

Summer School
Communicating Politics.
Media, Communication, Activism from the French Revolution to the present

Teaching Staff



Elena **BACCHIN** postdoctoral fellow at the University of Padua. Her research has focused primarily on trans-national history of nationalism, national and religious identities, political mobilization, political repression and public sphere. She has a particular interest in the history of the Italian Risorgimento. She is the author of *Italofilia. Opinione pubblica britannica e Risorgimento italiano, 1847-64* (Carocci, 2014). Currently she is working on a research on political imprisonment during the 19th century in a transnational perspective.



Alberto Mario **BANTI** is full professor of Contemporary History at the University of Pisa. He is author of numerous essays and books on Italian and European nineteenth century nationalisms. In "Alberto Banti's interpretation of Risorgimento nationalism: A Debate", *Nations and Nationalism*, 2009, 3, can be found a discussion of his views on this topic. Further information in <http://unimap.unipi.it/cercapersone/dettaglio.php?ri=6077&template=dettaglio3.tpl>



Mirco **CARRATTIERI** collaborates with Insmlt and University of Modena and Reggio Emilia. He has been president of Istoreco since 2009 to 2015. He coordinates the editorial staff of "E-Review". He is chairman of the Resistance Museum in Montefiorino. He got a PhD in Political History of the Contemporary Age at the University of Bologna; and he got grants at EHESS in Paris, at Fondazione Luigi Salvatorelli in Marsciano (PG), at Fondazione Gorrieri in Modena, at Fondazione Basso in Rome. He is involved in history of historiography, local history and public history.

Alessandro **FACCIOLI** is researcher at the University of Padova, where he teaches History of Cinema. Among his most significant scientific interests, the representation of war in fiction and non-fiction cinema, the home movies, the found footage, the comic genre, the theories of film genres, the Italian silent cinema and the Italian film production of the 30s and 40s.



Ferdinando **FASCE** has just retired from the University of Genoa, after teaching History of the U.S. and Modern History for over thirty years. He was awarded the Organization of American Historians Foreign-Language Book Prize and the CLR James Prize of the Working-Class Studies Association. His publications include *An American Family. The Great War and Corporate Culture in America* (Ohio State University Press, 2002); *Le anime del commercio. Pubblicità e consumi nel secolo americano* (The Hearts and Souls of Business. Admen and Consumption in the American Century (Carocci, 2012, in Italian); (with Maurizio Vaudagna and Raffaella Baritono), *Beyond the Nation. Pushing the Boundaries of U.S. History from a Transatlantic Perspective* (Otto, 2013); and (with Elisabetta Bini and Bianca Gaudenzi), *Comprare per credere. La pubblicità in Italia dalla Belle Epoque a oggi* (Buying is Believing. Advertising in Italy from the Belle Epoque until Today, Carocci, 2016, in Italian).

Enrico **FRANCIA** is Associate Professor in contemporary history at the University of Padua. He deals especially with political and cultural history of the nineteenth century, and his research focuses on two main topics: the politicization processes in the Italian Risorgimento; public order and military forces during the liberal era. Recently he is engaged in a research project on the political objects in the Italian Risorgimento. His main publications are *Le baionette intelligenti. La guardia nazionale nell'Italia liberale (1848-1876)*, Bologna, Il Mulino, 1999; *1848. La rivoluzione nazionale*, Bologna, Il Mulino, 2012.



Gian Luca **FRUCI** (PhD EHESS, Paris - Sant'Anna School of Advanced Studies, Pisa, 2007) is fixed-term lecturer of Contemporary History at the Department of Humanistic Studies of University of Bari, where he teaches History of Risorgimento. He is the author of many essays and articles on French and Italian political history during the long nineteenth century, mainly focused on two areas of interest: electoral democracy and plebiscites, political celebrities and communication circuits. Recently, he published: *The Two Faces of Daniele Manin. French Republican Celebrity and Italian Monarchic Icon (1848-1880)*, in «Journal of Modern Italian Studies», 18/2, 2013; *Le plébiscite, une passion italienne, 1796-1946*; *Un sentiment en action. La fraternité combattante du long 1848 italien*, in C. Brice (dir.), *La Fraternité en actions: frères de sang, frères d'armes, frères ennemis en Italie 1820-1924* (Rome: EFR, 2016); *Wahlen*, in R. Reichardt (Hrsg.), *Lexikon der Revolutions-Ikonographie in der europäischen Druckgraphik 1789-1889* (III, Münster: Rhema Verlag, forthcoming 2016).



Damiano **GAROFALO** (Rome, 1986) received his Ph.D. in Modern History at the University of Padova, where he defended a thesis on popular television audiences in Italy during the 1950s and 1960s. He's currently post-doc researcher at the Deutsche Historische Institut in Rome and is also Adjunct Professor in Film, Television and Media Studies at several universities (Padova, Udine and Rome Sapienza). He worked for several audiovisual libraries and archives, such as the Holocaust Museum Foundation in Rome and the Archivio Audiovisivo del Movimento Operaio in Rome. He has recently published the books *Political Audiences. A Reception History of Early Italian Television* (Mimesis 2016) and *Televisione: Storia, Immaginario, Memoria* (Rubbettino 2015, with Vanessa Roghi).



Philippe **KAENEL** est professeur d'histoire de l'art contemporain à l'Université de Lausanne. Ses travaux portent sur les arts graphiques en général - sur l'illustration, la caricature (sur les révolutions de 1848, Napoléon...), la bande dessinée, l'affiche, la photographie (notamment la rétrospective Hans Steiner en 2011)- ainsi que la théorie et l'art et la critique, sur l'art contemporain, notamment l'art suisse et l'art religieux. Il a publié divers ouvrages sur *Le métier d'illustrateur 1830-1900. Rodolphe Töpffer, J.-J. Grandville, Gustave Doré* (2005), la critique d'art, la caricature, l'imagerie politique. Il est notamment l'auteur de monographies sur *Eugène Burnand, peintre naturaliste* (2004, rééd. 2006) et sur *Théophile-Alexandre Steinlen (1859-1923). L'œil de la rue* (2008) et commissaires des expositions qui ont accompagné ces publications, comme *Gustave Doré (1832-1883). L'imaginaire au pouvoir* (Paris, Flammarion, 2014) et *Marius Borgeaud* en 2015 (Fondation de l'Hermitage, Bibliothèque des Arts, 2015) ou encore sur *Gustave Roud : la plume et le regard*, Gollion, Infolio, 2015.

Voir : <https://www.unil.ch/hart/fr/home/menuinst/collaborateurs-1/ancienne-page-collaborateurs/histoire-de-lart-contemporai/philippe-kaenel.html>



Federico **MAZZINI** graduated in Modern History at the University of Bologna in 2005. During his PhD at the University of Padova (2006-9) he researched the cultural history of World War One through popular writings, with a particular focus on the peasant experience of the trenches. His research was published as a monograph in 2013. Thanks to a fellowship from the University of Padova (2012-14) he studied cultural history applied to the study of virtual communities; he is currently a post-doc researcher at the University of Padova and he is studying the history of hacking and technical cultures in a century-long perspective. He is extremely active in the field of historical communication online, both theoretically and practically, working for some of the most important historical associations in Italy. His varied works are linked together by the interest in textual and rhetorical strategies as access points to cultural representations.

Selected publications:

Federico Mazzini, *“Cose de laltro mondo”. Una cultura di guerra attraverso la scrittura popolare trentina, 1914-1918*, Pisa, ETS, 2013, pp. 309, ISBN: 8846734343

Federico Mazzini, *Grande Guerre, petite patrie. L'identité du Trentin entre le royaume d'Italie et l'Empire Austro-Hongrois*, in Jean-Paul Pellegrinetti (ed.) *Minorités, identités régionales et nationales en guerre 1914-1918*, Presses Universitaires de Rennes, 2016

Federico Mazzini, *Cyber-cultural history: Some initial steps toward a cultural history of digital networking*, Special Issue: Cultural History, the State of the Field, in MDPI Humanities 3, n. 2, 2014, pp. 185 - 209 ISSN 2076-0787

Federico Mazzini, *Rappresentazioni e realtà nell'esperienza dei soldati italiani*, in *La guerra italo-austriaca (1915-1918)*, edited by Nicola Labanca and Oswald Überegger, Bologna, il Mulino 2014



Caroline **MOINE** est maîtresse de conférences en histoire contemporaine à l'Université de Versailles Saint-Quentin-en-Yvelines et directrice adjointe du Centre d'histoire culturelle des sociétés contemporaines. Ses recherches sont consacrées à l'histoire des relations culturelles internationales durant la guerre froide. Elle a publié de nombreux articles et une monographie sur les festivals internationaux de cinéma après 1945. Son projet actuel porte sur les mobilisations de solidarité internationale au cours des années 1970 et 1980, à l'exemple des mobilisations contre le coup d'Etat de 1973 au Chili. Caroline Moine est membre du comité de rédaction de Temps des Médias. Revue d'histoire.

Publications principales:

Avec O. Compagnon (dir.), « Chili 1973. Un événement mondial », dossier de la revue *Monde(s)*, n°8, novembre 2015.

Caroline Moine, *Cinéma et guerre froide. Histoire du festival de films documentaires de Leipzig (1955-1990)*, Paris, Publications de la Sorbonne, 2014.

Caroline Moine, « La Fédération internationale des associations de producteurs de films : un acteur controversé de la promotion du cinéma après 1945 », *Le Mouvement Social*, dossier sur « Les intermédiaires culturels », avril-juin 2013, p. 91-103.

Avec P. Goetschel, P. Hidioglu, S. Jacotot, A. Fléchet et J. Verlaine (dir.), *Une histoire des festivals. XX-XXIe siècle*, Paris, Publications de la Sorbonne, 2013.



Sandro **MORACHIOLI** is a researcher at the Laboratorio di Documentazione Storico-Artistica of the Scuola Normale Superiore (Pisa), and teaches Storia dell'Illustrazione e della Pubblicità at the Accademia di Belle Arti di Palermo. His interests focus on history of graphic and photographic arts between Nineteenth and Twentieth Centuries. He has published widely on visual satire, and on the relationships between arts, press and politics in the Nineteenth Century. In particular, his book, *L'Italia alla rovescia. Ricerche sulla caricatura giornalistica tra il 1848 e l'Unità* (Pisa, 2013), focuses on the birth of modern Italian caricatures during the Risorgimento.



Raffaella **PERIN**: I am a historian of Modern Christianity. In particular, I have studied the attitude of the Catholic Church towards religious minorities such as Jews and Protestants in Italy in the interwar period; forms of Catholic antisemitism in the XX century; the pastoral and political role of the Holy See during the Second World War; various aspects of the Roman Curia anti-modernist reaction during Pius X's pontificate. Recently, I have finished a research on the role of Vatican Radio in WWII bringing to light unreleased documents gathered in European and American Archives.

Recent selected publications:

- *La svolta di fine pontificato: verso una condanna dell'antisemitismo*, in *Il pontificato di Pio XI nella crisi europea / Der Pontifikat Pius XI. im Kontext der europäischen Krise*, Atti del Convegno di Villa Vigoni 4-6 maggio 2015, ed. by R. Perin, Edizioni Ca' Foscari, Venezia 2016, p. 29-47.

- *L'antisémitisme: une question absente dans Mit brennender Sorge*, in *Un pape contre le nazisme? L'encyclique Mit brennender Sorge du pape Pie XI*, Actes du colloque international de Brest 4-6 juin 2015, Editions Dialogues, Brest 2016, p. 175-191.

- *Le Chiese, le guerre mondiali, i totalitarismi*, in *Storia del cristianesimo*, vol. IV, *L'età contemporanea (secoli XIX-XXI)*, ed. by G. Vian, Carocci, Roma 2015, p. 245-317.

Alessio **PETRIZZO** received his Ph.D. from the University of Florence. He has been working at the Universities of Padua and Lausanne, and he's currently fellow at the Lyon Institute for Advanced Studies. His research interests include a cultural approach to the nineteenth-century politicization processes, with special focus on Italian Risorgimento, ritual, visual and media issues. His current project deals with tattooing practices in nineteenth-century Europe as original source for new understandings of local and popular cultures in a global context.



François **ROBINET** is an Associate Professor in contemporary history at the University of Versailles Saint-Quentin-en-Yvelines and affiliated to the Center of Cultural History of Contemporary Societies. His research focuses on the mediatization of contemporary African conflicts, on the processes of memory construction and on the shaping of history and memory. He is member of the editorial board of the French scholarly journal [Le Temps des Médias](#). He organizes annually the festival [Les Médiatiques](#).

Main publications:

- *Silences et récits. Les médias français à l'épreuve des conflits africains (1994-2015)*, Paris, Ina Editions, 2016, 421 p.

- *Histoire de la presse en France, XX-XXIème siècles*, Paris, Armand Colin, 2016, 352 p. (with Christian Delporte and Claire Blandin).



Carlotta **SORBA** is a cultural historian of XIXth century Europe with special research interests on the relationship between cultural productions (music, theatre, proto-mass culture), society and politics. In 2009 she founded the Centro interuniversitario di storia culturale (CSC), joining the Universities of Padua, Bologna, Venice, Verona and Pisa. The Center fosters - through seminars, conferences and publications - the study of cultural history in Italy. Since 2012 she is the director of the CSC. Her more recent volume focused on the relationship between melodramatic imagination and national movement in the Italian Risorgimento.

Selected publications:

- *Teatri. L'Italia del melodramma nell'età del Risorgimento* (Bologna: Il Mulino, 2001)
- *Il melodramma della nazione. Politica e sentimenti nell'età del Risorgimento* (Roma: Laterza 2015).
- (edited) *Il secolo del teatro. Spettacoli e spettacolarità nell'Ottocento europeo*, special issue of « Memoria e ricerca », 29, settembre- dicembre 2008.
- (edited) *Scene di fine Ottocento. L'Italia fin de siècle a teatro* (Roma: Carocci 2004).
- 'Ernani Hats. Italian Opera as Repertoire of Political Symbols during the Risorgimento', in Jane Fulcher (ed.), *The Oxford Handbook to the New Cultural History of Music* (Oxford: OUP, 2011).



François **VALLOTTON** est professeur ordinaire d'histoire contemporaine à l'Université de Lausanne où il enseigne plus spécialement l'histoire des médias. Auteur de nombreuses contributions sur l'histoire culturelle et intellectuelle de la Suisse, il a notamment consacré sa thèse à l'histoire de l'édition suisse francophone (*L'édition romande et ses acteurs 1850-1920*, Genève, Slatkine, 2001) et a participé de manière régulière aux réunions internationales (de Sherbrooke en 2000 à Jinan en 2015) qui ont contribué à développer une histoire comparative et transnationale du livre, de l'imprimé et de la lecture. Il est également membre fondateur du Centre des Sciences historiques de la culture (Université de Lausanne) – centre pluridisciplinaire de la Faculté des lettres – et enseignant-chercheur associé du Centre d'histoire culturelle des sociétés contemporaines (Université de Versailles Saint-Quentin-en-Yvelines).



Nelly **VALSANGIACOMO** est professeure ordinaire d'histoire contemporaine à L'Université de Lausanne. Ses recherches portent surtout sur l'espace alpin, l'italianité, les migrations, la radio et les sources audiovisuelles. Elle anime avec François Vallotton le Pôle d'histoire audiovisuelle du contemporain (www.unil.ch/hist/hac) . Parmi ses dernières publications : *Dietro al microfono. Intellettuali italiani alla radio (1930-1980)*, Bellinzona, 2015 (téléchargeable : http://edizionicasagrande.com/libri_dett.php?id=2600).

Pages personnelles :

<http://www.unil.ch/hist/nellyvalsangiacomo>

<http://unil.academia.edu/Valsangiacomo>



Jean-Claude **YON** is Professor of Contemporary History at the University of Versailles Saint-Quentin-en-Yvelines. Specialist of History of the theater in the 19th century, he is the Director of the Centre for the Cultural History in Contemporary Societies (CHCSC). He is also « directeur d'études cumulant » at the Ecole Pratique des Hautes Etudes (EPHE). He published biographies of Jacques Offenbach (Gallimard, 2000, republication 2010) and of Eugène Scribe (Librairie Nizet, 2000) as well as, for the editor Armand Colin : *The Second Empire. Politics, society, culture* (2004, revised edition 2012), *A cultural history of France in the 19th century* (2010). He also directed the volume *Theatrical life during the Second Empire* (Armand Colin, 2010). He published in 2012 *A History of the theater in Paris from the Revolution to the 1st World War* (Aubier) and in 2013 *Parisian Theaters: a heritage from the 19th century* (Citadelles & Mazenod). For the Publications de la Sorbonne, he directed with Pascale Goetschel the volume *Theater directors (19th-20th centuries). History of a profession* (2008). Last published work: *Going to the theater (19th-21st centuries)*, directed with Pascale Goetschel (Publications de la Sorbonne, 2014). He is the editor of *Feydeau* (2013) and *Labiche* (2016) for the « Folio-Théâtre » collection.