



primary projects



*Here Lies Georges Wildenstein*

## Introduction

There is an ethereal, but potent seduction to the lifestyle associated with the contemporary art world. The foundations for these seemingly impenetrable systems can be traced towards antiquity: stemming from wealthy patrons employing artists to cement their own socio-political spheres into an eternal medium. The process has shaped countless historic personalities, both from within and without the creative arts, owing to the enigmatic allure for these aesthetic objects. Ownership is a prerequisite for ‘soft’ power, the circle it manifests becomes laden with greed, excess, political scandal and entitlement that accompanies the ‘old money’ social strata comparable to that of Rockefeller, Getty and above all, the dynasty begun by historian and dealer Georges Wildenstein. *Here Lies Georges Wildenstein* echoes the dubious activities of a bloodline so entrenched into the Modern era’s visual arts consciousness, that even allegations as being Nazi collaborators were unable to quell the mass media fascination with their limitless professional clout.

Prompting a range of piercing questions, do artists allow their works to be swept up in the mass of collectors, curators, museum trustees (those who wield considerable socio-political powers over them) or do they throw a defiant, metaphoric spit in the face as their work critiques the ‘establishment’ they love and loathe? There’s no clean description of the works or artists, themselves.

This is quite literal with **Miru Kim’s** performance piece of ‘The Pig That Therefore I Am’, as she comes into intimate, often dangerous, contact with a caged throng of live pigs. A

self-professed hygiene freak, the performance emerges as a catalyst and nightmare for the 30 year-old photographer, lauded and decried for photographs placing her naked body set against forgotten industrial and urban landscapes.

The institutional stature of Ancient calligraphy and the clandestine nature of ‘cholo’ graffiti are meshed together by **Retna**, swathing available surfaces with his cryptic text. A dedicated approach to poetry binds elegant visual content with potent urban rhythms, drawing viewers from the social gutters all the way to the cosmos.

Installation artist **Marc Bijl’s** black pyramid raises and violates the public monument as a single gesture; the sanctity of a structure intended for intellectual praise and reflection is defaced with mark-making vandalism revealing its own dark truth. Further, **Shelter Serra’s** pure white resin casts of wilted roses, a noose and an Hermès Birkin bag are veritable ‘death masks’ of common objects carrying associations of privilege, excess and emptiness.

Regardless of the artist’s intentions, a highly cultivated audience is addressed, forced to confront a bold visual representation of greed, luxury, deceit, politics and entitlement that accompanies the ‘old money’ social strata comparable to that of Wildenstein, Rockefeller and Getty. The honesty of the works and their creators ultimately end up on the walls and collections of those who pointedly lack the artist’s creative powers. The aesthetic context is a broad chronology of power plays and behind-closed-door contemporary art commerce.

Deploying the concealed dynamics driving the most influential, seemingly unbreakable personalities in the art world towards their loftiest ambitions, the exhibition embodies the brash processes of manipulation that historic dealers, curators and artists, themselves, have engaged with for over three centuries. In this space, intelligent design and sheer creative force will come together with disturbing, intriguing and shocking results. *Here Lies Georges Wildenstein* features new works from: Marc Bijl, Retna, Michael Vasquez, Miru Kim, Cleon Peterson, George Sánchez-Calderón, Manny Prieres, Andrew Nigon, Scott Shannon, Christina Pettersson, Shelter Serra, How & Nosm, Kenton Parker, Cole Sternberg, Jel Martinez and Edouard Nardon.

Primary Projects is a multidisciplinary space, positioned at the heart of Miami’s Design District, which aims to explore and promote multiple forms of aesthetic expression from established and emerging artists, alike. Utilizing extensive, and wholly specific, experience in producing street-level curatorial endeavors in Miami, the creative forces behind Primary Projects unites the commercial and critical efforts of artists, critics, curators, professionals and patrons; the result is the vital presence of an intelligent, alternative arts environment with an bold urban sensibility delivered through a diverse range of media. *Here Lies Georges Wildenstein* is curated by BooksIII Bischof, TYPOE and Chris Oh.

## Curatorial Statement

The son of a cattle dealer, Georges Wildenstein built a dynasty within the confines of a growing contemporary art community. He sat at the head of a family known for turning up some of the greatest works of art, unknown to catalog, at the drop of a hat. Associated with secrecy and deceit, despised for allegations that they have turned their back on their own people in one way or another.

The madness behind this title, and the overall aesthetic of this project came from a simple conversation and a rapidly growing obsession. After a very long and strange discussion, we concluded that instead of making a statement, we would assemble a body of work based off a series of questions and build a visual aesthetic that is inspired by our research.

“Why?” is a question that is infinite, a question that is philosophical, and a question, delivered in the right context, embodies the deepest definition of “Fuck You”. Where we are at right now, as curators, as project facilitators, as artists, is focused on the swagger that comes naturally from or influences the culture that gave birth to us. Generally this attitude is accompanied by two middles fingers, of the greatest strength, stiffly raised towards the whitest of heavens.

This direction is without doubt a substantial influence from our street level curatorial endeavors with Primary Flight. Successfully activating one of the most unique arts districts in the United States, simply with our minds, pure instinct, and noses to the grindstone. With Primary

Projects, we have taken that same drive and attitude and applied it to interior spaces with artists whom share a similar mind set, vision, and work ethic.

We have since then executed intelligent projects that continue to garner attention and develop artists whose works continue to accrue in value.

We aim to be cultivated in our industry of choice, we have been taught to seize the moment by any means necessary. Everyday we learn more about who rules in the contemporary art world. Through a span of cultural resources, we absorb available information off the internet, documentaries, traditional research, and pressing of the flesh. Watching who does what . . . when . . . where . . . and how in this industry.

Through all this, we found ourselves in love with the story Wildenstein. He became our hero, our villain, our mascot. There is a portion of us that loves what Wildenstein executed and a portion of the story that we question. We have no direct connection to this family and we have not spent years researching their story. We developed the curatorial aspect of this exhibit through a process that is complimentary to the way information is fed to us every day and through experiences that have sculpted who we are.

Nonetheless, an honest admiration grew, a question arose, education ensued and an observation was made. These great enigmas in life are what drives and arouses us. The power of the humble hand, the acquisition of the soul, piece by tiny piece.

What is it about that simple creativity and honest response to life that is valued in groups of secrecy and exclusivity? What is it about prestige and ego that alters the intellect of the minds that come from the most modest beginnings?

At the end of it, we really don’t know.

We invested our time into artists that we have relationships with whom can illustrate this story in a way that purges our demons and satisfies our intellect. An honest romantic effort on display in a similar way one might wear their heart on their sleeve.

Wildenstein is a complex character. We will encounter a manifestation of him in one form or another at different points of our lives. The only response to this predetermined fate is to welcome the opportunity. We will embrace it’s madness and allow it to inspire more exhibits of this magnitude. Thank you for taking the time.

*Here Lies Georges Wildenstein*, Goodnight and Farewell.

— *Books Bischof / Principal : Primary Projects*

## Marc BIJL

Marc Bijl's punk-inspired practice problematizes the counter-cultural, guerilla lexicon within the confines of contemporary art institutions, side-stepping any clear-cut political claim in the process. At first blush, Bijl takes aim at subverting the iconography and the annexed power structures of nation-states, organized religion and corporate bodies. Protest-inspired strategies include the 'sacrilegious' act of spray-painting text onto the Neo-Classical pillars of a museum ('Resist', 2002), or pouring tar over the statue of an eagle ('Dark Symbolism', 2004). Bijl's cryptic propagandist mythology also props up the condemned institutions' authority. His ambiguous work plays with the slippery nature of symbolism, meaning and power, under-minding any real potential for subversion by fetishizing the tactics and aesthetics of revolt.

Marc Bijl was born in 1970 in Leerdam, The Netherlands. Solo exhibitions of Bijl have been held at the Kunsthalle Fridericianum in Kassel, The Breeder in Athens, DA2 in Salamanca and two solo shows at Upstream Gallery in Amsterdam in 2008 and 2010. Bijl has participated in group exhibitions at venues including the Aspen Art Museum in Colorado, the Marianne Boesky Gallery in New York, the Sculpture Garden of Frieze Art Fair in London, the 1st Athens Biennale and the 2nd Moscow Biennale in 2007 and the Institute of Contemporary Art (ICA) in London. Bijl lives and works in Rotterdam.

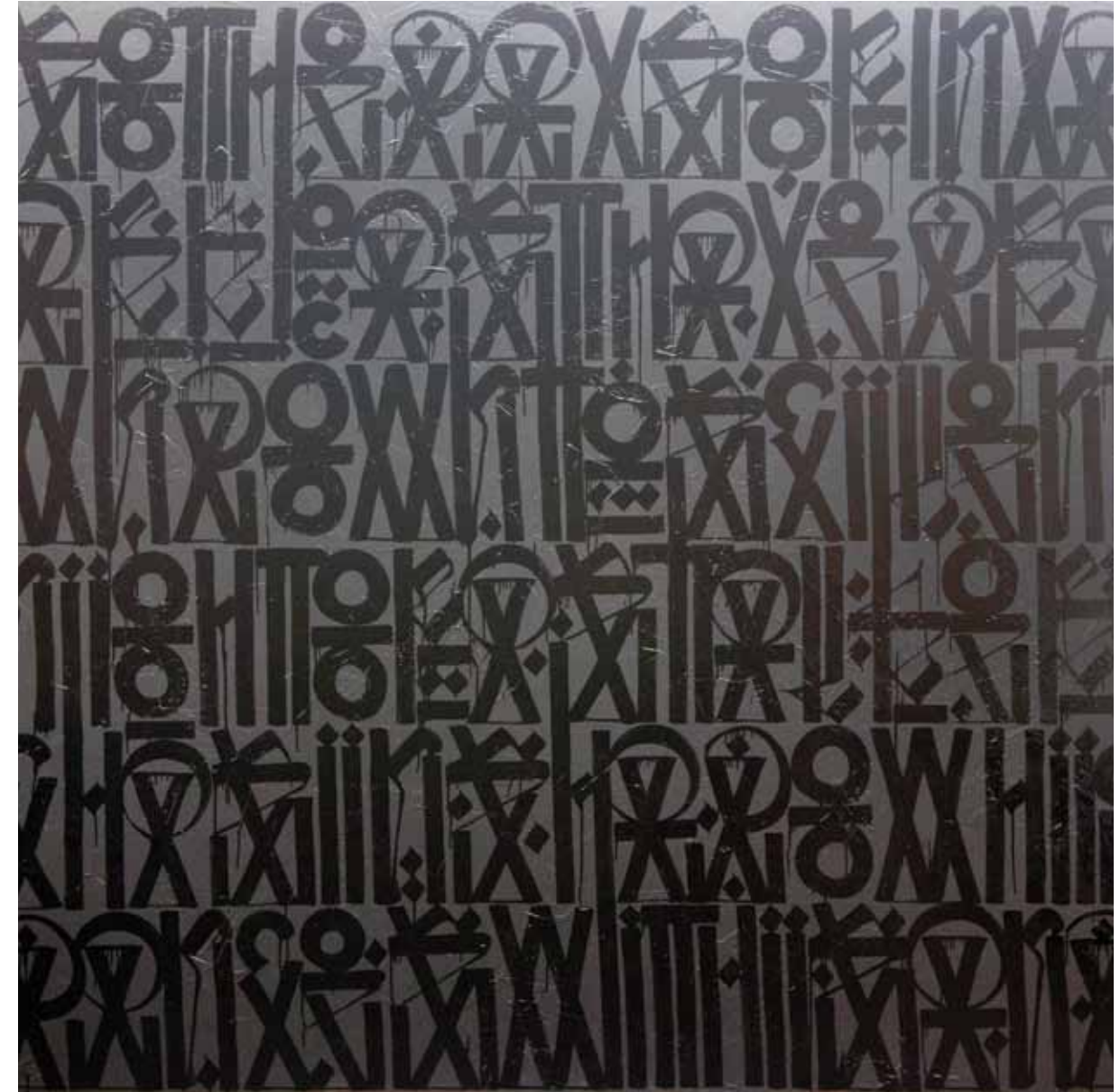


*De-Phasing Patterns | Installation View*  
Mixed Media, 2011

## RETNA

Wielding an imitable aesthetic integrating appropriated contemporary photography, graffiti, traditional painting and an original glyphic alphabet based on formations of Old English symbologies and ancient, Eastern cultural ideograms, RETNA has emerged as one the most prolific street artists within the contemporary art corpus. The transcendental nature of RETNA's practice permits a seamless transversal from the unregulated urban landscape to institutional settings world-wide. Merging couture with street culture, the spiritual with the sensual and fluidity with grit, his paintings provide a powerful lens through which contemporary culture is absorbed.

RETNA was born in Los Angeles in 1979. Solo exhibitions of RETNA's work have been held in collaboration with Primary Flight during Art Basel Miami Beach in 2008 (earning the distinction as the world's largest street-level, wall-based installation), New Image At Gallery in Los Angeles, the Margulies Collection at the Warehouse in Miami and 'The Hallelujah World Tour' which traveled to exclusive venues in New York, London, Venice and Hong Kong (presented by Andrew Valmorbidia and Vladimir Restoin Roitfield.) Upcoming exhibitions will feature RETNA's work at the Museum of Contemporary Art in Los Angeles and the Pasadena Museum of Art. RETNA lives and works in Los Angeles.



*Silent Night*  
Acrylic on Wood, 2010

## *Michael VASQUEZ*

Michael Vasquez cites his artistic practice borne from his childhood in a single-parent home. The imagined allure and confidence provided by a street gang is resident in Vasquez's work, as the gang acts a surrogate family with independent social codes, protocols and values. Pride, shame, affiliation, separation, respect, dishonor, protection and threat are among the broad psychological realms that Vasquez investigates in a traditional medium. Ultimately, for Vasquez, the gang becomes the parent; its effectiveness in governing the 'child' becomes the critical question.

Michael Vasquez was born in St. Petersburg, Florida. He earned his BFA from the New World School of the Arts (Highest Honors) in 2005. Solo exhibitions of Vasquez's work have been held at the University of Tennessee (Chattanooga), the Kemper Museum of Contemporary Art in Kansas City, Missouri, and at the Fredric Snitzer Gallery in Miami. Vasquez has participated in group exhibitions held in venues such as the Saatchi Gallery and the Franks-Suss Collection in London, the Mobile Museum of Art in Alabama, the Museum of Contemporary Art in North Miami and the Art and Culture Center in Hollywood, Florida. Vasquez lives and works in Miami.

*Images courtesy of Fred Snitzer Gallery.*



*The Line Up*  
Acrylic on Canvas, 2009

## *Mirru KIM*

Examining the complex, often turbulent and poignant relationships between people and their pre-fabricated surroundings, in the forms of disregarded structures and, most recently, industrial hog farms, Miru Kim reveals her body as creator, observer and object in her performative practice. Captured in photographic form, Kim exposes her naked body to the hard, often dysfunctional environments of the cities she visits; rendered as an intensive study of these forgotten places the naked body somehow melds, rather than interrupts, the visual composition.

Mirru Kim was born in Stoneham, Massachusetts in 1981 and was raised in Seoul, South Korea. She attended the Phillips Academy in Andover, Massachusetts. She received her BA in French and Romance Philology from Columbia University in 2003 and an MFA in Painting from the Pratt Institute in 2006. Solo exhibitions of Kim's work have been held at the DOOSAN Gallery, Gestarc Gallery and The Cell Theatre in New York, the SODA Gallery in Istanbul and Gallery HYUNDAI Gangnam in Seoul. Group exhibitions including Kim have been held at the National Museum of Visual Art in Montevideo, the Coreana Museum of Art in Seoul, the Queens Museum of Art in New York and at SCOPE Basel/Miami (Waterhouse & Dodd Contemporary, London) and the 2010 Fokus Łódź Biennale in Łódź, Poland. Coverage of Kim's work has appeared in the Financial Times Magazine, La Stampa, the Korea Herald, NY Arts Magazine, the New York Times Magazine and the New York Times. Kim was a subject at the 2008 EG Conference with TED.com. Kim is held in the permanent collections of the Samsung Museum of Art in Seoul, the Embassy of the Republic of Korea in Montevideo, the Museum of the City of Łódź and the Fountainhead Residency in Miami. Kim lives and works in New York.



*The Pig That Therefore I Am*  
C-Print, 2011

## Cleon PETERSON

In Cleon Peterson's anxiety-riddled world, violence is the status quo. His dystopian scenes echo Thomas Hobbes' troubled description of human existence as war between individuals: "solitary, poor, nasty, brutish, and short." Peterson's imagery places acts of hostility into surroundings which may cast doubt as to the truth of its brutality; the only apparent context is offered in the mélange of evisceration that coats the floor. Other works depict cityscapes where storefronts indulge the basest narcissism and routine acts of vice, rendered commonplace. Peterson's characters appear to occupy a lawless world, populated with a significant presence of authority figures as wantonly corrupt and perhaps more savage than the civilians they supposedly govern. Tangible power, for Peterson, is vested in an erratic sea of like-minded miscreants forcing observers to bend to their will. Deviance becomes normality and the displaced individual navigates the cruel landscape solo; finding hollow bits of pleasure and meaning in violence, sex, religion and drugs.

Cleon Peterson was born in 1973 in Seattle, Washington. He received his BFA in Graphic Design from the Art Center College of Design in Pasadena (2004) and his MFA from the Cranbrook Academy of Art in Detroit (2006). Solo exhibitions of Peterson's work have been held at the Joshua Liner Gallery in New York, New Image Gallery in Los Angeles, Monster Children Gallery in Sydney, A.L.I.C.E Gallery in Brussels and White Walls Gallery in San Francisco. Peterson has been featured in group exhibitions at the Jonathan Levine Gallery and Deitch Projects in New York, Boutwell Draper Gallery in Sydney, New Image Art, Prism Gallery and Subliminal Projects in Los Angeles and Primary Projects in Miami. Peterson lives and works in Los Angeles.



*Daybreak 1 | Detail*  
Acrylic on Wood Panel, 2011

## George SÁNCHEZ-CALDERÓN

George Sánchez-Calderón is best known for his large-scale installations which actively utilize and engages the symptoms and traits of the 'modern condition.' Informed by re-inhabited architecture, urban planning, and text for three decades, Sánchez-Calderón is part of a group of creative individuals who have been described as Miami's visual arts foundational practitioners and lecturers. Inclusive of readymades, mixed media collage, sculpture and interactive installation projects, Sánchez-Calderón's prolific body of work has become widely recognized as an essential element to the distinctive aesthetic of Miami's contemporary art community.

George Sanchez-Calderon received his BFA from Florida International University (FIU) in 1993 and his MFA from The Rhode Island School of Design (RISD) in 1995. Sanchez-Calderon created an 85% reproduction of Le Corbusier's Villa Savoye, entitled 'La Bendición (The Blessing)' during the inaugural Art Basel Miami Beach in 2001-2003.



*Crack Can Pipe*  
Gold Plated Aluminum, 2011

## Manny PRIERES

Every collision leaves a trace: a trail of residue marking a site of violence. Manny Prieres creates that remnant, the product of a clash between a traditional, temperamental heritage and an intensely idiosyncratic counterculture. Prieres is an archaeologist who has painstakingly and lovingly preserved the objects of an unexplored civilization; their symbols, gods, rituals, and lore. These artifacts resurrect tales from the artist's personal history, initiating new narratives that despite harboring hybrid elements from multiple influences are nevertheless set in motion towards a truly original aesthetic plane.

Manny Prieres was born in Madrid in 1972. Solo exhibitions of Prieres' work have been held at the Spinello Gallery, Diana Lowenstein Fine Arts and the Fredric Snitzer Gallery in Miami. Group exhibitions featuring Prieres have been held at the Littlest Sister Art Fair, Miami in 2009, 'Play Thing' (curated by Aaron Bondaroff and Al Moran) in Auckland, New Zealand, the University College of Fine Arts in Istanbul, the Scion Pavilion in Los Angeles and Locust Projects, Dorsch Gallery, Fredric Snitzer Gallery and the Miami Art Museum in Miami. Prieres lives and works in Miami.



*(Untitled) Remnants No.6*  
Graphite, Gouache and Enamel on Board, 2011

## *Andrew NIGON*

Andrew Nigon's work draws attention to the bizarre nature of human existence, comprised of an insatiable drive to improve, while simultaneously living within bodies in constant state of decay. Using societal detritus in chorus with brightly colored materials typically associated with 'happy' things, tragically heroic monuments are erected in saluting a race trapped in an incomplete and fractured world. Nigon's most recent body of work serves as 'creature comforts' — totems that honor the new possibilities of an uncertain future. The results are seductive and tortured characters that reside halfway between somewhere and nowhere.

Nigon received his MFA from the University of South Florida. His work has been featured in group exhibitions in San Juan, Tampa and Miami.



*Knew Normal (1)*  
Mixed Media, 2011

## *Scott SHANNON*

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Pellentesque quam mi, faucibus et ullamcorper a, ultricies nec dolor. Maecenas eget eros eget magna suscipit gravida id a justo. Aliquam nec mi eu augue egestas mollis. Fusce quis lacus ac velit cursus vestibulum ut sed turpis. Vestibulum non nulla id velit volutpat venenatis at vitae felis. Vestibulum in neque ante. Vestibulum ante ipsum primis in faucibus orci luctus et ultrices posuere cubilia Curae; Nunc a urna ac quam sagittis vulputate nec vel nulla. Ut eros nibh, auctor et tincidunt semper, sollicitudin quis quam. In convallis mi nec ipsum fermentum convallis vitae ac ante.

In hac habitasse platea dictumst. Vestibulum ultrices convallis nunc, vitae vulputate justo consequat tristique. Sed hendrerit, enim malsuada pharetra scelerisque, erat elit dapibus augue, ut consectetur velit felis in leo. Nullam elementum mattis tellus, eget tincidunt lacus sagittis nec. Nunc odio lectus, fermentum at vulputate in, mattis eget augue. Nulla dui risus, sollicitudin a imperdiet non, pulvinar et odio. Donec non leo arcu. Morbi condimentum, tortor eu aliquet gravida, sapien neque rhoncus sapien, sed lobortis urna ligula a ligula. Maecenas volutpat malesuada neque, id posuere nunc convallis sed. Nulla massa enim, tincidunt vel tristique vitae, pretium ut redempesangre.



*Studio View | Don't Even Care I'm Going to Prom*  
Crayola Crayon on Paper, 2011

## *Christina PETTERSSON*

Christina Pettersson was born in Stockholm, Sweden in 1976. She received a Fulbright Grant to return to Sweden in 2000, and attended the Valand School of Fine Arts in Gothenburg. She is the two-time recipient of the South Florida Cultural Consortium Fellowship (in 2006 and 2011) and the 2010 Individual Artist Fellowship. Pettersson has attended residencies at the Vermont Studio Center and the Deering Estate in Miami.

Pettersson has participated in group exhibitions at the Birmingham Museum of Art in Alabama, the Columbus Museum of Art in Georgia, the Baltimore Museum of Art, the Naples Museum of Art in Florida and at the Miami Art Museum, the Museum of Contemporary Art, Spinello Gallery, Locust Projects, Carol Jazzar Contemporary, Calix Gustav Gallery, and Rocket Projects in Miami. Pettersson is held in the permanent collections of Martin Z. Margulies at the Warehouse and the Cricket Taplin Collection at the Sagamore Hotel. Pettersson lives and works in Miami.



*The Sentinel*  
Graphite on Paper, 2010

## *Shelter SERRA*

Shelter Serra deploys his practice through a wide range of media including drawing, print and most predominantly, sculpture. Contemplating an object's origin and adapting his materials accordingly, Serra's work focuses on loaded subject matter capable of being observed for their aesthetic quality. Ultimately, his artworks provide the opportunity to become self-reflexive. Among his interests, Serra challenges traditional notions of art's inherent value residing in its originality. Societal infatuation with perfection and the state of the future are also critical issues, investigating the relationship between objects of status and how their market proliferation diversifies consumption, fear and beauty.

Shelter Serra was born in Bolinas, California in 1982. He received his Bachelor of Fine Arts in Studio Art at the University of California, Santa Cruz and received his Master of Fine Arts from the Rhode Island School of Design (RISD). His work has been exhibited nationally and internationally at galleries including Arthouse (London), David Castillo Gallery (Miami), Cystem Gallery (Tokyo), Space 1026 (Philadelphia), Perry Rubenstein Gallery (New York), Urbis Art Centre (Manchester, UK), Marlborough Chelsea (New York) and Renwick Gallery (New York). Serra lives and works in New York.



*Birken Bag*  
Resin Cast, 2011

## *How & NOSM*

The Perre twins (Raoul and Davide), known internationally as How & Nosm, were born in San Sebastian, Spain and were raised in Düsseldorf, Germany. As members of the TATS CRU, How & Nosm have participated in group exhibitions at the Smithsonian Institute in Washington, D.C., the Festival International de Graffiti et de Street Art in Paris, the Warrington Museum in the United Kingdom, the Museum of Contemporary art in Milan and the Bronx Museum in New York. They have jointly lectured at the Massachusetts Institute of Technology and have received press coverage in The New Yorker and the New York Times. How & Nosm are based in New York.



Mixed Media on Canvas, 2011

## *Kenton PARKER*

Coaxing Kenton Parker towards describing the motivations or amorphous methodologies behind his work is nearly impossible, but what he will reveal are his distinctive observations of his home base in Los Angeles. His impressions are critical, but playfully so, of the police subculture, global corporate conglomerates and the visual arts industry, itself. Parker's creative process exists on multiple planes. Basic texts, conceptual sketches, trinkets, expressions of sexual deviation and instinctive responses to external stimuli are crudely written over thousands of sheets of paper. Each concept as fragile as the next, Parker cultivates these documentations into refreshing contemporary works that take their cue from his daily adjustments.

Kenton Parker was born in Grass Valley, California in 1968. He received a degree in Graphic Design from San Diego State University, where he also studied painting. Parker is an active, multidisciplinary artist and curator, who has exhibited works in Tokyo, Taipei, New York, Los Angeles and Miami. Parker was commissioned by the Scion Pavilion during Art Basel Miami Beach 2008 and 2009 for his works 'Death Ball' and 'Tacos & Paint'; the latter, a portable version of his Las Palmas 'Taco Shop' mounted onto a Toyota Scion. Parker lives and works in Los Angeles.



*Taco Shop | Detail*  
Mixed Media, 2011

## *Cole STERNBERG*

'I look at art as a cantilever for my dreams, to the blindness around me, as a new sanity. My work can be serious or ironic or dark or nothing at all, it is simply a way to demonstrate my thoughts visually. It is grounded in concepts of international trade, human rights, environmentalism and religious hypocrisy. As well as the textual realism of influential words throughout the past two centuries from Freud, Jung and Perls to the Geneva Convention, to Bob Dylan and Kanye West. More superficially, it addresses censorship, misinformation and societal malaise. The colors, text and imagery all are meant to coincide in a strangely beautiful way with the messages inherent in the works.'

— Cole Sternberg

Cole Sternberg was born in Richmond, Virginia in 1979 and raised in Saratoga, California. Sternberg earned his BA from Villanova University and his JD from the Washington College of Law at American University. Solo exhibitions of Sternberg's work have been held at the e105 Gallery in Los Angeles, the American University Museum in Washington, D.C. and Caesar's Palace in Las Vegas. Sternberg has participated in group exhibitions collaborating with e105 in Bonn, Germany and with the Western Canon Booth at SCOPE Miami in 2008. Sternberg lives and works in Los Angeles.



*Installation View*  
Mixed Media, 2011

## *Jel Martinez*

Jel Martinez's paintings are inspired by the quotidian acts of vandalism removal. Martinez observes how metropolitan clean-up crews destroy one art form while, unintentionally, creating another. Martinez combining earlier influences with a figurative style of painting referred to as "buffs". Through his experience of contemporary culture, he applies a new meaning of expressionism to his work. Martinez's paintings are a recreation of multilayered walls that are seen in urban landscape. His painterly gestures incorporate concrete elements, acrylic, enamel, oil, compound and ink, creating overlapping styles of free-floating patches of color. Through his elaborate process of building up and tearing down art, Martinez's paintings boldly invite the viewer to experience the daily conversations the urban environment carries on with its inhabitants.



*Man in the Mirror*  
Mixed Media on Wood, 2011

## *Edouard NARDON*

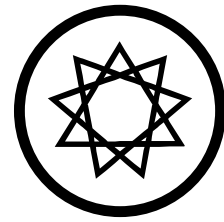
‘Through my work, I explore the tension generated by the collision of conflicting emotions such as pride, vulnerability, willingness, nostalgia, morality, decency and desire.’

— Edouard Nardon

Born in France, E.N. lives and works in New York City and he would like to die very old, struck by lightning on Ipamema Beach.



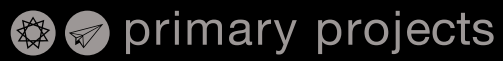
*Only the Strong (Jailhouse Shivs) | Detail*  
Mixed Media, 2011



©2011 Primary Projects

*Publisher* Primary Projects | *Design* Primary Studios | *Creative Direction* Jill C. Weisberg | *Printing* Jakprints Inc.

PRIMARYPROJECTSPACE.COM



4141 NE 2nd Ave, Suite 104 | Miami, FL 33137 | Miami Design District | USA

[PRIMARYPROJECTSPACE.COM](http://PRIMARYPROJECTSPACE.COM)