



BY  
EMMA TERNO  
&  
VALENTIN PELISCH

MÉTROPOLE

GRAND LYON



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GRAMÉ  
CENTRE NATIONAL  
DE CRÉATION  
MUSICALE, LYON






**A sound story**  
with ghosts, objects  
and a plant








Through the actions of two fictional sound workers we celebrate multiple audiovisual **rituals**, to invoke the ghost of **Dalida**, the famous French singer and actress.

Like an avatar, we observe human behavior.  
Making the sounds of what she sees  
Suggesting words for her to speak  
Giving instructions to make her move  
Introducing questions to make her think



**CAN YOU IMAGINE?**

Through some existential thoughts from a forgotten plant belonging to her, the piece creates a fictional journey through different reflections on **how the current world works.**

Between flashbacks, fragments of daily life and modern technologies, "0 0 0" questions our relationship with the virtualization of the world and the **accumulation of information.**








The performance and the audience merge into the same space. Within a sound effects studio scenography, the scene starts from a big Pyramid of different daily life objects and two big video projections on each side. Chapter by chapter, this Pyramid starts to disassemble into different modules with varied technical setups and audiovisual devices. Without a fixed point of attention, the audience is also surrounded by speakers and other autonomous sound objects. Like in virtual reality or reality itself, everyone can choose what to see from the multiple simultaneous **choreography of actions**.





This piece proposes a perceptual universe of actions in order to create a narrative transmitted by body language and music. Sound and movement are guided by visual instructions in a series of modular chapters that explore different ways

to bias the perception  
to break the sound-image link  
to dissociate the body and the senses  
to hack the proprioception

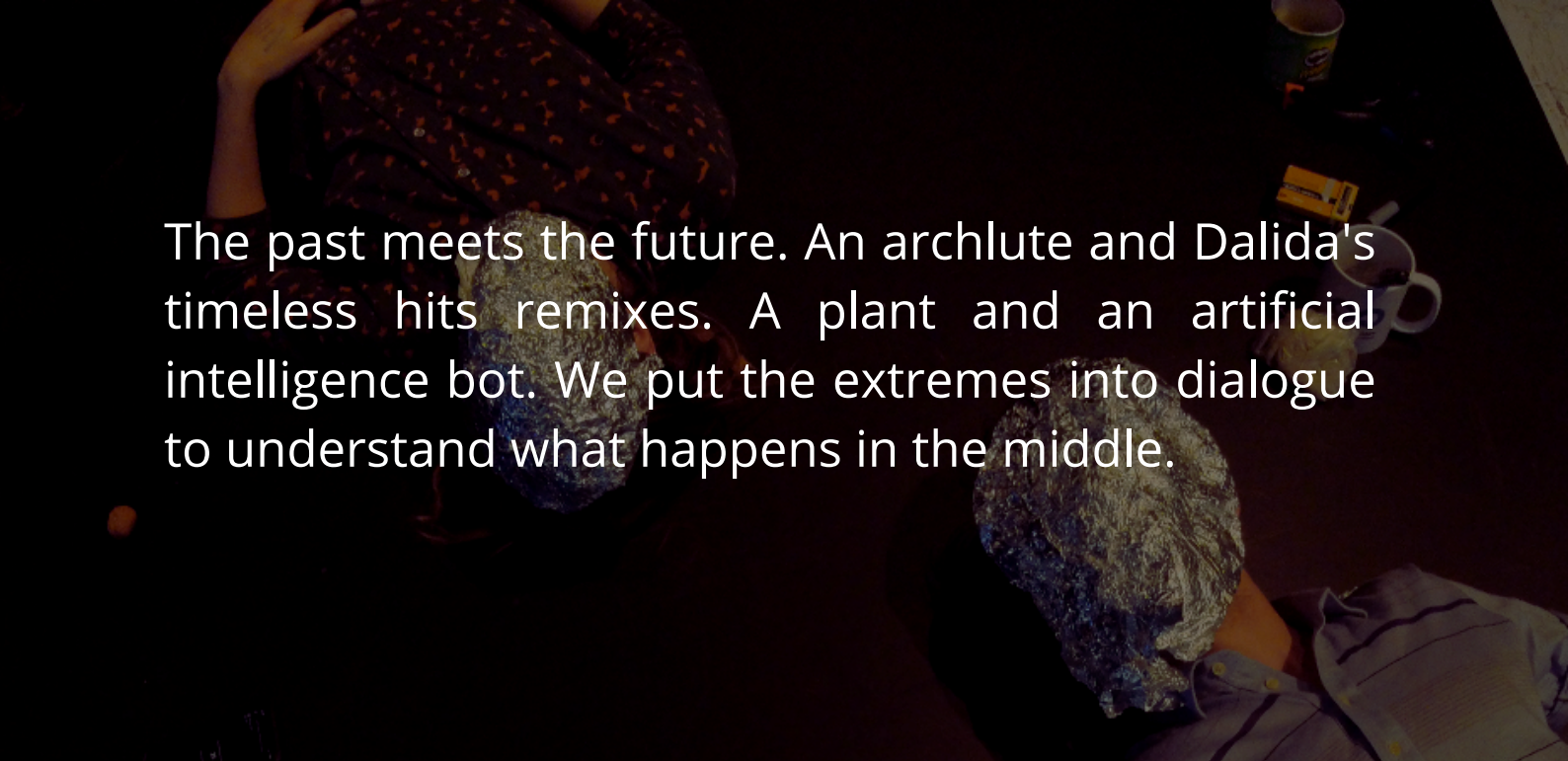
We want to develop the staging of a melting between artistic disciplines, from a musical perspective, working with language, the body and sound as materials for a performative score.



# Interruption



The past meets the future. An archlute and Dalida's timeless hits remixes. A plant and an artificial intelligence bot. We put the extremes into dialogue to understand what happens in the middle.







We face a future where all is absorbed by the virtual black hole and we ask ourselves about how everything is becoming just mere information. It looks like digital accumulation seems infinite but:

How much information does a body accumulate?

How much information does an object accumulate?





We run this performance, playing and reinterpreting the use of different objects and devices we both create and find. The title comes from the concept of **Orient Object Ontology**, a 21st-century school of thought that rejects the privileging of human existence over the existence of nonhuman objects and includes a critique of anthropocentrism. We like to think about the autonomy of our sound objects and how the technical devices we created show us just a few of the infinite possible functions they have.







0 0 0

(for 3 performers, sound objects and video)  
dur. 45min

**Creation**

Emma Terno  
Valentin Pelisch

**Performers**

Emma Terno  
Valentin Pelisch  
Martin Bille

**Technical assistance**

Remi Georges

**Production**

GRAME

Centre national de création musicale (Lyon, FRANCE)

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Métropole de Lyon,  
Institut Français Argentine



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## EMMA TERNO

Dancer, performer, visual artist and choreographer, her work is an eclectic mix of mediums and versatile movement. Her travels abroad have opened her perspectives and allowed her to know multiple artistic and social cultures that were inspiring. International collaborations experimented her vision of art in places such as Switzerland, US, UK, Germany and Italy. She attended the Villa Arson (Nice, FR) and graduated in Visual Arts Bachelor from ECAL in Lausanne (2012) and Master studies in Scenic Art Practices at HKB in Berne (2014). Video, sound and drawings are essentially her principal mediums in fine arts. Then, performances are the place to mix the platforms and combine the chosen techniques. The fabulous mechanism of body movements is what animates her researches. The body as a laboratory of experimentation, work in progress and meeting with people from other disciplines and backgrounds. She has exhibited and performed in different Festivals, mainly in Switzerland (*Skilt Festival 2011, 2012, 2013*); Italy (*Festival Racconti Di Altre Danze, Livorno*) and France (Plateformes Chorégraphiques, Paris - Scène Découverte, Lyon). Next to her own projects, she works with Natacha Paquignon, Marco Berrettini, Sebastian Rivas (Printemps des Arts de Monte-Carlo) and several Operas in Europe (Monaco, Geneva, Lyon and Marseille).

## VALENTIN PELISCH

Composer, performer and foley artist from Buenos Aires. His production includes works for ensembles, performances, video and sound installations. Different performers have presented his works in spaces in America, Europe and Asia. He also worked in collaboration with artists from various disciplines, both in performance works and in audiovisual formats. He also works as a performer and composer in BASURA, an audiovisual experimental duo that works through sound improvisation, on an eccentric collection of audiovisual archives. Since 2017 he has collaborated as co-curator of the *Mínimo un Lunes* concert series in Buenos Aires. He studied composition with Gerardo Gandini and Marcelo Delgado in Buenos Aires, where he also earned a Bachelor's Degree in Composition with Electroacoustic Media at the National University of Quilmes. He also participated in different courses, residencies, seminars and workshops with Mariano Etkin, María Cecilia Villanueva, Dimitri Kourliandsky, Simon Steen-Andersen, Yannis Kyriakides, Daniel Ott, Valentin Silvestrov, Séverine Ballon, Mario Lavista, the Arditti Quartet and the Moscow Contemporary Music Ensemble among others.