Associate Professor, Innovative Digital Media, School of Design, Faculty of Arts, Design and Social Sciences, Squires Annexe 105, Northumbria University, Newcastle upon Tyne, NE1 8ST United Kingdom

E mail: stephen.gibson@northumbria.ac.uk

Mobile: +44 759 9088554

Office: +44 191 2437927

Web: http://www.telebody.ws/

Citizenship: United Kingdom / Canada (dual national)

KEY ACHIEVEMENTS

Creative FUSE European Regional Development (ERDF) grant and collaboration with Northern Dance and related works *Ephemera* (in development) and *Opto-Phono-Kinesia (OPK)* (2017-22)
https://vimeo.com/showcase/5176262

This project continues my work at Lead Beta-tester of the Gesture and Media System (GAMS) 3.0 motion tracking system. This has involved trialing a new beta version of the system and working with the lead programmer from Moment Research (makers of GAMS) to eliminate all bugs prior to commercial release. Northumbria has one of two of these new systems in existence. The Creative FUSE project involved collaboration with Northern Dance to create a performance entitled *Ephemera,* in which all aspects are controlled by the motions of the lead dancer. This has been continued with a funded PhD from ERDF (2019-22). In addition, I have created a solo performance - *Opto-Phono-Kinesia (OPK)* - in which I control all media using GAMS 3.0. This has been performed at a major international venue, Tangible, Embedded and Embodied Interactions (TEI 2018). An accompanying, refereed Arts Track paper was also presented at TEI 2018. Both *OPK* and the TEI paper were submitted to REF2021.

AHRC Research Network, related Leonardo Electronic Almanac publication (2013-14), and further Routledge book entitled *Live Visuals: History, Theory, Practice* (to be published, 2022)
https://www.facebook.com/Realtimevisuals/
http://www.leoalmanac.org/vol19-no3-live-visuals/

In 2013 I was awarded an AHRC Research Network on the topic of Real-time Visuals. This brought together over twenty-five national and international participants, each with different specialisms related to the use of visuals in real-time. Participants included computer scientists, interaction designers, video artists, live cinema producers, musicians, VJs and game designers. The network was run in collaboration with Goldsmiths University, Tyneside Cinema, and Culture Lab at Newcastle University. The events attracted very high-profile guests including: Christopher Allen, The Light Surgeons; Tony Hill, Expanded Cinema pioneer; and Lanfranco Aceti, Editor-in-Chief of Leonardo Electronic Almanac. Fourteen papers by guests who presented at the various workshop and conference events were published in a special *Live Visuals* issue of Leonardo Electronic Almanac (MIT Press). I co-edited this volume and one of my papers was included. This was submitted to REF 2014. The issue has had 30,098 chapter downloads since July 2013. I have submitted a related co-authored book *Live Visuals: History, Theory, Practice* which will be published by Routledge in 2022.

***Grand Theft Bicycle* and related Media-N paper (2007-17)**
http://grandtheftbicycle.com/
http://median.s151960.gridserver.com/?page_id=97

Between 2007 and 2010 I co-created various iterations of an interactive game called *Grand Theft Bicycle.* This project was a mod of *Grand Theft Auto* that could only be played by riding on a sensor-equipped bicycle. The project has now been shown in Canada, China, the US, Switzerland and the UK and has been experienced by over 10,000 people. It ran for three and a half months at The Albuquerque Museum of Art and History as part of the prestigious Media Art Conference/Festival "ISEA 2012 Albuquerque: Machine Wilderness." It also was shown at the birthplace of Dadaism, Cabaret Voltaire, in Zurich Switzerland. A new version featuring a Scottish character was featured at the National Museum of Scotland as part of the *Research Through Design* Conference and Exhibition in March 2017. A paper reflecting on this project entitled "Dadaist Game Art: The Digital Ready-Made and Absurdist Appropriation" was published by *Media-N, Journal of the New Media Caucus* in their Fall 2012 Edition. This project along with the above paper was submitted to REF 2014.

Joint Canadian Foundation for Innovation/ BC Knowledge Foundation "New Opportunities" Grant and related Spin-off Company "Limbic Media Corporation (2002-08)
http://limbicmedia.ca/

In 2002 I was awarded a large grant by the Canadian Foundation for Innovation that was matched by BC Knowledge Foundation (total amount $516,000 Cdn) to undertake research into sharing motion-tracked environments over the internet. This project involved collaboration between University of Victoria, University of Alberta, Washington State University, and a business partner, APR, Inc (Edmonton, Canada). Several published papers resulted from this bid, as well as my performance piece *Virtual DJ.* The latter has been exhibited twelve times in five different countries. A spin-off company, Limbic Media Corporation, emerged from this project. This was started as a three-person venture in 2007 and has since expanded to a ten-plus-person company that is now arguably the most visible media company in Victoria, Canada. I owned a 20% share that was sold off in 2014.

Director and Lead Curator of Interactive Futures Conference/Festival (2002-07) and related Springer Book *Transdisciplinary Digital Art* (2008)
http://if2014.ecuad.ca/if-legacy/
http://www.springer.com/gb/book/9783540794851

From 2002-07 I organised six iterations of the Interactive Futures Conference/Festival, in tandem with the Victoria Independent Film and Video Festival, and (from 2004-07) Open Space artist-run Centre. The last two iterations were produced with the assistance of the Canada Council, for which I secured the funding. Guests over the six years included very high-profile artists, theorists and designers including Stelarc, Greg Hermanovic, Arthur Kroker, and Atau Tanaka. In 2006 we paired up with Digital Art Weeks, a Conference and Festival run by ETH Zurich. This pairing resulted in a book that collected papers from the 2006-07 iterations of both events, *Transdisciplinary Digital Art,* which was published by Springer in 2008. I wrote the Introduction and edited 40% of the papers. *Transdisciplinary Digital Art* and my Introductory chapter were submitted to REF 2014. The book has had 34,400 chapter downloads between 2008 and 2019.

***SPASM* Book and CD collaboration with Arthur Kroker (1993, 1998)**
https://www.worldcat.org/title/spasm-virtual-reality-android-music-and-electric-flesh/oclc/27676423/editions?referer=di&editionsView=true
https://open.spotify.com/album/5u8MEJeXnJoNcDTPjhnggx?si=zm_1EzcUQwCvC9gA0J2IgQ

In 1993 the practice side of my PhD was published as an audio CD, and released together with a book by well-known Canadian theorist Arthur Kroker. In addition, one chapter from my thesis was included in the book. The book/CD was originally published simultaneously by New World Perspectives in Canada, St. Martin's Press in the US and Turnaround Publications in UK. The original run of 8000 copies has long sold out. In 1998 the Book and CD were released in German by Passegen Verlag and in Italian by Urra Apogeo.

QUALIFICATIONS

1993-95	Postdoctoral Research, Media & Technology, Concordia University, Montréal.
1988-1992	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 in Music/English Literature, Trinity Western University, Langley, BC Canada.

EMPLOYMENT HISTORY

Associate Professor (Sept. 2017-present) / Reader (Aug. 2011-Aug., 2017) / Senior Lecturer (Sept. 2010-July 2011), Interactive Media Design/Interaction Design, Faculty of Arts, Design and Social Sciences, Northumbria University, Newcastle, UK, Sept. 2010-present.

My research and teaching focuses on digital media applications in physical computing and audio-visual interaction. I teach modules in Experiential Design and have been the Module Tutor for the final year Personal and Final Projects. I was Research and Innovation Lead for Visual Communications and Interactive Media Design in the Department of Media and Communication Design from September 2013 to August 2016. I served on the REF 2014 advisory committee for Art and Design and submitted an Impact Case Study to the REF 2014. I was also on the REF2021

Working Group for Art and Design. I was Learning and Teaching Lead for Communication Design from Sept. 2017 to January 2020. I have supervised numerous PhD students and line managed several colleagues.

Co-Owner and Creative Director, Limbic Media Corporation, Victoria (Canada), 2007-14.

I was formerly co-owner (20%) of a media production company in Victoria, Canada. This company was a spin-off from my Canadian Foundation for Innovation grant, held from 2002-08. The company has recently released a major product called Aurora. I was responsible for directing projects and developed new technologies for commercial applications in the audio-video and lighting sectors: http://www.limbicmedia.ca/

Senior Research Fellow, Institute of Creative Technologies, De Montfort University, Leicester, UK, Aug. 2009-Aug. 2010.

This position was a research-oriented position involving personal transdisciplinary research, postgraduate teaching and supervision, as well academic and artistic support for digital media projects in the Phoenix Square Digital Media Centre: https://www.phoenix.org.uk/

Associate Professor in Digital Media (2003-09), Assistant Professor in Digital Media (2000-03), Visual Arts, University of Victoria, 2000-09.

I taught undergraduate courses in Digital Media as well as supervising Master's students in Digital Media and PhD students in Interdisciplinary Studies. I developed the curriculum for the Digital Media UG courses. In addition, I was involved with the planning and realization of a joint degree program between Visual Arts and Computer Science, and was Principal/Co-investigator on a number of externally funded research projects. I was the leader of the MFA programme from 2004-06. I also was Director of the Interactive Futures Conference/Festival from 2002-07.

Multimedia Program Director, (1999-2000), Senior Lecturer in Multimedia, Media and Communications, Karlstad University, Sweden, 1997-2000.

I taught 6-9 hours per week at undergraduate and Master's levels. Graduate supervision was approximately 3-6 hours per week. I directed the Multimedia degree programme and developed the undergraduate courses for the Media and Communications side of the program. In addition, I designed the audio-visual editing suites and the computer labs.

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

I taught 15 hours per week in the undergraduate Interactive Technology programme, developed curriculum for the entire programme, and was the Programme Director. In addition, I designed labs for audio, video, animation and motion-tracking.

SSHRCC Postdoctoral Fellow, Concordia University, 1993-95.

Conducted research in media and technology, culminating in a collaborative Book/ CD project *Hacking the Future* - https://dspace.library.uvic.ca/handle/1828/7133

Research Fellow, Concordia University, 1992.

Conducted research in media and technology, culminating in a collaborative Book/ CD project *SPASM* - https://www.worldcat.org/title/spasm-virtual-reality-android-music-and-electric-flesh/oclc/27676423/editions?referer=di&editionsView=true

Resident Composer, PoMoCoMo, Technological Theatre Ensemble, Montréal, 1991.

Produced and performed in a touring technological theatre production, *IMmediaCY* - https://archive.aec.at/print/showmode/12/

Instructor, *20th Century Music Survey*, State University of New York at Buffalo, Department of Music, 1990-91.

Taught an introduction to 20th Century Music for Master's and Senior Undergraduate students in Composition.

Teaching Assistant/Lab Instructor, *Music Appreciation*, **State University of New York at Buffalo, Department of Music, 1989-90.**

Teaching assistant (marking) and lab instructor for Music Appreciation for non-majors.

Teaching Assistant, *Music History Survey*, **State University of New York at Buffalo, Department of Music, 1988-89.**

Teaching assistant (marking, occasional lectures) for Music History Survey for Undergraduate Music majors.

Film Composer, Lower Mainland Composers' Society, Vancouver, 1988.

Work-study position learning and practising techniques for electronic music composition with multimedia projects.

Sessional Lecturer of Music, *Sight-Singing / Ear Training*, **University of Victoria, 1986-87.**

Taught one section of Sight Singing / Ear Training for Undergraduate Music majors.

Teaching Assistant, *Orchestration*, **University of Victoria, Department of Music, 1985-86.**

Teaching assistant (marking, classroom assistance) for Orchestration for Undergraduate Music majors.

GUEST APPOINTMENTS

Visiting Professor, Xi'an Academy of Fine Arts, China, http://www.at0086.com/XAFA/, 2006-present.

Visiting Professor, Jilin College of the Arts, China, http://www.at0086.com/jcta/, 2012-present.

EXTERNAL FUNDING AND AWARDS

External Research Grants As Principal Investigator/Applicant

1. AHRC Research Network Grant, *Real-time Visuals Research Network,* Steve Gibson (PI), Atau Tanaka, Goldsmiths University (CI), Tyneside Cinema (industry partner), 2013-14, £40,184.
2. Infrastructure Operating Fund, Canadian Foundation for Innovation, *Enabling Interactive Futures* (matching funds for operations), Steve Gibson, University of Victoria (PI), John Celona, University of Victoria (CI), Dene Grigar, Washington State Univ. (CI), Will Bauer, APR (Industry Partner), 2004-08, $72,000.
3. New Opportunities Grant, BC Knowledge Development Fund, *Enabling Interactive Futures* (matching funds)*, Steve Gibson, University of Victoria (PI), John Celona, University of Victoria (CI), Dene Grigar, Washington State Univ. (CI), Will Bauer, APR (Industry Partner), 2002-08, $222,000.
4. New Opportunities Grant, *Enabling Interactive Futures,* Canadian Foundation for Innovation, Steve Gibson, University of Victoria (PI), John Celona, University of Victoria (CI), Dene Grigar, Washington State Univ. (CI), Will Bauer, APR (Industry Partner), 2002-08, $222,000.
5. Affiliated Professorship, New Media Innovation Centre (Vancouver), Electronic Arts Cluster, 2001-02, $55,000.
6. Postdoctoral Fellowship, *Letting the Machines Speak,* Social Sciences and Humanities Research Council of Canada, 1993-95, $56,000.

External Research Grants As Co-Investigator/Co-Applicant

1. Intensive Industrial Innovation Programme North East (European Regional Development Fund), Named PhD supervisor to Craig Green, 2019-22, 4 hours per month, £6112.
2. Creativity Works / FUSE programme (AHRC/EU), Named academic on a Project with Northern Dance, 2017-18, 40 days of my time, £39,713.33.

3. ARIM Program Grant, CANARIE, Will Bauer (PI), Steve Gibson (CI), 2003, $8000.
4. ANAST Grant, CANARIE, Will Bauer (PI), Steve Gibson (CI), $85,000.

Artistic Grants As Principal Investigator/Applicant

1. Travel Grant, Swedish Institute, 1998, $10,000.
2. Travel Grant, Canada Council, Interdisciplinary, 1994-95, $1700.
3. Recommender Grant, BC Arts Council (nominated by Open Space), 1992, $500.

Artistic Grants As Co-Investigator/Co-Applicant

1. Media Arts Dissemination Grant for Media Arts Festivals, Canada Council, (with Open Space Gallery) for *Interactive Futures,* 2007, $20,000.
2. Media Arts Dissemination Grant for Media Arts Festivals, Canada Council, co-written with Douglas Jarvis (Open Space) for *Interactive Futures,* 2006, $20,000.
3. Video Studio Grant, Canwest-Global, collaborator with other members of UVIC Visual Arts department, 2001, $250,000.
4. Travel Grant, Canada Council, Media Arts, Co-applicant with PoMoCoMo, 1991, $5000.
5. B Grant, Canada Council, Computer Integrated Media, Co-applicant with PoMoCoMo, 1991, $23,000.

Internal Research Grants As Principal Investigator/Applicant

1. Travel Grant, University of Victoria, 2009, $1050.
2. Internal Research Grant, University of Victoria, 2007, $3668.
3. Internal Research Grant, University of Victoria, 2006, $3553.
4. Travel Grant, University of Victoria, 2006, $1050.
5. Internal Research Grant, University of Victoria, 2005, $2200.
6. Travel Grant, University of Victoria, 2004, $1100.
7. Internal Research Grant, University of Victoria, 2003-04, $3700.
8. Travel Grant, University of Victoria, 2002, $1100.
9. Internal Research Grant, University of Victoria, 2001-02, $3100   .
10. Start-up Grant, University of Victoria, 2000-01, $33,000.
11. Faculty Research Grant, Media and Communications, Karlstad University, 1998-99, $3000.

Grants/Scholarships/Fellowships as a Student

1. Research Fellowship, Concordia University (under the supervision of Arthur Kroker), 1991-92, $9000.
2. Full Tuition Scholarships, SUNY Buffalo, 1988-91, circa $4000/yr.
3. Study Grant, BC Government, 1986-87, $4000.
4. University Scholarship, Lions Club, 1980, $500.

Awards/Artist Residencies/Other

1. Resident Artist, Digital Technology and Culture, Washington State University, Vancouver, Sept.-Nov. 2007.
2. Finalist, The First Annual Drunken Boat Panliterary Awards in the Video category for *When Ghosts Will Die*. With Dene Grigar, 2005.
3. Resident Artist, Smart Studio, Interactive Institute, Stockholm, Sweden, Feb.-Aug. 2004.

4. Resident Artist, Media and Visual Arts Co-productions, Banff Centre for the Arts, Summer 2000.
5. Finalist, Electro-Clips Competition (Video section), co-finalist with Michael Boyce for *Lamentations Recon-Decon*, 1994.
6. Resident Artist, Art and Virtual Environments, Banff Centre for the Arts, 1993-94.
7. Selected for the final jury, Bourges Competition, for *Windows/Strata,* 1992.

ACADEMIC OUTPUTS / PUBLICATIONS / PRESENTATIONS

Books (Co-authored and Co-edited Volumes)

1. **Upcoming** (expected 29 July, 2022)**:** Gibson, S., Arisona. S, Leishman, D., and Tanaka, A., co-authors. *Live Visuals: History, Theory, Practice*, Routledge: Abingdon, UK**.** https://www.routledge.com/Live-Visuals-History-Theory-Practice/Gibson-Arisona-Leishman-Tanaka/p/book/9781032252681# Note: I am lead editor, author or co-author of six chapters as well as the Introduction and Afterward and have conducted five interviews.
2. Aceti, L., Gibson, S., and Müller-Arisona. S., co-editors (2013). *Live Visuals for Performance, Gaming, Installation, and Electronic Environments,* Leonardo Electronic Almanac, MIT Press: Cambridge, MA. http://www.leoalmanac.org/vol19-no3-live-visuals/
3. Deussen,O., Hall, P., Gibson, S., Hushlak, G., and Shaw, G., co-editors (2009). *Computational Aesthetics 2009*, Eurographics: Aire-la-Ville, Switzerland.
4. Adams, R., Gibson, S., and Müller-Arisona. S., co-editors (2008). *Transdisciplinary Digital Art: Sound, Vision and the New Screen,* Communications in Computer and Information Science Series, Springer-Verlag: Berlin, Heidelberg. http://www.springer.com/computer/information+systems+and+applications/book/978-3-540-79485-1

Book Chapters

1. Gibson, S., Müller Arisona, S., Adams, S., Love, J., and Olson, J. (2009). "Exploding, Plastic and Inevitable Redux," in Adams, R., Gibson, S., and Müller-Arisona S., co-editors, *Computational Aesthetics 2009,* Eurographics: Aire-la-Ville, Switzerland, p. 152.
2. Gibson, S. (2008). "Introduction: Why Transdisciplinary Digital Art?" in Adams, R., Gibson, S., and Müller-Arisona. S., co-editors, *Transdisciplinary Digital Art: Sound, Vision and the New Screen,* Communications in Computer and Information Science Series, Springer-Verlag: Berlin, Heidelberg, pages 1-2. http://link.springer.com/chapter/10.1007/978-3-540-79486-8_1
3. Gibson, S. (2004). "Alternative Approaches to Interface Technology," Chapter 2 in Burnett, R., editor, *Perspectives on Multimedia*, Wiley and Sons, London. https://onlinelibrary.wiley.com/doi/book/10.1002/0470868651
4. Gibson, S. (2000) "Alternative Approaches to Interface Technology," in Bergvall, Å., Lefler, Y., and Mithander, C., co-editors, *Berättelse i förvandling* (Narrative in Transformation), Karlstad University Studies, Karlstad, Sweden, pp. 281-297.
5. Gibson, S. (1998). "SPASM: il suono della realta virtuale II" Chapter 6 of Kroker, A., *SPASM: realta virtuale, musica androide, carne elettrica,* Libri Urra, Milan, pp. 87-127. Translated by Giampiero and Annalisa Cara.
6. Bauer, W., and Gibson, S. (1994). "Objects of Ritual," in Moser, M., editor, *Immersed in Technology: Art and Virtual Environments*. MIT Press, Cambridge, 1996, pp. 271-274.
7. Gibson, S. (1993). "SPASM: The Sound of Virtual Reality II." Chapter 6 of Kroker, A., *SPASM: Virtual Reality, Android Music, Electric Flesh.* New World Perspectives, Montreal, pp. 70-109.

Refereed Journal Papers

1. Gibson, S. (2021). "Being Formal Without Being a Formalist," *Leonardo* (2021) 54 (6): pp. 625–630. https://doi.org/10.1162/leon_a_02056

2. Gibson, S. (2014). "Art Into science/science into art," *Journal of Professional Communication*: Vol. 3: Iss. 2, Article 2, https://escarpmentpress.org/jpc/article/view/152

3. Gibson, S. (2013). "Simulating Synaesthesia in Real-time Performance," in Aceti, L., Gibson, S., and Müller-Arisona. S., co-editors, Live Visuals for Performance, Gaming, Installation, and Electronic Environments, Leonardo Electronic Almanac, MIT Press: Cambridge, MA. pp. 214-229. Web Version: http://www.leoalmanac.org/vol19-no3-simulating-synesthesia/

4. Gibson, S. (2012). "Dadaist Game Art and Absurdist Appropriation: *Grand Theft Bicycle,*" *Media-N, Journal of the New Media Caucus*, Fall 2012 Edition: "Found, Sampled, Stolen: Strategies of Appropriation in New Media," Vol. 8, Issue 2, pp. 49-56. Web version: http://median.s151960.gridserver.com/?page_id=97

5. Gibson, S., and Love, J. (2010). **"**Advanced Media Control Through Drawing: Using a graphics tablet to control complex audio and video data in a live context," *TRACEY*: Drawing and Technology Issue. http://www.lboro.ac.uk/microsites/sota/tracey/journal/dat/gibson-love.html

6. Grigar, D., and Gibson, S. (2007). "Found in space: The MINDful Play Environment is born." *Lablit*. http://www.lablit.com/article/317

7. Grigar, D., and Gibson, S. (2007). "Motion Tracking, Telepresence, and Collaboration." *Hyperrhiz: New Media Culture,* volume 3. http://media.hyperrhiz.io/hyperrhiz03/essays/grigar/mtc_page1.html

Refereed Conference Proceedings

1. Green C.P., Holmquist L.E., Gibson S. (2020). "Towards the Emergent Theatre: A Novel Approach for Creating Live Emergent Narratives Using Finite State Machines." In: Bosser AG., Millard D.E., Hargood C. (eds) *Interactive Storytelling. ICIDS 2020. Lecture Notes in Computer Science*, vol 12497. Springer, Cham. https://doi.org/10.1007/978-3-030-62516-0_8

2. Gibson, S. (2018). "Opto-Phono-Kinesia (OPK): Designing Motion-Based Interaction for Expert Performers," Twelfth International Conference on Tangible, Embedded and Embodied Interactions (TEI 2018). https://dl.acm.org/authorize.cfm?key=N43393

3. Gibson, S. (2017). "Repurposed Interface, Repurposed Medium, Repurposed Content," Proceedings of the 3rd Biennial Research Through Design Conference, 22-24 March 2017, Edinburgh, UK, Article 34, pp. 535-551. DOI: 10.6084/m9.figshare.4747036. https://figshare.com/articles/Repurposed_Interface_Repurposed_Medium_Repurposed_Content/4747036

4. Gibson S. (2013, May). "Art Into Science: Science Into Art," Art-Science Hybrids, *Digital Art Weeks 2013*, ETH Future Cities Lab, Singapore.

5. Gibson, S., and Love, J. (2011, Sept.). "Advanced Media Control Through Drawing: Using a graphics tablet to control complex audio and video data in a live context," *ISEA 2011* conference, Istanbul.

6. Gibson, S. (2011, Sept.). "Simulating Synaesthesia in Real-time Performance," *ISEA 2011* conference, Istanbul.

7. Gibson, S. (2011, May). **"**Subjective User-Interaction Models in 3D Spatial Environments: *Virtual DJ* and *Virtual VJ*," User in Flux workshop, *CHI* conference, Vancouver.

8. Gibson, S. (2010, Feb.). "Transdisciplinary Digital Art," *Transliteracy Conference*, Phoenix Square, Leicester, UK.

9. Gibson, S. and Grigar, D. (2005, Dec.). "Ephemeral Writing," *Digital Arts and Culture Conference*, University of Copenhagen, Denmark.

10. Gibson, S. and Grigar, D. (2005, Aug.). "*When Ghosts Will Die* and *Virtual DJ*: Case Studies for Telepresent Collaboration," *SIGGRAPH 2005* Conference, Los Angeles.

11. Gibson, S. (2004, July). "Visual Music and Spatial Art," *Incubation3* conference, Nottingham-Trent University, Nottingham.

12. Gibson, S. (1997, Nov.). "Cut to the Chase," *Conference on Multimodal Communication*, Gothenburg Sweden.

13. Gibson, S. and Deivert, B. (1997, May). "Cut to the Chase," *CUE* Conference, Palm Springs.

Journal Special Issues (Edited Issues)

1. Gibson, S., Müller-Arisona, S., and Sévigny, A., co-editors (2014). "Art/Science Hybrids," *Journal of Professional Communication*: Vol. 3: Iss. 2, May 2014, https://mulpress.mcmaster.ca/jpc/issue/view/59

Refereed Symposium Presentations

1. Gibson, S. (2018, June). "Pseudo-Formalism as Strategy for Mapping the Audiovisual Body," *AVBODY: Symposium on the Audiovisual Body,* 9-12 June 2018, University of Huddersfield. http://urbanresearchtheater.com/urt17/wp-content/uploads/2018/03/AVBODY-programme.pdf

Refereed Encyclopaedia Entries

1. Gibson, S. (2016, May). "Eno, Brian," *Routledge Encyclopaedia of Modernism*, DOI 10.4324/9781135000356-REM561-1. https://www.rem.routledge.com/articles/eno-brian-1948

Keynote Addresses

1. Gibson, S. (2019, May). "Where Technical Experimentalism Interconnects with Divergent Thinking," Sheffield Digital Festival, Kollider, Sheffield, https://sheffielddigitalfestival.com/people/steve-gibson

2. Gibson, S. and Müller-Arisona, S. (2009, Oct.). "Exploding Plastic and Inevitable redux," *Institute for the Converging Arts and Sciences Launch*, Greenwich University.

3. Gibson, S. (2008, May). "Transdisciplinary Digital Art," Digital Art Weeks Plus, Shanghai.

4. Gibson, S. (2005, Sept.). "Visual Music and Spatial Art: Integrating Music, Visuals and Interactors in Synaesthetic Real-Time Interactive Art," *Collisions Symposium on Interdisciplinary and Interarts Practises*, University of Victoria.

Invited Papers Presented at Conferences

1. Gibson, S. (2010, July). "Spatial and Physical Art," *Digital Art Weeks*, Xi'an Academy of Fine Arts, Xi'an China.

2. Gibson, S. (2006, July). "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century," *Digital Art Weeks*, Zurich, Switzerland.

3. Gibson, S. (2005, Nov.). "Motion-tracking and Real-time Networks," *BC Net Advanced Networks* conference, University of Victoria.

4. Gibson, S. (2002, Nov.). "Visual Music and Spatial Art," *CANARIE Advanced Networks Workshop*, Montréal.

5. Gibson, S. (2000, May). "Alternative Approaches to Interface Technology," *European Communications Network* conference, Malaga, Spain.

6. Gibson, S. (1994 May). "Virtuality as Musical Form in *Objects of Ritual,"* *4CyberConf*, The Banff Centre for the Arts, Banff, Canada.

7. Gibson, S. (1993, Feb.). "Letting the Machines Speak." *New Digital Realities* panel, *Society for Cinema Studies,* Loyola University, New Orleans.

Panels

1. Gibson, S. and Richardson, P. (2011, Sept.). **"**Visual Effects Remixed," Panel co-chair, *ISEA 2011*, Istanbul.
2. Gibson, S. (2004, Nov.). "Music in the Wires," Panel Moderator, *Pacific Centre for Technology and Culture*, Victoria.

Workshops

1. Gibson, S. (2013, Feb.). "Data Abstraction to Cinematic Mashup – Visual Languages in Game-Based Live AV performance," *AHRC Real-Time Visuals Workshop 1*, Northumbria University and Culture Lab Newcastle University.
2. Gibson, S., Tahiroğlu, K., Tanaka, A. and Parkinson, A. (2012, June). "Designing Musical Actions for Mobile Systems," *DIS 2012,* Culture Lab, Newcastle University.
3. Gibson, S. and Greenough, T. (2012, Mar.). "Live Video Workshop," Jilin College of the Arts, Changchun, China.
4. Gibson, S., Love, J., and Wang, Y. (2011, Aug.). "Interactive Art Workshop," Xi'an Academy of Fine Arts, Xi'an China.
5. Gibson, S. and Müller-Arisona, S. (2010, June). "Live Audio and Visuals Workshop," *Digital Art Weeks*, Xi'an Academy of Fine Arts, Xi'an China.
6. Gibson, S. and Müller-Arisona, S. (2008, May). "Live Audio and Visuals Workshop," *Electronic Literature Organization Visionary Landscapes Festival*, Northbank Artists Gallery, Vancouver, WA.
7. Gibson, S. (2007, July). "Live Visuals Workshop," *Digital Art Weeks Festival,* ETH Zurich, Switzerland.

Artist Talks / Guest lectures

1. "Designing/Repurposing Physical & Spatial Interfaces," Product Design lecture, Design Informatics, Edinburgh College of Art, March 31, 2017.
2.   "Spatial and Physical Art." University of Victoria, Visual Arts Virtual Artist Talk Series (via skype), Jan. 28, 2015.
3.   "Spatial and Physical Media." ETH Zurich, Run-time system group, April 22, 2010.
4. "Spatial and Physical Art." Stride Gallery, Calgary, May 2009.
5. "Spatial and Physical Art." Alberta College of Art and Design, Calgary, May 2009.
6. "Spatial and Physical Art." Grande Prairie Regional College, Mar. 2009.
7. "Spatial and Physical Art." Gray's School of Art, Aberdeen, Scotland, Feb. 2009.
8. "Spatial and Physical Art." Edinburgh College of Art, Edinburgh, Scotland, Feb. 2009.
9. "Spatial and Physical Art." Duncan of Jordanstone College, University of Dundee, Dundee, Scotland, Oct. 2008.
10. "*Grand Theft Bicycle* and *Virtual DJ*." Columbia College, Chicago, May 2008.
11. "*Grand Theft Bicycle* and *Virtual DJ*." Clark College, Vancouver, WA, Oct. 2007.
12. "*Grand Theft Bicycle*: A Game Installation." Intersections Digital Studio, Emily Carr College of Art and Design, Vancouver, BC, March 2007.
13. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Xi'an Academy of Fine Arts, Xi'an, China, Dec. 2006.

14. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Digital Technology and Culture, Washington State University, Vancouver, WA, Sept. 2006.

15. "Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century." Laboratorio Arte Allemeda, Mexico City, Feb. 2006.

16. "Visual Music and Spatial Art: Integrating Music, Visuals and Interactors in Synaesthetic Real-Time Interactive Art." Media Production, University of Regina, Feb. 2006.

17. "Performing the Text." Texas Women's University, Denton, Texas, Nov. 2004.

18. "The Illusion of Technological Globalization." Media and Communications, McGill University, Montréal, May 2000.

19. "Alternative Approaches to Interface Technology." School of Music, McGill University, Montréal, May 2000.

20. "Alternative Approaches to Interface Technology." Dept. of Visual Art, University of Western Ontario, London, ON, May 2000.

21. "Alternative Approaches to Interface Technology." McMaster University, Hamilton, Mar. 2000.

22. "Alternative Approaches to Interface Technology." Ryerson Polytechnic University, Toronto, May 1999.

23. "Alternative Approaches to Interface Technology." James Madison University, Harrisonburg Virginia, Mar. 1999.

24. "Alternative Approaches to Interface Technology." Middlesex University, London UK, Feb. 1999.

25. "Alternative Approaches to Interface Technology." Falmouth College of Arts, Falmouth UK, Feb. 1999.

26. "Cut to the Chase." Univ. of Skövde, Skövde, Sweden, Oct. 1997.

27. "Cut to the Chase." Music Dept., Univ. of California at San Diego, May 1997.

28. "Letting the Machines Speak." Högskolan i Karlstad, Karlstad Sweden, Nov. 1994.

EXHIBITIONS/ ARTISTIC AND CREATIVE OUTPUTS

Exhibitions and Performances

1. *Opto-Phono-Kinesia (OPK),* Interactive sound, light and video performance, 2017-20. https://vimeo.com/album/5176262

   – Northern Dance, Newcastle (invited performance), Oct. 21,2019, https://vimeo.com//372366196
   – Twelfth International Conference on Tangible, Embedded and Embodied Interactions (TEI 2018), KTH Stockholm, Mar. 19, 2018, https://tei.acm.org/2018/program-overview/

2. *X-config 2*, Film by Paul Goodfellow, Sound by Steve Gibson, 2015.

   – BxNU Symposium: "Jason Rhoades / Deviant Paths," Baltic Mill, April 21, 2015.

3. *Front,* by Donna Leishman, Sound by Steve Gibson (as DJ Lycius), 2014. http://www.6amhoover.com/front/ + Soundcloud page: https://soundcloud.com/dj-lycius

   – Alt-w, Edinburgh Art Festival, New Media Scotland, Edinburgh College of Art, July 31 – Aug. 30, 2014.

4. *RGB, by* Emilie Baltz, Ericka Duffy, Elaine Mason, Rob McHardy and Steve Gibson, 2014.

   – Edinburgh Science Festival, New Media Scotland, Informatics Forum, University of Edinburgh, April 6, 2014, http://www.mediascot.org/latelab/gastrolab/rgbcocktailparty

5. *Borderline*, by Donna Leishman, Sound and programming by Steve Gibson (as DJ Nord), 2012-13.

- FLARE Festival, Northumbria University Newcastle, Feb, 8, 2016.
- Electronic Literature Association Conference/Festival: "The End(s) of Electronic Literature." Østre, Bergen, Aug. 6, 2015, https://elo2015.sched.com/event/37UW/hybridity-performances-and-screenings
- Decision Time, Visual Research Centre, Dundee Contemporary Arts, Sept. 12, 2014, http://decisiontimescotland.blogspot.co.uk/2014/09/decision-time-info.html
- "Data Abstraction to Cinematic Mashup – Visual Languages in Game-Based Live AV performance." AHRC Real-Time Visuals Workshop 1, Culture Lab, Newcastle University, Feb. 26, 2013.
- Remediating the Social, Inspace, University of Edinburgh, Nov. 1, 2012.
- Performance Writing Weekend, Arnolfini Gallery, Bristol, May 2012 (preview performance).

6. *Virtual VJ*. Interactive sound and video installation, with Stefan Müller Arisona, 2011-13. http://www.telebody.ws/VirtualDJ/virtualvj/virtualvj.html

- G-VERL launch event, University of Hertfordshire, Jan. 16, 2015.
- Digital Art Weeks, ETH Future Cities Lab, Singapore, May, 2013.
- Mobile Music Workshop, DIS conference, Culture Lab, Newcastle, June 2012.
- Duncan of Jordanstone College Art and Design, Dundee, Nov. 2011.
- Jade Valley. Xi'an, China, August 2011.
- The Interactive Experience, HCI conference, Culture Lab, Newcastle, July 2011.
- The User in Flux workshop. CHI conference, Vancouver, May 2011.

7. *Grand Theft Bicycle.* Game art installation, with Justin Love and Jim Olson, 2007-17. http://grandtheftbicycle.com/

- Wabi Sabi Group Show, TESTT Space Durham, Durham, England, Jan. 25 – Feb. 10, 2018.
- Research Through Design 2017, The National Museum of Scotland, Mar 22-24, 2017.
- ISEA 2012, Albuquerque Museum of Art and History, Sept. 20, 2012 – Jan. 6, 2013.
- Digital Art Weeks, Xi'an Academy of Fine Arts, Xi'an China, July 2-16, 2010.
- Cabaret Voltaire, Zurich, April 21 – May 5, 2010.
- Stride Gallery, Calgary, May 15 – June 20 2009.
- Universidad Veracruzana Gallery, Xalapa, Mexico, Sept. 2007.
- Open Space Gallery, Victoria, June 2007.

8. *The River.* Concept by Will Bauer, Audio production by Steve Gibson, Programming by Justin Love. Created as part of the 2008 Cultural Capital of Canada, Edmonton. http://www.edmontonriver.ca/ (no longer online).

9. *Exploding Plastic and Inevitable redux.* Multi-screen interactive VJ performance with electronic music, with Stefan Müller Arisona and others. 2006-12. http://www.telebody.ws/Exploding/

- The Velvet Underground at Zouk, Singapore, March 2012.
- Digital Resources in the Humanities and the Arts, Brunel University, London, Sept. 6, 2010.
- Phoenix Square Launch, Leicester, UK, Nov. 2009.
- Institute for the Converging Arts and Sciences Launch, Greenwich Univ., London, Oct. 2009.
- Computational Aesthetics, Victoria, May 2009.
- Cantos Society, Calgary, May 2009.
- Swissnex San Francisco, Aug. 2008.
- Electronic Literature Organization *Visionary Landscapes* Festival, Northbank Artists Gallery, Vancouver, WA, May 2008.
- Digital Art Weeks Plus Festival, Shelter Club, Shanghai, May 2008.
- Conaway Center, Columbia College, Chicago, April 2008.
- Interactive Futures, Victoria, Nov. 2007.
- Digital Art Weeks Festival, Zurich, July 2007.
- Open Space, Victoria, Oct. 2006.

10. *When Ghosts Will Die*. Narrative Performance with motion-controlled video, lights, electronic music, and spoken word, with Dene Grigar, 2005. http://telebody.ws/ghosts/

    – Collision Symposium, Univ. of Victoria, Sept. 2005.
    – Planetary Collegium, Project X Theatre, Dallas, April 2005.

11. *Virtual DJ*. Interactive sound and light installation, 2002-05. http://www.telebody.ws/VirtualDJ/

    – Archer Gallery, Clark College, Vancouver, WA, Sept. 2007.
    – BCNet Conference, Simon Fraser Univ., Vancouver, April 2007.
    – Digital Art Weeks Festival, Zurich, July 2006.
    – Collision Symposium, Univ. of Victoria, Sept. 2005.
    – Planetary Collegium, Dallas, Apr. 2005.
    – Incubation3 Conference, Stealth Attack Nightclub, Nottingham, July 2004.
    – Smart Studio, Interactive Institute, Stockholm, April 2004.
    – NEXT 2.0 conference, Karlstad, Sweden, May 2003.
    – CANARIE Advanced Networks Workshop, Montreal, Nov. 2002.
    – Hexagram, University of Quebec at Montreal (UQAM), Montreal, Nov. 2002.
    – York University, Toronto, June 2002.
    – Interactive Futures, Victoria, Feb. 2002.

12. *Contact*. Interactive audio-visual performance, with Randy Adams and Jim Andrews, 2004. http://telebody.ws/contact/

    – New Forms Festival, Western Front, Vancouver, Oct. 2004.

13. *Telebody*. Multimedia audio-visual performance, with Bert Deivert and Jonathan Griffiths, 1998-2000. http://telebody.ws/telebody/

    – Interactive Futures, Victoria, Feb. 2002.
    – Fasching Jazz Club, Stockholm, Nov. 2001.
    – Open Space Gallery, Victoria, Feb. 2001 (two nights).
    – Artnode Gallery, Stockholm, Sweden, Sept. 2000.
    – Rice Studio, Media and Visual Arts, Banff Centre for the Arts, Banff, July 2000.
    – NEXT 1.0 conference, Karlstad, Sweden, April 2000. Music only version.

14. *Cut to the Chase*. Multimedia audio-visual performance, with Bert Deivert and Jonathan Griffiths, 1997-98.
    – European Media Arts Festival, Osnabrück, Germany, May 1998
      http://2016.emaf.de/emaf.de/_emaf/www.emaf.de/1998/german/index.html
    – Carlstad Conference Centre, Karlstad, Sweden, Oct. 1997.
    – University of Skövde, Skövde, Sweden, Oct. 1997.
    – Gävle Folkteatern, Gävle, Sweden, Oct. 1997.
    – Arvika Festivalen, Arvika, Sweden, July 1997.
    – 6CyberConf, Oslo, Norway, June 1997.

15. *Idle Hands*. Interactive installation, with motion-controlled electronic music and images, with Rafael Lozano-Hemmer, 1995.
    – European Media Arts Festival, Osnabrück, Germany, Sept. 1995.
    – Learning and Working in Networks, Karlstad, Sweden, May 1995.

16. *Hacking the Future*. Live music and spoken word performances, with Arthur & Marilouise Kroker, 1995-97.
    – CyberConf, Oslo, Norway, June 1997.
    – Interface3 Conference, Hamburg, Germany, Nov. 1995.
    – Kunsthof Türkenhof, München, Germany, Nov. 1995
    – International Symposium on Electronic Art (ISEA), Spectrum Theatre, Montréal, Sept. 1995

17. *Objects of Ritual*. Interactive virtual environment, with Will Bauer, 1994.
    – 4CyberConf, the Banff Centre for the Arts, Banff, May 1994.

18. *SPASM*. Live music and spoken word performances, with Arthur & Marilouise Kroker, Mark Bell and others, 1992-94.
    – Cyberculture Conference, CUNY New York, May 1994.
    – Walter Phillips Gallery, Banff Centre for the Arts, Banff, Feb. 1994.
    – Musée d'art contemporain, Montréal, Oct. 1993.
    – The San Francisco Art Institute, San Francisco, Aug. 1992.
    – The Whitney Museum of American Art, New York, Mar. 1992.

19. *ImMediaCY*. Theatrical multimedia performance, With PoMoCoMo, 1991.
    – Ars Electronica, Linz, Austria, June 1992.
    – Experimental Intermedia, New York, Dec. 1991.
    – Artscourt, Ottawa, Nov. 1991.
    – Musée du Québec, Québec City, Nov. 1991.
    – Musée d'art contemporain, Montréal (two nights), Oct. 1991.
    – The Music Gallery, Toronto, Sept. 1991 (three nights).

Video Screenings

1. *Monuments/Ruins/Spectres*. Högskolan i Karlstad, Karlstad, Sweden, Nov. 1994. With Seth Tamrowski.
2. *Lamentations Recon/Decon*. Högskolan i Karlstad, Karlstad Sweden, Nov. 1994. With Michael Boyce.
3. *Lamentations Recon/Decon.* Electro-clips video competition, Foufounes Electrique, Montréal, June 1994. With Michael Boyce.
4. *Monuments/Ruins/Spectres*. International Computer Music Conference, McGill University, Montréal, Oct. 1991. With Seth Tamrowski.

Full-length Compact Discs

1. Gibson, S. and Kroker, A. (1998). *Krampf: Der Sound der virtuellen Reaität* (*SPASM* in German). Compact Disc. Passagen Verlag, Vienna, Austria, 1000 copies.
2. Gibson, S. and Kroker, A. (1998). *SPASM: The Sound of Virtual Reality*. Compact Disc. Urra Apogeo, Italy, 1000 copies.
3. Gibson, S., Kroker, A., Kroker, M., Kristian, D. (1996). *Hacking the Future*. Compact Disc. New World Perspectives, Montreal; St. Martin's Press, New York; Turnaround Publications, London, 4000 copies.
4. Gibson, S. and Kroker, A. (1993). *SPASM: The Sound of Virtual Reality*. Compact Disc. New World Perspectives, Montreal; St. Martin's Press, New York; Turnaround Publications, London, 8000 copies.

Contributions to Compact Discs, CD-ROMs, Cassettes

1. Gibson, S. (1994). *Monuments/Ruins/Spectres*. Compilation Compact Disc. Future Music CD (# 26, Dec. 94), London, 1994, Distribution unknown.
2. Gibson, S. and Boyce, M. (1994). *Lamentations Recon/Decon*. CD-ROM. Read-Only-Memories, San Francisco, 1000 copies.
3. Gibson, S., Kroker, A., and Kroker, M. (1990). *The Hysterical Male*. Cassette. New World Perspectives, Montreal; St. Martin's Press, New York, 500 copies.
4. Gibson, S. and Bell, M. (1990). *Frank Heaven*. On "A Joyful Noise" Compilation Cassette. Sterile Records, Newcastle-upon-Tyne, UK, 500 copies.
5. Gibson, S. (1996). *Sacrifice*. Compilation Cassette. Undergrowth Records, Vancouver, 500 copies.

Creative work – Print

1. "Objects of Ritual Installation Details." With Will Bauer. In *Immersed in Technology: Art and Virtual Environments*. Edited by Mary-Anne Moser. MIT Press, Cambridge, 1996. Color Plates 9 and 10.

2. *Hacking the Future.* Layout and design for the Book/CD by Arthur and Marilouise Kroker, Steve Gibson, and David Kristian. New World Perspectives, Montreal, 1996.

3. "Objects of Ritual." With Will Bauer. Cover photo in *Presence: The Journal of Telepresence and Telerobotics*, Volume 3, Number 4, Fall 1994. MIT Press, Cambridge.

Catalogues

1. Gibson, S. (2018). "Real-Time Visuals for Performance, Gaming, and Electronic Environments," *Design Research for Change Catalogue,* Rodgers, P. Editor, Lancaster University, pp. 78-79.

2. Gibson, S. and Müller-Arisona, S. (2010). "Live Audio and Visuals Workshop Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pp. 18-19.

3. Gibson, S. and Leishman, D. (2010). "Transdisciplinarity Symposium Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pp. 32-33.

4. Gibson, S. and Clay, A. (2010). *"*Re-Expanding Cinema Symposium Description," *Digital Art Weeks 2010* catalogue, Xi'an China, pp. 48-49.

5. Gibson, S., Andreyev, J. and Adams, R. (2006). "Interactive Futures: Audio Visions Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, p. 98.

6. Gibson, S. and Andreyev, J. (2005). "Interactive Futures: Technology in the Life World Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, p. 90.

7. Gibson, S. (2004). "Interactive Futures: New Media Crossing Boundaries Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, p. 88.

8. Gibson, S. (2003). "Interactive Futures: New Stories, New Visions Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, p. 88.

9. Gibson, S. (2002). "Interactive Futures: Immersive Gaming, Cyborgs and Beyond Curatorial Statement," *Victoria Independent Film and Video Festival Catalogue*, p. 88.

10. Gibson, S. (2002). "Virtual DJ and Telebody," *Victoria Independent Film and Video Festival Catalogue*, p. 89.

11. Gibson, S. and Deivert, B. (1998). "Cut to the Chase," *European Media Arts Festival Catalogue*, Osnabrück, Germany, pp. 156-157.

12. Gibson, S. and Deivert, B. (1998). "Cut to the Chase," *Arvika Festival Catalogue*, Arvika, Sweden, p. 10.

13. Gibson, S. and Lozano-Hemmer, R. (1995). "Idle Hands," *European Media Arts Festival Catalogue*, Osnabrück, Germany, pp. 170-171.

14. Gibson, S., Kroker, A., and Kroker, M. (1994). "Hacking the Future," *Netze denken, Kunst verkehren, Verbindlichkeiten*: *Interface 3 Catalogue,* Hamburg, pp. 50-51.

15. Paul Dolden Ensemble (1994). "Livresse de la Vitesse," *Festival International Musique Actuelle Victoriaville Catalogue*, Victoriaville, Canada, p. 10.

16. PoMoCoMo (1992). "PoMoCoMo: ImmediaCY." *Endo und Nano: Die Welt von Innen: Ars Electronica Catalogue 1992.* PRS Verleger, Linz, Austria

Conference and Festival Organization

1. Reviewer, Extended Senses 2022, https://www.extendedsenses22.co.uk/

2. Programme Committee Member, Sound, Image and Interaction Design Symposium 2020, https://siids.arditi.pt/

3. Associate Chair of TVX2019, ACM conference, https://tvx.acm.org/2019/committees-2/program-committee/

4. Conference organizer, *Real-time Visuals (RTV)*. AHRC Research Network conference, January 2014. http://www.realtimevisuals.org/conference/

5. Member of the conference organization team, Co-chair of *Art-Science Hybrids* conference day, *Digital Art Weeks*, ETH Future Cities Lab, Singapore, May 2013. http://www.digitalartweeks.ethz.ch/web/DAW13/ArtScienceHybrids

6. Member of the conference organization team, *Trans-art* Exhibition co-curator, Co-chair of *Transdisciplinarity* and *Re-Expanding Cinema* conference blocks, *Digital Art Weeks*, Xi'an Academy of Fine Arts, Xi'an China, June-July, 2010. http://www.digitalartweeks.ethz.ch/web/DAW10/Front

7. Art Co-Chair and Curator, *Computational Aesthetics 2009.* Delta Ocean Pointe Hotel, Victoria, May 2009.

8. Conference co-organizer (with Julie Andreyev and Randy Adams), *Interactive Futures: The New Screen,* Victoria Independent Film and Video Festival. Guests: David Hoffos, Fiona Bowie, Lilia Perez Romero, Kate Pullinger, Don Ritter, Nov. 2007.

9. Conference co-organizer (with Julie Andreyev and Randy Adams), *Interactive Futures: Audio Visions,* Victoria Independent Film and Video Festival. Guests: Atau Tanaka, Greg Hermanovic, Jürg Gutknekt, David Tinapple, Jan. 2006.

10. Event organizer, *Two evenings of Virtual & Synaesthetic, Interactive & Performed Work Using the Gesture and Media System*. Presented as part of the *Collisions Symposium*, University of Victoria, Sept. 2005.

11. Conference co-organizer (with Julie Andreyev), *Interactive Futures: Technology in the Life World,* Victoria Independent Film and Video Festival. Guests: Char Davies, Rafael Lozano-Hemmer, Art Clay and Günter Heinz, Carol Gigliotti, Will Pappenheimer, Feb. 2005.

12. Conference Organizer, *Interactive Futures: New Media Crossing Boundaries.* Victoria Independent Film and Video Festival. Guests: DJ Spooky, Julie Andreyev, Christina McPhee, Ron Wakkary, Jean Piché, Aleksandra Dulic & Kenneth Newby, Feb. 2004.

13. Curator, *Audiospace at Open Space.* On-line audio gallery. Organized resident composer Robert Normandeau's performance at Open Space, Oct. 2003.

14. Conference co-organizer, *NEXT Conference – New Extensions of Technology 2.0*, Karlstad University, Sweden. Guests: Stelarc, Will Bauer, Luca Tanzini, May 2003.

15. Conference Organizer, *Interactive Futures: New Stories, New Visions,* Victoria Independent Film and Video Festival. Guests: Toni Dove, Don Ritter, Carol Gigliotti, Mary Flanagan, Paul David, Michael Wohl, Feb. 2003.

16. Conference Organizer, *Interactive Futures: Immersive Gaming, Cyborgs and Beyond*. Victoria Independent Film and Video Festival. Guests: Stelarc, Perry Hoberman, Arthur Kroker, Feb. 2002.

17. Conference Co-organizer, *NEXT Conference – New Extensions of Technology 1.0,* Karlstad University, Sweden. Guests: Rafael Lozano-Hemmer, Will Bauer, Perry Hoberman, Monika Fleischmann and Wolfgang Strauss, Michael Joyce, Apr. 2000.

ESTEEM AND ENAGEMENT ACTIVITIES

Committee Memberships and Working Group/Advisory Board Offices Held

1. Advisory Board, Sonic Scope: New Approaches to Audiovisual Culture, online Journal https://www.sonicscope.org/advisory-board, 2020-present.

2. Programme Committee Member, Sound, Image and Interaction Design Symposium 2020, Madeira Tecnopolo (Funchal, Portugal), https://siids.arditi.pt/committee/

3. Associate Chair of TVX2019, ACM conference, https://tvx.acm.org/2019/committees-2/program-committee/

4. Associate Editor for the Journal of Professional Communication, McMaster University, Canada, https://mulpress.mcmaster.ca/jpc, 2010-present.

5. Member of the *Digital Art Weeks* (Zurich, Switzerland) Steering Committee, 2006-13, http://www.digitalartweeks.ethz.ch/web/DAW/Overview

6. Member of the Media Arts Advisory Board, BC Arts Council, 2003-04, https://www.bcartscouncil.ca/

7. Member of the Board of Directors, Open Space Artist-run Centre, Victoria, Canada, 2003-04, https://openspace.ca/

8. Director/Curator of *Interactive Futures*, Victoria Independent Film and Video Festival, 2002-07, http://if2014.ecuad.ca/if-legacy/

9. Artistic Director, NEXT Conference – New Extensions of Technology (1.0 and 2.0), University of Karlstad, Sweden, 2000-03.

10. Multimedia Editor of M/C/T, Internet Journal: http://www.kk.kau.se/mct/ (now off-line), 1998-2000.

11. Associate Composer of the Canadian Music Centre, 1995-present.

12. Elected to the Music Honours Society - Pi Kappa Lambda, 1992.

Reviews For Journals, Book Publishers, Funding Bodies, Conferences

I have undertaken reviews for the following:

1. The Design Journal, https://www.tandfonline.com/loi/rfdj20

2. Journal of Professional Communication, McMaster University, Canada: https://escarpmentpress.org/jpc

3. Journal of Visual Art Practice, https://www.tandfonline.com/loi/rjvp20

4. Bloomsbury Publishing, https://www.bloomsbury.com/uk/

5. The Leverhulme Trust, https://www.leverhulme.ac.uk/

6. Social Sciences and Humanities Research Council of Canada, https://www.sshrc-crsh.gc.ca/home-accueil-eng.aspx

7. BC Arts Council, https://www.bcartscouncil.ca/

8. Sound, Image and Interaction Design Symposium 2020, Madeira Tecnopolo (Funchal, Portugal), https://siids.arditi.pt/

9. TVX2019, ACM conference, https://tvx.acm.org/2019/

10. Designing Interactive Systems 2016, http://dis.acm.org/2016/index.html

11. Designing Interactive Systems 2012, https://dl.acm.org/doi/proceedings/10.1145/2317956

12. *Digital Art Weeks* (Zurich, Switzerland) 2008, 2010 and 2013, http://www.digitalartweeks.ethz.ch/web/DAW/Overview

13. *Interactive Futures*, Victoria Independent Film and Video Festival, 2002-07, http://if2014.ecuad.ca/if-legacy/

13. NEXT Conference – New Extensions of Technology (1.0 and 2.0), 2000 and 2003.

Critical Reviews / Analysis in Published Volumes or Papers

1. E.A. Semenova, "A Clown's Laughter Specificity: From "Anesthesia of Heart" to "Synesthesia of Love"." Mention of *Opto-Phono-Kinesia.* In Rupkatha Journal on Interdisciplinary Studies in Humanities (ISSN 0975-2935) Vol. 11, No. 2, July-September, 2019. Full Text: http://rupkatha.com/V11/n2/v11n220.pdf DOI: https://dx.doi.org/10.21659/rupkatha.v11n2.20

2. Raul Altosaar, Adam Tindale, and Judith Doyle, "Physically Colliding with Music: Full-body Interactions with an Audio-only Virtual Reality Interface." Mention of *Opto-Phono-Kinesia.* In *Proceedings of the Thirteenth International Conference on Tangible, Embedded, and Embodied Interaction* (*TEI '19*). Association for Computing Machinery, New York, NY, USA, pp. 553–557. DOI: https://doi.org/10.1145/3294109.3301256

3. Carolyn Guertin, "Productive Mistranslation (China and Pakistan)." An analysis of *Grand Theft Bicycle,* In *Digital Prohibition: Piracy and Authorship in New Media Art.* Published by Continuum International, London, 2012, pp. 234-236.

4. Arthur Kroker, "The Transgenic Art of *Telebody.*" Discussion of *Telebody.* In *The Will to Technology and the Culture of Nihilism: Heidegger, Marx, Nietzsche.* Published by University of Toronto Press, 2004.

5. Pär Lundgren. "Levande interaktiv musik." An analysis and description of *Cut to the Chase.* In *Effectiv Kommunikation med Video och Interaktiva Media.* Published by Lundgren Information, Karlstad, Sweden, 1999, pp. 151-152.

6. Arthur Kroker, "SPASM: il suono della realta virtuale II," Analysis of *SPASM* CD. Chapter 5 in *SPASM: realta virtuale, musica androide, carne elettrica.* Giampiero and Annalisa Cara. Published by Libri Urra Milan, Italy, 1996, pp. 71-86.

7. Arthur Kroker, "SPASM: The Sound of Virtual Reality." Analysis of *SPASM* CD. Chapter 5 in *SPASM: Virtual Reality, Android Music, Electric Flesh*. Published by New World Perspectives, Montreal, 1993, pp. 57-69.

Interviews - Print

1. Patricia Cordero, "Destacan desenfado del arte electrónico." An interview and preview of *Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century.* Reforma (Mexico), Feb. 21, 2006, p. 8.

2. Carlos Paul, "Steve Gibson ofrecerá plática 'critica y comprometida' sobre el arte technológico." An interview and preview of *Mapping Space(s): An Introduction to Digital Media Art in Canada in the 21st Century.* La Jornada (Mexico), Feb. 20, 2006, p. 4a.

3. Jenny Norberg, "Framtidens DJ gör sin egen musik." An analysis and description of *Virtual DJ* and an interview with Steve Gibson (in Swedish)*.* Nya Värmlands Tidningen (Sweden), May 8th, 2003, p. 23.

Reviews / Feature articles - Print

1. Judy Davis, Review of *Digital Prohibition: Piracy and Authorship in New Media Ar*t by Carolyn Guertin. Mention of *Grand Theft Bicycle.* Keeping Up with New Legal Titles, Compiled by Benjamin J. Keele and Nick Sexton, AW LIBRARY JOURNAL Vol. 105:3 [2013-18], p. 374.

2. David Torcaso, "Bundesrat Merz ballert wild um sich," A discussion of the *Grand Theft Bicycle* exhibition at Cabaret Voltaire, Zurich. 20Minuten, 14 April, 2010, p. 3.

3. Jasmine Valentina, "Get some exercise and vent at Stride." Fast Forward weekly, Calgary, Volume 14 No. 25, May 28, 2009.

4. Amanda Farrell, "Intimate and Interactive." A preview of Interactive Futures and an interview with Steve Gibson. Monday Magazine, November 15-21, 2007, p. 13.

5. Gregory E. Zschomler, "Innovative WSU DTC performance takes place at Clark College." Review of *Virtual DJ* (and other works) performed at Clark College. The Vancougar, October 17, 2007, p. 5.

6. Steve Carey, "Grand Theft Bicycle puts cyclists in control." The Martlet, 2007-06-14, Volume 60 No. 2.

7. Vivian Moreau, "Virtual DJ changes the rules of dance." An analysis and description of *Virtual DJ.* The National Post, Friday Nov. 6th, 2002, p. B2.

8. Darren Stewart, "You are the star, you move the music." An analysis and description of *Virtual DJ.* Victoria Times-Colonist, Sunday August 25th, 2002, p. D5.

9. Katja Schneider, "Masturbation als Surrogat." Review of performance with Arthur and Marilouise Kroker at Kunsthof Türkenhof (Munich, Germany). Süddeutsche Zeitung (Germany), November 8th, 1995.

10. Vendelin Zimmer, "Videospiele und Verführungen." Includes a review of *Idle Hands* installation at European Media Arts Festival 1995 (Osnabrück, Germany). Norddeutsche Zeitung (Germany), September 5th, 1995.

11. Marit Kapla, "Steve skapar med gitarr och dator." Preview and analysis of *Cut to the Chase* performance at Arvika Festival (Arvika, Sweden). Värmlands Folkblad (Sweden), July 5th, 1997, p. 16.

12. Märet Öhman, "Förändra musiken i en handvändning." Review of *Idle Hands* installation at Learning and Working in Networks conference (Karlstad University, Sweden). Nya Värmlands Tidningen (Sweden), May 12th, 1995, p. 12.

13. Dave Robinson, "Steve Gibson: Monuments/Ruins/Spectres." Review of *Monuments/Ruins/Spectres*, *Fissures*, and *Nostalgia*. Future Music, December, 1994, p. 94.

14. Ola Bjärnek, "Teknologsisk musik – mycket mer än techno." Review of performance with Mark Bell and lecture at Karlstad University. Nya Värmlands Tidningen (Sweden), November 26, 1994, p. 14.

15. Katarina Averås, "De spelar upp datorernas musik." Preview of performance with Mark Bell and lecture at Karlstad University. Nya Värmlands Tidningen (Sweden), November 23, 1994, p. 7.

16. Geert Lovinck, "(Arthur Kroker) *Spasm* Virtual Reality, Android Music and Electric Flesh, New World Perspectives, Montréal 1993, isbn 0 920393 35 7, English text, $19.95 Spasm cd The Sound of Virtual Reality Music: Steve Gibson, $22.95 (book + cd)." Review of *SPASM*. Mediamatic, *vol. 7 #3/4 End of Advertising Issue*, 1994.

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2. Matteo Bittanti "Game Art: Steve Gibson's "Grand Theft Bicycle."" Gamescenes: Art In The Age Of Videogames, 2015. https://www.gamescenes.org/2015/01/game-art-steve-gibsons-grand-theft-bicycle-2012.html

3. Jeremy Hight, "An Interview with Steve Gibson." Unlikely Stories 2, 2013.
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TEACHING AND LEARNING

Current Teaching Interests and Experience

I have over twenty years of experience in University Teaching in diverse areas such as Fine Art, Design and Media and Communications. I have also taught in four different countries – Canada, the U.S., Sweden and the UK - and I therefore have a broad international perspective on post-secondary education. All of my teaching roles have been united by my on-going interest in Digital Media and Interaction Design. I have had very broad experience in Interdisciplinary PhD supervisions including programmes that have covered Fine Art, Design, Music and Computer Science.

PhDs Completed as Supervisor

Northumbria University

Year	Student	Degree	Type of Supervision
2016-21	Sam Nemeth	FT PhD Communication Design Fully funded through internal RDF fund	2nd Supervisor
2014-19	Helen Collard	FT PhD Communication Design Fully funded through internal RDF fund	Supervisor (1st)
2013-19	Paul Dolan	PT PhD Communication Design	Supervisor (1st)
2011-16	Léon McCarthy	PT PhD Communication Design	Supervisor (1st)

<u>University of Victoria</u>

Year	Student	Degree	Type of Supervision
2008-13	Yi Fan Wang	Interdisciplinary (INTD) PhD Visual Arts & Pacific & Asian Studies	Co-supervisor (1st)
2006-10	David Cecchetto	INTD PhD Visual Arts, Music & Humanities Fully funded by the Social Science & Humanities Research Council of Canada	Co-supervisor (1st)

PhDs Completed as a Member of the Supervisory Committee
(Note: In Canada a PhD student can have up to five committee members)

<u>University of Victoria</u>

Year	Student	Degree	Type of Supervision
2005-12	Jackson 2Bears Leewen	INTD PhD Political Science, Visual Arts, Music & Indigenous Governance Fully funded by the Social Science & Humanities Research Council of Canada	Member of committee
2005-09	Adam Tindale	INTD PhD Engineering, Music & Computer Science	Member of committee

On-going PhD supervisions

<u>Northumbria University</u>

Year	Student	Degree	Type of Supervision
2021-	Emily Kirwan	FT PhD Communication Design Fully funded through internal RDF fund	Supervisor (1st)
2018-	Craig Green	FT PhD Communication Design Fully funded through external ERDF	Supervisor (1st)

PhD committee memberships

<u>Northumbria University</u>

Year	Student	Degree	Type of Supervision
2021-	Cameron Craggs	FT PhD Communication Design	Subject Specialist
2020-	Felipe Fonseca	FT PhD Design	Chair of Progress Panel
2019-	Suzanne Kobeisse	FT PhD Communication Design	Chair of Progress Panel
2019-21	Robert Djaelani	FT PhD Design	Chair of Viva Examination
2018-	Emma Kench-Porter	PT PhD Communication Design	Chair of Progress Panel
2016-	Lucy Sames	FT PhD Visual and Material Cultures	Chair of Progress Panel
2016-	Anthony Forsyth	PT PhD Design	Chair of Progress Panel
2016-	Mark Green	PT PhD Design	Chair of Progress Panel
2016-	Cyril Tjahja	FT PhD Design	Chair of Progress Panel
2015-	Thomas Ellis	PT PhD Communication Design	Chair of Progress Panel

PhD External Examinations

Year	Candidate and Location
2015	Andrew Rowe, Arkitektur- og designhøgskolen i Oslo, PhD. External "Opponent" on doctoral defence and exam.
2012	Iain Macdonald, School of Arts and Creative Industries, Napier University, PhD by published works, External Examiner on Viva.

MAs Completed as 1st or 2nd Supervisor

University of Victoria

Year	Student	Degree	Type of Supervision
2009-12	Justin Love	INTD MSc Visual Art & Computer Science	Co-supervisor (2nd)
2005-07	Yi Fan Wang	MFA Visual Art	Supervisor
2003-06	Dylan Robinson	INTD MA Visual Art & Music	Supervisor
2002-04	Jackson Leewen	MFA Visual Art	Supervisor
2001-03	Darren Bennett	MFA Visual Art	Supervisor
2000-01	Lyanne Hui	MFA Visual Art	Supervisor

Karlstad University, Sweden

Year	Student	Degree	Type of Supervision
2000	Cecilia Carlström	MA Multimedia Design	Supervisor
2000	Christer Clerwall	MA Multimedia Design	Supervisor
2000	Pietro Paganini	MA Multimedia Design	Supervisor

MAs Completed as a Member of the Supervisory Committee
(Note: In Canada a Master's student can have up to five committee members)

University of Victoria

Year	Student	Degree	Type of Supervision
2005-06	Peter Cavell	MMus. Music Composition	Member of committee
2005-06	Goldwynn Lewis	MA Sociology	Member of committee
2005	Jason Corbett	MMus. Performance	Member of committee
2005	Warren MacDonald	MMus. Performance	Member of committee
2004	Tusa Shea	MA History of Art	Member of committee
2003	Lucia Sanroman	MA History of Art	Member of committee
2003	D. Bradley Muir	MFA Visual Arts	Chair of committee
2002	Laura DeDecker	MFA Visual Arts	Member of committee

Courses/Modules Taught

Northumbria University

Years	Module	Role
2021-22	DE7005 Design Practice 2: Experimentation (MA)	Tutor
2011-21	DE0976/XD5003 Experiential Design	Module tutor (2011-21)
2011-17	DE0974 Interaction Design Personal Project 02	Module tutor (2012-17)
2011-17	DE0972 Interaction Design Final Project	Module tutor (2012-17)
2010-13/2016-20	DE0973/XD6004-5 Interaction Design Personal Project 01	Module tutor (2011-13/16-20)
2012/2015	DE0965: Interaction Design Collaboration Project	Tutor
2011	DE0981: Games Design	Tutor
2011	DE0963: Graphic Design Experimental Imagemaking	Tutor

University of Victoria (all courses below were designed by me)

Years	Course	Role
2008-09	Art 106: Media Technology+Arts	Lead tutor
2000-09	Art 360: Digital Media Installation	Lead tutor
2008	Fine Arts 346: Technology and the Arts II	Lead tutor
2001-08	Art 260: Introduction to Digital Media	Lead tutor
2002-04/06-07	Art 552: 2nd Year MFA Digital Multimedia	Lead tutor
2003-04/06-07	INTD 590: MA Directed Studies	Lead tutor
2002-03/05-07	Art 490: Directed Studies	Lead tutor
2000-06	Art 160: Digital Imaging	Lead tutor

2000-02/05-06	Art 551: 1st Year MFA Digital Multimedia	Lead tutor
2004-06	Art 580/81: MFA Graduate Seminar	Lead tutor
2000-02	Art 499: Senior Honours Advising	Lead tutor

Karlstad University, Sweden (all courses below were designed by me)

Year	Course	Role
2000	Media and Information Design (MID)	
	MIDD: Masters Seminar in Multimedia	Lead tutor
2000	MIDD: Masters Multimedia Advising	Lead tutor
1999-2000	MIDC: Honours Multimedia Seminar	Lead tutor
1999-2000	MIDC: Honours Multimedia Advising	Lead tutor
1999	Media, Culture and Technology	Lead tutor
1997-99	MIDA: Intro to Sound and MIDI	Lead tutor
1998	MIDB: Multimedia II	Lead tutor
1998	MIDB: Advanced Issues in Multimedia	Lead tutor
1997-98	MIDA: Intro to Multimedia	Lead tutor
1997-98	MIDB: Intro to Digital Video	Co-tutor
1996-97	MIDA: Digital Imaging	Lead tutor
1996-97	MIDA: Intro to Interactive Technology	Lead tutor

Course/Programme External Examinations

Year	Programme and Location
2013-17	University for the Creative Arts, Farnham, BA Computer Games Arts, Digital Film & Screen Arts
2013-14	iDi Institute, Hertfordshire University, BA Interactive Media Design
2011-14	Communications and Creative Arts, Greenwich University. BA Media Communications; BA/BSc Media Arts Production; BA Media Communications (Stage 3 SBCS Trinidad)
2010	Duncan of Jordanstone College of Art and Design, Dundee University. BA Honours Digital Film & Time-Based Media

Tenure and Promotion Reviews

Year	Candidate and Location
2022	Michael R Salmond, Center for the Arts, College of Arts and Sciences, Florida Gulf Coast University (Promotion to Full Professor pending).
2014	Mark-David Hosale, Digital Media, Fine Arts, York University, Toronto, Canada (tenure granted).
2014	Michael R Salmond, Center for the Arts, College of Arts and Sciences, Florida Gulf Coast University (tenure granted).
2006	Andrea Polli, Art & Ecology, College of Fine Arts and School of Engineering, Hunter College, New York (tenure granted).

ADMINSTRATIVE AND MANAGEMENT ROLES

I was one of the Research and Innovation Leads for Media and Communication Design from 2013-16, and covered the Visual Communication and Practice-based areas of Media and Communication Design. In the Spring of 2016 I covered the entire department as the other Lead was on Sabbatical. I was also Learning and Teaching Lead for Communication Design from 2016-19. From 2013-2019. I also line managed several colleagues. A comprehensive list of my past management roles is given below.

University and Faculty Committees

2019-21	Art and Design Research Excellence Framework 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
2013	Art and Design Research Excellence Framework Advisory Group	Northumbria University
2006-09	SSHRCC Master's Adjudication Committee	University of Victoria

2006-07	SSHRCC Doctoral Adjudication Committee	University of Victoria
2003-06	Fine Arts Curriculum Committee	University of Victoria
2000-06	Fine Arts Computer Advisory Committee	University of Victoria
2003-04	Discovery Park (DPI) Liaison Committee	University of Victoria
1999-00	Program Management Committee	Karlstad University

Department Committees and Responsibilities

2016-19	Learning & Teaching Lead, Communication Design	Northumbria University
2013-16	Research and Innovation Lead, MCD (D)	Northumbria University
2011-13	Chair of Experimental Media Research Group	Northumbria University
2006-09	SSHRCC Advisor, Visual Arts	University of Victoria
2006-07	Promotion Committee, Visual Arts	University of Victoria
2004-06	MFA Graduate Advisor	University of Victoria
2003-05	Curriculum Committee Chair	University of Victoria
2003	Hiring Committee: Programmer/Analyst	University of Victoria
2001-02	Hiring Committee: Curatorial position	University of Victoria
2001-02	Hiring Committee: Sculpture position	University of Victoria
2001-02	Promotion Committee, Visual Arts	University of Victoria
2000-01	Hiring Committee: Curatorial position	University of Victoria
2000-01	Hiring Committee: Printmaking position	University of Victoria
1999-00	Multimedia Program Director	Karlstad University
1999-00	Hiring Committee Chair: Digital Video	Karlstad University

REFERENCES

Prof. Jon Rogers (current line manager)
School of Design
Faculty of Arts, Design and Social Sciences,
Northumbria University
Newcastle upon Tyne, NE1 8ST United Kingdom
Telephone: TBC
E mail: jon.rogers@northumbria.ac.uk

Prof. Atau Tanaka
Professor of Media Computing
Goldsmiths, University of London
New Cross, London, SE14 6NW, UK
Telephone: +44 20 7919 7850
E mail: a.tanaka@gold.ac.uk

Lynda Gammon, Professor Emeritus and Former Chair
Visual Arts, University of Victoria
Victoria, BC CANADA V8W 2Y2
Telephone: +1-250-386-7640
E mail: lgammon@finearts.uvic.ca

Will Bauer, Owner and President
Moment Research, Suite 1803, 11027-87 Ave.,
Edmonton, AB, CANADA T6G 2P9
Telephone: +1-780-436-1918
E mail: will@momentresearch.com

Steve Gibson

interactive media artist, interface designer, audio-visual performer

Steve Gibson is an interactive media artist, interface designer, electronic musician, and media curator with a diverse academic background, and an on-going practice that spans many disciplines. He is primarily interested in transdisciplinary collaborations between art, design, and computing, and has concentrated his research work on tactile and physical interfaces and applications that enable a healthier relationship with technology. He works as lead-beta tester of the Gesture and Media System motion-tracking system and has produced several significant body-based pieces using this technology. His current research and practice also explore the formal, theoretical, and practical implications of Live and Real-time Visuals. He is currently Associate Professor in Innovative Digital Media at Northumbria University, Newcastle. Steve has also had immediately publicly facing roles as Curator and Director for the Media Art event *Interactive Futures* from 2002-07, and as Co-owner and Creative Director of a media company in Victoria, Canada, Limbic Media Corporation (2007-14).

Steve Gibson has an active practice that fuses immersive art, audio-visual performance, and DIY design. Over the past fifteen years he has created several prominent works, either as the primary artist or as a collaborator in a team. These have resulted in over fifty performances or exhibitions. Over the course of his twenty-five-year career he has presented at many world-leading venues including Ars Electronica, the Whitney Museum of American Art, Banff Centre for the Arts, Digital Art Weeks, the European Media Arts Festival, ISEA, the National Museum of Scotland and Cabaret Voltaire, Zurich. Over the past fifteen years he has worked as PI and CI on numerous research grants. His publishing career is also very active, with papers appearing in high profile books, journals and volumes including Leonardo Electronic Almanac, Springer, St. Martin's Press, MIT Press, New World Perspectives, Urra Apogeo, and Passagen Verlag. His co-authored book *Live Visuals: History, Theory, Practice* will be published by Routledge in 2022. He is currently working with Northern Dance in Newcastle on a large-scale movement-based audio-visual project, *Ephemera.*

Personal Website: http://www.telebody.ws
Vimeo: https://vimeo.com/room101studio
Soundcloud: https://soundcloud.com/steve-gibson-101