

Pierre Casenove

Extract from the interview Christine DUVAL for « rapport étonnement » / Centre Design Rhône Alpes.

Nowadays, “design” seems to be naturally part of our vocabulary and homes, and therefore pushes us to wonder about the definition of the word “design”. How would you describe it, especially at Jars?

I think that nobody learns how to be a designer, but that we become a designer thanks to an experience that has to take into account a lot of parameters. Design is not the crazy idea of doing incredible things. This would be the attitude of a teenager. Design came to me after the learning of drawing and the potter experience. It brings me a lot of joy to see this mix creating something new on its own, without me interfering too much, in a very simple and very free process.

What is for you the most important thing to be taken into consideration when you start a creative process in a company like Jars?

To share the idea that, without a long-term vision, the short-term is impossible. The success of a project, the viability of the company is based on a precise and enthusiastic vision of a long term philosophy.

Tastes and habits change considerably.

What are the changes with which you are the most comfortable? How does this translate into your collections at Jars?

This taste, this necessity to change is based on the disappearance of some taboos and fashion concepts that leave some free space to a reinsuring paradox : we can play softly with shapes, materials and colors, and have a lot of joy.

We can have extreme contradictive attitudes without affecting our personalities.

I think that it is the conquest of a certain liberty for each of us to create a situation where we feel better.

At Jars, it is the result of this freedom, this lightness that interest me the most.

Your experience of ceramic creation certainly drives you towards the preference of a specific collection. Which one?

I really like TIMA because it is without a doubt the result of a lot of agitations that calmed down.

I am persuaded that, in a way, we can see ourselves in what we do, and I am happily surprised about the image that I see of myself in this collection.

After giving up the quest of the perfect shape of this mythical bowl each ceramist dreams of having in his hand, it is very calming to find out that, like a lot of other things “we are not the one who do the bowl, this is the bowl who does us.”

Which company philosophy do you like the most at Jars?

We often speak about companies that are intimate, small, but never wonder if humanity is the real motor of the company through its products, its people, and its management. What I like about Jars is that I find what I liked so much in the artisanal origins of my work— that each person, at her position, needs the respect of all in order to fully play his role.

Why such a long term and narrow partnership with the company and its actors?

It is certainly once more the happy result of a passion that generated an extraordinary stubbornness and that proves that experience sometimes allows us to realize our own dreams.

How would you define the “style” of Jars?

What comes into my mind is that “If Jars was a path, it would have a scent of hazelnut”

What do you like so much in the stoneware?

The Creativity and Joy that comes from mixing, shaping and working clay.

What do you like, love and hate?

I love life, Haiku, and particularly Basho, but I like nothing more than doing things with almost nothing, carton, strings, to pick up small treasures on the walkway, small gestures for big love declarations, lives dedicated to beauty.

And right now, if you would like to offer a present?

A bowl of cherries from Céret,

A mimosa branch from Antsirabe,

A snow bowl from Canigou,

A picture of Giacometti crossing the street under the rain with his raincoat on his head.

An Easter Sunday morning in Arles.

A carousel and the sound of a Sardana from Pascal Comelade.