

# **M<sub>di</sub>E** **Materiali** **di Estetica**

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SEZIONE: PRESENTAZIONE

## PRESENTATION

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The project for this issue was conceived in the year of the eightieth anniversary of Italy's Liberation from Nazi-Fascism, understood as a historical caesura: an event that interrupts a political and symbolic order and, at the same time, inaugurates a public lexicon, a weave of memories, a possibility of future.

Numerous literary and philosophical texts have helped to keep this condensation of meanings active, reinventing the symbolic force of the passage: in Cesare Pavese and Fulvio Papi, liberation coincides with the transformation of the mythical time of adolescence into a time of fidelity to ideals; in W. G. Sebald, it is bound to the possibility of restoring and reassembling memory. The idea of liberation intertwines with the conception of the autonomy of art defended by Antonio Banfi, a central reference for "Corrente". In *Per la vita dell'arte* (1939) Banfi states that «art wants to live and life is one thing with freedom: an inner freedom of development [...] from this absolute freedom of art depends the possibility of discovering and consecrating in it the poetic quality of our life». The «freedom of art», understood as the faculty to define itself and to express the poetic quality of existence, becomes within this horizon a form of resistance: the determination of the individual, ethical commitment, the refusal of instrumental reduction.

The theme of liberation, written here with a lowercase letter, is therefore understood as an object to be investigated through plural perspectives and competences. On the one hand, one may trace its echoes in creative making: Aristotelian poesis, deliberately declined here in the plural, as a field of practices in which experience takes form. On the other, liberation acts as a transformative force that redraws individual and communal spaces, modifying modes of feeling and acting within the social fabric. To speak of poetics of the «liberation» thus means restoring to the term «event» historical depth and symbolic density, subtracting it from spectacular reduction and reopening its scope as an aesthetic, ethical, philosophical, artistic, and civic caesura. On this double register – the Liberation as historical caesura and as a space of aesthetic, political, and cultural redefinition – unfold the *Conversazioni di estetica* held at the Fondazione Corrente, published here, and the contributions selected through the call for papers, composing, in keeping with the journal's editorial line, a traversal of knowledges and fields: from philosophy to the visual arts, from literature to music, and on to architecture.



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The monographic section opens with essays of a theoretical orientation. Roberto Diodato places the question on the terrain of aisthesis, showing how categories of modern aesthetics – taste, imagination, creativity – are today integrated into the mechanisms of «seductive capitalism», that is, into forms of governing feeling; aesthetic education thus assumes the profile of a critical practice.

Oscar Meo rereads Kant starting from the link between the judgment of taste and community: liberation takes the form of a shared competence, an exercise of autonomy that is instituted in communicability.

Cristina Muccioli works on the notion of «exercises of liberation» as minute yet decisive practices, capable of reopening spaces of autonomy in the body, in language, and in modes of attention, measuring the distance between proclaimed emancipation and effective liberation.

Luca Stefanelli moves through the literature of the Resistance by focusing on a genealogy proposed by Calvino and testing its historical and formal consistency: liberation emerges as a problem of form and transmission.

Marco Zulberti identifies an area of contact between aesthetic reflections of the Milan School and Florentine Hermeticism, reading journals and groups as concrete sites of confrontation under the regime: liberation passes through contradictions, censorship, conflicts of poetics, and differing conceptions of commitment.

Tiziana Canfori addresses music as work on forms: from the structures of the staff to practices of listening, up to projects of «escape» as a redefinition of sensible communities and regimes of experience.

Marco Biraghi begins from 25 April 1945 as a historical «act» in order to interrogate the nexus between architecture, institutions, and the «spirit of the Liberation», following postwar political-constitutional stratifications and symbolic implications.

Aurora Guzzetti insists on the relationship between art, freedom, and politics as a field of tensions involving visibility, institutions, and practices.

Francesco Monico, starting from Michelangelo Pistoletto, proposes an interpretation in which liberation passes through models of social and cultural transformation (Trinamica and its dispositifs), questioning the possibility of holding together imagination and organization, ethics and project.

Federica Villa investigates the post-photographic self-portrait as a site where temporal experimentation and technical images intertwine with philosophical and political notions of liberation: time-lapse practices and algorithmic productions put biographical continuity into crisis, expose the ambivalence of an apparent liberation from finitude, and reconfigure artistic autonomy as a critical, situated process.

In dialogue with these contributions, Valentina Angeleri addresses practices of memory reenactment in Andrea Aversa's work, publishing his performative text and giving body to the «materials». Reenactment intersects difficult heritage and memory politics tied to fascism with biographical narration: liberation is articulated as emancipation from historical and personal inheritances, public and lived.

The Special section continues this trajectory. Sabrina Peron, through contemporary documentary cinema, thematizes a gaze «from the side of the perpetrators», interrogating forms of storytelling, the responsibility of seeing, and the ambiguous zones of testimony.

The In memoriam section is dedicated, as customary, to scholars and intellectuals whose work has shaped the shared labor of research and education. Gabriele Scaramuzza's texts for Quirino Principe and for Francesco Degradà present two figures of broad disciplinary openness. The profile of Giorgio Rochat traced by Nicola Labanca underscores his intellectual independence and the breadth of his historical gaze, while the remembrance of Marco Vitale offers a testimony of personal closeness. Lorenzo Renzi outlines the figure of

Gian Franco Frigo by intertwining scientific stature and an important pedagogical legacy. Silvana Borutti entrusts to the reader, through an intense poetic dialogue, the memory of Tomaso Kemeny.

Placed in closing, Rosalba Maletta's interview with Simonetta Sanna confirms the idea of the journal as a collection of «materials» for philosophical education.