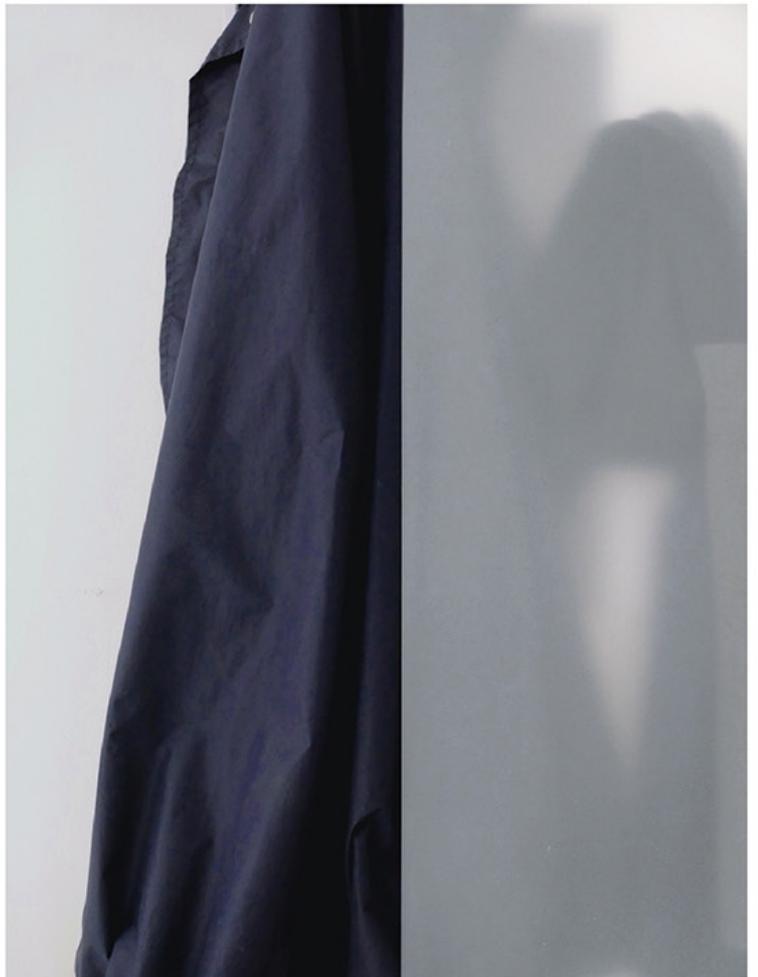
*Assembly: Lacquered wood
and K-way* **"LES
UNITÉS II / Des
potentiels du
paysage XYZ" 2019**

During the European Day of Culture,
Workshops of the city of Clermont-ferrand
2019.



*Back to top / A3 machine
paper impression pinned
to the wall*
**"LES UNITÉS I/
Des potentiels du
paysage - Moules"**
/ 2017

*Footer / A3 machine paper
impression pinned to the
wall*
**"LES UNITÉS I /
Des potentiels du
paysage - Californ-
iens"** / 2019



Série "OBJETS MOUVANTS, Grilles"

Matériaux : Lacquered beech planks, Polypro opaline, Thumbtacks, Terracotta, Pvc stoppers

Format : 65x 62cm +(various for terracotta forms)

Fabricant : Autoproduction

Site : Workshop house "Bains d'huile" Clermont-Ferrand / France

Year : 2019

LES OBJETS MOUVANTS are forms that accompany us daily and move with us during a day, the contents of the cloakroom, valet, kitchen drawers ... tools objects, useful.

"**LES GRILLES**" are the support part of the collection "Moving objects", they are assembled with "Signs" and "Californians" to propose adaptive forms conducive to hanging, depositing, throwing. So many gestures that we perform endlessly during a day of activity, these are our first gestures, those who move shapes in space by drawing a living landscape in the sandstone of our movements.

These grids are as many manifestations of a link between a panorama and a form occupying it, they measure, give a scale, list and classify our usual objects. A T-shirt throw spreads out a form measured and cut by the grid, the deposit raises the tool of the daily on base ... Our attitudes with our objects print scenes in our panorama.

This grid typology is common to various practitioners, the archaeologist who searches and lists the soil thanks to it, to the dancer who moves there, it is the grid that allows us to communicate a position in space, meridians , geography, satellites ... naval battle.

It is easy to use and relatively understood by all. The grid becoming a way to position a shape in a space by giving it spatial coordinates. The grid represents a space.





Série "OBJETS MOUVANTS, Grilles"

Matériaux : Outremer lacquered fir plaster, Terracotta, Plastrock, Pvc stoppers & Baskets, Duvet, Lycra, Natural Wood, Cap, Mask, Pottery, Balloon.

Sizing : Structure : H:24 / L:110 / P:24cm +(various for terracotta forms)

Fabricant : Autoproduction / 2019

Site : Workshop house Clermont-ferrand

"OBJETS MOU-
VANTS -
Grille/Basket,
0 1 "
/



Série "OBJETS MOUVANTS, Grilles"

Matériaux : Outremer lacquered fir tree, Opaline Polypro, Bedbugs, Terracotta, Pvc caps & modified badoit bottle, climbing rope, brushes,, pottery.

Sizing: Structure : H:72 / L:74 / P:14cm +(various for terracotta forms)

Fabricant : Autoproduction / 2019

Site : Workshop house Clermont-ferrand

"OBJETS MOU-
VANTS -
Grille/Valet,
0 1 "
/



Série "OBJETS MOUVANTS, Grilles"

Matériaux : Ivory lacquered fir Carrel, Terracotta, Plastrock, Pvc Stoppers & Duvet, Lycra, Fleece toasting, Balloon.

Format : Structure : H:26 / L:58 / P:26cm +(various for terracotta forms)

Fabricant : Autoproduction / 2019

Site : Workshop house Clermont-ferrand

**"OBJETS MOU-
VANTS -
Grille/Vestiaire II,
S o l "**
/

"LES OBJETS MOUVANTS DE L'UNITÉS II - Avec le pied"

Hd video loop -

Duration: 20 min. Sequences, stereo sound. Projection

Partners: Choreographic pole "La diode" Collectif Zoooom

Site: Choreographic pole "La Diode" Clermont-Ferrand / France

Year: 2019

Following the videos studies of the units of the hand (Palm, Empan & Inch), a series of projects emerge for the study of the unit Foot. This unit evokes a step-by-step measure of our movements in our everyday environments. How do these sometimes cluttered landscapes affect our movements and therefore our perception? Shared spaces, The schoolyard, the habitat, the gymnasium, public places are all places in which we must slalom in response to the elements that compose them. Benches, cars, signage and "other people" are elements with which we have to negotiate space. We must give way while taking ours, an instinctive compromise that tends towards cohesion.

The films "LES OBJETS MOUVANTS DE L'UNITÉS II - Avec le pied" studying the foot unity groups various types of people to participate in a site-specific sharing experience during a video capture approaching performance. The dance studio. The space of the intervention already evokes a discipline that works the space by the body, by the foot, it contains by its typology a whole series of possible interactions, and already influences the behaviors of the invited participants.

The purpose of these video / performances is to observe how we are able to invent gestures and forms together in new contexts despite our differences of culture or origins ... appropriation of a site via forms and the other, via the references of the other.

The second sequence, a situation that mixes codes of movement practitioners with other practices.

Two bodies circulate by squaring the space along the X & Y axes, they do not seem to care about what surrounds them, they trace lines by the movement avoiding, repelling or scaling the other occupants of space. These two "accomplice" participants pursue their mission in a temporality different from that of others, theirs. They represent these other moving presences with which we constantly negotiate space.

A curtain obstructs a part of the space, yet the actions seem to continue in this off-screen area. The two travelers crossing the space cross this border regularly, thus causing the other participants to go to see this other side, mimicry allows to expand the space. This curtain is nevertheless traversable, but without this intervention the participants seem to limit themselves to circumventing it. Do not touch it, a border to cross.

In the third sequence, having already experienced to cross the curtain the participants will move it, identify it as a form in the same way as the other occupants of the space. There seems to be a more complex connection with this form much larger than their body, rubbing it up is moving the walls, they will do it if we show them it's possible. From the moment when this more authoritarian form that is the curtain is taken in hand, all the space will capsize, more quickly, without complex, the grip built and de-built to the infinite.

The experience and learning aspect of space via the object and gestures of the other as a subject of observation. The dance studio with its floor and its scenic lights already brings in the videos a sensation of "living art", these captures of the event lead me to consider a ref-ormulation in the form of live performance. The public becomes a new element to integrate in the exploration space, a new zone of off-screen.



"LES OBJETS
MOUVANTS DE
L'UNITÉS II -
Avec le pied"
2019 /

Screen shots,
Séquence 03



Thanks to the Zoooum Collective for the provision of the dance studio of the Choreographic Center "La Diode".
Thanks too to Anthony Plasse (Assistant) and to Garance Alvez, Clélia Barthelon, Naser Dushica, Emmy Junie Ols, Jean-Roméo Kajero, Coline Saglier pour leur participation.

Série "OBJETS MOUVANTS, Signes"

Materials : Terracotta, PVC caps and 3D prints

Sizing : Variables

Fabricant : Autoproduction

Site : Workshop house "Bains d'huile" Clermont-Ferrand / France

Year : 2019



Les "OBJETS MOUVANTS, Signes" are borrowed from languages, signals, symbols, anything that seeks to express an idea or attitude via line or drawing. They express a tool to test, signal a possible use. "In this circle I deposit or suspend", each form evokes a gesture interacting between several entities.

Creating an augmented hand tool linking our gestures, the objects that accompany us and their temporary deposit site.

Combining 3D prints and terracotta this series of pieces installs points of contact between everyday everyday shapes and plastic shapes in space. On the ground, on the wall or hung together they bring together a craft and industrial invoice related to new technologies, a support, a setting at a distance, an object with ambiguous time and technical origins leaving room for connection.





Workshop views
Septembre 2019 /
Clermont-Ferrand

"LES UNITÉS - LE PIED, LA COUDÉE & LA PAUME - Les cadres"

Materials : Beech turned, Plastrock, Rubber stoppers, Okoume, Silicone, Lacquered wood
Format : Variable, Height : Multiple de coudée, Width: 2 pieds & Depth: 1 Paume
Fabricant : Autoproduction
Site : Cité internationale des arts Paris / France
Year : 2018

We are all our own collection of objects accumulated during our lives in our daily habitats. These collections follow us and represent us, they are the witnesses of particular moments or the manifestation of our aesthetic orientations. They surround us and are staged by the daily to form a living panorama.

This project seeks to stimulate and provoke our instincts of "Collectors / Decorators" by a series of frames / shelves. Exhibiting a box that encourages users to drop their favorite objects by drawing their landscape.

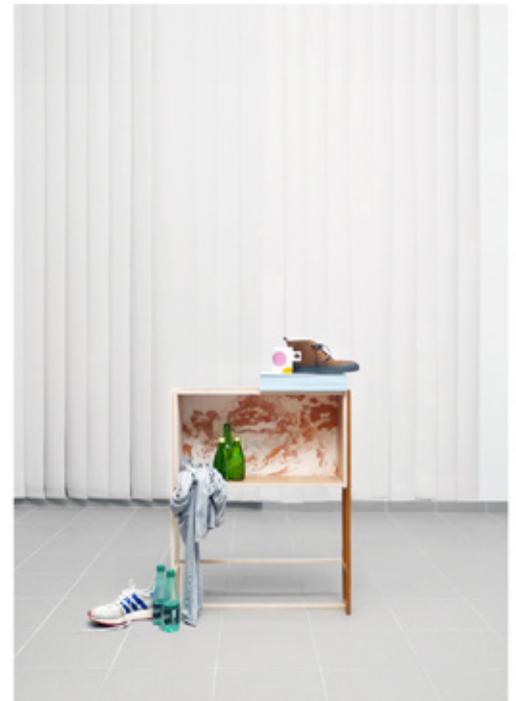
Encourage decision-making about the setting, our habitats, and finally, more broadly, how do we apprehend the world around us and how we interact with it? In short, we actors? Just as our cities come from a hybrid of architectural forms and utilitarian objects that witness an urban history, our interiors are mumble, eclectic and yet always coherent.

Lacquered beech plywood bars lift a raw plywood box evoking a box to fill, instinct is stimulated and the room names a window of intervention to fill our objects, our gestures of composition of a scene.

The machining of the wood material, the raw plywood or the lacquered tile exposes bills revealing the material as a form in itself. The machined wood used in the common materials of our inhabited environments is the result of technical inventions, of treatments of a natural resource exploited by the human since always until its industrialization.

The units of the cane of the ancient builders, the Palm, the Palm, the Empan, the Cubit and the Foot, were created to allow workers of different origins, languages and cultures to act together on the same work. Thus creating standards escaping the cultural uses of an ethnic group.

A reference to the history of our societies, their diverse origins and the history of forms that constitute our daily environment.



"LES UNITÉS - LA
PAUME, LA
COUDÉE & LE
PIED - Les cadres
" SÉRIE02 2
C O U D É E S
/



Série "LES UNITÉS - LA PAUME, LA COUDÉE & LE PIED - Les cadres"

Matériaux : Fir and lacquered fir carrelots Terre de sienne burnt,
Plywood, Tee Shirt, Filing Cabinet, Brushes, Painter's Scotch, Cables,
Cut Out Sweatshirt Sleeve, Pair Of Shoes

Sizing : Structure : H:156 / L:64 / P:15cm +(H:3coudées / L:2pieds / P:2paumes)

Fabricant : Autoproduction / 2018

Site : Résidence Cité internationale des arts Paris

"LES UNITÉS - LA
PAUME, LA
COUDÉE & LE
PIED - Les cadres
" SÉRIE02 3
C O U D É E S
/



Série "LES UNITÉS - LA PAUME, LA COUDÉE & LE PIED - Les cadres"

Matériaux : Fir and lacquered fir carrelots Terre de sienne burnt, Plywood, Tee-shirt

Sizing: Structure : H:156 / L:64 / P:15cm +(H:3coudées / L:2pieds / P:2paumes)

Fabricant : Autoproduction / 2018

Site : Résidence Cité internationale des arts Paris

"LES UNITÉS - LA
PAUME, LA
COUDÉE & LE
PIED - Les cadres
" SÉRIE02 4
C O U D É E S
/



Série "LES UNITÉS - LA PAUME, LA COUDÉE & LE PIED - Les cadres"

Matériaux : Fir and lacquered fir carrelets Terre de sienne burnt, plywood
Wool Plaid, DIY Glove, Cut Out Sweatshirt Sleeve, Shoe

Sizing: Structure : H:156 / L:64 / P:15cm +(H:3coudées / L:2pieds / P:2paumes)

Fabricant : Autoproduction / 2018

Site : Résidence Cité internationale des arts Paris

"LES UNITÉS - LA
PAUME, LA
COUDÉE & LE
PIED - Les cadres
" SÉRIE02 3
C O U D É E S
/

PROJET DE RÉSIDENCE - "LES UNITÉS, LEURS GESTES, LEURS HISTOIRES"
LA CITÉ INTERNATIONALE DES ARTS /
Project at the origin of current research

Various materials

Sizing : Variable

Site : Cité internationale des arts Paris / France

Year : Résidence 2017-2018

The project "Units ...", was born from a feedback on a workshop conducted between 2016 and 2017 at the workshop W with Sophie Lamm and the commissioner Angeline Madaghdjian. "To mingle our work in order to establish a plastic encounter leading us each to the territory of the other, to come into contact, in form, with the de-construction of the plastic gestures specific to our disciplines."

My Designer's eye already involved in these connection questions leads me to reformulate this idea to widen it to a dating experience. This then becomes a subject of study. How can four-handed work generate content? How can different typologies and references combine to form a meaningful, homogenous and coherent whole?

A first stage of the project consists of a series of filmed studies of behaviors in relation to the material, the space and the gestures of an "other". Each film is linked to a unit of measure on the cane of builders used in the construction of ancient monuments so that workers from different ethnicities can communicate and work together. The historical load of our "fabrications" will influence the choice of the materials proposed to the participants of the films and exploited then for the design of objects.

The project as a whole goes back and forth between the preparation of films, its post-production study and the exploitation of findings in order to propose collections of objects likely to invest an environment. Each film is therefore at the origin of a series of projects dedicated to coexist in a repertoire referenced to our gestures, historical or contemporary.

This year spent at the city of arts was devoted to the study of the hand and its units "the empan," the palm "and" the thumb ", the units of the cane of the builders being linked together," the bent "and" the foot "are already present in the proportions of certain parts and already initiate the next films in preparation and future.





*Top / Lacquered wood,
Rain cover, Pvc stopper*
**"LES UNITÉS I /
Des potentiels du
paysage - Patère" /
2017**



*Footer / Oversized
lacquered wood, Glass
bottle, Plastic bag
"photostation"*
**"LES UNITÉS I /
Des potentiels du
paysage - Équerre /
2018**

"LES UNITÉS 1 - LA MAIN"

Vidéo Hd loop - Diffusion link <https://vimeo.com/264123713>

Duration: 20 min, Stereo sound. Broadcast on laptop or tablet

Production : Autoproduction, Partener Cité internationale des arts

Site : Cité internationale des arts Paris / France

Year : 2017

The films "Les Unités ..." seek to study the dynamics between an environment and its occupants by relying on the study of the units of measure present on the cane of the builders of antiquity.

Here one measures with the body and collectively, with his foot, his forearm (bent) or his thumb ... The collective impulse is subject of observations, how to act together on the same work, how to invent a common mission ?

Silent witness to the performance, the eye of the camera interacts with the participants by imposing its presence, it influences the attitudes of the participants. Knowing how to observe, some will pose, mime and become actors.

This video context pursues questions of perception of a form in a specific environment. The video form becomes a context, just as the habitat or the exhibition space influences our actions. These contexts of monstrations modify our perceptions and interpretations of a form.

Video recording is used to isolate an area to be observed, the objective eye sensation is reinforced by the format in real-time and sequence shots. Observe, interpret, project intentions and references in our intuitive gestures. Gathered under the question of units, the palm goes alongside the foot, the cubit and the thumb ... It is indeed an Anthropological and Aesthetic research of Design.

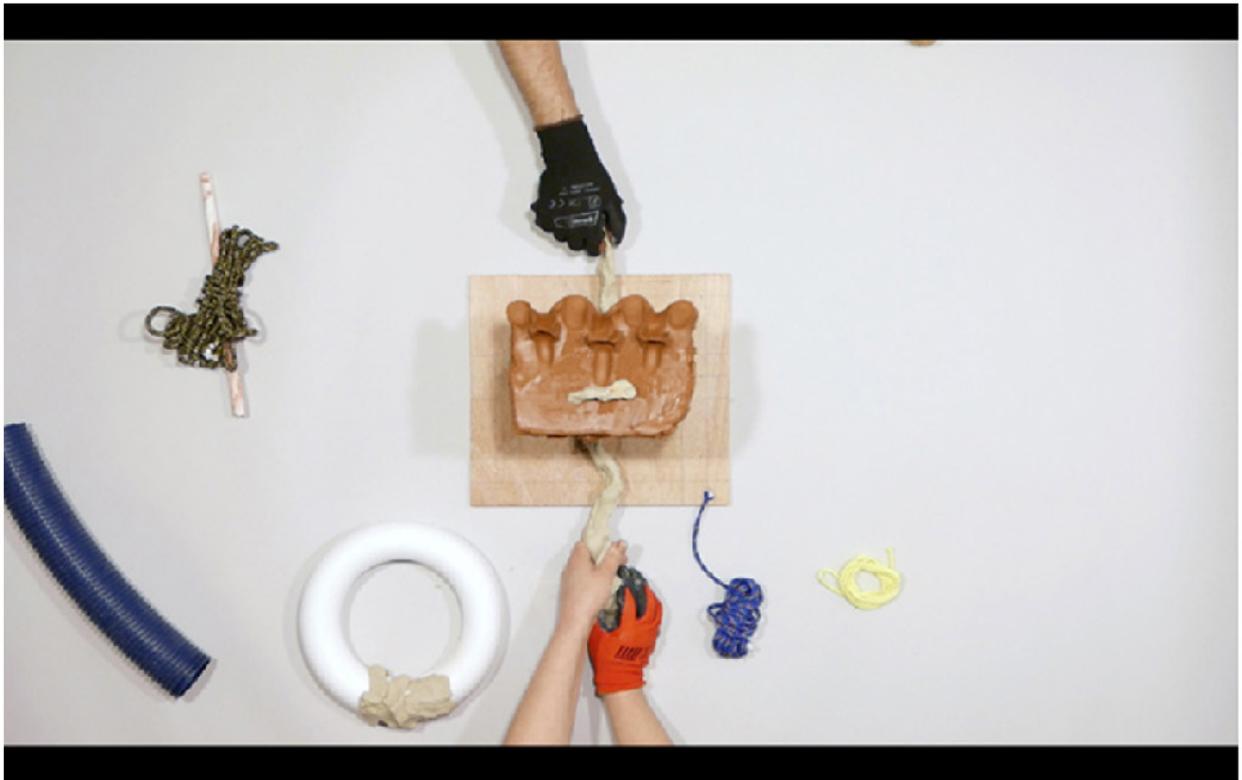
Pour "LES UNITÉS 1 - LA MAIN" who observes more specifically the units of the hand (palm, span and thumb), the proposed scene is a large table shot from above. Its format requires speakers to stand up to reach each other and what is in front of them, without ever returning completely in the field of the image. The awareness of an objective above their head will lead them to consider the edge of the table as a limit they will not cross, they spontaneously take into account the frame and the off-field. This off-field is supported by the sound of the voices that accompany the hands that emerge from outside the frame.

Two sequences, a first in the style of making of, exposes a moment of "assistant", one seeks to define a framing. The voices tell us that two people collaborate to annoy the edge of the image. The first gives the instructions, the second test the edges. Apart from a few fingers appearing, coming out or skirting the edges, nothing moves, the intention of the action is out of field. It is an act of collaboration between two people, a common goal.

The second sequence is more direct, a little less than twenty minutes of exchanges between several participants facing the earth, cords ... While one plays with the eye of the camera, the other grabs, manufactures and accumulates until the first joins him in his gestures. There is here an intuitive jubilation to manipulate that will produce a typology of forms favorable to the exchange.

Thanks to Anne-cécile Devellis, Sophie Lamm, Yannick Langlois, Pauline Tamisier & Isabelle Vicherat for their participation.





Screen shots
"LES UNITÉS I -
LA MAIN -
Séquence 2" -
2017 /

"LE STYLOBATE, LE REPOSANT, LA TÊTE, LE BLOC D'HÉRODOTE
& LE PLI"

Matériaux : Veneered plywood, Mdf Valchromat, Memory foam, Turned wood,
Wool Felt, Silicone, Leather Strap, Climbing Rope, Rubber
Fabricant : Autoproduction, Partenaire DHG, Les instants chavirés
Site : Paris / France - Photographies Instants Chavirés Montreuil
Year : 2016/2017

"LE STYLOBATE,
LE REPOSANT,
LA TÊTE,
LE BLOC D'HÉRODOTE

& LE PLI" is composed of 5 interdependent elements each answering a need relative to the question of the sitting, the installed body, at rest or in activity.

"Le Stylobate" is a floor plate in Mdf dyed in the mass and plywood. "Le Reposant" is an articulated carbon foam mattress covered with a silicone skin, allow to create flexible seating surfaces as well on the tray "The stylobate" on the floor. "The Head" is a randomly shaped cushion made of rubble from a mass-dyed memory foam block with climbing rope grip. "Herodotus Block" is a backrest, an armrest with leather handle. "Le Pli" is a plaid made of a sheet of wool felt folded and fixed on its diagonal and on the horizontal. Each piece assembles to form a seat / From the chair to the chaise longue, the elements move on the Stylobate to meet the different needs of the body in activity.

The elements forming the collection accompany the body in its installation and in its changes of positions or activities.

The bodies are close to each other while being able to maintain a certain autonomy. Here, one does not pile up in the same sofa, side by side or knees on one's knees but each one can build his space according to his needs: to rise on "The stylobate" or to spread on the ground to infinity. The installation of the 5 elements between them makes it possible to create a deployable space, moving, adaptable according to the number of people present and according to their activities, common or individual.

There is no predefined starting form, the assembly possibilities are endless and depend only on the number of pieces we have and the available space.

Here, the idea of the foundation has been broken down into questions from which an object / answer flows. The base is related to the architecture of the housing hosting the whole and to the daily needs of the users.

The name of each element comes from an architectural lexicon, pictorial or sculptural, so the backs and armrests are 'Herodotus block', the seat pan: 'The Stylobate', the cushion: 'The head', the mattress: 'The Reposant' and the plaid is: 'The Fold'.





"À PARTIR DU GUÉRIDON"

Matériaux : Wood, Paper, Cork, Polyurethane Foam,
Mirror and marble stickers
Sizing : 90x30 et 60x23 cm
Fabricant : Autoproduction
Site : Photographies Atelier Closky Beaux arts de Paris
Year : 2014

"À PARTIR DU GUÉRIDON" is a range of pedestal tables / displays showing the experimentation of the "Play the Matter" collection initiated in 2014 with the project "The basket". These pedestal tables consist of panels / frame made of raw pine sandwiched between two plates of paper against glued colored, imitating wood, marble, mirror or slate.

To assemble very simply, two panels nested one inside the other build a first version in column form. Continuing the game of editing, the assembly of two columns together builds a larger version more like mobile furniture.

Ideal for the living room, next to an armchair, a coffee table, a pedestal table for green plants ... these single or multiple columns install a landscape that is easy to mount, dismount, move and interchangeable.

A plate comes to capter the set to provide a flat surface support. These trays are offered in two materials, cork and polyurethane foam imitating granite and end versions. Cercel 20 cm ø usable on both variants and a rectangle 35x20cm for double columns.

Each panel is double-sided, so according to associations the colorful geometric pattern produced varies at will.

A double face "Turn your pedestal and it will change color ..."

The "Play the Matter" collection is a research on the interactions between applied art objects that make up our environment. The guideline is: Produce an object that finds its final form when it receives another. This question brings a series of experiments on the invoice of a form and its material, here one explores the facsimile, the half-curved states, inviting the deposit of a piece to complete it. To accentuate this idea of a piece oscillating between the finished and unfinished state, the materials used imitate other materials. Paper imitates wood against veneer or slate, foam imitates granite and adhesive imitates marble or mirror. this state of facsimile installs the produced object in an invoice instability, the materiality is interogé, the pedestal is it finished or is it a study model exposing what will have to be later?









