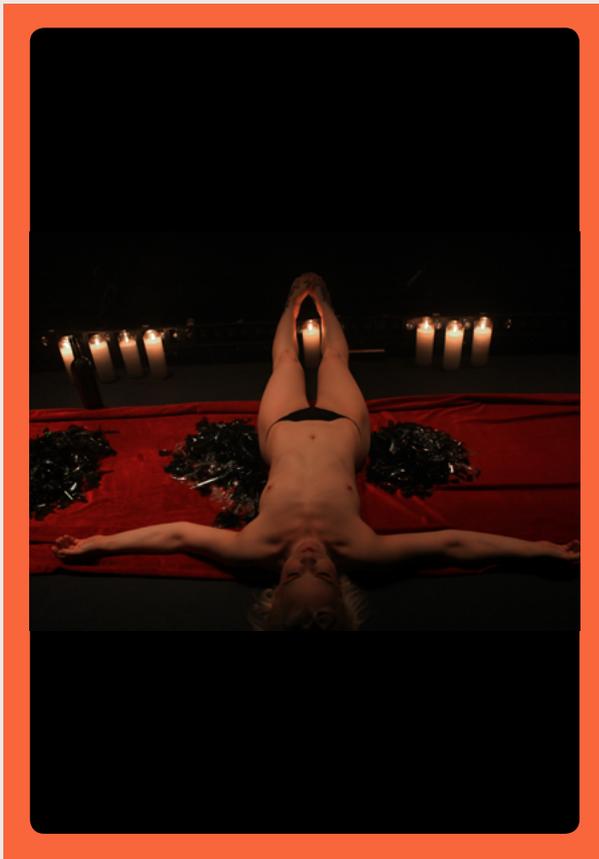




The Whore of Babylon featuring The Tiger Lillies



©PASCHA MARROW

The Whore of Babylon featuring The Tiger Lillies is a reinterpretation of the myth of the Great Harlot (Revelation 17), a seven-headed and ten-horned beast covered of red velvet and drunk of Her people's blood. The Whore of Babylon, mother of the prostitutes and abominations of the earth, is a subversive text who challenge Rome's established power.

On the original music of the London's cult group, The Whore of Babylon featuring The Tiger Lillies is a living, carnal, and feminist flesh fresco that embraces pleasure, explodes the forces of binary domination as well as any reference to Good and Evil, and reverses Hell to becomes God's Paradise.

Artistic process

Andréane Leclerc and Martyn Jacques met through *The Tiger Lillies Circus*, *The Tiger Lillies Freak show* and *The Tiger Lillies perform Hamlet* touring. Both having a keen interest in black and offbeat humor, they share the same pleasure in saying the unspeakable, in laughing at what is not laughable, in short, in constantly subverting the established codes until the meaning dissolves and only the most twisted interpretation can be revealed.

The Whore of Babylon is imagined as God's whore and Hell takes the place of His brothel, His paradise, where He places His Whore, watches over her and dominates her. But the Whore, goddess of the past, wallows ardently at His feet and lets Him believe in His omnipotence.

Between contemporary circus, physical theatre and live music, the creative process is based on Georges Bataille's writings, inspired by Michelangelo Merisi da Caravaggio's carnal work, and carried out in consultation with the Biblicist Sébastien Doane.

Credits



© MARC-ANDRÉ GOULET

CONCEPTION

Andréane Leclerc

ORIGINAL MUSIC

The Tiger Lillies

ORIGINAL SCORE

Martyn Jacques

DRAMATURGY

Nathalie Claude

BIBLICIST

Sébastien Doane

LIGHTING DESIGN

Alexis Bowles

COSTUMES AND
SCENOGRAPHY

Marilène Bastien

PERFUMOR

**Isabelle Michaud,
Monsillage**

TECHNICAL DIRECTOR

David Desrochers

PAINTING

Jérémie St-Pierre

PRODUCTION

Nadère arts vivants

CO-PRODUCTION

**Theatre Republique
(Copenhague),
Théâtre La
Chapelle Scènes
contemporaines,
Studio 303**

RESIDENCIES THÉÂTRE

**La Chapelle Scènes
contemporaines
(Montreal), Studio
303 (Montreal),
Centre de Création
O Vertigo
(Montreal), Maison
de la Culture
Notre-Dame-de-
Grâce (Montreal),
La Grainerie
(Toulouse)**

HAVE PARTICIPATED TO
THE RESEARCH AND
CREATION PROCESS

**The Lady Josephine,
Laura Lippert,
Maude Parent,
Laurence Racine,
Claudiel Doucet,
Sage Bachtler,
Cushman, Joël
Lavoie, Marie Eve
Bélanger, Bonny
Giroux, Bailey
Eng, Chloé Ouellet
Payeur, Dana
Dugan, Alanna
Kraaijeveld**

Andréane Leclerc



© VALÉRIE SANGIN

Conceptor and performer, Andréane is interested in the human encounters that bring her into interdisciplinary and inter-artistic processes. Through an approach that deconstructs the spectacular, she seeks a formless material body that feeds off of sensation rather than sensationalism. Today, she draws inspiration from her 20 years of circus practice to reflect on contortion as a philosophy versus a skill. In 2013, she obtained a Master's degree in the theatre department of the Université du Québec à Montréal in the field of body dramaturgy. That same year, she founded, with her partner Geoffroy Faribault, the Nadère arts vivants company in order to support her body-research through conceptual scenic works: Di(x)parue, InSuccube, Bath House, Cherepaka, Mange-Moi, La Putain de Babylone, Sang Bleu.

In parallel, Andréane has developed a teaching practice, including contortion workshops for physical artists, and acrobatic dialogue and writing workshops for circus artists. She has taught in Montreal at Studio 303 and En Piste - Regroupement national des arts du cirque, as well as at the Contemporary Circus Arts Festival in Toronto, La Gata Cirko in Bogota, La Grainerie in Toulouse. She has been a guest choreographer for Anandam Dance Theater in Toronto, a dramaturg for Dana Dugan (Dialogue of Disobedience, 2018) and co-founded Cirque OFF, a living manifesto for the biodiversity of circus arts in Montreal (Studio 303, 2017). She is also a performer for various international projects (The Tiger Lillies Perform Hamlet by Teater Republik in Copenhagen).

Martyn Jacques



Martyn Jacques, the band's front man, songwriter and founder, spent most of his twenties in a flat above a brothel in London's Soho, peeping through his window at the buzz of Soho's lowlife. It took him a good ten years to turn that strange world into art, while training as a singer and songwriter. In 1989 he got his first accordion and The Tiger Lillies were formed shortly after. His hauntingly beautiful falsetto has become The Tiger Lillies' trademark and combined with his dark and edgy songwriting style has led to him being widely known as the "Criminal Castrato".

The world of The Tiger Lillies is dark, peculiar and varied, with moments of deep sadness, cruel black humour and immense beauty. This unique "anarchic Brechtian street opera trio" tours the world playing songs about "anything that doesn't involve beautiful blonde girls and boys running at the meadow" to quote their founder Martyn Jacques. Hence, their songs cover all the dark aspects of life, from prostitution and drug addiction to violence and despair. Always with a touch of twisted humor and sharp irony The Tiger Lillies "point an implicit accusing finger back at us: what on Earth are we doing, laughing at this stuff?".

Martyn has composed music for and performed in numerous shows all over the world and enjoys working with artists of all disciplines: from highbrow theatre to circus, and from experimental dance to burlesque and puppetry. He is very proud that The Tiger Lillies have performed in opera houses and rock festivals as well as circus tents and smelly pubs. His music has been featured in films (Plunkett & Macleane, Luftbusiness, Drunken Sailor, Return to Nuke 'Em High) and recently he composed music for The Cabinet of Dr. Caligari, which he performed as a live accompaniment to the iconic silent film in his first ever solo show



© PASCHA MARROW

Video

<https://vimeo.com/281284506>

Press clippings

"Between a cabinet of curiosities and a cabinet of monstrosities [A show] Without prejudice and without shame. "

LA PRESSE, MARIO CLOUTIER, 2015 - MONTREAL

"A celebration of freedom and otherness that feels good. "

LE DEVOIR, NAYLA NAOUFAL, 2015 - MONTREAL

"The result is as seductive as it is confusing. "

DFDANSE, AUDRAY JULIEN, 2015 - MONTREAL

"Dark, bestial and bordering on pornographic, this piece is probably the furthest from what audiences may view as circus arts, if not for the mesmerizing, half-naked contortionists writhing on and around each other. "

TAMI SHALOOM, STAGEBUDDY, 2016 - NEW YORK

"The paintings are both beautifully chiseled and stimulating"

4 STARS - SJÆLLANDSKE, KNUD CORNELIUS, 2015 - COPENHAGEN

Technical requirements



© PASCHA MARROW

GAUGE

600 PEOPLE AND MORE

STAGE DIMENSION

BLACK BOX OR ITALIAN STYLE THEATER

18M X 12M (60' X 40')

TYPICAL SCHEDULE

D -3: ARRIVAL OF THE WHOLE TEAM

D -2 SET-UP

D -1 TECHNICAL RUN, SOUND TESTS AND DRESS REHEARSAL

D 0 TECHNICAL ADJUSTMENTS AND PREMIERE

D +1: SHOW 2

D +2: SHOW 3 & STRIKE

SHOW CALL IS 3 HOURS BEFORE EACH PERFORMANCE

THE TIGER LILLIES SELL AND SIGN RECORDS AFTER EACH

PERFORMANCE

PEOPLE ON TOUR

7 PERFORMERS

3 THE TIGER LILLIES

1 CONCEPTOR

1 TECHNICAL DIRECTOR LX

1 TECHNICAL DIRECTOR SOUNDS

1 STAGE MANAGER

1 PRODUCER

SPECIFICITIES

NUDITY, PERISHABLE MATERIALS AND FOOD, EXPLICIT LANGUAGE

Contact

ANDRÉANE LECLERC

CO-GENERAL DIRECTOR
AND ARTISTIC DIRECTOR

+1-514-573-7913
ALECLERC@NADEREARTSVIVANTS.COM

GEOFFROY FARIBAUT

CO-GENERAL DIRECTOR
AND PRODUCER

+1-438-888-7794
DIFFUSION@NADEREARTSVIVANTS.COM

NADÈRE ARTS VIVANTS

7439 CHRISTOPHE COLOMB
MONTRÉAL (QUÉBEC)
H2R 2S8

+1-514-470-0272
NADEREARTSVIVANTS.COM
INFO@NADEREARTSVIVANTS.COM

