Aurore Pallet makes drawings and paintings that stage a parallel world. Her images are profoundly immersive, and inspire “something like a euphoric anguish at the world”1.

Drawing came first for Aurore Pallet. Her drawings are filled with strange solitary animals and characters in deserted landscapes, creatures that dissolve into the space of the page into the sky. After these dream drawings came paintings. Pallet’s logic is not gestural. She concentrates on the work in hand, proceeding with a slowness and in a time frame suited to intellectual immersion. The point is to compose. There is no physical confrontation with the space of the canvas, but instead, mastery of a content whose finality is as a painting object. That is why the paintings are made not on canvas but on wood: they are thick and dense, like little worlds with their own rules. Wood is also privileged for its smooth fullness. The idea is that this should be painting you can hold in your hands, with which you can enter into an intimate relationship as you attempt to elucidate its mysteries.

Pallet’s images seesaw constantly between the outpourings of a vision-haunted subconscious and a frank, pleasure-driven thirst for frivolity. She plays skillfully on this confusion, and also on the confusion between reality and virtuality, a virtuality that is gradually termiting reality. Here, a fish outsizes a man, there a TV anchorwoman is addressing us from the street and we come face to face with clowns out of some dodgy theater. The images are *mise-en-scènes* of a faux unease which the artist loves to construct. To do so, she works with images from the Internet that she organizes by theme and motif, following her intuition as she accumulates them until the themes start to resonate and spark, quite possibly as the result of some subconscious vision. Surrealism obviously comes to mind, and in particular Magritte’s poker-faced incongruities. This encounter of elements certainly instills poetry into the banal, but chance never really has the last word: the intuition presiding over these images is guided.

**Montage of artifices**

Aurore Pallet is a kind of cineaste, in the sense that she edits images the way one edits a film. She uses software to mix different registers of images but also plays games with our digitally-inflected vision of the world: a bit more blurriness or clarity, a bit more contrast, more pixels, more luminosity, more shimmering – the lexicon of retouching becomes a poetic breviary for her use.

The editing process, which precedes the act of painting, is all about finding what is apt to become painting and representation. She uses all kinds of stratagems to “signal the images”, notably by emphasizing their theatricality (stage or film studio), including measuring and optical instruments into her pictures, or by the ply of screens within screens or trompe l’oeil. She puts before us a Technicolor, extremely kitsch array of artifices and stereotypes while at the same time standing back from the predellas of Renaissance triptychs to Alfred Kubin, Kafka and even French rock singer Alain Bashung, whose music she always has on in the studio. His lyrics certainly chime with her world: “It’s a great space out of nowhere/ With fine silver handles/ The lens of a microscope/ And all these little people running round. (Comme un lego).

Translation, C. Penwarden

(1)All quotations come from an interview with the artist given in 2011.

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