

## GABRIELE MARINO | CV



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### SHORT BIO

Gabriele Marino (1985) studies communication from the standpoint of semiotics and writes about music. He single-authored the book *Britney canta Manson e altri capolavori* (2011), on the reviews of imaginary records in rock journalism, and a few articles concerning musical communication (music criticism, improvisation and embodiment, genre theory, intertextuality, electronic popular music, theoretical issues in the semiotics of music, Internet memes). He studied at the University of Palermo, Italy, with Ivano Cavallini, and he currently serves as a Ph.D. candidate at the University of Turin, Italy, where he lives since 2012.

### BASIC INFO AND CONTACTS

Name and surname: Gabriele Marino

Place and date of birth: Cefalù (Palermo, Italy), December 2, 1985

Gender: Male

Nationality: Italian

Marital status: Married

Address: c/o Cesca, Corso Regina Margherita n. 97, 10124 Torino (TO), Italy

Email: [gaber.en@libero.it](mailto:gaber.en@libero.it)

Website: [gabrielemarino.it](http://gabrielemarino.it)

University page: [www.dott-studiumanistici.unito.it/do/studenti.pl/Show?\\_id=759131](http://www.dott-studiumanistici.unito.it/do/studenti.pl/Show?_id=759131)

Academia.edu (pre-prints, talks, teaching documents etc.): [unito.academia.edu/GabrieleMarino](https://www.academia.edu/GabrieleMarino)

Facebook: [fb.com/gm.enlaz](https://www.facebook.com/gm.enlaz)

Mobile: (+39)3395099399

## POSITION

Since 2012 – Ph.D. candidate in Science of Language and Communication at the Doctoral School in Humanities (XXVII cycle), University of Turin, Italy. The project is entitled *Sounds of future passed: categorizations, contact, and innovation in contemporary popular music. Sociosemiotics of dubstep*, and is tutored by associate prof. Guido Ferraro.

## RESEARCH AREAS

Semiotics and Sociosemiotics [SS]  
 Popular Music Studies [PMS]  
 Music Criticism and Musical Aesthetics [MA]  
 Computer Mediated Communication [CMC]  
 Local History [LH]

## PUBLICATIONS

### Books

GABRIELE MARINO (2011), *Britney canta Manson e altri capolavori. Recensioni e dischi (im)possibili nel giornalismo rock*, Crac, Falconara Marittima (AN, ITA), pp. 200, ISBN 978-88-97389-01-9 [MA, PMS] [Info](#)

### Book chapters

GABRIELE MARINO (in preparation, scheduled for 2016), “(Un)masked and anonymous: Burial’s denied profile and the memory of English underground music”, in Richard Mills, Mark Donnelly, and Lee Brooks (eds.), *Pop & Englishness*, Ashgate, Farnham (UK) [SS, PMS]

\_\_\_\_\_ (accepted), “Keep calm and Do the Harlem Shake: meme, Internet meme e meme musicali”, in Isabella Pezzini & Lucio Spaziante (eds.), *Corpi mediali. Semiotica, tendenze, estetiche del quotidiano*, ETS, Pisa (ITA) [SS, CMC]

### Refereed articles

GABRIELE MARINO (accepted), *Britney sings Manson and other masterpieces. (Im)possible reviews and records in rock journalism*, in “The International Review of the Aesthetics and Sociology of Music”, edited by Ivano Cavallini [MA, PMS]

\_\_\_\_\_ (accepted), *Le drop et le chose: appunti su generi, innovazione e ideologia nella popular music elettronica*, in “Philomusica on-line”, “JFD-Just for Dancing” monographic issue, edited by Nicola Bizzaro & Alessandro Bratus [SS, PMS]

\_\_\_\_\_ (accepted), *Draft notes for a plastic semiotics and a phonographic enunciation theory of music (working paper)*, in “Art Review”, edited by Hu Yirong [SS, PMS] [Pre-print](#)

\_\_\_\_\_ (in press), “What kind of genre do you think we are? Genre theories, genre names and classes within music intermedial ecology”, in Mark Reybrouck, Costantino Maeder, André Helbo, and Eero Tarasti (eds.), *Music, Semiotics, Intermediality. XII International Congress on Musical Signification. Selected papers*, Centro di Studi Italiani, Université Catholique de Louvain-la-Neuve, and Section of Musicology, Katholieke Universiteit Leuven (BE) [PMS, SS] [Pre-print](#)

\_\_\_\_\_ (in press), *Trompe-l’oreille. Note sulla musica che inganna*, in “Lexia”, No. 17-18, “L’agentività delle immagini/The Agency of Images” monographic issue, edited by Massimo Leone [SS, MA] [Pre-print](#)

\_\_\_\_\_ (in press, scheduled for June 2014), *L’estasi dell’influenza: John Zorn e la transtestualità come paradigma*, in “Estetica. Rivista di studi e ricerche”, No. 1/2014, “Ladri di musica: filosofia, musica e plagio/Thieves of Music: Philosophy, Music and Plagiarism” monographic issue, edited by Alessandro Bertinetto, Ezio Gamba, and Davide Sisto [MA, SS] [Pre-print](#)

### Other articles

GABRIELE MARINO (2013), [布兰妮为曼伴唱及再他杰作—摇滚新闻业中\(不\)可能的评论及唱片](#) (‘Britney sings Manson and other masterpieces. (Im)possible reviews and records in rock journalism’; translated from English into Chinese by Yang Hui), in “Signs & Media”, No. 7, “Semiotics in Torino” monographic issue, edited by Hu Yirong & Zhao Xingzhi, pp. 148-157, ISBN 978-7-5614-7114-2 [MA, PMS]

\_\_\_\_\_ (2013), [Musichaosmos. Intersoggettività, gioco e costruzione del senso nell’improvvisazione eterodiretta](#), in “E/C”, No. 15-16, “Il senso delle soggettività. Ricerche semiotiche” monographic issue, edited by Dario Mangano & Bianca Terracciano, pp. 101-110, ISSN (online) 1970-7452, ISSN (print) 1973-2716 [SS, MA]

### Co-authored articles

GABRIELE MARINO & MARIA ANTONELLA PANZARELLA (submitted), “La collezione degli strumenti di fisica del barone Enrico Piraino nel Liceo Mandralisca di Cefalù”, in *XXXIII National Congress of SISFA-Italian Society for the History of Physics and Astronomy. Proceedings*, Pavia University Press, Pavia (ITA) [LH] [Abstract](#)

\_\_\_\_\_ & VINCENZO SANTARCANGELO (2014), “[The enaction of Conduction: conducted improvisation as situated cognition](#)”, in Donald Glowinski, Giacomo Lepri, and Andrea Pedrina (eds.), *SysMus13, Sixth International Conference of Students of Systematic Musicology, Genoa, Italy, September 12-14, 2013. Proceedings*, Casa Paganini-InfoMus Research Centre, DIBRIS-University of Genoa, Genoa (ITA), pp. 7-12, ISBN 978-88-909096-1-0 [SS, MA]

### Refereed abstracts

GABRIELE MARINO (2013), “What kind of genre do you think we are?. From technique to lyrics, ‘genre definers’ within music intermedial ecology”, in Mark Reybrouck, Costantino Maeder, André Helbo, and Eero Tarasti (eds.), *Music, Semiotics, Intermediality. E-proceedings of the XII*

*international congress on Musical Signification. Abstracts and extended abstracts*, Centro di Studi Italiani, Université Catholique de Louvain-la-Neuve, and Section of Musicology, Katholieke Universiteit Leuven (BE), pp. 113-116, ISBN 978-90-9027424-9 [PMS, SS]

### **Co-authored abstracts**

GABRIELE MARINO & VINCENZO SANTARCANGELO (2014), “The enaction of Conduction: conducted improvisation as situated cognition”, in Manuela M. Marin, Michelle Phillips, and Donald Glowinski (eds.), *SysMus13, Sixth International Conference of Students of Systematic Musicology, Genoa, Italy, September 12-14, 2013, Abstracts*, Casa Paganini-InfoMus Research Centre, DIBRIS-University of Genoa, Genoa (ITA), pp. 36-37, ISBN 978-88-909096-0-3 [SS, MA]

### **Editorships**

GABRIELE MARINO & ROSARIO TERMOTTO (2013, eds.), *Conoscere il territorio: Arte e Storia delle Madonie. Studi in memoria di Nico Marino, Vol. I*, Ass. Cult. “Nico Marino” & Lulu Press, Cefalù (PA, ITA) & Raleigh (NC, US), pp. 235, ISBN 978-1-291-58694-7 [LH]

### **Associated editorships**

GUIDO FERRARO (2013), *Cinque tipi di soggettività in semiotica*, “I saggi di Lexia”, No. 11, “Semiotica delle soggettività/Semiotics of Subjectivities”, edited by Massimo Leone & Isabella Pezzini, pp. 43-56, ISBN 978-88-548-6329-3 [SS]

MARIA PIA POZZATO (2013), *Sociosemiotica: scienza del generale o del particolare?*, “I saggi di Lexia”, No. 11, “Semiotica delle soggettività/Semiotics of Subjectivities”, edited by Massimo Leone & Isabella Pezzini, pp. 145-154, ISBN 978-88-548-6329-3 [SS]

JULIUS ERDMANN (2013), *Bodies, Gasmasks, and Buttons: Visual Photographic Forms of Protest in Social Media*, “Lexia”, No. 13-14, “Protesta/Protest”, edited by Massimo Leone, pp. 141-160, ISBN 978-88-548-6059-9 [SS]

REMO GRAMIGNA (2013), *Between Cultural Studies and Semiotics of Culture. The Case of Culture Jamming*, “Lexia”, No.13-14, “Protesta/Protest”, edited by Massimo Leone, pp. 57-96, ISBN 978-88-548-6059-9 [SS]

FRANCESCO GALOFARO (2012), *Appunti sul secondo movimento della terza sinfonia di Górecki*, “Lexia”, No. 11-12, “Culto/Workshop”, edited by Massimo Leone, pp. 545-572, ISBN 978-88-548-5105-4 [SS]

GYÖRGY E. SZÖNYI (2012), *From the Hieroglyphic Monad to Angel Magic. Semiotic Aspects of John Dee's Esotericism*, “Lexia”, No. 11-12, “Culto/Workshop”, edited by Massimo Leone, pp. 109-136, ISBN 978-88-548-5105-4 [SS]

### **TALKS**

#### **International conferences**

Scheduled for September 16-20, 2014 – *Introductory notes upon two theoretical issues in the semiotics of music*, in the “Musical Semiotics” session coordinated by Eero Tarasti and Márta Grabócz, 12<sup>th</sup> World Congress of Semiotics, “New Semiotics: Between Tradition and Innovation”, New Bulgarian University, Sofia, Bulgaria [SS, PMS] [Abstract](#)

Scheduled for July 21-25, 2014 – *Approaching the ‘meandertale’: ‘translace’, ‘translout’, ‘transluding’. On the untranslatability of Joyce’s Finnegans Wake*, IGEL Conference 2014, International Society for the Empirical Study of Literature and Media, University of Turin, Italy [SS]

June 3, 2014 – *Back to the Eighties: Past, Imitation, Nostalgia, Revival*, in the “Fernando, Kojak and Other Music’s Meanings. Session in honour of Philip Tagg (II)” coordinated by Jacopo Tomatis, ICoN2014, 1<sup>st</sup> International Congress of Numanties, “The Role of Humanities in Contemporary Society: Semiotics, Culture, Technologies”, International Semiotics Institute, Kaunas University of Technology, Kaunas, Lithuania [PMS, SS]

April 10, 2014 – *Writing about imaginary music (is like dancing about real music). From The Masked Marauders (1969) to Spears sings Manson (2006)*, in the “Critics” session chaired by Simone Varriale, “Studying Music. An International Conference in Honour of Simon Frith”, University of Edinburgh, UK [MA, PMS] [Video](#)

September 13, 2013 – *The enaction of conduction: conducted improvisation as situated cognition*, in the session “Joint action outcomes in music performance” chaired by Stefano Piana, SysMus13-Sixth International Conference of Students of Systematic Musicology, Casa Paganini-InfoMus, Genoa, Italy [SS, MA]

June 21, 2013 – *(Un)masked and anonymous: Burial’s denied profile and the memory of English underground music*, in the session “Underground, local and postcolonial”, “Mad Dogs & Englishness: Popular Music and English Identities”, St. Mary’s University College, Twickenham, London, UK [SS, PMS]

April 4, 2013 – *What kind of genre do you think we are? From technique to lyrics, ‘genre definers’ within music intermedial ecology*, in the “Intermediality” session chaired by Gabriele Marino, ICMS12-XII International Congress on Musical Signification, “Music, semiotics, and intermediality”, Catholic University of Louvain, Louvain-la-Neuve, Belgium [PMS, SS]

### **Other conferences**

May 27, 2014 – Participation to the roundtable of the conference “FReak ZAPPING. Scorci su Frank Zappa”, organized by Maurizio Corbella, Cecilia Malatesta, Davide Stefani, and Francesco Stringhetti, University of Milan, Italy [PMS, MA]

October 4, 2013 – *Keep Calm and Gangnam Style: viral, meme musicali e musiche memetiche, dal social al ‘sociale’*, in the session “Gioco senza frontiere: mobilità digitale e ludicità diffusa nelle estetiche del quotidiano” organized by Massimo Leone, XLI Congress of AISS-Italian Association for Semiotic Studies, “Arti del vivere e semiotica. Tendenze, gusti, estetiche del quotidiano”, Dipartimento di Scienze per la Qualità della Vita del Campus di Rimini dell’Università di Bologna and Uni.Rimini S.p.A., Rimini, Italy [SS, CMC]

September 29, 2012 – *Musichaosmos. Intersoggettività, gioco e costruzione del senso nell’improvvisazione eterodiretta*, in the session “Soggetti di confine” organized by Massimo

Leone and Ugo Volli, XL Congress of AISS-Italian Association for Semiotic Studies, “Semiotica delle soggettività”, University of Turin, Italy [SS, MA] [Abstract](#) | [Video](#)

### Posters

September 19, 2014 – *Notes for a plastic semiotics of music*, in the panel “Analysis Beyond Notation in XX and XXI Century Music” organized by Alessandro Bratus & Marco Lutz, “EuroMAC 2014 Leuven, 8<sup>th</sup> European Music Analysis Conference”, Catholic University of Leuven, Belgium [SS, PMS]

January 23, 2014 – *Voci senza senso. Voci-strumento e testi non lessicali nella popular music contemporanea*, in the poster session of the X National Congress of AISV-Italian Association for Voice Sciences, “Aspetti prosodici e testuali del raccontare: dalla letteratura orale al parlato dei media”, University of Turin, Italy [SS, PMS, MA] [Talk](#)

### TEACHING

#### Seminars

May 3, 2014 – *Musica e semiotica: una introduzione*, lesson in the course of Semiotics held by prof. Massimo Leone, University of Turin, Italy

May 21, 2013 – *Introduzione alla semiotica*, lesson in the seminar “Linguistica e linguistiche”, organized by prof. Marina Castagneto, The University of Eastern Piedmont “Amedeo Avogadro”, Vercelli, Italy

March 23, 2013 – *Breve introduzione alla semiotica della musica (e ai discorsi sulla musica)*, lesson in the course of Semiotics held by prof. Massimo Leone, University of Turin, Italy

March 14, 2013 – *Trompe-l'oreille: dall'acusma a Britney canta Manson*, conference in the seminar “Incontri sul senso. L'agentività delle immagini: come fare cose con le immagini”, organized by prof. Massimo Leone, University of Turin, Italy

November 25-26, 2008 – *L'universo popular: un'introduzione*, lesson in the course of Methodology of Music Criticism held by prof. Ivano Cavallini, University of Palermo, Italy

#### Collaboration to examinations

Since 2012 – Courses of “Semiotics”, prof. [Massimo Leone](#), University of Turin, Italy

Since 2012 – Courses of “Text Semiotics” and “Philosophy of Communication”, prof. [Ugo Volli](#), University of Turin, Italy

#### Collaboration to theses

Ongoing – FLAVIO BOSSO, *L'intertestualità negli Zen Circus*, BA thesis in Semiotics, supervised by prof. Massimo Leone, University of Turin, Italy

Ongoing – CARLOTTA SILLANO, *Enclosing Soundscape. Una prospettiva semiotica*, MA thesis in Semiotics, supervised by prof. Massimo Leone, University of Turin, Italy

2014 – LOREDANA RECCHIA, *Un medium ignorato: l'amplificazione sonora*, MA thesis in Communication and Media Studies, supervised by prof. Peppino Ortoleva, University of Turin, Italy

2012 – TERESA LAUS, *John Zorn: Klezmer e jazz*, BA thesis in History of Hebraism, supervised by prof. Valerio Marchetti, University of Bologna, Italy

2012 – MARTA BUSSI, *Gli omaggi musicali di John Zorn: analisi di Chimeras*, MA thesis in Musicology and Performance Arts, supervised by prof. Paolo Pinamonti, University “Ca’ Foscari”, Venice, Italy

### RESEARCH GROUPS

Since 2014 – Research Group on Italian Popular Music of the 1980s and 1990s, with Jacopo Conti (Ph.D., University of Turin, Italy), Errico Pavese (Ph.D., University of Trento, Italy), and Jacopo Tomatis (Ph.D.c., University of Turin, Italy)

Since 2012 – CIRCe- Interdepartmental Centre for Research on Communication, directed by prof. Ugo Volli, University of Turin, Italy

### EDITORIAL BOARDS

Since 2014 – Editor of the journal of music studies “Analitica” and manager of its social networks accounts

Since 2009 – Editor of the music magazine “Sentireascoltare” (with more than 300 articles, mostly concerning electronic popular music) and co-manager of its social networks accounts

### MEMBERSHIPS

2014 – GATM-Group of Music Analysis and Theory

Since 2012 – AISS-Italian Association for Semiotic Studies

2011, 2014 – IASPM-International Association for the Study of Popular Music, Italian section

### ORGANIZATION OF EVENTS

September 16-20, 2014 – 12<sup>th</sup> World Congress of Semiotics, IASS/AIS-International Association for Semiotics Studies, “New Semiotics: Between Tradition and Innovation”, New Bulgarian University, Sofia, Bulgaria – Promotion, social media managing, and relations with the invited speakers

September 28-30, 2012 – XL Congress of AISS-Italian Association for Semiotic Studies, “Semiotica delle soggettività”, University of Turin, Italy – Logistics, promotion (YouTube teaser), and social media managing

September 1, 2004 – “Cheap Thrills: un omaggio a Frank Zappa”, City of Cefalù (Palermo), Italy – Organizer and presenter

**COMMISSIONED WORKS**

April-May 2013 – Sociosemiotic analysis of the post-election ‘sentiment’ on the social networks. Customer: Pier Ferdinando Casini, politician. Supervised by Daniela Ghidoli, Ph.D.

**EDUCATION**

October 2011 – MA in Digital Humanities, University of Palermo, Italy, 110/110 cum laude. Thesis: *Zornology.com: mapping John Zorn on the web. Progetto di reference site storico-critico su John Zorn, compositore e performer prismatico*, supervised by Prof. Ivano Cavallini

July 2008 – BA in Communication Studies, University of Palermo, Italy, 110/110 cum laude. Thesis: *Paesaggi immaginari: critica ufonica e discografia potenziale. Recensioni e dischi (im)possibili nel giornalismo rock*, supervised by prof. Ivano Cavallini

June 2004 – High school diploma in Classical Studies, “Istituto Superiore Mandralisca”, Cefalù (Palermo), Italy, 100/100 cum laude. Paper: *Chaosmos: la complessità della realtà. Un percorso a partire dal Finnegans Wake di Joyce*

**LANGUAGES**

Italian: native speaker

English: advanced speaker

Spanish, French, Latin, Ancient Greek: able to read

**INFORMATICS SKILLS**

Microsoft Office (Word, Power Point, Publisher, Excel)

Advanced navigation and information retrieval on the Internet

Social media managing (Facebook, Twitter, YouTube)

Basic Database managing and HTML-CSS computing

**OTHER ACTIVITIES**

Since 2014, Italian-English consultant translator for the local companies “Cefalù Home” and “Pesce Azzurro Cefalù S.r.l.”, Cefalù (Palermo), Italy

Since 2014, co-manager of the social networks accounts of the IASS/AIS-International Association for Semiotic Studies

Since 2014, manager of the university page of CIRCe-Interdepartmental Centre for Research on Communication, University of Turin, Italy

Certified teacher for the subject “Methodologies and Techniques of Communication” (Code ABPC67) at the “Albertina” Academy of Fine Arts, Turin, Italy (protocol No. 2658, November 25, 2013)

Since 2013, president of the cultural association “Nico Marino”, dedicated to the eponymous expert in local history and cabaret-folk author and performer, leader of the group “I Cavernicoli” (Cefalù PA, Italy, 1948-2010)



Since 2012, manager of the social networks accounts of the international review of semiotics “Lexia”

Former collaborator of the magazines “AmnesiaVivace” (2008-2009), “Del Rock” (2009-2011), and “BeOBjective” (2009-2010)

Former collaborator, as a promoter of musical events, of the “Fondazione Culturale Mandralisca” (2008-2009), Cefalù (Palermo), Italy

Former amateur drummer. Discography: the tracks *Ippopotamo* and *Fango*, by CARNE, in VV. AA., Fonderie Jazzcore – Colata in Jazzcore a Contropressione, Impatto Sonoro (ITA), 2013

Former amateur illustrator. Published works: the cover artwork of Marco Maurizi, L'utopico e il mostruoso: Romero, Herzog, Dick, Nagai, Zappa, Lulu Press, Raleigh (NC, US) 2011

*Turin, June 24, 201*

A handwritten signature in black ink, reading "Gabriele Marino". The signature is written in a cursive, flowing style with a prominent initial 'G'.