

THE MISSING SHADE OF YOU:
A DANCE DIALOG BETWEEN L.A. PAUL & MARCEL PROUST

a Logos Dance Collective production

presented by The Tank
151 West 46th Street
New York City

March 4 & 5, 2017, at 7:00 PM

*It is reason that opens our eyes; an error
dispelled lends us an extra sense.*

—PROUST

1

ALLEGORY OF THE CAVE: ECHOLOCATION & FLUTTER

CHOREOGRAPHY

Gregory Kollarus and Barbara Gail Montero

DANCERS

Gregory Kollarus and Barbara Gail Montero,
with Dean James Beckwith, Patra Jongjitirat,
Priscilla Marrero, and Lutin Tanner

MUSIC

Dmitri Tymoczko, original score

Could a sighted person ever understand what it is like to navigate in utter darkness via echolocation? And what is it like for a blind person to suddenly obtain vision? Inspired by Marcel Proust's view that through art, "we can emerge from ourselves and know what another person sees," two dancers investigate these questions.

The first part, *Echolocation*, is an attempt to understand what it is like to be a bat and identify predators, prey and potential mates based on the sound-shape of their echoes. In it, the dancers interpret a series of repeating musical gestures, which represent bat chirps bouncing off the walls of a cave and returning transformed. Is echolocation an entirely auditory process? Or might it also provide visual information? Or is it felt in the body, as is suggested by Fiona Gameson, a rare individual who began to echolocate after losing her vision during childhood? Look and listen for the different sound-wave frequencies that enable bats to distinguish central targets from the clutter of the periphery, as well as signs of signal interference. Can you identify the "terminal buzz"?

The music for *Echolocation* was composed in large part via an analog of natural selection; out of an enormous number of melodies that were randomly generated on a computer, only the fittest were permitted to survive. And in them we find echoes of not only bat calls, but of the composers Webern and Babbitt as well.

During the second part, *Flutter*, the dancers leave the cave of darkness and step out into the world of illumination, experiencing vision for the first time. Though no longer "more destitute

of human qualities than the cave-dweller" referred to by Proust, the bats nonetheless experience the world as a flutter of confusing shapes.

The music, inspired by the revelation of becoming a parent—an experience, as Paul explains, that changes you in a fundamental and unpredictable way—takes the flutter of an infant's heartbeat as a metaphor for this experience, capturing it in the various unexpected transformations of its *ostinati*. The revelation of parenthood, as well as the bats' escape from the cave, then serves as a metaphor for understanding reality, or the true essence of things—what Plato refers to as the *eidos*.

Music, Proust felt, is able "to assume the inflexion of the thing itself." In the *ostinati* of *Flutter*, is it possible to experience the *eidos*? And do the dancers ever come to understand the illuminated world? If so, can they ever convey this discovery to those who remain inside the cave, in the dark?

2

RED IS LIKE THE SOUND OF A TRUMPET

CHOREOGRAPHY

Theresa Duhon, with the dancers

DANCERS

Theresa Duhon, Patra Jongjitirat, Gregory Kollarus, Priscilla Marrero, Barbara Gail Montero, and Lutin Tanner

MUSIC

Richard Inkyu Kim, live improvisation on viola

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[I]n many ways, large and small, as we live our lives, we find ourselves confronted with a brute fact about how little we can know about our futures, just when it is most important to us that we do know. For many big life choices, we only learn what we need to know after we've done it, and we change ourselves in the process of doing it.

— PAUL, *TRANSFORMATIVE EXPERIENCE*

Is it possible to convey the experience of seeing colors to someone who is colorblind? According to L.A. Paul, verbal descriptions can only go so far, since without ever having seen color, one's understanding of it would be as impoverished as that of the blind man, discussed by the philosopher John Locke, who likens red to the sound of a trumpet. The blind man's statement is true. Or, at least to our Western eyes and ears, red, in its boldness, does resemble the sound of a trumpet. But, in Paul's view, learning that this is true of red, or even reading all the descriptions written by scientists about color vision, still leaves a cavernous hole in one's knowledge of it. Might the nonverbal communication of dance fill in what words can't do by providing a visceral sense of the experience?

Red is Like the Sound of a Trumpet explores the degree to which color experience can be brought to life through dance and the larger question of how a missing life-experience affects one's ability to make rational choices about one's future actions. It begins with one dancer improvising movement inspired by a specific color, which will have been chosen at random from audience member suggestions. Other dancers, not knowing the chosen color, will watch this improvisation and then try to capture and replicate, in their own improvisations, the first dancer's movement quality, or (as it is often referred to in dance terminology) the "color" of her movement. And, within this responsive step, a second layer will be added, as a violist improvises a musical accompaniment to reflect the dancers' movement qualities. The aim is not so much to illustrate how color experience

can be conveyed through movement, but to reveal, as Proust claims only art can, one individual's subjective experience of a segment of the world.

For Paul, the difficulty of knowing what it would be like to see color without ever having had the experience of seeing color illustrates the influence of one's past experiences on one's future life-altering choices, choices that lead to what she refers to as "transformative experiences," which are experiences that not only teach something you were unable to know before, but also change you as a person. To explore the informatory nature of transformative experiences, the dancers' color improvisation transitions into a structured improvisation that illustrates their experience of approaching chosen tasks as "transformed" individuals. During the rehearsal period, dancers were placed in the position of making choices about unknown futures, choosing individual improvisational themes from a number of options, unaware that they would be assigned specific limitations that would affect how they could move and therefore how they could address their chosen themes. The experience of dancing with an imposed limitation can be interpreted as representing the changed self that results from a transformative experience. Audience members, then, witness the result of the dancers' adjusted approaches to their initially chosen themes. How do the dancers, changed by their restrictions, kinesthetically experience their individual movement themes? How does this experience affect their attitude toward the original choices they made? With this hindsight, would they have made different choices?

3

AS IT GROWS FAINTER

CHOREOGRAPHY AND DANCE

Patra Jongjitirat

MUSIC

Antonín Dvořák (*Rusalka*, “Song to the Moon”),
performed live by Nora Fox and Sammy Slater

“

My love for Albertine was gone from my memory, but there seems to be an instinctive memory in the limbs, a pale and sterile imitation of the other memory, but one that lives longer, just as certain non-intelligent animals and vegetables live longer than man. Our arms and legs are full of sleeping memories of the past.

—PROUST, *TIME REGAINED*

How can implicit memories stored in the body enter the conscious mind? Through choreographic experiments into recreating movement phrases that are no longer fully recalled, this piece investigates how an experience can affect what one does and how one feels even after the memory of the experience fades and is turned, as Proust puts it, “to oblivion.”

While L.A. Paul ponders the difficulty of understanding what it is like to undergo experiences we have never had, Proust illustrates that even past experiences may fail to provide a basis for future decisions. In thinking about a lost love, you will remember that your heart was broken, but you can no longer voluntarily relive the feeling of pain and weep again. Nonetheless, aesthetic pleasures, Proust suggests, may spark involuntary memories, such as the flood of recollections that come to the narrator in *Swann's Way* upon taking a sip of his warm tea mixed with the crumbs of a madeleine. As conscious memories of one's past grow fainter, can the aesthetic pleasure of dance uncover the implicit memories that have taken quiet residence in the limbs? When movement opens the floodgates of memory, what pours forth? Is it a precise action or feeling, or rather the impulse behind the original experience? What is preserved, and what has been reinterpreted?

As it Grows Fainter explores how the instinctive memory of the limbs may bring back choreography that has been explicitly forgotten. It was developed over the course of an extended experiment, during which Patra choreographed a two-minute phrase of movement and then attempted to recollect the phrase one month and then two

months afterwards, videotaping each version. The piece presented here is a sequential reconstruction of the original choreography and each of the two recollections (which were re-learned from the video documentation). Strung together, they reveal how memory of the limbs, though sometimes faithful to the original experience, is filled with lapses, reinterpretations, and utter inventiveness.

In tribute to Proust's assertion that art allows us to understand “what another person sees of a universe which is not the same as our own,” a universe, as he goes on to say, that “would remain as unknown to us as . . . [the landscapes] that may exist on the moon,” the sequential reconstructions of *As it Grows Fainter* are accompanied by the aria “Song to the Moon” from the opera *Rusalka*. And the setting for the piece is inspired by a passage from *The Guermites Way*, wherein the narrator—whose name, we can infer, is Marcel—is attending the opera. At one point, rather than paying attention to the magnificent scene onstage, Marcel becomes transfixed by the Duchess de Guermites, a “goddess turned woman,” who, much to his delight, waves to him from her box seat with her white-gloved hand.

4

CAFÉ PROUST

CHOREOGRAPHY AND DRAMATURGY

Gregory Kollarus, Barbara Gail Montero, and Jules Salomone

PERFORMERS

Gregory Kollarus and Jules Salomone

TEXT

Marcel Proust (excerpt from *Sodome et Gomorrhe*)

MUSIC

Richard Inkyu Kim, live improvisation on viola

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Just as a sentence that had presented no meaning for as long as it had remained broken up into letters arranged at random expresses, if the characters find themselves restored to their rightful order, a thought we will not again be able to forget.

— PROUST

The narrator in Proust's *Sodom and Gomorrah*, lamenting the fate of Oscar Wilde— "one day . . . fêted at every table, applauded in every theatre in London, and on the next . . . driven from every lodging, unable to find a pillow upon which to lay his head"—ponders, in one fantastically intricate, provocative, yet playful sentence, the fate of the homosexual and the Jew in society and questions the distinction between straight and gay, female and male, virtue and vice. What kind of social transformation would the evisceration of these distinctions lead to? What is it that the narrator talks of as being "sometimes beautiful, often hideous"? And might Proust, who was himself both gay and hereditarily part-Jewish, be a forerunner of the type of intersectionalist politics promoted by the feminist theorist bell hooks, who maintains that the various forms of societal oppression are linked (and who has said that "being oppressed means the absence of choices," a condition which, of course, cuts off the prerequisite for making the kind of transformative choices that Paul thinks have the potential to bring an enormous amount of meaning to our lives)? Admittedly, given the labyrinthine structure of Proust's 856-word sentence, it is not easy to tell. But through movement, music and the cadence of the sentence in the original French, *Café Proust* aims to provide some insight into the two performers' interpretation of what it's all about.

5

IMBRICATED PATHS IN THE CHAPTER ON HATS

CHOREOGRAPHY

Barbara Gail Montero

DANCERS

Dean James Beckwith, Theresa Duhon, Nora Fox (as L.A. Paul), Patra Jongjitirat, Gregory Kollarus, Priscilla Marrero, Barbara Gail Montero, Jules Salomone (as Marcel Proust), and Lutin Tanner

MUSIC

Dmitri Tymoczko, original score

“

One of the most important games of life, then, is the game of Revelation, a game played for the sake of play itself.

—PAUL, *TRANSFORMATIVE EXPERIENCE*

Following a custom which was the fashion at the time, they laid their top hats on the floor beside them. [The historian] assumed they must be embarrassed

“[W]e shall soon be able, like Aristotle, to compile a chapter on hats,” [he said], but in so faint a voice that no one heard him.

—PROUST, *THE GUERMANTES WAY*

In *Time Regained*, the final volume of *In Search of Lost Time*, the narrator tells us that “life is perpetually weaving fresh threads which link one individual and one event to another, and that these threads are crossed and recrossed, doubled and redoubled to thicken the web, so that between any slightest point of our past and all the others a rich network of memories gives us an almost infinite variety of communicating paths to choose from.” This concluding movement of *The Missing Shade of You* takes the sometimes accidental and sometimes deliberate switching of hats that occurs in *The Guermantes Way* as a metaphor for how one’s identity can change over time depending on which life-path one chooses, a change which is in part determined by the thoughts and actions of others. In it, dancers explore, through overlapping improvised patterns,

If you’ve never been a vampire,
you don’t know what it will be like
for you to be one, and you can’t
know unless you try.

— PAUL, *TRANSFORMATIVE EXPERIENCE*

two approaches to decision making: Paul’s suggestion that when faced with a transformative choice, we should decide what to do based on “whether we want to discover who we’ll become,” and Proust’s suggestion that aesthetics can serve as a guiding principle, as well as the narrator’s warning in *The Captive* that “we cannot know at what forms of perversion . . . [a decision may lead to], once we have allowed our choice to be dictated by aesthetic considerations.” Can you identify anyone in the piece who might be—as Proust says people often are— “discovered long afterwards to be the opposite of what was thought”? Do the actions of the dancers in any way illustrate Proust’s contention that “there is a sort of compulsion upon us to value what we lack at the expense of what we have”?

The music for this piece lives in the intersection between minimalism, fugue, and the improvisations of Vijay Iyer. While observing the dancers enact overlapping movement themes that recollect the past, listen for repeating musical themes, overlaid on top of each other, that represent Proust’s crossed and recrossed threads of life.

ABOUT

LOGOS DANCE COLLECTIVE

Inspired by the philosopher Ludwig Wittgenstein's pronouncement, "What can be shown, cannot be said," Logos Dance Collective employs movement and music to explore ideas that skirt the boundary between the expressible and the inexpressible, the linguistic and the nonlinguistic, the concrete and the abstract. The collective, a fluctuating assemblage of dancers, choreographers, musicians, composers, designers, cartographers, and philosophers, rebels against disciplinary constraints as it investigates how ideas that are typically relegated to the ivory tower—ideas about the limits of human knowledge, the nature of consciousness, the artistic possibilities engendered by transhumanism, the moral and political repercussions of seeing the world from only one point of view, and more—can be not only shown through dance, music and visual art, but also probed by creative processes that employ these mediums.

THE ARTISTS

BARBARA GAIL MONTERO (choreographer, performer) is interested in building bridges between the performing arts and the big questions of philosophy. In addition to her current work with Logos Dance Collective, she is an associate professor of philosophy at the City University of New York. She is the author of *Thought in Action: Expertise and the Conscious Mind* (Oxford University Press, 2016). Prior to her career as a philosophy professor, she was a professional ballet dancer.

THERESA DUHON (choreographer, performer) has a BFA in dance from NYU-Tisch and has performed with many NYC choreographers, including Karl Anderson, Guta Hedewig, Kathleen Dyer, and Luis Lara Malvacias. From 2000–2006, she taught modern technique classes at Dance Forum-NY. She presented two full-evening concerts in NYC and also showed work in TX, MA, and UT, as well as Denmark. She received an iLAB mini residency in 2008. She is also the resident choreographer at Medicine Show Theatre.

PATRA JONGJITIRAT (choreographer, performer) is a designer, a classically-trained contemporary dancer, and a *salsera* with Nieves Latin Dance Company. Based in Brooklyn, As the Crow Walks is Patra's graphic design studio, specializing in print and cartography (asthecrowwalks.com). She received her degree in Architectural Studies from Brown University and is an alumna of the Legros Cultural Arts' Women in Dance choreography program.

GREGORY KOLLARUS (choreographer, performer) trained at the Joffrey Ballet School and the Martha Graham School. He currently performs with independent choreographers and teaches dance on Long Island. Recently, he has been seen in *West Side Story* at the John Engeman Theater. He has also appeared in competition-winning performances with xyz nyc at The Tank. Greg values innovation in the arts and enjoys collaborating with others who are willing to explore new territories.

DEAN JAMES BECKWITH (performer) is interested in developing emergent complexity through ensemble improvisation. He has danced with Hyunju Lee Dance Company, International Culture Lab, Parcon Project, and Bridges Performance Ensemble. Other credits include the Coney Island Butoh and Theatre Festival, Rescuing the Lost Imaginary, and From Dust to Dream, a satirical lecture about our decentralized future. He is currently workshopping his new musical, Neurogenesis, a comic send-up of climate change, kleptocracy, and disruptive technology.

NORA FOX (performer) is a performing artist and multi-instrumentalist who can be seen in BARS Medley 2, filmed live at the Public Theater. She recently performed with Moveshop in Belarus's Int'l Festival of Dance, sang in Macedonia, collaborated with David Dorfman Dance, and taught at Brown University. Fox has performed on Broadway, choreographed/danced for film, holds a degree in Literary Arts from Brown, and is currently working on her debut EP. To listen to Fox's music and for booking/teaching inquiries, please visit NoraFoxMusic.com

RICHARD INKYU KIM (performer) mostly improvises. As a violist, he frequently performs with the Raving Jaynes, who combine improvised dance and improvised comedy, and has collaborated with dancers/movers such as Rebecca Bone, Melanie Rios Glaser & The Wooden Floor, and Anya Yermakova. His improvised music is featured in the award-winning film Advantageous, available on Netflix and iTunes. He teaches, dances, and blogs on contact improvisation (contactimprovblog.com). He holds degrees in music from Michigan and Yale.

PRISCILLA MARRERO (performer), a Miami-born performer, choreographer, teaching artist and writer, experiments with physical embodiment expressed through interdisciplinary performance and improvisation. Since 2009, she has collaborated in creating projects such as *untitled* (New York), The Emerald House (Miami, Paris, Boston, 2013); A la Altura de Mi Padre | Film Installation (Miami, New York, Italy, 2012); Aquarius Juice (Miami, 2012); and Think Like a Guy (Miami, 2011). She is currently based in Harlem and teaches Español through Songs and Movement at The Calhoun School.

JULES SALOMONE (performer) studied Philosophy in Paris at the Ecole Normale Supérieure (2007–2014) before moving to New York, where he now lives. He is a doctoral student in the Philosophy Department of The Graduate Center (CUNY) and teaches at Hunter College. His work focuses on coordinated and collective actions, and investigates the norms of cooperation built into such practices.

SAMMY SLATER (performer) is an improvisational guitarist from Stonington, Connecticut. He specializes in various genres and has been teaching and performing for over ten years. He is currently pursuing his Bachelor's degree at Berklee College of Music in Boston, Massachusetts. While in Boston, he has had the privilege of studying under esteemed faculty Mick Goodrick, David Gilmore, and Omar Thomas. Sammy continues to refine his craft in new and expressive ways, integrating and experimenting with traditional and contemporary sounds.

LUTIN TANNER (performer), from Mankato, MN, received a BA in Dance and Theatre from Western Michigan University. Jacob's Pillow Dance Festival introduced him to Garth Fagan Dance, whom he performed with for 5 years. Lutin has performed with Dzul Dance, Silver/Brown Dance, Earl Mosley, M.e.l.d Dance Works, and Stephan Koplowitz, as well as toured to China with Nai Ni Chen Dance, to name a few. Lutin has had the pleasure of working with Duhon Dance for many years. Thanks/Love to Adrienne, Lucien & Ellington!

DMITRI TYMOCZKO (composer) creates music that draws on rock, jazz, and romanticism. His works have been performed by ensembles such as the Amernet String Quartet, the Brentano Quartet, Janus, and the Pacifica Quartet. He is the author of *A Geometry of Music* (Oxford) and numerous articles, including the first music-theory article published by the journal *Science*. Among his awards are a Guggenheim Fellowship, a Rhodes Scholarship and the Leonard Bernstein Fellowship from Tanglewood. He is a Professor of Music at Princeton.

THE PANELISTS

March 4

ELISABETH CAMP is Associate Professor of Philosophy at Rutgers. Her research focuses on thoughts and utterances that don't fit the standard philosophical model of the mind as a propositional calculator. In the realm of communication, this includes metaphor, sarcasm, and slurs; in the realm of thought, it extends to maps, animal cognition, imagination, and emotion.

NICK RIGGLE is a philosopher and writer. He has a BA in philosophy from UC Berkeley and a PhD from NYU. He is an assistant professor of philosophy at the University of San Diego. His work focuses primarily on the ways that art and life intersect: he has published work on personal style, art in the streets, how to pursue aesthetic value in our lives, and the transformative power of beauty. His first book, *On Being Awesome: A Unified Theory of How Not to Suck* (Penguin), will be released in September.

March 5

KYLE BUKHARI is a researcher and lecturer in the dance department at Sarah Lawrence College. He has danced with The Joffrey Ballet New York and the Zurich Ballet, Switzerland. His choreography has gained international recognition, and he was the winner of “The Best German Dance Solo” in Leipzig in 1998. In 2013, he developed and performed in The Berlin Sun Theater at the Whitney Museum, with anthropologist Michael Taussig. He currently collaborates with NYC dance artists Jodi Melnick and Yanira Castro.

LYDIA GOEHR is Professor of Philosophy at Columbia University. She is the author of *The Imaginary Museum of Musical Works: An Essay in the Philosophy of Music* (Oxford University Press), *The Quest for Voice: Music, Politics, and the Limits of Philosophy* (University of California Press), and *Elective Affinities: Musical Essays on the History of Aesthetic Theory* (Columbia University Press). She is the recipient of Mellon, Getty, and Guggenheim Fellowships, and is currently writing a book titled *Red Sea – Red Square: Bohemian Tales of Wit and Melancholy*.

Chair

JENNY JUDGE is a philosophy graduate student at NYU, where she writes on the resonances between musical experience and the philosophy of mind. Before coming to the Big Apple, Judge completed a PhD in music at the University of Cambridge, where she also sang with Grammy-nominated Trinity College Choir. When she’s not doing philosophy, Judge writes for the Guardian on tech and aesthetics, and also dabbles happily in electronic music production.

THAT ONE VERY LONG

(CAFÉ PROUST)

FROM *Cities of the Plain (Sodom and Gomorrah)*, Marcel Proust (1922)

TRANSLATION C. K. Scott Moncrieff, revised by Jules Salomone

Their honour precarious, their liberty provisional, lasting only until the discovery of their crime; their position unstable, like that of the poet who one day was fêted at every table, applauded in every theatre in London, and on the next was driven from every lodging, unable to find a pillow upon which to lay his head, turning the mill like Samson and saying like him: "The two sexes shall die, each in a place apart!"; excluded even, save on the days of general disaster when the majority rally round the victim as the Jews rallied round Dreyfus, from the sympathy—at times from the society—of their fellows, in whom they inspire only disgust at seeing themselves as they are, portrayed in a mirror which, ceasing to flatter them, accentuates every blemish that they have refused to observe in themselves, and makes them understand that what they have been calling their love (a thing to which, playing upon the word, they have by social sense annexed all that poetry, painting, music, chivalry, asceticism have sometimes added to love) springs not from an ideal of beauty which they have chosen but from an incurable malady; like the Jews again (save some who will associate only with others of their race, have always on their lips ritual words and consecrated pleasantries), shunning one another, seeking out those who are most directly their opposite, who do not desire their company, pardoning their rebuffs, moved to ecstasy by their condescension; but also brought into the company of their own kind by the ostracism that strikes them, the opprobrium under which they have fallen, having finally been invested, by a persecution similar to that of Israel, with the physical and moral characteristics of a race, sometimes beautiful, often hideous, finding (in spite of all the mockery with which he who, more closely blended with, better assimilated to the opposing race, is relatively, in appearance, the least inverted, heaps upon him who has remained more so) a relief in frequenting the society of their kind, and even some support in their own life, so much so that, while denying that they are a race (the name of which is the vilest of insults), those who succeed in concealing the fact that they belong to it they readily unmask, with a view less to harming them, though they would not hate that, than to excusing themselves; and, going in search (as a doctor seeks cases of appendicitis) of cases of inversion in history, taking pleasure in recalling that Socrates was one of themselves, as the Israelites claim that Jesus was one

SENTENCE IN FRENCH

of them, without reflecting that there were no abnormals when homosexuality was the norm, no anti-Christians before Christ, that the disgrace alone makes the crime because it has allowed to survive only those who remained obdurate to every sermon, to every example, to every punishment, by virtue of an innate disposition so peculiar that it is more repugnant to other men (even though it may be accompanied by exalted moral qualities) than certain other vices which exclude those qualities, such as theft, cruelty, breach of faith, vices better understood and so more readily excused by the generality of men; forming a freemasonry far more extensive, more powerful and less suspected than that of the Lodges, for it rests upon an identity of tastes, needs, habits, dangers, apprenticeship, knowledge, traffic, glossary, and one in which the members themselves, who intend not to know one another, recognize one another immediately by natural or conventional, involuntary or deliberate signs which indicate one of his congeners to the beggar in the street, in the great nobleman whose carriage door he is shutting, to the father in the suitor for his daughter's hand, to him who has sought healing, absolution, defense, in the doctor, the priest, the barrister to whom he has had recourse; all of them obliged to protect their own secret but having their part in a secret shared with the others, which the rest of humanity does not suspect and which means that to them the most wildly improbable tales of adventure seem true, for in this romantic, anachronistic life the ambassador is a friend of the felon, the prince, with a certain independence of action with which his aristocratic breeding has furnished him, and which a trembling little bourgeois would lack, on leaving the duchess's party goes off to confer in private with the hooligan; a reprobate part of the human whole, but an important part, suspected where it does not exist, flaunting itself, insolent and unpunished, where its existence is never guessed; numbering its adherents everywhere, among the people, in the army, in the church, in the prison, on the throne; living, in short, at least to a great extent, in a playful and perilous intimacy with the men of the other race, provoking them, playing with them by speaking of its vice as of something alien to it; a game that is rendered easy by the blindness or duplicity of the others, a game that may be kept up for years until the day of the scandal, on which these lion-tamers are devoured; until then, obliged to make a secret of their lives, to turn away their eyes from the things on which they would naturally fasten them, to fasten them upon those from which they would naturally turn away, to change the gender of many of the words in their vocabulary, a social constraint, slight in comparison with the inward constraint which their vice, or what is improperly so called, imposes upon them with regard not so much now to others as to themselves, and in such a way that to themselves it does not appear a vice.

THE TANK *The Missing Shade of You: A Dance Dialog Between L.A. Paul & Marcel Proust* is presented by The Tank. The Tank is a non-profit arts presenter serving emerging artists engaged in the pursuit of new ideas and forms of expression. We serve over 1,000 artists every year in over 400 performances, and work across all disciplines, including theater, comedy, dance, film, music, public affairs, and storytelling. Our goal is to foster an environment of inclusiveness and remove the burden of cost from the creation of new work for artists launching their careers and experimenting within their art form. The heart of our services is providing free performance space in the 62-seat blackbox that we operate in Manhattan, and we also offer a suite of other services such as free rehearsal space, promotional support, and a cut of the box office. We keep ticket prices affordable and view our work as democratic, opening up both the creation and attendance of the arts to all. thetanknyc.org

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