

English translation

BOLLETTINO multimanico n° 1

By **OSSERVATORIO** *in* **OPERA**

piero almeoni, paola sabatti bassini, roberta sisti

The first photo

Luca Signorelli. "Educazione di Pan" approximately 1488-1492 cm 194x257.
Formerly Kaiser Friedrich Museum, Berlin, work of art destroyed in 1945.

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BOLLETTINO MULTIMANO by Osservatorio in Opera

AIMS

The “Bollettino”, this small, but free, paper space, intends to be a sensitive instrument responsive to whatever results with intolerance and direct or indirect violence, declaredly explicit or legally justified by religious, political, social, cultural, public interest.

Initially we chose to investigate this aspect, taking in consideration the violence done to works and artistic sites through their destruction; violence therefore directed against that which art represents in civilizations of peoples and nations and against the responsibility that in any circumstances art assumes, in quality of “something else”.

This space is also an invitation addressed to anyone who wishes to get involved through his own intellectual and imaginative capacities with written reflections, or proposals of possible projects, but also impossible ones, which probably remain at the imaginary state. What we’re urging is to maintain a state of vigil, keep clear a small space of free exchange and circulation of ideas, instead of money or goods. The exchange is our time, the words, the stories, that which we can do and show.

OSSERVATORIO IN OPERA

In a moment of transformation, in which we all find ourselves involved in formulating individual and collective strategies of construction or survival, self-managed business and new relational duties, the Osservatorio presents itself as a space of action, reflection, communication, an area of interexchange for a new investigation of the identifying character that corresponds to the making of art.

The question of other, meant as other than you, like whatever remains outside, beyond your limits, is always the foundation of any sophisticated economic, political, religious or cultural process. The Osservatorio, having this assumption as its aim, intends to verify, investigate, draw up situations that develop starting from the reflection on works of art, destroyed by direct or indirect premeditated action. All over the world, many are the cases in which works of art are targeted, in as much as being recognized as a deposit of identifying cultural and civil value of a people, with its implicit potential of danger, hence to be feared. To shift our attention onto the destroyed works of art permits us to notice, from this particular perspective, how giving up dialogue, confrontation between differences, acceptance of living together is a practice that implies both the disacknowledgment and the perverse will to nullify the other.

Finally, the Observatory offers a reflection on the existing gap between the high value attributed to works of art and the scarce recognition of the social figure of the artist, of his credibility, understood as civil and political responsibility.

photo at page 8

Osservatorio in Opera, office set up the 12th of June 2005, at IDA; at “Stecca degli artigiani”, Via Confalonieri, Milano.

Conversation between Piero, Sabrina, Paola, Roberta.

QUESTIONS:

1 – In a public space, area of transit, can an object, an action or any performance done by the artist arouse an emotion, a reflection for a new point of view, an impact that defines it as a special moment (meant as atypical) and can it therefore be read as a particular kind of experience, to which a value is to be attributed? Does it matter if it is not codified as “value”, pertaining to a specific language, but anyway “value”, for the evidence that distinguishes it from the normality of the cognitive habits, that makes it precious?

2 – Is it true that the making of art, in the new public context, whatever form it takes, still pertains to an area that has produced it, that defends, supports and distinguishes it, giving it an identity, or does it become a thing among things?

We've mentioned the case of an artistic performance in a public space: the exhibited work was in reality a commonly used object, and thus understood by common people. It happened that, being a commonly used object, the work has disappeared. For us this event is significant, because the "thing" that has disappeared belongs to the artistic culture, for whoever took it, it doesn't.

Our personal pleasure or displeasure for what happened doesn't matter, but, regardless of the function of the object, it is clear that on one hand nobody reads this performance as a work of art, on the other hand that object is given a particular meaning, resulting from an attitude coming from art.

- So, as in social, political, economic reality, the traditional categories of thought appear to be insufficient in facing the complex process of transformation under way, that pays increasingly more attention to the research of new political forms of associationism; in the same way, also regarding an artistic language, that no longer acts as a forerunner of the reality, but finds itself on the same level and receives influence by it, thus the attention is deserved to the research of a new language, able to give an independent meaning to the making. Actually past language is ineffective in evaluating new behaviours, carried out by the new conditions that art must invent to keep its autonomy, in response to the strategies of cannibalism brought about by the new economy.

WE REMEMBER

and quote some passages of Adachiara Zevi's speech at the conference in honour of Jole de Sanna held at the Academy of Brera, the month of April 2005.

"Today, homologation and revisionism occupy the field. With the passing of time and distancing of events, behind the excuse of a globalization that would pretend to abolish boundaries and resolve inequalities, an attempt of pacification is going on, aimed to shade off, flatten and level off poetic differences, ideological adhesions and identitary battles, reducing the cultural debate to a miserable pursuit of consensus, accomplice to communicative strategies. History needs to be rewritten in order to make this work plausible; that is exactly what it is happening in the relationship between "Arte Povera" and Transavanguard. (...) So, in the last two years, we have witnessed a large scale revival of the protagonists of the Transavanguard, often arm in arm with their antagonists, sharing in common having been "the principle movements of the seventies" (...) With the same attitude, it is being reevaluated the worst trash of fascism, like the E42 Eur district in Rome, associating the square Colosseum, the Esedra and other sinister realizations of the Fascist Period at the "Palazzo dei Congressi" of Libera, **Page 11** at "Palazzo dello Sport" of Nervi, at the Post Office Building of BBPR. It would almost make one smile, if it weren't that in such a revisionistic process it hadn't been overwhelmed only the history of art, but even our very own history, when one equates Fascism with antifascism, Shoà and "foibe", the Day of Remembrance and the Day of Memory..."

- The "value", attributed to the work of art and the work of the artist, that in the past, not so long ago, brought with it characters of synthesis and representation of the world, probably in the change of the operative processes, still existing for a long time, is now no longer visible, just because of the new modalities required for the new spheres of work.

I'LL TELL

about the documentary film by Naomi Klein, "The Take", about what happened in some Argentinian factories where workers, left abandoned to themselves, take over the factories and, inventing their own strategy for survival and solidarity, bring them in function again.

One reflects and realizes that probably this act is also the repossession of a self-confidence that comes out just when one can do without a boss or a system that draws the coordinates and also organizes the private time (also thinking about art). From the story it comes out that in this way the false complications that serve to create those difficulties, necessary to power to keep the situation constantly under control, are exposed.

REFLECTIONS

from which today it comes out that our project for now is divided into two moments: on one hand the destruction of works of art has to do with the violence of power and all of that which is involved with this aspect. There is, therefore, no nostalgia about the past (in the sense of conservation and restoration), but the consideration that the work of art is regarded as dangerous since it is entrusted to the cultural identity of a people. The destruction of the works of art can occur in different ways, either through direct attack, showing a sort of exhibited cruelty or by a sort of conscious disregard, as when during a bombing it happens that works of art are destroyed as well.

Anyway, they are enclosed within the same awareness of the frenzy of omnipotence in which everything that doesn't resemble one's own idea of the world is dangerous and therefore must be wiped out and in which art is the different identity of the other that must be destroyed and accepted only if it resembles our vision of things. Such examples are many, as in China during Maoism or in Germany during Nazism, but even the recent terrorism that bombed the Uffizi in Florence, or S. Giovanni Church in Rome or the P.A.C. in Milan: they declare to us the very important aspect of art as image in its political, social and symbolic function.

It sounds absurd, but, despite the very important role that art has always played in our historic reality, nevertheless the artist has no credibility; as a social figure he is the last link of the chain. His works are the most visible expression of a civilization, but he is not acknowledged, he continues to be a wayward and left-out person, without chances to concretely affect the fabric of society (obviously we are not speaking of career, economic success or power).

Even in the history of culture one period often follows another without being recognized and in fact in the history of art havoc and destruction have been carried out thoughtlessly, even if, to some extent, it was rather a theoretical question with the aim of taking over, than a real violence, committed with the desire of destruction.

The other aspect is about the concern of many about how the work of art is considered today, just because the artist, who works on precariousness and contingency, tends not to conserve.

"The necessary modalities" above mentioned, prefer rather action, attitude, a project that takes place and fades away in its making, than a perennial monument.

QUESTION

for the last fifty years artists are working without being worried about whether or not the object must remain; it is no longer their fixed thought. Therefore which proof remains if the works of art are not physically left to future generations because of their perishability?

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- The artist of past times was subordinate to his work, which was the real and only subject to refer to. The modern artist can keep a trivial relationship with his work only like a generic author. Today in the transfer from work to process, there emerges a new ethical figure, that defines him more as an intellectual, responsible not only as far as culture is concerned, but also socially and civilly. Now it becomes important the concept of person, before not considered; the new identity of the artist accepts the promiscuity with the world. Not by chance we have found ourselves in this situation of work at Isola Garibaldi. Therefore, the artist is no longer independent from the results, but is an active part, his figure is visible.

- Either people make themselves aware of this visibility and become responsible for this, or in the world the artists really will be those "creatives", who are willing to exploit all spectacularly in order to build the image of their own employer, or client, if it sounds better, or they will be business managers with their creative strategies of profit.

- Collective creativity, which recently the so-called "new economy" relies on, appeals to a capacity, that we all have, more or less, some more, some less, trying to pass it off as culture in generic terms, but at the moment when it becomes an important element of economic production, it turns into a mechanical instrument, relieved of responsibilities, without consciousness, that instead we find fully in the artist, since, far from any kind of reification, he takes on the public responsibility of his making (obviously we aren't referring to those artists used as a pleasant entertainment).

- To abandon a language implies the risk of running into the demand of gratuitousness, under the obligation of guarantee, since the image apparently allows that gratuitousness which does not pertain to science or philosophy.

- Coming back to the importance of the process, then the places where this process happens, for instance the "Stecca", become precious for art and therefore dangerous, just as a place of art, and we come back to the concept of dangerousness, dangerous and vulnerable.

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ALMOST CERTAIN by Piero Almeoni

The preceding work has set, in the project-magazine, the only issue, "Radio Rebelde – a migration without movement", a series of reflections that open up to questions about problems connected to the transformations concerning the identity of making and being in the artistic area, and in parallel to the

transformations of the social, political and cultural context. One of the emerged crucial points, in the already actual promiscuity of languages, is the overlapping of them with the risk of a homologating reduction.

If the function of art and its practice become the point to be reconsidered, if the question of its functionality (anyway to intend as a political condition) changes its language with relation to the historical-social moment, not looking for a confrontation, but identifying with that same cultural situation, the artist must anyway work, keeping his different capacity to the perception of the world unchanged from the patterns that codify and control the present conditions and forms of life, even beyond the current historical, social and cultural changes.

THE GENESIS OF THE WORK INCLUDES ITS DESTRUCTION

- From even the smallest historical search it seems clear that there has always been an almost deliberate destruction of works of art. Works that, even if in ancient times they didn't agree with modern idea of art (because it's a recent acquisition), represented the image with which a culture identifies and represents itself. To the greatest works of art, those most celebrated, and to the sites in which they stay, it is given, even if indirectly, the responsibility of representing the culture and the civilization of a country, of the peoples that live there and their history.

- We never consider that the nature of human-kind is a destructive one, both in its will of annihilation and in the opposite that intends destruction as a way of making space for new measures, needs.

- The idea of eternity, knowing that what surrounds us will survive our passage, is an illusion that prevents us from considering that the precariousness of the whole is the real dimension of the human being.

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Precariousness makes us consider the limits and set new relations with things. It is like building architectures with cards, where the aim is the final crash down. If cards fall in the beginning, it arouses a fit of anger, but the more one can go ahead, the more it grows the suspense for what the crash will be, the more one builds, the bigger and more magnificent is the destruction. We can quote as an example the nature of "Pòtlach" which is not a real gift, but it's an accumulation of wealth that is then given away so as to get rid of it and the more is the wealth the more is the release and the bigger is the social image one gets. Therefore, from the very beginning the aim is not accumulation, but freeing or destruction.

- Every time one starts from scratch with the already acquired experience of a fresh start. So, on the cyclic base of historical background we could say that the works of art are created to be destroyed. Therefore a new awareness should help us.

- When the works of art are destroyed with premeditated violence, the violence is always intended for the history of a place, that means history of relations, exchanges, moments of communication, but also hate and separation. Therefore violence is addressed not to the work itself, but to what it represents, the work intended as a symbol of a civilization, culture and history of peoples of a country.

The symbolic element seems to be the real target, because the image that they want to read in it has its filiation with history generally speaking.

Works are exposed to this risk, both if they belong to the western world as the higher expression of its lay conscience, and if they belong to strongly religious and fundamentalist cultures, which don't recognize anything other than themselves.

According to this way of reasoning, we western peoples want to keep the work of art in its purity, protecting it from the corruption of the world, considering the destructions of works as accidents or side effects, even if we really could outline a history of the destructions parallel to the history of art creations.

- At this point it's clear that the works of art in question no longer belong to the mere artistic process and the consequent aesthetic reading, but they belong to the world, they can't do without it. Every meaning or symbol that overlapped them is now indivisible from them and it is in this historic becoming that a work of art comes to completion.

- Both the history of past generations and that of our small life is characterized by a common sense of survival that always results, either after a war, a revolution of any kind or a personal misfortune, in starting all over again.

There always comes a crucial moment when everything gets wiped out, which obliges us to continue, knowing that whatever we build again will last for a limited time, imposed by events, to later be destroyed in

the spirit of continuation. The survival of a work doesn't depend on the strength of a material, but on its capacity to remain stable in a continuous critical state of the cultural system.

- However, we must distinguish destruction, loud as it is, from the silence of the abandonment that produces the evil of indifference, apathy, sloth and obliviousness.

- Destruction is an arrival goal, a peak to reach, the successful culmination of a historic moment or of an ancient civilization, a quality merit.

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The opposite consequence, that prevents us from reaching the top of destruction, would be to live forever in a vacuum of knowledge and rules that, as they cannot be renewed, lose the sense and significance of their existing.

Indeed, every time one starts again, he rediscovers a sense that was lost and formalizes it in a new construction.

Theory is concurrent to practice as a moment of discovery in making, their synchronicity defines art as action, living act of construction, whereas what is already done becomes the instrument for construction, informing, supporting and comparing; in some way it becomes automatically a mechanism to free space.

Art, therefore, is present only in the living act of the artistic process, up to the achievement of a form. When it becomes work of art, it belongs to the secularization of the world, to its history, to its violence.

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AngelONE, LICENSE TO DESTROY by Paola Sabatti Bassini

Would I like to be able to destroy a piece of art?

Surface

The work of art unfolds on several symbolic levels. In the works of the past the stratifications add up and mix together, therefore the work of art, acknowledged because it belongs to culture, is invested with values that are recognized in the form. In present time, consistency is thin, the work of art is almost transparent, it lets show through the background of the transversal planes, which compose the symbolic surface. It is made concrete by its background, but formally it is defined as a paradox that reveals some gaps of sense. If the work will develop in a work of art, those gaps will be filled by added symbolic values.

Disturbance

The artist is the agitator, he acts as an electrical conductor, he ripples the surface, he produces the different vision that tries to go through the dullness of the present, by creating forms of possibility.

Form

The toroid as a module of aesthetic and ethic survival. A symbolic figure, taken from the "mazzocchio" of the Renaissance art. It can be associated with many things, it reminds me also of a life belt.

Destructions/Instructions

The player can choose from the art-crossword a work of art, known all over the world as heritage of mankind, and decide whether to save or destroy it. AngelONE, who takes no sides, because he has fallen from outer space, will carry it out ... provided that the pieces of art are still available...

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Network

Is there a need for art?

Is art, as a free action, deliberately a destructive action?

Is it ethical dynamite... as a metaphor of the world?

Does unpopularity of the artist come from his destructive charge?

Is the artist non politically incorrect or socially correct?

Is his popularity socially useful?

What must work of art have/be so that it is given that value?
Which tests must it pass to be recognized as such?
The more is it perceived as work of art by a civilization, the more is it given a value?
Which is its political significance?

And, paradoxically, when is it ready to be destroyed?
Must we destroy the piece of art to destroy a metaphor, a symbol?
Must we consciously destroy the piece of art to wipe out the other?
Is destruction already implicit in the concept of eternity, that the human being is able to think of?

Coming soon on network...

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FIRE-FIGHTING by Roberta Sisti

Interview with two young men, who work at the Santa Giulia Museum of Brescia, on occasion of the art exhibition "Van Gogh and Gauguin – L'avventura del Colore nuovo".

Interview with Andrea Beccaris

Roberta Sisti – **What is your job?**

Andrea Beccaris – I am a museum attendant at the S.Giulia Museum during the exhibition "Van Gogh e Gauguin - L'avventura del Colore nuovo".

RS – **What are your duties during the working time in the exhibition rooms?**

AB – I control, like my fellows, the exhibition rooms, so that visitors keep from touching or stealing the pieces of art.

RS – **Have you been theoretically trained about the way you must behave in an emergency? How are you supposed to behave, according to the fire department, if a fire breaks out?**

AB – Yes, I was trained to cope with emergency situations. I attended a fire prevention program at the Fire Department of Brescia. The course has been divided into a theoretical part and a practical one. During the theoretical part, four hours altogether, they briefly explained us all the procedure regarding the security measures for places and people in case of fire.

During the second part, lasting four hours as well, we gave a practical demonstration of what we theoretically learned. We put out a fire, which I admit was very localized, by using the extinguishers, which can be of carbon dioxide or powder. We also used a blanket, then we were given the chance to get used to nozzles and hoses. It was very interesting and also fun...

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If a fire breaks out and if it is limited and localized, we could try to intervene with extinguishers, that should be on the site, in any case after warning the security and taking a decision with them about what to do. If the fire should be extended, for instance part of a room, our task is to get people inside the museum out of danger, by showing them the emergency exits and then to go with them out of the building on fire.

RS – **In case of theft, if lights go out or if a gun is aimed at someone, how are you required to behave?**

AB – In the most likely case of black-out, as it has already happened in the room of "Famiglia Roulin", we must inform the security and, after calming visitors, wait with them until the power has come back. In case of theft, we can only inform the security and hope that it didn't happen in our room.
In case of a gun or arms...

RS – **The company you're working for, has an internal security program referring to Roberto Scandiuzzi. Which was his advice in case of fire or theft?**

AB – I think they were the same listed before, even if this name sounds new to me. As for the theft I don't know what to say.

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RS – If a fire should break out, which persons are to be rescued first? The visitors, the disabled, the elderly, guides or the museum attendants?

AB – The first to leave the building, in case of fire will be the visitors for sure, making sure to keep the calm so they don't become even more anxious.

Despite what one can think, the disabled are not rescued first, because they might block the stream of people going out of the building. They should wait their turn near the emergency exits. Then, after the visitors have been rescued and the exits have been shown them, it is the turn of the museum guides and attendants.

RS – Can we define your duties as guardian of a place? Do you feel that your job is the safekeeping of the artistic heritage in some way?

AB – Of course, I'm very proud and honoured to take part in such an important event in my town, I'm also convinced that it is good for my personal growth.

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RS – Your job is to guard the works of art as artistic patrimony (thus, also patrimony of humanity), are you aware or unaware of it?

AB – Maybe I am unaware of it. Sometimes we are not aware of the economic and artistic value of the works of art kept in the museum.

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Interview with Andrea Quecchia (Moretto)

Roberta Sisti – **What is your job?**

Andrea Moretto – I am a museum guide at the S.Giulia Museum during the exhibition "Van Gogh e Gauguin - L'avventura del Colore nuovo".

RS – What are your duties during the working time in the exhibition rooms?

AM – I guide parties of visitors through the whole exhibition and I explain and tell them the life of these two artists, mentioning anecdotes that help to understand and describe the exhibited pieces of art.

RS – Have you been theoretically trained about the way you must behave in an emergency? How are you supposed to behave, according to the fire department, if a fire breaks out?

AM – To tell the truth not everyone has attended the fire-prevention course at the Fire Department. I wasn't told about it and therefore I didn't attend it.

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RS – In case of theft, if lights go out or if a gun is aimed at someone, how are you required to behave?

AM – I am bewildered, because we, guides, have not been trained for this. We were not told anything specific. Only two days before beginning the work, there was a meeting of all the staff (guides, museum attendants) and we were told in a brief way how to behave in an emergency situation, particularly when the works of art are in danger.

RS – The company you're working for, has an internal security program referring to Roberto Scandiuzzi. Which was his advice in case of fire or theft?

AM – In my previous answer I was referring just to this. Roberto Scandiuzzi held a brief lesson about the behaviour in case of danger both of the works of art and people, referring to all who are present. He said that, in case a fire should burst out, we should quickly react to save the works of art and put them in a safe place. We must not use the fire extinguishers, situated in every room, because they contain substances that

cause a chemical reaction with the paint when in contact with the works of art, burning them, if they haven't already been burnt by the fire, and causing irreparable damage. Works of art cost more than people, this was the main message during all the lesson. In case of theft we were told nothing, no particular warning.

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RS – If a fire should break out, which persons are to be rescued first? The visitors, the disabled, the elderly, guides or the museum attendants?

AM – After having checked the paintings, we can take the visitors to the emergency exits. The question that most surprised me, is that regarding the disabled. They don't go out first, but they must wait until all have gone out of the building, because they could be in the way of the others. They must wait for their turn near the emergency exits. The same goes for the elderly. The guides are the last to leave, because during the whole evacuation time, we must show the visitors to the emergency exits, while standing near them. Just before escaping we must check that no one is left in the building, checking under the chairs and the tables, because people could be hidden there. I'm not very sure what museum attendants have to do, I think they leave together with the guides. I'd like to speak with them about this matter, because when the guide has no parties to lead, he must work as an attendant. Often I have these duties and I really don't know how to behave in dangerous situations.

RS – Can we define your duties as guardian of a place? Do you feel that your job is the safekeeping of the artistic heritage in some way?

AM – It certainly is, but I think we need to reflect about it to be aware. When one does this job it is because he wants to enter, by any means, to be part of the world of art. To be a guide means also to involve people and to teach the importance of every single work of art that is expression of our culture. In an indirect way we safeguard the works of art.

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RS – Your job is to guard the works of art as artistic patrimony (thus, also patrimony of humanity), are you aware or unaware of it?

AM – Now, I am more aware of it.

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Interview with Elisabetta Valgiusti, of the association “SALVA I MONASTERI” (Save the Monasteries), director and producer of two documentary films shot in Kosovo and in Iraq.

OsservatorioinOpera – How was the association SALVA I MONASTERI born and according to which needs?

ELISABETTA VALGIUSTI - “Salva i Monasteri” was born as a spontaneous initiative, after the facts happened in the orthodox monasteries in Kosovo, in march 2004. We had heard very indefinite news, the only one who spoke about it was Cacciari. I studied the cultural heritage of the church, at the Gregoriana in Rome. Then one evening I was speaking with one of my friends, Maria Giovanna Muzj, who has also been my teacher of Christian iconography, about those facts and we said that it was appalling that no one speaks about the destruction of the orthodox monasteries. So I said: “Let's try to do something, because this makes me angry”. “Salva i monasteri” and what we have done were born from anger, a feeling that I think, many mortals have in common about the fact that one never can do anything about it when we don't like something, when we feel powerless; it was a rebellion to impotence, it is difficult to define this feeling in the right terms.

Anyway I said: “ I'll try to call up Massimo Cacciari to ask him if he agrees to do... I didn't know very well what, an appeal, yes, maybe an appeal, then the following morning I immediately called up Massimo and he said, yes, that the idea of the appeal was good.

So, we, together with Marzio Lolli Gheffi, an expert on web communication, prepared the web site of the initiative. Then we, with Rosa D'Amico, art historian, don Sergio Mercanzin, the president of the Centro Russia Ecumenica, John Lindsay Opie, byzantinist, and many others, launched the appeal.

Everything started for solidarity, to understand what was happening to those monasteries. Besides, all was done out of friendship, I mean, passing the word, very simply both for information, contacts with Kosovo and the appeal...

So, we organized some press conferences, inviting the monks of the Decani monastery in Kosovo, all of that having no money, except that which came out of our own pockets. The monastery of Decani is an extraordinary jewel, a sort of Romanesque cathedral in the middle of Kosovo. Then the monks came to Rome, many scholars of the Christian East came, also many Catholic clerics and a lot of common people took part in it. We held the first press conference in Montecitorio, because a parliamentary question about the accidents had been made by the Green Party. We got poor results, I mean, you invite this and that media and there were only a handful of journalists, this is the truth.

OinO – Was that problem no longer significant?

EV – Actually, the problem of Kosovo was no longer a priority, there weren't people killed at every moment, the incidents had caused about ten or twenty dead, not enough to be noticeable. Moreover if churches or monasteries of exceptional artistic value are destroyed, it's not very important. It made much more of an impression the fact that the Talibans had knocked down the Buddhas.

"Salva i monasteri" started in this way. Many of those who answered the appeal of "Salva i Monasteri" I only know by mail. Then we held other press conferences at the city hall of Venice, etc.

Certainly the monks, those of Decani in particular, have been very good, because they took care of the web site of the Diocese of Raska and Prizren, that was one of the zones of Kosovo most in danger. Prizren has been the most damaged city, a medieval town, where there is the famous sanctuary of the Virgin of Ljeviska..

Within a month since the press conference in Rome, I understood that there was a chance to go and make a film, all of course at my own expense. Everything worked by a miracle, speaking sincerely, thanks to goodwill, to friendship. In short, we could go to Kosovo with a very nice friend of mine, from Milan, Dario Caratti, who is one of the best cameraman I have ever known. **Page 31**

We were filming escorted by the Italian Kfor, that actually helped us, because going around with a camera was not easy. We were going to places mostly occupied by Albanians, to delicate points, I mean things that had been destroyed half an hour before by Albanians. The escort turned out to be very useful, I imagine if we were alone it could have been much more risky.

At this point, however, being one who, from Italy, had made a great fuss about all this, thinking in terms of the cultural and artistic problem, I mean, a patrimony at risk etc. etc., when I was in Kosovo I got the complete picture of the situation. The orthodox monks had always been very careful not to outline the question of Albanians, that is, they tried to speak more about the problem of the rescue of the monuments. Later I remembered that when they had spoken about that, then I should have understood that obviously if there was this sort of problem, there must have been an even more serious problem.

I mean, when I went there, I realized that in reality there were very few Serbs left in Kosovo, since during the war there had been 250.000 Serbs evacuated from Kosovo to Serbia. Most of the returns of the Serbs to Kosovo, that, among other things, should have taken place in that period of incidents in march 2004, had been blocked. In short, I have seen the Serbs, who had left, to live in the enclaves. I've seen the Serbs who were not free to go and work outside the enclaves, I saw them to have a very limited life as far as human and civil rights are concerned.

They are half-confined. The country is in the hands of the Albanians and the military force, this is more or less the matter. This is the situation that I saw that struck me, because I, stupid Italian, unaware, couldn't imagine that it was like that.

No one had spoken about this. And this was the reason why the greater majority of the press and media absolutely didn't care about Kosovo. I mean, Kosovo has been a mess, in which the operations had exactly the opposite outcome to what was intended, an ethnic cleansing the wrong way round. There was an intervention on which all agreed, we never before saw such a big general conviction to go and bomb the Serbs. And then, in reality, the Serbs, as I knew them later, are a very interesting people, highly civilized and absolutely similar to the rest of Europe, therefore a European people.

Their tradition in Kosovo is such an important thing that, anyway, to interfere in this matter in such a heavy way is foolish. The Serbs have been there for a thousand years, it is the cradle of their faith, they fought for Kosovo against the Ottomans, they defended this land for hundreds of years.

For me this has been a cultural shock.

...to see with my own eyes the western falsehood, to see the effects of Europe that attacks itself.

OinO – Certainly the effects are generated by previous causes and it's difficult for us to shed light on it, politically speaking...

EV – All the more so when later, within a year or two you find yourself in the middle of such a serious conflict between West and East... well, how to say it... two worlds that oppose, where a minute before you have given this land to a Moslem Albanian ethnic group.

...a land that had Christian connotations, a place where, among other things, the problem of identity, the reason why the Albanians are against the Christian Orthodox Church, may not be just or only a religious problem, because we are not so sure it's that way, but instead the problem is the cultural component, the identity. I mean, that monk is one of the last Serbs left there. ...because, anyway, for an Albanian, Serbia and Orthodox church are one and the same. Serb equals Orthodox church. Anyway that Serb is the last one left and therefore his identity is a Serb's one, moreover, he is an orthodox and all that is part of that image is to be destroyed.

OinO – **The intolerance considers dangerous whatever is not like its own idea of the world which therefore must be destroyed. We can define art as the different identity of the other, as the expression of his culture and civilization, which is why, it seems, in some ways, an extremely significant target.** Page32

When the works of art are destroyed with premeditated violence, the violence is always directed to the history of a place, that is the history of relations, exchanges, communicative moments, but also of hatred and separation. The violence is therefore directed not to the work of art in itself, but against what it represents, that is the work intended as a symbol of civilization, culture and history of the peoples of a place. The symbolic element, therefore, seems to be the real target, because the image that they want to read into it, has its filiation with the history, generally speaking. The works of art are exposed to this risk both if they belong to the western world as the higher expression of its lay conscience and if they belong to strongly religious and fundamentalist cultures that don't recognized anything other than themselves. According to this way of reasoning, we Occidentals want to preserve the work of art in its purity, keeping it away from the contamination of the world, considering the destruction of works of art like accidents or side effects, even if we actually could outline a history of the destructions parallel to the history of the creation of works of art. Can we still consider the work of art free from all this?

EV – Sure, a work of art, although it might have its independent life, and it's right to think so, is created and lives in a place and is part of a fabric. I'm amazed when I go to a place, a critical area, thinking about monuments, the artistic heritage and I inevitably find myself noticing a problem of human patrimony. It is therefore difficult in my opinion to separate the work from the man who preserved it. It should be done in cases less objective, I mean, "Careful, don't touch the art", but , don't touch the man who uses that art either. Still I don't understand the question very well, because I cannot separate a work of art from its use or its creation, I mean, it's clear that I, the artist, create a work of art and it has a life of its own. I'm absolutely convinced of that, apart from being the artist, I certainly agree on this point. But then, that work of art was born, was organized in a context, above all in the creation of sacred art, even more so. That is, the work of art, the icon, the architecture, let's say the icon, is anyway created to have a relationship with the faithful. The artist bears that in mind, if he is a Christian as the artists of Middle Ages were. This is also fundamental in conceiving the icon, let's call it self-revelation of the sacred image. This exact thing, the reading and the fruition, is the same reason why it's really very unpleasant to enter the churches in Rome and to see people who look at the works of art without giving them the slightest interpretation that concerns to whom those images were speaking, to the use of those images. In Italy there are many cases of a crucifix taken away from a church to restore it and then it ends up in a museum. It upsets me. Wasn't it better to leave that crucifix where it was than to look at it in a museum? So, where did it end up the original choice of the placing, the reason, the sense and all that.... then it's true that the work of art in itself gives that message even if it is put in a closet, but maybe this is an error of sense, of interpretation, isn't it? Of placing.

OinO – **This is a mistake we have always made, because now, thanks also to science, we have understood that an isolated phenomenon doesn't tell us anything about its behaviour and the network of relations that it sets in its context is the real subject in which it too takes a meaning for the knowledge, whereas we, to read the work of art, have always used the old methodology of analysis and therefore we must correct our direction.**

EV - So, if there is an answer, maybe the work of art has a sense with regard to why it was made, to the person who made it, to the period it was made. Then, it goes even beyond this. But evidently the identity is related to the practical, real aspect of the work of art. Its meaning, its artistic level, its expressive capacity, this stands beyond all. It's true, then, that, in these crisis zones, where there are conflicts of the political kind, the religious, artistic question becomes an instrument within the conflict, that's true.

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OinO – **According to the convention of Aja of 1954 for the protection of the cultural possessions in case of armed conflict (section 2, preamble to the Aja convention of 1954) "The damages to the**

cultural heritage of any people are damages to the patrimony of all mankind, because every people contributes to world culture”.

The patrimony of mankind belongs to all and to nobody. Which is the prevailing feeling, that it belongs to all or to nobody?

EV – ...to nobody. It seems that's what everyone says, that there is a great international circle of interest on the artistic patrimony etc, but then those who are practically the custodians of certain things for the sake of tradition, often find themselves left alone to defend their patrimony. And just try to understand why money doesn't arrive to restore, safeguard, catalogue, help the local people keep something and protect it. Then it's clear again that political questions are superior to good intentions. So it's just a business turnover where a lot of money circulates which probably never reaches its destination.

OinO – It's odd to theorize about art in these emergency situations, don't you think? It's not common to hear questions about art in emergency situations. Usually we quietly speak in front of a work of art, placed in an artistic environment, a church, etc, but in a situation like this that you're telling us about, to speak of art means to use different guide-lines and new points of view, since the context and the situation in which it is located are not separated from the fruition of the artistic object itself. We'd like to ask you, the locals, how do they respond to all this? I mean, don't fear and terror bring them to a loss of self-esteem? Do they feel it as a loss?

EV – Well, for one thing it's an outrage. In Kosovo this is a pain for them, because the destructions are related to the monastery, to the place of worship, therefore to their souls.

It's often really offensive, they disfigure the eyes on the frescoes. Then there is the violence. Before they can put bombs in a church to blow it up, they have to reckon with the people inside it, who are trying to defend it.

In Kosovo many monasteries have been saved because there was someone who was there to defend them, which is why also the military forces, facing a person inside, who didn't want to go out on any account, sometimes made them go out against their will, to save them.

Let's give some even simpler examples. These are historical monuments, two thousand years of history, one thousand years of history, three hundred years of history. In a word, they belong to the history of mankind. For one who has always been living in certain areas, in the most difficult moments the monument represented a bulwark, something to defend, but at the same time something that protects you.

Actually, today in the West, these kinds of patrimonies are more useful, let's say, for a museum function, that uses the artistic heritage, than in their original function, that, for the majority has lost its value. The original functions are outdated, are no longer lived, are no longer meaningful, therefore it seems logical that the church becomes a museum, but I don't like it. I mean as a Christian I can't accept it. As long as there is a Christian who celebrates and prays in that church, that is a church. After that, it can have visitors, etc.

OinO – But this is the arrogance of us, western people. In fact we have always worked like that, isolating the work of art from its context, so that, in every moment or place in which it is, appealing only to itself, it can be self-sufficient. Instead, what we are saying shows that the place of birth, that can be a physical place, but also a cultural area, that makes the artist create in a certain way, is really very important and perhaps makes us understand how our art has been created just for the museums, in form of objects as such and not in form of situations.

EV – Yes, modern art was born in a different way.

OinO – During your last journey, you made a documentary film, can you tell us about it?

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EV – I have been in the district of the Ninive plain in Iraq, where there are still many Christian villages, that is, the Mosul region, traditionally one of the more ancient regions of Christianity. It is a very important presence, a very interesting Christian cultural patrimony, in a war zone. We, together with other people of “Salva i Monasteri”, have promoted a project about the Christian cultural inheritance in that area. An inspection on the spot was needed, we couldn't continue to work on a project without knowing the place. So I went and made an inspection and I began to gather materials to study into the elements of the project. It is a really little known area, a very original Christian tradition, different from the Byzantine or the Latin tradition. I have found fantastic, extraordinary things, both in art and architecture and on the human plane as well. You see, the question comes back: who is there together with these works of art?

OinO – These two things absolutely cannot be separated. Have we Western people operated a cultural forcing?

EV – This is what we do here. We have simply separated the art from the religious meaning, from its belonging. This is what we've done here.

OinO – **Then there has not been understanding on our part...**

EV – Just as we were saying, our art is an art that is self-representing. If I am an artist who creates the art I want and I don't create it for a religious sphere, it's clear that I am not compelled to give it exactly that meaning. Then, maybe, my work of art, if it is a good work of art, certainly has a religious sense. But this fact, the sense of belonging or of identity of the sacred art is a problem of civilization. The Christian civilization was one in which that work of art took its place and communicated according to a real and participated tradition. So in the Islamic civilization, when they arrive, what do they do? They build a mosque. Today, we westerners, when arrive in a place, what do we build to feel at home? A supermarket?

OinO – **The relation that has to be established is a relation of acceptance and mutual knowledge, so as not to come to separate the artistic and cultural context from the human context. Do you agree?**

EV – What happens to the work of art, like what happens to the human being is that it gets damaged just because it shouldn't be there, and that's it. They don't want it to stay there, but then whether it is the village, a religious monument or a human being it's all the same, everything together. It makes no difference. Instead it seems that we want to make the difference, because we say "ok guys, do you want to eliminate the village? Please, just don't touch the works of art".

Getting back to Iraq, now I must say that they had serious attacks on the churches in a widespread war zone. I don't know if it was a thing so clearly definable against Christians. It was also just a general mess, because that is really a serious war, in which therefore the different factions and crime mix.

Christians have lived together with Muslims from the year 633 on, with serious problems according to the periods, that depended on whether one sheik or another could cause them some difficulties. But they're used to living together.

That of Iraq is a good example. Christians are respected, though in a minority. They are Iraqis. Therefore we are not questioning the fact that in Iraq there is a purely religious persecution against the Christians. We are saying that the Christians are in very serious difficulties, like all the Iraqis, and as they are a minority, they risk to disappear.

But if I must consider the centre of a Christian village in the Ninive plain and say what concerns me the most, I am concerned about one of them as much as I am for their church. I mean, how can I say I'm more concerned about the church? It is obvious that where there is a Christian there is a church, but the troubles begin when one of the two is cleared away. Before clearing away the church, you would have certainly cleared away the human being, who is the one who made use of that cultural heritage in the first place.

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OinO – **From this conversation between us, there has come out a strengthening element about the reflection that makes us understand the work of art in its belonging to a very precise context, and the context is made up of various moments and fields in connection between each other. If we don't recognize the importance of the linking structure, then can't any field, be it civil, religious, political etc exist for the knowledge?**

EV – As a matter of fact I can't understand Islamic art more than to a certain extent, but I can study it. So I have to try to understand, to know the relationship between man and the monument. Western modern art is something different, beyond that.

OinO – **Indeed our concept of art is a western one, having meaning for our history. In fact we marvel at the Talibans, in reading their astonishment for the fuss caused by the loss of the Buddhas at Bamyán, but certainly they feel them in another way, nevertheless important.**

EV – Yes, but I'm not an art expert, strictly speaking, I'm not an art historian, but my profession makes me enter in contact with artistic problems and I live on it. I've seen both a lot of modern art and non modern art. I am very connected with questions of sacred art, but I don't feel to be exactly an expert even if I study a lot what I'm interested in. I usually deal with this thing more with a director's mind.

OinO – **Isn't it true that we, on the contrary, consider the work of art more important than human life?**

EV – Maybe, seen from a distance, as we aren't in that mess, it is easier to speak about art than about the conflict between the Serb and the Albanian. If you interfere in the conflict between peoples, you enter into a pure historic-political question and, who is right, who is wrong, why they intervened, why they didn't.

To speak of the artistic patrimony, it's a way to make a "transversal" reasoning. Cacciari and many people from "Salva i Monasteri" have always insisted on this point, also to get over the question that for the attack in Kosovo, there was a leftist government.

The artistic question is to be protected, because, as we can say, it is something that allows us to reason in a different way and that in some way assumes a value that is beyond the political one. But then, who said that it is beyond politics? Isn't it perhaps of politics the fact that inside a religious monument there is a man, and around it there is a village, a community, that there is someone who uses the monument, someone who has safeguarded it all the time, someone who built it according to certain rules? Therefore, how can we say: "all right, men are no longer here, but the monument that belongs to them is still here." ?

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Interview with Rosario Castellano, the Folgore Paratroops C.O., present in Kosovo to safeguard the monumental and artistic heritage.

OsservatorioinOpera – Commander Castellano, can you tell us about the facts that happened in Kosovo during your intervention.

My name is Rosario Castellano, I was present in Kosovo also during the days of violence of the 17th, 18th and 19th of March 2004 with the task of Commander of the Folgore paratroops brigade, that was under the international one. I was at the head of my contingent and was acting under orders given to me that were the same to which also the French, German and English contingents were subject.

All began because the Kosovarians found the bodies of three children who drowned in a river. On this pretext, the following day, the 17th of March, I think starting at 1 pm, the Kosovarians organized and began to hit two main targets: villages, that is the enclaves (in the north at Mitrovica and in the south especially at Prizren) and the monasteries, in particular those that were defended by the Germans were almost all destroyed. According to the international press the fact is that they didn't behave too well and they indeed suffered a very heavy moral defeat. This fact caught everyone unprepared, this movement of the masses was unexpected. The Kosovarians were acting in this way: in ten minutes they gathered together with the capacity of concentration from 500 up to 1000 people and then 500 people arrived to the monastery telling us just this: "Either you leave or so much the worse for you, because we are going to burn down the monastery". That is just what they did. Having a completely inferior relation of forces, since the very beginning it all became very complicated: being 10 against 1000, it is impossible to react, but ours were paratroopers and the paratrooper has a more aggressive vision of life, in fact they replied: "all right, come here if you want, knock the monastery down and me too, because you're not coming in, as long as I'm here". At the time, my orders to the soldiers there defending the monasteries were to have them fire into the air so as to intimidate and make the crowd scatter. On one hand this has worked, on the other it hasn't. Some got frightened, and many, instead, started throwing Molotov bombs and firing shots against our soldiers. The most critical point was the southern zone, at Gjakova. At this point our soldiers shot the Albanians at the legs, they shot the crowd.

This was the first reaction I had, because there are two parallel moments to see. The first important moment is when a few soldiers were hurt in the monastery, but had minor injuries. After that I withdrew all the troops spread on the area (those assigned to the check-points for instance) and gathered them in those areas that needed more elements, using those soldiers as reserves, who would have helped those poor guys (the soldiers) who were alone to defend themselves there and asking for a supply of munitions and everything. What happened instead? The reserves couldn't get into the monastery, because they were blocked by the crowd who had understood that these soldiers were additional back-up forces sent in to defend the site. The reserves themselves had to use stronger measures in order to enter the monastery. In reality, everything was so sudden that no one could understand what was happening and what the crowd wanted to do. I myself gathered my soldiers before the monastery, but I couldn't immediately understand what to do. There had been a resistance to an attack that lasted more than ten hours and that was the only site where I gave the order to abandon, because when the soldiers shot the crowd at their legs, the majority went to their houses and came back with guns, munitions, hand bombs, armed to the teeth in a greater number. This ten-hour resistance frightened them indeed, and then they approached the other monasteries in a more timid way. I had the advantage to take the initiative again, that had got out of my control at the beginning. The other moment, just as important, was when the same crowd also attacked the villages, those Serb enclaves scattered all over the region. There I could send the helicopters and recover those Serbs who were living there, but the houses were burnt down and destroyed, not actually all of them, but anyway those houses are not patrimonial sites, they could be built again. **Page 40** So, people living there were the subject to defend. In one particular village, at Biyelo Polje there were also some injured. Their intention was to destroy the

enclaves and the monasteries as well, in particular the monastery, because it's the symbol of the Orthodox Church. Therefore they wanted to raze to the ground to make space, all the space needed for their traditions, eliminating this minority.

Osservatorio in Opera – **What do you think about the soldiers' sensitivity with regard to the mission of safekeeping the works of art as the patrimony of mankind?**

Rosario Castellano – The soldier is given the task to defend a critical point, whether it is an artistic patrimony or a fuel depot or an ammunitions depot or an important site for the success of the operation, there is no difference. The soldier before performing his duty has to submit to a four-months training to know exactly which is the place and to know beforehand which could be the threat. The soldier must go through this preliminary stage in his own country: he learns about the critical points where he is called to intervene (first of all his camp). When we arrived in Kosovo, the threat was at a low level, so that they even thought to cut back the amount of the task force present there, because it was unneeded. We are depending from the high operations headquarters, as the Nato, so the final decisions are up to them. They were the ones who decided, after March the 17th, to stop the project to reduce troops on the front reinforcing the area, instead. After 24 hours a reserve of other 500 men arrived from Italy. When violence broke out, we came face to face with a crowd. Usually the soldier fights against someone who wears a uniform, in places that already before represented centres of gravity of violence and most of all he knows, more or less, when his opponent makes his move. That 17th of March things happened in a different way. There was an uneven conflict, I mean, the opponent is dressed as he likes and acts when and where he wants, using rough/primitive instruments and means. They especially took advantage of the element of surprise. When my reserve arrived from Italy the games were already over, they used up all the rage in 24 hours. These soldiers were prepared to confront even this kind of conflict, but they arrived too late. In any case the soldier is prepared for the worst, even when the conditions seem to be at a low level and so he must act unaggressively to the people, knowing anyway that he must be ready to react to a threat, to an emergency. He is ready because he has been trained. Soldiers are sent because they are prepared to carry out this task. In Kosovo they had to pass from a static phase to a dynamic one, changing their behaviour, from a peaceful to a belligerent one. They wore flak jackets, helmets, all they needed, also protections from chemical, nuclear and bacteriological weapons. For one particular monastery (namely Decane) I made my soldiers count the number of resident monks so as to prepare sufficient means to take them away in case of danger. We took such good care of them that at the end of our mission they lighted a perennial church candle for us, a church candle that never dies out and when it has burnt out another one is lit from the same flame. From those days on, these monks open their doors to every Italian, whereas they close them to French, English and Germans. Because these patrimonial sites were subject to be visited also by foreign people of all kind and "races", military and civil. Italians were welcomed with open arms, with Germans they turned up their noses, so much that they later told them about it too. They said that there was no need for them to enter a sacred place, because they had deserted their post even before being in a situation of serious danger. We were awarded a praise, the second level Cross of San Sava, a decoration for our valour, granted by the Serb Government to our Folgore Brigade. I just want to point out that the Serb Government has not given this decoration even to its own army. After that, during that period (the days after the 17th of March), some important manoeuvres of the troops of the Serbian army took place, of which I can no longer speak... **page 41** this comes from Intelligence sources never released in order to prevent an international conflict at a political-diplomatic level, of which there was no need at the time.

OinO – **So, to sum up, when a soldier sets himself to defend a church or a monastery, does he actually do nothing but carry out orders given to him? Orders that were given by you?**

RC – Yes, given by the Commander, that's right.

OinO – **However this position is not to be considered awareness of the value of those monasteries they were protecting...**

RC – Of course, even because usually you don't waste a soldier for something that has no value. As the man-ground ratio is never sufficient, all the Commanders complain because they have never enough forces to solve the task. Therefore, having few men and not many means, the C.O. concentrates all that he has, all the resources, where the most critical points are located. You don't waste a soldier or a squad or a unit to defend a point that it's not worth defending, hence according to that point of view which you were speaking about, the soldier, I mean the private, of course goes to defend the site, but the study of it has been made before. The military authorities, present in the same place, had already identified which were the monasteries to defend. According to their study we also only carried out orders and in this case so did I.

OinO – **Coming back to the soldiers, the 17th of March, when they found themselves before the crowd who was about to attack them, how did they react? How did they behave, how did they feel themselves? Were they coolly ready to do anything, also to endanger their own lives?**

RC – No, in truth the reaction was immediate, sharp, precise. There on the grounds, they took decisions in cold blood. They even snapped many photos for documentary proof and they also made films later requested by the international police who had been on the grounds at the time. And because of them (photos and films) the fomenters of the crowd have been captured. Afterwards, after 4 days, I completely changed my politics in performing my duty: I reduced the forces in all the points, I concentrated them in those 4-5 areas and from then on I was going at night to control house after house in those areas where the rebels were present or where someone suspected had been seen. We could even concentrate something like 800-850 men in a segment of a kilometre. We combed a whole village for two hours even by means of helicopters. It was a reaction of mine to make sure they wouldn't be bugging me anymore. They knew we had the guns loaded. They knew that we were ready to kick their butts and in fact we went on to do it for at least 30 days since that 17th of March and in a word I didn't let them breathe.

OinO – **If we clearly understand, after that day, did all the soldiers who had been there at the time make the counterattack?**

RC – Yes, yes, I gave the green light to reaction, I didn't let them sleep at night, I disturbed them, I entered in their houses, I cannot say more... After a month like that, they came off their high horse and, in short, the profile was very low and we have been the only ones to adopt this kind of response. This kind of massive counteroffensive comes from the fact the Albanians like to sleep. They're used to sleeping from midnight on up to six, seven in the morning. Meanwhile, to concentrate the forces, I took them from the garrisons that they were defending, leaving there few people, and I concentrated them in these villages, those sites that were pointed out to me by the Intelligence like critical areas, because according to their studies, weapons, arms caches, ammunition depots were located there. In this way we managed to recover the arms that they had, not very many actually, because after all we never found a hundred arms depot, but always a gun, a hunting rifle, a pump-action shot-gun, a Kalashnikov, bayonets, hand grenades, bullets, anti-tank rockets, that were all working. **Page 42** Anyway never a big booty. They are very well organized on the ground, hence, if ever there was something, it was very well hidden and I never could find anything even having used dogs and interpreters. In any case, I didn't want to get a direct result, all this was done to get an indirect result. To tell the truth, the C.O. of the Nato forces, present on the theatre, came to understand, as we had to report, how we could concentrate there 800 persons (who were 1000 altogether). He said exactly this: "How can you control all the ground?". I laid down the technique and he even made the Germans and the French take it up. But then the tension calmed down, there was a constant daily decrease, which is why during the first week after the 17th one seemed to live in an unreal world... there was no one in the streets any longer, no one was taking walks, no one. People were terrified, then little by little life was going back to normal. After a week the Serbs were taken back to the enclaves.

OinO – **Coming back to the fact of 17th of March, we seem to understand that the Intelligence is to be blamed for what happened because they couldn't prevent or at least inform about what was going to happen... and after all this Intelligence who is it?**

RC - Well...yes but anyway ...hem...

OinO – **Is this a question to which you cannot answer?**

RC – No, more than this if I answer, then I should kill you... (he laughs).

OinO – **This being an international brigade, was this Intelligence working for everyone?**

RC – Exactly so, but something was missing also at the local political level. The acquisition of very important information was missing at this level, that was considered low, but that then became very high. This was a thing that the Intelligence could and had to prevent.