

fao  
casa  
gazette



**NOVEMBER**  
2019

*Mensile - No 11 - 2019 - Reg. Trib. N. 574 dell'8/10/1990*

**- CAPRI ADVENTURE**

**- XYLELLA**

**- ON PLEASURES IN ART**

**- ROME MY HOME**

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# CAPRI ADVENTURE

with StarTrekK, 11-13 October 2019



## by Terry De Simone

*Neapolitan origins, has lived around Europe for many years and settled in Rome. Financial consultant, trainer, writer, mother, sportswoman and excursion guide, cooperates with StarTrekK as event creator and tour leader*

Breath-taking views overlooking the sea, bright colors and enthralling scents are the first emotions that wrapped us, on our arrival in Capri, the first day. Upon disembarking from the boat, taking the narrow cobbled stone roads that climbed towards the famous “Piazzetta di Capri”, we realized we had already left behind our day-to-day “Roman” life and everyday thoughts. The caress of the warm sun on the skin, the sweet fragrances of orange blossoms and jasmine, the cobalt sea that swathed us wherever we turned. This is how our Capri Adventure began with StarTrekK. Once in the Piazzetta, leaving the crowd behind us, we plunged into the picturesque streets plastered with white, among bunches of dried chilies and baskets of aromatic lemons. Walking along the spotless tiny streets and pink houses, we reached the beautiful Pizzolungo path that accompanied us from one wonder to another: from the monumental Natural Arch to the intriguing Matermania Cave, from the futuristic Villa of Curzio Malaparte, stretched out on the water, to the bewitching Faraglioni.

On the second day, along the entire west side of the island, we walked the spectacular Path of the Bourbon Fortini. Our trekking was pleasantly cadenced by the artistic ceramic books of the painter Sergio Rubino which



gracefully and fancifully told us all about the local flora and fauna. At the end of the path, in the presence of the red lighthouse of Punta Carena, a refreshing dip in the deep blue sea (“ nel blu dipinto di blu, as the famous song plays) ...rest assured, the surprises were not over.... in the afternoon, at 17:30, an aperitif was organized exclusively for us on the exclusive terrace of the Ignazio Cerio Museum - which dominates the Piazzetta of Capri - to end the day with a prosecco and a “panzerottino” accompanied by the narration of the geological history of the island.



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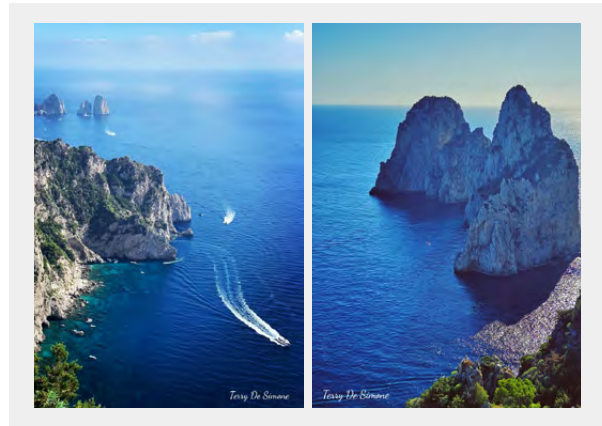
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On the third and last day, armed with a lot of energy, high boots and walking sticks, we challenged the “Sentiero del Passetiello” where cyclamens, and what are known as “butcher’s broom,” accompanied our walk which quickly ascended more and more to finally reward us with a breath-taking view of Capri with the famous “Faraglioni” on one side and Vesuvius and Punta Campanella on the other.



As in the old days, we, as tired pilgrims, found refuge inside the small church of S. Maria in Cetrella, a 15th century hermitage, where the hospitable custodians welcomed us with a fragrant coffee prepared with Neapolitan mocha. Refreshed both in body and spirit, we resumed our journey up to the top of Mount Solaro for a 360-degree view of the island.

And now, some free time for everyone. Some opted to try the chairlift back into town and avoid the 45-minute walk, others decided to visit the charming Villa of Axel Munthe while others preferred to do some last minute shopping.

On the way back home, with refreshed souls and with the realization that, thanks to trekking, we had all discovered a more authentic Capri, greener and rockier, far from crowds and worldliness.

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# XYLELLA? THE OLIVE TREE DISEASE SEEMS TO BE A SERIOUS MATTER...

*After having published in the FAO Gazette an article written by Luigi Botrugno, a researcher who treats olive trees with natural methods (NOVOLIVO), a reader wrote to us asking for the intervention of FAO experts, inviting them to disseminate factual information on the present situation, at all levels*



**by Enrica Romanazzo**

*Has been supporting and promoting for years the activities of the FAO Staff Coop. At the same time follows and organizes events in defense of the environment and for the enhancement of the Salento territory*

In FAO there are plenty of official publications on Xylella

<http://www.fao.org/publications/en/> [http://www.fao.org/library/library-home/en/](http://www.fao.org/publications/search/en/?query=xylella#querystring=cXVlcnk9eHlsZWxsYSZlbnRzdHJpbmc9MQ=http://www.fao.org/library/library-home/en/)

There are several theories on this subject which are of great interest to me as I spend my summers in Salento. Everyone can have access to precious information



on the various “scuole di pensiero” (schools of thought) to know more about this olive tree disease. In the August 2019 issue of the FAO Casa Gazette we published the romantic story of Luigi Botrugno, a researcher who dreams of saving his land from desertification. There are many other researchers carrying out studies and experiments aimed at facing the problem of the *Xylella* bacterium that can cohabit with the host plant. These researchers have issued several publications on this matter. We would be pleased to host their editorial proposals as well as FAO experts contributions, if any, as free information is a prerogative of democracy.

However, the official European/Italian protocol has imposed eradication to limit the propagation of the *Xylella* bacterium and in some cases re-implantation of patented cultivars. At the same

time, whoever wants to use natural treatments in his own olive grove should feel free to try alternative methods. In this regard I have tried to study the problem in depth, looking for information on its causes and possible solutions from various official sources. I take the opportunity to express some personal concerns. The imposition of the obligatory use of pesticides to kill the vector of the bacterium *Xylella* might be correct in many situations, but in the case of Salento it does not contemplate the cumulative parameter.

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This means many, many tons of pesticides, because Apulia is a giant forest of olive trees. There are no scientific publications that indicate how much this amount of pesticides affects nature and human health. An environmental impact study should be obligatory: in this specific context in which the operation should be applied to millions of trees, a study on the cumulative parameter is fundamental before proceeding to the application of phyto-sanitary measures. This will help to apply the right therapy approach.

In a public document issued in March 2015 by the Italian Minister of Agriculture, it was declared that, in order to understand the causes of the olive tree disease, all kinds of studies had to be done on the territory. In this public document the following comment was stated: “now we need these analyses, because every independent scientist and expert of Apulia declares and knows well that Salento and Apulia are very polluted. In the air, in the earth and in the water”. A declaration on a public document cannot be false. However no study seems to have been achieved in this direction.

Following a hypothesis which is not based on scientific evidence, in the past it has been imposed to eradicate host plants within a 100-meter radius around the “probably” infected plant, due to the fact that the vector cannot fly beyond one hundred meters. The vector perhaps does not fly beyond a hundred meters, but with the wind, or picked up and carried by the body or the tyres of a car, it can exceed many kilometres. If approximately 300 trees have to be eradicated in each hectare, from the deep south to the north of Apulia, the region will become a desert. In fact the imposed eradication in the “buffer zone” put in place some time ago, has not stopped the spread of the bacterium. Now after four years we can see the results.

The bacterium seems to have reached France and to be present also in Corsica. Can the principle of eradication be applied in a region where there are 65 million olive trees without creating a desert? And after all these eradications, one day we could still find a single tree positive to the bacterium in the north of Apulia... at this point an environmental disaster will have been created without having obtained any positive results. From recent statistics, it seems that the problem affects about 1,6 % of the Apulian olive trees (results provided by Coldiretti show that: 993 trees were



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affected by *Xylella* on/out of 61,558 which had been tested (as indicated in this publication:

<https://www.ilfattoquotidiano.it/2019/09/12/xylella-non-e-lunica-causa-del-disseccamento-degli-ulivi-inutile-abbattere-alberi-sani/5437847/%20/t%20blank>).

But there is other comforting news: those farmers who have taken care of their trees during the last years, curing, nurturing and pruning them, have obtained excellent results and the trees are healing. The natural treatments (like NOVOLIVO and others) seem to be successful and many Apulian farmers are available to show these results in their fields. These seem to be facts and not words.



I would like to close with a metaphor that can represent the problem and the possible solution: if you eat sweets, smoke and do not clean your teeth for a year, at the end of the year you will have several cavities and a population of bacteria. The question is: what is the cause of the cavities? The bacteria or a lack of oral hygiene? But above all, what is the cure for both the teeth and the mouth? Even a small child knows that the cure is removing the bacteria from the teeth and immediately starting good oral hygiene in order to strengthen the teeth as the bacteria thrive where the body is weak.

This simple metaphor puts us before an important scientific question that can allow us to develop a higher mind and common sense and/or trust the noble art of science that should be capable of making a correct diagnosis and above all be capable of applying the right therapy.

I sincerely hope that investments can be made to support farmers and to finance research in order to find a treatment, and that FAO's know-how can be of great help/assistance in this complex situation.

I thank those who have raised a very important point that deserves the attention of the scientific community.



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# UNA STORIA DI ROMA

## RACCONTO DI MONTE TESTACCIO



### Di Giovanni Borgianelli Spina

*Diplomato in statistica all'Università la Sapienza di Roma, ha lavorato in FAO dal 1973 al 2004 presso la Divisione Mercati & Commerci (ESC). Ama dedicare il suo tempo a ricerche storiografiche su Roma e ad attività creative come la lavorazione di oggetti in legno*

Sono un romano pensionato FAO che dal 2008 a oggi ha sviluppato una ricerca storica sul Monte Testaccio. Ne è risultato un documento di 133 pagine, tra testo ed immagini, che descrive la continuità storica del territorio di Testaccio nel contesto della Città Eterna. La curiosità intellettuale mi ha spinto a farmi molte domande a cui ho cercato di rispondere con lunghe ricerche bibliografiche e nel web. Dopo una carrellata di panoramiche del Rione attuale, tale storia inizia a spiegare il perché Roma è sorta in questo tratto del Tevere, quindi affronta il tema del commercio di Roma repubblicana ed imperiale, la navigazione mercantile, marittima e fluviale, e le relative esigenze portuali, la costruzione ed il trasporto delle anfore e la complessa struttura costruttiva del Monte. Poi si analizza l'evoluzione dell'uso del Monte dopo la caduta dell'Impero Romano: dalla ruralizzazione del territorio, le cruente corride del medioevo, le Ludi Testaccio del rinascimento, alle feste carnevalesche barocche fino ai Bacchanali sette-ottocenteschi nei prati del Popolo Romano illustrate nelle stampe del Pinelli.

La costante presenza, nel tempo, del Monte nelle storiche piante o "Vedute" di Roma. La millenaria tradizione religiosa che, il Venerdì Santo, adotta il Monte Testaccio nel ruolo di Monte Golgota. L'uso ed il riuso delle grotte sottostanti il monte fin dal XVII secolo.

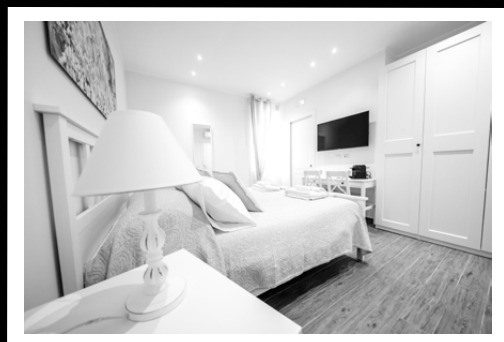


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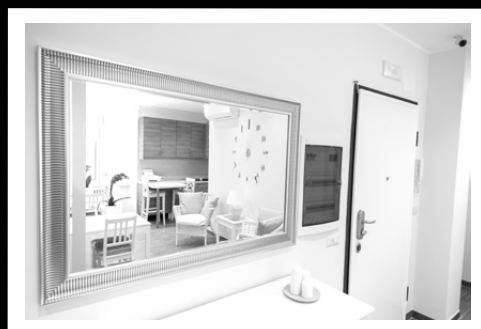
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Dal 1870-71, con Roma capitale d'Italia, si narra l'industrializzazione del nuovo quartiere Ostiense e la nascita urbanistica del Rione XX, neoproletario e solidale: Testaccio.

Quindi si descrive il Mattatoio, la creazione della cucina romana e il campo di calcio della Roma. Segue una sintetica storia del Cimitero Acattolico e del Monte nel secondo dopoguerra fino al



nuovo mercato coperto che include il futuro museo diffuso come risorsa culturale del rione. Per concludere: il panorama dal monte, un calendario degli eventi geologici, romani e del Rione e la comparazione demografica, degli anni 1951, 1981 e 2012, tra Roma, il Centro storico e il Rione.

In ultimo le fonti: per la parte archeologica sono debitore dell'ultraventennale campagna di scavi delle università di Barcellona, Madrid e Roma nonché degli archivi storici e musei di Roma e Ostia ed altre città portuali. Parte delle immagini sono mie fotografie mentre il resto deriva dai siti web e dai libri che ho indicato.

Vi piace l'idea di scoprire le peculiarità di un monte artificiale unico al mondo? Sono disponibile a offrirvi, gratuitamente, il "file" per tutti gli usi divulgativi che gradirete farne. Vi basterà un computer in cui scaricare il pdf file. Dispongo anche di una versione bilingue: italiano e inglese di 84 pagine.

Ora siete liberi di chiederlo al mio indirizzo e-mail:

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# THE ART OF SERVING ART: A GROWING THEATRE HISTORY

*A theatre company that in art and with art has found a way to work towards a better world*

*"...had made me realize that Art, like Nature, can abolish all standards of measurement."  
(Rome, 09 November 1786 – J.W. von Goethe, "Italian Journey")*



Once upon a time...

This story starts like a fairy tale and, in fact, we are going to talk about common people with some really special and interesting peculiarities, leaving for an imaginary travel to a place not far from your same everyday reality. Are you ready?

It is called Italy, and it's the land that gave birth to the biggest names in the history of

Art, Literature and Theatre, a land imbued with such a talent that has always marked out its people. A few kilometers from Rome, the capital, there is a town on the sea called Ladispoli, and here is where our journey begins. It was 2008, when Manuel D'Aleo got the idea of a new theatre reality in Ladispoli. This was just the milestone of something young, innovative and culturally important, this was the seed of what it would have been called, only two years later, "I Servitori dell'Arte". Since 2010 the Company has been staging a lot of performances, comedies of Carlo Goldoni, Ettore Petrolini and Georges Feydeau just to mention a few, not only in Ladispoli, Rome, and the Lazio Region, but also in numerous Italian regions, from north to south, reaching even the Island of Sardinia. A theatre company where theatre isn't the only activity, but a single color into a bigger box of paints. Not only shows and plays, but also artistic workshops for all ages and, since 2017, the special and never seen before format called "Haunted Rome". The innovative idea of a young, talented theatre group that has made art a true communication channel for everyone. The example of a devotion which comes from the inside and feeds on a knowledge without barriers and time. A guided tour through the historic center of Rome, following the tourist guide and meeting the Ghosts, interpreted by the actors of the mentioned theatre company "I Servitori dell'Arte", living, this way, the fabulous experience of listening to some special witnesses directly from those ones who made History. Four different types of Tours, four different ways to discover the past of Rome, from the ancient times until the sixteenth and seventeenth century, walking also through the Italian Risorgimento, an age of historic importance, culminated in the establishment

of the Kingdom of Italy. The Art of Performing leaves theatres and indoor spaces and makes its way among the people, on the streets, and in the squares. Something new in the cultural outline both of Rome and the theatre itself, which finds, in this way, its own and original dimension. A multi-sensory experience on the History and World's stage, which demonstrates how the "art of serving art" is an outstretched hand that, from the past, passing through the present, is linked to a new idea of theatre, and art in general, that looks to future. So, we can only wish a long life to this theatre company and to all those people who, in art and with art, find a way to make this world better.



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# ROME MY HOME

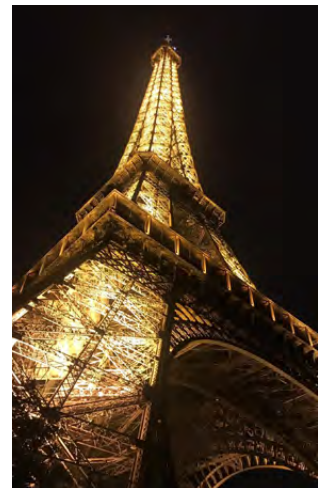
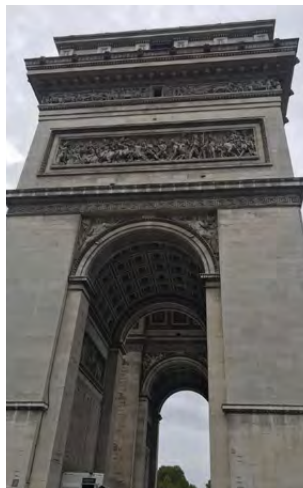


**By Jamie Kidd**

*My name is Jamie Kidd. I am a senior journalism student at Temple University in Philadelphia, PA. I recently switched my major from Psychology to Journalism because I realized I should be doing what I love and not what is expected from society. I want to live a happy, fulfilling life where I can share my thoughts and experiences through my work. I have always loved writing, so I am excited to be able to do it for the rest of my life*

I am now about halfway through my time as a student in Rome. I still feel as though I am adjusting, but at the same time, I find myself referring to Rome as home. Before coming to Rome, a lot of different people gave suggestions as to what exactly makes the four months away perfect. Some people suggested traveling Europe every chance I get, some suggested sticking around Rome for a decent amount of my time here to truly live like a Roman. It was impossible to tell which side of the spectrum I would be on before I came here; it was impossible to tell anything.

I knew I would not be able to travel every weekend, nor do I want to. It took a while for me to understand and appreciate my surroundings and where I am. This leads me to believe that going somewhere new every weekend wouldn't quite be the healthiest experience. I stayed in Rome for the first month of my time here, and I actually left Italy exactly a month after I arrived. My first trip out of Italy was to Paris, France. Like I mentioned before, I have a hard time appreciating my surroundings, there are certain places and things that do not necessarily blow my mind the way they do the common person. But Paris, this was a different story. The feeling I had stepping off the plane in Paris was one I never felt before. I have always dreamt of traveling to Paris, so my expectations were high, but they were met. It was the perfect trip, and I am glad it was my first one. But at the end of the day, come Sunday evening, several hours before my flight back



to Rome, I was ready to head home. I was excited to be surrounded by familiar people and things that kept me comfortable.

Believe it or not, I was excited for class on Monday as well. I was once recently asked if there is anything around me in Rome that is familiar, that is comfortable. This was an interesting question, and a hard one to answer, especially when you're in a place that is so new and still unfamiliar even after a month. I answered with a couple of day-to-day experiences I have including the bus ride to and from school, and seeing my roommates in the morning and the evening. However, once I went to Paris, I understood how much more comfortable I am in Rome aside from just a bus ride and morning and night interactions. Knowing what street to turn on to get to the market, knowing the billboard that is coming up on the right, all of these minuscule aspects have subconsciously reassured my mind to the concept of Rome as my home. And here I am again, continuously stepping out of my comfort zone to appreciate and realize what the world has to offer, even if I cannot see what is right in front of me until I take a step back. I will continue to travel, and it will be exciting, but I am sure that after the vacation is over, I will be saying "I can't wait to be home."



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# CARBONARA

ORIGINI E RICETTA STORICA DI UN  
ICONICO PIATTO DELLA CUCINA ROMANA

*Sulle origini della carbonara, ci sono molte leggende e le circostanze della sua nascita sembrano perdersi in un passato tanto lontano quanto misterioso. In realtà è possibile ricostruire la storia partendo dalla prima ricetta pubblicata.*

Partendo dai ricettari storici, si può incontrare il primo esempio di associazione tra uovo e pasta ne “Il cuoco galante” del napoletano Vincenzo Corrado, stampato nel 1773, seguito dalla “Cucina teorica-pratica” del conterraneo Ippolito Cavalcanti. In questi due casi, l’uovo viene utilizzato unicamente come addensante per la pasta in brodo. A compiere un deciso passo in avanti è invece Francesco Palma, un altro napoletano, che descrive ne “Il principe dei cuochi” del 1881 i Maccheroni con cacio e uova, in cui riunisce formaggio, uova e sugna, in un piatto di maccheroni. La carbonara sarebbe l’evoluzione del “cacio e ova”, di impronta laziale e abruzzese, e prenderebbe il nome dai boscaioli che andavano sugli Appennini a fare carbone con la legna. L’utilizzo di lardo o guanciale come condimento per la pasta, viene invece registrato dai ricettari solo molto più tardi. Ricordiamo la ricetta degli Spaghetti al guanciale pubblicata ne “Il piccolo talismano della felicità” di Ada Boni nel 1949. Quando si sente parlare per la prima volta di carbonara? Stranoma vero, il nome compare in un film. Dagli anni ’90 si ha l’affermazione lenta, ma costante, dei tre ingredienti classici che oggi tutti conoscono: uovo, pecorino romano e guanciale con l’aggiunta del pepe macinato all’istante.

**La Carbonara** è uno dei primi piatti **più amati della cucina italiana**.

Nonostante la sua giovane età la carbonara è considerata un classico della cucina romana.

**Ingredienti:** si possono usare **spaghetti**, ma anche altri formati di pasta come rigatoni o mezze maniche. Poi le uova, guanciale e pecorino romano.

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Cuocete gli spaghetti al dente in acqua bollente e con poco sale. Tagliate a dadini il guanciale di maiale, lasciandolo sciogliere in un tegame.

Quando il guanciale apparirà trasparente e parzialmente sciolto aggiungete un pochino di acqua di cottura e cucinare a fuoco moderato per 10' minuti. Sbattete le uova, come per fare una frittata e aggiungete pecorino romano grattugiato e un pizzico di pepe nero. Versate la pasta scolata in una terrina e aggiungetevi il guanciale preparati con l'unto bollente. Mescolate gli ingredienti delicatamente e unite le uova preparate col formaggio, amalgamandole finché non saranno rapprese, servite la pasta ben calda con una grattatina di pepe sopra. Attenzione anche a scongiurare il pericolo "frittatina", rischio di ogni cuoco in erba e dei foodies alle prime armi: questo si crea quando l'uovo entra in contatto con una temperatura superiore ai 75°, i gradi della coagulazione. Meglio amalgamare gli ingredienti fuori dal fuoco.

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# ON PLEASURES IN ART



## By Fahmi Bishay

*Dr. Bishay is an FAO retiree and a senior consultant in agricultural policy analysis and sustainable economic development. He is a writer and artist. This is his self-portrait*

## INTRODUCTION

Authentic art requires hard work, concentration, and dedication. Yet, it generates great pleasures for the artist. What are the main sources of those pleasures? This article aims to answer this question using the art of oil painting for the demonstration.



*Figure1. An imaginary image of a girl drinking water on a hot summer night.  
An oil painting by the author.  
(Oil on canvas 60 X 40cm.)*

## IMAGINATION

At the start of an oil painting, the artist usually imagines an image for his or her piece. This image could be of a beautiful natural scene that holds a delightful and pleasant memory deep in his or her soul. It could be an image of a happy, smiling child with the innocence of childhood.

It could be an image of a portrait of an old man pondering life with many years of his life visualized in his look. It could, even, be a strong and powerful image that has had a significant

deep impact on his soul, such as some of the masterpieces of Caravaggio. Whatever an imagined image the artist may have, imagination is always a major source of deep pleasure for the artist.



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## CREATION

Another major source of pleasure in the art of painting is “creation”. Once the artist has his or her imagined image carefully visualized, he or she will create that image. To this end, he or she will have to “concur” the white canvas to create the perceived image. And while creation is, indeed, a hard work, its realization is highly satisfying and most pleasurable for the artist.

## PROBLEM SOLVING

To create an image, the artist has to solve many problems. The following are the key problems generally encountered in the art of oil painting: First, the focal point: how the main focus of the painting be decided upon and set bright and attractive, and how to organize the painting elements to lead to it. Second, composition: how to establish the broad structure of the painting by organizing the main shapes in harmony. Third, value



*Figure 2. An imaginary image of an old man worried about his food.*

*An oil painting by the author, dedicated to  
FAO's World Food Day.  
(Oil on canvas 70 X 50 cm.)*

and color: how value (dark and light) can result in the illusion of a three-dimensional depth; and how color contrast can result in a beautiful and eye-pleasing image. Fourth, applying the paint: how to apply the paint (e.g., texture and direction of brush strokes) in such a way that increases the attractiveness of and interest in the painting. Overcoming those challenges provide the artist with an enormous pleasure of a great sense of achievement.

## BEAUTY AND HARMONY

Finally, while beauty is generally a subjective phenomenon, harmony is frequently the key to beauty. Thus, the intuition of the artist is added to the above elements to enhance the sense of harmony the art work radiates and to achieve beauty in the painting. And once the artist is satisfied that he or she has done his or her best and that the final product, in his or her eyes, is beautiful, the artist's pleasures will have no limit.



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# COLOMBA D'ORO PER LA PACE, L'ARCHIVIO DISARMO PREMIA PADRE JACQUES MOURAD E NANNI MORETTI



**di Matteo Spinelli**

*Giornalista pubblicista*

Nella cornice prestigiosa e aperta al dialogo di Palazzo Merulana a Roma, offerta da CoopCulture, si è tenuta la XXXV edizione del Premio Archivio Disarmo-Colombe d'oro per la pace, organizzato da Archivio Disarmo con il sostegno delle Cooperative aderenti a Legacoop. La Colomba, opera dello "scultore dei Papi" Pericle Fazzini, viene assegnata ogni anno a personalità del mondo dell'informazione che si sono distinte nel far conoscere casi virtuosi di gestione nonviolenta dei conflitti e di cooperazione internazionale e, nella società civile, si sono fatte portatrici di ideali di dialogo fra le culture e fra le persone. La Giuria – formata da Fabrizio



Battistelli, Dora Iacobelli, Riccardo Iacona, Dacia Maraini, Andrea Riccardi e Tana de Zulueta – ha deciso di conferire la Colomba internazionale 2019 a Padre Jacques Mourad (priere del monastero di Mar Elian in Siria, filiazione del Monastero fondato da padre Dall'Oglio a Deir Mar Musa). Le Colombe per la sezione informazione sono state assegnate a: Leonardo Palmisano (sociologo, scrittore, editore); Elisabetta Soglio (responsabile dell'inserito "Buone Notizie" del Corriere della Sera); Madi Ferrucci, Flavia Grossi e Roberto Persia (giornalisti freelance diplomati alla

scuola di giornalismo Lelio Basso, vincitori del Premio Roberto Morrione); Nanni Moretti (autore e regista che ha cambiato il modo di fare cinema nel nostro paese). Presenti alla cerimonia l'on. Marina Sereni (Viceministro al Ministero degli Affari Esteri e alla Cooperazione Internazionale), Mauro Lusetti (Presidente Legacoop) e Giovanna Barni (Presidente CoopCulture). Padre Jacques Mourad, che promuove il dialogo tra Cristianesimo e Islam, ha vissuto per cinque mesi il dramma del rapimento per mano dell'ISIS. «Questo premio mi darà il coraggio di andare avanti con l'impegno nella mia comunità. Questa Colomba la dedico a Padre Paolo Dall'Oglio, che con il suo generoso impegno ci ha mostrato la strada da seguire per il dialogo tra i popoli. La violenza, del resto, non può essere la soluzione per la pace». Nanni Moretti, infine, è stato premiato per aver scritto e diretto "Santiago, Italia". Il film-documentario racconta il decisivo ruolo dell'Italia ai tempi del colpo di stato in Cile, prima dando rifugio in ambasciata a centinaia di oppositori del regime e, successivamente, accogliendone altrettanti in una società in cui era vivissimo il senso di solidarietà per gli esuli ed i perseguitati politici. «L'idea di questo documentario nasce da un mio viaggio in Cile, quando l'ambasciatore italiano mi fece tornare alla mente quanto fatto dai nostri connazionali nel settembre del 1973. Mi ha stupito vedere come, degli anni della dittatura Pinochet, si parli molto di più ora che nei periodi subito dopo la fine della stessa».



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