



Con il patrocinio di:



In collaborazione con:



DIPARTIMENTO DI METODI E MODELLI  
PER L'ECONOMIA IL TERRITORIO E LA FINANZA  
MEMOTEF



Funded by  
the European Union

# REPORT

## SUDNORD-NORDSUD

An open reflection on travel, migration, borders, and identity.

**13 September, 2025. Molo Innoceniano, Anzio, Italy**

Promoted by **Associazione Culturale IBIS APS**  
under the patronage of **Città di Anzio**

In collaboration with: **Sapienza Università di Roma**, **CO>SEA**, **PartArt40W**,  
**Raw-News**, **RawDrivers**, **UKRI**, **EU Mission Restore our Oceans and  
Waters**



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On September 13, 2025, the Molo Innocenziano in the **Port of Anzio** was transformed into a large space for collective reflection thanks to **SUDNORD-NORDSUD**, a widespread installation promoted by the **IBIS APS Cultural Association**, a historic organization active in the Anzio and Nettuno area.

The idea, born from the intuition of the artist **Ferdinando Fornaro**, found in the “small passage” of the port a symbolic opening that inspired a participatory artistic journey: a space suspended between South and North, between those who leave and those who arrive, between desires and shipwrecks.

The choice of the passageway connecting the outdoor parking lot to the port area proved effective; passersby, accustomed to taking that shortcut daily, found themselves suddenly catapulted into an artistic space. Many, intrigued, stopped to observe, talk with the artists, and share personal thoughts and stories.

These testimonies made the installation a real **place of meeting and exchange**, where art gave voice to real experiences, transforming visitors into active participants.

## **PROGRAM**

A **small gateway to the sea**. A border and threshold between departures, arrivals, escapes, and hopes.

The hope is that this “little door” will push us to reflect on what is happening around us and lead us to **overcome indifference**.

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## Installations



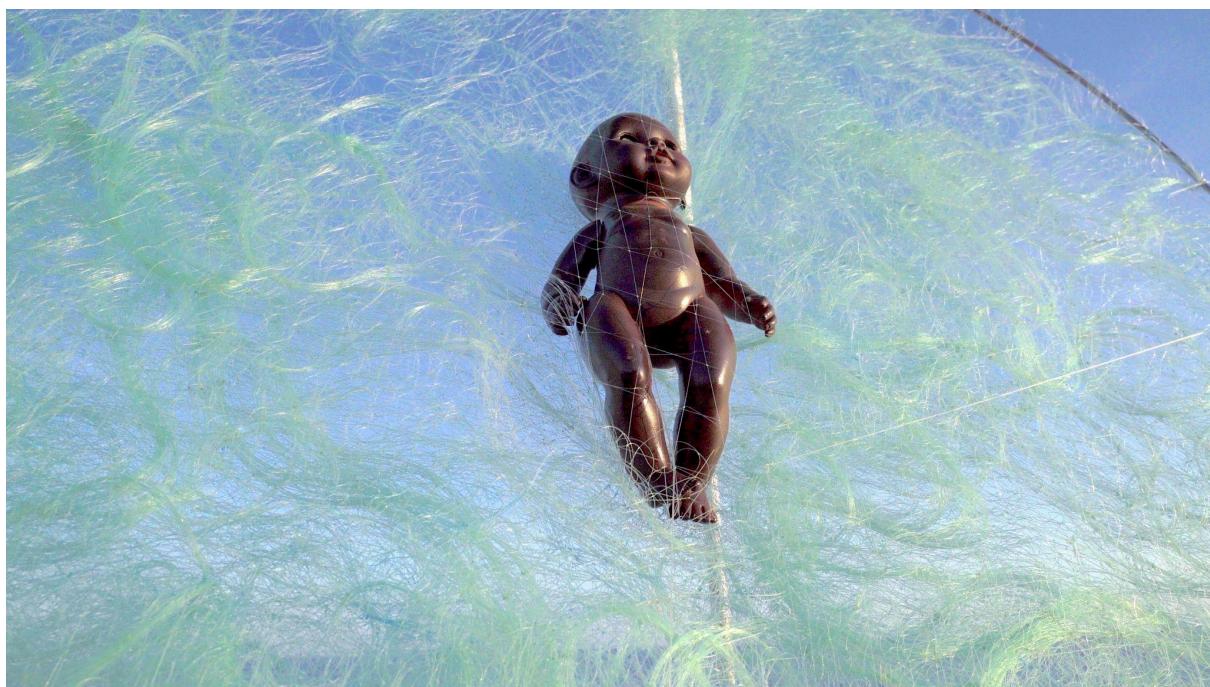
### **Ferdinando Fornaro: Invisible...**

« They start from a distant "where" to reach an inexpressible "here" » .  
"Imaginary figures, undefined precisely because they evoke **the memory of those who never arrived** and who would have liked to come here. They don't represent a definitive figure but something imaginary, fantasy."





*"Looking at that gate from the sea, we see moored boats, therefore a port, those who come and those who go."*



*From the eye of reality, to the eye of imagination, to elaborate these evocative images of **a landing that never happened**. Something that isn't there, it's almost surreal. The fact that it's surreal doesn't mean it's not rooted in reality. It starts from reality and then becomes something different that should make us imagine, reflect, dream; whether in the positive sense, the poetic sense, the dramatic sense, or something else. But above all, **imagine something that isn't there and that should be there**. VIDEO - [Full Version](#)*



**Matteo Lesina :**

**"The beauty of the imperfect"**

Matteo Lesina brought his sculpture of a large tuna made from driftwood, a work that speaks of journeys and returns.

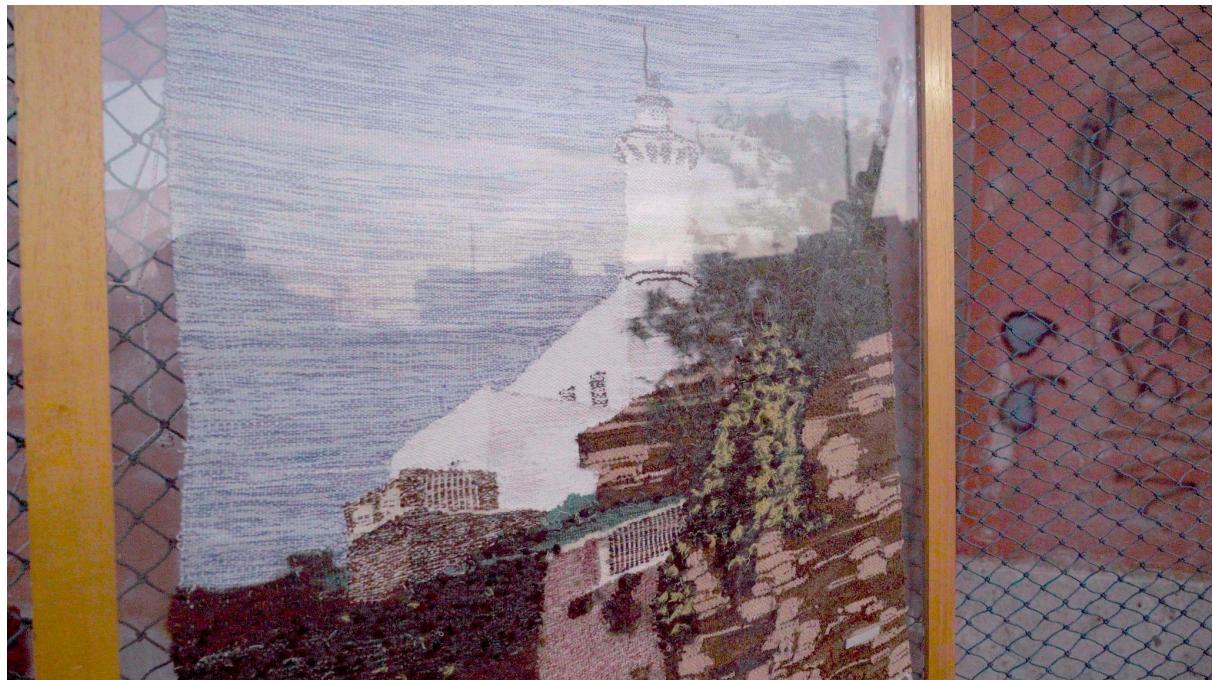
*"Many times I think that every single piece of wood is like people, like us; perhaps each of these little pieces of wood might be insignificant on its own, but put together with a purpose, they create something special, something more complex."* - [\*\*VIDEO\*\*](#)



*"I believe that absolute perfection does not exist, I always try to put together*

*all the woods in order to form something but following my feeling, following what the wood tells me, and not me trying to create something.*

*I lived in Costa Rica for 25 years and decided to stay there, following the waves."*



#### **Luciana Chiari: "Threads that Weave the Sea"**

Luciana exhibited her tapestries, including the work "Faro di Anzio," which moved the public by connecting it to the city's identity.



Hand-woven tapestries using a variety of techniques. From spolinato, where the threads create nuances and contours to represent "The Anzio Lighthouse," to the primary weave on a nylon fishing warp, creating a textured texture reminiscent of a "seabed." These textile experiments have allowed artist Luciana Chiari to weave together her emotions evoked by the sea.



**Dalia Valdez:**

**"Where are the children of the corn?"**

Dalia Valdez presented the installation "*Hijos del Maíz*" accompanied by a ritual chant and a children's choir, creating a moment of profound intensity and emotion.



*This work is an Aztec theatrical-style incensory display depicting a corncob with each kernel representing a skull, to commemorate the disappearance of 43 children in 2004 in Ayotzinapa, Veracruz.*

*"It turned out that it was the state that made them disappear."* [\*\*VIDEO\*\*](#)

*"I wanted to represent them with this corn cob because the Mexican considers himself a son of the Corn and therefore to represent the homeland, the homeland that kills its own children."*



A young student **Sofia Origgi**, passing by on her skateboard, stopped, deeply struck by Dalia's work and spontaneously wrote a poem inspired by the theme of the installation, which we share as a testimony to this encounter between art and life. [\*\*VIDEO\*\*](#)



*"As one second approaches the border, your freedom travels there in that profound decision, that collects the fragile beat of that wave.*

Mysteriously in the night she continues to travel, as the thoughts in her mind begin to wander. The distant gaze of those who know how to hope creates an energy that continues to cry out. The wave does not fade, the wave remains, like every mother's hope. In moving away into the mystery, each time one leaves behind what was once my old self."

Moments of silence continue to travel, like prayers heard shouted.

The sea does not calm, the sea sighs, like screams drowned by anger.

Invisible bodies,  
names that the wind erases  
Under the silence  
of a Europe too beautiful.  
We don't just focus on the facts, we  
go deeper,  
let's find out the truth:  
That that light of salvation exists  
but it is still weak,  
for the union of True Freedom!"

**Jessica Ghelli :**

**"Woman-Mother and Child"**

**Jessica** shared her thoughts on the role of women and mothers, which were greatly appreciated by the audience.

*"I wanted to represent the mother-woman with child, because it indicates the role that women have nowadays in their relationship with their child and in feeling like mothers."*



*It's hard! I work with children and I see the struggles of so many mothers, including feeling less suited to this role, and the stereotypes are more pervasive now; mothers are no longer there, at least not like before.*



*Finding yourself in the circumstances of having to cope on your own in a much more tiring way with burdens that are not only external but also internal, and this is what I wanted to capture as pictorial expressiveness." **VIDEO***



## PRESENTATIONS

### **Chiara Certomà, Federico Fornaro: "PARTART4OW"**

The presentation of the **PartArt4OW project** , curated by **Chiara Certomà** (Sapienza University of Rome) and **Federico Fornaro** (Raw-News Visual Production Agency), showed how participatory art can transform urban spaces into **places of shared meaning** , inviting people to stop, think and dialogue. Taught by: **Chiara Certomà** (Sapienza University of Rome), **Federico Fornaro** ( Raw-News Visual Production Agency)



**"The Sea of Anzio"** curated by the **CO>SEA research group** (Sapienza University of Rome + Raw-News Visual Production Agency).





**Photographic exhibition by Giuseppe Lupinacci** : the visual journey on the state of the Anzio sea served as a common thread, prompting many people to stop, observe, and start conversations about their relationship with the sea and the meaning of the initiative.

**Photographic Exhibition: [Giuseppe Lupinacci / RawNews.net](#) - [VIDEO](#)**

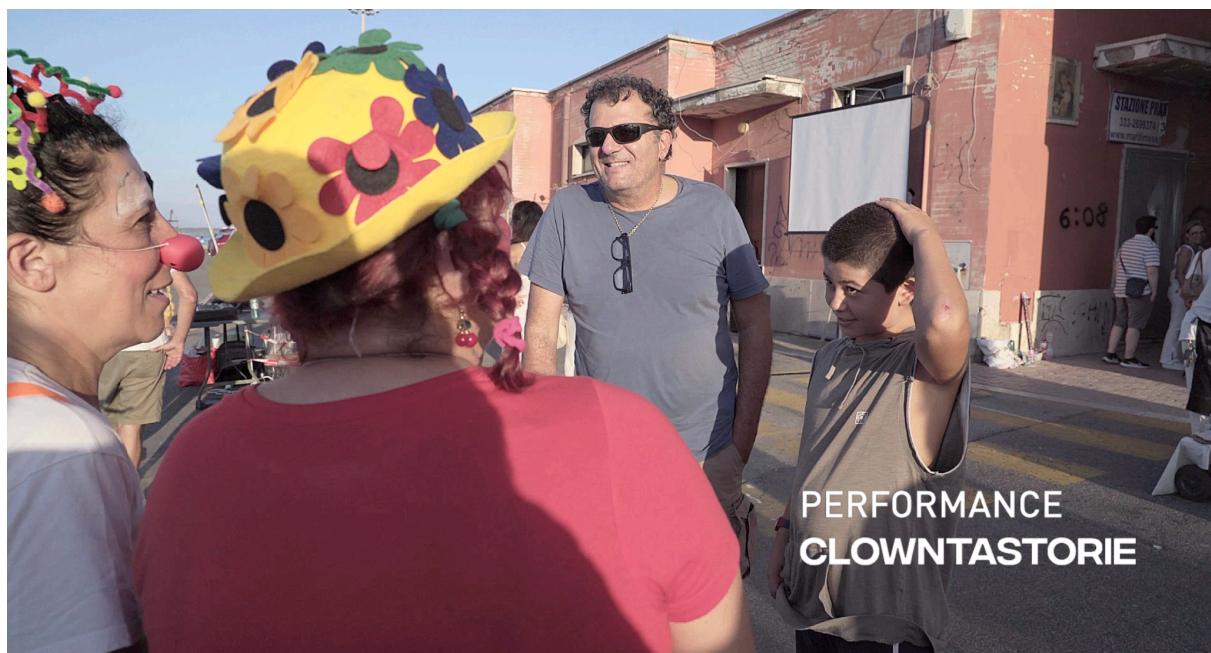
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## PERFORMANCE



**Professor Antonio Silvestri: "Extemporaneous Clay Modeling"**

**Prof. Antonio Silvestri**, a beloved teacher at the legendary (former) Liceo Scientifico Innocenzo XII, gave a live **lathe modeling performance**, attracting many citizens who remember him as a key educational figure. [\*\*VIDEO\*\*](#)



**CLOWNTASTORIE:** Street clowning and flashmobs. A smile dedicated to children, with a thought for those less fortunate, victims of war and hunger. **Clowntastorie** brought a moment of lightheartedness, entertaining children and soothing even the elders: the contrast between the clown's laughter and

melancholy captured the event's message, one of hope but also of awareness of wounds. [\*\*VIDEO\*\*](#)



#### **COMPAGNIA DEL VAGABONDO:** Readings

*"I'm reading you this poem by **Cristiana Temperilli**, titled: *To You*." It was written at a truly difficult time, for the entire world, for all who are human. There are events that cannot be ignored, and the author has decided to dedicate a few words to a grave evil that afflicts the world: war, and that of the children who unfortunately suffer its consequences. The author is not addressing one war in particular, but all wars, all the cruelties we can commit as human beings and which we should instead avoid.*

#### **"TO YOU"**

My thoughts fly to you.

To you, child born under the hammering rain of bombs.

in one of the thousand restless nights,

amidst the debris of your child mother's agonizing anxieties.

Desperate, for not being able to protect your survival.

To you, tender flower, forced to grow in the mud!

Unaware of the tragedy that has engulfed you.

An innocent victim of perverse matrices, of a mad reality of the world.

While everything else stands by and watches, wallowing in indifference.

To you, and to all the children like you, trapped in the will of those who, blinded by hatred, mercilessly decide to destroy the most defenseless.

And like a loving wind of attention and solidarity, will be able to sweep away all the evil that is around you.

*Cristiana Temperilli - [\*\*VIDEO\*\*](#)*

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## **An activated gateway**

For a day, the port passage became a **shared space**, a "free zone" where people could stop, reflect, and discuss ideas without filters, outside the frenetic pace of daily life and hyperconnectivity. The installation reminded us that a **simple gesture can shake off indifference** and rekindle a sense of community:

["It wasn't just a dream, it was a revelation."](#)



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## **THANKS**

**IBIS APS and Ferdinando Fornaro thank :**

**The Municipality of Anzio** for its patronage and invaluable logistical support. Heartfelt thanks to **Valentina Corrado**, Councilor for Tourism and

Entertainment, **Luca Brignone**, Councilor for the Environment, and **Aurelio Lo Fazio**, Mayor of Anzio.

**We thank all the partners who made this initiative possible:**

**Prof. Chiara Cartomá ( Sapienza University of Rome - MEMOTEF , CO>SEA , PartArt4OW ), Federico Fornaro ( Raw-News Visual Production Agency ) , RawDrivers , EU Mission Restore our Oceans and Waters**

**UKRI Innovate UK** for scientific and cultural collaboration.

All the artists and performers: **Luciana Chiari, Matteo Lesina, Dalia Valdez, Jessica Ghelli, Giuseppe Lupinacci, Compagnia del Vagabondo, Clowntastorie, Prof. Antonio Silvestri.** Technicians **Alessio Cariello** (aka Ciccio) and **Matteo** for their technical support, the **Gallinari family** Gianpaolo and Bruno (Electrical Support), **Vincenzo Patané and the entire Raw Drivers APS team** , **Marcello Dato**, Creative Director, who helped us coordinate communications from Berlin, and a special thanks to **Anna Serra** for following the entire project and for her constant and meticulous work, accompanying every process from behind the scenes.

And of course all the citizens who crossed the threshold and chose to stop, participate and share, and all the people who contributed to making this event possible .

## **Further Information and Press-Kit**

For further details, interviews or press inquiries, please contact:

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