Could you tell us a little about the SPRAY performance and how you came up with the idea?

SPRAY is an experiment at the intersection of music and the visual arts, where one form of artistic expression becomes the foundation for another. In this piece, the six percussionists perform a fully notated musical composition, but instead of using traditional instruments and mallets, they work with canvas and painting tools such as spray cans and brushes. These tools thus generate not only sound but also colorful visual forms. The score is highly precise: the rhythms and types of tools are specified in detail, as are the paint colors and the locations on the canvas where each stroke must be made. The process is more than a simple synthesis of sound and image—it is an artistic reflection on the very act of creation.

The score is structured in such a way that the musical performance simultaneously becomes a visual work. The result is six unique paintings, all based on the same score but differing in their final form. Thus, the ephemeral and the audible are transformed into a tangible, lasting object.

The idea came from observing percussionists' performances—their relationship to space, the body, and rhythm is as visible as it is audible. From the very beginning, I wanted this piece to explore presence, the physicality of performance, and the very nature of a "concert."

After the world premiere in 2024 in Strasbourg, the paintings were "exhibited" in the lobby: the audience was able to observe them up close, examine the traces of movement, the texture of the paint, and the structure of the canvas—the result of the process they had just witnessed. I kept two canvases from the premiere at home, and they're truly magnificent!

Since then, every time the Percussions de Strasbourg perform the piece, six new paintings are created. But the important thing is that, even though it's a work of art created live, it isn't entirely free-form. Each canvas has its own characteristics—as in any interpretation of a score—but the structure remains repeatable and recognizable.

In the longer term, SPRAY marked the beginning of a new way for me to conceive of form as a process. It is the process itself that becomes our contribution, both as performers and as spectators. I believe this approach has not yet revealed its full potential.

(interview by Jéremie Szpirglas, September 2, 2025)