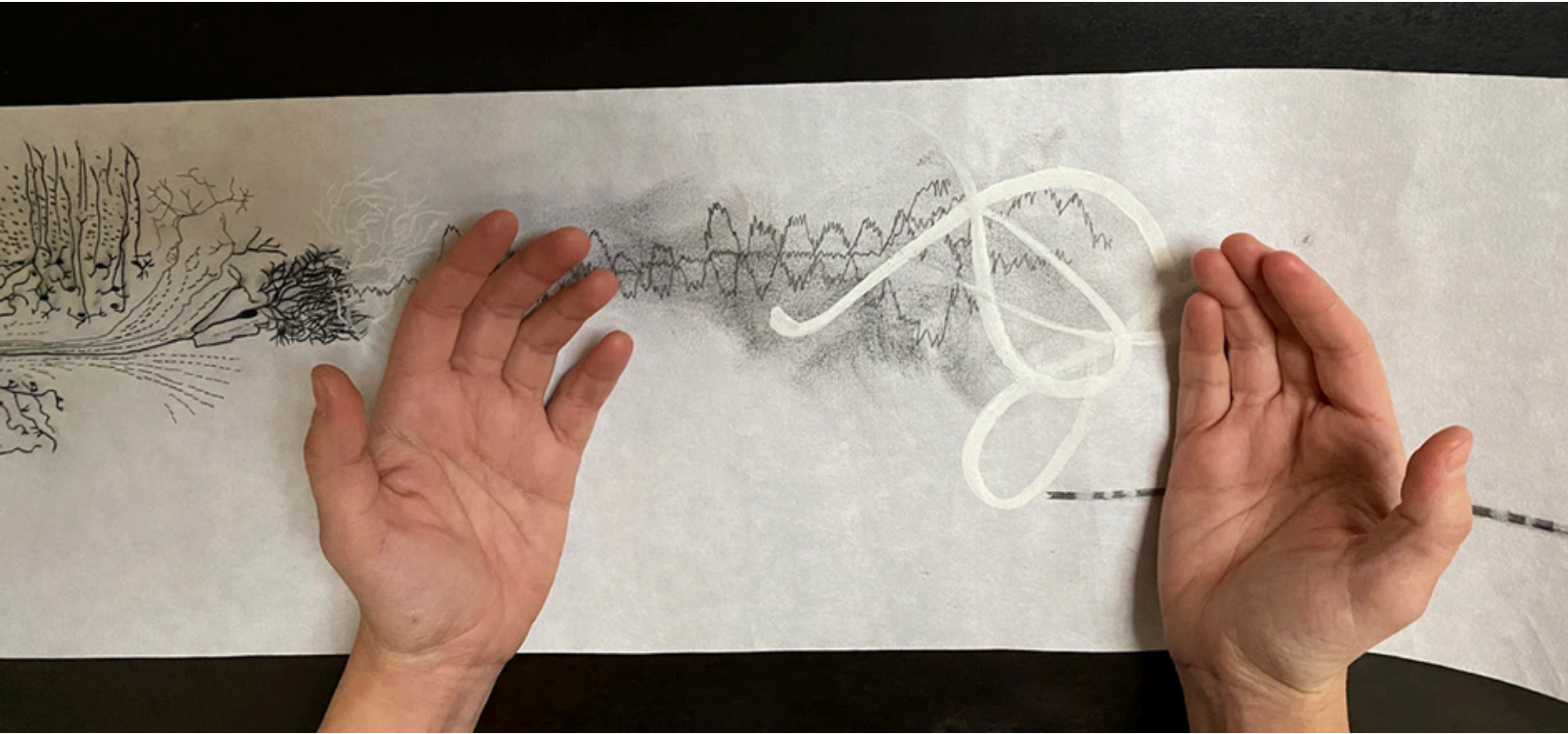


THIS LIKE A DREAM KEEPS OTHER TIME



CREATED BY
NENE HUMPHREY

IN-COLLABORATION WITH
MALLORY CATLETT
ANAÏS MAVIEL
SIMON HARDING
MATANA ROBERTS

CO-PRODUCED BY
MABOU MINES

THIS LIKE A DREAM KEEPS OTHER TIME

CREATED BY
NENE HUMPHREY

IN COLLABORATION WITH

DIRECTOR
MALLORY CATLETT

ARRANGER, COMPOSER, LIBRETTIST
ANAÏS MAVIEL

VIDEO & PRODUCTION DESIGN
SIMON HARDING

COMPOSER & MUSICIAN
MATANA ROBERTS

POETRY
TOM SLEIGH

SOUND DESIGNER
JONAH ROSENBERG

TECHNICAL DIRECTOR
ŽILVINAS JONUŠAS

VIDEOGRAPHER
ROSS KLEIN

STAGE MANAGER
ALYSSA K. HOWARD

BRAIN RESEARCH BY
**DR. JOSEPH LEDOUX,
CLAUDIA FARB, & MIAN HOU**

SOUND TRANSMISSION RESEARCH BY
DR. ARKARUP BABERJEE

PERFORMERS
ANAÏS MAVIEL - VOCALS
NENE HUMPHREY - LIVE DRAWING
CLARE MONFREDO - CELLO
THE AÏM CHORAL COLLECTIVE
**JUDETTE ELLISTON, BONITA OLIVER,
WAYNE ARTHUR, DAMON HANKOFF**

THIS LIKE A DREAM KEEPS OTHER TIME was developed in part at the Dora Maar Foundation Fellowship with Matana Roberts in Menerbes, France in May 2019, the Watermill Arts Center Residency in October 2021, with the Theater Mitu, Artist-At-Home Grant in September 2023, the Ceila & Wally Gilbert Artist Residency, the Cold Spring Harbor Laboratory in Cold Spring, NY in November 2024, and the Joseph LeDoux Lab – NYU: Neuroscience research 2009-2024.

** the title comes from This Lunar Beauty by W.H. Auden*

ARTISTS NOTE

This Like a Dream Keeps Other Time is a series of works creating a tangible space that mirrors the ephemeral part of the brain where complex emotions are born. A dream I had inspired the project: I was learning to sing from the choir ladies at Plainview Baptist, my late husband's family church in rural Georgia. The work investigates both the overlooked importance of dreaming to our psychological health and scientific research demonstrating that feelings of well-being and mood elevation are biologically programmed to surface with communal singing. The multidisciplinary project features live and recorded music, video

and drawing. Utilizing multiple ways of narrating and redreaming the dream, *This Like a Dream Keeps Other Time* creates a shared liminal experience with the audience.

SPECIAL THANKS

Special thanks to the Dora Maar Foundation, the Watermill Foundation, The Celia and Wally Gilbert Artist in Residence Program at Cold Spring Harbor Lab, the Joseph LeDoux Neuroscience Lab, NYU, Larry Crone, Starr Busby and the members of Plainview Baptist Church in Plainview, GA.

Mabou Mines wishes to thank: PSNY, Sarai Frazier, & Andy Sowers.

ABOUT THE ARTISTS

Nene Humphrey is an interdisciplinary artist whose work spans across mediums including performance, video, drawing, and sound. Known for her unique approach to storytelling, Humphrey's projects often explore the connections between personal memory, dream states, and the collective human experience. *This Like a Dream Keeps Other Time* is the culmination of years of research into the emotional and psychological impact of dreams and the healing power of music. Humphrey and Catlett have worked together for years, a collaboration that began with *Circling the Center* which premiered as a performance and installation at 3LD in 2016. Humphrey has exhibited in numerous museums and galleries including The Getty Museum, Los Angeles, CA;

MoMA PS1 Contemporary Art Center, and Sculpture Center, New York, NY; the McNay Art Museum, San Antonio, TX; Mead Museum, Amherst, MA; Palmer Museum, PA; High Museum of Art, Atlanta, GA; and the Lesley Heller Gallery, New York, NY. She has received awards from the National Endowment for the Arts, The Rockefeller Foundation, Brown Foundation, Asian Cultural Council, Dora Maar Foundation, Watermill Arts and Anonymous was a Woman among others. Her work has been written about in numerous publications including The New York Times, Art in America and ArtNews, Sculpture Magazine, and Hyperallergic. Humphrey currently resides in Brooklyn, NY. www.nenehumphrey.com/

ABOUT THE ARTISTS

Mallory Catlett (Director) is a creator and director of performance across disciplines from opera to installation. With her company RESTLESS NYC she works with the literary and theatrical canon as a source for contemporary performance. *This Was The End*, her remix of Chekhov's *Uncle Vanya*, won an Obie Award, New York Dance and Performance "Bessie" Award, and a Henry Hewes Award. *Rainbird* is her first libretto co-written with composer Aaron Siegel. Her second libretto *Barcelona*, *Map of Shadows* will premiere in 2026. Other works of opera include Mika Karlsson's *The Echo Drift* (Prototype Festival), Stefan Weissman's *The Scarlet Ibis* (Prototype Festival), Tarik O'Reagan's *Wanton Sublime* (American Opera Projects), and Aaron Siegel's *Brother, Brother* (Experiments in Opera). Her work alongside and with RESTLESS has premiered and been presented at Mabou Mines, La MaMa, 3LD, HERE Arts Center, Ontological-Hysteric Theater, PS122, EMPAC, Chocolate Factory, Roulette, and the Collapsible Hole; been featured at Ice Factory, COIL Festival, Prototype Festival, and BAM's Next Wave; and toured internationally to Canada, France, UK, Ireland, and Australia. She is a 2015 Foundation for the Contemporary Arts Grantee, a 2016 Creative Capital Grantee, an Associate Artist at CultureHub, a member of the Collapsible Hole, an artist run development and performance venue, and the Co-Artistic Director of Mabou Mines.

Anaïs Maviel (Arranger, Composer, Librettist) is a composer, artist, vocalist & multi-instrumentalist dedicated to translating spiritual concepts to sensory experiences, using sound as medicine & alchemy. She navigates song, choral, instrumental, orchestral music and staging with a strong connection to cosmologies of sound and speech. Her collaborations across mediums include Alarm Will Sound, Meshell Ndegeocello, Contra-Tiempo & Sean Webley. Anaïs facilitates vocal liberation with a focus on the body, its environmental, archetypal and cosmic resonances. Among the generous press shout outs, *Jazz Right Now* has called her a "unique aesthetic visionary". One can read her essays and poetry in the form of intimate newsletters.

Simon Harding (Video and Production Designer) is an award-winning set and video designer for live performance, interested in aspects of design that create a living space between objects and the body. He has designed nationally and internationally for theater, dance, and performance art work.

Clare Monfredo (Cello) is a cellist originally from Maine, currently living in Brooklyn where she is pursuing a doctorate at the CUNY Graduate Center. She holds a Bachelor of Arts in English from Yale and a Master of Music from Rice University. As a Fulbright Scholar, Clare studied at the Hochschule für Musik und Theater in Leipzig, Germany and has performed widely across Europe. An enthusiast for

contemporary music, she has played with Ensemble Intercontemporain and the International Contemporary Ensemble, and co-founded DownEast New Music, a contemporary music festival in coastal Maine. Clare also teaches at Hunter College.

Judette Elliston (Aïm Choral Collective) (they/she) is a Haitian-Canadian vocalist and composer based in New York. Rooted in storytelling that embraces vulnerability and a visceral approach to improvisation, Elliston uses music as a catalyst for healing and transformation. In 2024, Elliston released their debut EP *Tiny*, a collection of chamber jazz songs about intergenerational healing and the beauty of chosen family. They also co-lead Estuary, an experimental songwriting duo with pianist PJ Fossum. Elliston has performed at venues such as Dizzy's Club (USA), Greenwood Cemetery Catacombs (USA), Koncertkirken (DK), and The Victoria Jazz Festival (CAN).

Bonita Oliver (Aïm Choral Collective) is a multidisciplinary artist, improviser and astrologer. She creates deeply emotional, body in space, concept art through visuals, voice, music, environmental soundscapes and movement. Her process is in the moment and responds to stimuli – be it internal or external – through embodiment and interaction. Her work is about transitions- the process of moving through states of being – and transformation. Much of her subject matter highlights Black American experiences and often combines elements of spirituality and ritual. The motivation is to reveal ancestral gifts, heal personal and ancestral trauma in order to make way for discovery and connection.

Wayne Arthur (Aïm Choral Collective) is an artist with a heartfelt intelligence, dedicated to telling liberatory new stories and uncovering untold historical truths through voice, acting, and movement. Wayne recently won the Third Place and Spirituals Prizes at the 2024 George Shirley Vocal Competition. Wayne has recently appeared with the Harlem Opera Theater, Connecticut Lyric Opera, and in Portland, Oregon with Orchestra NOVA and Resonance Ensemble. Over the last few seasons, Wayne appeared at the Seattle Opera, Metropolitan Opera, Chicago Lyric Opera, Detroit Opera and LA Opera. Wayne looks forward to an opera fellowship with Chautauqua Institution. @waynethur on Instagram or www.waynearthur.me for more.

Damon Hankoff (Aïm Choral Collective) is a multifarious musician. Primarily a film composer, he also performs IRL in a wide variety of settings: church choirs, experimental-improvisational ensembles, early music consorts, straight-ahead singer-songwriter bands, and his own Out of Sight of Land, an ever-evolving project that draws on all these. He has trained hard on jazz piano and choral singing, but looks ever forward towards the mystery.

Alyssa K. Howard (Stage Manager) is a NYC-based stage manager, musician, and writer. Recent credits include: *Hold Me in the Water, If Pretty Hurts...* (Playwrights Horizons), *SUMO*, *Teenage Dick* (Ma-Yi + The Public), *Safety Not Guaranteed* (BAM), *What Became of Us*, *The Far Country* (Atlantic Theater Company), *The Far Country* (Berkeley Rep), *Angel Island*, *The Echo Drift* (Prototype), *Poor Yella Rednecks*,

Golden Shield (MTC), Lady M (Heartbeat Opera), Public Obscenities, Wolf Play (Soho Rep), Once Upon A (korean) Time (Ma-Yi Theater), for colored girls... (The Public), Glass Guignol (Mabou Mines), Dog Days (Beth Morrison Projects). Education: MFA Yale School of Drama, BA Williams. IG: @shiningatthetop.

Žilvinas Jonušas (Technical Director) is a multidisciplinary theater artist with a passion for storytelling and innovation. Originally from Lithuania, he earned a B.F.A. in Theater and Philology from Vilnius University, which laid the foundation for his creative journey. Starting as an actor and nightlife performer, Žilvinas quickly discovered a love for all aspects of theater-making. Over the years, he has explored diverse roles in the theater world, from creative direction to set design and construction. His curiosity and dedication have led him into the technical side of theater, where he continues to contribute as an Art and Technical Director. Žilvinas holds an M.A. in Media Arts and an M.F.A. in New Media Art and Performance from LIU Brooklyn. His most recent work has been featured in notable venues such as Performance Space New York, Mabou Mines, La MaMa, New Ohio Theatre, NYU Skirball, The Chocolate Factory Theater, and HERE Arts Center. For more about his work, visit zilvinasjonusas.com.



Mabou Mines is a collaborative hub for diverse, intergenerational, avant-garde theater artists. Mabou Mines' creative vision is informed by the ethos of our co-founders: JoAnne Akalaitis, Lee Breuer, Philip Glass, Ruth Maleczech, and David Warrilow. Fifty-four years later, the company remains committed to collaboration and providing a platform for work that interrogates, innovates, and represents a multiplicity of identities and experiences.

Artistic Directors

Mallory Catlett, Sharon Ann Fogarty,
Karen Kandel, Carl Hancock Rux

Associate Artists

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Carrie Mae Weems, Tamar-kali, Melanie Dyer

Senior Artistic Associates

JoAnne Akalaitis, Clove Galilee, Philip Glass,
Greg Mehrten, Maude Mitchell, David Neumann, Bill
Raymond, Terry O'Reilly, Dianne Smith, Basil Twist

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Gail Merrifield Papp, Nigel Redden

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Mallory Catlett

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Zilvinas Jonusas

Producer

Autumn Angelettie

Company Manager

Brandi Holt

Development Consultant

Joe Stackell

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WELCOME TO OUR HOME AT THE 122 CC

Since 1978 Mabou Mines has been a resident at the 122 Community Center (122 CC), a city-owned former public school in NYC's East Village PS 122. In 2013 the City of New York, the Department of Cultural Affairs and the Department of Design and Construction led an extensive renovation of the 122 Community Center. Today the 122 CC resident companies include: Mabou Mines, The Alliance for Positive Change, Performance Space New York, Painting Space 122 and Movement Research

NEXT UP

THIS LIKE A DREAM KEEPS

OTHER TIME

Performance crafts a multi-sensory experience through a fusion of live and recorded music, video projections, drawing, and poetry that explores the profound intersection of memory, loss, healing, and communal song.

MAY 15 - 18, 2025



**Council on
the Arts**