



MUNSTRUM



MAKBETH

D'APRÈS SHAKESPEARE • MISE EN SCÈNE LOUIS ARENE • MUNSTRUM THÉÂTRE • CRÉATION 2025

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MAKBETH

Based on William Shakespeare's *Macbeth*

Directed by **Louis Arene** – A creation by **Munstrum Théâtre**

Concept by **Louis Arene & Lionel Lingelser**

Translation/Adaptation by **Lucas Samain** in collaboration with **Louis Arene**

Cast: **Louis Arene, Sophie Botte, Delphine Cottu, Olivia Dalric, Lionel Lingelser, Anthony Martine, François Praud, Erwan Tarlet**

Dramaturgy: Kevin Keiss

Directing Collaboration: Alexandre Ethève

Set Design: Mathilde Coudière Kayadjanian, Adèle Hamelin, Valentin Paul & Louis Arene

Lighting Design: Jérémie Papin & Victor Arancio

Original Music & Sound Design: Jean Thévenin & Ludovic Enderlen

Costumes: Colombe Lauriot Prévost, assisted by Thelma Di Marco Bourgeon & Florian Emma

Masks: Louis Arene

Headpieces: Véronique Soulier Nguyen

Choreography: Yotam Peled

Assistant Director: Maëli Le Bricon

Technical Direction, Set Construction, Supernumerary Roles: Valentin Paul

Smoke Effects & Props: Laurent Boulanger

Props, Prosthetics & Puppets: Amina Rezig, Céline Broudin, Louise Digard

Additional Props & Costumes: Marion Renard, Agnès Zins, Ivan Terpigorev

Costume Interns: Morgane Pegon, Elsa Potiron, Manon Surat & Agnès Zins

Lighting Interns: Tom Cantrel, Gabrielle Fuchs

Costume Production: Supported by the workshop of Les Célestins, Théâtre de Lyon

The backdrop *Le ciel orangé* was created by Christian Fenouillat for *La Trilogie de la Villégiature*, directed by Claudia Stavisky.

Stage & General Management: Valentin Paul

Sound Management: Ludovic Enderlen

Lighting Management: Victor Arancio

Costume & Wardrobe Management: Audrey Walbott

Stage Management: Amina Rezig

Administration, production Clémence Huckel, Noé Tijou (*Les Indépendances*)

Tour Booking: Florence Bourgeon

Press Relations: Murielle Richard

Production: **Munstrum Théâtre**

Co-produced by Les Célestins, Théâtre de Lyon • Théâtre Public de Montreuil, Centre Dramatique National • TJP, Centre Dramatique National de Strasbourg - Grand Est • La Comédie, Centre Dramatique National de Reims • La Filature, Scène Nationale de Mulhouse • Chateaufallon-Liberté, Scène Nationale • Les Quinconces & L'Espal - Scène Nationale du Mans • Théâtre Dijon Bourgogne, Centre Dramatique National • Théâtre Varia, Brussels • Malakoff Scène Nationale • Le Carreau, Scène Nationale de Forbach et de l'Est Mosellan

With the support of the DRAC Grand Est - Ministère de la Culture (Production Fund), S.A.S. Podiatech - Sidas, ENSATT professional integration program, and the City of Mulhouse

Residencies : Théâtre Dromesko • Le Melting Pot • Le Bercaill • Cromot Maison d'Artistes et de Production • La Maison des Métallos • Théâtre du Rond-Point Paris

Munstrum Théâtre is an associate company of La Filature, Scène Nationale de Mulhouse, Théâtre Public de Montreuil, Centre Dramatique National, TJP CDN Strasbourg-Grand Est, and Les Célestins, Théâtre de Lyon. It is subsidized by the DRAC Grand Est – Ministry of Culture and the Grand Est Region, with additional support from the City of Mulhouse.

Duration: 2h15

Recommended Age: 15+ (for individual audiences) – High school level for school groups



SCHEDULE

SEASON 2024-2025

February 26-28, 2025, Chateaufallon-Liberté, Scène nationale **PREMIERE**

March 12-13, 2025 - Les Quinconces, Scène nationale du Mans

March 25-27, 2025 - Théâtre Dijon Bourgogne, CDN de Dijon

April 2-3, 2025 - La Comédie, CDN de Reims

April 10-18, 2025 - Les Célestins, Théâtre de la Ville de Lyon

April 29 - May 15, 2025 - Théâtre Public de Montreuil - CDN

May 22-23, 2025 - La Filature, scène nationale de Mulhouse

June 10-13, 2025 - Théâtre du Nord, CDN de Lille

SEASON 2025-2026 (*in progress*)

November 5-7, 2025 - Théâtre 71 - scène nationale de Malakoff

November 12-14, 2025 - Théâtre Varia, Bruxelles

November 20 - December 13, 2025 - Théâtre du Rond-Point - Paris

March 5-6, 2026 - Le Carreau - Scène nationale de Forbach

March 11-12, 2026 - MC2: Grenoble

March 27-28, 2026 - Domaine d'Ô - Montpellier

Administration, production, international booking

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MUNSTRUM

Both trained at the **Conservatoire National Supérieur d'Art Dramatique** in Paris, **Lionel Lingelser** and **Louis Arene** founded **Munstrum Théâtre** in Alsace in 2012. For nearly a decade, they have built a collective of actors, creators, and technicians who have developed their own artistic language.

Balancing original creations with stagings of contemporary texts, their work stands out through a **powerful aesthetic vision** and **poetic radicality**, serving strong societal themes. A common thread runs through all their creations: the invention of "**afterworlds**"—visions of existence beyond catastrophe, beyond the point of no return. These worlds are chaotic projections of contemporary anxieties, yet they always carry within them the possibility of transformation.

Here, the **body is altered and hybridized**, becoming the living expression of a theatrical poem in which **form and substance merge** in a single movement. A meticulous and organic approach to meaning and language is combined with an ambitious **visual and artistic exploration**. Images and bodies generate a **sensory and emotional dramaturgy**, where sculpture, painting, music, and dance collide in **polymorphic performances**. In this space, **the notions of good and bad taste dissolve**, giving way to an aesthetic language beyond norms and conventions.

By plunging us into ourselves, the **mask** confronts us with our own monsters. From darkness and chaos emerge **figures of slight anticipation**—both familiar and unsettling. Like a **distorted mirror**, the monster on stage becomes the monster within us.

In a **joyful and devastating trance**, a theater of **catastrophe and cruelty** is celebrated—but above all, a theater of **laughter and surprise**.



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From the mists of an undefined moor, a violent and savage war emerges. After a bloody battle, Captain Makbeth has a supernatural encounter in which it is revealed to him that the crown will soon be his. Encouraged by his wife, Lady Makbeth, and driven by ambition, he murders King Duncan, who happens to be spending the night in his castle.

Now on the throne, Makbeth becomes obsessed with expanding his power and securing his reign. One by one, he eliminates his potential enemies, sinking into a spiral of violence that will ultimately lead him to madness.

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INTRODUCTION

Just like *Makbeth*, powerful men still commit massacres in the name of peace, and beneath the veneer of our enlightened civilization, barbarism rages. How can we fail to recognize in the savagery of today's global conflicts the deadly escalation of the Shakespearean hero?

We stage *Makbeth* because the pain of this world is unbearable.

Relentlessly, we face violence head-on, the hell humanity has created for itself. We try to interpret the patterns that plunge us into misery, attempting to curb their cyclical repetition. On the scale of human history, but also in our daily lives, in our relationships with others and with reality.

For beyond the political fable, the play also invites us to contemplate our individual darkneses. Our relationship with power, ambition, and domination. The play stages the chaos created by our fantasies, when we lose our lives trying to gain them, when the illusion of gain hides the risk of losing what we already have.

Yet, Shakespeare never preaches. As a poet, he adds complexity to our perception of reality. He shows us that nothing is one-dimensional, that things contain their opposites, and that they are always subject to varying interpretations. Opposites attract, and from the greatest good, absolute evil can arise. The tragedy of the play is that of the utopia of a better world that becomes hellish. For the *Makbeths* are not evil by nature; they aspire to peace and a bright, livable future. But through a terrible misjudgment, a misinterpretation of an ambiguous oracle, they commit a massacre to achieve that peace. *Makbeth* believes he has been granted the gift of clairvoyance, but in reality, he is blinded by the prophecies. He hoped for security, admiration, peace, but his act of usurpation destroys all possibility of that, and once in power, he reaps insurrection, hatred, and war.

We stage *Makbeth* because the hell of this world is unacceptable.

But we also stage *Makbeth* because at **Munstrum**, our quest is for **Joy**. Why then dive into this hell and tackle Shakespeare's darkest play? Perhaps because, as he teaches us, darkness is imbued with light, and without misery, there can be no true Joy. One is the condition of the other. It is by embracing the darkness, by passing through it, that we give our Joy its true value.

For when interpreted properly, our misfortunes become the prologue to our future happiness. The alchemist transforms lead into gold. Theatre transforms disasters and makes them the foundation of our deliverance. This is what makes theatrical representation a sacred experience. **Catharsis** allows us empathy, consolation, and metamorphosis. It gives us the strength to face the monsters and perhaps confront them.

It is for us that **Makbeth** plunges into the horror of crime and dehumanizes himself. He sacrifices himself so that we, by contemplating his fall with horror, may become human.





WRITING INTENT NOTE

by LUCAS SAMAIN

In Shakespeare's play, Macbeth's death heals Scotland, restores order, and legitimizes the reign of the current king, James I. For a contemporary audience, however, this conclusion may seem perplexing.

By placing the play and some of its famous adaptations in the context of major ideologies, the 20th century, in contrast, viewed the Macbeth myth as a **political farce** (often absurd, sometimes fierce) about the conquest and exercise of power in general: tyrants rise, self-destruct, but most importantly, they nourish the tyrants to come in an endless cycle.

While this analysis has brought humor to the forefront and placed these figures of power in a **salutary ridicule**, it may have, at times, confined them to a well-known, expected political discourse, and thus, a reassuring one.

But what about the darkness, the sudden shock and terror provoked by this couple of assassins? What about the fascination they continue to exert on the audience, and the **complicity** we sometimes feel toward great criminal figures? Why this paradoxical pleasure in being trapped by the Macbeths?

In Elizabethan theatre, there is a **pleasure in horror**, which is not unrelated to the excitement and enjoyment we can feel when watching a **horror film** or a **fantasy thriller**. *Macbeth* is the story of a consuming ambition that begins with a first murder and sets off a cascade of others. This narrative structure, already classic in Shakespeare's time, has become ubiquitous in contemporary fiction and has been brought to high degrees of subtlety. How do we reconcile the richness of this imagination with the **poetic radicality** and **simplicity** of Shakespeare's gesture? In a world saturated by true crime stories and the narratological obsession with the perfect murder, how can we restore the plot's power to terrify and its dark humor? How do we reconcile the pleasure of recognition, the joy of defying expectations, and the absurdity of these cycles, which seem endless?

Finally, what place is there for magic and the marvelous in this world? In the **barren moor** we've envisioned for *Macbeth*, the gods have been dead for a long time: the hell and heaven that flood Shakespeare's play have left a gaping hole quickly filled by **fear** and **superstition**. What credibility do the prophecies hold? How could a forest walk in a world without trees? What is a king ruled by omens and premonitions? We couldn't settle for a demonic force coming to disrupt order and the nation, so we sought to place this force within the very things themselves, making it a **constitutive principle of being**, an **elementary particle** that should not be allowed to proliferate.

What is a king ruled by omens and premonitions? We could not settle for a demonic force coming to disrupt order and the nation, so we sought to place this force within the very fabric of things, making it a **constitutive principle of being**, an **elementary particle** that should especially not be allowed to proliferate.

In this **violent, grotesque, and future-perfect Middle Ages** we fantasize after Shakespeare, Ionesco, and Müller, the same tragicomedy of power is endlessly played out, each time more absurd, wearing out the old patterns of our stories and beliefs to dust. The seams explode, and there are not even any rats left to gnaw at the remnants of the fabric. *Macbeth* is the story of a king trapped in a future he believes he already knows. But perhaps, in the end, we see other stories waiting to be written.





DIRECTING NOTES

by LOUIS ARENE

Macbeth represents a new artistic and human milestone in the evolution of Munstrum. After staging Molière's *The Forced Marriage* in 2022 at the Comédie-Française, I continue exploring the classical repertoire while delving deeper into the obsessions central to our company. Monsters, metamorphosis, worlds that collapse and those that are born... these are all entry points that resonate strongly within Shakespeare's theatre. Our approach is solidified through the creation of an ambitious and unique theatrical work.

The identity of Munstrum has been built through a focus on both the work of meaning, language, and poetry, as well as on the physicality, technique, and theatrical machinery. Over the course of our productions, we have constructed a stage universe that is uniquely ours. With this expertise, we seek to approach this monumental play with irreverence, without corrupting it. Through an innovative and ambitious theatrical form, *Macbeth* aims to be a total show, a raw and sensual experience that unites the force of Shakespeare's play and formal inventiveness in a single movement.

THEATER AS A VITAL FORCE

We are undergoing a planetary transformation. We are living in extraordinary times, where humanity contemplates its possible imminent end in a kind of cataleptic stupor. The ecological revolution that we must collectively undertake seems inevitable, but the apathy of our leaders borders on madness. Conflicts of interest and corruption may be the downfall of our planet's future and a portion of its inhabitants. As Hamlet says upon his father's death,

The time is out of joint.

In response, movements of revolt are erupting all over the world to challenge the capitalist system and attempt to overthrow the patriarchal dominance that has colonized our imaginations, even in our most intimate relationships. Sensing the growing aspiration for change, reactionary and conservative forces are gaining momentum. Fascism and nationalism are corrupting democracies.

The darkness is at work all around us. It fills the physical and emotional space, colonizing our imaginations and our thoughts. On television, on social media, in political institutions, in our daily human relationships, it is a constant battle not to be consumed by cynicism, by the darkest passions, stupidity, and despair. We are paralyzed by the magnitude of the forthcoming civilizational catastrophe, awaiting new ways to create connections.

Yet, a major societal paradigm shift is within our reach. We are confronted with the challenge of a transformation whose scale is akin to historical events such as the Neolithic revolution or the Industrial Revolution. Our opportunity is that the Covid-19 pandemic opened a crack in our representations of what was possible and what was not. For many people, dissenting thoughts have emerged, and the possibility of a different life, of another relationship to reality, has become concrete.

The members of Munstrum take their roles as artists in this changing society very seriously, refusing to be consumed by the growing anxiety that erodes our human condition. Although the task is immense. This unprecedented moment in our history forces us to rethink our relationship to hope and transcendence beyond the categories of the old world. As artists, we have the power to shape the representations that individuals have of reality. Change must first begin in our consciousness. Since a new paradigm must be seen as possible, but above all desirable and luminous, our stories, our ways of telling, and playing with fiction must induce the possibility of its coming into being. It is within the imagination that the new world must germinate. In our time, which cruelly disrespects the life of the soul, it is the duty of artists to rekindle this fire. We can influence the way we interact with one another, and we must fight to make more room for spirituality, for a relationship to reality and to others that frees itself from the market-driven vision and systems of domination.

In recent years, the public has shown growing enthusiasm towards us. It is particularly the youth who seem to be touched by our work. After performances, during encounters with the audience, through numerous messages and various requests, we see that Munstrum awakens in them a vitality that touches the essence of our quest. A life force, a "flame" as we call it during our rehearsals, that allows them to give meaning to their personal and/or artistic journey in the face of an insane, violent, and absurd world. These testimonies give us the strength to continue pushing ourselves, to work tirelessly. They give meaning to those moments at the end of performances when we emerge exhausted, often at the end of our strength. Our commitment finds such gratifying recognition in these new generations who continue to believe in the salvific power of theatre. Together with the audience, we are building a community that thirsts for stories, dreams, poetry, and seeks in theatrical performance an experience close to ritual, even the sacred.

These are times of all possibilities, of all dreams: since this world is dying, new worlds are waiting to be invented.



TRANSLATION / ADAPTATION

It is perhaps useful to remind ourselves that the text of *Macbeth* was published long after the death of its author. It is almost certain that the editors did not have Shakespeare's original manuscripts, and that the play was reconstructed from various sources. Therefore, the version that has come down to us is quite corrupted, full of interpolations and oddities.

On top of this, there is the issue of translation. As we know, no matter what we do, translation transforms the original work and amputates it of some of its poetic richness. So, it is best to consider it as an act of reinvention, treating Shakespeare as a magnificent terrain for experimentation, and to venture off the beaten path, for example by daring to transpose, anachronize, and even betray. Our version of the play could be seen as a variation on Shakespeare's tragedy. We will preserve its symbolic power, violence, and poetry while taking it up with impertinence.

No matter how much of a masterpiece it may be, the text is only one facet of the theatrical object. Visual and plastic inventions, the physicality of the actors, and the sound universe are just as important in the reception of the performance. These different mediums act in concert and nourish each other. I do not approach the play as an untouchable monument, but as a malleable material whose meanings and images demand to be confronted with the present day.

Thus, our adaptation avoids any fetishization. Great works endure because they contain unexplored territories and present a constantly shifting mirror to the eras they pass through. In preparation for the staging and to produce a transposition for the stage, we are entitled to play with the expectations of the audience, but also to confront certain archaic elements or dramaturgy that sometimes clash with the concerns of our time, our social realities, or our relationship with religion, gender, and power. While avoiding oversimplification of the text or clumsy semantic impoverishment, this is the task we have set ourselves in composing our *Macbeth*.

Our relationship with fiction has radically transformed, our imaginations are saturated with images and narratives of various forms, all more complex than the last. As a director, I choose to work with this reality because I work from an era, for this era. Even in resisting it, in rebelling and asserting its specificity, it seems to me that theater cannot ignore this profusion, this acceleration that characterizes today's fictions. Let us not forget that theater feeds on the past but above all, it bears witness to our present. Rewriting has been necessary for us and even salutary, so that Shakespeare's poem, or at least its essence, continues to strike us while opening unexpected pathways.



By choosing to slightly alter the spelling of the title and therefore the name of the main character, I commit a first act of infidelity (an infidelity that is only apparent, as we will soon see). The "k" brings a graphic jolt that draws the eye. This incongruity signals a subtle deviation from the original work. Just like Ionesco's *Macbett*, this fractured spelling renews our curiosity towards a character we think we know.

The prefix *Mac* (meaning "son of") is frequently used in surnames of Irish or Scottish origin. For us French, it has become quite familiar and immediately evokes a marked Anglo-Saxon imagery. Even though the sound remains the same, this modification, upon reading, blurs geographical and historical references, contributing to placing the performance in an undefined time and space.

As I mentioned, this infidelity is only apparent because it is actually a return to the origins: in the *Chronicles of Holinshed* published in 1577, from which Shakespeare drew inspiration to compose his play, surnames with the prefix *Mac* were spelled with a "k" (Makduff, Makdowald, and Makbeth) in Old English orthography.

I also find it fitting the Kafkaesque resonance this "k" adds to the play, which nourishes most of our creations.

Munstrum's expertise will showcase the fantastic aspect of the play and the improbable worlds that emerge from the shadows, exploring both its unsettling and spectacular sides, but also its playful and thrilling nature.

METHODOLOGY

Together with Lucas Samain, the author of the final text, we relied on our shared reveries about the play and then on improvisations with the actors. These back-and-forths between the stage and extended writing sessions allowed us to develop a unique scenic version. On one hand, we extracted the powerful scenes and narrative elements from the original text, which form the backbone of the performance. On the other, the actors improvised based on the structure, and their contributions allowed the work to resonate with echoes of our present moment. Lucas used these improvisations to rewrite scenes and invent a hybrid, evolving language (inspired by the multiple layers of writing that characterize Shakespeare's theater), composed of a dense, poetic imagery alternating with a more natural, even everyday, speech. The show thus unfolds in dialogue with the stage.

By relying on precise choreographic work and our technical expertise, certain sequences are told primarily through image and sound (such as the war sequence that opens the show, an intense and striking tableau, inspired by the Captain's narrative in Scene 2 of Act I, which we have cut).

Kevin Keiss, a trusted collaborator of the Munstrum, regularly intervened during our rehearsals to provide his dramaturgical perspective on both the text and the composition of images or the direction of the staging.

LAUGHTER & TERROR

Macbeth is one of Shakespeare's darkest plays. The comedic dimension is almost absent. While our adaptation dares to bring this aspect to the surface (just as in *Macbett*, Ionesco's farcical reworking), the play does not turn into a raucous comedy. At the Munstrum, comedy is intimately linked to terror and aims to shed light on the violence of situations and humanity's absurd search for meaning in the face of an unintelligible world.

Blood is a recurring motif in the plot. Inevitably, blood spurts. A lot. Sublime geysers and other glowing flows flirt with genre cinema. But through pictorial treatment and a form of excess, we aim to surpass "gore" and enter into a grand-guignol and dreamlike dimension, not devoid of humor.

By reducing the number of characters, we invent a devastated kingdom confined to the stage, a kingdom of ashes devoid of its subjects, from which bewildered figures emerge, playing knights, kings, and queens, while time seems to have stopped in a perpetual night. The stage resembles a mental desert in which a sad comedy of power is endlessly replayed, running in circles and highlighting, even more starkly, the futility of Macbeth's ambition for power. His ambition becomes grotesque as he commits the worst atrocities for an empire that is depopulated and sterile.



« One must still have chaos in oneself to be able to give birth to a dancing star »

Nietzsche

THE RITUAL

Theater is the place where hidden multiplicities are brought to light. They suggest other paths, urging us to take them boldly without knowing their destination. Theater is where we dance with Chaos.

By destabilizing the structure of our certainties, perhaps new encounters with life will arise. Perhaps a radical change in our relationship to the world will emerge.

Dancing with Chaos must be a joyful and desiring endeavor, a game with reality aimed at creating new paradigms. It is also a reaction against a timid and complacent bourgeois theater that speaks to only a small fraction of the population, an intellectual and depressing theater that has abandoned transcendence. It is against theater itself that we must rise now. *Macbeth* must be the antidote, a radical ritual that seeks to communicate with what Kae Tempest calls "the spirit of depths," opening new paths of perception and renewing our imaginations. A ritual that, through laughter and irreverence, must help us ward off the forces of death and despair that plague the present time. The performance is a journey through darkness, yes, but one aimed at understanding it, facing it, to better fight it. It is a struggle to make the light triumph over the darkness. The cathartic act of *Macbeth's* death at the end of the play is its most flamboyant expression.

« Let us then understand Nietzsche when he explains that ‘one must still have chaos in oneself to be able to give birth to a dancing star,’ thus imploring that we keep our share of chaos. Only Chaos gives life to creation, subjugating it, like the encounter of the extraordinary and the ordinary, present in us and outside of us, alternatingly. Without Chaos, there is no life. Alone, it destroys it. We walk and dance like tightrope walkers on the thread of life to gradually reach that star. »

Guillaume Plaisance

« WITCHCRAFT »

In the Elizabethan era, religion played a central role in how individuals related to reality, and the many superstitions surrounding it deeply permeated society and popular culture. James I (the reigning king at the time Shakespeare wrote *Macbeth*) was himself the author of a treatise titled *Daemonologie*, published in 1597. He proposed a classification of various demons, spirits, and apparitions, such as werewolves, and also addressed witchcraft. James I sought to prove the existence of witchcraft through theological arguments, in part to justify the witch trials and executions.

In other words, when Shakespeare chose to stage these figures, he was tapping into very real fears held by his contemporaries, and the scenes of witchcraft in the play likely aimed to inspire terror. The audience of that time probably experienced the same emotions as a modern-day audience watching a horror film. But today, the image of the grimacing witch hunched over her cauldron no longer provokes the same fear. Science and history have dispelled popular beliefs, and the witch has gradually been relegated to folklore. Today, she is an overused archetype, one that has become almost endearing. Not to mention her relatively recent reinvention as a much more positive figure, an icon of feminism.



They are not called "witches" by Shakespeare, nor by the characters, but rather "Weird Sisters"—the "strange sisters," but also "fatal sisters," "sisters of fate." Despite this, and although Shakespeare adds complexity to these figures, making them ambiguous beings who hardly act and commit no truly "diabolical" actions, they remain ambassadors of a malevolent order, of temptation, of the demon.

We wanted to preserve their ambiguous nature while freeing the play from a Christian interpretation and the Elizabethan view of "good" and "evil." Blaming demons for the world's misfortunes equates to an anesthetization of moral conscience. In our adaptation, the Weird Sisters are not messengers of the Devil or Machiavellian, tempting figures, but naïve and feverish entities that emerge from the dark side of our humanity. They come from within, not from the outside. They literally "seep" from Macbeth and the other characters: the bodies regularly expel a black, viscous liquid that no one wants to see, which is hurriedly wiped away, thrown into the latrine, or hidden under the rug. But this dark fluid seems to have a life of its own and materializes in various forms. It begins with a puddle from which a form emerges, like an oil-coated bird, a staggering, ragged humanoid shape. When it appears to Macbeth, it seems to spring from his subconscious; it is the black mirror of what he dares not admit to himself. This confrontation fascinates him as much as it repulses him, for it reveals the devouring urges, the destructive ambitions he cannot tame.

Thus, we update the supernatural dimension and the horrific nature of these ambivalent figures. An ambitious work on material, machinery, and bodies approaches these sequences as sensual and symbolic tableaux.



« *Night de-dramatizes the injunction to 'speak the truth': this is the best service it renders to the day. Where one expects an exact correspondence between the idea and the thing, or between the statement and the object, the nocturnal inscribes a gap and establishes patience. (...) Patience refers to a disposition in which the subject no longer demands that things appear to him directly and without enigma.* »

Michaël Foessel, *La Nuit, vivre sans témoin*

THE NIGHT

Macbeth no longer sleeps. Macbeth has killed sleep. As Jan Kott writes in *Shakespeare Our Contemporary*: "The night in which Macbeth sinks is growing deeper and deeper. He kills out of fear, and out of fear, he continues to kill." And further: "Macbeth dreams at the end of the nightmare and sinks deeper and deeper into the nightmare. Macbeth dreams of a world without crime and becomes more and more mired in crime." Lady Macbeth, on the other hand, is a sleepwalker. In this restless sleep, she incessantly relives her past crimes.

In none of Shakespeare's other tragedies is sleep or its absence discussed as much. The characters seem stuck in a state where the boundary between dreams and reality becomes porous, malleable. Thus, the irrational supplants the rational, certainties fade away, and contours blur.

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At night, a new order takes shape, one that escapes the rationality of the day. Ideas no longer follow a coherent chain but obey another logic, a more subterranean one. Discernment falters, giving way to the untamable, a disorder that allows for the deconstruction of personality and the emergence of primordial Chaos. In this archaic state, consciousness traverses troubled regions. Deep desires remind us of themselves even as they terrify us. Perceptions are altered, the senses are disarmed, prone to contradicting each other. We are partially blind: the nature and consequences of our actions are not fully revealed to our understanding. We believe we are obtaining what we desire, but in the end, we do not know what we are doing because the foundations of our desires remain mysterious. Human nature plunges into its depths to face its dark side. It is also the night of a declining humanity and a twilight era. The night of moral conscience, and as Goya tells us, its sleep breeds monsters...

Shakespeare summons the nocturnal and its multiple ambiguities, constantly playing with illusion. This chiaroscuro allows the staging to break free from psychology and plunge into a visceral, organic theatricality that embraces the powers of the unconscious. For the creators of *Munstrum*, it is a fertile ground for the construction of a dense scenic universe that highlights the fantastical aspect of the play and the wonders born from the shadows.



THE BODY

In our practice, the body is the starting point of emotion. Transformed, hybridized, poetized, it is the geographical space of struggle, a mirror of our incessant fratricidal conflicts, our unfulfilled needs for love, our desire to live beyond death, to transcend death.

In Shakespeare's work, it is these sublime and monstrous bodies that must be animated. They are powerful, wounded, transfigured. These bodies are what the tragedy traverses, and often pierces. It is through a deeply engaged approach to the body that we enter the flesh of the play, embracing the violence of the relationships and situations.

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After *40° Sous Zéro* and *Zypher Z*, I reunite with choreographer Yotam Peled, who co-composes the choreographic tableaux that punctuate the performance, especially the war scenes, the interventions of the Weird Sisters, and the party scenes. Yotam is a generous and instinctive artist who has developed a very personal technique inspired by both dance and circus. Over the years, we have built a dramaturgy of the body that engages with the textual material and the scenic device to create a fertile theatrical matrix.

To push the physical performances even further, Erwan Tarlet, a circus performer from the CNAC, joined our team for the *Zypher Z* production. With his many talents, certain scenes in the show are enhanced by an aerial and highly physical dimension.

THE CREATORS

LIGHTING – I continue the partnership initiated with the duo Jérémie Papin / Victor Arancio on *Zypher Z* for the lighting design. The great inventiveness of their work combines with remarkable technical skill and professionalism, bringing improbable and complex worlds to life from the darkness.

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MUSIC / SOUND – This loyalty is also expressed in the long-standing collaboration with musician Jean Thévenin, who has composed the sound creations for *Munstrum* from the very beginning. He is accompanied by Ludovic Enderlen, with whom he has collaborated since *Zypher Z*. The immense precision of their work takes us on a journey to dreamlike realms, sometimes subtle, sometimes fevered, while giving voice to the characters' inner turmoil.

•

COSTUMES AND WIGS – After creating the costumes for *Zypher Z* and *Le Mariage Forcé*, Colombe Lauriot-Prévost designs the silhouettes for this show, drawing inspiration from various sources ranging from medieval costumes to contemporary designers, including traditional Japanese attire and military uniforms from different eras. Modern materials and noble fabrics coexist and blend, like multiple layers of a sedimentation of history. The costumes are imposing but appear fragile, draping the panting bodies of survivors from a destroyed civilization, who attempt to reinvent grandeur and chivalry with whatever they have at hand. The headdresses, wigs, and hats designed by Véronique Soulier-Nguyen, made from recycled objects, emphasize this aspect and contribute to making the characters in the play timeless totems, grotesque and sublime. The particular attention given to the composition of these silhouettes transports us to a distant and transposed era, which could just as easily be a decadent future or a warped non-time...

•

PROPS / SMOKE – Finally, we are assisted by Laurent Boulanger, a master props designer whom I met during *Le Mariage Forcé* at the Comédie-Française, and also a specialist in smoke effects in theater. Mists, clouds, heavy smoke, and other vapors dress the stage.

SCENOGRAPHY - To design the set, I decided to work with two very talented students from ENSATT whom I met during a production I directed with the entire class in the fall of 2022.

Adèle Hamelin and Mathilde Coudière Kayadjanian began their third and final year at the school in September 2023 and have been working on the project during the 2023-24 season as part of an internship with Munstrum and ENSATT. Later, Munstrum hired them upon their graduation.

I chose these two artists because I was immediately struck by their joy in working together and the accuracy of their many imaginative proposals during my intervention. Their youth and energy meet the Munstrum's need to continue opening up to new generations, to question itself, and also to begin developing a spirit of transmission. Valentin Paul, the company's technical director, ensures the technical follow-up and coherence of the overall project.

With Adèle and Mathilde, we are imagining a scenography that is evocative, not illustrative, but nonetheless visually very powerful. The entire play unfolds in a kind of mental bunker, a fortress that is both imposing and fragile, which helps the imagination transport from the devastated battlefield to the grandeur of palaces, all the way into Macbeth's tortured psyche, a seat of phantasmagorical visions. Thus, the performance space evolves with the changing situations, plunging us into a complex and extraordinary world with multiple layers and levels of interpretation.





Louis Arene is an actor, director, and visual artist. He studied at the Claude Monet high school, where he met Emmanuel Demarcy-Mota, with whom he later performed in several productions (*Le Diable en Partage* and *Marcia Hesse* by Fabrice Melquiot, *Peine d'Amour Perdue* by Shakespeare). He then trained at the École du jeu (Paris theatre school) before entering the Conservatoire National Supérieur d'Art Dramatique. His teachers included Alain Françon, Dominique Valadié, Michel Fau, Mario Gonzalez, Christiane Cohendy, and Caroline Marcadé. He quickly became passionate about physical theatre and the use of the body in performance. Dance and improvisation have been integral to his work from the outset.

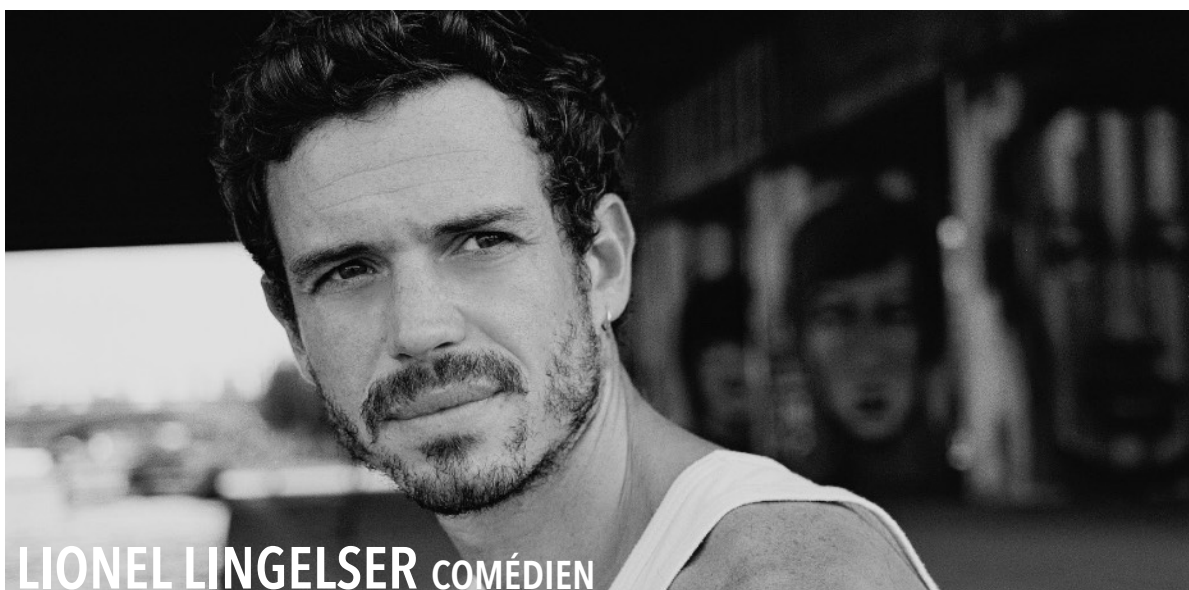
Upon graduating from the Conservatoire, he wrote, directed, and performed his first solo show, *La Dernière Berceuse*, which won the Prix des Arts from the National Academy of Dramatic Art Silvio d'Amico in Rome and the 2011 Jury Prize at the *Passe-Portes* festival on the Île de Ré. A resident artist at the Comédie-Française between 2012 and 2016, he directed and performed in *La Fleur à la bouche* by Pirandello. He worked with many renowned directors, including Muriel Mayette, Christian Hecq and Valérie Lesort, Clément Hervieu-Léger, Giorgio Barberio Corsetti, and Jean-Yves Ruf. In 2015, he created the masks for *Lucrèce Borgia* by Victor Hugo in Denis Podalydès' production. Outside of the Comédie-Française, he performed for Philippe Calvario, Laurent Hatat, Cosme Castro and Jeanne Frankel, Annabelle Simon, Dominique Catton, Mélodie Berenfeld, and others.

In 2012, he co-founded the Munstrum Théâtre with Lionel Lingelser, where he serves as a director, actor, set designer, and mask creator. Louis Arene has directed works such as *Le Chien, La Nuit et le Couteau* (2016) by M. von Mayenburg, *40° Sous Zéro* (2019), a diptych based on *L'Homosexuel ou la difficulté de s'exprimer* & *Les Quatre Jumelles* by Copi, and *Zypher Z* (2021), a creation involving the entire Munstrum team, written in collaboration with Kevin Keiss. Together with Lionel Lingelser, he co-signed the direction of *L'Ascension de Jipé* (2014) and *Clownstrum* (2018), and worked as an artistic collaborator on the solo *Les Possédés d'Ilffurth* (2021). In 2022, he directed *Le Mariage Forcé* by Molière at the Studio-Théâtre of the Comédie-Française, which will be revived at the Vieux Colombier and on tour in autumn 2025.

In 2024, the company received two Molière awards for *40° sous zéro*: Théâtre Public & Mise en Scène d'un spectacle de Théâtre public. In February 2025, with Munstrum, Louis Arene will create the production *Makbeth*, based on Shakespeare, translated and adapted with Lucas Samain.

During the 2019-2020 season, he was a directing instructor at the University Bordeaux-Montaigne, working with second-year students. In 2023, he worked as a director and pedagogue at L'Académie de l'Union in Limoges, at ENSATT in Lyon, where he created the cabaret *Dirty Diva Apocalyptica*, and at ESCA in Asnières.

As an illustrator, he published a children's book, *Histoires et Célèbres Inconnues* (2007), with Fabrice Melquiot. He regularly lends his voice for audiobooks from Editions Gallimard and Thélème.



LIONEL LINGELSER COMÉDIEN

Lionel Lingelser was born in Mulhouse and joined the Classe Libre at the Cours Florent in 2002. In 2006, he entered the Conservatoire National Supérieur d'Art Dramatique in Paris, where he studied with D. Valadié, D. Mesguich, A. Seweryn, and worked with A. Arias, M. Gonzales, G. Desarthe, and A. Mathieu. At the same time, he performed at the Théâtre du Rond-Point under the direction of Jean-Michel Ribes in *Musée Haut Musée Bas*. In 2006, he participated in the creation of the Lalasongue company, directed by Annabelle Simon, and performed in *La Dispute* by Marivaux as well as in a cabaret inspired by Dario Fo. In 2009 and 2010, he played the title role in *Les Fourberies de Scapin*, directed by Omar Porras, and went on an international tour. This experience led him to continue his work on masks with the Théâtre Nomade, participating in the collective creation *La Dernière Noce*. In 2011, he performed in *Une Visite Inopportune* by Copi, directed by Philippe Calvario at the Théâtre de l'Athénée. In 2012, he joined the Théâtre du Phare, directed by Olivier Letellier, for the solo show *Oh Boy!* (Molière Award in 2010) and the creation *Un Chien dans la Tête*. In 2016, he performed in Pauline Ribat's show *Depuis l'Aube, Ôde aux clitoris*. He joined the Collectif Les Possédés under the direction of Rodolphe Dana in September 2017 for *Price*, an adaptation of Steve Tesich's novel.

In 2012, he co-founded the Munstrum Théâtre in Mulhouse with Louis Arene, then a resident artist at the Comédie-Française. Since then, Munstrum Théâtre has presented *L'Ascension de Jipé* (2014), *Le Chien, La Nuit et le Couteau* by Marius von Mayenburg (2016), *40° Sous Zéro* (2019 - Molière Award for Public Theatre & Best Direction of a Public Theatre Performance in 2024), and *Zypher Z* (2021), directed by Louis Arene.

Within the company, Lionel Lingelser has created two forms of micro-theatre for the Nuit des Compagnies in Mulhouse, *Intempéries* (2015) and *Leaks* (2016). He co-directed with Louis Arene *Clownstrum* (2018). In 2021, he directed and performed in *Les Possédés d'Illfurth*, a solo piece for which he collaborated on the writing with Yann Verburgh. In 2022, he was the collaborator for Louis Arene's direction of *Le Mariage Forcé* by Molière, created at the Studio-Théâtre of the Comédie-Française, which will be revived at the Vieux Colombier and on tour in autumn 2025. In February 2025, he will play Lady Macbeth in *Makbeth*, a Munstrum adaptation of Shakespeare's work directed by Louis Arene.

In cinema, he made his debut in *15 ans et demi* by F. Desagnat and T. Sorriaux and appeared on television under the direction of Joël Santoni and Philippe Monnier. He also appeared in the American series *Outlander*, playing the role of Louis XV, and starred in the Netflix series *Osmosis* as well as in the latest film by Katia Lewkowicz.

For Radio France, he can be heard in fictions adapted and directed by Cédric Aussir and Benjamin Abitan.

His passion for masks has led him to develop a strong pedagogical focus on physical theatre, the body, and masked techniques. He works with schools (middle and high schools) as well as with amateur actors. He has led workshops at the University of Strasbourg, the Sorbonne Paris 3, the University of Rennes 2, and was invited with Louis Arene to Princeton University in the United States for a workshop on mask work. He taught for two years at the LFTP (Laboratoire de Formation au Théâtre Physique) in Montreuil and has led workshops at the Conservatoire of Mulhouse and in many schools.

In 2018, he worked with the Filature Scène nationale at the Mulhouse prison, creating a show with the prisoners alongside Vladimir Perrin. In 2019, they produced a film with Claudius Pan about this workshop.



LUCAS SAMAIN TRADUCTEUR / ADAPTATEUR

Trained at the École du Nord in Lille (Auteurs program), Lucas Samain has worked alongside writers such as Tiphaine Raffier, Christophe Pellet, Pauline Peyrade, and Sonia Chiambretto.

In 2018, his play *Les Enfants* was directed by Emmanuel Meirieu. For the graduation show of the 5th class of the École du Nord, he proposed a remarkable adaptation, *Le Pays lointain (Un arrangement)*, based on Jean-Luc Lagarce's work, directed by Christophe Rauck. The play premiered at the Théâtre du Nord and was presented at the Festival d'Avignon. He then assisted Thomas Piasecki on the creation of *Les Crépuscules*, and alongside Christophe Rauck, he worked on the dramaturgy of *Départ Volontaire*, *La Faculté des Rêves*, *Dissection d'une chute de neige*, and *Richard II*, which was created in July 2022 at the Festival d'Avignon. As dramaturg for Tiphaine Raffier, he contributed to the shows *France-Fantôme* (Théâtre du Nord, 2017), *La réponse des Hommes* (Odéon-Théâtre de l'Europe/Théâtre Nanterre-Amandiers, 2022), and *Némésis* (Odéon-Théâtre de l'Europe, 2023).

For *La réponse des Hommes* by Tiphaine Raffier, the Odéon-Théâtre de l'Europe commissioned Lucas Samain to create a short form piece to be performed in high schools in Île-de-France: *Rassurer les inquiets*, which he also directed. The show was later presented on tour in the 23/24 season at the Comédie de Béthune, La Coursive (Scène Nationale de La Rochelle), and was revived at the Odéon Theatre.

His latest play, *Derrière les lignes ennemies*, was created in January 2024 at the Théâtre du Rond-Point in Paris, co-produced with the Théâtre Nanterre-Amandiers. The text won the 2022 Artcena Creation Grant.

VICTOR ARANCIO – lighting designer

Victor Arancio grew up within the walls of the Théâtre du Soleil. After completing his literary studies, he discovered the importance of lighting as both a technical and artistic tool for creation. Between 2009 and 2013, he learned the work of lighting technician and created his first lighting designs in the Théâtre du Soleil rehearsal hall, collaborating with various companies and directors such as Hélène Cinque, Alexandre Zloto, and Ido Shaked. He then worked as a lighting designer for the Claude Mathieu Theatre School from 2013 to 2018, for the school's promotional auditions, collaborating with directors like Jean Bellorini, Alexandre Zloto, and Jacques Hadjaje.

Since 2013, he has worked on the creation and lighting management for the shows of various directors, including Thomas Bellorini, Kheireddine Lardjam, Ido Shaked, Ghassan El Hakim, Olivia Dalric, and Alexandre Éthève. He also created the lighting for *Fleeting* choreographed by Andrew Skeels and for the street performance *Bouc de là!* by Caroline Panzera.

In 2019, he joined the Munstrum Théâtre and took over lighting management for the production *40° sous zéro*, and in 2020, he created the lighting for the one-man show *Les Possédés d'Ilfurth* by Lionel Lingelser. In 2021, he collaborated with Jérémie Papin on the lighting design for *Zypher Z* and will do so again for *Makbeth* in 2025. He also manages the lighting for the company's other productions.

In 2022, Victor Arancio will create the lighting for *L'Espèce Humaine*, directed by Mathieu Coblentz at the TNP, and will also design the lighting for *Le Sommeil d'Adam*, the upcoming creation by Ido Shaked and Lauren Houda Hussein.

SOPHIE BOTTE - actress

Sophie Botte began her theatre career with Fabrice Melquiot in the Arcanes company before training at the Claude Mathieu School in Paris. She spent two years performing alongside Michel Bouquet in *L'Avare* by Molière, directed by Georges Werler, and simultaneously joined Annabelle Simon's company for several productions.

In 2009, she met Omar Porras, with whom she began a long collaboration, creating three productions: *Les Fourberies de Scapin* by Molière, *L'Eveil du printemps* by Wedekind, and *La Dame de la mer* by Ibsen. She also worked with Mathieu Coblentz and Jean Bellorini for *La Dernière nuit* at the Basilique Saint-Denis and with Karl Eberhart in the Théâtre Nomade.

In 2020, she founded the collective *Demain.est.annulé*, which brings together actors from theatre and street arts. She created and performed in the show *Canopée*, and in 2022, she directed *Zone à étendre* by Mariette Navarro, a theatrical journey in the forest.

She has been part of Munstrum since its creation and has performed in *L'Ascension de Jipé*, *Le Chien la nuit et le couteau*, *40° sous zéro*, *Clownstrum*, *Zypher Z*, and now in *Makbeth*.

DELPHINE COTTU – actress

Delphine Cottu began her acting career at the age of 19 with Gérard Vernay and Jean Paul Billecocq. She continued her training at the CRR in Tours and the Centre de Créations et d'Écritures Contemporaines in Besançon, where she met Jean-Luc Lagarce and Michel Azama.

She then joined the Théâtre du Soleil and performed for more than ten years under the direction of Ariane Mnouchkine in productions such as *Et soudain des Nuits d'Eveil*, *Tambours sur la Digue*, *Le Dernier Caravansérail*, *Les Éphémères*, and *Les Naufragés du Fol Espoir*. With the troupe, she traveled around the world, encountering various theatrical forms and traditions that enriched her approach to the stage.

She also performed with Jean Bellorini in Ferenc Molnar's *Liliom* and with Paul Golub in *La Puce à l'Oreille* by Georges Feydeau. She met Joël Pommerat, who invited her to participate in several research workshops for his creations.

She also appeared in *Tarquin*, a collective creation by Jeanne Candel in collaboration with Florent Hubert and Aram Kebabjian in 2019. In film and television, she worked with Christophe Barratier in *Envole-moi*, Jean-Marc Moutout in *Le Bureau des Légendes*, and Philippe Claudel in *Le Bruit des Trousseaux*.

In addition to her acting work, she co-directed with Georges Bigot for the Théâtre du Soleil *L'Histoire terrible mais inachevée de Norodom Sihanouk roi du Cambodge* by Hélène Cixous, with 30 young Cambodian actors and musicians. The production was showcased at the Festival d'Automne in Paris in 2013, at the Sens Interdit Festival in Lyon, and later in Lisbon.

In 2016, she directed *La Nuit des Rois* with the students of TEK in Saint Laurent du Maroni, French Guiana.

She joined the Munstrum Théâtre in 2018 for *Clownstrum*, and continued with the 2019 diptych of *40° Sous Zéro* and *Zypher Z* (2021), and now *Makbeth* (2025).

MATHILDE COUDIERE KAYADJANIAN - set designer

Mathilde Coudière Kayadjanian was trained in applied arts at the Boule School and then at Duperré in Paris. With a passion for dance, she gradually shifted toward the performing arts. She first pursued studies at the École des Beaux-Arts in Lyon, before focusing on scenography at the ENSATT, where she is currently studying.

Mathilde has undertaken various internships, including with the collective Drive In for a short film made with children, the Litecox dance company which worked with amateurs in situations of disability, reintegration, and detoxification, and the street arts company Transe Express.

Drawing from her Armenian heritage and her urgency to dance, she creates a vision of scenography where the bodies and their movements shape the design of space.

At ENSATT, she contributed to the collective scenography of several productions, including *Dirty Diva Apocalyptica*, a cabaret directed by Louis Arene. It was through this encounter that her collaboration with Munstrum Théâtre began, and she is now working alongside Adèle Hamelin on *Makbeth*.

OLIVIA DALRIC – actress

Olivia Dalric began her acting career right after graduating from the Studio-Théâtre d'Asnières, performing in classical repertoire roles such as Miranda in *The Tempest* directed by Patrick Pelloquet and Emilie in *Cinna* with Jean-Claude Drouot.

In 2001, she joined the Jacques Lecoq School, where she developed a more physical approach to her craft, working with directors such as Lionel Gonzalez, Julie Deliquet, Emily Wilson, and others. During this time, she performed in *Le Mandat* by Nicolai Erdman, directed by Stéphane Douret, *Le Cercle de craie caucasien* by Bertolt Brecht, directed by Samuel Gallet, and *Le Montreur* by Andrée Chérid, directed by Alain Batis.

In 2009, she was cast in *Les Fourberies de Scapin*, directed by Omar Porras, which led to a 10-year collaboration with Teatro Malandro, creating works such as *L'Eveil du Printemps*, *La Dame de la Mer*, and *La Visite de la vieille Dame*.

She also worked with Olivier Letellier and Sylvain Levey on *Me Taire* and joined Maëlle Poésy and Kevin Keiss in *Ceux qui errent ne se trompent pas*.

In 2016, Olivia founded the MAB Collectif to further her artistic exploration and created *Cendrillon...avec ma sœur* and recently *Comment je suis devenue Olivia* by Kevin Keiss, directed by Alexandre Éthève and Jean-Claude Gallotta, focusing on choreographic work.

In 2021 and 2022, Olivia performed in an adaptation of *Fahrenheit 451*, directed by Mathieu Coblentz. In the fall of 2022, she reprised her role in *Les Fourberies de Scapin*, a production she originally created ten years earlier with Omar Porras.

Olivia has been part of Munstrum since its inception, performing in *L'Ascension de Jipé*, *40° sous zéro*, and *Makbeth*.

LUDOVIC ENDERLEN – sound designer

Ludovic Enderlen, originally from Alsace, has been passionate about music since a young age, with drums being his instrument of choice. After completing a scientific BTS, he joined the GIM EDIF audiovisual technical school in Lyon in 2012, specializing in sound.

He worked as the sound technician at the Salle Léo Ferré in Lyon, while also gaining experience at major festivals such as Nuits de Fourvière, Zion Garden, and Bagnols Reggae Festival.

His career path led him to become the sound technician and general manager for the Afro-Funk group Vaudou Game, with whom he has toured since 2014 and recorded the album *KIDAYU* in 2016.

Ludovic has also worked as a sound technician for various theatre companies, including Cie Y, Cie #, the Grand Cerf Bleu collective, Morgane Cie, and the Trio SR9. He is also a sound creator for projects like *Mishima* by Grand Cerf Bleu, *Nord* by Morgane Cie, and *Jukebox* by Trio SR9, as well as participating in sound creations for video mapping projects with Olivier Bienz (winner of the Chartres en Lumière festival).

Ludovic joined Munstrum for the sound management of *Le Chien*, *La Nuit et le Couteau*, and continued with *40° sous zéro*, where he also collaborated on sound creation with Jean Thévenin. He also worked on the sound design for *Zypher Z* (2021) and is currently involved in *Makbeth*.

ALEXANDRE ETHEVE – directing collaborator

Originating from La Réunion, Alexandre Ethève moved to Paris in 2002 to study at the Cours Florent. Fascinated by physical theatre, he explored various artistic forms, including object theatre with the Philippe Genty company, Indian martial arts (kalaripayattu), body mime, and the art of masked performance, which he experimented with through street theatre.

At the age of 23, Alexandre attended mask workshops with Christophe Patty and Mario Gonzalez at the Conservatoire National Supérieur d'Art Dramatique. The pedagogical approach and the rigor of street theatre deepened his techniques and reinforced his desire to create theatre where the body carries a poetic responsibility.

In 2008, Alexandre joined the Teatro Malandro company, led by Omar Porras in Geneva, where he performed in *Les Fourberies de Scapin*, *L'Éveil du Printemps*, and *L'Histoire du Soldat*. He also assisted Omar Porras in directing *Ma Colombine* (2018), alongside Fabrice Melquiot and Kaori Itô, and worked on the remounting of *Les Fourberies de Scapin*.

Since 2012, Alexandre has been a founding member of the Munstrum Théâtre. He has performed in *L'Ascension de Jipé*, *40° sous zéro*, and *Zypher Z*. For *Makbeth* (2025), he collaborates with Louis Arene on the direction.

In 2013, he met Olivier Letellier, director of the Théâtre du Phare, who cast him in *Un Chien dans la Tête* by Stéphane Jaubertie. He also worked with Bénédicte Guichardon in *L'Ombre de Tom*.

In 2017, Alexandre directed and performed in the solo piece *Je vous jure que je peux le faire* by Kevin Keiss. He also directed *Cendrillon avec ma sœur*, a musical adaptation of the Grimm Brothers' fairy tale and Prokofiev's ballet, and *Comment je suis devenue Olivia* by Kevin Keiss, with choreography by Jean-Claude Gallotta, with the MAB Collectif.

Alexandre has taught at the Cours Florent and currently teaches at the LFTP, directed by Maxime Franzetti, and at the school La Volia, led by Jules Audry.

ADELE HAMELIN - set designer

Adèle Hamelin is a scenographer and visual artist born in Marseille with a passion for visual arts and dance. She moved to Paris in 2018 to study event design at the École Boulle.

Her interest in theatrical scenography grew as she worked in the construction workshop of the Théâtre du Soleil under the direction of Ariane Mnouchkine. She then decided to pursue her studies at the ENSATT in Lyon, where she is currently finishing her final year in scenography.

Adèle has worked with various companies, including Les Grandes Personnes (giant puppet company) in 2019, the Cie du Déluge at the Théâtre de l'Élysée in 2022, the Antepima Company on *Un frigo dans la tête* (a show for young audiences currently touring on eating disorders), and the Qdance Company at the Lyon Dance Biennale in 2023, led by Qudus Onikeku, whom she met during a trip to Lagos, Nigeria.

She met Louis Arene during a cabaret project named *Dirty Diva Apocalyptica* performed in October 2022 with the ENSATT's 83rd promotion. This encounter led to her current collaboration with Munstrum Théâtre, where she works alongside Mathilde Coudière-Kayadjanian on the scenography for *Makbeth*.

JEAN THEVENIN – composer & sound designer

Jean is an artist whose primary mode of expression is rhythm: as a videographer, he thrives in editing, and as a musician, he was drawn to drums at a young age, fascinated by the relationship between music and the body.

You may have seen him behind the drums with various groups such as François & the Atlas Mountains, Petit Fantome, Melody's Echo Chamber, and Quentin Dupieux/Tahiti Boy, all of which have occupied much of his time.

Jean also worked on Wall Street, where he created the video *Everybody Here Is a Filmmaker*, a tribute to the transition into 2012, consisting of 2012 shots.

He performs solo under the name *Jaune*, writing and singing in both English and French. His voice hovers over his music, providing a frame for it, much like a documentarian capturing reality without fully realizing he is reinventing it.

At Munstrum, Jean is responsible for composing the music and designing the soundscapes for *L'Ascension de Jipé*, *Le Chien*, *la Nuit et le Couteau*, *40° Sous Zéro*, *Zypher Z*, and *Makbeth*. For each production, he creates an original score, ranging from dark soundscapes to melodic and subtle compositions, crafting evocative interior landscapes while delicately engaging the spectator's imagination.

KEVIN KEISS – dramaturgy

Kevin Keiss holds a Master's degree in Classical Antiquity (ENS-Sorbonne) and a PhD in Classical Literature under the direction of Florence Dupont (Paris 7). He joined the École du Théâtre National de Strasbourg from 2008 to 2011 in the dramaturgy section.

He works as a playwright, translator, and/or dramaturg in France and abroad with many artistic teams, including Maëlle Poésy, Jean-Pierre Vincent, Élise Vigier and the Théâtre des Lucioles, Lucie Bérélowitsch, Julie Bérès, Laetitia Guédon and the Cie 0,10, Louis Arene and the Cie Munstrum, Julie Brochen, Alexandre Éthève, Sarah Lecarpentier and the Cie Rêvages, Amélie Énon, Kouhei Narumi at the National Theatre of Tokyo, Charles Malet in South Africa, and many more.

In 2015, he was a founding member of the writer's collective Traverse. Together, they wrote *Pavillon Noir*, staged by the Os'o collective, which premiered in 2018 at TnBA and Centquatre. That same year, he won the 3rd edition of the Jamais Lu Paris for his play *Ce qui nous reste de ciel*, staged at Théâtre Ouvert by Canadian director Sylvain Bélanger, receiving the Artcena award.

At the Chartreuse, Kevin presented an opera libretto *Retour à l'effacement*, with music by Antoine Fechard during the Summer Meetings 2018, as well as a spotlight on the Traverse collective.

He has directed several shows, including *Les Héroïdes* after Ovid, *Ritsos Song* at the Scène Nationale de Cherbourg, and more recently *Ô ma mémoire*, *Portrait Stéphane Hessel* at the CDN of Caen.

In 2021, he co-wrote *Zypher Z* with Louis Arene. He also became an artist in residence for Maëlle Poésy's project at the Théâtre Dijon-Bourgogne.

As a specialist in ancient theatre, Kevin leads masterclasses with the CNRS group *Antiquité Territoire des Écarts*, of which he is a member, and teaches at various universities (Paris 7 Denis Diderot, Paris 3 Sorbonne Nouvelle, Poitiers, Pisa in Italy, Athens). He is regularly invited to lead workshops at Princeton University in New Jersey, USA. He is currently an associate professor-researcher at the University of Bordeaux-Montaigne.

COLOMBE LAURIOT PREVOST – costume designer

After studying fashion design at the École Duperré, history of costume, and various artisanal sewing techniques, Colombe Lauriot Prévost creates costumes in a variety of fields such as circus, cabaret, musical theatre, cinema, opera, and theatre, both in France and internationally. She takes pride in diversifying the areas in which her costume work plays a key role in the creative process, working in both live performance and audiovisual production.

She has collaborated with many artists including Jonathan Capdevielle, Théo Mercier, Louis Arene and the Munstrum Théâtre, Frédéric Bellier-Garcia, Stéphane Ricordel, Jean-Michel Ribes, Alexandre Sokurov, Côme de Bellescise, Maïwenn, Joséphine de Meaux, Laurent Fréchuret, Edouard Signolet, Seiji Ozawa, Jérémie Lippmann, Kader Attou, and many others.

Passionate about cinema, theatre, dance, and opera, she strives to bring both semantic and aesthetic sensitivity to her work, helping performers fully embody their roles.

Her collaboration with Louis Arene and Lionel Lingelser began with the creation of *Zypher Z* in the fall of 2021. It continued with *Le Mariage Forcé* at the Studio-Théâtre of the Comédie Française (premiere in May 2022) and is set to continue with *Makbeth* in 2025.

ANTHONY MARTINE – actor

Anthony Martine is an actor and performer. After two years in the literary preparatory class at Lycée Henri IV in Paris, he left his literary studies to join the Conservatory of the 13th and 19th arrondissements. In October 2020, he joined the ESCA.

Since then, he has performed in several projects, including *Les Enfants de Mars* by Damien Sobieraff (winner of the ARTCENA award 2022), the 2021 edition of Jamais Lu at Théâtre Ouvert, *Paranoid Paul* by Simon Diard at Les Plateaux Sauvages, *Uprising* by Denis Boyer at Théâtre 13 (June 2022), and *Plutôt Vomir que Faillir* by Rébecca Chaillon at MC93, T2G, Théâtre National de Bruxelles, Carreau du Temple, and Maillon in Strasbourg (2022–2024).

He is currently an artist in residence at Théâtre 13, where he will perform his solo show *Quand on dort on n'a pas faim* in the fall of 2025.

He joins the Munstrum Théâtre for the creation of *Makbeth* in 2025.

VALENTIN PAUL – general & stage manager

After completing a scientific baccalaureate with an option in theatre, Valentin Paul joined the Grim Edif in Lyon to pursue technical training, graduating in 2009. He honed his skills at the Transbordeur in Lyon and various festivals such as the Nuits de Fourvière. In 2011, he joined Teatro Malandro under the direction of Omar Porras as a touring lighting technician and also worked with the collective Le Grand Cerf Bleu.

Valentin has also served as lighting and general technician for the X Collective in Saint-Étienne, as well as for the youth company La 13ème Note in Lyon.

He joined the Munstrum Théâtre for the lighting management of *L'Ascension de Jipé* and later took on the roles of general stage and technical director for *Le Chien, la Nuit et le Couteau*, *40° sous zéro*, *Zypher Z*, *Les Possédés d'Ilfurth* (alternating with Ludovic Enderlen and Victor Arancio), and now *Makbeth*.

JÉRÉMIE PAPIN - lighting designer

For the past 15 years, Jérémie Papin has participated in over 80 creations across opera, theatre, and dance, exploring the field of lighting design.

Passionate about the aesthetic and dramaturgical aspects of light, he constantly seeks to work with the ways light engages with montage, writing, composition, as well as emotion and perception. He aims to understand the singularity of each project to serve it in the most accurate way possible.

His career has led him to collaborate with the Munstrum Théâtre (directed by Louis Arene and Lionel Lingelser), Les Hommes Approximatifs (Caroline Guiela), Le Birgit Ensemble (Julie Bertin and Jade Herbulot), David Geselson, Jeanne Candel, Samuel Achache, Maelle Poésy, Lazare Herson-Macarel, Richard Brunel, Jacques Vincey, Simon Delétang, Valérie Hecq Lescort, Julie Duclos, Delphine Hecquet, Adrien Béal, the OS'O Collective, Vladimir Pankov, Garth Knox, Gurshad Shaheman, among others.

In opera, he has worked with Emmanuelle Haïm, Damien Caille-Perret, Etienne Meyer, and Andreas Linos. He created the lighting for the contemporary opera *Meine Bienen. Eine Schneise* at the Salzburg Festival, composed and conducted by Andreas Schett and Markus Kraler.

In recent years, he has also engaged in teaching, leading a lighting creation masterclass at the Institut français du Cameroun, and occasionally working with the ENSATT and TNS schools in various modules.

His more recent work includes creating the lighting for the performance *Je te sens encore* by Audrey Liébot, presented at the Palais de Tokyo as part of the exhibition *Exposé.es*, inspired by Elisabeth Lebivici's book *Ce que le sida m'a fait. Art et Activisme à la fin du XXe siècle*.

YOTAM PELED – choreographer

Born in Kibbutz Beit Keshet, Israel, in 1989, Yotam Peled has practiced Capoeira since childhood. After completing his military service at 21, he decided to train in contemporary circus.

In 2015, he moved to Berlin and has since worked as a freelance dancer with various European choreographers, including Maura Morales, Yann L'hereux, Troels Primdahl, Jill Crovisier, and Mitia Fedotenko.

Alongside his freelance performances, Yotam creates his own choreographies, performed in numerous venues and festivals across Israel, Germany, Poland, Italy, Spain, France, Denmark, New Zealand, Norway, Macedonia, Luxembourg, Japan, Thailand, and Vietnam. He has received several awards for his work.

Since 2018, he has been the choreographer and artistic director of Yotam Peled and the Free Radicals, a group dedicated to the creation and distribution of interdisciplinary performances internationally.

Yotam has occasionally been invited as a teacher and artistic collaborator at the Fontys Academy of Arts, Folkwang University of Arts, Docks11, Hors Surface, Cooperativa Maura Morales, Overhead Project, and the PRISMA Festival.

He has collaborated with the Munstrum Théâtre on *40° sous zéro*, *Zypher Z*, and *Makbeth* as choreographer.

FRANÇOIS PRAUD - actor

A passionate theatre and music enthusiast, François Praud joined the ESTBA in 2008, working under directors such as Marc Paquien, Catherine Marnas, Christophe Patty, Jacques Vincey, Éric Louis, Brigitte Jacques, Nuno Cardoso, Denis Marleau, and Johannes von Matushka. He also pursued a parallel training in lyrical singing at the Conservatoire de Bordeaux.

He joined the Comédie-Française in September 2010 as a student-actor, performing under Alfredo Arrias, Jacques Allaire, Jérôme Deschamps, Catherine Hiegel, and Laurent Pelly. During the student-actor card-blanc season, he performed in *Peanuts* by Fausto Paravidino, directed by Marie-Sophie Ferdane.

In September 2011, he joined the Teatro Malandro company and performed as Moritz in *L'Eveil du Printemps* under Omar Porras and as Lyngstrand in *La dame de la mer* by Ibsen.

In 2014, he worked with Didier Girauldon in the play *Fratrie*, written by Marc-Antoine Cyr. He also performed in *Au milieu de l'hiver...* by Anaïs Allais, which premiered at the Grand T in Nantes and was later presented at La Colline in Paris in 2018. That same year, he began working with Marc Lainé on *La chambre désaccordée*, for which he also created the music, and in *Nosztalgia Express*. His debut album *Indien Blanc* was also released in 2018. The second, *Lettre à M*, will be released in 2025.

François has been part of the Munstrum Théâtre since its inception, performing in *L'Ascension de Jipé*, *Le chien, la nuit et le couteau* by M. von Mayenburg (a favorite of the Avignon OFF Festival 2017), *40° sous zéro* by Copi, and *Makbeth* based on Shakespeare.

VERONIQUE SOULIER – création coiffes/maquillages

After completing a degree in art history, a master's in theatre studies, and training in makeup, Véronique Soulier explores the creation of makeup, wigs, headdresses, masks, and prosthetics for Theatre and Opera, notably at the three theatres of the Comédie Française and with many directors such as Jacques Lassale, Piotr Fomenko, Dan Jemmet, Andrzej Severin, Joël Jouanneau, Alain Françon, Catherine Heigel, Katarina Talbach, and Jeanne Herry.

She regularly collaborates with Michel Fau, Denis Podalydes, and Omar Porras.

At Munstrum, she designed the headdresses and makeup for *40° sous zéro* in 2020 and for *Makbeth* in 2025.

ERWAN TARLET – actor

At the age of 23, Erwan Tarlet decided to leave his job to pursue an artistic career.

Throughout his journey, he had the opportunity to work with various artists, choreographers, directors, and circus artists such as Nikolaus, the Ben Aïm brothers, Christophe Huysman, Pierre Rigal, and others.

In September 2020, he began a creation with Raphaëlle Boitel and the Cie L'Oublié(e) as part of the 32nd class of the CNAC.

He combines disciplines such as aerial straps, classical dance pointe work, and hand balancing, merging these with engaged dramaturgies and writings. He views circus not as an end in itself, but as a creative tool that serves theatrical pieces or artistic objects, where circus, dance, theatre, photography, and other mediums may blend together.

Erwan participated in the 41st *Festival Mondial du Cirque de Demain*, where he performed live on Arte.

He joined Munstrum Théâtre with the 2021 creation of *Zypher Z*, and continues his journey with the company in *Makbeth*.

AUDREY WALBOTT – costume & wardrobe manager

Audrey Walbott was born in Annecy and grew up in Brittany, where she studied performing arts. She first obtained a DTMS in costume design and later a CAP in accessories in Paris.

She worked at the Lido cabaret in Paris and at the Monfort Theatre, where she met the Munstrum Théâtre team during the production of *Le Chien, la Nuit et le Couteau*.

This marked the beginning of her collaboration with the company, starting with the revival of *40° Sous Zéro* in 2020. She continued working with Munstrum on the original creation of *Zypher Z* in 2021 and is currently part of the team for *Makbeth* in 2025.

