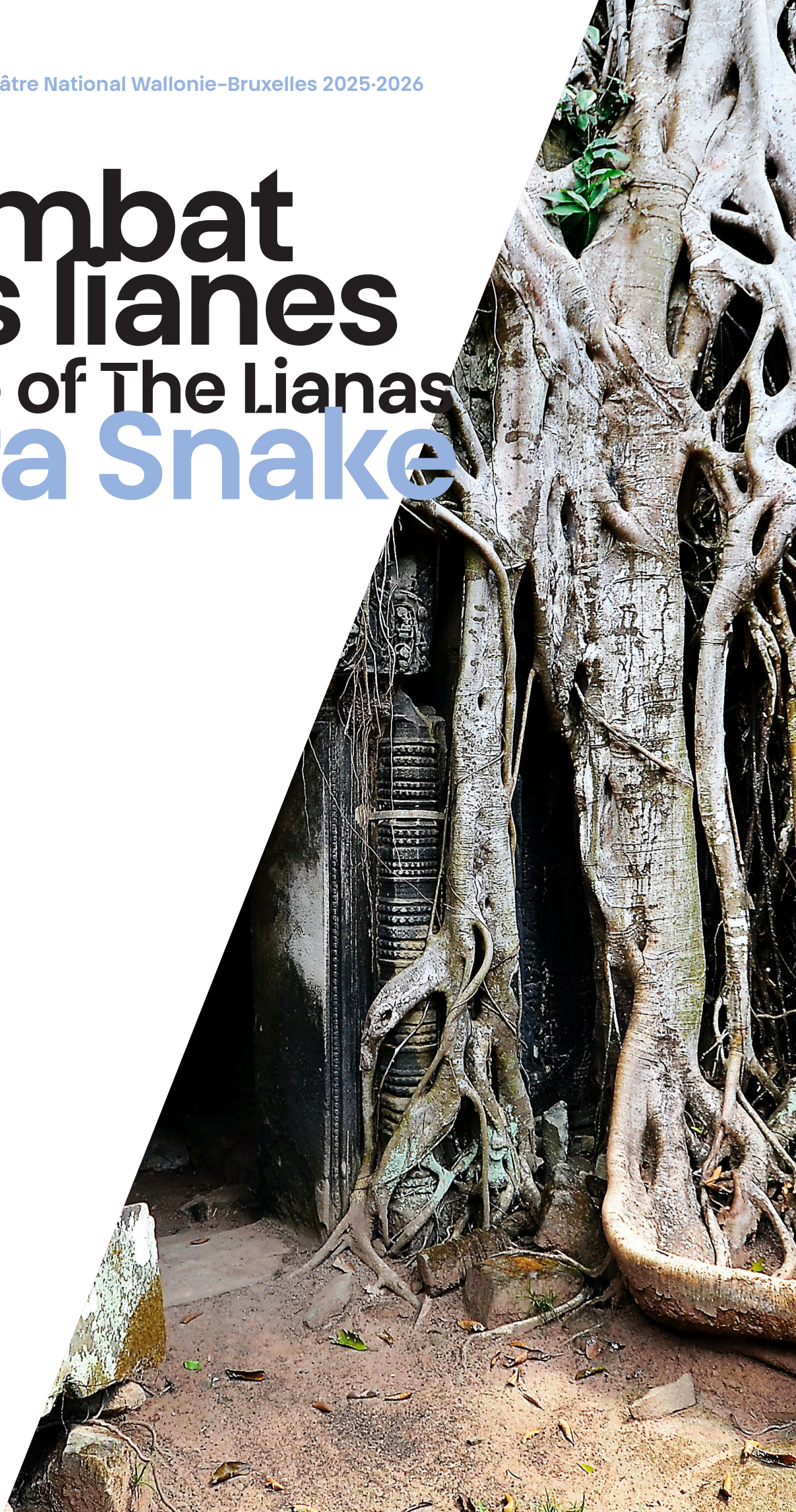


Création Studio Théâtre National Wallonie-Bruxelles 2025-2026

Combat des lianes

Battle of The Lianas

Zora Snake





A rich and mesmeric choreography that draws on the roots of the forest and the movements of peoples engaged in a struggle for survival.

In the darkness of a sacred forest, inhabited by and overflowing with ancestral and heritage treasures, bodies emerge. As they contort and interweave themselves, they slowly become entangled in an intense and captivating dance, like lianas seeking the canopy. After *L'Opéra du villageois* last season, Zora Snake continues his exploration of relations of domination. Here, resistance takes the form of a dance in the heart of the lianas, at once one and many, in a confrontation with the deforestation that threatens the indigenous peoples of Central Africa.

A long-time associate of the Théâtre National, Zora Snake is pursuing a committed research project in which dance becomes a performative act of revolt and justice with the aim of

restoring the soul of our humanity. Immersed among the Baka communities in the equatorial forest, the choreographer-performer and the performers-creators absorbed the polyphonic rhythms and polyrhythmic gestures of those whose habitat is disappearing under the onslaught of capitalism. On stage, seven dancers and musicians – a sacred number linked to solidarity and the spirit of urgency in the cosmogonies of the Koungang peoples of western Cameroon – make up an organic fresco which the silhouettes cling to, now fluidly, now convulsively. Fuelled by electro beats and shamanic pulsations, the music carries and structures this dialogue between humans and their environment. A ritual as an initiatory place of healing.



At the origins ... The omnipotence of the lianas

For those who know the choreographer, performer and dancer Zora Snake, it is difficult not to see in *Combat des lianes* what drives him. There is the powerful cry of the Baka communities, once arbitrarily called 'pygmies', the ancestral ecological consciousness, a true component of humanity that is currently disappearing. There is the unbounded industrialization and deforestation, with tree trunks lying on the ground. There is his village Sonkeng and the town of Dschang, located in the high mountains of western Cameroon, and the sacred forest that is his refuge, the space where he can breathe freely. There is the forest, at once shelter and source of danger, summoning immensity and caution with its living spirits and its trees, roots and foliage, impenetrable to the eye. A place where life and death coexist. 'The forest is us. We are the forest', say the Baka communities. There is finally the initiatory journeys that strengthen the power of wandering and storytelling as well as vibrant oneirism.

Combat des lianes should not be seen as a dance-à-clef but rather as a vast metaphor, at once poetic and visionary, on the brutal state of the world today.

How can we restore our soul in the distortions of the liana worlds, in our humanity? The violence suffered by the Baka is not so different from the violence suffered by the Mbororo in northern Cameroon or the nomads who are dying out. Ultimately, it is the violence suffered by all those made invisible in the cities and elsewhere because of their geographical origin, their sex, their gender, their age or their sexuality.

Zora Snake not only looks the unfolding catastrophe in the eye through the people who suffer it, but also examines the issues at hand: the forced displacements, the discrimination, social and climate justice, borders, the violation of territories, the destruction and plundering of African cultural heritage still on display in museums to the glory of (neo)capitalist forces. The artist draws on the imaginary of the lianas, the vast canvas of the forest as a narrative of war and refuge, its ancestral virtues and values, the morphology of lianas, the links and tensions. He believes in the omnipotence of fiction and form in the right context to address us.

A story 'from far away' right before us

If there is a story to be found in *Combat des lianes*, it is the story of the extinction of human beings – as measured by the armed rebellion in the maquis of western Cameroon (1955–70) – and their wanderings. Even more so in this case, it is about struggles, beyond dreams, on the side of the living, whether expressed in the form of a roar, sublimation or nightmare. How can we draw inspiration from all the ideological struggles that have embraced the conditions of indigenous peoples under capitalist and colonial domination? How do lianas enable us to relate social struggles, discrimination and deadly preconceptions? How do danced and dancing bodies convey the victorious, united and unending struggles of our time?

Combat des lianes maps out the anger of the world in all its forms, giving shape to nodes of resistance through the power of the lianas that address all of humanity. Here, the body is connected in multiple ways, from liana to liana, from the imaginary to the real, from the poetic to the political, from the human to the sacred.





Dramaturgy note

The stage: in search of the umbilical cord

For Zora Snake, it is not so much a question of literally representing the lianas but rather of creating a stage space (or 'umbilical cord') that connects and is connected to the artists and audience – who make up communities – for deterritorialization, the transcendence of identities, the liberation of energy and the celebration of communities. This is precisely where the challenge lies. *Combat des lianes* is set before language, stripped of pathos, ideology and didacticism, elevating us to a pure and alert state of consciousness and a series of sensations that are both intimate and collective, specific to the liminal rites of ancestral cultures.

On closer inspection, *Combat des lianes* is less a dance performance than a form of collective ritual with deconstructed spatial, temporal and social dimensions, open to the long-lasting present, to breathing and to the restoration of the ruined worlds we live in. It is a space of healing, behind which we integrate the root, the sap of the lianas. It is the place where we can look at each other as equals, where we can rebuild other visions and languages without being stigmatized or exoticized. Ultimately, where we can hope.

In other words, Zora Snake reverses the stigma here. He turns 'theatre' into a 'wilderness' inscribed in the continuous chain of humans and non-humans, living spirits and divinities – which, in their authentic form, maintain social relations (or relations of mutual understanding).

Music: the state of trance and sociality

Music enters the stage through the formation of temporary and changing alliances between the mixing and electro beat styles of the DJ and the musician (or 'shamans') whose instruments are the turntable, incorporated voices, song and live drums. Together with the dancers, they take the audience on an initiatory journey to the rhythms of the music performed, playing on the juxtaposition of musical textures to create a sound- and dancescape conducive to a state of trance and sociality, fusion and empathy. An invocation of the spirits in the inextricability of music.

The costume personifies the invisible

One of the particularities of textile creation in Africa is its richness, from its artisanal creation to its consumption around the world. Contrary to what might be commonly thought, it has an unexpected depth, full of nuances. In reality, it rises to a higher level, a level where it becomes political and where its signifying power contributes to the consolidation of the Dogon, Kounka, Maasai, Yoruba and Voodoo communities, travelling through the Malian, Cameroonian, Kenyan, Nigerian and Beninese cosmogonies. How do the designs, accessories, whistles, instruments, threads, beads and cowries act? And how do they thwart all expectations?! It is a question of setting off together in search of something else.

The stage is a vast network of assemblages, a multiplicity ...

Choreography note

Dance is body and lianas ... Changing the sacred dance

Through the power of the gesture inspired by the lush vegetation that invades the space, at once torsion, contortion and poetry of bodies in search of the Sun, the choreographic syntax of Zora Snake is a journey through the invisible like the serpent of life, the rite of reincarnation and reinvention of a healthier and more peaceful society that we dream of in order to return to ourselves.

If dance takes shape here in the physicality of the lianas – void, fracture, fall and suspension, creaking, casing, multiplying, travelling, from root to canopy. Among the Nku' ngang (Nkoun gang) secret societies in western Cameroon and the Baka communities in eastern Cameroon, the liana is believed to be a root connected to the ancestors, strengthening the bonds of the visible and the invisible through the guardians of tradition, where the Nkoun gang dance and mask practice consolidate the solidarity between the living. Like the 'totems' in western Cameroon or the god of the sacred forests Edzingui, among the Baka communities in eastern Cameroon, the lianas connect the villages and the ancestors and chase away evil spirits. In ritual dances, trance is not a dance, but a concrete science where dance is neither 'primitive' nor 'ethnic' nor 'ethnological'. It is dance reinvented from its roots towards all roots. It is human dance in harmony with nature that must be understood here, in the sense used by Philippe Descola, 'a sum

of beings and relations whose totality can never be exhausted' – species, plants, lianas, sacred places – which remembers what is to come, now.

More specifically, dance here manifests itself through its ability to capture the most diverse movements that come its way. It is the fragmentation of dances in motion across all forms and rituals, linked to hip-hop, steppin', break-dance, krump and traditional dances.

Zora Snake makes dance a motif of illumination, just as a simple gesture, a shadow cast on the stage, a breath or the rumble of the drums make us tip over into trance and the invisible documentary chronicle.

Hence this form of escapist dance – or putting into perspective – in a positive sense, transformed from nomadic wanderings into rituals, musical rhythms, steps, vocal resonances, smells, soil, clothes, colours. Between rebellion and relaxation, dance remembers the material and the multiplicity of life forms. And it is precisely in the multiple that its strength lies in finding something new.



Scenography note

The forest: not so much a miniature, but rather a condensation of the 'typical' elements of the African landscape

It is important to immerse oneself in the vast green canvas that is the sacred forest and in its living and diverse imaginaries. However, conversations with the Baka communities on the one hand and anthropologists on the other encourage us not to 'distort' nature. This is the challenge of *Combat des lianes*. It is less a question here of 'representing' the forest on a very small scale than of 'transforming' the theatrical space into a set where everything is connected (an 'altar'). This means reconstructing on stage what makes up the forest that animates our imaginaries and the dance itself: palm leaves, bamboo, lianas, moulded fabrics, futuristic costumes and masks, termite mounds, brown ochre and drums suspended up high.

In other words, Zora Snake associates the notion of theatrical space here less with a 'constituted' (or 'arranged') object than with a process by which various 'typical' elements of the landscape are formed on-site into a kind of condensed and ritualized ecosystem (or environment?), sacred and collective, far removed from the 'recognizable' canons of theatrical art. And encompassing both artists and audiences (or communities).

Lighting note

The Sun (the source) and dust

Even more so than in Zora Snake's previous performances, everything here is about light. On the one hand, there is sunlight, resonating with its counterpart, shadow. No doubt because in the forest, the Baka communities orient themselves thanks to the rays of the Sun which nourishes their links to their ancestors through dialogue with the foliage and whose beauty both delights and arouses curiosity. And because the liana rises towards the canopy, seeking the light in order to better resist industrial strangulation. And on the other hand, there is the industrial lighting in the villages (or camps) in the east and west of Cameroon: the torch, the kitchen light, the storm lamp. And

the particular brilliance reflected by the small sources of light like so many stars in the dark night.

In concrete terms, all these things that shine and are left to their mysteries are at the source of the lighting design of *Combat des lianes*. That is also why, at the entrance to the auditorium, spectators are guided through the fog by 'sentinels' equipped with artisanal lamps. Light is the energy that generates communities, in their struggles and joys. Zora Snake would like to express all this at every moment.

Biographies



Zora Snake

Choreographer and performer

Zora Snake's real name is Tejeutsa, which in the traditional Yemba language means 'a person who shows great empathy'. He is a choreographer, dancer and researcher in performance art. In 2013 he founded Compagnie Zora Snake in Yaoundé and in 2017 the MODAPERF International Festival (MOVements, DANCES and PERFormances). Having both won and been a finalist of many prizes, he is considered one of the most promising artists on the current hip-hop (popping) scene and on the arts scene in general in Africa and beyond. For him, curiosity is what makes sense of the need to explore dance that is not that of the One, but that of the Multiple. It rearticulates hip-hop and contemporary dance, artistic practices in urban spaces open to the public and ritual political-poetic performances, art and society. In fact, dance here is less a style than a mindset, even a challenge in relation to the world we live in.

Winner of the 2016–17 'Visas pour la création' programme of the Institut Français, he regularly works with the French cultural network around the world, as well as with the Goethe-Institut. In 2021, in the wake of MODAPERF, he created Espace-Labo, a hub of artistic cross-fertilization and sharing as well as a social and cultural incubator; it is open to artists and cultural operators wishing to (re)invent artistic languages, professionalize young artists and in doing so perpetuate art in contact with audiences in Africa.

Commitment is something that Zora Snake feels very strongly about. Firstly, because commitment is the primary material of his bold and explosive pieces: *Au-delà de l'humain*; *Je suis*; *Transfrontalier*; *Le Départ*; *Les Séquelles de la Colonisation*; *Les masques tombent*; and *Shadow Survivors*. Secondly, because it is a subject of constant reflection, the artist participating in symposia and seminars, leading workshops, writing.

A cross between theory, methodology and archival document, his work *L'art est une boîte: De la performance, du politique*, in collaboration with Julie Peghini and Dominique Malaquais, begun during a writing residency at the Camargo Foundation, offers essential keys to understanding performance as a means of creating common spaces for protest, reflection and collaboration – spaces that transcend boundaries, both physical and disciplinary.

He recently collaborated with choreographers Serge Aimé Coulibaly and Amanda Piña.

Jean Michel Dissake

Set design

Born in Cameroon, Jean Michel Dissake is a multimedia artist. The son of an architect and grandson of a traditional Sawa chief, he draws his inspiration from the rich cultural heritage of the Cameroonian coast. From a very young age, his passion for art was awakened, nourished by the careful observation of his environment and a deep understanding of the importance of its preservation. Eco-critical sensitivity is truly the foundation of his artistic approach, where the symbols and codes derived from his intimate relationship with nature enrich his work.

The creator of 'pictosculpture', Jean Michel Dissake defines it as the synthesis of various forms of visual artistic expression: drawing, painting, sculpture and engraving. His approach abolishes conventional boundaries to adopt a contemporary, dynamic and transcendent aesthetic. His quest for universality is reflected in a vibrant call for peace and harmony through his creations. Often composed of heterogeneous assemblages, Dissake's works reflect his ongoing search for balance and his exploration of new materials. Like the mosaics he is so fond of, his creations advocate a coexistence that is fair and essential to collective survival. Thus, his major work *Ngada Jengu* (or 'The Dance of Souls') is a cry against the scourges that afflict our contemporary societies.

At the same time, the artist continues to innovate through the Mudiki visual arts research laboratory. Committed to the transmission of knowledge and techniques, he teaches at the Institute of Fine Arts in Nkongsamba – University of Douala, at the University of Dschang in Foumban, and at the University of North Carolina in the US. After the acclaimed *Dibala* exhibition at the Institut Français du Cameroun (IFC) in 2023, Dissake continues to enrich the Cameroonian and international art scene, from Douala to the Venice Biennale and from the Off Biennale of Dakar in 2024 to the Gregg Museum in North Carolina in 2025.

Lamyne M

Costume design

Born in Cameroon, Lamyne M lives and works in Saint-Denis. Initially a fashion designer, he is also a visual artist and performer. For more than ten years, he has been developing an artistic approach based on textiles. These act as a revealer of cultural, economic and social issues. Beyond the material, the fabric is militant, a vector of social commitment and a generator of new perspectives. The artist intertwines narratives, sublimating those forgotten by history, interweaving different chronologies and forging links between continents and living beings.

His work spans installations, performances and photographic 'traces'. He draws his inspiration from the principle of customization, which he applies to a range of brightly coloured objects and media: large dresses, live animals, extras, fans and even buildings.

By creating giant dresses from luxurious materials, contemporary embroidery and animal costumes in bright colours, he shines a light on the 'invisible' elements of our societies. The tribute to a famous resistant to the French colonization of Casamance, the honouring of young people from working-class neighbourhoods or the valorization of the low-paid workers of Kyrgyzstan's textile factories are all ways of denouncing injustices.

Condemning male domination, questioning modern slavery and liberating the animal world from human control, Lamyne passionately explores contemporary environmental and migratory issues. He challenges our humanity.

His hybrid itinerary, which has taken him from Africa to Europe, from Asia to Latin America, has turned him into a cultural smuggler. He is attached to the links between popular technical know-how and the learned world of contemporary art. He only conceives his creations in relation to his surroundings. Wherever he goes, he establishes links with local actors and holders of knowledge. He is currently represented by Axis Gallery in New York and New Jersey.

He has exhibited in many museums: Basilique Saint-Denis, Cité de la mode, Cité internationale des arts, UNESCO, Forteresse de Chinon, Château de Châteaudun, National Kaohsiung Museum (Taiwan), Musée d'art moderne de Ndjamena (Chad), Les Récréatrices de Ouagadougou (Burkina Faso), Les Praticables de Bamako (Mali), National Museum of Kazakhstan and National Museum of Buenos Aires (Argentina). In 2021 his work entered the collections of the Harn Museum in Florida (US).

Rokia Bamba

Composer

Born in Brussels in 1974, Rokia Bamba is one of the first Belgian voices to speak about, broadcast, and comment on hip-hop music on free radio stations in Brussels. As a child, alongside her music-loving father, she developed a passion for music. She quickly immersed herself in the musical diversity offered by the African continent and beyond, sharpening her ear and shaping her tastes through the eclecticism of Black music—from Maloya from Réunion Island to techno from Detroit and Chicago, to the post-disco sound of ESG. While Rokia Bamba's musical influences are wide-ranging, there is a clear and precise thread that runs through each of her DJ sets and sound creations.

In 1992, Rokia Bamba co-founded Full Mix, the first hip-hop, funk, and R&B radio show on Radio Campus. She has performed on prestigious stages, including the Massimadi Festival, Le Botanique, Ancienne Belgique, BOZAR, and Afropunk Paris. As a composer and sound designer, she works in the visual arts, such as in the Troubled Archives project, for which she composed works based on colonial photographs. She also contributed to the exhibition RESISTE!, shown in Cologne, at the Hermès Foundation (Brussels), and the Ricard Foundation (Paris), alongside artist Minia Biabiany. Her work also extends to theatre, including the multidisciplinary production *Brûler*, in collaboration with artist Jorge León (Théâtre National Wallonie-Bruxelles), and *Liefde/Amour* by Pitcho Womba Konga (KVS).

Christiane Prince

Composer and live musician

Christiane Prince, aka KrX, is a self-taught songwriter, musician and video editor who has been active since the 1990s. Passionate about music from a young age, she learned her craft on stage before focusing intensely on the drums.

In 2012 she founded KrX Visual Drums, an innovative project combining music, video and electro mapping. Her performances combine her mastery of the drums with immersive visual elements. She has taken part in such prestigious events as *Les révoltes silencieuses* at the Palais de Tokyo in 2021, *Hear, There, Where the Echoes Are* at the Centre Pompidou in 2023, and a performance for PASS at Fondation Cartier in 2015.

Christiane Prince has collaborated with a great many artists and groups. With RumbaBox, she accompanied Camille Bazbaz and Winston McAnuff. Since 2019, she has been part of the reggae trio Wigwam and contributed to the piece *Love Is In The Hair* from 2019 to 2024. From 2010 to 2011, she also participated in the contemporary ballet *God Needs Sacrifice*.

In addition to her performances, she has recorded several albums, notably with Guts for Philanthropic, and has accompanied Princess Erika and Philippe Katerine. She also teaches drums and percussion to students of all ages and levels.

KrX is recognized for her unique style, fusing electro, soul and dub with African influences, creating immersive performances visually enriched by video mapping.

Joy Alpuerto Ritter

Dancer

Born in the US, Joy Alpuerto Ritter is a choreographer and dancer of Filipino origin. She lives and works in Berlin. She graduated from the Palucca University of Dance Dresden in 2004 and is renowned for her mastery of different dance styles, including classical dance, traditional Filipino dance, contemporary dance, hip-hop and ballroom. She has toured the world with Wangramirez, Christoph Winkler, Heike Hennig, Cirque du Soleil and the Akram Khan Company. She was nominated in the 'Outstanding Female Performance' category at the UK National Dance Awards for her performance in Akram Khan's *Until the Lions*.

As a choreographer, she has created her own works in Europe, Los Angeles, London, Daegu and Moscow, earning her international recognition. She is also one of the Aerowaves 2020 artists.

Jessica Chiye Warshal

Dancer

Jessica Chiye Warshal is a choreographer and dancer from Oak Park, California. Trained in contemporary dance, improvisation, West African dance and street dance at the University of California, Los Angeles, she has performed with, among others, Ann Carlson, Faye Driscoll, Aimee Wodobode and Kenji Igus. After obtaining a double degree in dance, performing and visual arts education and music, she obtained a master's in dance practice at The Place, the London Contemporary Dance School, where she worked with Tom English, Tina Afiyan-Breiova, Hannes Langolf, Theo Clinkard, AΦE Company, Alex Reynolds, Benjamin Jonsson and Jenna Jalonen.

Jessica Chiye Warshal has also created several works in Los Angeles for the Fowler Museum, Glory Kaufman Theater and Broad Art Center. In 2022 she was awarded the Best Act title at UCLA Spring Sing for Outspoken, her interdisciplinary dance, spoken word and live music collective. She is co-director and co-choreographer of the Outspoken collective, creating works centred on joy and artistic creation. As if to free oneself all the more from oppression, also emphasizing the defence of artists' rights. Jessica Chiye Warshal's performative works contribute to the creation of a world that is at once sensitive and complex, activist and playful.

Zadi Landry Kipre

Dancer

Born in Abidjan, Zadi Landry Kipre is a dancer and choreographer. Trained in traditional Ivorian dance with the Panafrica company in 1999, he is also a hip-hop dancer, having represented Ivory Coast at the 2013 Jeux de la Francophonie in Nice, France. He has twice won the Concours National de danse urbaine. He was assistant choreographer at the Ballet National-Cirque de Côte d'Ivoire for five years and worked as a dancer at the international circus Afrika Afrika from 2017 to 2019.

Since 2019, he has been one of the performers in the seminal work *The Rite of Spring* by Pina Bausch, recreated in collaboration with the École des Sables in Senegal. He has performed on the world's leading dance stages: Australia, US, Italy, Luxembourg, Germany, Denmark, France, Austria, Spain, Canada, Switzerland and UK.

In 2021 he became the first Ivorian dancer to win the 'Visa pour la création' award of the Institut Français, and was named best Ivorian contemporary dancer by the Ivorian Dance Federation that same year.

Gandir Prudence

Dancer

Born in Bertoua in the eastern region of Cameroon, Gandir Prudence is a dancer and teacher. The holder of a teaching certificate in accounting and management for technical education teachers, he embraced the discipline of dance in 2008 when he came into contact with hip-hop in workshops and through various training courses.

Gandir Prudence defines himself as an artist who questions ancestral cultural practices and confronts them with the evolution of the modern world. The founder of the community collective *The Game Context*, he has danced in *Shadows* by Zora Snake and *Ici Ailleurs* by Bouba Landrille Tchouda / Malka company / Chantal Gondang at the Institut Français du Cameroun (IFC). This propelled him onto the main Cameroonian and international stages.

Curious by nature, he is constantly training, thereby consolidating his professional career.

Youness Anzane

Dramaturge

Dramaturge and artistic adviser for theatre and dance, Youness Anzane has worked with such directors as Jean Jourdheuil, Thomas Ferrand, Victor Gauthier-Martin, David Gauchard, Yves-Noël Genod, Stéphane Ghislain Roussel, Sophie Langevin, Mehdi-Georges Lahlou, Laurie Bellanca, Gurshad Shaheman, Anne-Elodie Sorlin, Clara Chaballier, Valentine Carette, Daniela Labbé Cabrera and Maya Bösch. He has collaborated with the choreographers Christophe Haleb, Jonah Bokaer, Tabea Martin, Lionel Hoche, Julia Cima, Maud Le Pladec, Thierry Micouin, Marta Izquierdo, Malika Djardi, David Wampach, Meryem Jazouli, Arkadi Zaidés, Olivier Muller, Eric Minh Cuong Castaing, Aude Lachaise, Aurélie Gandit, Benjamin Kahn and Sébastien Ly.

His interest in opera led him to the Festival d'Aix-en-Provence, where he was an associate dramaturge in 2012, then a member of the editorial team of programmes in 2014. He subsequently authored the libretto for the opera *Wonderful Deluxe* (music by composer Brice Pauset, produced by Grand Théâtre de Luxembourg), as well as the libretto *Crumbling Land* (music composed by the collective *Puce Moment*, produced by Opéra de Lille). For Opéra de Lyon, he participated in 2021 in the creation of the lyrical monodrama *Zylan ne chantera plus*, music by Diana Soh, libretto by Yann Verburgh, directed by Richard Brunel.

schedule

Creation schedule

27.01.2025 > 9.02.2025

Artistic residency in Cameroon: research and development phase with the entire artistic team, deep in the forest with the Baka peoples

26.05.2025 > 13.06.2025

Rehearsals at Théâtre National Wallonie-Bruxelles

25.08.2025 > 22.09.2025

Rehearsals at Théâtre National Wallonie-Bruxelles

World premiere

23.09.2025 > 4.10.2025

Performances at Théâtre National Wallonie-Bruxelles

Touring periods

11.10.2025 BELGIUM – Charleroi – Ecuries de Charleroi Danse

22.05.2026 GERMANY – Freiburg – Theater Freiburg

29.05.2026 BULGARIA – Plovdiv – One Dance Week Festival

05.2026 (to be confirmed) FRANCE – Maubeuge – Le Manège (Festival iTAK)

07.2026 (date to be confirmed) THE NETHERLANDS – Amsterdam – Julidans festival

Available for touring

End of April – May – June – July 2026

Season 2026-2027

Find out more

Explore the creative process [HERE](#)

Video interview with Zora Snake can be watched [HERE](#)

Combat des lianes, Zora Snake > [Espace Pro](#)

Website of Compagnie Zora Snake www.zorasnake.com

Combat des lianes

Battle of The Lianas

Zora Snake

Création Studio Théâtre National Wallonie-Bruxelles

Choreography Zora Snake

Performers Zora Snake, Joy Alpuerto Ritter, Jessica Chiye Warshal, Zadi Landry Kipre, Gandir Prudence

Composer Rokia Bamba, Christiane Prince

Live musicians Christiane Prince, David de Four

Dramaturge Youness Anzane

Set design Jean Michel Dissake

Lighting design Emily Brassier

Costume design Lamyne M

Production Théâtre National Wallonie-Bruxelles

Co-production Charleroi Danse, Riksteatern – Stockholm, South North Foundation, Solstice – Pôle International de Production et de Diffusion des Pays de la Loire, Julidans Amsterdam, Scène nationale de l'Essonne, One Dance Festival – Plovdiv, Theater Freiburg, Le Manège Maubeuge – scène nationale transfrontalière

With the support of Institut Français du Cameroun (IFC)

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