

DR. STEVE GIBSON

Associate Professor, Innovative Digital Media | School of Design, Arts & Creative Industries, Northumbria University

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Web: telebody.ws **Vimeo:** vimeo.com/room101studio **Soundcloud:** [steve-gibson-101](https://soundcloud.com/steve-gibson-101)

Languages: English (native), Swedish (moderate), French (moderate reading, light speaking/writing)

PROFILE

Internationally recognised researcher and practitioner in live and real-time audio-visuals, gestural interface design, and interactive media art. Author/co-author of two Routledge books on live audio-visuals. PI and CI on competitive grants across AHRC, CFI, ERDF and Canada Council. Active performer at international venues including ISEA Seoul, 404 Festival Mexico City, AudioMostly Edinburgh (Best Music Performance award, 2023), and Cabaret Voltaire Zurich. Over 25 years' university teaching across Canada, Sweden, and the UK.

BIOGRAPHY

Steve Gibson is an interactive media artist, audio-visual performer, and media curator. He is primarily interested in transdisciplinary collaborations between art, design, and computing, with a focus on tactile and physical interfaces that enable a healthier relationship with technology. He is lead beta-tester of the Gesture and Media System (GAMS) motion-tracking system and has produced numerous significant body-based works using this and related technologies. His research and practice explore the formal, theoretical, and practical implications of live and real-time audio-visuals. He was Curator and Director of the media art event [Interactive Futures](#) (2002–07) and Co-owner/Creative Director of [Limbic Media Corporation](#), Victoria, Canada (2007–14). Over his career he has presented at world-leading venues including Ars Electronica, the Whitney Museum of American Art, Banff Centre for the Arts, Digital Art Weeks (ETH Zurich), the European Media Arts Festival, and the National Museum of Scotland. His co-authored book *Live Visuals: History, Theory, Practice* was published by Routledge in 2022, and a follow-up, *Audio-Visualism: Reframing Relationships Between Sound & Image*, is forthcoming from Routledge in August 2026.

EMPLOYMENT HISTORY

Associate Professor / Reader / Senior Lecturer Northumbria University, Newcastle, 2010–present

- Associate Professor in Innovative Digital Media (2017–present); Reader (2011–17); Senior Lecturer (2010–11)
- Modules taught: Experiential Design, Interaction Design Personal/Final Projects, Immersive Experiences (MA); module tutor across BA and MA levels
- Acting Deputy Head of Department (Design Sem. 1; Arts Sem. 2, 2022–23); Head of Subject for Arts & Environment (2024–25)
- Research & Innovation Lead, Visual Communications & Interactive Media Design (2013–16); L&T Lead, Communication Design (2016–19)
- Supervised 6 completed PhDs as 1st supervisor

Co-Owner & Creative Director [Limbic Media Corporation](#), Victoria, Canada, 2007–14

- 20% co-owner of media production company; directed projects in audio-video and lighting technology

Senior Research Fellow Institute of Creative Technologies, De Montfort University, 2009–10 — [Phoenix Square Digital Media Centre](#)

- Personal transdisciplinary research, PG teaching & supervision

Associate / Assistant Professor, Digital Media University of Victoria, 2000–09

- Designed and led UG and MFA Digital Media curriculum; MFA Programme Leader (2004–06)

Multimedia Programme Director / Senior Lecturer Karlstad University, Sweden, 1997–2000

- Directed Multimedia degree; designed audio-visual labs and UG/Masters curriculum

Director of Interactive Technology Nova Scotia Community College, Truro, Canada, 1995–97

- Programme Director and full-time lecturer; designed complete Interactive Technology curriculum

SSHRC Postdoctoral Fellow / Research Fellow Concordia University, Montréal, 1992–95

- Research in media and technology; collaborative Book/CD projects [SPASM](#) and [Hacking the Future](#) with Arthur Kroker

GUEST APPOINTMENTS

- Visiting Professor, [Xi'an Academy of Fine Arts](#), China, 2006–present
- Visiting Professor, [Jilin College of the Arts](#), China, 2012–present

QUALIFICATIONS

1993–95	Postdoctoral Research, Media & Technology, Concordia University, Montréal
1988–92	Ph.D., Music Composition and Theory, State University of New York at Buffalo
1985–87	M.Mus., Music Composition, University of Victoria, Canada
1980–84	BA, Music / English Literature, Trinity Western University, BC, Canada

RESEARCH HIGHLIGHTS

Audio-Visual Books (Routledge)

- Co-authored *Live Visuals: History, Theory, Practice* (Routledge, 2022) — 12 chapters; reached #5 Amazon Design Books. routledge.pub/Live-Visuals DOI: [10.4324/9781003282396](https://doi.org/10.4324/9781003282396)
- Co-authored *Audio-Visualism: Reframing Relationships Between Sound & Image* (Routledge, forthcoming August 2026). <https://www.routledge.com/Audio-Visualism-Reframing-Relationships-Between-Sound--Image/Gibson-Breuleux-Hyde-Leishman/p/book/9781032975030>
- Co-edited *Live Visuals* special issue of *Leonardo Electronic Almanac* (MIT Press, 2014). leonardo.info/journal-issue/leo/19/3 PI, AHRC Real-Time Visuals Research Network (2013–14)

Gestural Performance Systems

- Lead beta-tester, Gesture and Media System (GAMS) 3.0 motion-tracking system; key developer of gestural applications for movement-based AV arts
- *VRitual AV: Tactile Micro Interface* (2022–present) — Leap Motion 2, TouchOSC, Ableton Live, MadMapper, LightKey; performed at ISEA Seoul, 404 Festival Mexico City, AudioMostly Edinburgh (Best Music Performance 2023), Particle+WAVE Calgary, Sender Zurich. vimeo.com/showcase/9966326
- *Opto-Phono-Kinesia* (OPK, 2017–20) — performed at TEI 2018 (KTH Stockholm); refereed Arts Track paper; submitted to REF 2021. vimeo.com/showcase/5176262
- Creative FUSE / ERDF collaboration with Northern Dance: *Ephemera* (performance controlled by dancer motion) and associated PhD supervision

Grand Theft Bicycle (2007–17)

- Interactive game installation experienced by 10,000+ people; shown at ISEA 2012, Cabaret Voltaire Zurich, National Museum of Scotland; paper in *Media-N* (2012); submitted to REF 2014. grandtheftbicycle.com

SPASM / Hacking the Future (1992–98)

- Practice component of PhD published as audio CD with Arthur Kroker book; New World Perspectives / St. Martin's Press / Turnaround UK. German and Italian editions 1998. [Spotify](#)

ENDORSEMENTS & TESTIMONIALS

Endorsements - Audio-Visualism (Routledge, 2026)

“Audio-Visualism offers a rigorous and expansive reframing of the relationship between sound and image in contemporary artistic practice. Drawing on long historical trajectories of audio-visual practice, critical reflection,

and first-hand practitioner insight, the book moves beyond cinematic models to address live, immersive, and socially engaged work. It captures the vitality and diversity of the field today, standing as an essential scholarly contribution and an engaging resource—an essential guide to where audio-visual practice has come from, and where it may be heading.”

Christl Baur, Head Program Director, Ars Electronica Festival

“Audio-Visualism succeeds as a record of a field becoming conscious of itself. By placing experiential knowledge, Indigenous worldviews, and practice-led inquiry alongside critical analysis, the book captures audio-visual work at a point of heightened articulation....”

Kelly Snook, Ph.D., Music Producer, Sonification Researcher, Co-Founder and Co-Director of Mimu Gloves and the Harmonics Institute

“This book is a clear and authoritative analysis of audio-visual practice as a mature artistic discipline. Enriched by the knowledge of artists working in the field, it moves beyond screen-based paradigms to address the evolution of the genre. Both rigorous and accessible, Audio-Visualism establishes itself as the ultimate reference, presenting sound and image as a unified, performative language.”

Alain Thibault, Artistic Director, Elektra Festival & Biennial, and AV artist

Testimonials - VRitual AV

“... Your VRitual AV performance—awarded the Best Music Performance Award—was truly inspiring and had a significant impact on the Audio Mostly community.... Your work demonstrated a remarkable level of curation across musical and visual dimensions, brought together through an outstanding interaction with the medium via gesture-based control.... Among the nine performances presented, yours distinguished itself through its artistic depth, audience engagement, and compelling demonstration of high-resolution real-time audio and video processing..”

Balandino DiDonata, Director, Audio Mostly 2023

“Few people have managed to sustain and accompany music in the unconquerable air as Steve Gibson does. He has enabled sound to travel in a manner that is as expressive as it is memorable. As a worthy and committed witness to the hinge that unites the last two centuries, his tireless work positions him as one of the great artists representing twenty-first-century art. In a world that seeks to indoctrinate our gestures, Gibson reclaims and insists upon the most human aspect that binds us to any technology: the determination to create with freedom, passion, and will.”

Gina Valenti, Director, 404 Festival

“I’ve been battling with thinking of doing real time A/V in the dome for a long time and the prep for your performance really let us test our limits... You showed true professionalism throughout, I’ll be watching for more work from you!”

Jeff Read, Lead Curator of Planetarium Dome, TELUS Spark Science Centre, Calgary

“Steve’s performance was both engaging and inspiring, resonating strongly with our audience. We would be delighted to host Steve again in the future should the opportunity arise.”

Lowell Smidteboom, Creative Experience Manager, TELUS Spark Science Centre, Calgary

Testimonials - OPK

“Dr. Gibson was an early adopter and beta tester of the GAMS 3.0 system... He often pushed the system to its limits, making some of the most elaborate and complex interactive GAMS environments ever created... His recurring needs for additional features/functionality significantly drove the technical development efforts of the GAMS 3.0 engineering team... His ongoing extensive experimentation, testing, and resultant suggestions continue to shape our innovations.”

Will Bauer, President, Moment Research Corporation (makers of GAMS 3.0)

“OPK has helped Northern Dance identify opportunities in the deepening of audience and performer experience. It has helped us to think in terms of an ‘extension beyond the body’, communicating performance sensations and narrative in a richer, more encompassing manner. These tools can allow us to more effectively punctuate and navigate a performance, supporting meaningful narrative development, as well as giving the audience a more immersive experience.”

Liam Hardy, Head Technician, Designer and Videographer, Northern Dance

“OPK demonstrates rich synthesis between the live embodied modalities of the performer and the mediated technological states/scenes. The interplay, afforded through the use of GAMS, between the embodied and the mediated, facilitates a unique immersive performance experience... serving as a novel methodology for performers.”

Solomon Lennox, Senior Lecturer in Theatre, Northumbria University (expert performer of OPK)

EXTERNAL FUNDING & AWARDS

Successful External Grants

2019–22	Named PhD Supervisor, Intensive Industrial Innovation Programme NE (ERDF), £79,547 total (my time: £11,947) — PI: Craig Green
2017–18	Named Academic, Creativity Works / Creative FUSE (AHRC/EU) with Northern Dance; total project value £3M; 40 days my time (£39,713) — PI: Mark Bailey
2013–14	PI — AHRC Real-Time Visuals Research Network Grant, £40,184 awarded
2007	CI — Interactive Futures Media Arts Dissemination Grant, Canada Council, \$20,000
2006	CI — Interactive Futures Media Arts Dissemination Grant, Canada Council, \$20,000
2004–08	PI — Enabling Interactive Futures, Infrastructure Operating Fund, Canadian Foundation for Innovation, \$72,000
2002–08	PI — Enabling Interactive Futures New Opportunities Grant, CFI / BC Knowledge Development Fund, \$444,000 (matched)
2003	CI — ARIM Programme Grant, CANARIE (PI: Will Bauer), \$8,000
2001–02	CI — ANAST Grant, CANARIE (PI: Will Bauer), \$85,000
2001–02	PI — Affiliated Professorship, New Media Innovation Centre (Vancouver), \$55,000
2001	CI — Video Studio Grant, Canwest-Global, \$250,000 (collaborative)
1998	PI — Travel Grant, Swedish Institute, SEK 50,000
1993–95	PI — SSHRCC Postdoctoral Fellowship, \$56,000

Internal grants (University of Victoria, 2000–09): Start-up grant \$33,000 (2000–01); internal research grants ~\$16,000 (2001–07); travel grants ~\$4,000 (2002–09). Karlstad University faculty research grant ~\$3,000 (1998–99).

Notable Unsuccessful Bids

2024	CI — AHRC Creative Cluster (invite only), Teesside lead; Northumbria portion £843,091
2023	PI — CoSTAR Insight & Foresight Unit (AHRC Large Grant), with NEScreen, Northern Dance, Sage Gateshead, Ninja Tune Records, Catapult Digital, £6.7M
2023	PI — XRStories Virtual Production Embedded R&D Project, with AMP/PROTO/Target3D, £46,899
2020	PI — StoryFutures Academy, UK-Canada Immersive Exchange, Creative Lead Application, £30,000
2016	PI — Motion-based Total Control of AV Performance, Innovate UK, £54,984
2014	PI — History, Theory and Practice of Live Visuals, AHRC Collaborative Research Project, £352,193

Awards & Residencies

- Best Music Performance, [AudioMostly 2023](#), Edinburgh Napier University — VRitual AV
- Resident Artist, Digital Technology and Culture, Washington State University, 2007
- Finalist, First Annual Drunken Boat Panliterary Awards (Video), 2005
- Resident Artist, Smart Studio, Interactive Institute, Stockholm, 2004
- Resident Artist, Media and Visual Arts, Banff Centre for the Arts, 2000
- Resident Artist, Art and Virtual Environments, Banff Centre for the Arts, 1993–94
- Finalist, Electro-Clips Competition (Video section), co-finalist with Michael Boyce for Lamentations Recon-Decon, 1994
- Selected for final jury, Bourges Competition, for Windows/Strata, 1992

ACADEMIC OUTPUTS / PUBLICATIONS

Books (Co-authored & Co-edited)

- Gibson, S., Breuleux, Y., Hyde, J., Leishman, D. (forthcoming Aug. 2026). *Audio-Visualism: Reframing Relationships Between Sound & Image*. Routledge. <https://www.routledge.com/Audio-Visualism-Reframing-Relationships-Between-Sound--Image/Gibson-Breuleux-Hyde-Leishman/p/book/9781032975030>
- Gibson, S., Arisona, S., Leishman, D., & Tanaka, A. (2022). *Live Visuals: History, Theory, Practice*. Routledge. [routledge.pub/Live-Visuals](https://www.routledge.com/Live-Visuals/Gibson-Arisona-Leishman-Tanaka/p/book/978103282396) DOI: [10.4324/9781003282396](https://doi.org/10.4324/9781003282396)
- Aceti, L., Gibson, S., & Müller-Arisona, S. (Eds.) (2014). *Live Visuals for Performance, Gaming, Installation, and Electronic Environments*, Leonardo Electronic Almanac, MIT Press. leonardo.info/journal-issue/leo/19/3
- Adams, R., Gibson, S., & Müller-Arisona, S. (Eds.) (2008). *Transdisciplinary Digital Art: Sound, Vision and the New Screen*. Springer-Verlag. [35,000+ chapter downloads] [springer.com](https://www.springer.com)
- Deussen, O., Hall, P., Gibson, S., et al. (Eds.) (2009). *Computational Aesthetics 2009*. Eurographics.

Selected Book Chapters

- Gibson, S. (2022). Introduction; Chapters 2, 3, 4, 5, 12, 13, 16–20, and Afterword. In *Live Visuals: History, Theory, Practice* (12 chapters). Routledge. DOI: [10.4324/9781003282396](https://doi.org/10.4324/9781003282396)
- Gibson, S. (2008). Introduction: Why Transdisciplinary Digital Art? In *Transdisciplinary Digital Art*. Springer-Verlag. doi.org/10.1007/978-3-540-79486-8_1
- Gibson, S. (2004). Alternative Approaches to Interface Technology. In Burnett, R. (Ed.), *Perspectives on Multimedia*. Wiley. onlinelibrary.wiley.com
- Gibson, S. & Bauer, W. (1994). Objects of Ritual. In Moser, M. (Ed.), *Immersed in Technology: Art and Virtual Environments*. MIT Press.
- Gibson, S. (1993/1998). SPASM: The Sound of Virtual Reality II. Chapter 6 in Kroker, A., *SPASM*. New World Perspectives / Urra Apogeo (Italian trans.).

Refereed Journal Papers

- Gibson, S. (2022). “Gestural interaction commonalities in body-based performance.” *Virtual Creativity* 12(1), pp. 75–87. DOI: [10.1386/vcr_00062_1](https://doi.org/10.1386/vcr_00062_1)
- Gibson, S. (2021). “Being Formal Without Being a Formalist.” *Leonardo* 54(6), pp. 625–630. DOI: [10.1162/leon_a_02056](https://doi.org/10.1162/leon_a_02056)
- Gibson, S. (2014). “Art Into Science/Science Into Art.” *Journal of Professional Communication* 3(2). escarpmentpress.org/jpc
- Gibson, S. (2013). “Simulating Synaesthesia in Real-time Performance.” *Leonardo Electronic Almanac* 19(3), pp. 214–229. [leoalmanac.org](https://www.leoalmanac.org)
- Gibson, S. (2012). “Dadaist Game Art and Absurdist Appropriation: Grand Theft Bicycle.” *Media-N* 8(2), pp. 49–56. [media-n.org](https://www.media-n.org)
- Gibson, S. & Love, J. (2010). “Advanced Media Control Through Drawing.” *TRACEY: Drawing and Technology Issue*. [tracey journal](https://www.traceyjournal.com)
- Grigar, D. & Gibson, S. (2007). “Found in Space: The MINDful Play Environment is Born.” *Lablit*. [lablit.com/article/317](https://www.lablit.com/article/317)
- Grigar, D. & Gibson, S. (2007). “Motion Tracking, Telepresence, and Collaboration.” *Hyperrhiz: New Media Culture* vol. 3. [hyperrhiz.io](https://www.hyperrhiz.io)

Refereed Journal Special Issues (Edited)

- Gibson, S., Müller-Arisona, S., & Sévigny, A. (Eds.) (2014). Art/Science Hybrids. *Journal of Professional Communication* 3(2). [mulpress.mcmaster.ca/jpc](https://www.mulpress.mcmaster.ca/jpc)

Refereed Conference Papers

- Green, C.P., Holmquist, L.E., & Gibson, S. (2020). Towards the Emergent Theatre. *ICIDS 2020*, LNCS, Springer. DOI: [10.1007/978-3-030-62516-0_8](https://doi.org/10.1007/978-3-030-62516-0_8)

- Gibson, S. (2018). "Opto-Phono-Kinesia (OPK): Designing Motion-Based Interaction for Expert Performers." *TEI 2018*, KTH Stockholm. [ACM DL](#)
- Gibson, S. (2017). "Repurposed Interface, Repurposed Medium, Repurposed Content." *Research Through Design 2017*, Edinburgh. [DOI: 10.6084/m9.figshare.4747036](#)
- Gibson, S. (2013). "Art Into Science: Science Into Art." *Digital Art Weeks 2013*, ETH Future Cities Lab, Singapore.
- Gibson, S. (2011). "Simulating Synaesthesia in Real-time Performance." *ISEA 2011*, Istanbul.
- Gibson, S. (2011). "Subjective User-Interaction Models in 3D Spatial Environments." *CHI 2011 (User in Flux workshop)*, Vancouver.
- Gibson, S. & Grigar, D. (2005). "When Ghosts Will Die and Virtual DJ: Case Studies for Telepresent Collaboration." *SIGGRAPH 2005*, Los Angeles.
- Gibson, S. & Grigar, D. (2005). "Ephemeral Writing." *Digital Arts and Culture Conference*, University of Copenhagen.

Refereed Encyclopaedia Entries / Symposia / Keynotes (Selected)

- Gibson, S. (2022, Nov.). The Long History of Moving Pictures Becoming Alive. Keynote, *Live Visuals Book Launch*, BFI Southbank, London. <https://www.eventbrite.co.uk/e/live-visuals-book-launch-tickets-421250811517>
- Gibson, S. (2019, May). Where Technical Experimentalism Interconnects with Divergent Thinking. Keynote, *Sheffield Digital Festival*.
- Gibson, S. (2018, June). "Pseudo-Formalism as Strategy for Mapping the Audiovisual Body." *AVBODY Symposium*, University of Huddersfield. [programme pdf](#)
- Gibson, S. (2016). "Eno, Brian." *Routledge Encyclopædia of Modernism*. [DOI: 10.4324/9781135000356-REM561-1](#)
- Gibson, S. & Müller-Arisona, S. (2009, Oct.). Exploding Plastic and Inevitable Redux. Keynote, *Institute for the Converging Arts and Sciences Launch*, Greenwich University.
- Gibson, S. (2008, May). Transdisciplinary Digital Art. Keynote, *Digital Art Weeks Plus*, Shanghai.
- Randhawa, A. (Mod.), Gibson, S. & O'Neil, P. (2025, April). The Skills Gap. *SXSW London Roadshow*, Gateshead.

Panels & Workshops (Selected)

- Gibson, S. (2013). Data Abstraction to Cinematic Mashup. Workshop, *AHRC Real-Time Visuals Workshop 1*, Northumbria/Culture Lab Newcastle.
- Gibson, S., Tahiroğlu, K., Tanaka, A. & Parkinson, A. (2012). Designing Musical Actions for Mobile Systems. Workshop, *DIS 2012*, Culture Lab, Newcastle.
- Gibson, S. & Greenough, T. (2012). Live Video Workshop, Jilin College of the Arts, Changchun, China.
- Gibson, S. & Richardson, P. (2011). "Visual Effects Remixed." Panel co-chair, *ISEA 2011*, Istanbul.
- Gibson, S. & Müller-Arisona, S. (2010). Live Audio and Visuals Workshop, *Digital Art Weeks*, Xi'an Academy of Fine Arts, China.
- Gibson, S. & Müller-Arisona, S. (2008). Live Audio and Visuals Workshop, *Electronic Literature Organization Visionary Landscapes Festival*, Vancouver, WA.

Artist Talks / Guest Lectures (Selected)

- "Technology of the Body." EMMedia Calgary, Particle+WAVE 2025, March 8, 2025.
- "Designing/Repurposing Physical & Spatial Interfaces." Design Informatics, Edinburgh College of Art, March 31, 2017.
- "Spatial and Physical Art." University of Victoria, Visual Arts Virtual Artist Talk Series, January 28, 2015.
- "Spatial and Physical Media." ETH Zurich, Run-time System Group, April 22, 2010.
- "Spatial and Physical Art." Stride Gallery, Calgary; Alberta College of Art and Design; Grande Prairie Regional College, May 2009.
- "Spatial and Physical Art." Gray's School of Art, Aberdeen; Edinburgh College of Art; Duncan of Jordanstone College, Dundee, 2008–09.

- “Grand Theft Bicycle and Virtual DJ.” Columbia College, Chicago, May 2008; Clark College, Vancouver, WA, Oct. 2007.
- “Alternative Approaches to Interface Technology.” McGill; University of Western Ontario; McMaster; Ryerson; James Madison University; Middlesex; Falmouth College of Arts, 1999–2000.

Compact Discs / Audio-visual releases

- Gibson, S. & Kroker, A. (1993/1998). *SPASM: The Sound of Virtual Reality*. New World Perspectives / St. Martin’s Press / Turnaround UK (8,000 copies); German & Italian editions 1998. [Spotify](#)
- Gibson, S., Kroker, A., Kroker, M., & Kristian, D. (1996). *Hacking the Future*. New World Perspectives / St. Martin’s Press / Turnaround UK (4,000 copies).
- Gibson, S. & Boyce, M. (1994). *Lamentations Recon/Decon*. CD-ROM. Read-Only-Memories, San Francisco.
- Gibson, S., Kroker, A., & Kroker, M. (1990). *The Hysterical Male*. Cassette. New World Perspectives / St. Martin’s Press (500 copies).

EXHIBITIONS & ARTISTIC OUTPUTS

VRitual AV: Tactile Micro Interface (2022–present)

Interactive motion-tracking, sound, light and video performance using Leap Motion 2, TouchOSC, Ableton Live, MadMapper, and LightKey. vimeo.com/showcase/9966326

- MuVi7 International Exhibition, Universidad de Granada, Spain — Oct. 2025. sites.google.com/view/syn25/muvi7
- ISEA 2025, Seoul Arts Center, South Korea — May 2025 [catalogue pp. 34–35]. isea2025.isea-international.org
- Particle+WAVE Festival, TELUS Spark, Calgary — March 2025. emmedia.ca/particle-wave/2025
- Sender, Zurich — April 2024. hearthis.at
- 404 Festival, National Arts Center, Mexico City — Oct. 2023. 404festival.com
- AudioMostly 2023, Edinburgh Napier University — Aug. 2023 [Best Music Performance]. audiomostly.com/2023/program/awards
- Live Visuals Book Launch Afterparty, IKLECTIK, London — Nov. 2022. iklectikartlab.com

Opto-Phono-Kinesia / OPK (2017–20)

Interactive motion-tracking, sound, light and video performance. vimeo.com/showcase/5176262

- TEI 2018, KTH Stockholm — March 2018. tei.acm.org/2018
- Northern Dance, Newcastle (invited performance) — Oct. 2019. vimeo.com/372366196

Grand Theft Bicycle (2007–17)

Interactive game installation with Justin Love and Jim Olson. grandtheftbicycle.com

- Research Through Design 2017, National Museum of Scotland — Mar. 2017
- ISEA 2012, Albuquerque Museum of Art and History (Sept. 2012 – Jan. 2013)
- Cabaret Voltaire, Zurich — April–May 2010
- Stride Gallery, Calgary — May–June 2009 | Universidad Veracruzana Gallery, Xalapa, Mexico — Sept. 2007

Exploding Plastic & Inevitable Redux (2006–12)

Multi-screen interactive VJ performance with Stefan Müller Arisona and others. teleboby.ws/Exploding

- Velvet Underground at Zouk, Singapore (2012); Digital Resources in the Humanities and the Arts, Brunel University (2010); Swissnex San Francisco (2008); Digital Art Weeks Plus, Shanghai (2008)
- Phoenix Square Launch, Leicester (2009); Institute for the Converging Arts & Sciences Launch, Greenwich (2009); Computational Aesthetics, Victoria (2009); Cantos Society, Calgary (2009)
- Electronic Literature Organization Visionary Landscapes Festival, Vancouver, WA (2008); Interactive Futures, Victoria (2007); Digital Art Weeks, Zurich (2006–07)

Virtual DJ / Virtual VJ (2002–13)

Interactive motion-tracking, sound and video installation; with Stefan Müller Arisona (Virtual VJ).

telebody.ws/VirtualDJ

- 12 exhibitions in 5 countries including Digital Art Weeks Singapore (2013); Mobile Music Workshop, DIS/Culture Lab Newcastle (2012); CHI conference, Vancouver (2011); Digital Art Weeks, Xi'an (2010–11); Jade Valley, Xi'an (2011); G-VERL launch, Hertfordshire (2015)

When Ghosts Will Die (2005)

Narrative performance with motion-controlled video, lights, electronic music and spoken word, with Dene Grigar.

telebody.ws/ghosts

- Collision Symposium, University of Victoria (2005); Planetary Collegium, Dallas (2005)

Earlier Works

- Contact (2004) — AV performance with Randy Adams and Jim Andrews. telebody.ws/contact — performance at New Forms Festival, Vancouver (2004)
- Telebody (1998-2001) — AV performance with Bert Deivert and Jonathan Griffiths. telebody.ws/telebody — performances at Fasching Jazz Club Stockholm; Banff Centre; Artnode Gallery Stockholm; NEXT 1.0, Karlstad
- Cut to the Chase (1997-98) - AV performance with Bert Deivert at European Media Arts Festival, ISEA Montréal (1995), European Media Arts Festival, Osnabrück (1998), 6CyberConf Oslo (1998)
- Idle Hands (1995) - Interactive installation with Rafael Lozano-Hemmer at European Media Arts Festival, Osnabrück (1995), Learning and Working in Networks, Karlstad, Sweden (1995)
- Objects of Ritual (1994) - Interactive virtual environment, with Will Bauer at 4CyberConf, the Banff Centre for the Arts, Banff (1994)
- SPASM / Hacking the Future (1992–98) — performances at Whitney Museum NY, Musée d'art contemporain Montréal, ISEA Montréal (1995), Interface3 Conference Hamburg, 6CyberConf Oslo
- ImMediaCY with PoMoCoMo (1991) — Ars Electronica Linz (1992); Experimental Intermedia New York; Musée du Québec; Musée d'art contemporain Montréal; The Music Gallery, Toronto

CONFERENCE & FESTIVAL ORGANISATION

- Local co-organiser, [404 Festival NE England](#), 2026
- Co-chair, Installations, [AudioMostly 23](#) ACM Conference, Edinburgh, 2023
- Reviewer, Extended Senses 2022
- Programme Committee Member, Sound, Image and Interaction Design Symposium (SIIDS) 2020, Madeira
- Associate Chair, TVX 2019 (ACM)
- Conference organiser, Real-Time Visuals (AHRC Research Network), January 2014
- Member, conference organisation team & co-chair Art-Science Hybrids conference day, *Digital Art Weeks*, ETH Future Cities Lab, Singapore, 2013
- Member, conference organisation team; Trans-art exhibition co-curator; co-chair Transdisciplinarity and Re-Expanding Cinema blocks, *Digital Art Weeks*, Xi'an Academy of Fine Arts, 2010
- Art Co-Chair & Curator, Computational Aesthetics 2009, Victoria
- Director & Lead Curator, [Interactive Futures](#) Conference/Festival (6 iterations), Victoria IFF, 2002–07 — guests: Stelarc, Rafael Lozano-Hemmer, Char Davies, Atau Tanaka, Greg Hermanovic, DJ Spooky, Perry Hoberman, Arthur Kroker, and others
- Artistic Director, NEXT Conference – New Extensions of Technology (1.0 & 2.0), Karlstad University, 2000 & 2003 — guests: Rafael Lozano-Hemmer, Will Bauer, Stelarc, Perry Hoberman, Michael Joyce

ESTEEM & ENGAGEMENT

Editorial & Advisory Roles

- Advisory Board, [Sonic Scope: New Approaches to Audiovisual Culture](#), 2020–present
- Associate Editor, [Journal of Professional Communication](#), McMaster University, 2010–present
- Special Track Organiser, 'Reframing Relationships Between Sound & Image,' ArtsIT Conference, 2026
- Associate Composer, Canadian Music Centre, 1995–present
- Steering Committee Member, [Digital Art Weeks](#) (ETH Zurich), 2006–13
- Director / Curator, Audiospace at Open Space, Victoria (online audio gallery), 2003
- Member, Board of Directors, Open Space Artist-run Centre, Victoria, 2003–04
- Media Arts Advisory Board, BC Arts Council, 2003–04
- Multimedia Editor, M/C/T Internet Journal, 1998–2000

Reviewing

Reviewer for: ISEA, Leonardo (MIT Press), The Design Journal, Journal of Visual Art Practice, Journal of Professional Communication, Bloomsbury Publishing, The Leverhulme Trust, SSHRC Canada, BC Arts Council, DIS 2012 & 2016, TVX 2019, SIIDS 2020, Digital Art Weeks 2008/10/13, Interactive Futures 2002–07.

Tenure & Promotion Reviews

- Michael R Salmond, Florida Gulf Coast University (2014 tenure; 2022 Full Professor)
- Mark-David Hosale, York University, Toronto (2014 tenure)
- Andrea Polli, Hunter College, New York (2006 tenure)

External Programme Examinations

- University for the Creative Arts, Farnham — BA Computer Games Arts / Digital Film & Screen Arts, 2013–17
- Greenwich University — BA Media Communications, BA/BSc Media Arts Production, 2011–14
- Hertfordshire University (iDi) — BA Interactive Media Design, 2013–14
- University of Dundee — BA Digital Film & Time-Based Media, 2010

PhD External Examinations

- Marian Saunders, Norwich University of the Arts (2026) — External Examiner
- Andrew Rowe, Arkitektur- og designhøgskolen i Oslo (2015) — External Opponent
- Iain Macdonald, Napier University (2012) — External Examiner, PhD by Published Works

TEACHING & SUPERVISION

Courses / Modules Taught — Northumbria University

2024–25	IA7003 Final Major Project; IA7002 Creating Virtual & Immersive Experiences (MA)
2023–24	AD3024 Foundation Communication Design
2021–23	DE7005 Design Practice 2: Experimentation (MA)
2011–21	DE0976/XD5003 Experiential Design (Module Tutor)
2011–17	DE0974/72 Interaction Design Personal & Final Projects (Module Tutor)
2012/15	DE0965 Interaction Design Collaboration Project (Tutor)
2011	DE0981 Games Design; DE0963 Graphic Design Experimental Imagemaking (Tutor)

Courses / Modules Taught — University of Victoria (all designed by Gibson)

2008–09	Art 106: Media Technology + Arts
2000–09	Art 360: Digital Media Installation Art 260: Introduction to Digital Media Art 160: Digital Imaging
2002–07	Art 552/551: 1st & 2nd Year MFA Digital Multimedia Art 580/81: MFA Graduate Seminar

2003–07 INTD 590: MA Directed Studies | Art 490: Directed Studies

PhD Supervisions — Completed (1st Supervisor)

2021–25 Emily Kirwan — Human-Connection in VR Dance Performances (RDF funded) — Northumbria
2019–24 Craig Green — Designing the Emergent Theatre (ERDF funded) — Northumbria
2014–19 Helen Collard — Digital & Performative Experiments (RDF funded) — Northumbria
2013–19 Paul Dolan — In Silico: Computer Simulations in Art (Staff PhD) — Northumbria
2011–16 Léon McCarthy — Steering Audience Engagement in AV Performance (Limerick funded) — Northumbria
2008–13 Yi Fan Wang — INTD PhD, Visual Arts & Pacific/Asian Studies, UVic (co-1st)
2006–10 David Cecchetto — INTD PhD, Visual Arts, Music & Humanities, UVic (SSHRC funded)

PhD Supervisions — Current

2024– Supriti Malhotra — Ethnocultural Empathy & Altered Consciousness: Mixed Reality Design (1st Supervisor) — Northumbria

PhD Committee Memberships — Northumbria University

2023 Sarah Kiden — FT PhD Industrial Design — Chair of Viva
2022– Eleanor Field — PT PhD Theatre and Performance — Subject Specialist
2021– Cameron Craggs — FT PhD Communication Design — Subject Specialist
2019–22 Suzanne Kobeisse — FT PhD Communication Design — Chair of Progress Panel
2019–21 Robert Djaelani — FT PhD Design — Chair of Viva
2016 Lucy Sames, Anthony Forsyth, Mark Green, Cyril Tjahja — FT/PT PhD Design — Chair of Progress Panel
2015 Thomas Ellis — PT PhD Communication Design — Chair of Progress Panel

MA/MFA Supervisions (University of Victoria)

- Yi Fan Wang (MFA, 2005–07); Dylan Robinson (MA, 2003–06); Jackson Leewen (MFA, 2002–04); Darren Bennett (MFA, 2001–03); Lyanne Hui (MFA, 2000–01); Justin Love (INTD MSc, 2009–12)
- MA committee member: Peter Cavell (MMus., 2005–06); Goldwynn Lewis (MA Sociology, 2005–06); Jason Corbett, Warren MacDonald (MMus. Performance, 2005); Lucia Sanroman, D. Bradley Muir (MA/MFA, 2002–03)

ADMINISTRATIVE & MANAGEMENT ROLES

University & Faculty Committees

2019–21 Art and Design REF Advisory Group — Northumbria University
2017–20 Subtheme Lead, Media Arts, Co-create Multi-disciplinary Theme — Northumbria University
2013–16 Faculty Research and Innovation Committee — Northumbria University
2006–09 SSHRCC Master's & Doctoral Adjudication Committees — University of Victoria
2003–06 Fine Arts Curriculum Committee; Fine Arts Computer Advisory Committee — UVic

Department Roles

2024–25 Head of Subject for Arts and Environment — Northumbria
2022–23 Acting Deputy Head of Department (Arts Sem. 2; Design Sem. 1) — Northumbria
2016–19 Learning & Teaching Lead, Communication Design — Northumbria
2013–16 Research and Innovation Lead, Media and Communication Design — Northumbria
2011–13 Chair of Experimental Media Research Group — Northumbria
2004–06 MFA Graduate Advisor — University of Victoria
2003–05 Curriculum Committee Chair — University of Victoria
1999–2000 Multimedia Programme Director — Karlstad University

REFERENCES

Prof. Jon Rogers

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Prof. Atau Tanaka

Professor of Media Computing
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