



Clockwise from top left: "Eye Body: 36 Transformative Actions for the Camera" by Carolee Schneemann, on view at the ICA; "A Part Apart (Fade)" by Christina Quarles, on view at David Castillo Gallery; "Lips (study 3)" by Mika Rottenberg, on view at The Bass; "Le Cabinet d'Orange" by Pepe Mar, on view at Locust Projects.

#### OPENING ACT

The Institute of Contemporary Art's inaugural exhibition, *The Everywhere Studio* is a fantastic reason to get acquainted with the museum's new permanent home in the Design District. "We wanted to look at artists' sites of production as both predictors and responsive to changes in the larger society," says ICA Director Ellen Salpeter. The resulting survey of the artists' studios is revelatory, with works from the 1960s and 1970s by Pablo Picasso, Yves Klein and Andy Warhol, as well as new commissions by emerging artists. The studio's role—as stage, mode of seclusion or one of privilege—emerges from the chronology and from the dialogue between peers and predecessors. *Through Feb. 26, 61 NE 41st St., Miami, 305.901.5272, icamiami.org*

#### BODY OF WORK

A solo exhibition of new paintings by **Christina Quarles** at David Castillo Gallery takes aim at the limitations imposed on our collective understanding of the body. While Quarles' work brims with swaths of color and sensuous lines, the pieces challenge easy expectations of the human form through unfamiliar arrangements and a fluid yet fierce ambiguity. "I believe that strength in content and strength in diversity go hand in hand, and David Castillo Gallery exemplifies this belief," says the L.A.-based Quarles. "It is only after noticing the quality of the work that one may realize that many of the gallery's artists are women,

queer, and/or people of color." This is one label-defying show not to miss. *Through Jan. 31, 420 Lincoln Road, Miami Beach, 305.573.8110, davidcastillogallery.com*

#### SELF ANALYSIS

Miami-based **Pepe Mar** is known for vibrant sculptural collages that are as multi-dimensional in meaning as they are in form, and those in *Man of the Night*—utilizing images of gay ephemera and self-referential artifacts—are no exception. The collection of fabric paintings printed with images of past works spans Mar's nearly 20-year career—creating a dazzling cumulative effect. In new work such as "Mars Sunset," large Lucite balls, the artist's masks, marionettes, vessels and foliage create what Mar calls a "transmutation of color and form becoming landscape." *Through Jan. 20, Locust Projects, 3852 N. Miami Ave., Miami, 305.576.8570, locustprojects.org*

#### TALES OF CONSUMPTION

**Mika Rottenberg's** self-titled exhibition at the newly renovated The Bass features the U.S. debut of her latest video and sculptural installation, "Cosmic Generator," along with a selection of other recent works. Through film, architectural installation and sculpture, the New York-based Argentine artist explores complex issues of globalization, often zeroing in on the working conditions of female

laborers. Here, that interest manifests most pointedly in her 2015 work (first shown at the 56th Venice Biennale), "NoNoseKnows," which trains a critical eye on factory production and pearl cultivation. Could there be a better time to ponder capitalist economies via art than post-Basel? *Through April 30, 2100 Collins Ave., Miami Beach, 305.673.7530, thebass.org* ■