

# BRUNO SURACE, Ph.D

SEMIOTICS AND MEDIA  
UNIVERSITY OF TURIN

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<b>RESEARCH INTERESTS</b>	Semiotics, Semiotics of Text, Semiotics of Culture Cinema & Media: Semiotics, Aesthetics, Hermeneutics, Psychology, History Theory of the Unfilmable, Meta-cinema and Meta-communication Cinema and Destinality Shoah, Memory, Resistance Popular Culture Semiotics of Objects Rhetoric: New Media & Journalism Visual Semiotics & Semiotics of Art
<b>CURRENT POSITION</b>	<b>Ph.D IN SEMIOTICS &amp; MEDIA, UNIVERSITY OF TURIN (ITALY)</b> Supervisor: Prof. Ugo Volli. Thesis: "Un varco strettissimo. Cinema e destinalità" <b>CULTURE DELLA MATERIA (EXAM COMMITTEE MEMBER) L-ART/06 - CINEMA, PHOTOGRAPHY AND TELEVISION</b>
<b>OTHER POSITIONS</b>	
<b>EDUCATION</b>	<b>Ph.D IN SEMIOTICS &amp; MEDIA, UNIVERSITY OF TURIN</b> <ul style="list-style-type: none"><li>2015 – 2018</li></ul> <b>VISITING SCHOLAR, UNIVERSITY COLLEGE CORK (IRELAND)</b> <ul style="list-style-type: none"><li>16/01/2017 - 30/06/2017   Supervisor: Prof. Laura Rascaroli.</li></ul> <b>MA IN COMMUNICATION AND MEDIA CULTURES, UNIVERSITY OF TURIN</b> <ul style="list-style-type: none"><li>2013 - 2015</li><li>Result: 110/110 cum laude and publication rights.</li><li>Thesis: <i>Il fascino del cadavere – La cronaca nera come esercizio di necrofilia semiotica</i> ("The Fascination of the Corpse – Crime News as an Exercise in Semiotic Necrophilia")</li></ul> <b>BA IN COMMUNICATION SCIENCES, UNIVERSITY OF TURIN</b> <ul style="list-style-type: none"><li>2010 - 2013</li><li>Result: 110/110 cum laude.</li><li>Thesis: <i>Regist(r)i del non filmabile nel cinema contemporaneo</i> ("Registers of the Unfilmable in Contemporary Cinema").</li></ul> <b>HIGH SCHOOL DIPLOMA, LICEO SCIENTIFICO ETTORE MAJORANA (MONCALIERI, TURIN)</b> <ul style="list-style-type: none"><li>2004 - 2009</li><li>Result: 95/100.</li><li>Diploma project on <i>The Matrix</i> (Wachowski Brothers, 1999).</li></ul>
<b>LANGUAGES</b>	Italian: mother tongue English: advanced German: beginner French: beginner Latin: able to read
<b>EXTERNAL COURSES</b>	<b>ERASMUS INTENSIVE PROGRAM: SUMMER SCHOOL, SEMIOTIC THEORIES &amp; ADVERTISING PRACTICES; CYPRUS UNIVERSITY OF TECHNOLOGY (LIMASSOL)</b> 2014

REFERENCES	Prof. Ugo Volli, [ugo.volli@unito.it]   Prof. Silvio Alovio (alovio@inrete.it)   Prof. Massimo Leone (massimo.leone@unito.it)   Prof. Laura Rascaroli [l.rascaroli@ucc.ie]
HONORS AND AWARDS	<ul style="list-style-type: none"> <li>· <b>PREMIO MIGLIORI LAUREATI 2014/2015, UNIVERSITY OF TURIN - 2017</b></li> <li>· <b>MA THESIS WITH “DIGNITÀ DI STAMPA”, IN “PUBBLITESI.IT” (INFORAV) - 2015</b></li> <li>· <b>GRADUATE ASSISTANTSHIP: TUTORING, COUNSELING AND LECTURING ACTIVITIES. UNIVERSITY OF TURIN - 2014/2015 (DECEMBER - MARCH)</b></li> <li>· <b>WINNER OF “200 ORE” (200 HOURS) SCHOLARSHIP. UNIVERSITY OF TURIN - 2014 (MAY - OCTOBER)</b></li> </ul>
AFFILIATIONS	<p><b>UNIVERSITY OF TURIN (ITALY) - DEPARTMENT OF PHILOSOPHY AND EDUCATIONAL SCIENCES.</b> 01/10/2015 - present (PH.D CANDIDATE)</p> <p><b>CIRCE, INTERDEPARTMENTAL CENTRE OF RESEARCH ON COMMUNICATION.</b> 2015 - present (MEMBER)</p> <p><b>ITALIAN ASSOCIATION FOR SEMIOTIC STUDIES (AISS).</b> 2015 - present (MEMBER)</p> <p><b>CONSULTA UNIVERSITARIA CINEMA (CUC)</b> 2018 – present (MEMBER)</p> <p><b>UNIVERSITY COLLEGE OF CORK (IRELAND). DEPARTMENT OF FILM AND SCREEN MEDIA.</b> 2017 (VISITING SCHOLAR)</p> <p><b>PHD RESEARCH CLUSTER IN CINEMA AND INTERMEDIALITY OF THE UNIVERSITY COLLEGE OF CORK.</b> 2017 (MEMBER)</p> <p><b>FAST FORWARD (RESEARCH NETWORK).</b> 2016 - present (MEMBER)</p> <p><b>MYLF – MOVIES YOU’LL LIKE FESTIVAL (FEAT. MUSEO NAZIONALE DEL CINEMA, FONDAZIONE MARIA ADRIANA PROLO ARCHIVI DI CINEMA, FOTOGRAFIA ED IMMAGINE<sup>SEP</sup>VIA MONTEBELLO 22 – TORINO).</b> 2016 - 2018 (MEMBER and FOUNDER)</p>
PUBLICATIONS	<p><b>LEGEND - AJ: article in journal AP: article in proceedings CB: chapter in book RW: review R: with referees</b></p> <p>22. Surace, B. (forthcoming) <b>“Le intenzioni della memoria. Ipotesi per una teleologia semiotica da <i>Das Ghetto a A Film Unfinished</i>”</b>, in Massimo Leone e Zhang Jiang eds., <i>Lexia 29-30, Intentionality</i>, Roma: Aracne. [AJR]</p> <p>21. Surace, B. (forthcoming) <b>“The Unbridled Meaning of Unsignified Signifiers from Paraliterature to Cinema”</b>, in Vincenzo Idone Cassone, Jenny Ponso e Mattia Thibault eds., <i>Ancient and Artificial Languages in Today’s Culture</i>, I saggi di Lexia, Roma: Aracne. [CBR]</p> <p>20. Surace, B. (forthcoming) <b>“Ellipses and Amnesias. Poetics and Figures of Time in Contemporary Chinese Cinema”</b>. [AJR]</p> <p>19. Surace, B. (forthcoming) <b>“Visori e galline nel Web of Beings. Second Livestock fra goliard, semiologia e filosofia”</b>, in Nicola Dusi, Guido Ferraro e Federico Montanari eds., <i>Ocula. Occhio semiotico sui media</i>. [AJR]</p> <p>18. Surace, B. (2018) <b>“La messa in discorso del tatuaggio da Melville alla postmodernità”</b>, in Francesco Mangiapane e Gianfranco Marrone eds., <i>Culture del tatuaggio</i>. Nuovi Quaderni del Circolo semiotico siciliano. [CBR]</p> <p>17. Surace, B. (2018) <b>“Semiosiche dal Versus. Il caso dei crossover filmici”</b>, in Denis Bertrand e Anne-Beyaert eds., <i>VS – Quaderni di studi semiotici</i>, monografico <i>Presenza di Versus</i>. [AJR]</p> <p>16. Surace, B. (forthcoming) <b>“In Dreams and in Love There are no Impossibilities. Michel Gondry’s Cinema and the Aesthetics of the Onereic”</b>, in Jennifer Kirby and Marcelline Block eds., <i>ReFocus: The Works of Michel Gondry</i>, Edinburgh University Press. [CBR]</p> <p>15. Surace, B. (forthcoming) <b>“Semiotics (of Cinema)’s not Dead”</b>, in Proceedings of the IASS-AIS World Congress, University of Technology, Kaunas. [APR]</p> <p>14. Surace, B. (2018) <b>“Cinema, Allospaces and the Unfilmable”</b>. In Filipa Rosário and Iván Villarrea Álvarez eds., <i>New Approaches to Cinematic Spaces</i>, Routledge Advances in Film Studies. [CB]</p> <p>13. Surace, B. (2017) <b>“Semiotica dei droni”</b>, in Francesca Polacci e Anna Maria Lorusso eds., Proceedings of the XLIV AISS Congress. [APR]</p> <p>12. Surace, B. (2018) <b>“Pokémon and the Peta. Viral Extremeness as a Semiotic Strategy”</b>, in Eva Kimminich, Julius Erdmann and Amir Dizdarevič eds., <i>Virality and Morphogenesis of Right Wing Internet Populism</i>, Peter Lang, Frankfurt. [CBR]</p> <p>11. Surace, B. (forthcoming) <b>“Where Pornodom Meets Stardom”</b>, in Frank Jacob eds., <i>Pornography – Interdisciplinary Perspectives</i>, New York. [CBR]</p> <p>10. Surace, B. (2018) <b>“Baby Simulacra. Semiotica dei cuccioli al cinema come incubatori di assiologie”</b>, in Francesco Mangiapane eds., <i>Cuccioli, pets e altre carinerie</i>, numero monografico di E C. [AJR]</p>

9. Idone Cassone, V., Surace, B. and Thibault M., (2018) **“With a Bang or with a Wimper”**, in Vincenzo Idone Cassone, Bruno Surace e Mattia Thibault eds., *I discorsi della fine. Catastrofi, disastri, apocalissi*, I saggi di Lexia, Aracne, Rome. [CB]
8. Surace, B. (2018) **“Da morire dal ridere” - Ideologemi della catastrofe e sue declinazioni tragicomiche**, in Vincenzo Idone Cassone, Bruno Surace e Mattia Thibault eds., *I discorsi della fine. Catastrofi, disastri, apocalissi*, I saggi di Lexia, Aracne, Rome. [CB]
7. Surace, B. (2017) **“Zoosemiotica dei Pokémon”**, in Gianfranco Marrone eds., *Zoosemiotica 2.0., Nuovi Quaderni del Circolo Semilogico Siciliano*, Palermo, 609-619. [AP]
6. Surace, B. (2016) **“Semiotica di 87 ore. Etica, estetica, semioetica delle immagini panottiche”**. In Maria Cristina Addis e Giacomo Tagliani eds., *Carte semiotiche Annali. Immagini del controllo. Governo e visibilità dei corpi*, 4. [AJR]
5. Surace, B. (2017) **“Ragazzacci 2.0 o del cattivo gusto online. Note semiotiche su viralità ed etichetta”**. In Gabriele Marino e Mattia Thibault eds. *Lexia 24 - Viralità*, 231-250. Aracne Editrice: Rome. [AJR]
4. Surace, B. (2016) **“Una quadriglia in una sala da ballo. Guerre contemporanee nel cinema italiano”**. *Quaderni del CSCI. Rivista annuale di cinema italiano*, 2016/12: 153-163, Istituto Italiano di Cultura di Barcellona, Barcellona. [AJ]
3. Surace, B. (2016) **“Compulsive Scribblers. A Semiotic Challenge Based on the Works of Kunizo Matsumoto”**. In Lia Yoka eds., *Punctum. Art as Concept and Institution: Semiotics of an Evolving Category* 2(1), Hellenic Semiotic Society. [AJR]
2. Surace, B. (2016) **“Sim sala segno. Lo spettacolo magico fra sospensione dell'incredulità e dispositivi dell'autocensura”**. In Massimo Leone eds., *Lexia - Censura*, 20-21, Aracne Editrice: Rome. [AJR]
1. Gasti, E. & Surace, B. (2015) **“Immaginari del cibo, cibi dell'immaginario. Riflessioni semiotiche attorno alla rappresentazione cinematografica del sushi”**. In Simona Stano eds., *Lexia - Cibo* 18-19: 299-310. Aracne Editrice: Rome. [AJR]

<b>BOOKS</b>	<p>2. Jacob, Frank e Surace, Bruno (forthcoming), eds. <i>Western Japaneseness. Aesthetic Transformations in Popular Media</i>, Vernon Press.</p> <p><b>1. Idone Cassone, Vincenzo, Surace, Bruno e Thibault, Mattia, eds. (2018), I discorsi della fine. Catastrofi, disastri, apocalissi, Aracne Editrice, Rome.</b></p>
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<b>ACCEPTED ABSTRACTS</b>	<p>1. “Lanzmann, Hersonski, Farocki, Loznitsa. Counter-documentary for the Documentation of the Undocumentable”, in <i>La valle dell'Eden</i>.</p>
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<b>UNDER REVIEW</b>	
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<b>CONFERENCE PAPERS</b>	<p>27. 2019 [TORINO] (February, 26th), <b>“Paraliponomi della cinematomachia ovvero l'infame storia di Alan Smithee”</b>, paper 2018-2019 Meetings on Meanings: “On Anonymous Meaning”, Università di Torino.</p> <p>26. 2018 [PALERMO] (December, 1st), <b>“Elementi di coprosemiotica”</b>, XLVI Congresso AISS.</p> <p>25. 2018 [PARMA] (November, 12th), <b>“Un varco strettissimo: cinema e destinalità”</b>, Workshop CUC – Ricerche dottorali. Fondi e metodi.</p> <p>24. 2018 [BOLOGNA] (October, 10th), <b>“Segreti e segreti del film. Percolazioni dell'occulto nell'immagine e nella narrazione cinematografica e ricadute sugli immaginari”</b>, Scuola Superiore di Studi Umanistici di Bologna.</p> <p>23. 2018 [SHANGHAI] (September, 26th), <b>“Ellipses and Amnesias. Poetics and Figures of Time in Contemporary Sinascape”</b>, paper for the Symposium <i>Semiotics of Contemporary Arts in China</i>, Shanghai University, China.</p> <p>22. 2018 [SOZOPOL] (September, 8th), <b>“Le Voyage dans les Celebrities Porn Aesthetics of a Peculiar Category”</b>, paper for the XXIII Early Fall School of Semiotics <i>Love and Sex in the Digital Age</i>, Sozopol, Bulgaria.</p> <p>21. 2018 [TORINO] (June, 8th-9th), <b>“Luigi Serafini, Kunizo Matsumoto, Leos Carax. The Unbridled Meaning of Unsignified Signifiers”</b>, paper for the International Symposium <i>Ancient and Artificial Languages in Today's Culture</i>, University of Turin and Ludwig-Maximilians-Universität München.</p> <p>20. 2018 [GORIZIA] (March 6th), <b>“Around A Film Unfinished – Semiotics and Hermeneutics of a Layered Documentary”</b>, paper for the XVI Magis International Film Studies Spring School.</p> <p>19. 2018 [TORINO] (February, 27th), <b>“I volti dell'imponderabile - Sulla fisiognomica facciale delle istanze destinali nel cinema”</b>, paper for the 2017-2018 Meetings on Meaning “Semiotica del volto”.</p> <p>18. 2018 [POTSDAM] (Jan-Feb, 31st-2nd), <b>“Karagarga, or Treasure Island On Moderation as a Knowledge Engine in Secret Online Communities”</b>, paper for the International Symposium “Est modus in networks: the language of moderation in Internet”, University of Potsdam, Berlin.</p> <p>17. 2017 [PALERMO] (December 1st), <b>“Il paradosso dermatoglifico. Sulla discorsivizzazione del tatuaggio o da Melville a Instagram”</b>, paper for the International Conference “Tattoo Iconologies”, Università di Palermo.</p> <p>16. 2017 [TORINO] (November, 16th), <b>“71 (more or less) Fragments of a Filmography of Chance”</b>, paper for the 2017 Doctoral Meetings, Università di Torino.</p> <p>15. 2017 [CASSINO] (October, 6th), <b>“Io, l'idiosincrasia - Sul grande rimosso della semiotica”</b>, paper for the XLV AISS Congress, Università degli Studi di Cassino e del Lazio Meridionale.</p>
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	<p>14. 2017 [TURIN] (July, 4th), "<b>Blue Whale - The Joy of Public (Over)Interpretation</b>", paper for the symposium "Public Interpretation: Sharing Meaning in the Era of Extreme Virality", University of Turin.</p> <p>13. 2017 [KAUNAS] (June, 26th-30th), "<b>Semiotics (of Cinema) is not Dead</b>", paper for the IASS-AIS World Congress, University of Technology, Kaunas (Lithuania).</p> <p>12. 2017 [BERLIN] (May, 23th), "<b>Pokémon and the PETA, the (not so) Odd Couple – Viral Extremeness as a Semiotic Strategy</b>", paper for the conference "Virality of the Extreme Images", Universität Potsdam (Germany).</p> <p>11. 2017 [CORK] (May, 19th), "<b>Forever Dying: Film and the Aesthetics of the Coma</b>", paper for the the 3rd International Alphaville Conference, University College Cork, Cork (Ireland).</p> <p>10. 2017 [CORK] (April, 24th,), "<b>Filming Fate – An Introduction to the Unfilmable from a (not only) Semiotic Perspective</b>", seminar at UCC, University College Cork, Cork (Ireland).</p> <p>9. 2017 [DUBLIN] (April, 13th), "<b>Theory of the Unfilmable – An Introduction</b>", paper for the 13th Annual Irish Screen Studies Seminar, Dublin (Ireland).</p> <p>8. 2016 [TURIN] (December, 14th), "<b>Da morire dal ridere – Ideologemi della catastrofe cinematografica e sue declinazioni tragicomiche</b>", paper for the symposium <i>Katastrofè – Riflessioni sul discorso catastrofico</i>, University of Turin.</p> <p>7. 2016 [PALERMO] (December, 2th), "<b>Zoosemiotica dei Pokémon</b>", paper for the International Congress Zoosemiotics 2.0, Museo Internazionale delle Marionette.</p> <p>6. 2016 [LISBON] (November, 29th), "<b>Allospaces: Mind-Topia and the Unfilmable</b>", paper for the International Conference on Space and Cinema, University of Lisbon.</p> <p>5. 2016 [ROME] (November, 25th), "<b>The Present Absent – The Sublime and Cinema from Romanticism to Postmodernism</b>", paper for the XXII International Conference of Film Studies, Roma Tre University.</p> <p>4. 2016 [PISA] (October, 9th), with Mauro Alovisio, "<b>Gli occhi dei droni nell'immaginario del cinema</b>", seminar for Internet Festival 2016, Pisa, Cittadella Galileiana.</p> <p>3. 2016 [NOVEDRATE] (September-October, 30th-2nd), "<b>Semiotica dei droni. Per una narratologia oggettuale interpolata con la teoria onto-cartografica</b>", paper for the XLIV AISS Congress, University eCampus.</p> <p>2. 2016 [TURIN] (May, 25th), "<b>Ragazzacci 2.0 o del cattivo gusto online. Topologie, modulazioni e resilienze nelle geografie culturali dei social media</b>", paper 2015-2016 Meetings on Meaning: "Semiotica della viralità: per una epidemiologia del senso".</p> <p>1.2016 [TURIN] (May 4th), "<b>Semiotica dell'ineffabile - Attorno al non filmabile</b>", paper for Incontri dottorali 2015-16, University of Turin.</p>
<p><b>LECTURES AND COURSES</b></p>	<p>6. 2018 [MONCALIERI], "Introduzione alla semiotica e ai media studies", Lecture for Gabriella Pernechele's course on Philosophy at the Liceo Scientifico Ettore Majorana.</p> <p>5. 2017/2018 [TURIN], Participation at the "Seminari di Semiotica" organized by Simona Stano.</p> <p>4. 2017 [CORK] (March-May), March-May 2017. Delivered 12 lecture hours on film theory as part of the core module "Film and Screen Cultures and Industries" (texts from: Carol J. Clover, Jacques Derrida, Michel Foucault, Frederic Jameson, Anne Friedberg, Eduardo Viñuela Suárez), MA in Film and Screen Media, University College Cork.</p> <p>3. 2016 [TURIN] (February 26th), "Dal fuori campo al non filmabile. Dalla tecnica all'estetica". Guest lecture for Prof. Silvio Alovisio's course on Cinema e comunicazione audiovisiva, University of Turin.</p> <p>2. 2014 [TURIN] (May), "Nymphomaniac by Lars Von Trier". Guest lecture for Dr. Giuseppe Tipaldo's course on Content Analysis, University of Turin.</p> <p>1. 2014 [TURIN] (March), "La grande bellezza...del cinema". Guest lectures for Dr. Giuseppe Tipaldo's course on Sociologia della comunicazione, SAA (Scuola di amministrazione aziendale) and IED (Istituto Europeo di Design), Turin.</p>
<p><b>PARTICIPATION AND ORGANISATION OF SCIENTIFIC OR OTHER EVENTS</b></p>	<p>4. 2018 (January 18th), Discussant at the inauguration of the photo exhibition "Le donne di Ravensbrück" and author of the interpretative comment of the show. Cascina Roccafranca, Turin.</p> <p>3. 2016: co-organization with Vincenzo Idone Cassone, Mattia Thibault, Simona Stano and Marta Milia of the symposium <i>Katastrofè – Riflessioni sul discorso catastrofico</i>, December 14-15th, University of Turin.</p> <p>2. 17/10/2015: co-organization of the Opening of the new MuseoLab of the MuFant (Museo del Fantastico e della Fantascienza, Turin). Management of activities of Design Fiction with the audience.</p> <p>1. 2015, 2016, 2017 (September/October). Co-organization of the stand "Circe" and related activities for the <i>Notte dei Ricercatori</i>, Turin.</p>
<p><b>TECHNICAL SKILLS</b></p>	<p>Operative systems: Linux-Based System, Windows, Mac OS X.</p> <p>Excellent command of Microsoft Office, OpenOffice, LibreOffice and similars.</p> <p>Excellent knowledge of Google Chrome, Safari, Internet Explorer, Mozilla, and other Web Browsers.</p> <p>Social Media (Facebook, Twitter, LinkedIn, academia.edu, Instagram etc.).</p>

	<p>Good knowledge of web design and sites management.          Good command of graphics applications and of audio-visual editing</p>
<b>SOCIAL MEDIA AND CONTENT MANAGEMENT</b>	<p>2018 - present: lexia.to.it (web design and management with Simona Stano)          2018 - present: Lexia Twitter Page          2017 - present: Lexia Facebook Page          2016 – present: Graphics for the Circe/Lexia activities          2016 - present: Lexia YouTube Channel</p>
<b>DISCUSSANT</b>	<p>2. 2018, March, 19th [TURIN]. Discussant for the lecture “Nuovo Cinema Web. Netflix, Hulu Amazon: la rivoluzione va in scena”, University of Turin, Ester Corvi and Silvio Alovio.          1. 2016 [TURIN]. Discussant for the Symposium “Game of Drones”, Ciclo Intorno ai Media – Scambi e discussioni, Bibliomediateca Mario Gromo.</p>
<b>REVIEWS AND EDITORSHIP</b>	<p>1. Hoxha, B. (2016) “Sui limiti della semiotica. La soggettività opposta all'oggettività”. E C Online Journal (Associazione italiana studi semiotici). [EDITING, TRANSLATING, REVIEWING]</p> <p>Contributed to reviewing and editing for numerous Italian and international books and reviews. Most of the times contributed to peer reviewing (for this reason the name of the reviews will not be inserted here. If interested in more details please contact me).</p> <p>Tutoring in BA and MA thesis in cinema, media studies, semiotics.</p>