



Photo by Bernard Kalu

**CENTER
FOR THE ART OF
PERFORMANCE
UCLA**

Ant Hampton / Time Based Editions *Borderline Visible - Collective Experience*

**Sat, Feb 8, 2025 1 pm, 4 pm and 8 pm
The Nimoy**



**TIME
BASED
EDITIONS**

WELCOME TO THE 2024–25 SEASON

UCLA's Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well as emerging digital, collaborative and cross cultural platforms – by leading artists from around the globe.

Our mission aligns with UCLA's mission of education, research and civic engagement by providing cultural and experiential programs that provoke inquiry and facilitate connection and creativity.

cap.ucla.edu



The poetics of movement and migration

Welcome to my inaugural season at CAP UCLA. Inspired by the diversity of Los Angeles and the city's ability to shape-shift, the 2024–25 season encompasses narratives of change, adaptation and a quest for new perspectives. The works presented speak to our universal urge for exploration and our innate desire for belonging. The visionary artists whose work will bring the season to life ask us to ponder our origins, our trajectory, and the nature of human existence.

Across thirty performances, scores of artists from Los Angeles, around the US, the Democratic Republic of the Congo, Indonesia, Iran, Mexico, South Africa and the United Kingdom inspire thought-provoking conversations and seek to create a more just world together. Each performance adds another thread to the ever-evolving tapestry of existence, a testament to the resilience and beauty found in movement and migration.

The performing arts provide fertile ground for transformation and evolution, creating spaces that encourage reflection, connection, and action. My hope is that when you exit a performance, you will be transformed by the desire for a more dignified and empathic world.

In these times of global strife, we must create new ways of being with one another. I invite you to join us this season: ignite your curiosity, partner with us as we fuel new aspirations, and embrace the power and possibility of change.

I look forward to welcoming you.

A handwritten signature in white ink, appearing to read 'Edgar Miramontes', is positioned to the left of the photograph.

Edgar Miramontes
Executive and Artistic Director





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CAP UCLA presents

**Ant Hampton /
Time Based Editions
*Borderline Visible -
Collective Experience***

Sat, Feb 8, 2025 at 1 pm, 4pm and 8 pm
The Nimoy

Program duration: 80 minutes
No intermission



PALIHOTEL
WESTWOOD VILLAGE

PROGRAM NOTES

Borderline Visible, 77 min, 232 pages by Ant Hampton
Voice and sound, English version: Ant Hampton

Feedback: David Bergé
Book design: Roland Brauchli

Music:

Fever, A Warm Poison by Oren Ambarchi. From the album *In The Pendulum's Embrace* (2007)

Corridor Between Days by Perila (2022)

Quixotism Parts 1 and 2, by Oren Ambarchi. From the album *Quixotism* (2014)

Based on a project conceived with Rita Pauls

With thanks to:

Pieter Ampe, Giorgos Antoniou, Sae Bosco and Samos Volunteers, Yannick Christian, Hani Dunia, Effi & Amir, Tim Etchells, Katy Fallon, Martin Hampton, Britt Hatzius, Leo Kay, LAPS, Camille Louis, Eva Neklyaeva, Beyhan Onur, Anelka Tavares, Prodromos Tsinikoris, Giulia de Vecchi, Anny Y

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[Visit Time Based Editions' Instagram](#)

ABOUT THE PROGRAM

*Excerpts from “Affective attunement: mapping the invisible”
by Theron Schmidt*

Ant Hampton’s *Borderline Visible* centres around a number of literal maps: a journey undertaken by the artist from Lausanne, Switzerland, to İzmir, Turkey; the historical diasporic journey of Sephardic Jews following their expulsion from Spain in 1492; and maps of so-called ‘pushbacks’ in the Aegean Sea, a euphemism for the practice by European border forces of returning people who attempt oceanic migration to the sea with no provisions and barely serviceable vessels. Such a practice is officially denied by the governments involved, but extensively documented, as in the maps by the interdisciplinary research group Forensic Architecture which Hampton draws upon. Along the way there are also more localized maps: descriptions of how to find a cemetery for the so-called ‘nameless’ persons who have died at sea in their attempts to reach Europe, or a GPS pin showing where Hampton is waiting in a rental car to pick up someone he has recently met who is being held indefinitely in a Greek detention centre for those attempting migration.

But this is also an affective map, of the resonances of trauma and violence, of empire and racism, and the invisible but indelible effect they have in shaping this fiction called ‘Europe’. In the context of an important body of artistic work that shares the stories of those attempting migration, humanizing and validating these experiences, I think *Borderline Visible* is significant in working from and through the situatedness of this particular White European, implicated within these structures of privilege and exclusion, and moving with considerable privilege across borders that are impassable by others: “I pay a ticket,” Hampton recalls, “show my passport, and with other passengers slip effortlessly from west to east, through a space where other bodies are being regularly thrown into the sea.” Despite – or indeed, because of – this privilege, Hampton traces how his identity is nevertheless shaped by these political economies of undervalued lives and the violent fictions of nationhood and empire. One might call it a map of Europe’s broken heart.

This is nonfiction performance, a form of open-ended cultural inquiry that begins from a set of deterministic rules but is open to chance encounter, attuned to the psychogeography of lived environment, and attentive to the self as more than its conscious processes. Hampton is guided – or mis-guided, to borrow Wrights & Sites’ term – by impulses and connections, often unsure of why he has made choices he has made, roughly following the trajectory traced on the European map of migration. Amidst the grand historical arcs that he intersects, there are also the flightpaths of swifts and swallows, the cries of an old woman with Alzheimer’s locked indoors by her son who has no other choice, memories of his own half-sister who suffered from Alzheimer’s, and his narrative attempt not to explain or theorize these connections but simply to notice them, where “things matter not because of how they are represented but because they have qualities, rhythms, forces, relations, and movements” (Stewart 2011, 445).

“I borrow the idea of affective attunement from cultural anthropologist Kathleen Stewart, who describes her practice as ‘attuned to the forms and forces unfolding in scenes and encounters’. Elsewhere she describes this as a process of ‘atmospheric attunement’, where she defines atmosphere as ‘not an effect of other forces but a lived affect—a capacity to affect and to be affected that pushes a present into a composition, an expressivity, the sense of potentiality and event’. In Stewart’s work, this takes the form of a writing practice that develops a heightened attentiveness to the everyday: not an analysis of underlying structures or an explanation via totalizing theoretical frameworks, but an attempt to notice and record the fleeting impulses and desires of ‘ordinary’ experience.”

DEDICATION

Ant Hampton and Time Based Editions dedicate this performance to the memory of Fred Frumberg, without whose kindness, generosity and careful work as CAP UCLA’s co-director, this presentation in Los Angeles would not have been possible.

DESIGN FOR SHARING (DFS)

Each year, Design for Sharing (DFS) brings thousands of K-12 public school students from across Los Angeles to CAP UCLA venues for free performances and interactive workshops with professional artists.

DFS programs are open to any public school in greater Los Angeles, and are always free to attend.

cap.ucla.edu/dfs





Shamel Pitts | TRIBE

BLACK HOLE – Trilogy And Triathlon

Sat, Feb 15, 2025 at 8 pm

Glorya Kaufman Dance Theater

BLACK HOLE, the finale of Shamel Pitts' *BLACK* Series, is an Afrofuturism-inspired performance that fuses dance, sound and visuals to celebrate empowerment, unity and transformation. Featuring three performers, this piece marks a significant milestone in Pitts' artistic journey and the establishment of the collective TRIBE.

“These are dancers of strong presence and control.”
– *The New York Times*

cap.ucla.edu/black-hole



UCLA NIMOY THEATER

CAP UCLA has a new home for live performance
in Westwood!

Located near the UCLA campus on Westwood Boulevard,
The Nimoy is a reimagining of the historic Crest Theatre as a
flexible, state-of-the-art performance space.

This dynamic and intimately scaled venue immerses
audiences in a profoundly engaging experience of live
performance – while providing contemporary performing
artists from Los Angeles and around the world expanded
opportunities to develop and present new work.

cap.ucla.edu/nimoy





JJJJerome Ellis

Aster of Ceremonies

Sat, Feb 22, 2025 at 8 pm

The Nimoy

JJJJerome Ellis, a boundary-pushing Grenadian Jamaican American artist exploring stuttering, Blackness and divinity through his art, is celebrated for his album *The Clearing*. Ellis's work—encompassing music, performance and visual art — has earned global acclaim, including a Fulbright fellowship. Discover the transformative power of Ellis's artistry, where every performance becomes a unique exploration of silence, sound and the richness of human experience.

cap.ucla.edu/ellis



LA ARTS COMMUNITY

Fire
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LAND ACKNOWLEDGEMENT

We at UCLA's Center for the Art of Performance acknowledge the Gabrielino/Tongva peoples as the traditional land caretakers of Tovaangar (the Los Angeles basin and South Channel Islands).

As a land grant institution, we pay our respects to the Ancestors (Honuukvetam), Elders (Ahihirom), and relatives/relations (Eyoohinkem) past, present and emerging.

There is no room for racism, intolerance, or inequity.

Anywhere

Not on our stages, in our offices, on our loading docks, in the box office lines, or on the dance floor.

With anyone

Not with our staff, crew, artists, volunteers, ushers, audiences or fans.

We uphold and embrace principles of antiracism, equity, diversity and **AUTHENTIC** inclusion as integral to our mission.

We must **EMPOWER** the historically underrepresented.

We must **UPLIFT** excluded voices.

We must **RESIST** structural racism.

We will **COMMIT** fiercely to our responsibility to observe, absorb, consider, contemplate, endure, share and engage in this change.

We **STAND AGAINST** all forms of discrimination.

We will **STRIVE** to make our organization more equitable and inclusive.

As part of UCLA's School of Art & Architecture (SOAA), we – UCLA's Center for the Art of Performance (CAP UCLA) and Theater Management Services (TMS) – are committed to connecting and creating space for the arts and for all communities.

We acknowledge our organizations' histories as being predominantly white institutions. We are facing uncomfortable truths about systemic racism as we work to make the deep changes necessary to transform the organizational dynamics in our work culture and business practices and dismantle existing oppressive structures. We know there will be shortcomings, which we will face head on. We commit to continually addressing and adapting to changes as they arise. It is only in an improved, supportive work environment that everyone can be fully present, and respected as their true authentic selves.

This statement was drafted by a committee of staff members from both the Center for the Art of Performance and Theater Management Services, from a variety of backgrounds, viewpoints and perspectives.

Together we stand with UCLA's School of Art and Architecture's EDI statement.



CAP UCLA COUNCIL LEADERSHIP

CAP UCLA Executive Producer Council

The Executive Producer Council is CAP UCLA's philanthropic leadership group, which develops and contributes resources vital to CAP UCLA's programming and mission. The Council champions the creative development and presentation of live programs and public dialogue with contemporary performing artists by providing direct support for CAP UCLA's annual programming. The Council is engaged in dialogue about the artistic and curatorial practices that inform annual programs, long-term initiatives and collaborative planning efforts which stand at the heart of CAP UCLA's mission and public purpose.

Design for Sharing (DFS) Council

The Design for Sharing Council is a group of dedicated supporters whose efforts help to resource the K-12 arts education programs of DFS.

cap.ucla.edu/councils



**CAP
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Production Manager: Jeff Wallace
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The opening of The Nimoy offers donors a rare opportunity to create a lasting legacy while celebrating their passion for contemporary performing arts at UCLA. Learn more about naming a seat in The Nimoy – CAP UCLA's newest home for live performance – and other opportunities to become a part of this state-of-the-art theater.

cap.ucla.edu/give-nimoy



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- > Enjoy priority access and discounts
- > Support extraordinary artistry
- > Deepen relationships with artists and other arts enthusiasts

Become a member
cap.ucla.edu/membership

