

**NO SEX  
NO LIFE**

AIDS-3D  
MILANO CHOW  
COLLEEN HESLIN  
JEFF LADOUCEUR  
MARINA ROY  
NICOLAS SASSOON  
AUREL SCHMIDT  
LUCAS SOI

Saturday, May 29th 2010 // 1pm - 11pm // Opening Reception 7pm - 11pm  
Sunday, May 30th 2010 // 1pm - 5pm

AIDS-3D were featured in *The Generational: Younger Than Jesus* at the New Museum (NYC)

Milano Chow runs the independent publishing house: Medium Rare (NYC)

Colleen Heslin's solo exhibition *I See Water* is on now at LES Gallery (Vancouver)

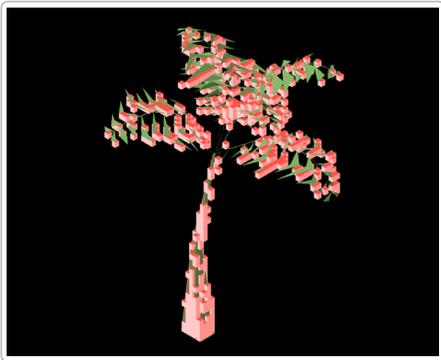
Jeff Ladouceur's most recent solo exhibition was at Richard Heller Gallery (Los Angeles)

Marina Roy is the recipient of the Jack and Doris Shadbolt Foundation's VIVA Award (Vancouver)

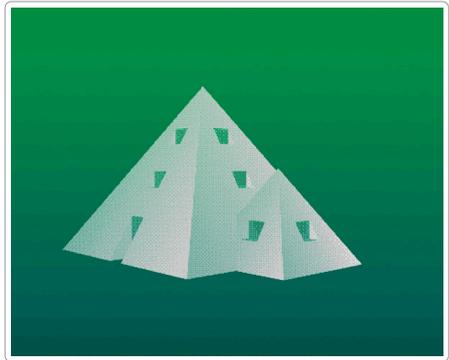
Nicolas Sassoon's most recent solo exhibition *Home Studies* was at Woo Gallery (Vancouver)

Aurel Schmidt is currently featured in the *2010 Whitney Biennial* (NYC)

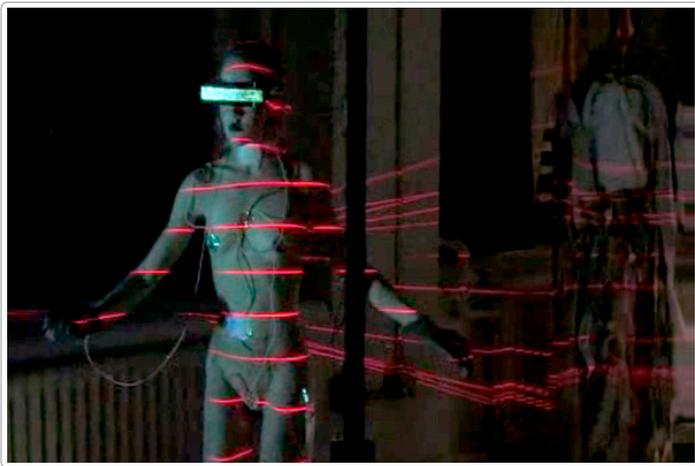
Lucas Soi's two-person exhibition opens in October at The Shooting Gallery (San Francisco)



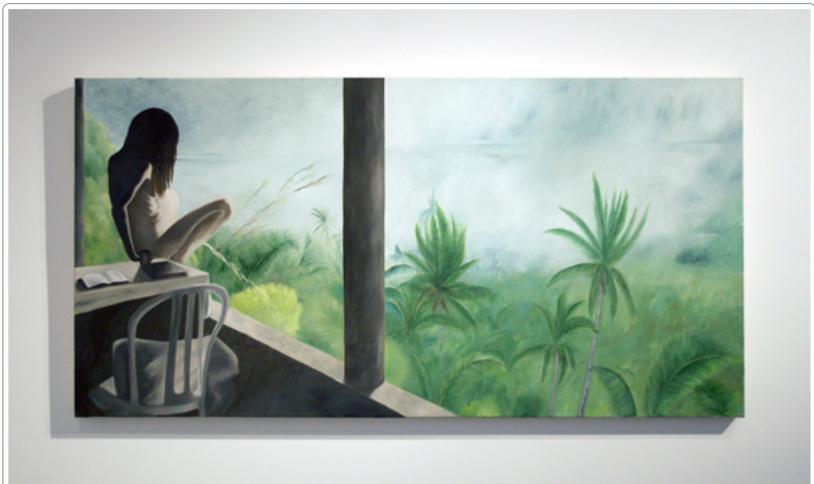
Left: Nicolas Sassoon, *Where is the Money Tree?*, Animation (Still)



Right: Nicolas Sassoon, *Pyramides*, Animation (Still)



AIDS-3D, *Network Of Love*, Video of performance (Video Still)



Colleen Heslin, *Morningtime*, Oil on canvas



Jeff Ladouceur, *Untitled*, Pen and ink on paper



Aurel Schmidt, *Burnout*, Burns and pencil on paper



Left: Milano Chow, *Untitled (Girl On Couch)*, Pencil on paper  
Right: Lucas Soi, *Christmas Eve 1990*, Pen and ink on paper



Marina Roy, *Untitled (Mattress)*, Burns on paper



Installation Shot



Installation Shot

## WHAT A DIFFERENCE A YEAR MAKES

Lucas Soi

In the summer of 2010, I heard from my friend Adam Dodd that his old studio mate, Sean Weisgerber, was opening an exhibition space. I had been working on a show for my gallery in Mexico and wanted to exhibit it in Vancouver. The show was pretty provocative; a biography of Traci Lords—the adult film star. After seeing the space, I emailed Sean some pieces I had been working on and never heard back. I wasn't surprised the subject matter was difficult, not to mention illegal; Lords was sixteen years old during the filming of her movies.

A few weeks later, I learned of Canadian Art magazine's annual gallery hop. Sean's space, named 304 Days after the length of his rental agreement, was right across the street from Shudder Gallery, an official stop on the hop. I wrote Sean again, this time pitching him a group exhibition that would open on the same day as the tour. I was intent on taking advantage of the timing; it was a high profile event that was sure to bring traffic to the space.

Sean responded and told me that his original intention for 304 Days was to showcase solo exhibitions. But, what better way to debut a space than to include a group of artists? We met and I showed him some pieces from my private collection. We only had two weeks and I thought I had the beginnings of a great show.

As a painter, he immediately responded to the works on paper and canvas. With drawings by high-profile Canadian artists living in New York, Aurel Schmidt and Jeff Ladouceur, a burn drawing by local established artist Marina Roy of a naked woman parting her legs on a bed, to emerging painter Colleen Heslin's portrait of a nude girl pissing onto palm fronds. The work was challenging.

We both wanted to do something that worked both visually and conceptually. The drawings and paintings in the main exhibition space would be bookended by two video pieces: two flat-screen TVs in the large front window faced out onto the street and played looped computer animations of a pyramid and a palm tree by the French artist Nicolas Sassoon, and a projection of a performance in Berlin by the American duo AIDS-3D ran in the back.

The fearlessness and commitment to quality work that operated on its own merits, without accompanying text or commentary, was a bold move that set the stage for the gallery's future programming. A year later, 304 Days is officially included in Canadian Art magazine's gallery hop. What a difference a year makes.

Lucas Soi is an artist and curator. He lives and works in Vancouver.