

LAMINARIE

edifici

vite che non demordono

EDIFICI vite che non demordono

direction, lighting, set design and costumes **Febo Del Zozzo**

with **Febo Del Zozzo**

voices **Jackson Pollock**

Irina Pavlovna Sirotinskaja on **Varlam Tichonovič Šalamov** (played by Annunciata Gambarelli)

dramaturgy collaboration **Bruna Gambarelli**

lighting design **Vincenzo Bonaffini**

stage design **Gioacchino Gramolini**

sets constructed in the Stage Design Workshop of Emilia Romagna Teatro ERT / Teatro Nazionale

sound **Riccardo Uguzzoni, Nina Righi**

stage technicians **Marco Belli, Dario Boschi, Mauro Fronzi, Marco Giua, Serena Saba, Veronica Sbrancia**

stagehands **Paola Costanza Talarico, Viola Becherini**

master electrician **Salvatore Pulpito**

electrician **Rebecca Mosaner**

production Assistant **Serena Viola**

curation and organization **Marcella Loconte**

production **Laminarie**

With the support of Emilia Romagna Teatro ERT / Teatro Nazionale

With the contribution of the Comune di Bologna | Settore Cultura e Creatività

Regione Emilia Romagna – Assessorato Cultura

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Photo credits **Lorenzo Burlando**

EDIFICI vite che non demordono —led by Febo Del Zozzo and Bruna Gambarelli—explores the bond between human beings and the places they inhabit, approaching dwelling as a physical, emotional, and symbolic condition.

The performance gathers, for the first time into a single form, the company's poetic vision and research developed over recent years, unfolding a theatrical landscape where biographies and architectures intertwine.

On stage emerge stories of artists who give voice to their relationship with space in its many dimensions, always keeping their attention anchored to the places they inhabit.

Among these figures is **Varlam Šalamov**, the Russian writer and survivor of the Soviet labour camps, author of *Kolyma Tales*. His presence surfaces through fragments of life at the moment when, finally free, he returns to his room, attempting to recover its contours and to reopen a dialogue with space. Irina Sirotinskaja (voiced by Annunciata Gambarelli), his friend and guardian of his memory, brings these actions back to the stage with care and precision.

Alongside the performer, sound emerges as a vital co-protagonist: first a delicate flutter of wings, then a rhythm that gradually grows and shifts, accompanying the slow, demanding process of reclaiming a place.



Placing the relationship with space at the centre, and addressing the complexity of action across multiple levels, means returning creation to its most exposed core: a site where alliances are necessary, where moments of yielding carry weight, and where challenging space becomes essential in order to generate tenacious and transformative gestures—without concessions and without shelter.

Another presence evoked within the performance is Jackson Pollock, the artist who redefined the creative act as a movement capable of extending beyond the boundaries of the canvas. With Pollock, painting ceases to function as a two-dimensional practice and instead becomes a process of walking, immersion, and traversal. He moves in and out of the work, intertwining his body with the surrounding space and transforming the pictorial surface into a territory to be inhabited. Far from being accidental, his action responds to a deep need for rhythm and structure, engaging in a continuous dialogue with the volume of space and the physicality of gesture. His practice marks a shift toward a conception of art in which creation is inseparable from movement in space—an art that originates in the body and its presence within a place.

The performance as a whole, characterised by a strong visual and scenographic impact, stages the construction and subsequent dismantling of spaces of dwelling. These environments are continuously shaped and undone in an ongoing attempt to establish a relationship with place, challenging the notion that existence can be reduced to scale within urban logics. Instead, the work affirms the irreducible necessity of generating one's own space to inhabit.

EDIFICI thus positions itself as an invitation to reconsider dwelling as both a creative and political act—one that engages with the complexity of the present and brings forward a fundamental question: how do we inhabit today a building, a city, and art itself?

***Do you build a house in order to
live inside it, or do you live in
order to build a house?***



WORDS FROM THE PERFORMANCE

Varlam loved his corner, his home — a tiny, independent territory. “Independence,” he would always say, “is the most important thing in life.”

Irina Pavlovna Sirotinskaja

[Irina Pavlovna Sirotinskaya was the most constant presence in the final years of Varlam Tikhonovich Shalamov's life. She supported him through the difficult process of returning to everyday life, when, after twenty-one years of segregation in Soviet labor camps, even the very idea of living in a house had become foreign to him.]

I have many doubts—too many. And there is a question that anyone writing memoirs, any writer great or small, knows well: will anyone find use in this somber account of mine? The story of a spirit that does not triumph, but is instead trampled underfoot. Not an affirmation of life and trust within the blackest unhappiness, as in Notes from the House of the Dead, but rather despair and collapse. Who will it serve as an example for? Will it teach anyone not to believe in evil and to do good? Will it—or will it not—be an affirmation of good, of good always and unconditionally, given that it is in the ethical value of art that I see its only true criterion?

And then, why me?

My experience is shared by millions. And there is no doubt that among those millions are people with keener sight than mine, greater passion, better memory, and more talent than my own. People who write about the same things I write about and who can tell them more vividly—there is no arguing that.

But perhaps those who know little, know much.

Varlam Tichonovič Šalamov "The Fiercest Beast Is Man"

My home is in Springs, East Hampton, Long Island.

I was born in Cody, Wyoming, thirty-nine years ago.

In New York I spent two years at the Art Students League with Tom Benton. He was a strong personality, one to rebel against. It was 1929. I do not work from drawings or color sketches. My painting is direct. I usually paint on the floor. I like to work on large canvases. I feel more at ease, more at home on a large surface. With the canvas on the floor I feel closer, more a part of the painting. In this way I can walk around it, work from all four sides, and be in the painting. Similar to the Indian painters of the West who work with sand.

Sometimes I use a brush, but more often I prefer to use a stick. Sometimes I pour the paint directly from the can. I like to use a fluid paint that drips. I also use sand, broken glass, pebbles, string, nails, or other foreign materials. The method of painting is the natural result of a need. I want to express my feelings rather than illustrate them. Technique is just a means of arriving at a statement. When I am painting, I have a general idea of what I am doing. I can control the flow of the paint. There are no accidents. Just as there is no beginning and no end.

Sometimes I lose a painting. But I am not afraid of changes or of destroying the image, because the painting has a life of its own. I try to let it live.

Jackson Pollock

Jackson Pollock felt confined by space. The wall intended to hold Mural became a physical constraint, a boundary that needed to be crossed. In a gesture that was both symbolic and concrete, Pollock tore down a wall of his studio.

Before the monumental canvas, spanning the entire length of the wall, Pollock was no longer simply painting: he was moving, struggling, dancing. Each gesture, each flow of color became an act of release.

The destruction of the wall was not merely a practical action, but a radical break, a passage into a new dimension of art.

Mural did not emerge from a wall, but from the conquest of space itself.

Febo Del Zozzo

A graduate of the Academy of Fine Arts in Bologna, from 1989 to 1996 Febo took part as a leading actor in numerous theatrical productions by Societàs Raffaello Sanzio, including *Gilgamesh*, *Isis and Osiris*, *Haura Mazda*, *Oresteia*, *Lucifer*, *Hamlet*, and *Masoch*. During the same period, he also collaborated on the creation of stage designs and special projects for the company, such as the film *Brentano* and *La Festa Plebea*. In 1994, together with Bruna Gambarelli, he founded the company LAMINARIE, of which he is director and co-artistic director. With LAMINARIE, he made his debut in 1996 with the performance *Tu, misura assoluta di tutte le cose (You, the Absolute Measure of All Things)*, which won both the Iceberg Prize and the Mravak Prize in the same year. In 2009, with LAMINARIE, he founded the theatrical space DOM la cupola del Pilastro in Bologna, a cultural hub active in the heart of the city's outskirts, which received the UBU Special Prize in 2012.

Over the years, Febo has directed and performed in numerous productions for the company, leading international research projects including *Ne tako nego ovako* (Bosnia), *Jackson Pollock* (United States), *LONTANOVICINO* (Japan), and *BRANCUSI – A Journey Across Europe* (Romania, Hungary, Germany, France). Since 2015, he has been pursuing a theatrical research project centered on the figure of Ecuba, with performances and productions created in various cities throughout the Mediterranean basin. His poetic vision has interwoven themes such as childhood - explored in visually striking productions created in dialogue with urban architectural spaces (*Emaki* - Biblioteca Sala Borsa; *Storia senza nome* - Palazzo d'Accursio; *Jack il fagiolo magico* - Ex Salara) - the relationship with territory (*Midollo nelle vertebre del Virgolone Pilastro di Bologna*, restaged for the Serpentone of Corviale in Rome), and the lives and works of significant figures of the twentieth century (Bobby Fischer, Varlam Salamov, Jackson Pollock, Elias Canetti, Simone Weil, Constantin Brancusi). In 2022 *Invettiva inopportuna* was presented as part of Vie Festiva. The scenic device of the performance was exhibited at MAMbo and at Arena del Sole / Emilia Romagna Teatro – Fondazione Teatro Nazionale. His latest creation, *Edifici vite che non demordono*, produced with the support of Emilia Romagna Teatro ERT / Teatro Nazionale and with the contribution of the Comune di Bologna | Settore Cultura e Creatività, Regione Emilia Romagna – Assessorato Cultura, has been premiered on December 11th 2025 at the Arena del Sole Theatre in Bologna (Italy).



APOLLO OF THE DOGS

by Romeo Castellucci

Tragedy and Fairy Tale. The Theatre of Laminarie 1996–2008, edited by B. Gambarelli, C. Meldolesi Corrazzano (Pisa), Titivillus Edizioni, 2009

Febo was powerful in his actions. Sometimes he frightened me. It was a matter of gestures. Of that alone.

How they were carried and what curve they traced in empty space.

And day after day I saw the wisdom of the stage seep into him.

And every day the mohawk grew shorter.

One image I have of those times is Febo walking the mastiffs through the crowd, which tried to avoid him.

He reminded me of Bergman's death.

It was a great affirmative image.

In spite of the world.

In spite of me.

In spite of reality.

AN ALTERNATIVE APPROACH TO THEATRE

by Giancarlo Gaeta

A way of making theatre that stands apart from those modes in which Romanticism and Modernism continue to find expression; it instead seeks a new stance of the self and a new voice in relation to both present and past. What is at stake here is neither abstraction nor emotion, but the hard facts of the present and the ways in which the past can be understood in relation to them. There is no “atmosphere of the self,” no self-indulgence in one’s own wound; nor, however, is there art for art’s sake—that is, muteness in place of delirium. Rather, there is a pressing need to break through isolation and indifference. The invocation of emblematic figures from the recent past serves to grasp the current situation and to open it to a confrontation with one’s own anguish, without any reduction in the price demanded by the effort to speak to oneself and to recognize oneself as a community in the making.

ON THE MEANING OF THE SIGN OF THE SIGN

by Franco Farinelli

This is the place in Bologna – at the DOM and not in the centre, under the towers – where Brancusi, Saussure and globalisation came together. In Pilastro, which would be nothing more than the outskirts according to the spatial model that reduces the world to a map – one that still regulates the image of Bologna, within its 14th century walls and in the wider world. Pilastro is in fact one of the city’s centres, and the DOM is one of the centres of Pilastro, the place where local intelligence has settled its scores with the advancing New World, meaning culture as an unstoppable, boundless collective process, creating like gods, ruling like kings, and breaking its back like slaves.

INVITING CONTINGENCY

by Gerardo Guccini

In Laminarie's theatre, emancipation from the model of the Masters; the experience of theatre as a relationship with the other, and of that relationship as the source of further realities capable of subverting the real; the perception of a hidden anthropological unity, through which the experience of the tragic reveals the essential nature of the fairy tale—all these elements are theatrically brought together through the activation of a “mythic element”: the pleasure of play.

Within this framework, where does chance come into play?

Gathering what is at hand, valuing it even when it has not been designed for a specific purpose, bringing it together even when it does not arise from a single intention or define a shared perspective: this is what it means to invite chance into the shaping of a project and to cultivate ideas through the care of what already exists. It means being reckless enough to entrust outcomes to unpredictable synergies born of juxtaposition, and prudent enough to apply to the realm of culture a farmer's sense of growth.

FLORILEGIO

by Sandro Pascucci

.....To build means, each time, to stage the primary condition of our existence: occupying a space by inhabiting it. For this reason, we are more concerned with topography than with biography.

...

Building is not simply the occupation of a space, but the construction of a further space. To investigate a space that is at once everyday and profound (its foundations) is to confront existence.

...

The structure that Febo builds and rebuilds each time he enters the scene represents the confrontation between our being-here, here and now, and our furtherness.

...

To investigate space means to enter the volume of sound: a physical vibration that orients us along the three dimensions of height, width, and depth. “If you yearn to see, listen”.

...

The process set in motion by this speculative dramaturgy gives form to an engagement with the construction of a foundational and, at the same time, existential meaning, which consists in building—namely, in living so as not to give up.

...



THEATEROGRAPHY WITH LAMINARIE

Tu misura assoluta di tutte le cose, 1996
Poema della forza, 1997
Eudemonica, 1998-2000
La guardiana delle oche, 1999
Esagera, 2000
Serpenti e bisce, 2002
Jack e il fagiolo magico, 2003
Elementi da un'autobiografia, 2003-2004
Storie senza nome, 2005
Parole Insulse, 2005
Le Ferriere di Efesto, 2006
Jackson Pollock. L'azione non agente, 2007
Tu non mi conosci, 2008
Bobby Fischer. Il Re indifeso, 2010
ORA!, 2011
Un senso nuovo. Tre lettere di Simone Weil, 2012
Combinazioni, 2012
Proiezione Verticale
Avvicinamento Constantin Brâncusi, 2013
Tutto d'un fiato, 2014
Ecuba. Porti e periferie del mediterraneo, 2015-2017
Midollo. spettacolo itinerante nelle vertebre del Virgolone, 2016
Midollo spettacolo itinerante nelle vertebre del Corviale, 2017
Jokyo, 2017
Dentro le cose, 2018
Invettiva inopportuna, 2020-2021
è tutto qui (estratto da Invettiva Inopportuna), 2022
Nannerl, 2023
EDIFICI (primo e secondo studio), 2024





LAMINARIE

Was founded in 1994 by Febo del Zozzo and Bruna Gambarelli and is based in Bologna, where it resides at the DOM, the DOME of Pilastro, a theatre space constructed in 2009 in association with the Comune di Bologna. From the beginning, Laminarie's research has focused on relationships with artistic languages such as visual arts, architecture, cinema and literature, an approach that manifests itself in both theatrical expression – with performances and shows that create an original stage language, which is also articulated in relation to childhood – and in developing pathways to bring in different audiences. The company is also involved in the production of video artworks, engaging in cultural dialogues with European institutions developing their own projects on an international scale.

DOM la cupola del Pilastro

DOM is an arts workshop in the heart of a working class neighbourhood in the city of Bologna. It was founded in 2009 by Laminarie in association with the Quartiere San Donato-San Vitale - Comune di Bologna. DOM is home to the Laminarie theatre company, which has made it a place where theatre research becomes an instrument for relating to other artistic languages and to a rich and diverse cultural landscape.

Characterised by its domed shape, that sets it apart from the neighbourhood's high rises and apartment blocks, the DOM is a space of around 600 square metres, established to host performances, music and exhibitions. Its strong multidisciplinary and international programme attracts a diverse audience. DOM won the premio speciale UBU in 2012 with the following mention: «Laminarie's DOM, a space that works on the borders between production in residence and hospitality, between city and periphery, between migration and memory, between childhood and adulthood, between theatre research and listening to the environment around the Pilastro neighbourhood of Bologna».



Ampio raggio

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Laminarie Cultural Association A.P.S.

Registered office: Corte de' Galluzzi, 11 – 40124 Bologna

Operational headquarters: **DOM la cupola del Pilastro**

Via Panzini 1/1 – 40127 Bologna

www.laminarie.it

fb: [compagnia Laminarie](#)

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