

# BRUNO SURACE, Ph.D

Last update – May 2021

17/08/1990

University of Turin, Italy

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## PROFILE

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Semiotician and Film Theorist

## SOFTWARE

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Microsoft, Apple and Linux Operative Systems: advanced

Social Media: advanced

Office and open source versions: advanced

Graphics, web design and video editing: intermediate

## LANGUAGES

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Italian: mother tongue

English: fluent

French: beginner

German: beginner

Latin: able to read

## Current Positions

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### University of Turin

Post-doc Research Fellow, FACETS – Face Aesthetics in E-Technological Societies (ERC Project), 2020 – in progress

Adjunct Professor (Professore a contratto) of Semiotics (a.a. 2018-2019/2019-2020)

Adjunct Professor (Professore a contratto) of Cinema and Audiovisual Communication (a.a. 2019-2020/2020-2021)

Exam Committee Member (Cultore della materia), L-ART/06 – Cinema, Photography and Television

### Collegio Interuniversitario Renato Einaudi, Turin

Lecturer, designer and discussant for the format “Saturday Morning Light” (a.a. 2020-2021)

Lecturer of “Semiotics for Dummies” (a.a. 2019-2020)

Lecturer of “Cinema e Pensiero Critico” (a.a. 2019-2020)

Lecturer of “Il valore del cibo” (a.a. 2019-2020)

### IASS-AIS (International Association for Semiotic Studies)

Vice-Secretary General (2020-in progress)

### FIAF – International Federation of Film Archives

Approved Indexer (2020-in progress)

### LEXIA FB PAGE

Designer and lecturer for the format “#Semioboomer” (2020-in progress), with Gabriele Marino.

## ***La valle dell'eden – Rivista di cinema, fotografia, media***

Editorial member (2019-in progress)

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### **Memberships**

**Circe**, Centro Interdipartimentale di Ricerche sulla comunicazione, University of Turin

**IASS**, International Association of Semiotic Studies

**AISS**, Associazione Italiana Studi Semiotici

**CUC**, Consulta Universitaria Cinema

### **Previous Positions**

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- Post-doc Research Fellow, IValueFood (Horizon 2020), Psychology Department, University of Turin (2019-2020)
- Adjunct Professor (Professore a contratto) of Semiotics (a.a. 2018-2019), University of Turin.
- Lecturer, Collegio Interuniversitario Renato Einaudi, Turin (2019, "Cinema e rivoluzione digitale")
- Visiting Scholar, University College Cork (Ireland), 2017, Department of Film and Screen Media
- Lecturer, University College Cork (Ireland), 2017, Master's course on Film Theory and Film Philosophy

### **Education**

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- Ph.D in Semiotics and Media, cum laude, University of Turin.  
2015 – 2018 | Supervisor: Prof. Ugo Volli. Commission: Prof. Ugo Volli, Prof. Laura Rascaroli, Prof. Ruggero Eugeni.  
Thesis: "Un varco strettissimo. Cinema e destinalità"
- MA in Communication and Media Cultures, University of Turin  
2013 – 2015 | 110 cum laude and publication rights (Supervisor: Prof. Ugo Volli)  
Thesis: "Il fascino del cadavere. La cronaca nera come esercizio di necrofilia semiotica"

- BA in Communication Science, University of Turin  
2010 – 2013 | 110 cum laude (Supervisor: Prof. Silvio Alovisio)  
Thesis: “Regist(r)i del non filmabile nel cinema contemporaneo”
- High School Diploma, Liceo Scientifico Ettore Majorana, Moncalieri (Turin)  
2004 – 2009 | 95/100

Honors during the formative years:

Premio Migliori Laureati 2014/2015, University of Turin

MA Thesis with publication rights in “pubblitesi.it” (Inforav)

2014, Winner of “200 ore” scholarship

## Publications

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### Books

- Surace, B., 2019, ***Il destino impresso. Per una teoria della destinalità nel cinema***, Turin: Kaplan (448 p.)
- Jacob, F. and Surace, B., eds. 2020, ***Western Japaneseness. Intercultural Translations of Japan in Western Media***, Vernon Press: Delaware.
- Jung, Z., Leone, M. and Surace, B. eds., 2019, ***The Waterfall and the Fountain. Comparative Semiotic Essay on Contemporary Arts in China***, Aracne: Rome.
- Idone Cassone, V., Surace, B. and Thibault, M., eds., 2018, ***I discorsi della fine. Catastrofi, disastri, apocalissi***, Aracne Editrice: Rome.

### Articles and Book Chapters

- Surace B., 2021 (forthcoming), “**Meet the Slender Man. For a semiotic anthropology of featureless face-based narratives**”, in M. Leone, a cura di, [METADATA TO BE DEFINED].
- Surace, B. (2021), “**L’altro volto del complotto. Sociosemiotica del “blastaggio” e cultura dell’alterità**”, in M. Leone, ed., *I volti del complotto*, FACETS Digital Press.
- Surace, B. (2021, forthcoming), “**Cultural Semiotics of the Pornographic Face**”, *Sign System Studies – Cultures of the Face*, a cura di Massimo Leone e Remo Gramigna.
- Surace, B. (2021, forthcoming), “**El óxido y el fénix - Semiótica del rostro transhumano en “el autómatas” de Alejandro Pérez**”, in *deSignis - Publicación de la Federación Latinoamericana de Semiótica*, numero monografico *El rostro digital latinoamericano*, a cura di Massimo Leone, Cristina Voto, José Enrique Finol.

- Surace, B. (2021) "**Semiotica dell'Uncanny Valley**", in M. Leone, a cura di, *Lexia – Transhuman Visage*, Rome: Aracne, pp. 359-380.
- Surace, B. (2020) "**Culture del volto e sociosemiotica della selfie dysmorphia**", in *Filosofi(e)Semiotiche*, numero monografico *Semiotica e politica dei corpi*, a cura di Julia Ponzio, 7(2).
- Surace, B. (2020) "**Alla faccetta irritante di Mara Wilson ho sempre preferito il ghigno di Krampus. Ovvero una semiotica grinchiana del Natale cinematografico**", in E. Chiais eds., *Semiotica del Natale 2020*, Nemosancti ed.
- Jacob, F. & Surace, B. (2020) "**Western Japaneseness: An Introduction**", in F. Jacob & B. Surace, *Western Japaneseness. Intercultural Translations of Japan in Western Media*, Vernon Press: Delaware.
- Surace, B. (2020) "**You're Big in Japan. Myth of Japan in Western Audiovisual Media**", in F. Jacob & B. Surace, *Western Japaneseness. Intercultural Translations of Japan in Western Media*, Vernon Press: Delaware.
- Surace, B. (2020) "**Semiotica degli sguardi e dei metalivelli nell'enunciazione filmica come problema interpretativo**", in M. C. Addis e S. Jacoviello, *Atti AISS 2020, L'enunciazione e le immagini*.
- Surace, B. (2020) "**Volti senza corpi. Sul ruolo del volto digitale nell'era della crisi pandemica**", in M. Leone ed., *Volti virali*, Facets Digital Press: Turin.
- Surace, B. (2020) "**Il valico violato e il volto orrifico**", *Fata Morgana. Quadimestrale di cinema e visioni*, Cornice.
- Surace, B. and Thibault, M. (forthcoming) "**Per una tipologia semio-nissologica**", in F. Sedda and P. Sorrentino, *Lexia – isole*, 35-36, Aracne: Rome.
- Surace, B. (2020) "**Magneti trascendentali. Riflessioni per una semio-pragmatica delle calamite da frigo**", *I castelli di Yale online*, VII, 1-2.
- Surace, B. (2020) "**Unicorni, Unicornetti e altre obiezioni alla mitopoiesi della realtà virtuale**", in C. Dalpozzo, F. Negri e A. Novaga eds., *L'altro volto del reale. Il virtuale nella comunicazione e nelle arti contemporanee*, Milano-Udine, Mimesis.
- Surace, B. (forthcoming) "**Grande Bouffes, Super Sizes, Space Valleys and Cowspiracies. New Generations and Axiologies of Food in Cinema and Media**" (provisional title), in A. Bentley and S. Stano eds., *Proceedings of International Conference "Food for Thought: Nourishment, Culture, Meaning"*.
- Surace, B. (2020) "**中国梵高：经由中西电影和文化中面部的再现的跨国文化遗产假设**" ("*China's Van Goghs. Hypothesis for a Transnational Cultural Heritage through Representation of Faces in Chinese-Western Cinema and Culture*"), in *Dongyue Tribune | Dongyue Luncong*, Shanghai (essay translated in Chinese).
- Surace, B. (2020) "**In Dreams and in Love there are no Impossibilities. Michel Gondry's Cinema and the Aesthetics of the Oneiric**", in J. Kirby and M. Block eds., *ReFocus: The Works of Michel Gondry*, Edinburgh, Edinburgh University Press.
- Surace, B. (2020) "**The Unbridled Meaning of Unsigned Signifiers from Paraliterature to Cinema**", in V. Idone Cassone, J. Ponzio and M. Thibault eds., *Languagescapes. Ancient and Artificial Languages in Today's Culture*, I saggi di Lexia, Roma: Aracne.

- Surace, B. (2020) "**Visori e galline nel Web of Beings. Second Livestock fra goliardia, semiologia e filosofia**", in N. Dusi, G. Ferraro and F. Montanari eds., *Ocula. Occhio semiotico sui media*.
- Surace, B. (2019) "**The Flesh of the Film. The Camera as a Body in Neo-Horror Mockumentary and Beyond**", in S. Flynn and A. McKay eds., *Northern Lights Film and Media Studies Yearbook 2019*, Intellect Books.
- Surace, B. (2019) "**Elementi di coprosemiotica**", in *E | C, Atti del XLVI Congresso AISS*.
- Surace, B. (2019) "**Lo strano caso di Ugo Volli e Akira Kurosawa. Metacinema e filogenesi del soggettivo in Rashomon**", in M. Leone eds., *Il programma scientifico della semiotica. Scritti in onore di Ugo Volli*, Aracne, Roma.
- Surace, B. (2019) "**Il selfie nel lager. Estetologia di Austerlitz di Sergei Loznitsa**", in *La valle dell'Eden*, 34.
- Surace, B. (2019) "**Sintassi, semantica e pragmatica del martirio attorno a Martyrs di Pascal Laugier**", in J. Ponzio ed., *Lexia - Martirio*, 31-32, Roma: Aracne.
- Surace, B. (2019) "**Le intenzioni della memoria. Ipotesi per una teleologia semiotica da Das Ghetto a A Film Unfinished**", in M. Leone and Zhang Jiang eds., *Lexia - Intentionality*, 29-30, Roma: Aracne.
- Surace, B. (2019) "**Ellipses and Amnesias. Poetics and Figures of Time in Contemporary Chinese Cinema**", in M. Leone, B. Surace and Jun Zeng eds., *The Waterfall and the Fountain*, Aracne, Turin.
- Surace, B. (2019) "**Where Pornodom Meets Stardom**", in F. Jacob eds., *Pornography – Interdisciplinary Perspectives*, Peter Lang: Berlin-New York.
- Surace, B. (2018) "**La messa in discorso del tatuaggio da Melville alla postmodernità**", in F. Mangiapane and G. Marrone eds., *Culture del tatuaggio*. Nuovi Quaderni del Circolo semiologico siciliano. [CBR]
- Surace, B. (2018) "**Semiosiche dal Versus. Il caso dei crossover filmici**", in D. Bertrand and A. Beyaert-Geslin eds., *VS – Quaderni di studi semiotici*, monografico *Presenza di Versus*, 126, 1/2018.
- Surace, B. (2018) "**Semiotics (of Cinema)'s not Dead**", in Proceedings of the IASS-AIS World Congress, University of Technology, Kaunas. [APR]
- Surace, B. (2018) "**Cinema, Allospaces and the Unfilmable**". In F. Rosário and I. Villarrea Álvarez eds., *New Approaches to Cinematic Spaces*, Routledge Advances in Film Studies.
- Surace, B. (2018) "**Pokémon and the Peta. Viral Extremeness as a Semiotic Strategy**", in E. Kimminich, J. Erdmann and A. Dizdarevič eds., *Virality and Morphogenesis of Right Wing Internet Populism*, Peter Lang, Frankfurt.
- Surace, B. (2018) "**Baby Simulacra. Semiotica dei cuccioli al cinema come incubatori di assiologie**", in F. Mangiapane eds., *Cuccioli, pets e altre carinerie*, numero monografico di *E | C*, 22.
- Idone Cassone, V., Surace, B. and Thibault M., (2018) "**With a Bang or with a Wimper**", in V. Idone Cassone, B. Surace and M. Thibault eds., *I discorsi della fine. Catastrofi, disastri, apocalissi*, Aracne: Rome.
- Surace, B. (2018) "**Da morire dal ridere - Ideologemi della catastrofe e sue declinazioni tragicomiche**", in V. Idone Cassone, B. Surace and M. Thibault eds., *I discorsi della fine. Catastrofi, disastri, apocalissi*, Aracne, Rome.

- Surace, B. (2017) **“Zoosemiotica dei Pokémon”**, in G. Marrone eds., *Zoosemiotica 2.0., Nuovi Quaderni del Circolo Semiotologico Siciliano*, Palermo.
- Surace, B. (2017) **“Semiotica dei droni”**, in Francesca Polacci e Anna Maria Lorusso eds., *Proceedings of the XLIV AISS Congress*.
- Surace, B. (2017) **“Ragazzacci 2.0 o del cattivo gusto online. Note semiotiche e su viralità ed etichetta”**. In Gabriele Marino e Mattia Thibault eds. *Lexia 24 - Viralità*, Aracne: Rome.
- Surace, B. (2016) **“Semiotica di 87 ore. Etica, estetica, semioetica delle immagini panottiche”**, in M. C. Addis and G. Tagliani eds., *Carte semiotiche Annali. Immagini del controllo. Governo e visibilità dei corpi*, La casa Usher.
- 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, Istituto Italiano di Cultura di Barcellona, Barcellona.
- Surace, B. (2016) **“Compulsive Scribblers. A Semiotic Challenge Based on the Works of Kunizo Matsumoto”**, in L. Yoka eds., *Punctum. Art as Concept and Institution: Semiotics of an Evolving Category*, 2(1), Hellenic Semiotic Society.
- 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: Rome.
- Gasti, E. and Surace, B. (2015) **“Immaginari del cibo, cibi dell'immaginario. Riflessioni semiotiche attorno alla rappresentazione cinematografica del sushi”**, in S. Stano eds., *Lexia - Cibo* 18-19: 299-310. Aracne: Rome.

## Reviews

- Surace, B. (2019), Review of *Troppo lontani, troppo vicini*, by Emanuele Fadda (Quodlibet 2018), in *Lexia - Martirio*.

## Talks

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| Limassol<br>(Cyprus) | November<br>2021,<br>forthcoming | <b>“Semiotics of a Meta-Myth: the Selfie in the Cinema”</b> , paper for the Fourth International Conference on Semiotics and Visual Communication, Cyprus University of Technology, Limassol.                              |
| Paris (France)       | June 2021,<br>23rd               | <b>“True Faces and Fake Age(ncie)s from Cinema to Progeria”</b> , paper for the Symposium: “Digital Pinocchio: Face and Fake in Contemporary E-Technological Societies” – CYAS, Paris-Cergy Institute of Advanced Studies. |
| Shanghai<br>(China)  | June 2021,<br>23rd               | <b>“Artificial Intelligence and Visual Simulation”</b> , paper for the Graduate Seminar: “The Semiotics of Artificial Intelligence” – Shanghai University.   |
| Palermo<br>(Italy)   | 2021, June<br>8th                | <b>“Love, Semiosis and Monsters. Sociosemiotica e alterità della fantafauna cinematografica”</b> , paper for the   |

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| Bucharest (Romania)                                   | May 2021, 29th     | Seminario: "Orizzonti della sistematica zoologica. Socio-semiotica delle rappresentazioni del vivente".<br><b>"Figure, Figural, Disfigurement. Semiotics of the Disfigured Face in the Cinema"</b> , paper for the International Conference "Semiosis in Communication: Culture, Communication and Social Change", SNSPA (National University of Political Studies and Public Administration). |
| Turin (Italy)   | 2021, May 19       | <b>"Essi significano – Sul ruolo del volto come dispositivo di senso nelle narrazioni cinematografiche del complotto da John Carpenter a TeneT"</b> , paper for the XXVI Convegno nazionale della Società di Filosofia del Linguaggio (SFL).   |
| Torino (Italy)  | 2021, May 17th     | <b>"Essere Charlie Kaufman – Leggere un'opera omnia cinematografica come autobiografia spirituale"</b> , paper for the Seminario delle Culture Religiose 2021, <i>Autobiografie spirituali</i> , Università di Torino.   |
| Torino (Italy)  | 2021, May 11th     | <b>"Cultural Semiotics of Cinematic Deepfakes"</b> , paper for the International Conference "Celebrity in Crisis, Celebrity and Crisis", Università di Bologna.  |
| Torino/Viterbo (Italy)                                | 2021, April 28-29  | Convegno: <b>Racconti paralleli: la (de)legittimazione della scienza tra media, tecnologia e immaginario</b> . Membro del comitato organizzatore e chair.  |
| Udine/Gorizia (Italy)                                 | 2021, March 29     | <b>"Vulnerable faces. A (not apocalyptic) journey through narcissism, solipsism, anxiety, depression and other marvelous manifestations of post-media society"</b> , paper MAGIS International Film and Media Studies Spring School XIX edition, Gorizia.  |
| Turin (Italy)   | 2021, March 4      | <b>"AvVolti ritornano - Per un'etnosemiotica facciale attraverso il cinema"</b> , paper for the Seminar "Cronotopi del volto", Università di Torino.   |
| Freiburg (Germany)<br>Digitally held for the Covid-19 | 2021 - January 30  | <b>"Agnès, JR and Tamasaburō: Cultural Semiotics of the Movies Visages, Villages and The Written Face"</b> , paper for the Symposium Facing Narratives: Tales of the Visage across Cultures, FRIAS (Freiburg Institute for Advanced Studies), Freiburg.  |
| Turin (Italy)<br>Digitally held for the Covid-19      | 2020 – December 18 | <b>"Alla faccetta irritante di Mara Wilson ho sempre preferito il ghigno di Krampus. Per una semiotica grinchiana del Natale cinematografico"</b> , paper for the "Tavola rotonda – Semiotica del Natale", University of Turin.  |
| Turin (Italy)<br>Digitally held for the Covid-19      | 2020 - December 15 | <b>"Cinema alimentare e distopia attorno a El hoyo di Galder Gaztelu-Urrutia"</b> , guest lecture for the course of Lingua e letterature angloamericane, by prof. Daniela Fargione, University of Turin.   |

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| Modena /<br>Reggio Emilia<br>(Italy)<br>Digitally held<br>for the Covid-<br>19          | 2020 -<br>December<br>9  | <b>"Il destino impresso. Per una teoria della destinalità nel cinema"</b> , guest lecture for the course of Semiotica del cinema e dei media, by prof. Nicola Dusi, University of Modena/Reggio Emilia.  |
| Turin (Italy)<br>Digitally held<br>for the Covid-<br>19                                 | 2020 –<br>November<br>10 | <b>"Cibi distopici. Il cinema di finzione come laboratorio di riflessione su umanità, cibo e ambiente"</b> , paper for the conference <i>WeValueFood – Più valore al cibo, alla salute, all'ambiente</i> , University of Turin.  |
| Turin (Italy)<br>Digitally held<br>for the Covid-<br>19                                 | 2020 –<br>October 30     | <b>"Da Jack-o'-lantern a Michael Myers - Semiotica delle facce e delle interfacce di Halloween"</b> , guest lecture for the course of Comunicazione visiva, by prof. Cristina Voto, University of Turin.   |
| XLVIII<br>Convegno<br>AISS  | 2020 -<br>October 24     | <b>"Il volto che sar(er)à. Considerazioni semiotiche sul futuro che è già stato"</b> . Videosaggio con Cristina Voto.  |
| Shanghai<br>(Cina)<br>Digitally held<br>for the Covid-<br>19                            | 2020 –<br>October 1      | <b>"The Semiotic Ideologies of Cinema"</b> , paper for the Graduate Seminar <i>Critical Semiotics: From Sign to Ideology</i> , Shanghai University   |
| Shanghai<br>(Cina)<br>Digitally held<br>for the Covid-<br>19                            | 2020 – July<br>20        | <b>"Semiotics of the 'Mandela Effect' and Other (Face-Related) Digital Urban Legends"</b> , The Digital Face, Shanghai FACETS Online Symposium, Shanghai University.   |
| Emergency<br>Guangzhou<br>(Cina)<br>Digitally held<br>for the Covid-<br>19<br>Emergency | 2020 – June<br>7         | <b>"Sinophile Semiospheres – The Representation of China in Western Cinema"</b> , Jinan University, Guangzhou  |
| Viterbo (Italy)<br>Digitally held<br>for the Covid-<br>19<br>Emergency                  | 2020 – June<br>3         | <b>"Vero, falso, verosimile. Movimenti semiosferici dalla fiducia al complotto"</b> , Seminario <i>Racconti paralleli: La (de)legittimazione della scienza tra media, tecnologia e immaginario</i> , Università della Tuscia, Viterbo.   |
| Emergency<br>Turin (Italy)<br>Digitally held<br>for the Covid-<br>19                    | 2020 – May<br>22         | Seminar on "L'attore in primo piano" by prof. Cristina Jandelli.   |
| Turin (Italy)<br>Digitally held<br>for the Covid-<br>19<br>Emergency                    | 2020 –<br>February 28    | <b>"Face ex Machina. Demiurgie facciali dall'occhio di Hal9000 a S1m0ne e Ava"</b> , paper for the Incontri sul Senso 2019/2020, Università di Torino.   |
| Emergency<br>Warsaw<br>(Poland)   | 2020 –<br>January 28     | <b>"Face ex Machina. Demiurgical Faces from the eye of Hal9000 to S1m0ne and Ava"</b> , paper for the ERC Symposium and Meeting of the Senior Advisory Board, <i>Transhuman Visages: Artificial Faces in Art, Science, and Society</i> , PIAST, Polish Institute of Advanced Studies |



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| Verona (Italy)             | 2019 –<br>December<br>13    | <b>“Animali “fantastici” e dove trovarli: unicornetti, megattere sadiche, polli col visore. Per un bestiario contemporaneo contro la mitopoiesi del virtuale”</b> , paper for the Congress “L’altro volto del reale. Il virtuale nella comunicazione e nelle arti contemporanee”, IUSVE – Istituto Universitario Salesiano di Venezia e di Verona.  |
| Genova (Italy)             | 2019 –<br>December<br>5-7   | <b>“Il radicale postmoderno contemporaneo. Il trionfo del pastiche e l’estetica dell’autocitazione fra cinema, Netflix e YouTube”</b> , paper for the Conference “The Postmodern Condition. Forty Years Later”, Università di Genova.   |
| Madrid (Spain)             | 2019 –<br>November<br>7     | Report for the EIT Food WeValueFood Project, WP5 (Communication & Dissemination Plan), Universidad Autónoma de Madrid (UAM).  |
| Siena (Italy)              | 2019 –<br>October 25-<br>27 | <b>“L’inquadratura semioggettiva e il problema dell’enunciazione filmica”</b> , paper for the XLVII congresso AISS – Le enunciazioni e le immagini, Università di Siena.  |
| New York (USA)             | 2019 –<br>October 14-<br>15 | <b>“Grande Bouffes, Super Sizes, Space Valleys and Cowspiracies. New Generations and Axiologies of Food in Cinema and Media”</b> , paper for the International Conference “Food for Thought: Nourishment, Culture, Meaning”, New York University.   |
| Shanghai (China)           | 2019 – July<br>1-4          | <b>“Chinas Van Goghs. Hypothesis for a Transnational Cultural Heritage through Representation of Faces in Chinese-Western Culture and Cinema”</b> , Keynote speaker for the International Congress “Semiotics of Cultural Heritage”, Shanghai University.   |
| Belfast (Northern Ireland) | 2019 – May<br>29            | Report for the EIT Food WeValueFood Project, WP5 (Communication & Dissemination Plan), Queen’s University Belfast.  |
| Turin (Italy)              | 2019 –<br>March/April       | <ol style="list-style-type: none"> <li>1. <b>“Film e video: dalla sala cinematografica a Youtube”</b></li> <li>2. <b>“Passato e futuro: dalla nostalgia alla distopia”</b></li> <li>3. <b>“Identità e autoritratto: dal cinema contemporaneo ai nuovi media”</b></li> <li>4. <b>“Verità e menzogna: dalla fiducia al complottismo”</b></li> <li>5. <b>“Vedere e sentire: dai droni alla realtà virtuale”</b>, ciclo di conferenze per il Collegio Interuniversitario Renato Einadi</li> </ol> |
| Turin (Italy)              | 2019 –<br>February 26       | <b>“Paraliponomi della cinematomachia ovvero l’infame storia di Alan Smithee”</b> , paper 2018-2019 Meetings on Meanings: “On Anonymous Meaning”, Università di Torino.   |
| Palermo (Italy)            | 2018 –<br>December<br>1     | <b>“Elementi di coprosemiotica”</b> , XLVI Congresso AISS.  |

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| Parma (Italy)      | 2018 – November 12  | <b>“Un varco strettissimo: cinema e destinalità”</b> , Workshop CUC – Ricerche dottorali. Fondi e metodi.   |
| Bologna (Italy)    | 2018 – October 10   | <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.  |
| Shanghai (China)   | 2018 – September 26 | <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.   |
| Sozopol (Bulgaria) | 2018 – September 8  | <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> .  |
| Turin (Italy)      | 2018 – June 8-9     | <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. |
| Moncalieri (Italy) | May                 | <b>“Introduzione alla semiotica e ai media studies”</b> , Lecture for Gabriella Pernechele's course on Philosophy at the Liceo Scientifico Ettore Majorana  |
| Gorizia (Italy)    | 2018 – March 6      | <b>“Around A Film Unfinished – Semiotics and Hermeneutics of a Layered Documentary”</b> , paper for the XVI Magis International Film Studies Spring School.   |
| Turin (Italy)      | 2018 – February 27  | <b>“I volti dell'imponderabile – Sulla fisiognomica facciale delle istanze destinali nel cinema”</b> , paper for the 2017-2018 Meeting on Meaning, Università di Torino.  |
| Potsdam (Germany)  | 2018 – Jan-Feb      | <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).                           |
| Palermo (Italy)    | 2017 – December 1   | <b>“Il paradosso dermatografico. Sulla discorsivizzazione del tatuaggio da Melville a Instagram”</b> , paper for the International Conference "Tattoo Iconologies", Università di Palermo.  |
| Turin (Italy)      | 2017 – November 16  | <b>“71 (more or less) Fragments of a Filmography of Chance”</b> , paper for the 2017 Doctoral Meetings, Università di Torino.   |
| Cassino (Italy)    | 2017 – October 6    | <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.   |
| Turin (Italy)      | 2017 – July 4       | <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.  |
| Kaunas (Lithuania) | 2017 – June 26-30   | <b>“Semiotics (of Cinema) is not Dead”</b> , paper for the IASS-AIS World Congress, University of Technology.   |

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| Potsdam<br>(Germany) | 2017 – May<br>23                         | <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.  |
| Cork (Ireland)       | 2017 – May<br>19                         | <b>“Forever Dying: Film and the Aesthetics of the Coma”</b> , paper for the 3rd International Alphaville Conference, University College Cork.   |
| Cork (Ireland)       | March-May                                | 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. |
| Cork (Ireland)       | 2017 – April<br>24                       | <b>“Filming Fate – An Introduction to the Unfilmable from a (not only) Semiotic Perspective”</b> , seminar at UCC, University College Cork.   |
| Dublin<br>(Ireland)  | 2017 – April<br>13                       | <b>“Theory of the Unfilmable – An Introduction”</b> , paper for the 13th Annual Irish Screen Studies Seminar.   |
| Turin (Italy)        | 2016 –<br>December<br>14                 | <b>“Da morire dal ridere – Ideologemi della catastrofe cinematografica e sue declinazioni tragicomiche”</b> , paper for the symposium Katastrophè – Riflessioni sul discorso catastrofico, Università di Torino.  |
| Palermo<br>(Italy)   | 2016 –<br>December<br>2                  | <b>“Zoosemiotica dei Pokémon”</b> , paper for the International Congress Zoosemiotics 2.0, Museo Internazionale delle Marionette.   |
| Lisbon<br>(Portugal) | 2016 –<br>November<br>29                 | <b>“Allospaces: Mind-Topia and the Unfilmable”</b> , paper for the International Conference on Space and Cinema, University of Lisbon   |
| Rome (Italy)         | 2016 –<br>November<br>25                 | <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.  |
| Pisa (Italy)         | 2016 –<br>October 9                      | <b>“Gli occhi dei droni nell’immaginario del cinema”</b> , seminar for Internet Festival 2016, Pisa, Cittadella Galileiana (with Mauro Alovio).   |
| Novedrate<br>(Italy) | 2016 –<br>September-<br>October 30-<br>2 | <b>“Semiotica dei droni. Per una narratologia oggettuale interpolata con la teoria onto-cartografica”</b> , paper for the XLIV AISS Congress, University eCampus.   |
| Turin (Italy)        | 2016 – May<br>25                         | <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”.  |
| Turin (Italy)        | 2016 – May<br>4                          | <b>“Semiotica dell’ineffabile - Attorno al non filmabile”</b> , paper for Incontri dottorali 2015-16, University of Turin.  |
| Turin (Italy)        | 2016 –<br>February 26                    | <b>“Dal fuori campo al non filmabile. Dalla tecnica all’estetica”</b> . Guest lecture for Prof. Silvio Alovio's course  |

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|               |            | on Cinema e comunicazione audiovisiva, University of Turin.   |
| Turin (Italy) | 2014 – May | “ <b>Nymphomaniac by Lars Von Trier</b> ”. Guest lecture for Dr. Giuseppe Tipaldo's course on Content Analysis, University of Turin.  |
| Turin (Italy) | 2014 – May | “ <b>La grande bellezza...del cinema</b> ”. Guest lectures for Dr. Giuseppe Tipaldo's course on Sociologia della comunicazione, SAA (Scuola di amministrazione aziendale) and IED (Istituto Europeo di Design). |

### Participation and Organization of Events

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- 2014-in progress: active participation in all the activities organized and conducted by the Circe, University of Turin.
- 2018 (March 19<sup>th</sup>), Discussant for the lecture “Nuovo Cinema Web. Netflix, Hulu Amazon: la rivoluzione va in scena”, University of Turin, with Ester Corvi and Silvio Alovio.
- 2018 (January 18<sup>th</sup>), Discussant at the inauguration of the photo exhibition “Le donne di Ravensbrück” and author of the interpretative comment of the show. Cascina Roccafranca, Turin.
- 2017-2018: organization and coordination of the Doctoral Meetings for the Ph.D students of “Semiotics and Media”, University of Turin (people involved: Bruno Surace, Vincenzo Idone Cassone, Gianmarco Thierry Giuliana, Silvana Milenova, Mihail Vuzharov).
- 2016: co-organization with Vincenzo Idone Cassone, Mattia Thibault, Simona Stano and Marta Milia of the symposium *Katastrophè – Riflessioni sul discorso catastrofico*, December 14-15<sup>th</sup>, University of Turin.
- 27/04/2016: Discussant for “GAME OF DRONES – Seminario dedicato ai cambiamenti introdotti dall'uso dei droni nelle politiche e nelle culture della visione contemporanea”, Bibliomediateca Mario Gromo, Turin.
- 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.
- 2015, 2016, 2017, 2018, 2019 (September/October). Co-organization of the stand “Circe” and related activities for the Notte dei Ricercatori, Turin.

- 2014, June 8-20, Cyprus University of Technology, Limassol, Participation at the Erasmus Intensive Program “Semiotics & Advertising Practices”.

### **Social Media Management and Web Design**

2020 – in progress: Management of FACETS Facebook, Instagram and YouTube Pages.

2018 – in progress: Management of Lexia Facebook and YouTube Pages (together with Gabriele Marino, today principal manager of the page).

2018: construction of the website [lexia.to.it](http://lexia.to.it) (together with Simona Stano, today principal manager of the site).

### **Before 2014**

Part-time work as a promoter in electronics stores (selling TVs, cameras and videocameras) and night stocktaker.