



AUDIO-VISUALISM:

Reframing Relationships Between Sound & Image

Edited by Steve Gibson, Yan Breuleux, Joseph Hyde and Donna Leishman

BOOK DESCRIPTION

Audio-Visualism follows on from *Live Visuals: History, Theory, Practice*, which covered a broad history of Live Visual and Audio-Visual practice. *Audio-Visualism* explores the contemporary audio-visual world in greater detail, focusing on the works of artists who work in the interstices between sound, video, light, immersion, virtuality, and social engagement. This book establishes how the relationship between sound and image continues to be a dominant theme in the 21st Century. With contributions by scholars, researchers, and active practitioners, this collection demonstrates the knowledge spectrum of Audio-Visualism as movement, a practice, a research field and a philosophy.

ENDORSEMENTS

“*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 of the 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. There is an unmistakable sense that these conversations are unfolding at the threshold of longer historical arcs, as tools, practices, and communities converge and are named from within. As the chapters accumulate, the reader senses a period of unusual creative density - one future generations will study not as background, but as origin.”

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 of the Elektra Festival & Biennial, and AV artist.

Available in July 2026 from [Routledge](#)

Updates at <https://www.facebook.com/groups/audiovisualism>

TABLE OF CONTENTS

INTRODUCTION

Chapter 1 - Reframing Relationships Between Sound & Image by Steve Gibson and Yan Breuleux

THEME 1 - ANALOGUE TO DIGITAL AND THE REVERSE - JOSEPH HYDE EDITOR

Chapter 2 - Technological Progress and Audio-Visual Practice - A critical and non-linear account by Joseph Hyde

Chapter 3 - A-V The Art of Audio-Visual Relationship by Matt Black and Nilly Brook

Chapter 4 - Hacking Technology as Art Practice by Richard Land

Chapter 5 - Override: An Experiment in Interrupting the Congruity of Audio-Visual Relationships Across Analogue and Digital Domains by Iris Garrelfs

Chapter 6 - Live Chipmusic Visuals by Leonard J. Paul

THEME 2 – THE SOCIAL, POLITICAL AND ENVIRONMENTAL USES AND IMPLICATIONS OF AUDIO-VISUALS – DONNA LEISHMAN EDITOR

Chapter 7 - Sleight of Hand: Co-Commodification of Counterculture In Audio-Visuals by Donna Leishman

Chapter 8 - Activism, Environmental and Non-Conventional Storytelling Within Audio-Visual Practice by Mike Faulkner (D-Fuse)

Chapter 9 - “For what has not yet been heard”: Sonic Resistance in Women’s Experimental Film Culture by Holly Rogers

Chapter 10 - Otekhnóshera: Indigenous Visualizms and the Spectrality of the Technological Vortex by Tékeniyáhsen Ohkwá:ri (Jackson 2bears)

Chapter 11 - Global Narratives: Navigating Power and Presence by Christopher Thomas Allen (The Light Surgeons)

THEME 3 - MOVING BEYOND THE RECTANGLE IN THE REALITY–VIRTUALITY CONTINUUM – YAN BREULEUX EDITOR

Chapter 12 - The Architecture as Instrument: Fulldome Visual Music Experiments at the Society for Arts & Technology (SAT) by Yan Breuleux

Chapter 13 - Multiscreen Video - The Affordances of Multiple Screens and the Spaces In Between by Rik Lander

Chapter 14 - Error is creation: 20 years of Art, Technology and Education. The Experiences of the 404 Festival by Gina Valenti

Chapter 15 - Beyond the Screen and In Between Art Forms: Ambisonics, 360-video and Audio-Visual Practice in Hong Kong by Ryo Ikeshiro

THEME 4 - MODES OF INTERACTION AND INTEGRATION – STEVE GIBSON EDITOR

Chapter 16 - Reframing Audio-visual Art through Affect and Becoming by Paul Goodfellow

Chapter 17 - Embodied Interaction and Audio-Visuals in the Performing Arts by Nuno N. Correia and Atau Tanaka

Chapter 18 - Sound-Driven Practices With Digital 3D Environments by Adriana Sá and Rui Filipe Antunes

Chapter 19 - Live Beyond Expanded: Pervasive Interaction and A/V by Matthew Tobias Harris

Chapter 20 - Total Media Audio-Visualism: Liveness, Embodiment, Serendipity, Agency by Steve Gibson