



# INTERNATIONAL FESTIVAL OF HOMELESS THEATRES

## ERROR

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EDITED BY DARIO FERRANTE AND MARO MAKROPOULOU, SUTTA SCUPA



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# Introduction



The International Festival of Homeless Theatres, ERROR, has been organized by the entire team of Divadlo bez domova since 2006. The main motivation behind the festival was to create a space where homeless theatre groups could meet colleagues from different countries, share their experiences, and perform for a wide public audience. As there are only a few homeless theatre groups worldwide, and because our performers include not only people experiencing homelessness but also individuals facing various forms of social disadvantage, we also invite theatre groups composed of artists from vulnerable or marginalized communities. These include former prisoners, people working in the sex business, individuals with Down syndrome, people with hearing impairments, orphans, and children and teenagers from underprivileged backgrounds. Once a year, the festival brings all these participants together to form a unique international theatre community.



For the general public, the festival offers a rare opportunity to experience performances by theatre groups that are not often seen on mainstream stages. Visitors can encounter disadvantaged and vulnerable individuals in roles that challenge common stereotypes. At the same time, professionals working with marginalized communities can draw inspiration from the performances, which may encourage the creation of new theatre initiatives in their own environments.



The festival regularly hosts theatre groups from Czechia, Hungary, Poland, and Slovakia. Over the years, it has also welcomed ensembles and artists from Argentina, Armenia, Austria, Belgium, Finland, France, Germany, Italy, the Netherlands, Norway, Portugal, Slovenia, Spain, Turkey, USA, and many other countries.

From the very beginning, we were driven by curiosity about the possibilities of creative work and personal development in socially engaged theatre. We were eager to learn, exchange experiences, and seek inspiration wherever possible. However, we soon realized that there was no existing research, methodology, or accessible know-how for those working artistically with people experiencing homelessness. In many ways, this has been pioneering work based largely on hands-on learning and shared practice.

An important milestone was our first meeting with the Czech theatre group Ježek a Čížek (now inactive) in Prague. Inspired by this encounter, in 2006 we established a tradition of inviting theatre groups from abroad on the last Friday and Saturday of November — and the ERROR festival was born. The Visegrad Fund has been a key partner and supporter of the festival since its inception, continuously contributing to its development. Thanks to this support, the festival has expanded to include a conference and additional program modules. Through our involvement in various European projects, particularly under Erasmus+, we are sometimes able to enrich the festival with extended conferences, workshops, lectures, and other accompanying activities.





All participating theatre groups are invited and hosted by us. We provide the venue, technical equipment, accommodation, catering, and all necessary support for the performances. Partner groups are responsible only for covering their travel costs – a significant commitment on their part. When possible, we try to assist with these expenses if needed. The festival takes place over two days. On Friday afternoon, we usually present three to four performances. Saturday morning is dedicated to the ERROR Conference, followed by five to six performances in the afternoon and evening.

We carefully adapt the program to the needs of participating groups. Friday typically features productions that are technically simpler or groups familiar with our working conditions. The final performance on Friday is traditionally our own. Since there is more time available on Saturday, we schedule more technically demanding or time-intensive productions for that day. If child-friendly performances are included, they are usually planned for Saturday afternoon. The conference is a vital part of the festival. Leaders of participating theatre groups and other experts in the fields of theatre, expressive therapies, and social issues are invited to present their work and share their experiences. The conference also serves as a platform for networking, planning future collaborations, and discussing similar initiatives. A significant exchange of know-how takes place – from fundraising strategies to information about international funding opportunities such as Erasmus+, Creative Europe, and the Visegrad Fund.



# Implementation

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Preparing the festival is a year-round, full-time commitment, beginning with an evaluation of the previous edition. We maintain continuous contact with partner theatre groups and seek new participants where possible. Early steps include booking the venue and applying for funding. The Visegrad Fund remains our primary supporter, but we also apply for additional grants.

Special attention must be given to securing suitable accommodation and catering. Team responsibilities need to be clearly distributed in advance, particularly during the most intensive preparation period two to three months before the festival. Detailed planning includes confirming participant numbers, technical requirements for each performance, guest professionals, and creating a comprehensive schedule.

We also prepare and translate promotional materials, design and print posters and bulletins, and intensify public relations efforts. Press releases are issued, and we frequently promote the festival through television, radio, newspapers, and online platforms. Maintaining strong relationships with reliable and affordable service providers has proven invaluable.



During the COVID-19 pandemic, we organized the ERROR festival in various hybrid and online versions, streaming it live via the Divadlo bez domova YouTube channel. Thanks to the new skills and experience we gained, we decided to continue with live streaming, so audiences can watch the festival live at Pistori Palace, but also on the other side of the world via YouTube. The recording of the festival is also available on this platform for about 10 days after it ends. Streaming also involves renting the necessary equipment and securing people to operate it who are almost "invisible" to the performers and audience.

In 2025, for the first time we prepared English and Slovak subtitles / surtitles for some theatre performances. The subtitles / surtitles were projected from a laptop onto a larger TV screen using Microsoft PowerPoint or Apple Keynote. In the case of a combination of both languages, we did this by dividing each slide with a black background into two halves – the upper half contained one language version in one text colour (white), and the lower half contained the other language version in a different text colour (yellow). Subtitling / surtitling is preceded by translation and the creation of a presentation with subtitles / surtitles. Live subtitling / surtitling requires a person to do it – a subtitle / surtitle operator. The audience greatly appreciated the subtitles / surtitles, so we plan to continue and improve this part in the future.

Organizing an international festival inevitably involves unexpected challenges. Theatre groups working with homeless or otherwise disadvantaged communities may face difficulties in preparing new productions or arranging travel. Flexibility is essential. We remain prepared to adjust the program and maintain backup content if necessary.

Ongoing communication with participating groups and professionals throughout the year is crucial. At the same time, it is wise to plan realistically and keep the scale manageable.

# Impact



Hosting an international festival is a major milestone for any organization. It significantly impacts both professionals and performers. In countries where similar events are rare, the festival becomes a powerful platform for exchange, inspiration, and professional growth.

Organizers gain valuable experience in areas such as public relations, technical production, management, and translation. Actors and actresses are deeply involved in all aspects of preparation – from stage building and technical assistance to media appearances, catering support, and translation. They become active co-creators of the festival environment.

Both professionals and performers receive financial compensation depending on available funding. Performances are usually fully attended, and there is no barrier between the audience and performers. With no entrance fee, the festival remains accessible to people living in difficult conditions. Visitors frequently highlight the festival's warm, welcoming atmosphere — whether in the theatre hall or informal gathering spaces such as the café. Participating theatre groups often express a strong desire to return. For many, the last Friday and Saturday of November are permanently reserved for the ERROR festival. For us as organizers, the festival is an inseparable part of our long-term artistic mission.

ERROR also receives considerable media attention. Reports, reviews, interviews, and other formats regularly appear on television, radio, in print media, and online platforms, further extending the festival's impact and visibility.



# Practical Recommendations

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Based on our experience, we suggest:

- Organizing the event in a venue fully under your control (your own space or a venue without overlapping events)
- Cooperating with long-term, reliable partners for technical support, accommodation, and catering
- Inviting artists familiar with your working conditions
- Limiting the number of new groups each year so they can gradually adapt and refine their productions for an international audience
- Arranging accommodation within walking distance of the venue
- Providing high-quality catering, ideally within the venue, and structuring meals clearly (e.g., breakfast at accommodation, lunch and dinner at the venue). It is practical to divide dinner into two stages: a first course, followed by a performance, and then the main course
- Securing strong financial support, which is essential
- Involving additional stakeholders such as municipalities, educational institutions, artistic activists, and NGOs working with homeless communities
- Maintaining a strict alcohol-free policy for both participants and visitors

Engaging local politicians and decision-makers is also important, as it increases awareness of the needs of homeless and marginalized communities. Emphasizing artistic quality alongside interpersonal, cultural, and social dimensions can contribute to new perspectives and solutions. The festival also has strong educational and awareness-raising value, offering students and professionals in social work and related fields a unique context in which to experience empowerment and self-expression.

# Divadlo bez domova



Divadlo bez domova (Theatre with no home, hereinafter also DBD) is a civic association whose main mission is to connect artistic, educational, expressive-therapeutic, and social aspects in order to support marginalized groups of the population. Through theatre, performance, dance, music, and singing, we create space to address important social issues that are often overlooked. Our goal is to challenge prejudice and stereotypes while emphasizing inclusion, understanding, and empathy.

Our organization was founded on the basis of theatre projects with people experiencing homelessness, with whom we have been working since 2004. On 12 May 2006, it was officially registered with the Ministry of Interior of the Slovak Republic under registration number VVS/1-900/90-28231. The association's registered office is located in Bratislava, Za sokolovňou 3.

The theatre space that we created ourselves — where we carry out artistic, educational, and drama-therapeutic activities — is situated in the left wing of the Pistori Palace at Štefánikova 25 in Bratislava. This is also where we present our performances to the general public. Admission is free, as we aim to make culture and the arts accessible to disadvantaged individuals as well.

We are also pleased to perform in non-traditional theatre spaces, such as correctional facilities, psychiatric hospitals, and similar institutions.



Divadlo bez domova actively participates in local, national, and international projects as either a coordinating or partner organization, contributing to the exchange of experience and the development of cultural cooperation on a global level. We organize and lead workshops for children, young people, adults, other professionals, and incarcerated individuals. Together with our acting ensemble, we also occasionally organize Living Library events.

Our acting community primarily includes people experiencing homelessness, but also individuals with severe physical disabilities, psychiatric diagnoses, people who have served prison sentences, individuals from socially disadvantaged backgrounds, social workers, theatre practitioners, and others who wish to take part in our activities. Our actors and actresses receive fair financial reward for their creative work during rehearsals, workshops, and performances.

Throughout our history, we have created and staged 18 productions and performed more than 320 shows in Bratislava, across Slovakia, and abroad. We organize the International Festival of Homeless Theatres ERROR, which regularly includes an international conference. In 2025, the festival held its 19th edition.

At Divadlo bez domova, we strive to create space for dialogue between diverse communities and to contribute to social development through artistic expression. Our work promotes the values of solidarity, tolerance, and equality, which we consider essential for building an inclusive society.

[www.divadlobezdomova.sk](http://www.divadlobezdomova.sk)

[www.facebook.com/divadlobezdomova](https://www.facebook.com/divadlobezdomova)

[www.instagram.com/divadlo\\_bez\\_domova](https://www.instagram.com/divadlo_bez_domova)

[www.youtube.com/@divadlobezdomova4135](https://www.youtube.com/@divadlobezdomova4135)

# Medusa In The Kitchen



During its 20 years of existence, Divadlo bez domova has created many theatre productions. Most of them have been original works. Some were written by the theatre's artistic director Uršula Kovalyk, while the actors and actresses themselves have also been authors and co-authors of the performances and texts. Our repertoire also includes two staged readings from books by Uršula Kovalyk and two adaptations of existing plays – Daniil Kharms: CIRCUS MADRASH and ANTIGONE (after Sophocles and others).

The theatrical production Medusa in the Kitchen is based on the play Medúzy by Uršula Kovalyk. In the original text, the author drew on ancient mythology, focusing on the story of Medusa the Gorgon. Through an innovative approach, she deconstructed the myth and found strong parallels with contemporary reality — specifically with the lived experiences of homeless women, as well as other pressing social issues (the overall status of women in society, violence against women, housing inaccessibility, the use of public space, the housing market, patriarchal structures, relationships between social workers and people experiencing homelessness, etc.).

The decision to create, rehearse, and stage Medusa in the Kitchen was innovative and groundbreaking for our theatre on several levels. Our previous production had been ANTIGONE (after Sophocles and others), so this represented a natural continuation of our engagement with ancient themes and mythology. This subject matter proved inspiring for both us and our acting ensemble and offered further educational opportunities.

The theme of homeless women provided our actresses with lived experience of homelessness a space to share their personal stories and life experiences, which significantly shaped the development of the performance.

# The Creative Process



The creation of the performance was an experiment for our theatre — one that proved successful. For the first time in our history, we invited a professional actress, Juliana Johanidesová, to join our ensemble. We made this decision largely because she already had a close connection to our theatre and had collaborated with us in the past (she led a photography workshop for our acting team, participated in an international workshop organized by DBD, and worked with members of our production team on other artistic and educational projects). Mutual trust was therefore a key factor. The preparation process unfolded in two stages. In the first stage, two parallel rehearsal/workshop processes took place.

The first focused on preparing the women's scenes that form the central narrative line of the performance, built around a larger volume of text and dialogues between three women. This process primarily involved director and actress Uršula Kovalyk, professional actress Juliana Johanidesová, DBD actress with a severe physical disability Zuzana Pokorná, dramaturgist Patrik Krebs, and actor and production person Tomáš Kubiš.

The second process focused mainly on movement scenes and a male ensemble scene. It took place within theatre workshops and rehearsals involving the DBD acting and organizational team (without the professional actress). This process combined non-formal education with creative theatre work. The ensemble expanded its knowledge of ancient mythology while also bringing in personal experiences and insights. Although the main theme focuses on homeless women, the entire acting team contributed with perspectives and reflections. Discussions between male and female actors opened new viewpoints and fostered sensitivity toward the topic.



A powerful personal contribution from the actresses were their own concise and striking statements about what they need and expect from men. These statements became an essential part of the performance. The male actors also formulated ways in which they could support women in different situations, particularly in fostering safety.

Alongside parallels between mythological Medusa and women who survived gender-based violence, we also explored jellyfish as sea creatures. Thanks to beautiful costumes, original music composed specifically for the performance, and theatrical lighting, the actors experimented with movement, creating an ocean filled with jellyfish (and other sea creatures). The physical diversity of the ensemble and the wide range of costume colors enriched this visual layer. The contrast between the “heavy story of the disfigured Medusa” and the graceful, visually pleasing sea imagery became a strong dramaturgical element. The jellyfish scenes are not decorative — they are an integral part of the play.

Another movement dimension was inspired by the traditional Māori ceremonial dance Haka from New Zealand. We first explored haka more broadly and later focused on a specific empowering form. Through haka, the ensemble worked with rhythm (stomping), body movement, and facial expression. The result is a women’s movement scene expressing anger, strength, and determination — a collective female ritual.

The leadership role in this haka scene was taken by an actress with a severe physical disability. Her crutches, often perceived as a symbol of limitation, became a powerful rhythmic and empowering instrument. What is usually considered an individual aid transformed into a collective activating tool.



A key feature of the group movement scenes is their adaptability. If an actor cannot attend a performance, the scene simply includes one less character or jellyfish, or another performer steps in. This structure provides security and flexibility.

In the second stage of rehearsals, the two parallel processes merged into intensive full-ensemble rehearsals. We follow the principle that there are no “big” or “small” roles. Each performer has their own unique place on stage. Time spent on stage or number of lines spoken is not a measure of importance. This principle applies fully to Medusa in the Kitchen.

# Digital Technologies

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Digital technologies were integrated on multiple levels. For the first time in our history, artificial intelligence (AI) became part of the performance, reading statistical data about various forms of disadvantage, abuse, and violence against women.

We also introduced live subtitles / surtitles for the first time. All texts were translated into English and projected during the performance, operated manually by a technician. This was premiered at the International Festival of Homeless Theatres ERROR 2025 in Bratislava.

This innovation motivated further subtitle / surtitle work. At the first Italian ERROR fest in Palermo, our production was presented with English and Italian subtitles / surtitles.

Perhaps the most visible symbol of digital technology today — the smartphone — also plays an important role in the theatrical language of Medusa in the Kitchen, but we will not reveal more.

# Interesting Context



Medusa is widely known in European cultural tradition. Less known is her symbolic connection to survivors of gender-based violence. Even less known is the detail that Medusa was said to have lived in a cave in Sicily.

The music for the performance was created by the Argentinian performer and musician Mila von Chobiak, with whom we began collaborating several years ago following his participation in an international training course for youth workers that we organized within the Erasmus+ programme.

Looking back, it feels natural that our theatre addresses this topic artistically. We are especially pleased that women and men with lived experience of homelessness attend our performances. Admission is free; audiences may support us through voluntary donations after the show.

Because the play addresses sensitive themes, our bulletin includes contact information for a free 24-hour helpline for survivors of violence. The performance is recommended for audiences aged 16 and above.

Theatre performance Medusa in the kitchen was nominated for the Grand Prix of the Nova drama / New Drama 2026 Festival. The nine selected productions will compete at the contemporary drama festival, which will take place from 11 to 15 May 2026 in Bratislava. The Dramaturgical Board of the Festival reviewed more than ninety productions of contemporary drama and dramatisations, including authorial projects, created in institutional and independent professional theatres across Slovakia and premiered between 1 February 2025 and 31 January 2026.



# Bulletin Text

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*Medusa in the Kitchen was created based on Uršula Kovalyková's play Medúzy. Inspired by the ancient Greek myth of Medusa, we sought parallels with the lives of homeless women you encounter daily on the streets.*

*What connects a homeless woman and mythological Medusa? In our artistic work with actresses who experienced homelessness, trauma from sexual violence emerged as the most painful theme. Each woman coped differently — some in a “Medusa-like” way. The journey from pain through anger to regained strength is long and complex. Medusa becomes a symbol of homeless women who survived sexual violence and chose to reject guilt.*

*According to Greek mythology, Medusa was originally beautiful and the only mortal Gorgon. She was raped by Poseidon in Athena's temple. As punishment, Athena transformed her into a monster with snakes for hair and a gaze that turned people to stone. She hid in a cave in Sicily until Perseus killed her using a mirrored shield. Her severed head later became a protective symbol.*

*Medusa is also linked to the origin of coral and, in art therapy, may symbolize unconventional female behavior. Her wild laughter — often intolerable in patriarchal cultures — represents suppressed female expression.*



**Director:** *Uršula Kovalyk*

**Dramaturgy, light and sound Design:** *Patrik Krebs*

**Music:** *Mila von Chobiak*

**Set and costumes:** *Marija Havran, Danica Ondrejovič, Eva Matkuliaková*

**Movement and choreography supervision:** *Zuzana Vasičáková Očenášová*

**Cast:** *Juliána Johanidesová, Zuzana Pokorná, Uršula Kovalyk, Beáta Maderová, Denisa Okrutská, Jela Matušковиčová, Mária Rehovičová, Tomáš Kubiš, Štefan Benda, Róbert Kotlár, Augustín Horváth, Miroslav Pijaček, Jozef Bujna, Joshua Kanaloš*

**English translation and subtitles:** *Tomáš Kubiš, Zuzana Pokorná*

**Subtitling operators:** *Jakub Maráky, Adam Bujna*

*Special thanks to Tamara Vajdíková for assistance with AI.*

*If you or someone close to you has experienced sexual violence, help is available at the free 24/7 helpline: 0800 212 212.*

[www.youtube.com/watch?v=25dQPtlqB\\_s](http://www.youtube.com/watch?v=25dQPtlqB_s)

# Sutta Supa



Sutta Scupa A.M.A. APS/ETS was founded as a cultural association in 2008 and, in 2016 (after winning the MigrArti grant from the Italian Ministry of Culture), became a multicultural company whose main mission is to combine theatre with the social inclusion of the most vulnerable and with other arts, addressing issues that affect our society. Our aim is to give a voice and a place in society to those who are marginalised.

Our organisation therefore works with refugees, immigrants, ex-prisoners, the homeless, residents of supported care centres, young people, teenagers and children, with whom we have been collaborating since 2004. We have never had a permanent base; paradoxically, this has allowed us to establish numerous partnerships with other local and nationally recognised associations and institutions. Admission to our shows is usually free, thereby ensuring access to culture and the arts even for the most disadvantaged.

As well as performing in prestigious theatres and at high-profile festivals, we have taken our performances to non-traditional venues, such as prisons, psychiatric hospitals, etc. Sutta participates in local, national and international projects as a partner or lead organisation. Our theatre community is therefore made up of professionals and vulnerable individuals, social workers and cultural mediators. Our actors and actresses receive fair financial compensation for their creative work during rehearsals, workshops and performances. Sutta Scupa creates spaces for dialogue between different communities, contributing to social development through artistic expression and promoting solidarity, tolerance and equality.

[www.suttascupa.it](http://www.suttascupa.it)

<https://www.facebook.com/SuttaScupa>

<https://www.instagram.com/suttascupa/>

# Spazio Zero



Over its 20 years of activity, Sutta Scupa has staged numerous theatre productions. Most of these are original works. Many were written by the author and president Giuseppe Massa, others by contemporary writers such as Ubah Cristina Ali Farah and Tino Caspanello, whilst others are adaptations of classics such as Antigone, Medea or Romeo and Juliet. Almost always, the scripts have been translated into the language of both professional and amateur actors. Spazio Zero is the first script written entirely in Italian by Giuseppe Massa after 15 years of research into Sicilian (a minority language recognised by UNESCO as being at risk of extinction).





The text recounts the occupation and reopening, in 2008, of an abandoned and disused warehouse at the Cantieri Culturali alla Zisa in Palermo by a collective of actors, technicians and theatre practitioners. It is written in a colloquial, contemporary, punk-style, raw Italian, and the core of the work is the antagonism between I and WE. Western society's inability to be 'We' (a community) is taken here to its extreme consequences. During the workshop, from which the final performance emerged, each participant was encouraged to reflect on their personal 'Spazio Zero' – a sort of utopian yet concrete goal; for some it was a home, for others a man or woman to love, and so on. In the staging, ample space was given to the Chorus, as an ancestral element of theatre, and to the unison delivery of lines, as well as to stage movements and sounds.





For the homeless beneficiaries, this theme resonated particularly deeply: a space to share their personal stories and life experiences, which significantly influenced the development of the show.



# The Creative Process



The creation of the show was an experiment for our association. The group of actors who performed the show consisted of professionals, migrants, refugees, homeless people, and vulnerable individuals with mental and physical disabilities: a small community that respected and celebrated everyone's differences. The creative process took place in two phases. In the first phase, a long workshop, spread out over time, led by psychomotor therapist and actress Elena Amato, assisted by Giuseppe Massa, laid the relational and technical foundations for the participants' first theatrical experiences. Diaphragmatic breathing, free singing and synchronised movement on stage were the elements explored through games and exercises. In the second phase, the group welcomed the professional actors who have been collaborating with Sutta Scupa for several years, along with the singer and composer Serena Ganci. The show opened with a choral song sung in unison – a whispered, heartfelt song.



This process combined non-formal education with creative theatre work. The group expanded their technical knowledge whilst also contributing their own experiences and personal insights. Although the main theme focused on the lack of cultural spaces in the city of Palermo, the entire team contributed their perspectives and reflections. Discussions among the actors opened up new points of view and fostered greater sensitivity towards the subject.

The physical diversity of the ensemble interacted with the minimalist black costumes and the post-apocalyptic masks created by the painter Linda Randazzo. The contrast between the 'heavy story of the disfigured Medusa' and the graceful, visually pleasing image of the sea became a powerful dramaturgical element. A key feature of the group movement scenes is their adaptability. Even if this means simplifying the movement to the bare minimum, all actors must be able to participate in the stage action, even if it is just a simple step forward in unison. This approach involves all participants and fosters the formation of a cohesive group that respects one another, offering both security and flexibility. Although professional actors bear greater responsibility, non-professionals are also fully involved from the beginning to the end of the performance.



# Digital Technologies



Digital technologies have been integrated at various levels. For the first time in our history, artificial intelligence (AI) has become part of the show. Specifically, this was through the two video clips that opened and closed the show. The result of a collaboration between Giuseppe Massa and the very young video maker Maria Bernardi, the creative process involved feeding parts of the text into the AI, which transformed them into images. The images produced by the AI were then edited and set to music by the two professionals, becoming the prologue and epilogue of the show. We also continued to use real-time subtitles/sur-titles. The text was translated into English and projected during the performance by a technician.





The lack of cultural spaces and venues for young people to gather is a long-standing problem for the city of Palermo and Sicily in general. There are many abandoned theatres and spaces on our island. Added to this is the purely social problem of homelessness. In this context, the themes addressed by Spazio Zero have received significant attention locally but also in Bratislava, where the issue of homelessness is particularly acute, partly due to the harsh winter climate in those parts of Europe. The show was in fact presented in an edited version during the Error Festival 2025, organised by the historic theatre company Divadlo Bex Domova. The music for the show was composed by the artist and musician Serena Ganci, with whom we have begun a close collaboration.

On reflection, it seems only natural that our theatre should tackle this issue artistically. We are particularly delighted that women and men with first-hand experience of homelessness are taking part in our performances. Admission is free; audience members can support us with voluntary donations after the show.



# Programme

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**SYNOPSIS :** The story of the occupation of an abandoned site. On the night of 3-4 January 2008, a group of theatre professionals (actors, directors, technicians) temporarily restored a cultural space, a place for socialising, to the city. A theatre.

**NOTES :** The Chorus is at the heart of this exploration: the Chorus and the expressive potential of the spoken word, of language, of storytelling. In an individualistic society such as ours, I am moved by the actors' attempt to breathe as one, to become a single body, to bring to the surface the mysterious monstrosity of the Chorus. A street-style, urban text, written in colloquial Italian and recited like a mantra, sung like a prayer by a deliberately ultra-diverse group of performers with different cultural backgrounds. A true story that becomes collective memory, shared knowledge, a passing of the torch, an epic.

Sutta Scupa, Sicilian Regional Government – Department of Tourism, Sport and Entertainment, Intracomp, Clac, Traiettorie urbane Eos, Con i bambini. Special thanks to Cre.zi, Centro diaconale La Noce, CTA Maria Sanfilippo, Futuro delle mamme 2.





*SPAZIO ZERO* by Giuseppe Massa, costumes by Linda Randazzo, music by Serena Ganci, featuring Elena Amato, Benedetto Cannatella, Gabriella Castelli, Daria Castellini, Ibrahima Dema, Paolo Di Piazza, Tamara Godunova, Valeria Sara Lo Bue, Nebiat Mezgebe, Memory Mutanuka, Luca Palmeri, Salvo Ventura; assistant director: Giovanni Fardella; communications: Rossella Puccio; graphics: Manuela Di Pisa; production assistant: Elena Amato; workshop led by Elena Amato, Daria Castellini, Serena Ganci and Salvo Ventura.