The author's artistic practice, as a composer and performer, is transdisciplinary. A classical percussion instrumental practice and the mastery of stage performance have oriented the doctoral research and creation towards a new hybrid performative practice.

The body as a vector associated with electroacoustic sound, gesture, video, physical space, and technological space, constitute the six founding elements of the transdisciplinary creative process. Combined, these founding elements give rise to works between music and dance, between musical theater and multimedia works.

On stage, the performer manipulates the space as if something tangible. From gestures in space, sound emerges, is transformed and is spatialized. Behind the performer large video projections of textures in movement are associated with real time gestures, in opposition or in fusion with the audible and the visual.

These works are realized using a motion capture system by computer vision, SICMAP (Système Interactif de Captation du Mouvement en Art Performatif – Interactive Motion Capture System For The Performative Arts). Developed since 2012, this system is based on a technological device comprised of a sensor (Kinect from Microsoft) and a complex level of programming (Csound, openFrameworks and, Max). This system allows the body to be free of any sensors and electronic component while performing in the scenic space. SICMAP was created through a collaboration between many experts: composer/performer/videographer, choreographer/dancer, visual arts performance artist, and a sound engineer.

This performative hybrid practice is supported by the three pillars of transdisciplinary research methodology: the levels of Reality and perception (the body and space as matter), the logic of the included middle (gesture–sound space) and the complexity (elements of the creative process). These transdisciplinary concepts propose a new approach where the auditory, visual, and proprioceptive body is at the center of a sensorial universe.