

The butterfly effect. This new turn in Pelletier's work works likewise, as it gives birth to a multitude of events, changes, and turns. Even if extremely subtle.

The material is at the center of Pelletier's work. It is it that dictates, that reigns. Pelletier is its master. A master of a special kind, as she is awaiting the surprise, in alignment with Nature's nature. It is Pelletier's conscious homage to its power, and to its dominating force.

Where does beauty reside? What constitutes (visual) strength? This Nature is ardent and unpredictable, refusing obedience to mankind. A bad surprise can not exist then, it is only a good surprise waiting to be discovered. Thus, everything is to be looked at with an increased attention.

Pelletier's artworks are amplifying - literally, they climb up, spread out, grow. They take back their dominating stature. A creation taller than its creator. A Nature taller than men. Regardless of the technique Pelletier uses, whether it is sculpture, drawing, or installation, Nature always prevails. A natural Nature. An earthly Nature. A human Nature too.

And all the strength of this earthly Nature is here, right here : in its never doubting nature. It moves forward, tears down, fabricates, even when it appears to be destructing. That is where the fascination resides. The glass shapes itself into water, charcoal becomes phantom like. The human attempt to tame fire is yet another chance for Nature to show its inventiveness and its power in surprising us, again, and again, and again. At *Le Vent Des Forets*, that same fire takes over and makes the oven explode, thus giving birth to glass artworks. Pelletier had imagined these pieces, yes, however, Nature intervened and surprised her with different shapes and renderings. A much stronger, much more violent, much more beautiful rendering.

Perhaps that is one reading of Pelletier's work. The willingness of two worlds to live together, to help one another, to nourish each other. To build themselves stronger. "No roads shall bring us together" is the message given by the artist in *No Roads*. Yet, there is something slowly appearing in our minds. What if the burned wood and the human intervention of engraving letters was actually bringing two worlds together ? What if such a road actually existed ?

Thus appears the space where the encounter can happen : within the artwork. And it is when presented in situ (in a desert, or in the heart of a forest) that the work of Pelletier can truly reveal its force and ingenuity. When we, humans, step back, and accept our original status : we are guests of Nature.

Then, we understand Pelletier's artworks becoming monumental, as they seem to be dictated not solely by the artist anymore but rather, by the outside space. Dictated, and inspired by it. And thought for it. The gesture and the dynamic is slightly transforming itself. Pelletier is now offering nature her finery artworks.

Land art, not quite. Nature art, closer. Earth art - yes. A true playground, a space to experiment, a space of discovery where elements are as much the tools as the subjects of the artist.

The growing abstraction within Pelletier's artistic terminology is yet another sign of her desire to rub out esthetics. The work becomes more spontaneous, raw, and violent. And that is when the subject, the story, the message even, escape from the artist's hands, refusing to be confined in a work that by its impeccable technique could be left out of our *sensible* understanding.

The beauty of the message is overflowing.  
And then, there is no escaping from it.

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