

Aurore Scotet, *in extremis*

“*The world’s value lies in the extremes...*” (Valéry)

General features of Aurore Scotet’s work: a constant connection with the ground, whether as a point of departure or arrival; followed by a resistance to any particular artistic model or discipline, traditional or otherwise. Aurore Scotet’s work is her artistic action; in other words the only model she is prepared to adopt is movement itself, the occasion (from Latin *cadere* to fall) for (e)motion or transport provided by the work itself. The *model* therefore is more like a *motor* to be disassembled or assembled from scratch during the presentation. It results in a 2- (or more) tempo machine which generates a lasting in-between time – that of expectation, suspense and surprise, in conformity with the specific temporality of idleness.

For Aurore Scotet therefore the space begins and/or ends at once, just as time begins and/or ends on the ground – on the spot, as one says. In other words *here and now*, or as another might say where *nothing will take place but the place*. Which incidentally reminds us of a certain Archimedian principle: no invention, no illumination and no exultation unless executed *in media res* without subversion. This is how any event – the work in this case – is contemporary to the site, the situation or the context which frame it merely to go beyond it. And vice versa.

Here and now; NB these adverbs only constitute the poles of a metronome, a cadence (from Latin *cadere* to fall) or a rhythm to evoke, suggest or generate a third term. In short an imponderable, extreme time and place which remain inferred and as such removed from binary logic, which is currently understood to be the seemingly exclusive *savoir-faire*, be it artistic, theoretical or technological. But as an included or excluded third term, this element absent from all reference to time and space - this syncope- is precisely what determines Aurore Scotet’s style. That is to say a complete respiration and rhythm that scorns “*the prey and the shadow, already no longer shadow and not yet prey: the shadow and the prey melted as one in a flash of lightning*” (André Breton)

For Aurore Scotet therefore the world’s value lies only in *holding* it by the extremes. As if it were made from one piece, in one piece. As such she has to resort to paroxystic or borderline techniques to *hold on* to its extremes. Hence the sparse means used to stage her presentations which are all the more disconcerting as their effect is inversely proportionate to the ingenuity from which they are born.

The heterogeneity of the means used by the artist should therefore not eclipse the homogeneity of an inspiration which on the contrary explains and expresses it.