



Studio Pase
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Paul DeMarinis — Between Sound and Matter: Media Archaeology for Listening

18th & 19th February 2026

Pase Educational Program is part of the curatorial work of Studio Pase and is structured around advanced training and applied research pathways, developed in dialogue with artists, researchers, and scholars engaged in contemporary practice.

Location: Pase Platform, Punta della Misericordia – Corte Nova, Cannaregio 3561, 30121 Venezia

Lecturer: Paul DeMarinis – <https://pauldemarinis.org/>
Professor of art at Stanford University, USA

Lecturer's biography

Paul DeMarinis has been making noises with wires, batteries, and household appliances since the age of four. Active as an electronic media artist since the early 1970s, he has been among the first artists to bring microcomputers into live performance and to treat computing as a material for listening, language, and invention. His work moves across interactive software, synthetic speech, noise, and what he describes as “obsolete or impossible media,” often rebuilding discarded technologies into instruments and narrative devices.

DeMarinis studied at Antioch College (BA) and Mills College (MFA in electronic music and recording), and he is a professor in Art & Art History at Stanford University (with a courtesy appointment in Music). His installations and performances have been presented internationally; notable works include *The Edison Effect* (laser-scanning phonograph records), *Gray Matter* (flesh/electricity as instrument), and *The Messenger*, which received a Golden Nica for Interactive Art at Ars Electronica. He has also composed for Merce Cunningham Dance Company and was a member of The League of Automatic Music Composers.

The activity is carried out in collaboration with **SaMPL** at the C. Pollini Conservatory of Padua, as part of the SaMPL School **Thinking (sm)Art, Computing Sound**.

Programme

The lecture with Paul DeMarinis unfolds over two complementary days. The first day takes the form of a lecture with case studies drawn from across his career—from early works to the most recent—tracing the axis and interstices between sound and materiality, with selected detours into the histories of technology, communication, and encoding. The perspective shifts as needed between a media-archaeological reading of devices and infrastructures and a more explicitly social and political lens, while also addressing concerns central to his practice such as embodiment, site specificity, and installation. The second day is dedicated to participants' research: each attendee presents their project or field of inquiry, and a guided group discussion led by DeMarinis focuses on methods, references, and possible directions for development, with critical attention to how ideas, tools, context, and modes of listening inform one another.

Duration: 2 Days

February 18

10:00–12:00 / 13:00–17:00

- Introduction: background and current research
- Case studies from selected works & listening session

February 19

10:00–12:00 / 13:00–17:00 Open roundtable:
participant presentations and collective discussion

Number of Participants

There is no fixed maximum number of attendees. Participants who wish to present a project for discussion are asked to indicate this during registration, so the schedule can be organized accordingly. In that case, they should bring a laptop and a short presentation (e.g., Keynote/PDF) including any relevant audio/video material to support their explanation. **Priority will be given to PhD candidates currently enrolled at the C. Pollini Conservatory of Padua, based on registration order.**



← Please register here
Submission deadline
15 February 2026
23:59 (CET)

Access by registration only, via the following link
<https://studiopase.typeform.com/to/VDqBSwPs>

This Masterclass is made possible
through a collaboration between:

