

Exhibition Guide

**Infinite Rehearsal
with Chris Emile and
No)one. Art House**

10.7.2023–1.14.2024





Photo: Matthew Brush

Infinite Rehearsal with Chris Emile and No)one. Art House

Performance art has always held a unique relationship to time, often disturbing its linearity, reimagining its rhythms, and rewriting its grammar through gesture and sound. In this spirit, *Infinite Rehearsal* experiments with the temporalities and politics of an exhibition, celebrating the site of the museum itself as a space of invention, improvisation, and revision. Conceived with Los Angeles-based artist and choreographer Chris Emile, this exhibition transforms the museum gallery into a space of continuous rehearsal. Here, Emile and frequent collaborators from the movement-based collective No)one. Art House have a studio where they are invited to create, teach, test, and play.

Over the course of the exhibition, these dancers, choreographers, and musicians will use the gallery to host workshops and present works in process, inviting viewers to observe artists and artworks in various stages of becoming. From the spontaneous to the staged, the actions that unfold within these walls will form an archive of the living, an embodied record of movements and sounds that draw from sources ranging from hip hop to science fiction to ancestral ritual. Free from the expectations of an end result, the featured works emphasize the iterative and the collective to offer new forms of making and marking time.

When unoccupied, the gallery is filled with the traces of bodies in motion—their scuff marks, soundtracks, and smells—and lit by a single ghost light, reminiscent of the fixtures common to darkened theater stages and believed to light the performances of the spirits that inhabit their emptied halls. Grounded in the radical writings of Guyanese novelist Wilson Harris, the exhibition resists finality and capture, mirroring the loops, pauses, glitches, and slips that haunt and shape the infinite rehearsals of our everyday lives.

Featured artists include **Shauna Davis, Chris Emile, Marcella Lewis, Jobel Medina, Cody Perkins, Qwenga, and Jordan Slaffey.**

Infinite Rehearsal with Chris Emile and No)one. Art House is organized by Chris Emile and Amanda Sroka, Senior Curator, with Seanna Rihanna Latiff, Getty Marrow Curatorial Intern.

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About the Collective

No)one. Art House is an oscillating collection of artists ranging across disciplines rooted in performance. Dedicated to creating opportunities for artistic collaboration, building audiences for the arts and providing learning opportunities, NOAH has presented itself throughout the site specific, fine art, and commercial avenues since 2014. Notable collaborations include the Getty Center, SAINT HERON, Hauser & Wirth, ACE Hotel, and Refinery 29.

About the Artists



Based in Los Angeles, **Chris Emile** is an active director, choreographer, educator, and performer. He holds a BFA in Dance from the Alonzo King LINES Ballet/Dominican University BFA program as a member of the inaugural class. Chris's directorial and choreographic work oscillates between the experiential, film, stage, and commercial worlds. His film work has been presented by the Getty Museum, Compound LB, NOWNESS, 4:3 Boiler Room, Art + Practice, and *CULTURED Magazine*. His choreographic work has been commissioned by Solange Knowles, the Kennedy Center, Sao Paulo Opera, Anderson Paak, Moses Sumney, San Francisco Symphony, Opera Omaha, the University of Southern California, the Institute of Contemporary Art, Museum of Contemporary Art, LA, and LA Opera for the Pulitzer Prize winning opera *p r i s m* where he also assistant directed. He is the co-founder/curator for the movement based project *No)one. Art House* where he has programmed site specific performances, films, educational workshops, and movement-based installations with institutions such as Hauser & Wirth, the Getty Museum, SAINT HERON, Refinery 29, St. Germain, the 14th Factory, and the California African American Museum, among others.



Originally from South Florida, **Shauna Davis** is a creator, dancer, and filmmaker who makes cinematic and storied dance experiences influenced by history and the fantasy of the future. She was a 2020–2021 Resident Artist with La MaMa Experimental Theatre Club and has presented work at Dallas Black Dance Theatre, Opera Omaha, LA Opera, and The MOCA Geffen, among others. Through movement and storytelling, Shauna finds alternate and colorful ways to express the nuances of being, while encompassing themes of legacy, reclamation, and popular culture. As a dancer, Shauna has worked with artists such as The Weeknd, Olivia Rodrigo, and Shawn Mendes and has performed with No)One. Art House, LA Opera, Long Beach Opera and LA Chamber Orchestra. She is a graduate of the New World School of the Arts and Southern Methodist University, Meadows School of the Arts. Learn more about Shauna's work at www.shaunadavis.org



Marcella Lewis is a core member of Tribe Multidisciplinary Visual Arts and is a freelance artist, choreographer, and teacher in Los Angeles and New York. Lewis received her BFA from the Purchase Conservatory of Dance in 2016, where she was awarded the Adopt-A-Dancer Scholarship. She joined A.I.M by Kyle Abraham in fall 2016 as a dancer, soloist, and company liaison. She was featured with A.I.M in *Dance Magazine* in 2017 and was mentioned in the *New York Times* for the A.I.M's Joyce season in 2018. Marcella Lewis is a recipient of the 2018 Princess Grace Award in Dance.



Born in 1990 in Pasig, Philippines, **Jobel Medina** is a Los Angeles-based interdisciplinary artist celebrated for his innate preference for humor and contradictions. Seamlessly blending spectacle with experimentation, and virtuosity with amateurism, his work serves as a captivating exploration of the unexpected. Jobel gained recognition for his solo series, *Kill The Monsters*, performed at The Museum of Contemporary Art, Los Angeles, in 2022, the premiere of his queer romance theatrical-dance, *David, My Goliath*, at REDCAT in 2021, and his latest collaborative project, *It's Just a Dance, Baby*, presented by Congress, which involved established artists from both commercial and fine arts domains. His dedication to his craft culminated in a Masters in Fine Arts degree from the California Institute of The Arts. Jobel's enthusiasm for imparting knowledge led him to teaching roles at respected institutions including CSULB, CSULA, CSUF, CalArts, and OSCA. Currently, he's a creative artist and dancer collaborating on Dimitri Chamblas's upcoming work, *Take Me Home*, set to tour the U.S. and Europe in 2023/24.



Cody Perkins (also known as Algorhythm.Code) is an interdisciplinary artist born and raised in Sylmar, California. He attended the Alexander Hamilton Music Academy as a Performance and Electronic Music major and continued his studies with a focus on photography and audio engineering. He has scored numerous films and installations for brands and artists, is the founder of the musical collective The Algorhythms, and has produced music for many independent genre-bending musicians both locally and internationally.



Qwenga is a multi-hyphenate artist and creative director whose work exists in the crossroads of emotion, movement, and transformation. Influenced by the krump dance of the Los Angeles streets and the evocative mime performances he participated in as a child in church, Qwenga's craft combines the dynamic realms of dance, visual arts, and technology. These diverse disciplines coalesce into multisensory installations that stir audiences at various levels, prompting reflection on our shared human experiences and the transformative potential of creative expression. Qwenga is particularly fascinated by the relationship between the body and architecture, examining how we inhabit space and are, in turn, shaped by our surroundings. This exploration, combined with his commitment to highlighting underrepresented voices—particularly artists of color—redefines the role of art in society and challenges conventional narratives.



Jordan Slaffey is an Orange County/Los Angeles native who has been dancing since she was five years old. As a young adult, Slaffey discovered a deep interest in modern dance, and shortly fell in love with hip-hop and other urban styles like house dance. Through the pairing of her classical and hip-hop training, she discovered her specialty in improvisational movement. In her avant-garde work, Slaffey combines experimental hip-hop movement with layers of contemporary and modern dance.