

Introduction

by *Deianira Amico* and *Ferruccio Capelli*

The “Scuola di Milano” is at the origins of the activities of two Milanese institutions, Casa della Cultura and Fondazione Corrente. If as far as Casa della Cultura is concerned, the link is obvious, as Antonio Banfi was its founder and first director, it must be remembered that it was at his school that some of the main contributors to the magazine “Corrente” were trained, the same ones who gave birth to the Foundation in 1978.

Banfi as a teacher, philosopher, citizen, was decisive in the formation of several intellectual generations and his teaching of thought and life continued in both institutions, thanks to the decisive presence of Fulvio Papi.

This issue of “Materiali di Estetica” gathers in the first part, divided into two sections, contributions that reflect on themes from this ancient and recent history. In the first section, dedicated to Corrente, President Gianni Cervetti offers direct testimony of the cultural and political reasons that induced Ernesto Treccani to open the Foundation. The writings of Fulvio Papi and Antonello Negri are dedicated to the figure of the founder, the latter focusing on the ceramic work that forms the façade of the Casa delle Rondini.

The legacy of Banfi’s thought in the intellectual formation of those who were the young animators of the magazine first and the Foundation later, is traced in the article dedicated to Raffaele De Grada, from which emerges an idea of art criticism as a political action inspired by the ethical value of the person and the creative human vision against all aestheticism or alienation. Giorgio Seveso dedicates an essay to the art exhibitions organised by the Fondazione Corrente (1978-2018), tracing a link between historical memory and support for young artists who are united by their attention to reality.

The following essay by Edoardo Esposito highlights the themes of Banfi's teaching in Vittorio Sereni's work, in particular the conviction that only concrete experience could enrich and strengthen the authenticity of poetry. Graziella Bernabò's article is dedicated to Antonia Pozzi's writing for Aldous Huxley published in "Corrente": the author offers a reinterpretation of the poet's interest in the English writer as an emblem of the union between life and writing. Finally, Jacopo Muzio reflects on the concept of the city as a territory of human expression, taking up some writings by Treccani and Papi.

The second section devoted to the Casa della Cultura opens with a reflection on the imprint of the "Scuola di Milano" in its activity from the year of its foundation in 1947 to the present day; here one can discern the traces of an all-embracing cultural heritage, which confronts humanistic and scientific thought as well as the new frontiers of technological innovation. The following essay by Fabio Minazzi analyses the relationship between politics and philosophy in the history of the Casa della Cultura, revealing how much the root of a fundamental quest for Italian culture can be found here. Instead, Davide Assael investigates the relationship between Banfi and Martinetti, highlighting continuity and discontinuity of a confrontation with both phenomenology and Marxism. Then, Roberto Diodato's article offers an interpretation of the relationship between Banfi and Bontadini, two souls of 20th-century Milanese philosophical culture that crossed paths through their mutual writings in the 1940s.

Marzio Zanantoni dedicates his essay to the theme of building a culture for all peoples and the discussion around education and popular education that saw Banfi and Vittorini as protagonists. Gianni Trimarchi's article analyses some aspects of the relationship between Paci and Ricoeur, focusing on the connection between phenomenology and psychoanalysis; finally, Nicola Vitale offers a personal account of the Casa della Cultura's openness to various aesthetic debates.

The third part of “Materiali di Estetica” features the traditional “Fogli sparsi” by Fulvio Papi. The section “Contributi special” is dedicated to the memory of recent departures: to Egle Becchi are dedicated the writings of Anna Bondioli, Monica Ferrari and Fulvio Papi; to Enrico Berti the memories of Gabriele Civello, Luciano Malusa, Vincenzo Milanese, Gregorio Piaia, Gabriele Scaramuzza; to Antonio Rostagno the memoirs of Gianmario Borio, Michela Garda, Markus Ophälders. There is also Fulvio Papi’s writing for Renato Solmi, Silvana Borutti’s poem dedicated to Guido Neri and Silvio Ramat’s verse commentary on Vittorio Sereni’s poems. The section concludes with an article by Zahra Yaghoubi, a point of view on postmodernism by a young Iranian scholar, and a contribution by Chiara Gatti and Cesare Facchetti dedicated to the artist Dady Orsi, close to the Corrente art group.

The “Segnalibro” section includes reviews by Fulvio Carmagnola (Francois Zourabichvili, *La letteralità e altri saggi sull’arte*, edited by Cristina Zaltieri), Lucia Ferrari (Possession by Andrzej Żuławski and Videodrome by David Cronenberg), Emanuela Magno (Giuliano Boccali’s *Il dio dalle frecce fiorite*), Vittorio Morfino (Fulvio Papi’s *Cielo d’autunno*), Fulvio Papi (Gabriele Scaramuzza’s *Scelte*), Giovanni Raimo (Georg Cantor. *La filosofia dell’infinito*, edited by Emilio Ferrario and Patrizia Pozzi), Gabriele Scaramuzza (*Contro la guerra* by Angelo Gaccione). In conclusion, two “In Memoriam” by Gabriele Scaramuzza are dedicated to Lucio Perucchi and Emilio Renzi.

To the Editor-in-Chief of “Materiali di Estetica” Emilio Renzi, who passed away during the months of work on this issue, the editors’ dedication.

Deianira Amico, Ferruccio Capelli

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