



# **a<sup>2</sup> Vincenzo Agnetti. Working together is a political act**

**Bruno Corà**

**Archivio Vincenzo Agnetti**

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- Collaboration with Key Artists: Agnetti's close relationship with Manzoni and Castellani, shaping his artistic evolution
- Innovative Artistic Approach: Agnetti believed art could be made through words and writing, not just traditional media like painting
- Philosophical Foundation: Shared interests and discussions about art, creativity, and expression with influential figures
- Cross-Disciplinary Influence: Agnetti's background in electronic automation informed his unique perspective on art
- New Artistic Tools: Agnetti viewed writing and speaking as essential tools for artists, comparable to the paintbrush
- Involvement with Azimuth Group: His connection to the Azimuth group, reflecting his engagement with avant-garde movements

Working together for Agnetti, after all, had been the incipit, as he would tell Tommaso Trini a few years later: 'a first step', an initial phase of his work that he called 'Spontaneous intervention with friends'. By the end of the 1950s, Agnetti had become very close to Manzoni and Castellani, an elective affinity that would endure over the years beyond individual biographical events, and which was built on shared interests and dreams. At the time, Manzoni and Castellani were artists, while he worked in the field of electronic automation. Apart from writing about Azimuth, which testifies to his involvement in the group, in those years he wrote exclusively about and for Manzoni, with whom he was united by a special affinity on certain themes dear to them, which formed the humus of endless late-night discussions, at home around the steaming risotto he had prepared, or around Brera. Agnetti thought then that one could make art without making art, however by saying or writing. He would later state that writing and saying were, like the paintbrush, new tools indispensable to the artist.

**Bruno Corà** has been a critic and curator since the mid-1960s. He was a professor and honorary academician at the Academy of Fine Arts in Perugia, and has taught at the Universities of Cassino and Florence. He has been the director of Palazzo Fabroni Arte Visive Contemporanea in Pistoia, the Luigi Pecci Centre for Contemporary Art in Prato, the CAMEC - Centre for Modern and Contemporary Art in La Spezia, and the Museum of Modern and Contemporary Art in Lugano. He has been curator of several International Art Biennales and numerous exhibitions of international artists.