Mi dispiace signor Ministro di Sicurezza was created as a result of the visit to Rome by Momu & No Es in the summer of 2004. It tells a story based on something that happened during their time there. Two girls, the authors, find a briefcase containing documents that supposedly belong to the Ministro della Presidenza di Sicurezza. Somewhat frightened, they hide the briefcase in order to pick it up later. Throughout the five chapters of the story, the video alternates between dramatised reconstructions of the facts, interviews with the witnesses and main characters, and the presence of two persons, the alter ego of the two girls, who appear in each scene camouflaged in oilskins. An intermittent commentary describes what happened, alternating between flashbacks and interviews carried out later. In this way, the viewer is able to reconstruct - or sometimes imagine - the events: what occurred after the briefcase was found, which streets the characters walked along, where they took the papers, and finally what became of them. The destination of these important documents also explains the title of the work. The video makes use of the aesthetic resources of different types of film and television productions, such as mystery films and what is known as investigative journalism, with incursions into variety programmes and even cartoons.

Mi dispiace... poses a criticism of the “fear society”, in which everything around us produces needless panic. Contemporary society provides us with dozens of opportunities to be suspicious of everything. Over the last ten years we have seen a hardening of the more conservative attitudes, which have used a perverse logic to generate a culture of fear. Examples abound. The Iraq War was justified to public opinion around the world on the grounds of arsenals of weapons of mass destruction that were never found. And we never seem to learn from these fears: some years ago it was mad cows, today it is avian flu. These are suspicions that usually benefit the established power structures, and the media are delighted to spread and amplify them. For there is a demand for this fear. The sinister proliferation of major terrorist attacks forms part of the production of panic, but at the same time it responds to a latent need for it. This anxiety has a permanent underlying presence in Mi dispiace... and is reflected in those documents that seem so important but most probably contain no State secrets. In contrast, the attitude of almost all the characters in the video is so laid back as to be bordering on the defiant. The two principal characters / artists walk the streets of Rome in a parody of the style of spy films, exhibiting a carefree attitude that includes sitting down on some steps to eat a pizza while carrying the compromising briefcase. The video forms part of what Momu & No Es call “happy critique”. In their work, they make use of humour to construct stories that are based on some trivial event in order to question the foundations of our social order and interpersonal relationships. Taking as their point of departure an anecdote, something that has happened to them, or an everyday situation in which they find themselves, they create a fictional story peppered with elements of the absurd.
Mi dispiace... describes how the fear culture infiltrates our lives. By generating a number of uncertainties (does the Minister Carlo Mariani really exist?), challenging the logical succession of events and combining the exceptional with the everyday, Momu & No Es use art as a space for resistance against the standardisation of expectations and against what should really cause panic: the curtailment of freedoms.